

# ARTS ALIVE

ADA MAGAZINE OF THE ARTS

## **VIRKO BALEY**

LAS VEGAS SYMPHONY'S  
FEARLESS LEADER

## **NEVADA NEW MUSIC SOCIETY DEBUT**

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ALLIED  
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COUNCIL

JANUARY/FEBRUARY 1987  
VOLUME 7, NUMBER 1



**"The all-new Folies Bergere is a masterpiece."  
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# MARKUS GALLERIES

CRAFT (kraft) 1. Skill or ability, esp. in handwork or in the arts.  
2. Evasive or deceptive skill. 3.a. An occupation, esp. one requiring manual dexterity.

*The difference between fine art and fine crafts is a very thin line. Crafts may be loosely defined as art objects that serve another function beyond that of decoration or expression. However, many craft items serve no purpose beyond being art, and art can be functional. One universal concept runs through both arts and crafts, and that function is the expression of the human experience.*

*At Markus Galleries, we invite you to enjoy both art and fine crafts in a comfortable environment. We would especially like you to enjoy the talents of a fine group of young artists we represent exclusively in Las Vegas. Among these fine young talents are:*

*JON DE CELLES stone sculpture  
KATHY DONAHEY mixed media  
JAY HIGASHI jewelry  
CORY ROTH pottery*

## UPCOMING EVENTS AT MARKUS GALLERIES:

ARCHITECTURAL ART, OCTOBER THROUGH NOVEMBER 23  
WILLIAM MORRISH, principal architect of City West  
ANTOINE PREDOCK, internationally acclaimed architect  
M. WILLIAM SCHLESINGER, painter and silkscreen artist

RODEO COWBOYS, NOVEMBER 27 THROUGH DECEMBER 13  
TAD CHEYENNE SCHUTT, Nevada's brightest contemporary  
western artist - a new series of works

THE ART OF POLAGES, JANUARY 15 THROUGH FEBRUARY 20  
AUSTINE WOOD, painting with light, these new works  
demonstrate the total command Austine has over the medium she  
created.



# Home means Nevada

**B**asque accordian music, gambling lore, Paiute and Shoshone music and arts. From a folkloric point of view that about covers Nevada in a pinenut. These and other traditions are presented in four to eight minute radio spots by Blanton Owen, folk arts coordinator for the state arts council.

Owen recently completed a thirteen part radio series, *Home Means Nevada: Folklife in the Silver State*, presenting vignettes of Nevada's multi-faceted folk culture.

The shows are produced from recordings made on location in folk artists' homes, places of work and at public gatherings.

One segment features Tom Martinet (see photo, p. 8) on the language of gambling. Martinet, a boxman (supervisor) at the Horseshoe Club in downtown

Las Vegas, has made a hobby of this language. He has collected 2,500 gaming terms—mostly having to do with the game of craps. He refers to crap dealing as "a skilled craft" and talks about the differences between dealers and players in communicating essential information.

"Everybody shares some kind of folk art," says Owen. "A good example is the language shared by an 'in' group—the employees of the crap table, for instance. What makes it a folk art is that which is shared, understood, passed on by those who are intimately involved with that kind of work."

The entire thirteen program series can be obtained on a 90-minute cassette tape by sending \$7 to Folk Arts Program, Nevada State Council on the Arts, 329 Flint Street, Reno, Nevada 89501. **aa**



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The DEADLINE for the March/April issue of *ARTS ALIVE* is February 1. Please submit all photos, news releases, stories and artwork by that date.

THANK YOU

ON THE COVER

Maestro Virko Bailey of the Las Vegas Symphony playing his portable piano aboard Sunworld Airlines. Photo: Patricia Mortati. See story, p. 18.







The arts are a vital part of any well rounded community. We enjoy the opportunity to support them. Continued success from the Staff of Boulware Neurological Institute, located at 1900 East Desert Inn Road. (702) 735-1676.

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# JANUARY EVENTS

## 02 FRIDAY

**Jimmy Cook Quartet**, jazz at Dreamers, 4034 Paradise, 9 p.m. to 1 a.m. every Thursday, Friday and Saturday. 734-6611.

## 03 SATURDAY

**Jimmy Cook Quartet.** See 1/2.

## 05 MONDAY

**Community Drama Workshop**, with Joe Behar, 6 to 8 p.m. every Monday, Sam's Town Western Emporium. 458-0069.

**James Toney**, organ, with Sherrie Lee, vocals, and Prince James, tenor saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 06 TUESDAY

**"Throne of Blood;"** director Akira Kurosawa's version of "Macbeth," in Japanese with English subtitles, International Film Series, 7 p.m., Charleston Heights Arts Center. Guest speaker: Wayne Tanaka. Admission: \$1. 386-6383.

**Embroiderers' Guild of America** monthly meeting, 7:30 p.m., First Western Bank, Rainbow and Flamingo. 293-4539.

**Jimmy Cook**, tenor saxophone, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 07 WEDNESDAY

**Nevada Musical Theatre Guild Workshop;** voice, stage direction and set design with Ben Loewy; 7:30 p.m.

Wednesdays, 1671 Sandalwood Lane. 739-8588.

## 08 THURSDAY

**"Side by Side by Sondheim,"** special benefit performance for the Allied Arts Council presented by the Las Vegas Little Theatre at UNLV's Grant Hall Theatre; reception at 7 p.m. in Grant Hall Gallery followed by performance at 8 p.m. Tickets are \$15. 731-5958.

**Japanese floral design classes**, presented by the Nevada chapter of Ikenobo Ikebana, every Thursday at 6 p.m. 642-1920.

**Great Books Discussion Group;** topic: "When We Dead Awaken: Writing As Revision" by Adrienne Rich (Norton reader p.428); open to the public; please read selection in advance. Clark County Library conference room, 7 p.m. 733-7810.

**Theatre Arts Group Workshop;** exercises in the Stanislavski system, 7:30 p.m. Thursdays, Bali Hai, Trade Winds Room, 336 E. Desert Inn Rd. 877-6463.

**"Salome,"** with Nancy Shade as Salome, directed by Bodo Igezs, presented by the Las Vegas Opera Company, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3420.

**Jimmy Cook Quartet.** See 1/2.

## 09 FRIDAY

**"Desk Set,"** starring Spencer Tracy and Katherine Hepburn, Classic Images Film Series, Clark County Library Auditorium, 3 and 8 p.m. 733-7810.

**"Side by Side by Sondheim,"** by Stephen Sondheim presented by Las Vegas Little Theatre, UNLV Grant Hall Theatre, 8 p.m. January 9, 10, 15, 16, 17 and 2 p.m. January 11, 18. Reservations advised. 731-5958.

**Jimmy Cook Quartet.** See 1/2.

## 10 SATURDAY

**"Side by Side by Sondheim."** See 1/9.

**Jimmy Cook Quartet.** See 1/2.

## 11 SUNDAY

**"Side by Side by Sondheim."** See 1/9.

**Wladimir Jan Kochanski**, pianist, Charleston Heights Arts Center, 3 p.m. Tickets: \$6 adults; \$4 students, senior citizens, handicapped. 386-6383.

## 12 MONDAY

**Nevada State Ceramic Association** monthly meeting, 7:30 a.m., Country Inn, 2425 E. Desert Inn Rd. 459-0332.

**Registration** for Nevada School of the Arts' spring semester, through January 23. 739-3502.

**Community Drama Workshop.** See 1/5.

**Nevada School of the Arts** recital of flute, oboe and voice students, 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Marlena Shaw**, vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 13 TUESDAY

**Nevada School of the Arts** recital of piano students of Carol Urban, Hal Stesch and Michael Mulder, 7 p.m., Alta

# JANUARY EXHIBITS

## 02 FRIDAY

**Nevada Watercolor Society**, annual non-juried exhibition by society members, Clark County Library Main Gallery through January 16. 733-7810.

**"Neo-Neolithic,"** shaped acrylic paintings of the past and future by Rod Beasley, A.A. Gallery Gallery, 5213 W. Charleston, through January 23. Opening reception, 6 p.m. January 2. 877-6847.

## 04 SUNDAY

**Pasha Rafat**, printmaker, presents new work at Charleston Heights Arts Center through February 4. Artist's reception: 2 to 4 p.m. January 4. Hours: Daily, 1 to 4:30 p.m.; also Monday-Thursday, 6 to 8:30 p.m. 386-6383.

**"People Having Fun,"** photographs by Joyce Young, Upstairs/Downstairs Gallery, Clark County Library, through January 30. Opening reception, 3 p.m. January 4. 733-7810.

**Patty Clyne**, oil paintings, Las Vegas Art Museum Main Gallery; Hinson Cole, acrylic paintings, Nevada Gallery; through January 28. Hours: 10:00 a.m. to 3 p.m. Tuesday-Saturday; 12 noon to 3 p.m. Sunday. 647-4300.

## 05 MONDAY

**Madalene Luca**, paintings, Clark County Community College ArtSpace Gallery; John Rogers, paintings, Upstairs Gallery, through January 30. Hours: 8 a.m. to 9 p.m. Monday-Friday; 8 a.m. to noon Saturday. 643-6060.

**Las Vegas Ceramic Invitational**, new work by Mike McCollum, Kathleen Peppard and Cory Roth, Allied Arts Gallery, through January 7. Hours: 9 a.m. to 5 p.m. Monday-Friday. 731-5419.

**John Patterson**, oil paintings, Reed Whipple Cultural Center Art Gallery, through January 14. Hours: M, Th, 2:30 to 8 p.m.; T, W, F, 10 a.m. to 8 p.m.; Sat., 9 a.m. to 5 p.m.; Sun., 12 noon to 5 p.m. 386-6211.

## 12 MONDAY

**"Walt and Mick: On the Strip in Las Vegas;"** new mixed media work by Walter McNamara and Mick Sheldon, Allied Arts Gallery, through February 4. Opening reception, 5 to 7 p.m. January 12. Hours: 9 a.m. to 5 p.m. Monday-Friday. 731-5419.

**Barbara Kruger**, Las Vegas Billboard Project and Gallery Exhibition, UNLV Alta Ham Fine Arts Gallery, through February 9. Opening reception, 6 to 8 p.m. January 12. Hours: 11 a.m. to 4 p.m. Monday-Friday. 739-3893.

## 15 THURSDAY

**"The Art of Polages,"** by Austine Wood, Markus Galleries, Fashion Show Mall, through February 20. Opening reception, 6 to 9 p.m. January 15. 737-7307.

## 18 SUNDAY

**"Fiber Fantasy,"** basketry and hand-made paper by Loretta Graham and Bernice Breedlove, Clark County Library Main Gallery, through February 13. Opening reception: 2 p.m. January 18. 733-7810.

## 20 TUESDAY

**"The Dream Is Alive,"** an exhibition of NASA laser photographs commemorating Challenger and its Crew, created by the Smithsonian Institution; Clark County Library Main Gallery, through February 10. 733-7810.



Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Los Angeles Vocal Arts Ensemble**, 8 voices and 2 pianos presenting chamber music with keyboard, sponsored by the Southern Nevada Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 648-8962.

**Larry Schlect**, tenor saxophone, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

#### 14 WEDNESDAY

**Nevada School of the Arts** recital of piano students of Esther Weinstein, 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Nevada Musical Theatre Guild Workshop.** See 1/7.

#### 15 THURSDAY

**Japanese floral design classes.** See 1/8.

**Nevada School of the Arts** Chamber Ensemble and String Solo recital, 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Theatre Arts Group Workshop.** See 1/8.

**"Side by Side by Sondheim."** See 1/9.

**Jimmy Cook Quartet.** See 1/2.

#### 16 FRIDAY

**"Side by Side by Sondheim."** See 1/9.

**Jimmy Cook Quartet.** See 1/2.

#### 17 SATURDAY

**"Publicity Workshop for Individuals and Nonprofits,"** sponsored by the Allied Arts Council, featuring representa-

tives of the visual, vocal and print media; 8:30 a.m. to 4 p.m. Pre-registration required. 731-5419.

**Nevada School of the Arts** Brass and Percussion student recital, 1 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Nevada School of the Arts** Suzuki Piano recital, 3 p.m., Artemus W. Ham Concert Hall, UNLV. Free. 739-3502.

**Nevada School of the Arts** Voice and Piano student recital of Brenda Ishikawa, Paula Johnson and Nick Rissman, 5 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**Nevada School of the Arts** Woodwind and Voice student recital, 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

**"Opera Gala,"** showcasing the Nevada Opera Theatre Orchestra with guest conductor Thomas Conlin, Judy Bayley Theatre, UNLV, 8 p.m. Candlelight dinner immediately following performance. Tickets: \$100. 451-6331.

**"Side by Side by Sondheim."** See 1/9.

**Jimmy Cook Quartet.** See 1/2.

**Nevada School of the Arts** Suzuki String Awards recital, 11 a.m., Artemus W. Ham Concert Hall, UNLV. Free. 739-3502.

#### 18 SUNDAY

**"Side by Side by Sondheim."** See 1/9.

**"Fiber Fantasy,"** basketry and hand-made paper by Loretta Graham and Bernice Breedlove, Clark County Library Main Gallery, through February 13. Opening reception: 2 p.m. January 18. 733-7810.

**Serenata String Ensemble;** the lower string ensemble of the Serenata Chamber Orchestra in concert, Clark County Library Auditorium, 3 p.m. 733-7810.

**Kalman Banyak,** violin, and Irma Vallecillo, piano, a Las Vegas Symphony recital, Judy Bayley Theatre, UNLV, 2 p.m. 739-3420.

#### 19 MONDAY

**Bob Stone Big Band** at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

**Community Drama Workshop.** See 1/5.

#### 20 TUESDAY

**Repertory Dance Theatre,** contemporary dance company from Salt Lake City, Charleston Heights Arts Center, 8 p.m. Tickets: \$6 adults; \$4 students, senior citizens, handicapped. 386-6383.

**Eddie Morgan,** trombone, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

#### 21 WEDNESDAY

**Las Vegas Poetry Group;** bring your favorite or original selection to share; Clark County Library Auditorium, 7 p.m. 733-7810.

**Las Vegas Writers' Club** monthly meeting, 7:30 p.m., Las Vegas Press Club Building, Fremont and Maryland Parkway. 734-8903.

**Nevada Musical Theatre Guild Workshop.** See 1/7.

**Yehudi Menuhin,** violinist, a Master's



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Eddie Harris - Kenny Burrell



# JANUARY EVENTS

continued

Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

## 22 THURSDAY

**Japanese floral design classes.** See 1/8.

**Great Books Discussion Group;** topic: "In Harness: The Male Condition" by Herb Goldberg (Norton reader, p.451), Clark County Library conference room, 7 p.m. 733-7810.

**Slide/lecture** by Joyce Young to accompany photography exhibit "People Having Fun," Clark County Library Auditorium, 7 p.m. 733-7810.

**Theatre Arts Group Workshop.** See 1/8.

**Jimmy Cook Quartet.** See 1/2.

## 23 FRIDAY

**"An Affair To Remember,"** starring Cary

Grant and Deborah Kerr, Classic Images Film Series, Clark County Library Auditorium, 3 and 8 p.m. 733-7810.

**"Hansel and Gretel,"** with Engelbert Humperdinck, presented by the Las Vegas Opera Company, Judy Bayley Theatre, UNLV, 8 p.m. January 23 and 2 p.m. January 25. 739-3420.

**Jimmy Cook Quartet.** See 1/2.

## 24 SATURDAY

**Opus Dance Ensemble,** presented by the Boulder City Cultural Center, 2 p.m. at the Boulder City High School Auditorium. 456-6695.

**Honor Orchestra,** in concert, from Clark County School District's Junior and Sen-

ior High schools, 7 p.m., Artemus W. Ham Concert Hall, UNLV. 799-8428.

**Jimmy Cook Quartet.** See 1/2.

## 25 SUNDAY

**"Hansel and Gretel."** See 1/23.

**New Play Workshop,** a staged reading and public discussion of a new play presented by NewWest Stage Company at Charleston Heights Arts Center, 2 p.m. Free. 876-6972.

## 26 MONDAY

**Community Drama Workshop.** See 1/5.  
**Toots Thielemans Band** at Alan Grant's Monday Night at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 27 TUESDAY

**John Lindner,** piano, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 28 WEDNESDAY

**"Ragtime,"** adult captioned film for the deaf (with sound), Clark County Library Auditorium, 7 p.m. 733-7810.

**Nevada Musical Theatre Guild Workshop.** See 1/7.

**Funding Resource Workshop,** a hands-on orientation to the comprehensive funding resources housed at the Clark County Library, conference room, 10 a.m. to 12 noon. Pre-registration is required. 733-7810.

## 29 THURSDAY

**Japanese floral design classes.** See 1/8.

**Theatre Arts Group Workshop.** See 1/8.

**"Walls in the Horizon,"** a world premiere presented by Nevada Dance Theatre, featuring choreography by Vassili Sulich; Judy Bayley Theatre, UNLV, 8 p.m. January 29, 30, 31; 2 and 7 p.m. February 1. 739-3838.

**Jimmy Cook Quartet.** See 1/2.

## 30 FRIDAY

**"(W)rites of Passage,"** a play based on writings done by students in Clark County presented by Rainbow Company Children's Theatre, Reed Whipple Studio Theatre, 7 p.m. January 30, February 6, 8; 2 p.m. January 31, February 1, 7, 8. 386-6553.

**"Mass Appeal,"** by Bill C. Davis, directed by James Bennett, a comedy presented in repertory by Las Vegas Little Theater, UNLV Grant Hall Theatre, 8 p.m. January 30, 31, February 12, 13, 21 and 2 p.m. February 1, 22. Reservations are advised. 731-5958.

**"Walls in the Horizon."** See 1/29.

**Jimmy Cook Quartet.** See 1/2.

## 31 SATURDAY

**"(W)rites of Passage."** See 1/30.

**"Mass Appeal."** See 1/30.

**"Walls in the Horizon."** See 1/29.

**"Give 'Em Hell, Harry,"** a play by Samuel Gallu starring Kevin McCarthy, Charleston Heights Arts Center, 8 p.m. Tickets: \$6 adults; \$4 students, senior citizens, handicapped. 386-6383.

**Jimmy Cook Quartet.** See 1/2.

TOM MARTINET, casino boxman, has made a hobby of the language of gambling, collecting 2500 gaming terms, mainly from the game of craps. He is featured in **Home Means Nevada.** See story, p. 4.



DAVID BROWN



# FEBRUARY EXHIBITS

## 01 SUNDAY

**"Reflections From The Pool;"** Photographer Kenneth Ostheimer seeks the truth behind "official news bulletins," Upstairs/ Downstairs Gallery, Clark County Library, through February 27. Opening reception: 3 p.m. February 1. 733-7810.

**4th Annual Art Exhibit in honor of Black History Month,** celebrates works by local artists, West Las Vegas Library, through February 28. Opening reception: 6 p.m. February 1; a slide presentation of ceremonial masks from the Casselle collection will be shown at 6:30 p.m. 647-2117.

## 06 FRIDAY

**Lee Sido,** sculptor, presents new work at the Allied Arts Gallery, through March 4. Opening reception, 5 to 7 p.m. February 6. Hours: 9 a.m. to 5 p.m. Monday-Friday. 731-5419.

**Vicki Richardson,** watercolors, A.A. Gallery, 5213 W. Charleston, through February 23. Opening reception, 6 p.m. February 6. 877-6847.

**Jeanne Maxwell Williams,** sculpture, Artspace Gallery; Linda Braund and Susan Kassin, paintings, Upstairs Gallery; Clark County Community College; artists' reception, 6 to 8 p.m. Through February 27. Hours: M-F, 8 a.m. to 9 p.m.; Sat., 8 a.m. to noon. 643-6060.

## 08 SUNDAY

**"The Figure in Art,"** at Charleston Heights Arts Center through March 11. Hours: Daily, 1 to 4:30 p.m.; also Monday-Thursday, 6 to 8:30 p.m. 386-6383.

## 09 MONDAY

**"Woman Image Now,"** at UNLV Alta Ham Fine Arts Gallery through March 6. Hours: 11 a.m. to 4 p.m. Monday-Friday. 739-3893.

## 14 SATURDAY

**"The Dog Observed: 1844-1983,"** a photographic exhibit organized by The Dog Museum of America; 75 works by such well-known artists as Lartique, Kertesz, Arbus, Avedon, Wegman; UNLV Museum of Natural History, through March 14. Visitors are invited to bring dog photos to be exhibited concurrently. Hours: 9 a.m. to 5 p.m. M-F; 10 a.m. to 5 p.m. Sat. 739-3381.

## 15 SUNDAY

**"It's A Small, Small World,"** a display of miniature Victorian homes, cottages and shops, Clark County Library Main Gallery, through March 13. 733-7810.

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when you need  
a helping  
hand.

We're there  
when you  
need us.<sup>SM</sup>



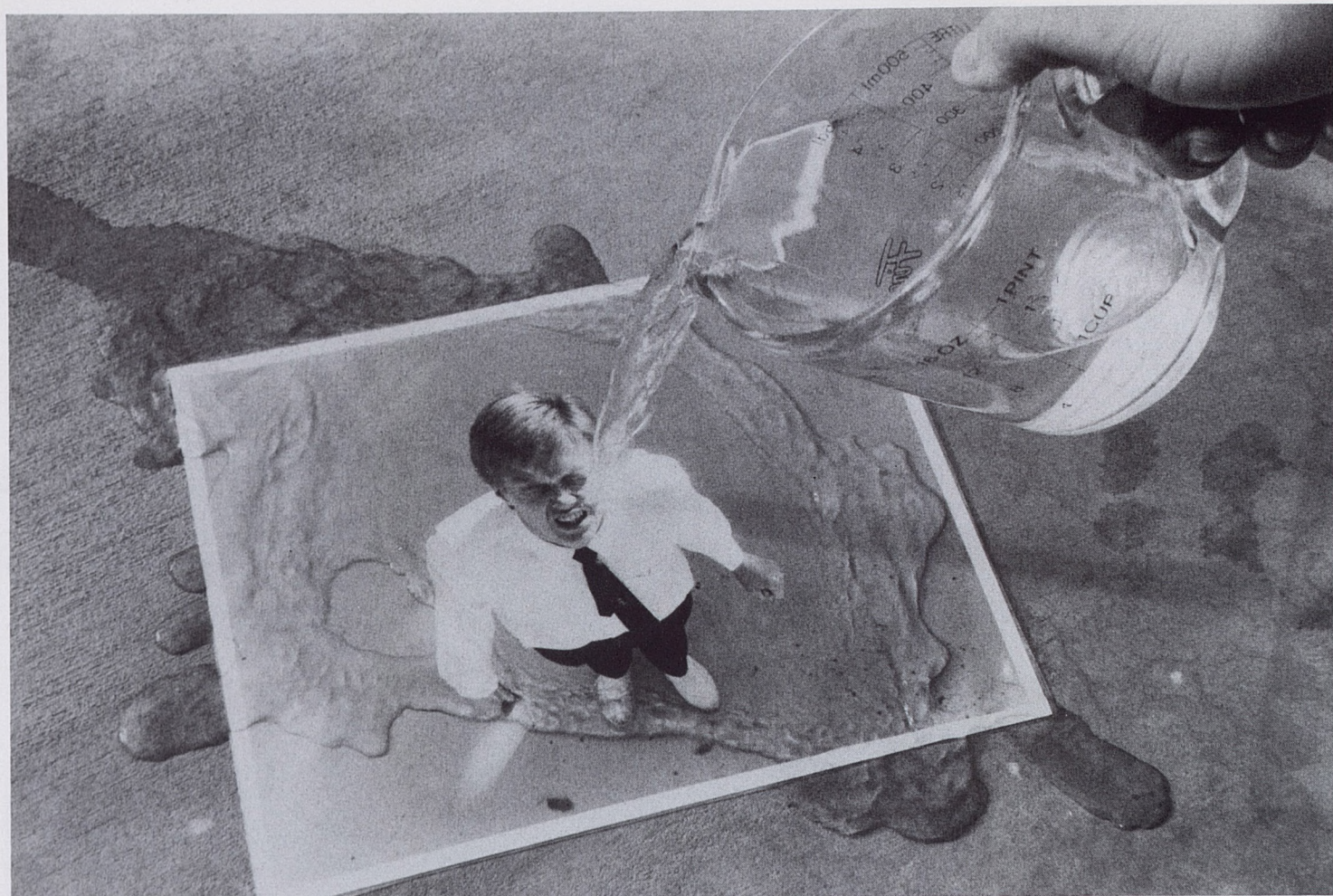
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Untitled diptych (b/w photo) by Robert Pool (1986).

## FEBRUARY EVENTS

### 01 SUNDAY

**"(W)rites of Passage."** See 1/30.

**"Walls in the Horizon."** See 1/29.

**"Mass Appeal."** See 1/30.

**"Wine Extravaganza,"** seventh annual fundraiser presented by Planned Parenthood, Union Plaza, 3 to 6 p.m. Advance tickets: \$17.50; At the door: \$20. 382-1022.

**Stecher and Horowitz,** duo pianists, presented by the Southern Nevada Community Concert Association, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 648-8962.

**Great Art Supply Sale,** a sale of donated unused art supplies to benefit the Las Vegas Art Museum, 12 noon to 2 p.m. at the museum. 384-3697.

### 02 MONDAY

**Allied Arts Council board meeting,** council offices, 6 p.m. 731-5419.

**Community Drama Workshop.** See 1/5.

**Las Vegas Symphony Orchestra,** conducted by Virko Baley with Paul Sperry, tenor, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3420.

**Dave Frishberg,** piano/vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

### 03 TUESDAY

**"Basileus Quartet,"** directed by Fabio Carpi, in Italian with English subtitles,

International Film Series, 7 p.m., Charleston Heights Arts Center. Guest speaker: Dr. Isabelle Emerson. Admission: \$1. 386-6383.

**Embroiderers' Guild of America** monthly meeting, 7:30 p.m., 3 Crowns, corner Lamb and Washington. 293-4539.

**Roland Leone,** guitar, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

### 04 WEDNESDAY

**Paul Sperry,** tenor, a Las Vegas Symphony recital, Artemus W. Ham Concert Hall, UNLV, 7 p.m. 739-3420.

**Nevada Musical Theatre Guild Workshop.** See 1/7.

### 05 THURSDAY

**Deadline** for third annual "Works On Paper" competition, Allied Arts Council, 731-5419.

**Japanese floral design classes.** See 1/8.

**Theatre Arts Group Workshop.** See 1/8.

**"Dames at Sea,"** directed by Cynthia A. Casey for Clark County Community College Theatre, 8 p.m. February 5, 6, 7, 12, 13, 14 and 2 p.m. February 8. General admission, \$6; students, seniors, handicapped, \$4. 644-PLAY.

**Jimmy Cook Quartet.** See 1/2.

### 06 FRIDAY

**"(W)rites of Passage."** See 1/30.

**"Dames at Sea."** See 2/5.

**"Painting Churches,"** by Tina Howe, directed by Paul Thornton, a comedy





presented in repertory by Las Vegas Little Theatre, UNLV Grant Hall Theatre, 8 p.m. February 6, 7, 14, 19, 20 and 2 p.m. February 8, 15. Reservations advised. 731-5958.

**Jimmy Cook Quartet.** See 1/2.

## 07 SATURDAY

**"(W)rites of Passage."** See 1/30.

**"Dames at Sea."** See 2/5.

**L.A. Chamber Ballet**, presents "The Little Prince," Charleston Heights Arts Center, 8 p.m. Tickets: \$6 adults; \$4 students, senior citizens, handicapped. 386-6383.

**"Painting Churches."** See 2/6.

**Jimmy Cook Quartet.** See 1/2.

## 08 SUNDAY

**"(W)rites of Passage."** See 1/30.

**"Dames at Sea."** See 2/5.

**"Painting Churches."** See 2/6.

## 09 MONDAY

**Nevada State Ceramic Association** monthly meeting, 7:30 a.m., Country Inn, 2425 E. Desert Inn Rd. 459-0332.

**Community Drama Workshop.** See 1/5.

**Mose Allison**, piano, at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 10 TUESDAY

**Nevada School of the Arts** faculty recital, Alta Ham Fine Arts room 132, UNLV, 4:30 p.m. 739-3502.

**Carol X Two: An Evening of Musical Theatre**, a UNLV faculty recital, Black Box Theatre, 8 p.m. 739-3332.

**Bob Pierson**, saxophone, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 11 WEDNESDAY

**Artists' Discussion**, presented by New-West Stage Company at Charleston Heights Arts Center, 7 p.m. Outside artists TBA. Free to the public. 876-6972.

**Nevada Musical Theatre Guild Workshop.** See 1/7.

## 12 THURSDAY

**Japanese floral design classes.** See 1/8.

**Great Books Discussion Group;** topic: "The Lottery" by Shirley Jackson (Norton's Anthology of Short Fiction, p. 870), Clark County Library conference room, 7 p.m. 733-7810.

**Theatre Arts Group Workshop.** See 1/8.

**"Dames at Sea."** See 2/5.

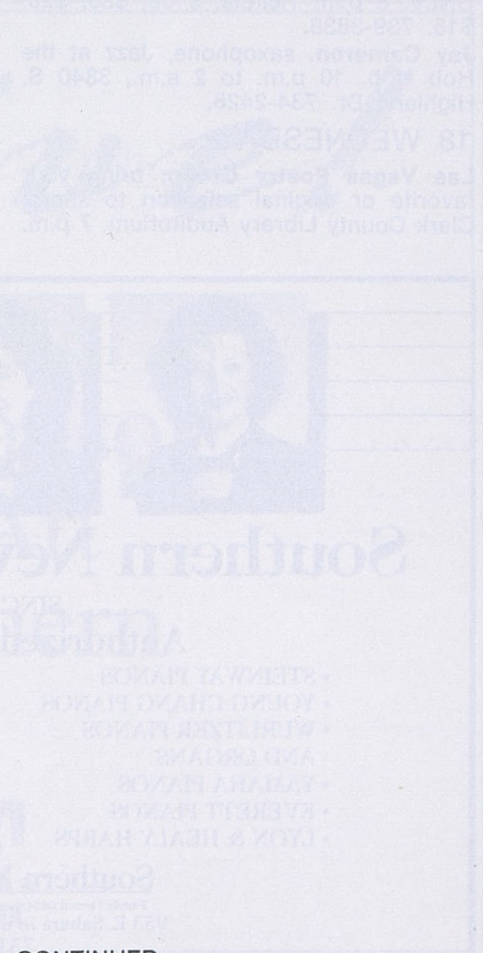
**"Mass Appeal."** See 1/30.

**Jimmy Cook Quartet.** See 1/2.

## 13 FRIDAY

**"Love Is A Many Splendored Thing,"** starring William Holden and Jennifer Jones, Classic Images Film Series, Clark County Library Auditorium, 3 and 8 p.m. 733-7810.

**Scott Kritzer**, classical guitarist, presented by the Boulder City Cultural Center, 8 p.m., Boulder City High School



CONTINUED



Auditorium. 456-6695.

"Mass Appeal." See 1/30.

"Dames at Sea." See 2/5.

Jimmy Cook Quartet. See 1/2.

## 14 SATURDAY

"Dames at Sea." See 2/5.

"Painting Churches." See 2/6.

Jimmy Cook Quartet. See 1/2.

## 15 SUNDAY

"Painting Churches." See 2/6.

"In Quest of the Middle Ages," a musical drama performance by the San Francisco Consort dressed in costumes and using replica instruments, Clark County Library Auditorium, 2 p.m. 733-7810.

Las Vegas Civic Symphony Valentine Tea Dance, 2 p.m., Reed Whipple Cultural Center. 386-6211.

## 16 MONDAY

Community Drama Workshop. See 1/5.

La Musica, with Carol Plantamura, soprano, Juergen Huebscher, lute, and Achim Weigel, viola de gamba, a Las Vegas Symphony recital, Artemus W. Ham Concert Hall, UNLV, 7 p.m. 739-3420.

Shorty Rogers, trumpet, and Charlie Rouse, trumpet, at Alan Grant's Monday Night at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 17 TUESDAY

"Marcel Marceau," gala benefit performance presented by Nevada Dance Theatre, Artemus W. Ham Concert Hall, UNLV, 8 p.m. Tickets: \$100, \$35, \$20, \$15. 739-3838.

Jay Cameron, saxophone, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 18 WEDNESDAY

Las Vegas Poetry Group; bring your favorite or original selection to share; Clark County Library Auditorium, 7 p.m.

733-7810.

Nevada Musical Theatre Guild Workshop. See 1/7.

Las Vegas Writers' Club monthly meeting, 7:30 p.m., Las Vegas Press Club Building, Fremont and Maryland Parkway. 734-8903. 734-8903.

Carlos Montoya, Flamenco guitar, a Master's Series concert, Artemus W. Ham Concert Hall, UNLV, 8 p.m. 739-3535.

## 19 THURSDAY

Japanese floral design classes. See 1/8.

Theatre Arts Group Workshop. See 1/8.

"Painting Churches." See 2/6.

Jimmy Cook Quartet. See 1/2.

## 20 FRIDAY

"San Francisco Consort," a minstrel band playing the music of the Middle Ages and the Renaissance, 8 p.m., Reed Whipple Cultural Center. 386-6211.

"The Importance of Being Earnest," by Oscar Wilde, directed by Robert D. Dunkerly; presented by the City of Las Vegas and NewWest Stage Company at Charleston Heights Arts Center, 8 p.m. February 20, 21, 26, 27, 28 and 2 p.m. February 22. General admission, \$6; students, seniors and handicapped, \$4. 386-6383.

"Painting Churches." See 2/6.

Jimmy Cook Quartet. See 1/2.

## 21 SATURDAY

"The Importance of Being Earnest." See 2/20.

"Mass Appeal." See 1/30.

Jimmy Cook Quartet. See 1/2.

## 22 SUNDAY

"Mass Appeal." See 1/30.

"The Importance of Being Earnest." See 2/20.

Serenata Chamber Orchestra, featuring works by Purcell- Britten, Holzbauer and Wren with soloists Mary Trimble on viola

and Barbara Gurley on cello, Clark County Library Auditorium, 3 p.m. 733-7810.

## 23 MONDAY

Community Drama Workshop. See 1/5.

## 24 TUESDAY

"Meet Me in St. Louis," starring Judy Garland and Margaret O'Brien, adult captioned film for the deaf (with sound), Clark County Library Auditorium, 7 p.m. 733-7810.

Tony Filippone, trumpet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 25 WEDNESDAY

Las Vegas Chamber Players, with Eugene Gratovich, violin, and Sylvia Golman, piano, Artemus W. Ham Concert Hall, UNLV, 7 p.m. 739-3420.

Nevada Musical Theatre Guild Workshop. See 1/7.

## 26 THURSDAY

Japanese floral design classes. See 1/8.

Great Books Discussion Group; topic: "The Ones Who Walk Away From Omelas" (Norton Anthology of Short Fiction, p. 668), Clark County Library conference room, 7 p.m. 733-7810.

Theatre Arts Group Workshop. See 1/8.

University Chorus/Chamber Chorale, Artemus W. Ham Hall, UNLV, 7:30 p.m. 739-3332.

"The Importance of Being Earnest." See 2/20.

Jimmy Cook Quartet. See 1/2.

## 27 FRIDAY

"The Barefoot Contessa" starring Ava Gardner and Humphrey Bogart, Classic Images Film Series, Clark County Library Auditorium, 3 and 8 p.m. 733-7810.

"Art and Other Things," auction, Las Vegas Art Museum, 7 p.m. Items for auction can be viewed beginning February 22 at the museum. 647-4300 or 384-3697.

"The Merchant of Venice," a Shakespeare classic presented by UNLV's Department of Theatre Arts, Judy Bayley Theatre, 8 p.m. February 27, 28, March 5, 6, 7, 12, 13, 14 and 2 p.m. March 8, 15. 739-3353.

"The Importance of Being Earnest." See 2/20.

Jimmy Cook Quartet. See 1/2.

## 28 SATURDAY

New Music Concert presented by the Nevada New Music Society, Clark County Library Auditorium, 1:30 to 3:30 p.m. 733-7810.

Mardi Gras, 30th annual fundraiser presented by St. Rose de Lima Hospital, Caesars Palace, time TBA. 456-7455.

Preservation Hall Jazz Band, 8 p.m. at Cashman Field Convention Center. Tickets go on sale February 2 at Reed Whipple Cultural Center. Tickets are \$10, \$8, and \$6. 386-6211.

"The Merchant of Venice." See 2/27.

"The Importance of Being Earnest." See 2/20.

Jimmy Cook Quartet. See 1/2.



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## Arts advocacy

Desperately seeking support

by LEA DEANE

**N**evada Alliance for the Arts, the statewide arts advocacy group, worked through the 1986 election season in pursuit of an increase in the budget of the Nevada State Council on the Arts. The Alliance is seeking a full match for the National Endowment for the Arts funds allotted to Nevada annually. Nevada is one of a handful of states which does not fully match its NEA funding and is currently 48th in the nation in arts funding.

A Nevada Alliance luncheon at the Allied Arts Council in October was organized and hosted by Nancy Houssels and the Union Plaza Hotel to encourage influential Southern Nevadans to urge Governor Richard Bryan to include in his budget the hoped-for increase in arts funding.

Next, under the impetus of Angie Wallin, the Alliance arranged candidate interviews. State legislative candidates from Clark County were invited to appear

before a panel of community arts leaders including Patrick Gaffey, Allied Arts Council; Lamar Marchese, KNPR Public Radio; M.J. and Jack Harvey, KNPR; Pat Marchese, Vista Management Group; Jack Bell, Las Vegas Little Theater; Alice Isenberg, Boulder City Cultural Center; Patricia Harris, Charleston Heights Arts Center; Angie Wallin, Nevada Alliance for the Arts; Dedee Nave, Nevada Alliance for the Arts; Brian Strom, Rainbow Company; Jeffrey Birch, Discovery; Helene Follmer, Discovery; Nancy Houssels, Nevada Dance Theater; Norman Cain, Nevada Dance Theater; Eileen Hayes, Nevada Opera Theater; Jim Stivers, University Musical Society; Richard Soule, Sierra Wind Quintet; and John Smith, Nevada School of the Arts.

Of the 58 candidates called, 49 responded and nearly that many came in to the Allied Arts Council for 15-minute interviews the week before the election. 32 candidates were publicly endorsed in "Concerned Citizens for the Arts" signature ads placed in both the *Las Vegas Review-Journal* and the *Las Vegas SUN*.

An Alliance reception at the Union Plaza, again courtesy of Nancy Houssels, celebrated the victories of 27 out of 32 endorsed candidates after the November 11 election; winners in legislative races were invited and many spoke with animation to Alliance members in attendance about the future of arts issues.

At the end of November, Governor Bryan's austere budget proposal began

to be released. His recommendation for the NSCA budget for the 1988-89 biennium included only minimal increases for rent and office supplies; a "maintenance budget."

Nevada, along with that handful of other states, may be in jeopardy of losing unmatched federal grants for the arts. Conversely, Bill Fox, director of the NSCA, has inquired of the NEA whether, if Nevada now began matching its NEA funds for the first time, the new money would be eligible for matching under a NEA program designed to encourage new sources of arts funding. He was told that chances were excellent. So Nevada may lose money if it does not start fully matching, but may be awarded more federal money if it begins meeting its obligations.

Now that the elections are over, the Alliance plans a second letter-writing campaign directed at individual members of the Senate Finance Committee and the Assembly Ways and Means Committee. The Alliance's goal is to persuade these legislators that the governor's budget cannot cover the current needs, and that it provides no future accommodation for the rate of growth of the arts in Nevada.

To find out who are your state senator and assemblyman, and the names and addresses of the money committee members, as well as how to join the Nevada Alliance for the Arts, call John Smith at 739-3502. **aa**

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CAROL LaSAGE, mezzo-soprano from Chicago, is guest artist for Nevada Opera Theater's (NOT) "Opera Gala" on Saturday, January 17, 8:15 p.m. A silent auction and cocktail hour will be held in the Judy Baley Theater lobby at 7:15 p.m. followed by the performance featuring the NOT artists and orchestra, and the Southern Nevada Musical Arts Chorus. Maestro Thomas Conlin of the Charleston Symphony Orchestra will conduct. Arias, duets and major choral works from various operas will be performed. A candlelight dinner will conclude the festivities. Tickets are \$100 per person. For information, call 451-6331.

## Dance, music, theater—at CHAC

**F**our touring productions in the areas of dance, music and theater will be presented at Charleston Heights Arts Center (CHAC) during the months of January and February. They are **Wladimir Jan Kochanski**, pianist; the **Repertory Dance Theatre**; the **L.A. Chamber Ballet** and **Kevin McCarthy** in *Give 'Em Hell, Harry*.

In a return engagement, **January 11 at 3 p.m.**, Sir Wladimir Jan Kochanski, who has become known as "the people's pianist," selects his program from familiar works, coaxing audiences to like classical music.

Kochanski graduated from Julliard School of Music where he studied with the legendary Rosina Lhevinne and Eduard Steuermann. He performed for Pope John Paul II in 1981; and at Oxford University, Purdue University, Lincoln Center, the Annenberg Center in Palm Springs, Canada and throughout Europe.

On **Tuesday, January 20 at 8 p.m.** the Repertory Dance Theatre (RDT) presents a sampling of works from the full spectrum of modern dance history, with works by Sara Rudner, Margaret Jenkins, Pearl Lang, Douglas Dunn, Lar Lubovitch, Bill T. Jones and Arnie Zane.

RDT, established in 1966 as a cooperative venture of Salt Lake City, the University of Utah and the Rockefeller Foundation, was the first contemporary



THE REPERTORY DANCE THEATER's dancers (l-r) Joel Kirby, Kim Strunk, Ron Fowler, Mimi Skola Silverstein in 'Sacred Cow.'

dance company to appear at the New York Dance Festival and the first non-New York dance company to appear in the Opera House at the Kennedy Center.

*The Little Prince* will be presented by the L.A. Chamber Ballet on Saturday, **February 7 at 8 p.m.**; and a master class will be sponsored by the Friends of CHAC on **Friday, February 6.**

*The Little Prince*, a ballet based on the tale by Antoine de St. Exupery, is the story of an alien prince whose plane has crashed in the Sahara Desert. There he encounters an aviator, a tired old King, a conceited Man, a snake, a fox and His Rose.

The Los Angeles Chamber Ballet, founded in January, 1981, by choreographer/administrator Raiford Rogers and dancer/teacher Victoria Koenig, mixes European, Latin, Oriental and American traditions, combining experimentation with classical disciplines. Members of the company have danced with prestigious companies and acknowledged masters.

*Give 'Em Hell, Harry*, a play by Samuel Gallu, will have only **one performance on Saturday, January 31 at 8 p.m.**

As the indomitable Harry S. Truman, Kevin McCarthy reveals the inside working of the "kitchen cabinet"; describes his reasons for the use of the atomic bomb to the ghost of FDR; heeds the plea of his former haberdashery partner, Eddie Jacobson, to help establish the State of Israel; offers a job to former President Herbert Hoover; and confronts MacArthur.

Kevin McCarthy, among the most distinguished of actors, in 1975 won the Obie Distinguished Acting Award for his performance in *Harry Outside*. His screen credits include his memorable performance as Biff in *Death of a Salesman* and his starring role in the original *Invasion of the Body Snatchers*.

Standard ticket prices for all four productions are \$6 for adults and \$4 for students, senior citizens and handicapped. Call the box office at 386-6383 for reservations.aa

## NDT's new ballet

Sulich's 'Walls in the Horizon'

**W**alls in the Horizon, a new ballet by Vassili Sulich, will be presented January 29 through February 1 by Nevada Dance Theater (NDT) in UNLV's Judy Bayley Theatre. Two other ballets on the bill are the creations of Stephen Jenkins and Derryl Yeager.

Sulich, Artistic Director for NDT, says *Walls in the Horizon* "is the most personal of the ballets that I have created. The walls represent the obstacles in life—personal, emotional, religious and political. Then we create stupid wars where we glorify killing and pain. It is a constant struggle for love's survival. This ballet shows the suffering that humanity often brings upon itself. Each

time that love awakens, it is crushed by this society. As we watch love fight and flourish in spite of obstacles, we will see the walls collapse. It is Love that is the most beautiful of all things and will always keep things going. This work is truly a glorification of Love and its ability to make our horizons blue."

"Tangos" is also included in this program, a work by Ballet Master Stephen Jenkins. He characterizes it as a "sassy, scintillating, Latin-flavored ballet," choreographed to a collection of tango melodies.

Derryl Yeager will be presenting a new piece he has entitled "Re-Bach," and in his words, it is "bouncy, breezy and fun."

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## January at LVAM

**P**atty D. Clyne and Hinson Cole will be featured in January at the Las Vegas Art Museum in Lorenzi Park, with an opening reception noon to 3 p.m. January 4.

Clyne, showing in the Main Gallery, has lived in Las Vegas since 1971 and paints in oils, with a special fascination for people. The subjects of her works are ordinary people portrayed to reveal their dignity, and strength of character in their own environments.

Some of her works have been commissioned from old black-and-white photos from family albums and were painted in color. Other subjects portray a "front porch" way of life; everyday scenes from small town or rural life, including children, chores and livestock.

Clyne is currently represented by the Gordon Gallery in Boulder City, where she is a regular exhibiting artist.

The Nevada Artists Gallery will feature the acrylics of Hinson Cole, of Leucadia, California. Cole's work involves primitive elements combined with the results of some instruction.

"I know very little about art," he says. "I don't know an Old Master from a young one. But I did see some Rembrandts in Amsterdam, and I liked them."

As an engineer in soil conservation and irrigation, he spent much of his life from 1952 in various exotic locales, often photographing and drawing. He began to paint in 1974, working in landscapes and recently, portraiture.

Also on exhibit will be work from Chaparral High School students.

Museum hours are 10 a.m. to 3 p.m., Tuesday through Saturday and noon to 3 p.m. Sunday.

The Museum's first **Great Art Supply Sale** succeeded so well that a second will be held February 1, from noon to 2 p.m., at the Museum in Lorenzi Park. The sale will benefit the Museum; unused supplies may be donated or they may be sold with a donation going to the Museum. For more information, call Vivian Woods at 384-3697.

The Museum will also celebrate its **37th Birthday** (It was created February 27, 1950.) with a fundraising "Art and Other Things" auction, February 27, 1987, at 7 p.m. Art and other articles and services may be donated or entered with a minimum bid, which will go to the owner. Any amount above the minimum bid would be a donation to the Las Vegas Art Museum. Mike Miller has made the first donation of an original painting.

Pieces for the auction will be entered and on view at the Art Museum in Lorenzi Park from February 22, as a silent auction, with a live auction conducted on February 27 by Auctioneer Col. Bob Halteman.

For more information on LVAM's anniversary, call the Museum at 647-4300 or Vivian Woods at 384-3697.aa

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## Honor orchestras perform

by TERESA ROGERS

**S**outhern Nevada's student musicians will perform a full program of orchestral music in January; and two well-known music educators from outside the area have been invited to conduct the performances by the Clark County School District's (CCSD) Junior and Senior High School Honor Orchestras.

The orchestras will perform **January 24 at 7 p.m.** at UNLV's Artemus Ham Concert Hall. The Junior High Honor Orchestra performs Vivaldi's Violin Concerto; Bartok's Two Hungarian Folk Tunes; Telemann's Suite; and Von Weber's Concert March from Concert-stuck, Op. 79, under the direction of Lida Beasley, an instructor of music at Santa Clara College in California. The High School Honor Orchestra performs Corelli's concerto Grosso, Op. 6, No. 7; Bartok's Rumanian Folk Dances; and Holst's Bruchgreen Suite, under the direction of Dr. Donald Hamann, an associate professor of music education at

the University of Northern Colorado.

Dr. Glen Cooper, a music instructor for the school district, says "The pieces the students are performing are *real* literature, not arrangements for high school orchestras." He adds that guest conductors are usually brought in for major events such as these performances. "It acts as an incentive to the students to be able to work with someone they're not used to. Someone from the outside gives us a fresh look at the music."

The High School Honor Orchestra has 50 to 60 members chosen by audition before the string faculty members; and the Junior High Honor Orchestra has 80 members.

Cooper expects the audience will be predominantly the friends and relations of the young musicians, but says "We do offer the community a fine concert, and the public is welcome."

For more information, call CCSD Fine Arts at 799-8428. **aa**

## Dance and Guitar in Boulder City

**O**pus Dance Ensemble performs a program ranging from classical to modern jazz on January 24 at 2 p.m.; then Scott Kritzer, classical guitarist, performs on February 13 at 8 p.m.; both concerts will benefit the Boulder City Cultural Center, and both will be held at the Boulder City High School Auditorium.

McGarry Caven is the artistic director and founder of the four-year-old Opus Dance Ensemble. The dancers and choreographers in the company have been assembled from professionals who work in various Strip productions, but who wanted another, more creative outlet to show off their talent and technique. Their program may include a jazz ballet called "Opus," by Caven; a classical piece such as "Windbourne"; or perhaps "Pas de Quatre," a period piece created for four famous ballerinas.

Kritzer received his degree from the San Francisco Conservatory of Music in 1980, the same year he won the Bunyan Webb Memorial Guitar Competition in Memphis, Tennessee. He tours frequently throughout the United States, and after one of his performances, reviewer Michael Lorimer said, "Scott Kritzer has a fire in his playing that is warm and sweet. May you enjoy his versatile talent as I have." **aa**

## "Jaws" remembered

**E**ddie "Lockjaw" Davis, the legendary jazz saxophonist famed for his work with the Count Basie Band and his own numerous recordings, died November 3 of kidney failure after a long illness. Davis, who was featured on the cover of *Arts Alive* last May, was born in New York City March 2, 1922, and lived in Las Vegas since 1973. He died in Brotman Medical Center in Culver City, California.

Davis' original and unmistakable sound, a rugged, heavy tone with an urgent rhythm even on slow ballads, was his proudest boast. His musicality was admired by such critical fellow musicians as trumpeter Miles Davis.

He played with the bands of Cootie Williams, Lucky Millinder, Andy Kirk and Louis Armstrong before joining Count Basie in 1952 and then performing with the Basie band on and off for most of the rest of his life. He pioneered jazz combos featuring the organ and made

possible the careers of numerous jazz organists, who usually stuck to his combination of organ and tenor sax. Davis made many recordings in the fifties and sixties with his own bands, featuring such organists as Shirley Scott.

In the early sixties he began a long collaboration with Johnny Griffin in a quintet featuring two tenors, and the two made countless recordings featuring the "tenor battle" theme.

Internationally acclaimed, Davis was little known here and seldom performed in Las Vegas, spending most of the last thirteen years touring the world, generally as part of Norman Grantz' stable of jazz stars. His few Las Vegas appearances were at Alan Grant's Monday Night Jazz at the Four Queens.

Davis is survived by his wife, Beatrice, and a daughter, Sheila Dozier, both of Las Vegas, as well as by two grandchildren. **aa**

## Understanding music

**M**usic Awareness is just one of the many 8-week classes offered by the City of Las Vegas at Reed Whipple Cultural Center beginning the week of January 19.

Musician Tony Scodwell will utilize his 25 years of musical experience to help non-musicians enhance their musical listening. Scodwell will offer tips on concert-going etiquette and how to distinguish differing interpretations in classical works. He will also discuss the role and the problems involved with the different instruments that make up varied musical ensembles and "A-B" comparative listening techniques to guide your ears through accepted and controversial interpretations of both classical and jazz standards.

Scodwell, currently first trumpet at the Frontier Hotel, has performed with the Stan Kenton Orchestra as a soloist and with various jazz big bands including the Harry James Orchestra.

Registration for the winter session will be held from January 5 through January 14. Call the Center at 386-6211 for a complete schedule featuring over 30 different classes for adults and children in the areas of art, dance, music and theater. **aa**



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# NSA begins

Registration January 12 to 23

**S**pring semester for the Nevada School of the Arts begins January 26; registration begins January 12th and continues through the 23rd.

The Nevada School of the Arts (NSA) is a year-round program with an enrollment of nearly 1,000 students in music and the visual arts, ages 4 to senior citizen. In residence at UNLV, NSA enjoys the use of campus music, visual arts and concert hall facilities.

NSA offers private and class instruction in virtually every area of music. Academic music classes available include music fundamentals, music theory, and music history and literature. Private instruction in music composition is also offered. Group lessons in piano, flute, piano accompanying and introductory piano for children or adults round out this part of the program.

A complete jazz studies curriculum offers improvisation, arranging, jazz styles, history and the history of pop and rock music.

Students as young as age 4 may enroll in the Suzuki Talent Education Program for study in violin, cello or piano.

Chamber music, begun at NSA last year, now includes a 30-piece Chamber Ensemble, the Suzuki Concert Group, a brass quintet and three string quartets.

Visual arts is another important aspect of training at NSA. Students as young as five can begin with a Primary Art class. Older students may enroll in Painting and Drawing classes. Adult students may enroll in private or semi-private lessons, with special consideration given to individual interests and needs.

NSA's faculty consists of university or conservatory trained professional teachers, musicians and artists. All Suzuki faculty members are certified by the Suzuki Association of America.

Included as a part of the NSA programs are free student workshops every other Saturday throughout the 16-week semester. Here both music and visual arts students may display their talents in an informal setting. The school also offers a Faculty Recital Series, with the next one scheduled for Tuesday, February 10. Also at the end of each semester a Student Recital Series is presented. Last year some 22 student recitals were attended by nearly 2,000 people. The fall semester-end recitals will be held the week of January 12 through 17.

A local, nonprofit organization, NSA receives financial support through tuition and donations from individuals, founda-



*DONNA PEARSON, NSA trumpet student.*

tions and businesses.

Registration information and a catalog can be obtained by calling 739-3502. **aa**

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*Loyalty at home and respect from afar with Maestro Virko Baley's leadership*

by PATRICK GAFFEY

When music critics from *Time* magazine and the *New York City Tribune* arrive to hear the Las Vegas Symphony Orchestra in the same week, it's time to pay a little closer attention to what's happening in Artemus Ham Hall. And when they leave making the remarks Mike Walsh and Gregory Speck were making in November, maybe it's time to buy a season ticket.

"[The November program] is the kind of daring thing you don't find often," said Walsh. "I was surprised and pleased with how well the orchestra played." Speck, in the *Tribune*, hailed maestro Virko Baley's success "in organizing and developing an outstanding regional symphony orchestra." He found the orchestra sounding "wonderfully assured and animated," and wrote that Baley and the orchestra's "evident affinity for...early Wagner...should lead them to recording contracts."

Not coincidentally, a June performance by Las Vegas Symphony clarinetist William Powell and Virko Baley

on piano in New York City received excellent reviews in both the *New Yorker* and the *New York Times*, in such terms as "extraordinary control and musicality," "brilliantly played" and "a glittering recital," with strong praise for a Baley composition: "The imagery was keen, the musical thought original." (Neither review mentioned that the musicians were from Nevada, let alone Las Vegas.)

[Baley, in fact, has recorded on four different labels, and this spring, Orion Master Recordings will release an album of two of his compositions, *Partita for 3 Trombones and 3 Pianos* (1976) and *Sculptured Birds* (1979-84), which was part of the New York recital.]

And just as the Symphony's artistic quality and daring begin to capture national attention, its community programs are starting to catch at Nevada's heart. This year has seen some loyalty-building firsts; three young people's concerts in the spring, sponsored by Citibank, were heard by 5600 fifth-graders; and the September Picnic Pops, sponsored by

Valley Bank and attended by over 3,000 people, became a Las Vegas celebration.

"This year we can hardly keep up with the activity," says Executive Director Judith Markham. "It's a completely different pace. We had three events before the season even began." Then the 1400 attendance in November broke all records for a season opener.

"Right now I feel more optimistic than I've ever felt about the ability of the orchestra to fly away," says Maestro Baley. "This last year was a big year—our first young people's concert, our first outdoor pops. We've expanded the season; our opera situation this year is the grandest of all in every way, and we're ready for it. We're doing the most exciting theatrical opera we've ever done [Richard Strauss' *Salome*, January 8]. What makes it extraordinarily difficult is that it needs outstanding singers all down the line; even the minor roles demand singers of extraordinary virtuosity."

The Symphony is renting sets and costumes as a complete unit, a stunning set of visuals, from Opera Metropolitana in Caracas, Venezuela. Baley is bringing Bodo Igezs from the Metropolitan Opera to direct and lighting designer William Kickbush, from the Mississippi Opera. *Salome*, featuring local soprano Nancy Shade, will be the first opera to be presented in Las Vegas with supertitles.

Challenging work like *Salome* is a Baley trademark, and has much to do with the attention the Symphony is attracting. "Unusually challenging" is the first thing Tim Page called the Powell/Baley recital in his *New York Times* review, and what brought reviewers to Las Vegas was Baley's insistence on including contemporary music with the standard Beethoven/Brahms repertoire.

Baley, born in the Ukraine in 1938, has a great fondness for the contemporary composers of that unique corner of the Soviet Union; he has given many Ukrainian compositions their U.S. premieres here in the Mojave Desert. In November, Leonid Hrabovsky's "La Mer," a piece for orchestra and chorus featuring series of strange vocalizations, had patrons murmuring, at intermission, wondering how to react.

Of the four remaining orchestra concerts, three will feature contemporary works. February's concert will include "Canti del Sole" by Bernard Rands, who won the Pulitzer Prize for that piece in 1984. March concertgoers will hear the U.S. premiere of "Autumn Music" by the Serbian-Ukrainian composer Volodymr Huba. Baley says, "I think it will go down extremely well with the audience. It is elusive, a psychological thriller about discovered horror, a phenomenal piece; but the audience will have no difficulty with the language of the piece; it is almost Satie-like in its simplicity."

On May's program, "Bamboula Squared" is by Charles Wuorinen, an uptown New York composer who has won both the Pulitzer and the prestigious MacArthur Prize. The piece will be the first performed here featuring the orchestra with prepared quadrasonic tape. Baley says, "It is a very joyful

YOUNG PEOPLE and the Symphony: (l-r) School District Trustee Daniel Goldfarb, Maestro Baley, Symphony President Howard Hoffman and Symphony Trustee Dan Clark with three student musicians at a recent Young People's Concert.





piece, gymnastic, athletic, with lots of virtuosity in it. I think the audience will have a kick out of it."

Baley is an expert programmer, and all of the contemporary works are well balanced by works of Beethoven, Tchaikovsky, Mozart, Mahler and Dvorak.

"The one thing I cannot forgive," says Baley, "is being boring, and that I don't think we are."

## "The one thing I cannot forgive is being boring."

It is significant that of the components of Baley's musical empire, the first piece to be put in place was the Contemporary Music Festival, which was first held in 1971, ran through 1983, and which will be held again next summer or fall. The Las Vegas Chamber Players were formed in 1972; their current season includes five concerts, and "Chamber Players" is now a catchall title for everything from local groups to visiting soloists, though entirely dedicated to the various forms of New Music.

Symphony President Howard Hoffman finds the presentation of New Music important for a number of reasons. "It provides a different experience for the audience; it's important for them to hear fine music they've never heard. Also, granting agencies require that you perform New Music in order to get their support; and presenting New Music has enabled us to get national and international attention. Before the Symphony existed, our chamber series received national and international attention. The Symphony would not even be here were it not for New Music."

The Symphony itself was organized in 1980, under the Las Vegas Chamber Music and Symphonic Society, which is the umbrella group for the Festival, the Players, the Symphony, an eight-concert recital series mixing traditional and contemporary music, and the Las Vegas Opera Company.

The Opera Company's last production, *Carmen*, was the first to be sold out, and this year's three-opera season is the most ambitious yet planned. Following *Salome*, on January 23, will be Engelbert Humperdinck's *Hansel and Gretel*. The third opera, June 5 and 7, is the world premiere of Virko Baley's *Hunger*, again with Nancy Shade in the principal role. This will be a "studio production" of the one-act opera, in the Black Box Theatre, for small audiences. "Opera," says Baley, "is without a doubt the single most expensive artform." To justify that expense, "besides being good, an opera has to be what I call 'bulletproof.'"

June will be a test run to see whether *Hunger* is or can be made "bulletproof." "Otherwise, a full production will not be economically feasible."

Baley has been working on *Hunger* for a year and a half. "It's about famine,



Las Vegas Symphony Orchestra, with Virko Baley, Music Director/Conductor.

but not as a political treatise. It's about two characters who meet in potentially the last two hours of their lives." The characters' memories and wishes are enacted; "it's kind of a nightmarish day-dream."

Everything the Symphony does reflects Baley's interests, his personality and his tastes. He isn't defensive about it; he sees it as inevitable, and that the same

situation would obtain with a different music director.

"The new [music] that I will bring in is of course the new that I'm interested in. There will always be a preponderance of Ukrainians and East Europeans in my concerts, because that is where I come from. You don't expect Francis Coppola to make films about non-Italians, do you?"aa

## Bank notes

"If there's a message I want to send out to the community," says Virko Baley, "it's that at first you can do more for less, but only for so long." For six and a half seasons, the Las Vegas Symphony Orchestra (LVSO) has built a strong reputation with a tiny budget. Now support from the community must increase to make the Symphony's hard-earned image a lasting reality.

"Our budget is truly modest when compared to the budgets of other symphonies," says Dr. Howard Hoffman, president of the Symphony's Board of Trustees. "By being very careful and pinching every penny, we've stretched the money as far as we could."

Among young and rapidly growing arts organizations, the situation is typical; "the artistic end tends to be ahead of the support end," says Baley. Eventually, that artistic development should attract more support. If the support doesn't come, or comes too slowly, the result can be overstretched and underpaid employees burning out and the gradual collapse of an organization unable to continue meeting its own standards and commitments.

The LVSO is planning to avoid both

that kind of teenaged dwarfism and the other problems that have recently periled a number of symphonies around the country.

"[The] Phoenix [Symphony] is having problems and may not be there in another year," says Executive Director Judith Markham. "Oakland went belly-up. Half the symphonies in the country are in serious financial difficulty."

The Las Vegas Symphony is not in that half, thanks to a Board of Trustees which has done very well so far under Hoffman, who joined the board near the end of the first season and is now in his fifth season as president.

"I don't know what we'd have done without Howard," says Baley. Howard took us through some of the most difficult years we've ever had or ever will have. He's been a godsend, absolutely the right person at the right time."

Hoffman, a pathologist who has had off-and-on musical training since he was a schoolchild, was taking piano lessons from Laura Spitzer when she and her husband, music department Chairman Ken Hanlon, began talking to him about

CONTINUED



## In January and February

**January 8,** Richard Strauss' *Salome*, with Nancy Shade, soprano; directed by Bodo Igezs; a Las Vegas Opera Company production.

**January 18,** Kalman Banyak, violin and Virko Baley, piano, including Brahms' "Sonata No. 3 in D. Minor;" part of the recital series.

**January 23 and 25,** Englebert Humperdinck's *Hansel and Gretel*; a Las Vegas Opera Company production.

**February 2,** Mendelssohn-Bartholdy's "Midsummer Night's Dream Overture;" Rands' "Canti del Sole" with Paul Sperry, tenor; and Beethoven's *Symphony No. 5 in C Minor*; Las Vegas Symphony Orchestra.

**February 4,** Paul Sperry, tenor, with Irma Vallecillo, piano, singing Schubert, Poulenc and an assortment of American composers; part of the recital series.

**February 16,** La Musica, with Carol Plantamura, soprano; Juergen Huebscher, lute; and Achim Weigel, viola da gamba, performing songs for and about women in 17th century England and Italy; part of the recital series.

**February 25,** Eugene Gratovich, violin and Sylvia Golman, piano, including the U.S. premiere of "Elegy III" by Vyacheslav Artyomov; Chamber Players concert.

— For more details, see January Events and February Events, pp. 6—12.

the Symphony and asked him to join the board. "My mother had a good singing voice," Hoffman says, "and my father was a fine violinist, though not a professional, so my interest in music was developed in the home."

As everyone around the organization observes, Hoffman has dedicated much time to the Symphony. "I've spent quite a number of hours a week, but it's been a very gratifying experience. I feel I've gained from it more than I've given, both in satisfaction and in personal growth."

Again typically for young organizations, the Symphony ran up a deficit in getting itself established. Though the deficit is down from its all-time high, it is still substantial. "We had to spend to present programs which would attract new audiences," says Hoffman. Now the audiences, for Symphony concerts and especially for opera presentations, are large and growing; now is the time to retire the deficit. But the public needs to understand something of the economics of a symphony.

"Admissions only pay one-third of the Symphony's costs," says Hoffman. The board's job has always been to raise the remaining two-thirds. "Thirteen to fifteen dollars just doesn't pay for a person's visit to the Symphony," says Markham.

In the last year, corporate support has begun to show some real growth. Citibank sponsored the Symphony's first series of Young People's Concerts last spring. "I can't think of anything more important that we do than our Young People's Concerts," says Hoffman. The concerts not only provide thousands of students with free exposure to excellent performances of pieces played during the regular season ("We don't play down to them."), but helps create the symphony audiences of the future.

In September, the Symphony's first outdoor Picnic Pops concert was sponsored by Valley Bank. "Valley Bank didn't just hand over the money," says Markham. "They got deeply involved in the promotion of the concert."

Symphony President-Elect Kenneth Miller, Executive Vice President of Valley Bank, was responsible for the organizing of the Picnic Pops, according to Hoffman. "The audience seemed to really enjoy it. It was our largest audience so far, and it was a tremendous experience

to see how courteous and well-mannered the audience members were. When they left, there was nothing to clean up; they left the area as they found it. I've never seen that happen any time in my life."

Both Valley Bank and Citibank intend to continue developing their respective Symphony projects.

Now Executive Trustee Dan Clark, who is chief executive officer (CEO) of Citibank Nevada, has volunteered to create for the first time a corporate fund drive for the Symphony.

"The Symphony has had modest corporate support in the past," says Clark. "We have not provided the broad-based community support for the symphony I have seen in other cities; that's the challenge. Symphony orchestras have to be supported by the people who live in the community. What we're working on is a new dimension of community support broader than just buying tickets."

Clark has found himself supporting the Symphony not because he grew up on the music, but because he believes the Symphony is important to the community. "When I was a child, my perception of music was turning on the radio and listening to Elvis Presley; but music is an international language and the symphony orchestra is the backbone of music generally in the country.

"The great thing about a symphony orchestra is that it brings a new dimension to music and what it's all about, and Virko's orientation is pointed to expanding the concept of music."

On Citibank's involvement, Clark says, "We said we would make a major commitment to the Symphony, and take a leadership role, because of the value added to the community. We believe corporations here will begin to view the Symphony as an overall benefit to the community. As a corporation, we always take part in community organizations, cultural arts being one aspect; we think it's good business."

Clark has only lived in Las Vegas since the middle of 1984, but he has some observations on the city: "People know us for our professional entertainment, presented in our hotels, but cultural activities don't get the same level of press. We have Nevada Dance Theatre, a very good organization, and the Symphony, which is very good and growing. The cultural community provides education

## Personnel notes

**Patricia Karlock**, former development director for the Allied Arts Council (AAC), got an offer she couldn't refuse last November, when General Manager Lamar Marchese, of public radio station KNPR 89.5-FM, proposed to hire her to fill a similar fund-raising position in his organization. She had worked for the Council for almost two and a half years.

Patricia is well known to many people who care about the arts in Las Vegas, and although she will no longer be working for AAC, she will remain part of the Southern Nevada arts community. Good luck, Patricia and KNPR!

Once a mere secretary/bookkeeper for the Allied Arts Council, our own **Lucille Balog** has now found an independent source of wealth. She came in first in the *Review-Journal/Showboat* weekly Pro Picks contest in a field of 20,000 entrants. She was the only one who listed all 13 winners of the Sunday National Football League Games. Alright, Lucy!

Her friends and neighbors saved their entry forms for her, so that she was able to enter a total of 15. But, wouldn't you know it, the first one she marked was the winning entry. San Diego's upset win over Denver was the key to Lucy's victory.

Lucy is now an accountant at Catholic Community Services, and is an active league bowler and avid football follower. Originally from "a spot in the road," as she calls it (actually a farm near Kahoka, Mo.), Lucy has followed football most of her life. "What else is there to do in Kahoka, Mo.?" she says with a smile. Lucy's perfect entry earned her \$1,000 plus a \$100 bonus for being an R-J subscriber.

In other arts news, **Mary Scodwell** brought to our attention that sculptor and art professor **Lee Sido**, proud owner of a new car, was recently featured in a newspaper ad for Hanna-Epprecht Nissan. A photo of Lee delivering his piercing gaze to the camera was captioned with his name, his city, Henderson, NV, and the following endorsement: "They gave me a better price than any other dealer. Fast, friendly and courteous."

"I had a much longer list of complimentary adjectives," says the artist, "but for some reason they didn't print them all." **aa**

for younger people and one more activity that will help appeal to visitors; it's a question of diversification."

So far in preparation for the fund drive, Hoffman says, "We've designed a brochure to present to CEO's to point out the enormous contribution the Symphony makes to our community, particularly for the ability of businesses here to attract and hold good employees."

Says Clark, "We'll be making our contacts in the next sixty days, and we'll be giving people an opportunity to participate in the Symphony." —P.G. **aa**



## New Music by a new society

When trombonist Miles Anderson and trumpet player Walter Blanton bleated and blatted an array of seemingly random sounds at the receptions for the Smorgon Family Collection of Contemporary American Art in September, some hors d'oeuvre eaters couldn't decide what they liked least, the very contemporary artwork or the music.

The music, in a terminological limbo between jazz, classical music and various musics of the Third World, is now called, for lack of anything else, New Music. Since the term was first applied to the "classical" avant-garde, it has come to include adventurous new work by composers of any background; sometimes "seriousness" is used as its criterion.

Don Hannah, one of the organizers of the Nevada New Music Society (NNMS), appreciates the difficulty of drawing lines, "because the guy who sits down to write a pop tune is very serious about what he's doing."

Hannah and the rest of the NNMS will present a various sampling of the styles comprising New Music February 28 in the newly renovated Flamingo Library Auditorium.

Struggling to define the music to be presented, Hannah cites Louis Armstrong's remark about what jazz is: "If you have to ask, you'll never know."

New Music is "what's been written since 1910," Hannah offered unconvincingly. Then he explained some of the reasons the question has become complex: "The musical avant-garde kind of peaked in the mid-'70's. Some composers have jumped back into working in tonal styles, so New Music now is practically anything but Pop."

Atonality—the lack of the familiar and pleasing structure of chords and scales—is what most people think of when they think of New Music, and it's what offends most the listeners who are offended by the genre, but as Hannah says, since tonal systems became more and more complex and were then abandoned by some New Musicians for atonality, polytonality, serial music and even harmolodics, the recent retreat has brought back tonality, though with differences; often with strong influences from the Third World.

New Music has been presented in Southern Nevada mostly at UNLV, through occasional appearances like that of the excellent Anderson/Blanton duo, and through the influence of Las Vegas Symphony Artistic Director Virko Baley, who presented a number of Contemporary Music Festivals, through 1983

("They really got me going," says Hannah). Also, New Music by the duet of Carl Vickers and Rick Lucchesi has been heard over the last two years at Allied Arts Gallery receptions.

Now the NNMS plans to present New Music composed and performed by local musicians on a continuing basis. Founders Hugh Lovelady, president; Rick Torcaso, vice president; Gene Ventresca, secretary; Don Hannah, treasurer; and Beth Mehocic are not only composers, but versatile musicians, though Hannah says, "I don't even consider myself a player anymore." Hannah came to Las Vegas as a bass and tuba player. Now he composes and arranges for Strip shows, television and movies.

The group is well grounded academically. Torcaso has finished all but his dissertation for his Ph.D. at Duquesne University. Ventresca has had extensive postgraduate study in the Schillinger System of composition. Hannah holds a Master's in composition from the University of Idaho. Mehocic is currently part of the faculty in both UNLV's music and dance departments, providing an important bridge.

Virko Baley's Las Vegas Chamber Players have performed works by Mehocic and Hannah, including Hannah's *Concerto for Amplified Contrabass and Jazz Ensemble*, commissioned for

Bertram Turetzky with a grant from the National Endowment for the Arts; and Ventresca has performed with the Chamber Players.

Ventresca and Hannah are appropriately iconoclastic for New Music composers. Hannah particularly feels that film composers like himself are underrated. "Jerry Goldsmith," he says, "is worth 50 Philip Glasses." If there has been an icon of New Music in the last few years, it has been Glass, though his revolutionary stance has been compromised recently both by his success and by his recent album, featuring such singers as Paul Simon and Linda Ronstadt. Originally minimalist, his work is part of the avant-garde's return to tonality.

"How can you write good music without dissonances?" Hannah asks, in reference both to Glass and the "New Age" music popularized on the Windham Hill label.

Ventresca has some admiration for Glass' success, but asks, "How can you compare Philip Glass with Aaron Copeland?"

But neither Hannah nor Ventresca attempts to represent the NNMS in their stylistic predilections. "This is a confederation of convenience," says Hannah, "and doesn't reflect common musical goals at all."

The February concert will feature a random selection of styles, chosen on the basis of which members have pieces prepared for the instrumentation to be featured at the library; ten musicians—"basically a double quintet—string and woodwind," says Hannah.

The composers merely ask that listeners be prepared to hear a variety of styles; some pieces will be more accessible than others. Ventresca, looking forward to the concert, says, "People will be pleased by it."

For information on membership in the NNMS, call Ventresca at 451-3156; Hannah at 878-7325; or Torcaso at 456-1219. —P.G. aa

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# Steven Molasky

## Developer/artist on the cutting edge with the Nevada Institute of Contemporary Art

“Isn't it great?” said Steve Molasky about the cover of December's *Art in America*. “I think it proves our point of how important things we do in Las Vegas can become. I think it's incredible that the first thing that we did—it's tremendous, the impact that we've had.”

Steven Molasky is a rather quiet, thoughtful, perhaps even shy man. Compact and powerfully built, he looks like he could have been a boxer with a massive, iron chin. The son of well-known developer Irwin Molasky, he has become

a developer himself; he and his brother run Pacific Properties, through which they build residential units, shopping centers and offices. They recently built the phenomenally successful, if ironically named, Pacific Harbors Apartments, are currently working on a 300-acre master-planned community near Winterwood golf course and are involved in bringing Target stores to Las Vegas.

After going away to school as a self-described “hippie,” Molasky returned to Las Vegas to become a greenskeeper, a laborer, a carpenter, a supervisor, an

estimator. He then built “spec” houses and small construction projects until he created the veritable empire of Pacific Properties. He talks about business with some interest and some pride.

But when Molasky talks about art, you can hear the snap in his synapses. “I was always interested in art, but I was never a good freehand artist. I did a lot of tracing when I was young; I loved taking characters and images out of magazines and moving them around and doing things with them.”

Molasky started painting in high school. In college, he bought his own canvas and stretchers and spent much of his time stretching and priming canvases and painting “in a sort of primitive style but with a philosophical or political point.” He was “part of the hippie generation,” and his messages reflected the political concerns of the Nixon years and an emerging “Whole Earth” philosophy.

Back in Las Vegas, around 1974, he became acquainted with designer Roger Thomas, now curator of the Valley Bank art collection. Thomas suggested he try working with projected images.

The technique immediately seemed right, though not without its problems. A projector works in the dark and an artist needs light. So it's a painstaking process of clicking the light on and off to check the emerging drawing against the projected image; artists have undoubtedly bought more Anacin since the technique was developed. But Molasky took to it.

Though the projection technique has become pervasive, Molasky struggled, like many others, with the idea “that I was cheating.” But projection moved him past the problem of form to questions of content, of color and texture and shade, of weight and balance. Despite his already considerable business success, he shortly decided he wanted to give up his career to become a painter.

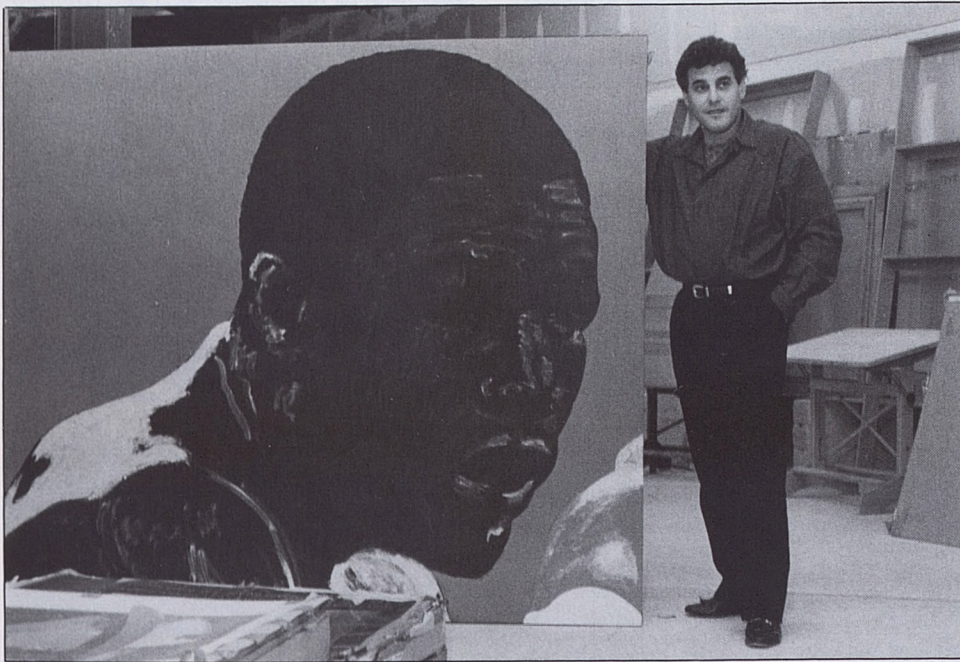
By 1982, Molasky had achieved commercial success and professional recognition with real suddenness. In that year, his show, *Boxers*, was featured at Caesars to coincide with the Holmes-Cooney match.

Tom Holder, chairman of UNLV's art department, recalls seeing a full-color ad for the show in *Art in America*, including a reproduction of one of the paintings. “I thought, my God! What an incredible painting that is! Who is Steve Molasky and how could he be living in Las Vegas without my knowing about it?”


A long-time photographer with extensive personal archives, Molasky was working from photos he had taken at previous Caesars battles. Despite the “tremendous response” to the show, including significant sales, he was bothered by the public's interest in “the sports aspect of my work.” He didn't see himself as a sports illustrator—he has done, for instance, considerable work in a Southwestern vein, including a portrait of his friend, author Frank Waters, which was part of Molasky's *New Mexico Suite*. And, even with the success of the *Boxers* series, he felt people didn't get the point.

“I was fascinated with painting black

STEVEN MOLASKY with “Battered Boxer.”



PATRICK MORTATI



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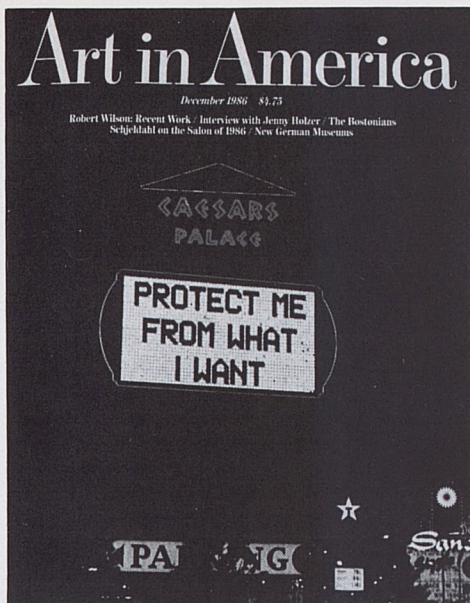
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ARTIST JENNY HOLZER's message, captured by photographer Pasha Rafat, part of the first project presented by the Nevada Institute of Contemporary Art, made the December cover of *Art in America*.

people because of the light reflecting off their skin. The other thing I love about painting boxers is the power of the forms and the sensuous—almost yin/yang quality. I think my best paintings show tremendous power and a sensuousness. Everybody thinks [Leon] Spinks is the ugliest guy who ever walked the earth, but I think this [his painting of Spinks] is one of the most sensuous portraits of anyone you'll ever see."

Ultimately, Molasky became disillusioned with art as a career. "After a show or two, the possibility did exist to become well-known, but I found you need to market yourself just like any other business." And if he was going to end up spending his time on business and marketing, why not spend that time in the business he knew—development?

So Molasky returned to his career and now paints in his spare time to please himself. One advantage is that he can do exactly that. An agent might have insisted that he continue painting boxers; now he paints what he likes without any outside considerations. And it's the painting itself he likes. "I'm not sure why art excites me so much, but just talking about it, I get...."

Right now, he's delighted that the cover of the latest *Art in America* is a photo of the giant readerboard in front of Caesars Palace, lit up not with an ad for the Caesars' sports book, but with the enigmatic message "Protect me from what I want."

The message is a piece by artist Jenny Holzer, one of the artists in the Smorgon Family Collection of American Art, exhibited at UNLV in September by the Nevada Institute for Contemporary Art (NICA). Molasky was a member of the original steering committee which created NICA, and is chairman of its exhibits committee. He is also one of the most enthusiastic members of the NICA board.

"We have a real good board, with a wide-ranging charter that gives us freedom to focus on certain areas at certain

times." Mark Fine, president of Green Valley's American Nevada Corporation, is president of NICA, and Tom Holder is its director.

Before the Smorgon exhibit arrived, various board members arranged for Jenny Holzer, who is currently concentrating on messages projected on readerboards, to have her work appear on the electronic grids of the Fashion Show Mall, the McCarran Airport baggage carousels and UNLV's Thomas and Mack arena. In all of the locations, numbers of her "truisms" were mixed with regular messages for the duration of the Smorgon show, with no explanation.

Molasky approached Don Allison at Caesars with the idea, who said that the hotel is constantly asked by outside groups for use of its sign, but that it has a firm policy against any uses but Caesars'. Molasky then suggested Caesars adopt the project as its own, and Allison finally agreed. The juxtaposition of Holzer's messages with Caesars' image was the most powerful use of her work here, and it was the use of the hotel's sign that propelled the Holzer project, the Las Vegas premiere of the Smorgon show (which is currently on a national tour), and NICA onto the cover and into the pages of one of the country's most important art publications.

"The Holzer project is really the first thing NICA ever did, even before the Smorgon show, and look what kind of attention it received," says Molasky.

Molasky has pushed for and worked to arrange an outdoor billboard exhibit by another Smorgon artist, Barbara Kruger. NICA will present a gallery exhibit of her work in UNLV's Alta Ham Fine Arts Gallery starting January 5, with a public reception January 12 from 6 to 8 p.m. Simultaneously, a number of Kruger's billboard pieces will be presented on outdoor boards throughout Las Vegas. A bus tour of the outdoor sites is tentatively planned to begin at the end of the reception. "I'm ecstatic about [the Kruger exhibit], because it will follow right behind [the Holzer cover]."

Following Kruger will be a March/April show by Florida artist Ned Smythe, of his architecturally-inspired constructions. It will coincide with a UNLV art and architecture symposium. "I really like what I've seen in Ned Smythe's brochure, but he's new to me. He ties in well with everything else that's going on in town with the focus of art and architecture."

And Holzer-Kruger-Smythe forms a continuum. "I believe that kind of public art in urban areas—Las Vegas presents such a great opportunity for that."

With Kruger and Smythe coming, "those two shows, followed by one in the fall, with a film series and lectures in between, gives us a pretty impressive first year of presenting art to the Las Vegas community."

But Molasky is already looking beyond NICA's first year. "Las Vegas will double in size in the next 10 to 15 years. I think it will be looked at as a cultural oasis. And I see NICA as having a building of its own on the campus some day and being a significant museum."

—P.G. aa

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# Walt and Mick on the Strip

## McNamara and Sheldon in Allied Arts Gallery

*Walt and Mick: On the Strip in Las Vegas* will feature mixed media work by Walter McNamara and Mick Sheldon at the Allied Arts Gallery from January 12 through February 4. A meet-the-artists reception will be held Monday, January 12 from 5 to 7 p.m.

**“**I do work that's comfortable for black widow spiders to live in,” says artist Walter McNamara.

McNamara, curator of the Sheppard Fine Arts Gallery at the University of Nevada, Reno, will exhibit works made primarily of wood and bones. His sources for imagery range from allusions to fifties rocket ships to art history puns. He is noted for transforming a “minimum of materials for a maximum of meaning.”

McNamara is also known for his impeccable craftsmanship. It has been said that he could teach an Oregon cabinet-maker about wood. However, according to him, his work is finished before it's started. To him, the scavenged pieces of raw wood suggest the finished work—even before he cuts, carves and smoothly reveals it to the rest of us.

McNamara has shown in numerous nationally prestigious shows, including the Whitney Museum annual, Drawing USA, Denver Art Museum and the Drawing Society's national touring exhibit.

He has had one-man exhibitions at the Crocker Museum, Art Company and Artist Contemporary Gallery, Sacramento, as well as in most galleries and

museums in Nevada. He has been included in both Nevada Biennial exhibitions mounted by the Sierra Nevada Museum of Art.

Mick Sheldon was born and raised in Reno, the son of a toy store owner. He received his B.A. in fine arts from the University of Nevada, Reno and his M.A. from California State University, Davis.

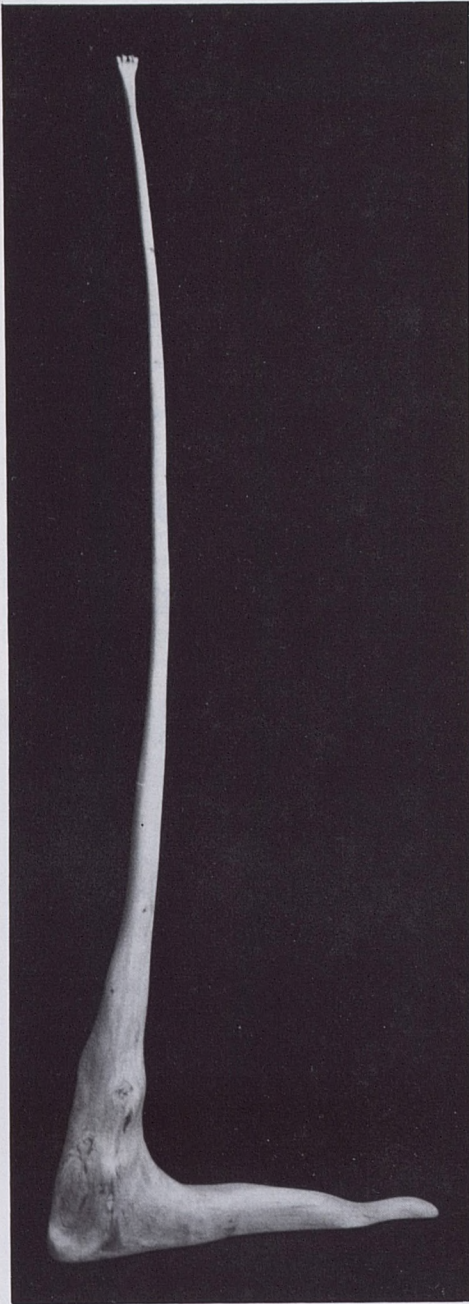
He is the first Nevada artist in six years to be chosen to represent Nevada in the regional juried show sponsored by the Western States Arts Foundation; his work is currently a part of the Third Western States Biennial Exhibition which premiered at the Brooklyn Museum last June.

At Allied Arts, Sheldon will exhibit mixed media electric glass assemblages that have the look of something mined rather than built. The figures within these self-illuminated enameled pine boxes are wired and glued together bits of detritus with rat skulls and small jars for heads. The works are mechanized, with moving objects and images and flashing lights.

Sheldon has shown widely in group and one-person shows in northern California and Nevada. He recently participated in an invitational at the City Gallery in Kobe, Japan.

Sheldon currently resides in Woodland, California, where he has his own art hauling and handling business.

—P.M. aa



“High Bone” by Walter McNamara, wood sculpture (1986).

TED COOK

## Save this date!

**M**ark your calendar! The third annual Masque Ball of Allied Arts Council will be held on April 22, 1987, at the “Island of Las Vegas,” the Tropicana Hotel. The \$100 a plate gourmet dinner will feature the Sunset Symphony, Las Vegas' youth orchestra and other artful entertainment. aa

## Humorous, not funky

### Lee Sido exhibits new sculpture

**“**N<sup>ew Work</sup>” by sculptor Lee Sido opens at the Allied Arts Gallery on **Friday, February 6** with a reception from 5 to 7 p.m.

Sido will exhibit mixed media floor and wall pieces that are based on architectural images.

His columnar floor pieces have taken on two different directions. Some are juxtaposed geometric sections with many combinations of materials, and the others are traditional building images—recognizable houses or structures. “These pieces are influenced by a humorous vision of the environment,” says Sido. “Some of the images are distorted, as if by high winds bending a building or breaking away a section.”

The wall pieces are remnants of interior walls—more specifically, remnants of shelves and fireplace mantels. The ledges hold actual “store-bought” ceramic cups and vases. “These are real humorous,” says Sido, “not funk, though.”

Sido has incorporated more pattern painting into the new work and his palette has evolved into “a pastel desert coloration,” using standard interior and exterior house paint.

Sido, an associate professor of art at UNLV, recently installed a commissioned ten-foot steel sculpture, “Edifice Brace,” in Green Valley. That piece led to his latest commission—a 22'x6'x4' hanging aluminum sculpture for the new Clark Place Building.

Sido, a seven year resident of Las Vegas, earned a BFA in printmaking from Drake University and a MFA in sculpture from Northern Illinois University. He has participated in over 75 one-person or group shows nationwide. Last month he was one of 50 sculptors selected for the Southwest Sculpture Invitational in Scottsdale, Arizona.

The exhibit will continue through March 4 and can be viewed from 9 a.m. to 5 p.m. Monday through Friday. aa



# Nice doggie!

## Photo show at Natural History Museum

It is time for Rover's fifteen minutes of fame. Visitors to the Natural History Museum are invited to bring photographs of their dogs, which will be exhibited concurrently with "The Dog Observed: 1844-1983," a photo show capturing images of the dog from early daguerreotypes to contemporary color photography. The exhibition of 75 photographs opens at the UNLV Museum of Natural History on February 14, and continues through March 14. It was organized by the Dog Museum of America in New York City, where it opened its tour in September, 1984.

Photographer Elliott Erwitt's keen wit and observant eye interact to present a picture of "canine persons," whose expressions of sadness, humor and confusion often mirror our own. He has photographed hundreds of dogs throughout the world, crossing boundaries between art and journalism. William Wegman's ten-year collaboration with his pet Weimaraner, Man Ray, brought artworld celebrity to both man and dog. In Wegman's polaroid portraits, Man Ray appears in such outlandish guises as a green frog and a bookend paired with



NEW YORK, 1946, by Elliott Erwitt.

a pink ceramic cat. Engaging dogs romp in Jacques-Henri Lartique's romantic images of France's Belle Epoque.

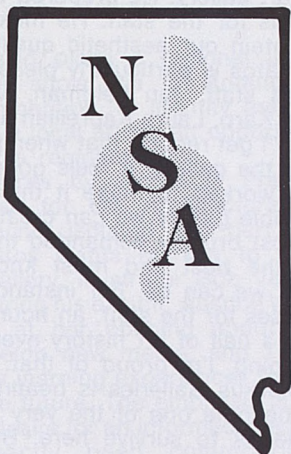
The show includes important works by such well-known artists as Arnold Genthe (1869-1942), August Sander (1876-1964), Jacques-Henri Lartique (b. 1894), Andre Kertesz (b. 1894), Lotte Jacobi (b. 1896), Margaret Bourke-White (1904-1981), Diane Arbus (1923-1971), Richard Avedon (b. 1923), Elliott Erwitt (b. 1928), Tod Papegeorge (b. 1940) and

William Wegman (b. 1944).

The Smithsonian Institution Traveling Exhibition Service (SITES) is circulating the exhibit to 15 cities through 1987. The exhibition was curated by Ruth Silverman, former Associate Curator of the International Center of Photography. She has also organized "Visions of Dance: A Photographic Survey," "Berenice Abbott, the '20's and '30's," and "Contemporary Cliches-Verre: Four Photographers."aa

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# Markus Galleries

Not just another tax writeoff



PATRICIA MORFATI

MARK TRATOS, center, flanked by (l-r) Jeff Larkin, Laura Kapreilian, Jan Feldman, Sandra Tratos, Marteen Moore, Mark Walters, Mary Apple and Lisa Karp.

When attorney Mark Tratos opened an art gallery on the Las Vegas Strip, people who didn't know him well assumed he needed a tax writeoff. It wasn't that wild an assumption for anyone who has watched new galleries here sink like entrants in the Mid-Atlantic Concrete Canoe Derby.

The assumption was made more credible because Tratos' gallery would not be dealing in Dali or Neiman, the two staples of Strip galleries, but in contemporary art, much of it local. Some of Tratos' friends began to worry.

But the worriers weren't considering his long commitment to the arts here, or his steadily growing knowledge of the business of art in Southern Nevada.

Since April, Markus Galleries, named after Tratos' son, two, has been showing some of the finest work of local and regional artists amid the elegant surroundings of the Strip's Fashion Show Mall. At times, those locals have shared wall space with the likes of Andy Warhol, and Tratos has more such surprises

planned for the near future.

Mark Tratos came to the notice of local artists with his appearances at two Allied Arts Council seminars, in 1981 and '82, speaking on contracts and copyrights. He created a small sensation and became known as Las Vegas' arts attorney and began representing many visual artists. He was president of Allied Arts Council for two years, from June, 1984, and pushed the Council to "be more involved in *doing* arts and not merely *reporting* on the arts." During his presidency, the AAC helped create the Centel Directory Cover Art Competition and the Donrey Billboard Art Competition, and a direction was set which led to the creation of the Allied Arts Gallery.

Tratos was deeply involved in the creation of Discovery: The Children's Museum, and he remains a member of the Discovery and Allied Arts boards. He recently joined the board of the new Nevada Institute for Contemporary Art, which presented the Smorgon Family

Collection of Contemporary American Art at UNLV.

And Tratos is an artist himself; his own abstract paintings decorate the offices of his law firm, Seiler, Quirk and Tratos. "I've always drawn, used watercolors, because of my dad—my father was always drawing and sketching." Tratos' brother, Michael, is "an excellent artist."

Tratos' family moved to Las Vegas in 1962, when he was 12. At Valley High School, under teacher Susan Marshall, he began studying debate and theater, beginning his involvement with the arts. He studied dance into law school and even, "much to my parents' chagrin," danced for a brief period on the Las Vegas Strip.

Tratos earned his law degree from the Northwestern School of Law at Lewis and Clark University in Portland. But he "didn't want to just be a lawyer." He studied entertainment and art law, contracts and copyrights.

In 1981, Tratos met Sandra Ruth Long of Texas, who was then studying at Texas A & M. She was 8 years younger than Mark—"I thought she was too young"—but he saw her on her infrequent trips to Las Vegas. The issue was forced when she announced her engagement to another; "I started asking her out." Their first date was to see Nevada Dance Theatre's *The Nutcracker*. "We were married eight months later."

Now Sandra is assistant director of Markus Gallery and part of a team that is Tratos' pride. She "makes the numbers talk," he says, and creates a computer picture of exactly how the gallery is doing.

Of Director Marteen Moore, formerly with Merrill Chase and Minotaur Galleries, Tratos says, "She reflects the attitude of making art fun and exciting that closely enough matched mine that I could say, 'Fine. Run it.'"

Technical Director Mark Walters took an art law class from Tratos in UNLV's art department. "He was so good and so bright that I hired him before I had an art gallery. He prepared training materials for the staff. He makes sure we maintain our aesthetic quality."

Tratos is particularly pleased with the sales staff; Jan Feldman, Mary Apple, Lisa Karp, Laura Kapreilian and Jeff Larkin. "I get reports that when people walk into the gallery, it feels good. The staff has worked to make it the most comfortable gallery we can create. We have almost brutally demanded that our staff be the best and most knowledgeable staff we can be. For instance, we have classes for the staff, an hour to an hour and a half of art history every Saturday morning. I'm proud of that."

Markus Galleries is beating the odds to become one of the very few serious galleries to survive here. But the Evel Knieval of the arts is working to keep the gallery on the edge. "We're willing to take some risks, to show things conventional wisdom would say you can't make money from. If we want to keep our artistic integrity, we must continue to be daring. When we stop being daring, we'll just be one more gallery."

And that approach is breeding suc-



cess. The September Warhol show (*Cowboys and Indians*) was a real departure for a Las Vegas gallery, but brought some serious attention. November's *Architectural Art* with the work of architects William Morrish and Antoine Predock and painter M. William Schlesinger was another surprise, and the lectures which opened the show were well attended by amazed and pleased local architects as well as other patrons. The exhibit was particularly apt because Predock is currently designing the new Discovery museum, to be located near Reed Whipple Center.

For December, to coincide with the National Finals Rodeo, Tad Cheyenne Schutt presented her second rodeo show in as many years, the first having been at Allied Arts.

The staple of the gallery is the work of former Boulder City artist Austine Wood, whose polages, a light-refracting medium she created, are a delightful novelty to the streams of tourists passing through the mall.

Markus also features the pastels and constructions of Susan Bryan, the watercolors of Dan Skea, the monoprints of Mike McCollum, Rita Schoonmaker's paintings, Cory Roth's ceramics, Doug Taylor's pastels and prints, and a growing selection of regional artists. The local artists are excited with the gallery. "I've had dramatically improved sales," says Schoonmaker, and Bryan adds, "I think it's one of the most beautiful places in town."

Coming shows include an Austine Wood exhibit opening January 15, with a 6 to 9 p.m. reception, which will feature new works on paper, including prints and even a sculptural piece, real surprises from Wood. Tratos says, "Nobody's ever seen any of this stuff before."

Also coming is a Norman Rockwell show, "a very different show. There's so much of his work. People think they know it, but they don't." Before the death of Henry Moore, Tratos was planning a show of his flat work. The show will now probably also include a few small sculptures.

Tratos also plans a regional invitation juried show, the 1st Annual Life Forms Competition, to identify new talent and give local artists an opportunity to hang in a regional show.

The lectures by architects Predock and Morrish for the *Architectural Art* show were not isolated, but part of a policy. Tratos wants Markus to be a teaching gallery. Illustrator Bob Venosa lectured during his exhibit, Austine Wood will speak at her opening about why artists develop new media, and Tratos plans many learning experiences for patrons in the future. The emphasis is unusual; the desire for an informed clientele hasn't exactly been commonplace among galleries on the Strip.

And, for a Las Vegas businessman, Tratos, quotes unexpected sources: "St. Paul says, 'Dwell on the things that are noble, pure, beautiful and of good report.' I really believe that the visual arts are one of man's noblest expressions of his joy of life."

—P.G. aa

## Jeanne Maxwell Williams

The simplicity of Jeanne Maxwell Williams' sculpture establishes kinship with certain forms of primitive art, such as Eskimo carvings. Recent works by the sculptor will be exhibited in Artspace Gallery at Clark County Community College. The show opens with a **reception on February 6 from 6 to 8 p.m.** and continues through February 27.

Her semi-abstract pieces, carved of marble, alabaster or wonderstone, are based primarily on human and animal forms. Modest in scale, they occupy space with graceful lines and fluid contours. Devoid of decorative ornamentation or superfluous detail, the concise style efficiently delivers its message. The expression of ideas in basic terms is the central thread of Williams' method.

Williams, who works in several media, is a frequent award winner. In November of last year, both an oil painting and a sculpture took top honors in the 34th



PATRICIA MORTATI

JEANNE MAXWELL WILLIAMS will show her sculpture at Artspace Gallery in February.

annual Fall Art Roundup, an event sponsored by the Las Vegas Art Museum. —D.S. aa

## Works on paper

Maurice Gray, associate professor of art at California State University, Fullerton will jury the third annual **Las Vegas National Works on Paper** competition, sponsored by the Allied Arts Council of Southern Nevada. Gray, who regularly gives lecture/workshops nationwide, has exhibited his prints widely in solo and group shows. He has exhibited locally at the UNLV Fine Arts Gallery and at Allied Arts Gal-

lery. The competition, which will be publicized through national art publications

and a national mailing, is open to any artist living in the U.S. or Canada. The deadline is February 5, for the receipt of slides. Juried entries will be exhibited at the Allied Arts Gallery March 6 through April 1. Any two or three dimensional work **on** or **of** paper will be accepted. Work may not exceed 22" x 30" in any dimension.

Entry fees are \$10 per slide or three slides for \$15. Cash awards will be given for First, Second and Third places.

For entry forms or more information call Allied Arts at 731-5419. **AA**

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# Pasha Rafat

**“Y**ou’re a little “off”—crazy—to go into just printmaking. There’s not much point in scratching on a metal plate like 600 years ago. Photography is going in much more interesting directions,” says Pasha Rafat, photographer/printer. He will show his serigraphs in Charleston Heights Arts Center, beginning on January 4 with an opening reception from 2 to 4 p.m. He plans to show twelve photographic screen prints at CHAC, primarily featuring the figure.

The series of figure photos was begun about a year ago. One of the pieces he will be showing was a winner in the 1986 Art-A-Fair competition sponsored by the Library district; another is a profile of his 14 year old son. But in early December he still had to complete about six for the show. “I always wait till the last minute,” he says. “Then I bring my pillows down and start living at the studio and *just print* until I get the work done. Without deadlines I get a little lazy. A date gives me the excuse I need to get it done.”

His approach to the photo/print series was uncomplicated. First he had to find people who were willing to pose nude for his camera. “I would ask one person to pose, and they’d say ‘NO!’ and then I’d ask someone else. Then I would shoot the photo in a brief session—from 15 to 30 minutes. The setup is simple. I hang a tapestry and put the figure in front of it. I am not into extravagant lighting; I am more interested in shapes. I control the images through the developing/printing process.” The paper he uses is gray BFK Reeves, made in France, commonly used by printmakers.

The images he has created have a burned away look. He leaves the silk-screened plate in an acid bath for three days, which tends to destroy identifying details; he scrapes the screen, which diminishes clarity; and runs as many as 100 to 120 layers of ink over the screen in a single print. “An entire edition of prints is condensed into one image,” says Rafat. The build-up of layers adds texture, but also tends to obscure the original photo, contributing to a disintegrative quality.

The disintegration of the image is heightened by the collage effect he uses when shooting his subjects. None of the images begin with a single photograph. He shoots each figure with four or five horizontal frames of 35mm film. Then each frame is blown up and the entire figure is reassembled. The lack of resolution between frames contributes to the overall fragmented look of the images. “To me the fragmented photo is more powerful,” he says.

“Some people have read social issues into my work,” says Rafat, “—the lack of integration of the individual in his society. But that is not my intention. I am making a purely visual comment; I’m not even trying to imply anything

PATRICIA MORTATI



PASHA RAFAT, photographer/printer with silk screen, will show his work at Charleston Heights Arts Center starting January 4.

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by my images. But once you make the piece you have no control over audience reaction.

"They are not photographs, they are not prints and they are not paintings," says Rafat. "They're a blend of all three. But I consider myself primarily a photographer. That's my basic interest. Photography is in a state of flux and change. Photographic artists are going in all kinds of directions. Some could be called painterly. Some narrative types of work like Sheila Pinkel's could be termed political."

The ring of Rafat's name hints at his exotic origins. He was born in Iran, his blue-eyed, fair-skinned appearance a characteristic of Northerners. One of the images in the Charleston Heights exhibit is a childhood photo of Rafat dressed in the uniform of an Iranian military school. When he was six or seven his family moved to the capital, Teheran, and he went to school through high school there.

Then at the age of 19, he came to the U.S. One of five children, his brother and sister still live in Teheran, along with his mother. "My mother is pretty active," he says. "She's visited over here a couple of times and got around pretty well even though she speaks no English, only Farsi." Another brother and sister live in San Francisco. Rafat lives in Las Vegas with some fellow Iranians, and an English/Farsi mix is the usual mode of communication at home. "If I leave a telephone message I might write the name in Arabic, which is written from right to left, and the message in English," he says.

Rafat settled in Las Vegas because of its proximity to the university he attended for five years, Arizona State. "I would come up to Las Vegas during the summertime to wait tables, and that's how I became acquainted with it," he says.

In 1974, long before the 1978 revolution in Iran, Rafat traveled to Europe. A lot of his Iranian friends in the States returned to Iran about that time with the intention of staying there forever. Life was good. The oil situation made possible a pleasant and happy situation for Iranian citizens. But even then Rafat was not particularly interested in going back home. "I never felt uncomfortable in the U.S.," he says. "It took me about eight years to feel homesick. But when I visited my family I never felt at home there. I was never very curious about Iran, but now I'm thinking that I would like to see the beautiful Persian palace in Southern Iran. I've never seen it, and never even wanted to until recently."

After Arizona State and the European trip, Rafat continued his schooling, obtaining an M.A. with a dual major in photography/printmaking at California State Fullerton, in 1979. Since then he has lived in Las Vegas, teaching in the art departments of Clark County Community College and UNLV. He presently holds a temporary position at UNLV's art department teaching photography. He also directs the gallery at Allied Arts Council, having curated an exhibit a month for over two years.

—C. Gaffey aa

# Neon Park

## Design Arts Committee and environmental art

A permanent Neon Park in Las Vegas is a natural for a city long recognized for its neon images. The Park has been discussed for a decade, and during that time, many important neon landmarks have been taken down, to be cannibalized or rust away.

Now the Design Arts Committee (DAC), one of the newest programs of the Allied Arts Council, has adopted the **Neon Park** as its first major project; the committee will also begin planning in four other areas as well. Each project is geared to the recognition, promotion and development of urban environmental art in Southern Nevada, the mission of the DAC.

The Neon Park is envisioned as an outdoor area which would permanently exhibit both classic neon signs from the city's past and newly commissioned works in neon. The committee is in the earliest stages of the project, and has not yet begun to seriously consider sites.

The committee is comprised of architects, artists, developers, planners plus a representative of the board and staff of Allied Arts. Committee members at present include Chairman Tom Schoeman, architect; Dick Bonar, Vice President of Hughes Properties; Patrick Gaffey, Allied Arts Council Executive Director; Larry Goldworm, architect; Tom Graham, Director of Design and Development for the City of Las Vegas; Tom Holder, Chairman of UNLV's art department; Janet Line, Allied Arts Council board member; Brad Nelson, architect,

American Nevada Corporation; Frank Reynolds, planner with the City of Las Vegas; Mike Saltman, developer, Vista Management Group; Lee Sido, art professor, UNLV; and George Tate, architect.

A second committee project is to establish an ongoing **Awards Program** focused at recognizing sponsors and artists contributing to permanent environmental art. "The Awards Program is a chance to thank individuals and groups for their vision and their efforts to better the physical environment where we live," says Lee Sido. Sido was commissioned to create an outdoor sculpture for American Nevada Corporation in Green Valley in 1986. His tri-color, ten foot steel monolith "Ediface Brace," can be seen from Green Valley Parkway.

A **Sights and Sites Program**, proposed by Schoeman, is also in its beginning stages. The program would take visiting businessmen to tour planned or in-progress developments which will incorporate environmental art. Sights and Sites ties in with the **Speakers Program**, whereby information packages will be put together for committee members to present to groups to educate them about the potential for urban art in Southern Nevada.

The fourth planned project of the Design Arts Committee is to act as a **Governmental Liaison** and assistance group for state and local agencies involved in the development of environmental arts.aa

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# New rooms for Newsroom

by LEA DEANE

**L**enadams Dorris, a native Las Vegas and co-owner of The Newsroom, is a giant of a man with an outlook



LENADAMS DORRIS at the Newsroom's new location.

PATRICIA MORTATI

to match. "Las Vegas is the most vital city on the planet," he says. "There is more strength and power and more amazing, powerful people per capita and more energy and more money than any other place in the world at this time."

The Newsroom is Dorris' creation, a coffeehouse and publications outlet open at all hours, a place where people exchange ideas. He stocks 700 titles including hard-to-find international newspapers and magazines. But he makes no money selling these publications. "From a business standpoint, it's our gimmick; from a personal standpoint, we do it because we know that it's the very key to making the city into the kind of place we want it to be. The more ideas and viewpoints you can expose people to, the more things will blossom."

Because Dorris deals in small volume, the periodicals dealers won't sell to him; shipping costs and time-dating create problems. He solves that by traveling to Los Angeles every two weeks to buy what he wants. "We specialize in bringing people out of closets, so to speak; whether they be religious, political, social, whatever. People can communicate here, because it's safe."

Providing a safe place—the gentle philosophy of a 26-year-old self-educated giant with a shrewd head for business. His Newsroom was located downtown for nearly a year; but now he has moved to the Promenade Center across from UNLV on Maryland Parkway. The move accommodates a burgeoning business; escapes bad plumbing and what Dorris considers misguided inner-city development; and brings The Newsroom closer to its customers, 60 per cent of whom live within three miles of the university. He may lose a small percentage of his regulars by moving, but he figures that "hard-core Newsroomers will follow."

The clever part of the move is the cost—one quarter that of similar low budget projects, according to experts. He meets his budget by doing much of the work himself and enlisting the help of people like Michael Hornholtz, stained glass artist, and artists Jim and Carol Matrone, who helped create the facade at the new location.

The new store has a church-like atmosphere—without the dogma. Music, responsive employees and lots to read are the main attractions. "It's unpretentious," says Dorris, "reflecting the practical nature of Nevada and Las Vegas. The larger size and carrying capacity of the new place will give us the financial base we need to stay open." A sandwich-delivery concession and a used bookstore outlet are vital additions which Dorris expects to do well in a University environment.

John Laub, Dorris' non-working partner, is a CPA. Also a native Las Vegas, Laub went to high school with Dorris. "My partner and I have have as our goal to contribute to making this the best city in the world to live in," says Dorris. "That's not impossible given the natural resources that we have—good climate; decent location, away from urban sprawl; and the fact that this city attracts brilliant, wonderful people in droves." **aa**

## Artists honored

**S**outhern Nevada artists **Cliff Segerblom** and **Dottie Burton** both received honors for their professional achievements in 1986.

Segerblom, a resident of Boulder City, was received the UNR Alumni Professional Achievement Award. He is best known for watercolors which depict Nevada's ranches, farms and small towns, but has also been recognized for his photography. His photo of Hoover Dam spouting water into Black Canyon is in the Museum of Modern Art in New York City. He has been an instructor at UNLV, Clark County Community College and the Las Vegas Art Museum. He re-

ceived the 1984 Governor's Arts Award for Visual Arts.

Burton won one of four Bakersfield Arts Awards of \$500 each at the Bakersfield Fall National '86 juried show for all media. The exhibition was held at the Cunningham Memorial Art Gallery in Bakersfield, California

Burton was also accepted in three other national shows in 1986, winning the Dave Robins Award for watercolor at the Fall Art Roundup at Las Vegas Art Museum. Her paintings are exhibited in Las Vegas at the Nevada Frame and Gallery and at Markus Galleries in the Fashion Show Mall. **aa**

## Selling yourself

**"A**n artist must be responsible for his own publicity," says Patrick Gaffey, former publicist and now executive director for the Allied Arts Council. "No one is as interested in doing a good job as you are."

This will be the underlying theme of the "Publicity Workshop for Individuals and Nonprofits" to be held January 17 from 8:30 a.m. to 4 p.m. at the Allied Arts Council. Cost of the workshop is \$25 with a \$5 discount for Allied Arts members in good standing and another \$5 discount for paid reservations by January 12. Any individual or representative of a nonprofit organization interested in local publicity is invited to register.

Eight representatives of Southern Nevada media will address all aspects of do-it-yourself publicity including writing

basic copy, the use of graphics and photographs, the importance of deadlines, relationships with editors and how to get on a talk show.

Speakers for the workshop include Brad Burch of Cooper, Burch and Howe advertising agency; Deborah Campbell, community affairs director for Channel 5; Patrick Gaffey, editor of *Arts Alive*; A.D. Hopkins, editor of the *Review-Journal's The Nevadan*; Patricia Mortati, Allied Arts publicist and freelance photographer; Teresa Rogers, arts director for KNPR; Kathy Rose, feature editor for the *Las Vegas Sun*; and Jack Sheehan, editor of *LV* magazine.

This workshop is sponsored by the Allied Arts Council. For more information call 731-5419. **aa**



# Interpreting Shylock

DTA's 'Merchant of Venice'

The character of Shylock the Jew in Shakespeare's play *The Merchant of Venice* has been played onstage from the extremes of monstrous villain to a clown in a red fright wig. For the modern audience, *Merchant* is one of the most complex and difficult plays in Shakespeare's canon. This has led to controversy in interpreting the play, especially regarding Shylock. In Shakespeare's time a Jew onstage was viewed as a monster, capable of any cruelty towards a Christian. But Shakespeare endowed the vindictive Shylock with eloquence and made him a sympathetic character with real and bitter grievances.

The UNLV Department of Theater Arts production of this Shakespearian classic will open a three weekend run in the Judy Bayley Theatre on February 27. Curtain time is 8 p.m., February 27 and 28, March 5, 6, 7, 12, 13 and 14; with matinees scheduled at 2 p.m. on March 8 and 15.

The play is directed and designed by Robert Pevitts, who was recently a guest designer for UNLV's *A Christmas Carol*. Set in the Italian Renaissance, the production will use elaborate multi-level raked stages with a small revolve. Paul Harris plays Shylock; Melanie Van Bette, who plays Portia, was recently nominated for the Irene Ryan Award for her work in *Quilters*; Todd Tjaden plays Antonio, the merchant of the title; Troy Mertz plays Bassanio; Deneen Senibaldi, Shylock's daughter Jessica; and Josh Rosen, her Christian suitor, Lorenzo. Others in the cast are David Dekker as the Duke of Venice; Jon Ravenholt as the Prince of Morocco and Jerry Cleary as the Prince of Aragon.

Basically the play consists of two stories. One story is of Portia and her suitors. She is bound by a strange condition in her father's will to wed the suitor who chooses the right casket from a choice of three. The other story is of a Jew (Shylock) who loans a Christian money on the condition that a literal "pound of flesh" be due if the loan is not repaid on time.

The character of Shylock is believed to have been based on Dr. Roderigo Lopez, a Spanish Jew, who was the appointed physician to Queen Elizabeth. He was implicated in a plot to poison the Queen, was tried, hanged and quartered as a traitor.

**Tickets go on sale February 23** at the Performing Arts box office located at the front of Ham Concert Hall. Box office hours are Monday through Saturday, 12:30 to 5:30 p.m., and one hour before performances. General admission is \$6 with discounts for certain performances, senior citizens, students and a special group rate for parties of twenty or more. For more information and reservations, call 739-3801 or 739-3353. **aa**

# Dance Conservatory

New Fern Adair studio

The new Fern Adair Conservatory of the Arts, scheduled to open in early 1987, is the culmination of long planning. The facility, located at 3265 E. Patrick Lane near Pecos, will offer 16,000 square feet for four classrooms, regulation U.S. Gymnastics Federation gym, dancewear boutique, office, reception and lounge areas.

The conservatory will have in residence the Nevada Youth Ballet company, Inc., Adair-Ettes Gymnastic Team, Jazz Ensemble, Vegas Lights Dance and Drill Team, the Las Vegas Youth Chorus and other new groups now forming.

The curriculum at the conservatory offers ballet, jazz, tap, gymnastics, and Polynesian dance at all levels from beginner to advanced, as well as dance and drill teams, the Las Vegas Youth Chorus, music instruction and physical fitness.

Fern Adair and her staff teach students to dance for their own personal satisfaction, and physical and emotional development, but they also counsel the students in plans for professional careers.

Adair, involved in dance since childhood, has toured internationally as a professional dancer/singer. She performed and taught in southern California and at one time owned dance studios in three California cities. In Spain in the late '60s, she established a dance program for American children in Madrid. She also coordinated a youth exchange of visits and entertainment at children's hospitals and orphanages.

The Fern Adair Dance Studio in Las Vegas was established in 1973; the Nevada Youth Ballet Company, Inc., in 1981. Adair, a certified member of Dance Masters of America, serves as president and artistic director for the nonprofit organization.

Benefit performances by the Fern Adair Dancers have raised over \$25,000 in donations to local mentally handicapped children's organizations and to PBS Station KLVX, Channel 10. The young dancers have made many benefit appearances at convalescent homes and hospitals for senior citizens, and have donated their talents to many other fundraising events in the community. **aa**

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## Dames at Sea

**D**ames at Sea, the musical comedy, will be directed by Cynthia Casey at Clark County Community College Theater, opening February 5 and continuing through February 14 (See calendar for exact dates and times.) The book and lyrics are by George Haimsohn and Robin Miller, with music by Jim Wise.

Dames is a campy and nostalgic look at the Busby Berkeley musicals. "It's escapism—pure and simple," says Casey. "Although it takes place in the '30's, it's not about the thirties. It's about the 'Hollywood musical' version of the thirties—singing, dancing, comedy, romance, lots of hope and plenty of schmaltz. The plot is girl meets boy; girl loses boy; girl gets boy—all while trying to make it big on Broadway. It's great fun."

Musical director is Doug Wilson, with Jacque Jaeger as choreographer. Set and light design are by Backlund/Talley.

For further information or reservations, call 644-PLAY (7529). **aa**

## 'Earnest' at CHAC

**O**scar Wilde's classic comedy, *The Importance of Being Earnest*, opens Friday, February 20 at Charleston Heights Arts Center and continues through February 28. (See calendar for exact dates and times.) The NewWest Stage Company production featuring Garold Gardner in the role of Lady Bracknell, which ran at Clark County Community College in November, is directed by Robert Dunkerly.

Following the February 26 performance the audience is invited to participate in a "post performance discussion."

Set design is by Michelle Power of Reno Little Theater and lighting is by Douglas Talley. Assistant Director is Fiona Kelly. General admission is \$6; students, seniors and handicapped, \$4.

For tickets or information call 386-6382. **aa**

RANDY TUNNELL



CYNTHIA A. CASEY directs *Dames at Sea*.

## LVLT offers three plays

### Side by Side, Mass Appeal and Painting Churches

**S**ide by Side by Sondheim, the musical by Stephen Sondheim, presented by Las Vegas Little Theater (LVLT), will open with a benefit performance for Allied Arts Council on **Thursday, January 8** with a reception in the Grant Hall Gallery at 7 p.m. and curtain time at 8 p.m. Tickets for this special evening are \$15.

Regular programming commences **Friday, January 9** at 8 p.m. in UNLV's Grant Hall Theater with performances continuing through January 18.

Then LVLT presents *Mass Appeal* by Bill C. Davis and *Painting Churches* by Tina Howe **January 30** through **February 22** also at Grant Hall.

Curtain times are 8 p.m. Thursdays,

Fridays and Saturdays and 2 p.m. for Sunday matinees. See the calendar for exact dates.

*Side by Side* is a potpourri of Sondheim's songs ranging from the ironic to the romantic. In a unique treatment, each musical number becomes a play in itself. Director Kelly Master has assembled the talented cast of Erin Breen, Jeanne Dubuque, Michael Connolly and Randy Brown. Each of the four vocalists brings extensive performance experience to the play. Breen last appeared at the Spring Mountain Ranch *Salute to America*; Dubuque has appeared in many local productions; Connolly, with many musical and non-musical credits, recently appeared in *See How They Run*;

and Brown has worked on the Strip in the *Lido* and *Jubilee* shows.

*Mass Appeal*, directed by James P. Bennett, is a comedy about Father Tim Farley of St. Francis church. He knows the congregants and they know him. The boat is rocked when Seminarian Mark Dolson arrives and accuses Father Farley of being a "song and dance theologian, a phony and a drunk." *Painting Churches*, directed by Paul Thornton, is about a successful young painter who visits her blue-blood parents in Boston. Through whimsical arguments and fond reminiscing, the Church family learns to see each member beyond surface reality.

Call 731-5958 for information or to make reservations. **aa**



## Balancing act by community theater

Audience-pleasing leads to mediocrity

by ARLEN COLLIER

When I talk to theater-goers around town about the offerings of a season, one word glibly falls from almost everyone's tongue. The "chichi" word I hear so often is *balance*. Producers strive for a *balanced* theater season. Actors seek a *balance* of roles on their resumes. Audiences want a *balance* in the theater they attend. Or so I am told.

I believe people mean this when they have a glass of wine in their hand at a theater function and everyone is acting just a little bit. But then this desire for balance nearly always "fails in the promised largeness," to quote a playwright very dear to me. Or, as T. S. Eliot says, "Between the motion and the act falls the shadow."

Producers desire balance until it comes time to make up the schedule. Then their commitment sours a bit, when they face the fact that Las Vegas audiences tend to stay away from the experimental and the "depressingly" serious drama.

What is truly depressing is for actors like Kathryn Sandy O'Brien and Karen McKenny to give exceptional performances in a fine play like *'night, Mother* and have a handful of spectators in the audience. Actors need an audience and

**That's not balance, but  
a gradual movement  
away from anything  
thoughtful or  
experimental.**

will gravitate to parts that will give them one, balance or no on the credits.

Audiences, therefore, usually get what they want. That's not balance, but a gradual movement away from anything thoughtful or experimental. If the trend continues, you won't be able to tell the difference between a night at local theater and an evening watching prime time TV, except for commercials.

Big names like Shakespeare, Pirandello and Shaw may be magic enough to attract. Certainly tickets sold out for *Six Characters* fast enough. I trust the University will have no trouble filling the house for Shakespeare and Shaw. Plus, the University is able to hype its plays with its own students through the use of its campus press and in the

classroom, an advantage the community theaters lack.

Across town, CCCC put on *Angels Fall* by Lanford Wilson this autumn season. Wilson is no Pirandello by any means, but the cast headed by Katie Greene was rather good; the reviews, though a bit mixed, were generally favorable. Yet attendance was poor, far smaller than the play deserved. Audiences are suggesting by their attendance patterns that there is no room for any theater in Las Vegas but fluffy comedy, musicals and those old war horses that we all remember as a favorite movie. Alas!

If I mention to fellow theatergoers that I am going to a couple of one-acts, I go alone. Once in the theater, I find myself almost alone again. This occurs even when I am watching some of a season's finest moments.

The "balance" of this season reflects this posture of audience-pleasing. Las Vegas Little Theatre tries hard to balance its offerings and has already given us a funny and highly successful, but mindless, farce. Next comes a Sondheim potpourri and another fluffy comedy in May. In winter two one-acts of light comedy appear. James Goldman's *Lion in Winter*, the Hepburn Academy Award-winner, comes in March, and in June there is a serious recent play about a black policeman. Only the last is not a sure-fire Las Vegas audience pleaser.

There is nothing wrong with this schedule except it is out of balance, especially with the talent LVLT can command. But they are right to do what they do. The marketplace dictates in a society where the arts are so little funded by the public sector. Yet even with some institutional support, the audience still dictates. CCCC has no *'night, Mother* on its schedule this year. After *Angels Fall*, it is comedy all the way. *Ernest* played to packed houses. All comedy, even the classical manners variety, sells. Administrators and regents should be happier now with a profit showing rather than a loss.

It is a shame when the only exciting things to look forward to in a season are Shakespeare, Wilde and Pirandello. Of course, the classics are always exciting, fresh and new. But that yet undiscovered pleasure of being gripped by new plot and new ideas—well, I will have to venture to L.A. for that this year, I fear. The Las Vegas audience is getting the middle road it has demanded by its attendance patterns. Unfortunately, the middle road is often the road to mediocrity. **aa**

## Theater competition deadline

All Nevada theater groups are invited to enter the Nevada Community Theater Association's State FACT '87 competition (Festival of American Community Theatres), according to Paul Opitz and Dorothy Schwartz, officers of the Nevada CTA. The entry deadline is **March 4, 1987**.

One-act presentations by the State's theater groups will be held in Tonopah, March 28 and 29, 1987. The judges selected will be from out-of-state and will be announced at a later date. The winner will go on to the Region VIII FACT competition which includes community theaters from Arizona, Hawaii, California and Nevada. Phoenix, Arizona is the site of the Region VIII FACT competition.

For information or an application, write to AACT/FEST '87 Committee, c/o Central Nevada Arts Council, P.O. Box 486, Goldfield, NV 89013. For general information regarding local NCTA membership or the Festival, contact Dorothy Schwartz at 454-0368 after 6 p.m. **aa**

## Writer's workshop

Las Vegas writers will have an opportunity to meet and hear some of the area's top literary talent when "Writing for Life," a workshop sponsored by the Las Vegas branch of the National League of American Penwomen, is held at the Alexis Park Resort from 8 to 5 p.m. on March 14.

Designed to address the needs of new and established writers alike, the event's speakers include Ned Day, Managing Editor for KLAS-TV, newspaper columnist and freelance writer; Jack Sheehan, editor/publisher for *LV* magazine; Dr. John Irsfeld, author and Senior Editor for *LV* magazine; and Paula Dion, well-known journalist and author. Additionally, Dr. Jerry Crawford, playwright, author and drama critic; Dr. Wilber Stevens, widely published poet, theater critic and editor for *Interim*; and Alan Lyford, literary agent, will also be featured as speakers.

An afternoon panel will discuss the topic "How to Protect Yourself As a Writer," and will cover a number of critical areas. Mark Tratos, Las Vegas attorney and the Allied Arts Council Board's First Vice-President, will discuss copyright information and other pertinent subjects, along with journalist and author Mary Manning, Alan Lyford and Dr. John Irsfeld.

Teacher and lecturer Charmaine Cecil will end the workshop with "How to Stimulate Your Creativity."

The cost of the workshop is \$50, which includes lunch and coffee breaks. Afterwards, a social period is scheduled.

For tickets, checks may be sent to Mary Miller, 1667 Cherokee Lane, Las Vegas, 89109 by March 1. **aa**



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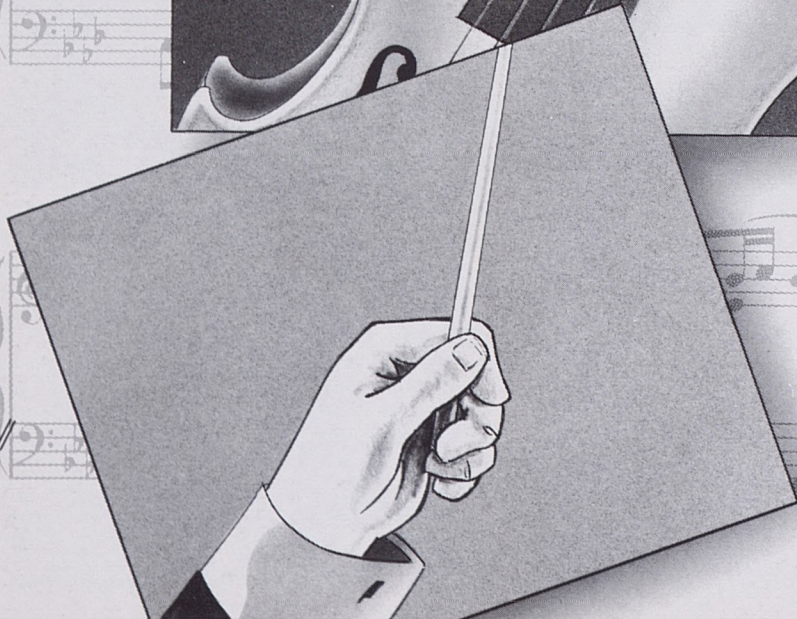
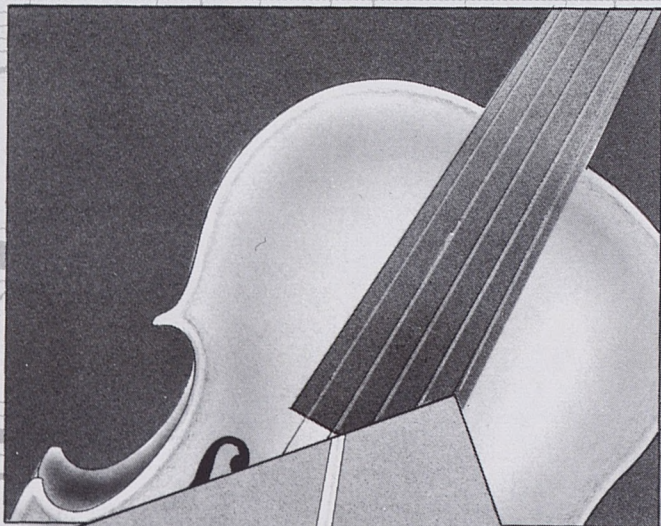
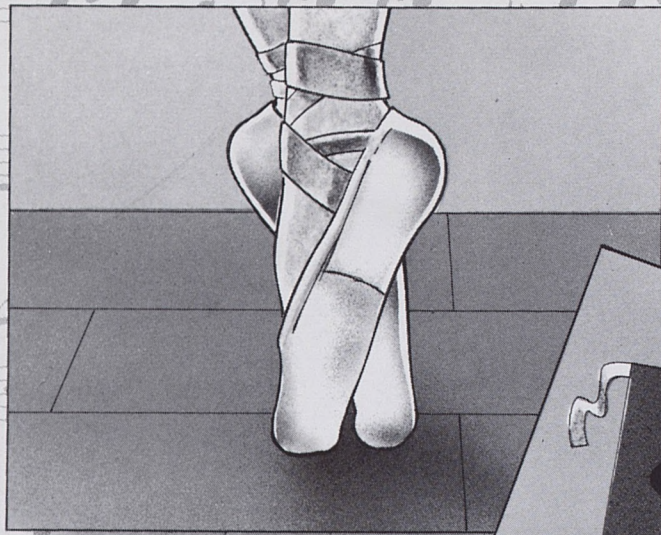
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