

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

EVERY DAY I HAVE THE BLUES

JOE
WILLIAMS

MAY IS JAZZ MONTH

Marjorie Barrick

Pursuing
the imagination

CHOREOGRAPHERS' SHOWCASE



“The Folies Bergere is a masterpiece.”
—LeRoy Neiman



Showtimes: 7:30 and 11:00 p.m. nightly. Early show (includes dinner): from \$17.95. Late show (includes two cocktails): from \$12.95. For reservations, call 739-2411.



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MARKUS GALLERIES

Fashion Show Mall - Upper Level
737-7307

photograph:

[fo'to graf] 1. n. picture formed by chemical action of light or other radiation on sensitive film. 2. v.t. take photograph of [person etc., or absol.]

MARKUS GALLERIES announces a very special New York Night, celebrating the Makos Vegas Tour '87, an exciting evening of photographs and celebrity. Christopher Makos, photographer of the New York jet set and columnist for Interview Magazine, brings to Las Vegas his Altered Images and Gambling portfolios. Please join us for an opening unlike any in Las Vegas before. Opening reception - May 8 from 6 pm to 9 pm.

MARKUS GALLERIES continues to be Las Vegas' most innovative and exciting gallery. We brought Henry Moore to the Southwest for the first time. Now, we continue by bringing Christopher Makos and his fascinating photographs of celebrity to Las Vegas. Join us once more in May for some fun in the sun with two of Las Vegas' best - Mike McCollum and Doug Taylor.

HENRY MOORE - April 17 through May 8
CHRISTOPHER MAKOS - May 8 through May 20
McCOLLUM AND TAYLOR - May 22 through June 21

MARKUS GALLERIES

Fashion Show Mall - Upper Level



Trumpet/Flugelhornist Art Farmer, one of the featured performers at Monday Night Jazz at the Four Queens.



Arts Alive is published by the Allied Arts Council of Southern Nevada and is distributed bi-monthly to its members. Call 731-5419 for membership information.

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GINGER BRUNER

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The DEADLINE for the July/August issue of **ARTS ALIVE** is June 1. Please submit photos, news releases, stories and artwork by that date.

THANK YOU

ON THE COVER
 Cyanotype by Pasha Rafat, from a photo of Joe Williams, by Patricia Mortati. See story, p. 16.



Join Us in a
(Re)Naissance
of the Arts

The wealth of cultural events we enjoy today in Las Vegas is so great in number that you could attend two every day of the year—and still not see them all.

It's a trend we want to see continue.

That's why we lend our support to both individuals and organizations through awards to outstanding young artists at UNLV and through service on numerous organizational advisory boards.

We invite you to join us in supporting the arts in Las Vegas. Through the arts, we share a common bond.

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MAY EVENTS

01 FRIDAY

West Side Story, presented by UNLV's Department of Theatre Arts, 8 p.m. May 1, 2, 6, 7, 8, 9 and 2 p.m. May 3, 10, Judy Bayley Theatre, UNLV. 739-3353.

Noises Off, by Michael Frayn, directed by Barbara M. Brennan for Clark County Community College, 8 p.m. May 1 and 2, Charleston Heights Arts Center. General admission, \$6; students, seniors and handicapped, \$4. 644-PLAY.

Las Vegas Civic Ballet presents "Spring Concert '87" featuring "The Firebird" choreographed by Adam Darius, 8 p.m. May 1 and 2 p.m. May 2, 3, Charleston Heights Arts Center. Admission: \$4; \$3 children under 12. 386-6383.

Dance Project Showcase, presented by the UNLV Department of Dance Arts, 12 noon, McDermott Physical Education 102, UNLV. 739-3827.

02 SATURDAY

Las Vegas Civic Ballet. See 5/1.

Juvenile Diabetes Foundation Monopoly Tournament and Dinner fundraiser, 7 p.m. at the Sahara Hotel. Tickets: \$100. 732-4795.

West Side Story. See 5/1.

National League of American Pen Women, Las Vegas branch, will hold a Membership Luncheon at Spanish Trail Country Club, 11:30 a.m. UNLV President Dr. Robert Maxson will be the

featured guest and the Suzuki Group will entertain. 382-4541.

03 SUNDAY

Las Vegas Civic Ballet. See 5/1.

New Music for Dance, presented by UNLV Department of Dance Arts, 2 p.m., Black Box Theatre, UNLV. 739-3827.

West Side Story. See 5/1.

Sierra Wind Quintet, 4 p.m., Black Box Theater, UNLV. 739-3738.

Jazz Brunch, in celebration of Jazz Month, featuring Edie & Rudy Aikels, 12 noon to 3 p.m., Allied Arts Gallery. For reservations, call 731-5419.

04 MONDAY

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

University Chorus Spring Concert under the direction of David Weiller, 8 p.m., First Presbyterian Church, 1515 W. Charleston. Free. 739-3008.

Les McCann Band, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

05 TUESDAY

Grants Workshop, sponsored by the Nevada State Council on the Arts, 1 to 3 p.m. at Allied Arts Council, 3207 1/2 Las Vegas Blvd. and 7 to 9 p.m. at North Las Vegas Library, 2300 Civic Center Dr. Call 731-5419, 649-2363 or NSCA at 1-789-0225.

Cinco de Mayo Concert, featuring Al Franky and his Mariachi Band, The Sound Impressions, 7 p.m., Clark County Library. 733-7810.

UNLV Wind Ensemble, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3332.

Larry Schlect, saxophone, and Rocky Lombardo, trumpet, with quintet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

06 WEDNESDAY

UNLV Percussion Ensemble, 4:30 p.m., Ham Fine Arts 200, UNLV. 739-3332.

West Side Story. See 5/1.

07 THURSDAY

Video Festival, presented by UNLV Communication Studies Department, 1 to 6 p.m., Artemus Ham Concert Hall Lobby, UNLV. 739-3325.

Witness, directed by Peter Weir, International Film Series: The New Australian Film, 7 p.m., UNLV Humanities 109. Free. 739-3401.

Allied Arts Visual Arts Forum presents a slide/lecture by photographer Gary Sutto, 7:30 p.m. at the Council offices. Sutto is currently documenting Clark and Lincoln counties along the Union Pacific right-of-way. 731-5419.

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

UNLV Concert and Community Bands, in concert together under the direction of Daniel Farris; 8 p.m., Artemus Ham Concert Hall. Free and open to the public. 739-3332.

West Side Story. See 5/1.

MAY EXHIBITS

01 FRIDAY

Henry Moore, sculptures and works on paper, Markus Galleries, Fashion Show Mall, through May 10. 737-7307.

Susan Bryan, two and three dimensional drawings and paintings, Charleston Heights Arts Center, through May 20. Hours: Daily, 1 to 4:30 p.m.; also M - Th, 6 to 8:30 p.m. 386-6383.

New Voices, an exhibition of outdoor public sculpture featuring works by Richard Beyer, J. Seward Johnson, Jr., George O'Neill, Herk van Tongeren, Wayne Trapp and Isaac Witkin throughout the Green Valley community; through July 1. 458-8855.

13th Annual Art-A-Fair juried competition, Clark County Library Main Gallery, through May 8. 733-7810.

A Portrait of Hispanics in Clark County, a photographic documentary exhibit honoring the traditional Mexican celebration of Cinco de Mayo, Clark County Library Foyer, through May 8. 733-7810.

David Bunn, photographs, plaques and videotapes from this L.A. artist, Allied Arts Gallery, through May 6. Hours: M - F, 9 a.m. to 5 p.m. 731-5419.

Helen Mayer Harrison and Newton Harrison: The Book of the Seven Lagoons, Museum of Natural History, UNLV, through May 9. Hours: M - F, 9 a.m. to 5 p.m.; Sat., 10 a.m. to 5 p.m. 739-3381.

03 SUNDAY

UNLV B.F.A. Graduate Exhibit, Reed Whipple Cultural Center through June 3. Opening reception: Sunday, May 3, 2 to 4 p.m. 386-6211.

Membership Show, Main Gallery, Las Vegas Art Museum, Lorenzi Park; "Paint Them Younger," work by residents of Cam-Lu and West Charleston Retirement Centers, Nevada Gallery, May 3 through June 4. Opening reception: 12 noon to 3 p.m. May 3. Hours: Tues.-Sat. 10 a.m. to 3 p.m.; Sun., 12 noon to 3 p.m. 647-4300.

08 FRIDAY

Stewart Freshwater presents large new drawings, Allied Arts Gallery, through June 3. Opening reception: May 8, 5 to 7 p.m. Music by Carl Vickers. Hours: M - F, 9 a.m. to 5 p.m. 731-5419.

Juried Student Exhibition, Art-space/Upstairs Galleries, Clark County Community College; opening reception, 6 to 8 p.m. Through August 31. Hours: M-F, 8 a.m. to 9 p.m.; Sat., 8 a.m. to noon. 643-6060.

Christopher Makos, New York photographer (Interview Magazine), presents "Altered Images," and "Gambling," Markus Galleries, Fashion Show Mall, May 8 through May 20. Opening reception: 6 to 9 p.m. May 8. 737-7307.

10 SUNDAY

The Fine Art of Peru, a selection of fine art by Peruvian artists presented by importer Charles Ushela, Clark County Library, through June 5. 733-7810.

17 SUNDAY

Jazz, a photographic tribute by Michael Johnson in honor of Jazz Month; features jazz musicians from Four Queens and Botany, Clark County Upstairs/Downstairs Gallery, through June 5. Opening reception: 3 p.m. May 17. 733-7810.

22 FRIDAY

Mike McCollum, sculpture, and Doug Taylor, drawings, Markus Galleries, Fashion Show Mall, May 22 through June 21. Opening reception: 6 to 9 p.m. May 22. 737-7307.

26 TUESDAY

Arizona Landscapes: Prints, Pastels & Drawings, a two-person exhibit by Arizona artists Sheila Kollasch and Jim Eder on loan from the Arizona Commission on the Arts; through June 24. Hours: Daily, 1 to 4:30 p.m.; also M - Th, 6 to 8:30 p.m. 386-6383.

08 FRIDAY

Swingtime, starring Fred Astaire and Ginger Rogers, Classic Images Film Series, 3 and 8 p.m., Clark County Library. 733-7810.

Puss-n-Boots, Rainbow Company Children's Theatre season finale, Reed Whipple Auditorium, 7 p.m. May 8, 15, 16, 22; 2 p.m. May 9, 10, 16, 17, 23, 24. 386-6553.

West Side Story. See 5/1.

09 SATURDAY

View Camera Workshop with photographer Gary Sutto, sponsored by the Allied Arts Council. Sutto is currently documenting Clark and Lincoln counties along the Union Pacific right-of-way. For more information call 731-5419.

Exposure '87', an exhibit by Clark County School District employees, 1 to 4 p.m., Fox Ridge Park, Green Valley. Entertainment will be provided by Nevada Opera Theatre. 458-8855.

Choreographers' Showcase, sponsored by the Allied Arts Council, 2 p.m. May 9 and 10, Charleston Heights Arts Center. 386-6383.

Puss-n-Boots. See 5/8.

West Side Story. See 5/1.

Art Fest '87 sponsored by the Clark County School District, 10 a.m. to 12 noon, Nate Mack Elementary, Green Valley. 458-8855.

10 SUNDAY

Choreographers' Showcase. See 5/9.

Las Vegas Symphony Orchestra, with Virko Baley, conductor, and Mark

MARY WALTER SCODWELL



"Where is Evangeline?" Choreography by Barbara Urban at the 1986 Choreographers' Showcase. See story, p. 22.

Drobinsky, violincello, Artemus W. Ham Concert Hall, UNLV, 2 p.m. 739-3420.

West Side Story. See 5/1.

Puss-n-Boots. See 5/8.

Charles Wourinen: Meet the Composer, a lecture by this Pulitzer prize winning composer, 8 p.m., UNLV Ham Fine Arts room 132. 739-3332.

11 MONDAY

Community Drama Workshop. See 5/4.

Las Vegas Chamber Players, with Mark Drobinsky, violincello, Artemus W. Ham Concert Hall, UNLV, 7 p.m. 739-3420.

James Toney Band featuring Bobby Forte, saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

THE BEST JAZZ IS LIVE JAZZ

4 QUEENS

Every Monday night, tens of thousands of jazz buffs across the country tune in to their local public broadcasting stations to hear an hour of great jazz.

It comes from the French Quarter Lounge at the Four Queens Hotel/Casino in downtown Las Vegas.

So if you live in Las Vegas, you can always tune in to KNPR to catch a quick hour of great jazz. Or you can enjoy it live at the Four Queens.

We've got the best. Every Monday from 10 p.m. to 2 a.m. in the French Quarter Lounge.

Recent Appearances:
Eddie "Lockjaw" Davis - Richie Cole - Mose Allison - Bud Shank
Lew Tabackin - Cedar Walton - Gloria Lynn - Harry "Sweets" Edison
Eddie Harris - Kenny Burrell

MUSICIANS

GINGER BRUNER



The "Session Tentet." Back row first, L. to R., Rocky Lombardo, Bob Pierson, Tex Bouck, Nick Stamanis, Mike Montano, Bobby Scann, Chris Hanson. Not pictured are Garry Russell and Clarke Edson.

12 TUESDAY

UNLV Jazz Ensemble II, 8 p.m., Judy Bayley Theatre, UNLV. 739-3332.

Eddie Morgan, trombone, with Advanced Be-Bop Quartet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

14 THURSDAY

Great Books Discussion Group; topic: "Young Goodman Brown" by Nathaniel Hawthorne (Norton Anthology of Short Fiction), 7 p.m., Clark County Library. 733-7810.

Theatre Arts Group Workshop. See 5/7.

15 FRIDAY

Puss-n-Boots. See 5/8.

Alone Together, directed by Lawrence Roman, presented by Las Vegas Little Theatre, 8 p.m. May 15, 16, 21, 22, 23, 28, 29, 30, and 2 p.m. May 17, 24, 31, Grant Hall, UNLV. 731-5958.

Carl Fontana, trombone, Jazz Month Concert, 9 p.m. to 12 midnight, Allied Arts Gallery. Broadcast live over KNPR 89.5 FM. 731-5419.

16 SATURDAY

Brass/Percussion & Voice Recital, Nevada School of the Arts, 1 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

Simba Dance Company in concert, 2 p.m. May 16 and 17, Judy Bayley Theatre, UNLV. 367-6788.

Puss-n-Boots. See 5/8.

Suzuki Piano Recital, Nevada School of the Arts, 3 p.m., Black Box Theater, UNLV. 739-3502.

Woodwind Recital, Nevada School of the Arts, 5 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

Alone Together. See 5/15.

Second Annual Heritage Day, in observance of National Historic Preservation Week, 10 a.m. to 4 p.m., Clark County Southern Nevada Museum on Boulder

Highway in Henderson. Exhibits, audio-visual programs and tours of the museum's Heritage Street buildings will be offered. 382-7198 or 455-7955.

Suzuki String Awards Recital, Nevada School of the Arts, 11 a.m., Black Box Theater, UNLV. 739-3502.

17 SUNDAY

Jazz Concert/Picnic, in celebration of Jazz Month, 11 a.m. to 7 p.m., Jaycee Park, St. Louis and Eastern, hosted by Allied Arts Council and City of Las Vegas Cultural and Community Affairs Division; Featuring Bob Scann Tentet, Greg Marciel and Larry Schlect Octets, and others. Free; bring a picnic or purchase food at park. 731-5419 or 386-6211.

Alone Together. See 5/15.

Puss-n-Boots. See 5/8.

Simba Dance Company. See 5/16.

Jazz Month Concert featuring the Santo Maglio Jazz Quartet in a salute to the late Monk Montgomery, 3 p.m., Clark County Library Auditorium. Free. 733-7810.

18 MONDAY

Piano Recital, students of P. Johnson, Nevada School of the Arts, 5 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

Community Drama Workshop. See 5/4.

Piano Recital, students of E. Weinstein, Nevada School of the Arts, 7 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

Ernestine Anderson, vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

19 TUESDAY

Piano Recital, students of B. Ishikawa and C. Urban, Nevada School of the Arts, 7 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

Rick Davis, tenor saxophone, with Fusion Group, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

20 WEDNESDAY

Piano Recital, students of N. Rissman, C. Smith, and H. Stesch, Nevada School of the Arts, 5 p.m., Ham Fine Arts room 132, UNLV. 739-3502.

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

Chamber Ensemble & Chamber Music Recital, Nevada School of the Arts, 7 p.m., Artemus Ham Concert Hall, UNLV. 739-3502.

21 THURSDAY

Theatre Arts Group Workshop. See 5/7.

Alone Together. See 5/15.

22 FRIDAY

Born to Dance, starring Eleanor Powell, Classic Images Film Series, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Puss-n-Boots. See 5/8.

Alone Together. See 5/15.

23 SATURDAY

Puss-n-Boots. See 5/8.

Alone Together. See 5/15.

24 SUNDAY

Puss-n-Boots. See 5/8.

Alone Together. See 5/15.

25 MONDAY

Community Drama Workshop. See 5/4.

Etta James, vocals, and Huston Person, tenor saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

26 TUESDAY

California Suite, starring Alan Alda, Jane Fonda, Walter Matthau and Richard Pryor, Adult Captioned Film for the Deaf (with sound), 7 p.m., Clark County Library Auditorium. 733-7810.

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

27 WEDNESDAY

Utah Shakespearean Festival Costume Program, presented by the NewWest Stage Company, 7 p.m., Charleston Heights Arts Center. Founder and director Fred Adams will illustrate his talk with costume pieces of the period. Free. 386-6383.

28 THURSDAY

Great Books Discussion Group; topic: "Sorrow Acre" by Isak Dinesen, 7 p.m., Clark County Library conference room. 733-7810.

Theatre Arts Group Workshop. See 5/7.

Alone Together. See 5/15.

29 FRIDAY

Alone Together. See 5/15.

Joe Williams in Concert, in celebration of Jazz Month, 9 p.m. to 12 midnite, Allied Arts Gallery. Broadcast live over KNPR 89.5 FM. 731-5419.

30 SATURDAY

Jazz Concert, in celebration of Jazz Month, Reed Whipple Cultural Center, time and featured musicians unavailable at press time. 368-6211.

Alone Together. See 5/15.

Woodsy Owl Day, 11 a.m., Spring Mountain Ranch State Park. Free for children 5-10. 875-PLAY.

31 SUNDAY

International Belly Dancers Convention, May 31 through June 4, Hacienda Hotel. 735-1391 or 870-5508.

Alone Together. See 5/15.

Serenata Chamber Orchestra, conducted by Rodolfo Fernandez, closes their third season with selections by Mozart, Sibelius, Respighi and Dvorak, 3 p.m., Clark County Library Auditorium. 733-7810.

JUNE EXHIBITS

05 FRIDAY

Ed Martinez, drawings and installation sculpture from this northern Nevada artist, Allied Arts Gallery, through July 1. Opening reception: June 5, 5 to 7 p.m. featuring the music of Tony Wells. Hours: M - F, 9 a.m. to 5 p.m. 731-5419.

07 SUNDAY

1986 Native American Art Invitational, an exhibit of contemporary and traditional artworks by Native American artists from New Mexico, Utah, Colorado and Arizona; on tour from the Arizona Commission on the Arts; through July 8. 386-6211.

Functional Furniture, featuring custom designed, handcrafted furniture by Jack C. Daseler, Clark County Library Main Gallery, through July 10. Opening reception: 3 p.m. June 7. 733-7810.

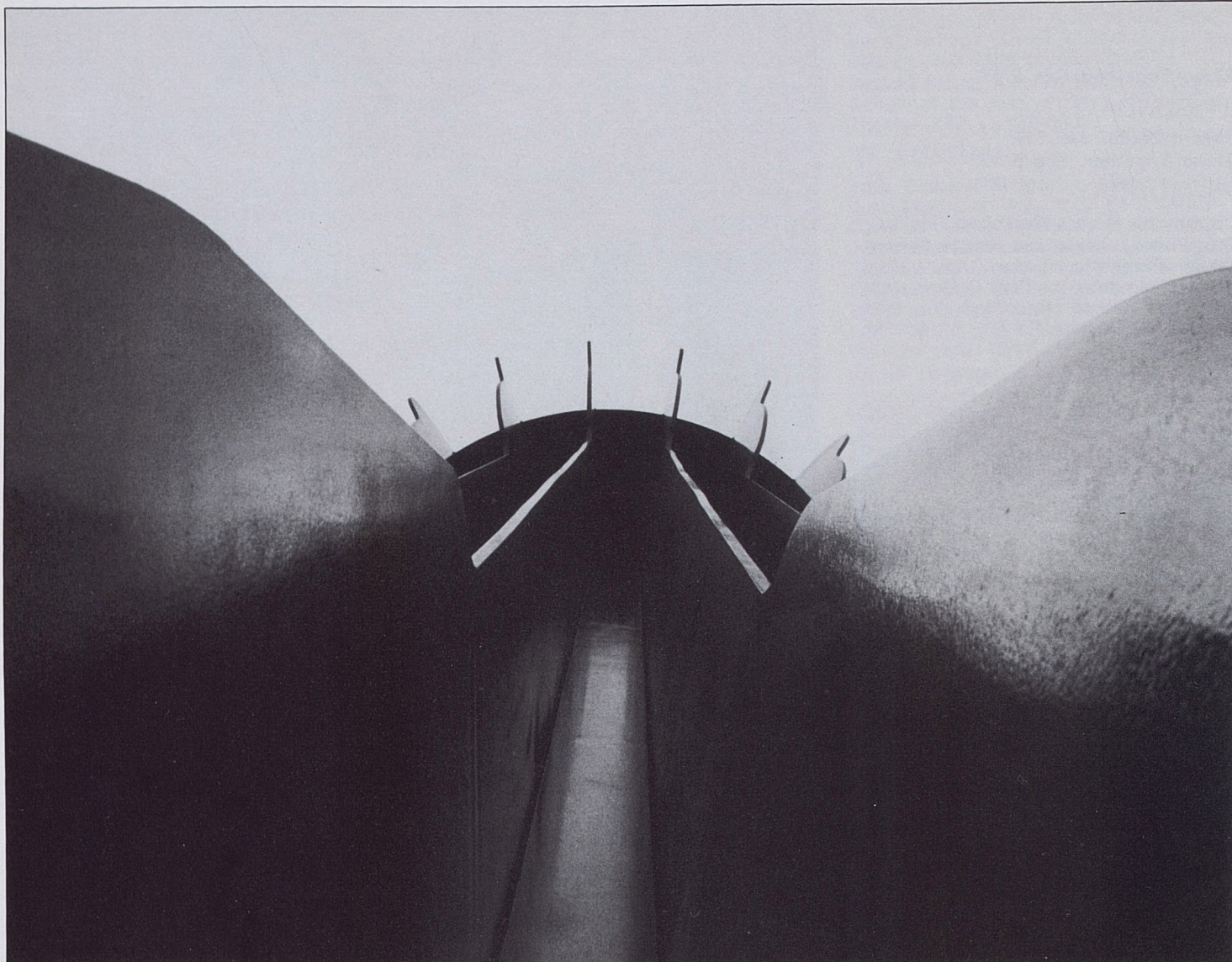
14 SUNDAY

Photographic Explorations, features works by UNLV Continuing Education photography students, Clark County Library Upstairs/ Downstairs Gallery, through July 10. Opening reception: 3 p.m. June 14. 733-7810.

Arts Alive!

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"Flashlight," b/w photo by Aaron Engel (1987).

JUNE EVENTS

01 MONDAY

Community Drama Workshop. See 5/4.
Jerome Richardson, saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

02 TUESDAY

Gary Queen, guitar, with his Latin Jazz Quintet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

04 THURSDAY

Theatre Arts Group Workshop. See 5/7.

05 FRIDAY

Noises Off, by Michael Frayn, directed by Barbara M. Brennan; presented by the City of Las Vegas and the NewWest Stage Company at Charleston Heights Arts Center, 8 p.m. June 5, 6, 11, 12, 13 and 2 p.m. June 7. General admission: \$6; students, seniors and

handicapped: \$4. 386-6383.

Critic's Choice by Ira Levin, presented by the Playhouse Acting Studio, 8 p.m. June 5, 6, 12, 13, 19, 20 and 3 p.m. June 7, 14, 21, Reed Whipple Cultural Center. For tickets call 386-6005.

Hunger, by Virko Baley; a world premiere of a one-act opera with soprano Nancy Shade presented by the Las Vegas Opera Company, Black Box Theatre, UNLV, 8 p.m. June 5 and 2 p.m. June 7. 739-3420.

06 SATURDAY

Noises Off. See 6/5.

Nevada Dance Theatre Youth Company with the Nevada School of the Arts Chamber Ensemble, in concert, 8 p.m. June 6 and 2 p.m. June 7, Judy Bayley Theatre, UNLV. Tickets: \$4, \$3 children under 12 and seniors. 739-3838 or 739-3502.

Critic's Choice. See 6/5.

07 SUNDAY

Hunger. See 6/5.

NDT and NSA in Concert. See 6/6.

Noises Off. See 6/5.

Critic's Choice. See 6/5.

08 MONDAY

Community Drama Workshop. See 5/4.

Frank Morgan, saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

09 TUESDAY

McHenry Ellis, saxophone and flute, with his New Age Group, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

11 THURSDAY

Great Books Discussion Group; topic: "I Want To Know Why" by Sherwood Anderson, 7 p.m., Clark County Library Auditorium. 733-7810.

Theatre Arts Group Workshop. See 5/7.

Guys and Dolls, a Las Vegas Little Theatre production directed by Georgia Neu, Spring Mountain Ranch State Park, 8 p.m. June 11, 12, 13, 18, 19, 20, 25, 26, 27. Gates open at 6 p.m. \$4 adults, \$2 seniors, students and handicapped; \$1 discount on Thursdays. 875-PLAY.

Noises Off. See 6/5.

12 FRIDAY

Follow the Fleet, starring Fred Astaire and Ginger Rogers, Classic Images Film

Series, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Noises Off. See 6/5.

Split Second, by Dennis McIntyre, directed by Jack Bell for Las Vegas Little Theatre, 8 p.m. June 12, 13, 18, 19, 20, 25, 26, 27 and 2 p.m. June 14, 21, 28, Grant Hall, UNLV. 731-5958.

Guys and Dolls. See 6/11.

Critic's Choice. See 6/5.

13 SATURDAY

Noises Off. See 6/5.

Critic's Choice. See 6/5.

Split Second. See 6/12.

Guys and Dolls. See 6/11.

14 SUNDAY

Split Second. See 6/12.

Critic's Choice. See 6/5.

15 MONDAY

Community Drama Workshop. See 5/4.

16 TUESDAY

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

17 WEDNESDAY

Las Vegas Poetry Group. See 5/20.

18 THURSDAY

Robinson Crusoe and the Tiger, Family Adventure Film Festival, dusk, Jaycee Park, St. Louis and Eastern. Free. 386-6211.

Theatre Arts Group Workshop. See 5/4.

Guys and Dolls. See 6/11.

Split Second. See 6/12.

19 FRIDAY

Academy of Nevada Dance Theatre pre-registration due for Summer Workshop '87, an intensive training session for ballet students, 4 to 6 p.m. June 19 and 1 to 4 p.m. June 20. 798-2989 or 739-3838.

Guys and Dolls. See 6/11.

Critic's Choice. See 6/5.

Split Second. See 6/12.

20 SATURDAY

Academy of Nevada Dance Theatre Summer Session. See 6/19.

Split Second. See 6/12.

Critic's Choice. See 6/5.

Guys and Dolls. See 6/11.

21 SUNDAY

Las Vegas Civic Symphony presents a Father's Day Concert, 2 p.m., Reed Whipple Cultural Center. William Gromko will conduct this season finale. Tickets: \$3 adults, \$2 students & seniors, \$1 children 12 and under. 386-6211.

Die Fledermaus, by Strauss, presented by Nevada Opera Theatre with guest conductor, Henry Holt, 2 p.m., Artemus Ham Concert Hall, UNLV. 451-6331.

Split Second. See 6/12.

Critic's Choice. See 6/5.

22 MONDAY

Community Drama Workshop. See 5/4.

23 TUESDAY

Family Affair, starring Mickey Rooney



UNLV Chamber Chorale in rehearsal.

as Andy Hardy, 3 and 7 p.m., Reed Whipple Cultural Center. Tickets: \$1, children 12 and under, 50 cents. 386-6211.

Romeo and Juliet starring Olivia Hussey and Michael York, Adult Captioned Film for the Deaf (with sound), 6:30 p.m., Clark County Library Auditorium. 733-7810.

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

25 THURSDAY

The Black Cauldron, Family Adventure Film Festival, dusk, Jaycee Park, St. Louis and Eastern. Free. 386-6211.

Great Books Discussion Group; topic: "Barn Burning" by William Faulkner, 7 p.m., Clark County Library conference room. 733-7810.

Theatre Arts Group Workshop. See 5/7.

Guys and Dolls. See 6/11.

Split Second. See 6/12.

26 FRIDAY

Girl Crazy, starring Mickey Rooney and Judy Garland, Classic Images Film Series, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Split Second. See 6/12.

Guys and Dolls. See 6/11.

27 SATURDAY

Split Second. See 6/12.

Guys and Dolls. See 6/11.

28 SUNDAY

Split Second. See 6/12.

29 MONDAY

Community Drama Workshop. See 5/4.

30 TUESDAY

The Adventures of Huckleberry Finn, starring Mickey Rooney, 3 and 7 p.m., Reed Whipple Cultural Center. Tickets: \$1, children 12 and under, 50 cents. 386-6211.

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



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'West Side Story' at UNLV

GINGER BRUNER



The "Shark Girls" rehearsing UNLV's *West Side Story*.

'Critic's Choice' at Reed Whipple

Critic's Choice by Ira Levin will be presented by the Playhouse Acting Studio in June.

Shows are at 8 p.m. June 5, 6, 12, 13, 19, 20 and 3 p.m. June 7, 14, and 21 in the Studio Theater of the Reed Whipple Cultural Center.

Featured in the Playhouse Acting Studio's production are Vincent D'Aloia as Parker. Vincent has played major roles in *Our Town*, *Merchant of Venice*, and *Tennessee in the Summer*. Tina Schaeffer portrays Angela; she has many credits to her name, including a lead role in last year's *Picnic*. Elaine Athens, cast as Ivy, played in such productions as *The Man Who Came to Dinner*, *Nightwatch* and *Deathtrap*.

Thor Bradwell makes his debut in legitimate theater as John; and Charlotte is portrayed by Gloria Hoffman, whose credits include *Sound of Music*, *West Side Story* and *Oklahoma*.

Critic's Choice, this season's last offering by The Playhouse Studio, is produced by Bill Arager, a local businessman with a background in radio and television. Marne Buchanan, who will direct, is part of a theatrical family from Brazil. She received kudos in reviews last year for her direction of *Picnic* and *Hatful of Rain*.

Reed Whipple is located at 821 Las Vegas Boulevard North. For ticket information, call 386-6005. **aa**

West Side Story, the classic musical about modern star-crossed lovers struggling to overcome feuding families and gang traditions, is being presented by the UNLV Department of Theater Arts beginning April 30 in the Judy Bayley Theatre.

In this re-telling of the legendary *Romeo and Juliet* saga, romance blossoms between a boy and girl belonging to two different New York street gangs—the Jets and the Sharks. As the couple's romance grows, strife mounts between the warring factions, leading to violence, heartbreak, and eventually, the death of the young lovers.

UNLV theater professor Fred Olson will direct the university production of the street epic of teen-age delinquents with their bravado and all too ready switchblade knives.

Las Vegas choreographer Sal Angelica will stage the tense, dramatic dances originally choreographed by Jerome Robbins.

The original score by Leonard Bernstein with lyrics by Stephen Sondheim—including such favorites as "Maria," "Tonight," "I Feel Pretty," and "Gee, Officer Krupke," will be performed by the University Musical Society Orchestra under the direction of David Bradley, UNLV music instructor.

West Side Story will be presented at 8 p.m. April 30, May 1, 2, 6, 7, 8, 9 and 2 p.m. May 3, and 10. Tickets will be on sale in the Performing Arts Box Office, 12:30 to 5:30 p.m. Monday through Saturday, and an hour before performance.

Tickets are \$7.50 for general admission. Special discounts are available for UNLV students, senior citizens, youths, and groups of more than 20. For more information, call the box office at 739-3801. **aa**

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Visual arts master plan

Henderson city officials have taken the first step in seeking federal funding for a city-wide visual arts master plan. Monies administered by the National Endowment for the Arts (NEA) Collaborations in Art/Design, a pilot program, are available for cities interested in developing their aesthetic image.

The funds would be given on a 50 percent matching basis, meaning the city would have to provide an amount equal to the grant. The figure being discussed is \$50,000, but the final amount will depend on the city's application.

"Their money will provide for the hiring of an artist," City Manager Gary Bloomquist said, adding that matching monies would provide for design professionals to work together with the artist to develop a visual arts master plan.

The plan would not only address obvious visual arts projects, such as artwork placed in public spaces, but would tie in linear parks, strip parks,

greenbelts, fountains and a proposed city-wide trail system. "Almost anything can be included," said Ann Barron, the city's economic development director. "It's public art in the broadest sense of the term."

City Councilman Ron Hubel said that if the grant is accepted and a master plan worked up, funds are also available to implement it.

While in Washington, D.C., for a recent National League of Cities conference, Bloomquist, Barron and Hubel discovered the money was available. The deadline for submission of a letter of intent had already passed, but a hastily-prepared letter from Henderson was accepted nonetheless. The letter will be examined by a federal panel. Based on their recommendations, the NEA will invite full-scale applications for funding. Barron said the panel will review the letters later this month.

She also said the federal representa-

tive they spoke to indicated Henderson is a very good candidate for the grant.

"Henderson," says Bloomquist, "will benefit from an improved visual image. Industries looking for a place to locate will find the city more attractive and property values will improve."

Hubel noted that the program would not interfere with priority city programs like road and utility improvements. "The city is in good shape on a day-to-day operational basis," he said. A visual arts master plan would "generate a lot more cultural and leisure activity. We're in a position to look at the extras which make a well-rounded community."

Bloomquist and Hubel both mentioned establishing a citizen's advisory committee for the plan.

Hubel added that it will take about 18 months to get the plan into motion and about three to five years to see the results and benefits.

—Scott Dickensheets aa

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'Alone Together' and 'Split Second' by LVLT

Alone Together, a comedy by Lawrence Roman, will be presented by the award-winning Las Vegas Little Theater (LVLT) in May; and Jack Bell directs *Split Second*, an explosive play by Dennis McIntyre, in the finale of LVLT's ninth season in June.

Alone Together shows May 15 through 31, and *Split Second* performances are June 12 through 28. Both will play at UNLV's Grant Hall Theater on Thursday, Friday and Saturday nights at 8 p.m. and Sunday matinees at 2 p.m.

Alone, directed by Ken and Lee Feldman, speaks to all parents who have paid their dues and waited patiently—even passionately—for that elusive thing called privacy.

Having hugged and kissed the last of their three sons off to college, Helene and George Butler have chilled the champagne and dug up the old animal skin rug for that long-awaited evening alone. Suddenly, the parents' plans are blown by the unexpected return of the sons, each with a hard luck story. The comedic action proceeds from there.

Split Second is about a black police officer faced with the moral dilemma of telling the truth or lying about the circumstances surrounding the death of a young white thief. While off duty, Val Johnson spots a punk breaking into a car. After a pursuit, the thief is cornered and handcuffed. While cuffed, the youth spews racial insults at Johnson, who shoots and kills the youth. Johnson must then face what he's done. Until the climactic ending, the audience is left wondering what he will do.

LVLT brings with pride at least one minority-oriented show each season, and *Split Second* is this season's offering. Two seasons ago it was the award-winning *Master Harold and the Boys*, and last season it was with the smash hit *A Soldier's Play*.

LVLT is a non-profit organization in no way connected to the UNLV Department of Theater Arts.

For reservations and information, call the theater at 731-5958. **aa**

Masque Ball

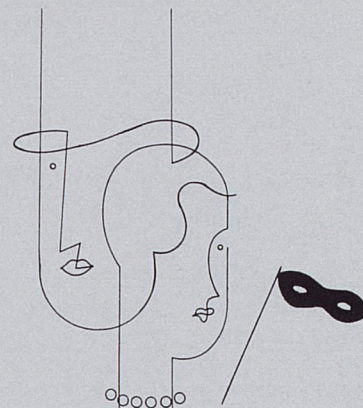
A good time was had by all

Over 500 delighted guests thronged two of the Tropicana's ballrooms for cocktails, gourmet dinner and dancing, in the "Great Gatsby" tradition of opulence and black-tie elegance, at the Allied Arts Masque Ball in April, under the guidance of the Ball Chairman, Dr. Robert C. Maxson, UNLV President. Warmth and humor from Master of Ceremonies Michael Saltman entertained the guests, and music was provided by the Dick Wright Jazz Quintet and the Sunset Symphony Orchestra, an excellent youth group conducted by Mike Allard, which has been invited to play at Carnegie Hall in March of next year.

Many thanks to the Masque Ball Steering Committee for the tireless effort which resulted in such a successful event. Working with Dr. Maxson on the Committee were Mark Fine, Cynthia Gaffey, Jean Knudson, Barbara Molasky, Vivienne Morris, Paula Quagliana, Mary Ann Sachs, Dan Shaw, Karren Smith, Judi Steele, and Angie Wallin.

The Board of Trustees of the Allied Arts Council and the Masque Ball Committee wish to thank the following individuals, merchants and corporations for their support of the Allied Arts Council's annual fundraiser. Apologies to anyone we may have missed due to the printing schedule.

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Dick Wright Jazz Quintet **aa**

LVLT wins two awards

Las Vegas Little Theatre (LVLT) captured two awards, but Reno Little Theatre took top honors with its production of *Nice People Dancing to Good Country Music*, at the American Association of Community Theatres (AACT)/Fest '87, held at the Tonopah Convention Center in March, with theater groups statewide competing for the honor of advancing to the regional level in Phoenix, Arizona in late April. The event, which is held every two years on an international basis, is sponsored on the state level by the Nevada Community Theatre Association.

The Las Vegas Little Theatre (LVLT) captured two awards; a Best Actor award for Patrick Thompson for his role of Father Farley in *Mass Appeal*; and a

second place production award which would entitle them to represent Nevada should the winners be unable to attend the next level. Best Actress was awarded to Jeanette Knight, a former LVLT actress, for her role in the Prosenium Players (Carson City) production *Isn't It Romantic*.

Adjudicator for the festival was internationally known Professor Mort Clark, who teaches theater for Westchester College in New York. The hosts this year were the Central Nevada Arts Council and the Toast of Tonopah, the local performing group.

For information on NCTA or AACT, call Dorothy Schwartz, vice-president of NCTA, at 454-0368 (eves). **aa**

May is jazz month

Dedicated to Czech musicians

May is Jazz Month in Las Vegas, and in celebration, jazz will be heard citywide, with concerts by Joe Williams, Les McCann, Carl Fontana, and many, many others.

The Allied Arts Council and the City of Las Vegas have dedicated Jazz Month 1987 to the Jazz Section of the Czechoslovakian Musicians Union and their struggle for artistic and cultural freedom.

Karel Srp, Joseph Skalnik, Cestmir Hunat, Vladimir Kouril and To-as Krivanek, leaders of the Jazz Section, were convicted in Prague March 10, of unauthorized commercial activities, for publishing jazz newsletters and books which also contained works by two of Czechoslovakia's greatest writers, Bohumir Hrabal, the novelist, and Jaroslav Seiffert, the Nobel Prize-winning poet. Seiffert's Nobel acceptance speech had not been published in his country until the Jazz Section did so.

Srp was sentenced to 16 months in jail, and his deputy, Kouril, 10 months. The others were given suspended sentences and four years' probation.

In October, 1984, the officers were ordered to disband the Jazz Section, which had been highly praised in the government press in the '70's. Srp wrote more than 130 letters to party and ministerial officials seeking an explanation. He received no answer, and continued to run the organization.

Interior Ministry official Jaroslav Miklos testified during the trial that he had worked with the "liquidating committee" formed to take over the assets of the Jazz Section. He said he received a letter from Srp listing the organization's furniture and other belongings, but that the letter was not sufficiently detailed. Asked why he had not written to Srp for a fuller accounting, he replied, "We could not address letters to an organization which did not exist."

He was then asked whether he would have agreed to meet with Jazz Section leaders. He answered, "If they consented to be liquidated, of course we could have met."

Allied Arts Council President George Tate said, "We are proud to dedicate Jazz Month to these courageous people. Allied Arts stands for cultural freedom everywhere."

Jazz Month will be kicked off with a Jazz Brunch at the Allied Arts Gallery May 3, featuring vocalist **Edie Aikels** and her husband **Rudy**, one of the city's finest bassists, from noon to 3 p.m.

Two evening concerts in Allied Arts Gallery will be broadcast in part over

Public Radio KNPR 89.5 FM: trombonist **Carl Fontana**, May 15, and singer **Joe Williams**, May 29. Both concerts will run from 9 p.m. to midnight.

The Allied Arts Council and the City of Las Vegas will co-sponsor a **Jazz Picnic** May 17 at Jaycee Park, from 11 a.m. to 7 p.m., with the **Bob Scann** Tentet, the **Greg Marciel** and **Larry Schlect** Octets, and others to be announced.

The City of Las Vegas will present a Jazz Month concert May 30 at Reed Whipple Cultural Center, with time and featured musicians to be announced. Some well known names from Los Angeles may be scheduled.



Sketch of **Richie Cole** at the *Four Queens* in January, by **Stewart Freshwater**.

The **UNLV Percussion Ensemble** will appear May 6 at 4:30 p.m. in Alta Ham Fine Arts, room 200, UNLV, and the **UNLV Jazz Ensemble II**, May 12 at 8 p.m. in Judy Bayley Theater.

The **Santo Maglio** Jazz Quartet will be featured in a salute to the late Monk Montgomery, May 17 at 3 p.m., in the Clark County Library Auditorium. The concert will also serve as an opening reception for "Jazz," a photographic tribute by **Michael Johnson** in honor of Jazz Month.

Alan Grant's Monday Night Jazz at the Four Queens will present the **Les McCann** Band May 4; the **James Toney**

Band featuring **Bobby Forte**, saxophone, May 11; singer **Ernestine Anderson**, May 18; **Etta James**, vocals, and **Huston Person**, tenor saxophone, May 25; **Jerome Richardson**, saxophone, June 1; and **Frank Morgan**, saxophone, June 8. The Monday Night concerts, from 8:30 p.m. to 1 a.m., are recorded for later broadcast over KNPR 89.5 FM.

The Hob Nob, on South Highland, will feature **Larry Schlect**, saxophone, and **Rocky Lombardo**, trumpet, May 5; **Eddie Morgan**, trombone, with the Advanced Be-Bop Quartet, May 12; **Rick Davis**, tenor saxophone, with the Fusion Group, May 19; **Jay Cameron**, baritone saxophone, with a "super group," May 26; **Gary Queen**, guitar, with his Latin Jazz Quintet, June 2; saxophonist and flutist **McHenry Ellis**, with his New Age Group, June 9; **Tony Filippone**, trumpet, with his quartet, June 16; **John Lindner**, piano, with his Exploratory Group, June 23; and **Jimmy Cook**, the Silver Fox, tenor saxophone, with his quartet, June 30. The Hob Nob concerts are Tuesdays, from 10 p.m. to 2 a.m.

Trumpeter **Tony Scodwell** has organized an eight-piece group for a series of lecture/demonstrations to be presented by the Allied Arts Council in five local schools. Scodwell's lectures will trace the history of jazz and its influence on contemporary pop music. He says, "I think it's a shame the kids today don't know who Duke Ellington and Louis Armstrong are, when they're genuine American heroes." The series will be funded by the **Music Performance Trust Fund, Local #369**, and by **Mervyn's**, at Del Robison Junior High, May 5; at Gar-side and Hyde Park Junior High Schools, May 8; and at Rex Bell Elementary, May 22. An appearance at Nate Mack Elementary May 18 will be funded by the MPTF and the **American Nevada Corporation**, through Mark Fine.

Carrie Stewart of Bonanza High School created the winning design for the Jazz Month poster in a school competition juried by painter and UNLV instructor Jose Bellver. The design of runner-up **Tammy Tazzie** of Cashman Junior High was used for the Jazz Month postcard, sent to Allied Arts members.

Jazz Month is co-sponsored by the Allied Arts Council, the **Cultural and Community Affairs Division of the City of Las Vegas**, the **Clark County School District**, and **Public Radio KNPR 89.5 FM**, with funding and assistance from **State of Nevada Grants**, **Mervyn's**, the **Music Performance Trust Fund, Local #369**, **Music World**, the **Drum Shop**, the **American Nevada Corporation**, and **Kinko's**. Special thanks to **Musicians Union Local #369**, **Alan Grant**, **Tony Scodwell** and **Joe Riggs**.

Coordinators of Jazz Month for the Allied Arts Council are **Judy Tarte** and **Sylvia Schlect**. aa

'When in doubt, SWING!'

Joe Williams follows his own admonition

"Every Day I Have the Blues," sings Joe Williams, but it's hard to figure why. Elegant, relaxed and utterly charming, when his wide smile breaks over that double row of piano keys, he seems perfectly satisfied with his place in the universe. And why shouldn't he be?

Jazz polls all over the world have for decades put Joe Williams at the top. Internationally lionized, his everyday blues come because he can't be everywhere he's wanted at once. And he's at the acme of American life: He's a regular on Carson.

Joe Williams will perform in a Jazz Month concert in the Allied Arts Gallery, May 29, from 9 p.m. to midnight. The 10 to 11 p.m. portion of the concert will be broadcast live over Public Radio KNPR 89.5 FM.

A big baritone voice, musicality and hard work set up Joe Williams' success, but it was a philosophy that brought him to the pinnacle. And his philosophy is connected to the secret of his personality: Far from being the cool, alienated, existential jazz hero, Joe Williams is a joiner.

And a believer. He says, "The word has never been broken where the performing artist is concerned. The music is always what it is—the very best that we can make it, whenever we perform it, whether you're in the Four Queens here, or whether you're in some little dive over on the Westside; it's still the best that you can make it. We have a saying before we go on with my group—'Every night's Carnegie Hall.'"

After repeated appearances in Europe, Japan, Africa, he says the music, "obviously is lifting, and it brings people together, even when it's supposedly against the law. They put some label on it, so it's 'jazz' to some people in America, and then to somebody in another country, it's 'American decadence.'"

In his universe, only one place is home, and that's Las Vegas, where Joe and Jillian Williams moved from New York City in 1968. "My wife loved the desert. I found it very, very different from anything I was used to, having lived only in Chicago and New York City. And I, too, loved the sunsets and the fact that you were living in a valley about 2,000 feet high, surrounded with mountains. It was a small community, yet there was a lot of music and a lot of things going on."

Many of his neighbors, like band-leader/trombonist Si Zentner, were fellow stage laborers, and Williams found this an excellent place to exercise his passion for golf. "And then," he says, "You wind up doing jury duty and stuff like that. When I think, all the rest of my life, I never did jury duty. I was never even called for jury duty. It makes you feel like you're really a part of the community when you're called."

While many well known jazz musicians live here invisibly, Joe Williams is loved by Las Vegas, and returns the compliment. He's been crazy about Frank Gagliardi's UNLV Jazz Ensemble, for instance, from its beginnings. He's sung with the band many times and stands ready to do *anything* to help. But it's not just the Jazz Ensemble. "My wife and I are patrons regularly. We go to the Judy Bayle Theatre to see the plays, and to Ham Hall to see the ballet, and went over to see Edwin Newman, speaking about the English language and how we screw it up. And the art shows. There's a group of ladies called the Links here. I've worked closely with them,

too—Lee Morris; her enthusiasm knows no bounds, and she has that—what we used to call sticktoitiveness. I wonder how Edwin would like that word."

Like the other jazz figures in Las Vegas, Williams finds most of his work elsewhere, stopping in Las Vegas for as little as one or two days' rest before flying on. But unlike, say, the late Las Vegas Eddie "Lockjaw" Davis, locals have for years had regular opportunities to hear Williams. "I played two weeks at the Nugget a year or so ago, and a week at the Sahara with Don Rickles, stuff like that. They have to catch me when I'm not working."

"I've only worked at the Four Queens once [for a week's engagement], but I've gone down there on Monday nights to sing with the guys—on KNPR, National Public Radio—maybe about six, seven times, but that's just fun, fun to do. And I used to go into the Desert Inn a lot, too. They had three groups in there that I loved, Tommy Deering, Kirk Stuart, and Ralph Pollack. They're favorites of mine, of course."

Eddie Davis' death last year was a blow. "He was my runnin' buddy. He was my buddy. I'd call him up, say hey! You know, let's hit it! He'd say alright, what time? And I'd say nine o'clock, eight o'clock, pick him up, and then we'd do the town, go and visit the different places where there was music that we enjoyed, and on Monday nights go down to the Four Queens together. In fact, he lit up the Four Queens. Frank Sinatra came down there to see him and hang out with him, because they recorded together. And he was on our last date, the one I produced, *Joe Williams—I Just Want to Sing*, for which we were nominated for a Grammy. Eddie was on it, as was [trumpet player/Basie bandleader] Thad [Jones]. And then, within a year, they both were dead. And I was traveling with Thad; I was in Europe with Thad for three weeks in Nice, France; Italy; Copenhagen; plus the Hague, for the Northseas Festival; and then we went to Japan for three weeks."

Like Davis, Williams' allegiance is to the fundamentals of American music. He is not fond of what is sometimes called 'avant-garde jazz.' "I found for my own personal taste that there was much more tension [in it] than there was release. [Stan] Kenton started playing a lot of tension. I remember he asked me one

night—he opened at Birdland and I was sitting there listening, and he sat down, and he said, ‘What’s happening?’ and I said, ‘When in doubt, swing.’ He went back to the piano and went bang! o-BANK-bank! BANK-bank! ayonk! ayonbabadoowah! He started swinging, and the house said, ‘Oh, yeah? Really?’ And everybody’s head started bobbin’. Like someone asked Mr. Basie, ‘How would you describe your music?’ He said, ‘Pat your foot.’ It’s foot-pattin’ music, in other words. I wonder what Edwin Newman would say about that?”

Williams flew back to Las Vegas from Florida for the services for veteran Count Basie Orchestra guitarist Freddie Green, who died following an appearance with the Frank Foster-led Basie band at Bally’s. “Very, very special. A man of quiet dignity. When we went to Europe, Freddie would sign more autographs than anyone, because they *know* the people that have been doing what we do. I remember a story: Steve and Edie took [bass player] Milt Hinton to Europe with them one year, and they were going through customs in France, and one of the Frenchmen looked over and said, ‘Hey, it’s Meelt Hin-ton!’ Well, see, Milt had been over there with Cab Calloway in the thirties. And they know the history of the music. And he said ‘Hey, Meelt Hin-ton! Hey, Meelt Hin-ton!’ You know, like wow!” The contrast is stark against the reception American artists like Milt Hinton or the internationally acclaimed pianist Hank Jones receive in their own country.

Williams started writing his own chapter of the history of America’s music when he began singing at three, “entertaining myself, being an only child.” He first sang professionally, “in a place called Kitty Davis’ at Jackson and Wabash in Chicago. And then with bands and orchestras on the South Side of Chicago,” the first being the band of trumpet player Johnny Long.

Williams sang with Erskine Tate’s band, and then toured the South with Jimmy Noone.

In 1941 or 42, Williams was singing in Cleveland with Coleman Hawkins’ orchestra, as well as performing in the floor show; “white tie and tails, the whole elegant bit,” when Count Basie, Williams’ destined employer, heard him sing for the first time.

The girl Basie was courting lived in Cleveland. “When he had time off, he would slip in there and listen, and, you know, hang out with her, sit in the back, the two of them, but he would see the show. His drummer, Jo Jones, used to come by there and sit in the back; hang out. He had his spies.”

The first time Williams actually sang with Count Basie was after the War, when all of the big bands had fallen on hard times and Basie’s had broken up. Basie was playing the Brass Rail in Chi-

cago in 1950 with a sextet, including three horns: Buddy DeFranco, Clark Terry and Wardell Gray, each one a legend; with his own piano, and bass and drums. Later he added guitar; the great Freddie Green. “So,” says Williams, “He asked me to come up and sing, so I came up and I sang. I think I did ‘Solitude,’ ‘Ain’t Misbehavin’,” ‘Honey-suckle Rose,’ and stuff like that. And no music, no sheet music of any kind, just things that we knew. And at the end of the week, he’d give me fifty bucks, out of his pocket. I’d say, ‘Oh, Basie, you don’t have to do that. He’d say, ‘No, no sweat.’ He says, ‘Now that I



Joe Williams

don’t have the big band, I have two saxophones, so I put three saxophones over here in this pocket.”—Williams mimes putting cash in his pocket—“And he says, ‘And I have one trumpet, so I put three trumpets over here in this pocket. And he says, and no trombones, so I put all three of them up here.’ Williams laughs. “A funny bit, really. He was remarkable.”

Williams performed for nine months at the Club de Lisa, still in Chicago. His manager then, Red Saunders, had the orchestra there and was doing three shows a night, with an incredible five on Sundays. Williams sang onstage with dancers as well as closing the show as a single. “On the opening, I might be singing something with someone else and then in the middle number, which the girls would do, they’d do a thing with references to the jungle, and I would do ‘Black Moonlight’ or something, and then we would do, for the finale, “Vesti la Giubba,” from *I Pagliacci*, which I did in Italian at the time. Three times a night and four times on Sunday. Tony Bennett was in town, with Gloria DeHaven. They were playing the Oriental Theater, and he came to see the show. He says, ‘This guy’s standing on stage

there singing Every Day I Have the Blues, and rockin’ the joint, and then he puts on a clown costume and some makeup and comes back and winds up standing there in the center of the stage singing “Vesti la Giubba.” He says, ‘I’ve never seen anything like that in my life!’” Again, Williams laughs at the memory.

A few years later, Basie had his orchestra back together. “I was working in a place called Cotton Club,” Williams recalls. “The Orchestra was playing the Trianon Ballroom for a dance, and during my break I went to hear the band. I went up to congratulate them and tell them how marvelous they sounded, and they asked me to sing something with them. I think I did ‘Roll ‘em, Pete,’ or something like that with them, and left. And about three or four days later, I got a message from someone, says Basie wants to see you. So I went down to the hotel, and Basie said, ‘Come and go with me. I can’t give you what you want or what you’re worth, but I can give you something, and as things get better for me, they get better for you.’ The week before Christmas, he sent a money order telegram, asking me to join him in New York, Christmas Day of 1954.”

That Christmas marked the turning point of Williams’ career. “We made records in February of ‘55. We did ‘Every Day I Have the Blues’ and ‘Teach me Tonight’—the first album that we did, called *Basie Swings, Joe Williams Sings*. It became a hit. He put it out in the summer, which was unheard of in the record business. They say in the summer everybody’s at the beach, so nobody put records out in the summer. He put it out in July, and it still was a hit at Christmas.”

In 1955, Williams played with Basie at the Newport Jazz Festival, broadcast worldwide over Voice of America. That led to several Voice of America interviews with Willis Conover over the next several years, followed by more exposure over Bobby Troupe’s Armed Forces Radio show. Williams was reaching literally millions and millions of people. “But,” he says, “What we do still is not tailored per se to the masses, because it started with people of means being able to go to these places in the twenties, and they’ve been the rock support. In those days, and I think to a large extent today, even, the music was played for those who were wealthy, people that had money. They were the ones that would come to Harlem to hear the Duke Ellington Orchestra, to see the shows and see the dancers and hear the singers there. The dances—whites would come to the ballrooms. In the South, of course, they had to sit upstairs, if it was a black dance, because blacks and whites didn’t mix, not even on the bandstand. Benny Goodman, Charlie Barnet, Artie Shaw, they broke that thing down.”

While ugly memories of Jim Crow are as real as today for Williams, he is anything but bitter. He recalls an incident on an early integrated tour of the South: "We went down there one year and this nut, this black guy, was forever screaming, 'For the first time! Here in Memphis, Tennessee, playing right on stage together!'—Just let it happen. You don't have to point at it—'There's sore place here. Here, take a hammer and beat on it. Don't stop beating on it! I know it's sore, but...'" Williams shakes his head. "Just let it happen."

If the explosive combination of Williams' voice and the Count Basie band propelled him to fame, it was television that made his name a household word. "The first show that I did for national television," he recalls, "was a show Jackie Gleason produced and directed, called *Music '55*—Stan Kenton, Sarah Vaughn and Julie Wilson. He had Kathryn Grayson, too. Kathryn got sick. I think Sarah made her sick. She heard Sarah jump four octaves. She did! Sarah's a piano player and a musician and she threw about four octaves at this child and I think she thought, 'Oh my God!' So she didn't appear. But she was scheduled to appear and had rehearsed. We all wound up around the piano with Harold Arlen playing and singing his songs. That was my first national exposure."

Williams appeared on Ed Sullivan, on Garry Moore, on Tommy Dorsey's show. He appeared regularly on Perry Como's show. He was on the *Tonight Show* with Steve Allen.

Williams left Count Basie in 1961 and began appearing on Mike Douglas' show in Cleveland. "We did Mike Douglas probably more than we did Johnny Carson. Johnny Carson says I've been on 55 times with him; just since *he's* had it—and that same slot, the *Tonight Show*, I did with Mort Saul, Donald O'Connor, Merv Griffin, Joey Bishop." He was on the *Merv Griffin Show* repeatedly, and of course now has a regular part on the top-rated *Bill Cosby Show*. "And there was also the Cerebral Palsy and the Diabetes and all the different shows that you would do for charity. Well, with that kind of exposure, it was only a matter of time, I guess, before you become a part of Americana."

Jazz performers have been notoriously absent from American television, but Williams had his own approach to the medium. "While I was in New York, in the daytime, I'd wake up, I'd go out and have brunch, because we worked until four o'clock in the morning. After eating, instead of going back to the hotel and lying down or going to the motion pictures, I would stop in the television studio and watch rehearsals. Patti Page was doing a show every week. Andy Williams was doing a show every week. I'd just pop in and hang out with not only the musicians and the stagehands

Alan Grant's Monday Night Jazz

DAVID BROWN



Alan Grant onstage at the Four Queens.

"They wanted to give Tark a special award for putting Las Vegas on the national map for something besides gambling," says Gloria Grant, resplendent in the fashionable jewelry that she designs herself and sells to such retail outlets as Saks Fifth Avenue. "But Alan has been broadcasting jazz nationally over KNPR for over five years. He gets letters from all over the country—places like Arkansas, Iowa, Kansas—thanking him for the great shows." She's talking about her husband, Alan Grant, Impresario of Monday Night Jazz at the Four Queens.

The late Monk Montgomery had been the disc jockey of KNPR's jazz program until he became ill. "Monk knew that I did a lot of shows in New York City—broadcasting from the Half Note. I worked with his brother Wes Montgomery on 'Willow Weep For Me.' I sat in at at Monk's request, and started working with Lamar Marchese [General Manager of KNPR-FM 89.5]. The radio station got a grant to start national

broadcasting," says Grant. "I put it together with the Four Queens and Lamar, and we are now in our sixth year."

Grant used to broadcast similar shows from the Half Note in the 50's and 60's, on ABC. He also went out on Armed Forces Radio to 72 countries around the world, broadcasting such giants as John Coltrane, Sonny Rollins, Horace Silver, Cannonball Adderley and Art Blakey.

Because of his long association with jazz, Grant can call on his friends and associates, some of the great jazz musicians, for performances on Monday Night Jazz. For instance, "Joe Williams has a lot of fun singing at the Four Queens," says Grant. "And it's great for audiences. Where else can you hear this calibre of jazz—live—for just the price of a couple of drinks?"

Grant is starting off Jazz Month with the Les McCann Band. For the complete schedule, see the "Jazz Month" story, page 15. **aa**

and the grips and everybody, but also I'd find myself sitting next to the producers and the directors or what-have-you. And I'd find myself in the booth, watching everything. I stayed around things that I was a part of and interested in. So that it was just a matter of, 'Oh, hi, Joe,' like I was a part of the prop; I mean I belonged there. And I'd go by [the *Tonight Show*] at cocktail time. I knew when they rehearsed, because I did the show often, so I used

to hang out with them, and then Johnny and everybody used to go in the rooms and have a drink together and all, and they got to know me, and, as the song says, 'It's not easy being white.' But what I'm saying is, if you're going to be a part of thing, you have to join it. Someone asked me once, how do you get into the Basie band? I said, you have to join. That means you get in there and fit in, that's all."

—P. GAFFEY **aa**

Register for Nevada School of the Arts

Registration is now open for the 1987 Summer Session of the Nevada School of the Arts, which is celebrating its tenth anniversary. One- and two-week sessions are available to students beginning at age five through high school.

The Summer Arts Adventure is for students ages 5 through 7 who have had no previous fine arts training. This week-long session, from June 29—July 3, combines visual arts, singing, Suzuki piano, music theory and experimentation with Orff (percussion) instruments.

A two week choral workshop will be held June 15—19 and 22—26 for singers beginning at age 14. The two hours of rehearsal each day will incorporate vocal sectionals, including men's and women's glee club music.

A piano workshop will be held June 29—July 3 for students ages 8—14 who have had at least one year of piano study and can read music. Students will have the opportunity to work in UNLV's 16-piano laboratory on sightreading, technique and keyboard harmony for an hour each day.

Two visual art classes will be offered to students ages 8—14. No previous art training is necessary. From July 6—10, a monoprint class will be taught which will also incorporate line drawing, form and color. A mixed media class will be held July 13—17. Still life drawing and basic design using crayola, felt pens and oil paint will help students understand the use of line, color and form.

A Flute Ensemble and Clinic for junior and senior high school students will be offered June 29—July 3. Two hours of small and large ensemble performance will be supplemented by an hour of flute clinic each day.

A Suzuki String Seminar for Suzuki string students will be held July 20—24. This program, for students who are in Suzuki Books 1 through 4, will involve Suzuki repertoire in groups, note reading and solo performance workshops.

NSA continues to offer its private lesson instruction during the summer session from June 1 through August 21. Lessons are available on all string, woodwind, brass and percussion instruments, as well as piano, voice and guitar.

Summer session workshops are taught by NSA faculty members and additional professionals from the Clark County School District and UNLV. Registration closes a week before each special session begins. For more information call 739-3502. **aa**

University Chorus concert

Gabriel Faure's *Requiem* and Aaron Copland's *Promise of Living* will be performed by the University Chorus, at its Spring Concert, 8 p.m., May 4 at the First Presbyterian Church, 1515 W. Charleston. Under the direction of David Weiller, UNLV Choral Studies Director, the concert will also feature popular arrangements of traditional American folk tunes "Dry Bones" and "Shenandoah," as well as works from Aaron Copland's opera *The Tender Land*, including a choreographed choral square dance called "Stomp Your Foot," in this season finale.

Student soloists include Sandra Cameron, Garry Floyd, Jess Galchutt and Renee Panka. Assistant Director Miriam Tardibuono and Lynn Trippy will accompany on piano, as well as organist Doug Wilson, a music specialist with the Clark County School District.

The 65-member Chorus is comprised of university students and staff. A smaller group, the Chamber Chorale, is comprised of 19 members from the Chorus, accepted by audition only. "The Chorus and Chorale members can be proud that they are helping to build a choral tradi-

tion at UNLV," says Weiller, "Each has been instrumental in that development."

Two others, according to Weiller, who deserve recognition for their support of the choral studies program are masters level students Debra Greschner and Miriam Tardibuono. Greschner was choral assistant last year and Tardibuono accompanies on piano during rehearsals and is the acting University Chorus assistant conductor.

The Chorus performed the choral parts in the U.S. premiere of Ukranian Leonis Hrabovsky's work *La Mer*, with the Las Vegas Symphony, conducted by Maestro Virko Baley.

The Chorale, also under the direction of Weiller, recently completed a five-day tour through Northern California and Nevada, performing in churches, elementary and high schools, and for a music educators conference. The ensemble repeated the tour performance for the University Forum on April 21. The Chorale's repertoire included sacred, secular, Renaissance, 20th Century and Lenten season music.

—L. Deane **aa**



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Nevada Opera Theatre performs in May and June

Concerts in May and June will be presented by Nevada Opera Theatre (NOT). "Opera Highlights" will be presented by the NOT Orchestra and artists on Sunday, May 3 at 2 p.m. in the Lincoln County High School Auditorium in Panaca, Nevada in a free State Of Nevada Grants (SONG) presentation. "Opera Highlights" will be performed again on Saturday, May 16 in Henderson at 2 p.m.

Then, in June, the waltz, frivolity and disguise of *Die Fledermaus*, one of Strauss' most beloved operettas, will be performed by NOT on Sunday, June 21 at 2 p.m. in the Artemus Ham Concert Hall (rescheduled from April 26).

Students of the 15 Clark County schools which are on the 12-month schedule will be able to attend *Die Fledermaus* performance on Friday, June 19 at 10 a.m. Linda Littell, Director of the Partnership Office with the school district, will coordinate the project.

Nevada Opera Theater Artists performing on Sunday, May 3 in Panaca are Cathy Coleman, Suzanne Hart, Regina Doty, Gail Phillips, Suzanne Farace, Kris Pruet, Dick DiFranco, Rene Aravena and George Skipworth.

James Higgs, member of the Lincoln County Arts Council; Mike Werner, Southern Nevada representative for SONG, along with Eileen Hayes, General Director of Nevada Opera Theatre, have worked together to bring opera to rural Nevada.

The opera and operetta selections will include the "Overture," "Cz'ardas," and "Champagne, Delicious Bubbles" from *Die Fledermaus*; "Sull'aria," "Non piu'andrai" and "Deh vieni nontardar" from "Le Nozze di Figaro;" the well-known "Lucia di Lammermoor" sextet, "Chi mi freni" and "Mon couer sou'vre ta voix" from *Samson and Delilah*.

For *Die Fledermaus*, Soprano Pamela South will perform the role of Rosalinda. South has performed with the New York City Opera, Seattle Opera, San Francisco Opera and Santa Fe Opera.

Gus Paglialonga is cast in the role of Alfred. Arizona Opera recently cast him in the lead role in *Il Trovatore*. He has performed major roles with opera companies of New York City, Portland and Virginia.

The Portland Opera will provide the elegant costumes, while Opera Carolina will lend their sets and exquisite props for the lavish production.

Tickets for *Die Fledermaus* are now on sale at Bullocks Customer Service on the second floor; the NOT office at 3430 E. Flamingo, Suite 225; and Artemus Ham Concert Hall will have tickets on sale beginning June 15. Tickets are \$7.50, \$10, \$14.50 and \$25. New tickets are being mailed to those who have already purchased tickets with the April 26 date that was rescheduled.

For more information, call 451-6331, or 451-3534. **aa**

In memoriam

Peg Bolen, 63, an artist known for her sculptural female forms, linocuts and paintings, and owner of Green Apple Gallery, died March 13, 1987 in a local convalescent center. She was a 23-year resident of Las Vegas.

She was born October 26, 1923, in Ringling, Oklahoma, and was a member of Las Vegas Art League.

She is survived by her daughters, Joanne Guertin of Las Vegas and Judy Inabinet of Williston, S.C.; sons John, of Huntington Beach, California, and James Jr. of Monrovia, California; mother, Roma Parsons and stepfather, Tom Parsons, both of Pahump; and 20 grandchildren.

Freddie Green, elder statesman of the Count Basie Band and premier acoustic guitarist of the jazz era, died March 1, 1987 at Desert Springs Hospital of a massive heart attack. He was 75.

He suffered the attack after the second performance of the Basie band at Bally's Grand Hotel.

Green was born March 31, 1911 in Charleston, S.C., and joined the Count Basie Band in 1937. He is survived by two brothers and two sons.

Buddy Rich, legendary jazz drummer who began his career more than a half-century ago as a vaudeville song-and-dance prodigy known as Baby Traps the Drum Wonder, died April 2, 1987. He was 69.

Rich, a self-taught drummer who played with Artie Shaw and Tommy Dorsey before starting his own band, suffered a seizure at home after returning from UCLA Medical Center where he received treatment for a brain tumor.

Born Bernard Rich in Brooklyn to a vaudeville team known as Wilson and Rich, he made his professional debut as a drummer when he was 18 months old. He never stopped drumming.

"He was one of the most respected drummers in jazz history," said Leonard Feather, a Los Angeles Times critic, who called Rich an "astonishingly technical wizard." **aa**

Constitutional Concert

The University Wind Ensemble celebrates the 200th anniversary of the U.S. Constitution with a contemporary music concert 8 p.m., May 5 at Artemus Ham Concert Hall on the UNLV campus. Special guests include UNLV President Dr. Robert Maxson narrating a visual presentation, and trumpet soloist Walter Blanton.

For the concert, the Ensemble performs a composition by Aaron Copeland entitled *Lincoln Portrait*. Director Thomas Leslie conducts this Copeland piece, accompanied by a multi-media presentation of the Lincoln era with narration by Dr. Maxson.

Trumpet soloist Walter Blanton also performs. Blanton teaches applied trum-

pet, music history and jazz education at UNLV and Nevada School of the Arts. He has performed with the Woody Herman and Henry Mancini Orchestras, the road company of *Hair*, and the Carnegie Hall performance and recording of Shirley Bassey. A veteran of several major Las Vegas hotel orchestras, he is presently principal trumpet player of the Las Vegas Symphony, the Musical Arts Orchestra and a founding member of the New World Brass Quintet.

Tickets are \$1 and can be obtained in advance from the Department of Music office located on the 2nd floor of the Alta Ham Fine Arts building or at the door the night of the concert. For more information, call 739-3332. **aa**

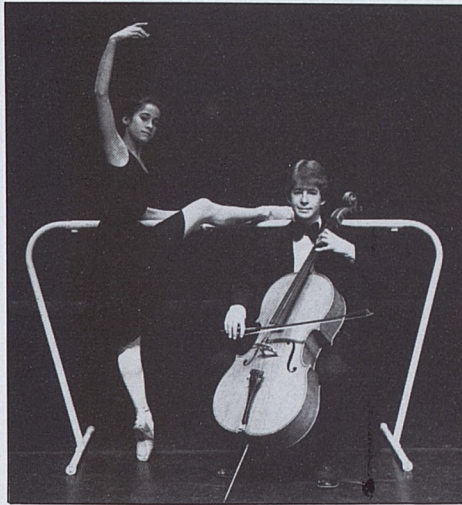
Young dancers and musicians concert

Pictured are Addie Moran of the Youth Academy of NDT, and Jason Straub of NSA.

“What a thrill to be able to dance to live music at such a young age,” says Linda Jenkins, director of the Academy of Nevada Dance Theatre, the official school of the Nevada Dance Theatre Company. “It is a rare and exciting opportunity. We are proud to have this association with NSA.”

Jenkins is talking about the collaborative concert of The Nevada Dance Theatre (NDT) Youth Company and the Nevada School of the Arts (NSA) Chamber Ensemble. They perform together in concert, 8 p.m. June 6 and 2 p.m. June 7 at the Judy Bayley Theatre on the UNLV campus.

The concert will feature over 70 young dancers and musicians who range in age from 8 to 18. Last year, in their first combined effort, NSA provided the music for only one number, *Carnival of the Animals*. Since that portion of the program was so well received, the two organizations decided that the entire dance program this year would be accompanied by the ensemble.



The program includes the *Ballet Russe*, a classical pointe ballet with special guest artists Eileen Price and Guy Bilyeu, NDT principal dancers, and *Concerto* and *Les Petits Riens*, two light modern ballets in the neo-classical style. The final dance, *Jeux D'enfant*, is a ballet incorporating 10 old fashioned games

played by young children, set to the music of Mozart.

In addition to Jenkins, choreographers for the concert are Robert Hovey, NDT principal dancer, and Stephen Jenkins, NDT ballet master.

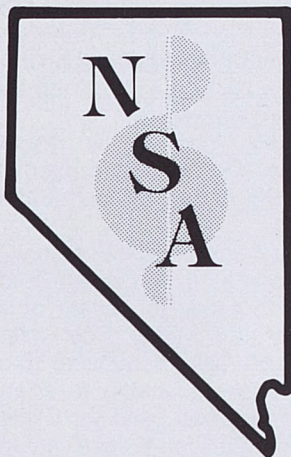
The NSA Chamber Ensemble, established in 1985, is directed by Mary Straub, who also doubles as NSA Suzuki coordinator. The nucleus of the orchestra is comprised of the advanced Suzuki violin students with additional woodwind, brass, percussion and piano students chosen from those who study privately at the school.

“It is beneficial for our students to combine with the dancers in a concert situation,” says Straub. “It is a challenge for them to coordinate their music with the dancers, and it gives them the opportunity to perform music they would not normally experience in their private lesson study.”

General admission is \$4; children under 12 and seniors, \$3. For information or tickets, call NDT at 739-3838 or NSA at 739-3502. aa

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Simba dance concert

The newly formed Simba Professional Dance Company, under the direction of Winston DeWitt Hemsley, will present its first concert at 2 p.m., May 16 and 17 at Judy Bayley Theatre, UNLV.

Choreographers for this premiere performance are Victoria Dale, Judith Flex-Helle, Neil Whitehead and Hemsley, well known for his choreography in Las Vegas. Lesley Bandy, former soloist with Nevada Festival Ballet in Reno and now performing in Bally's "Jubilee," will be featured.

Simba Professional Dance Company showcases many of the outstanding minority professional dancers in a concert setting.

The Simba Professional Dance Company emerged from Simba Talent Development Center and is in residence at Clark County Community College. La Verne Ligon, director, and Winston DeWitt Hemsley, artistic director, co-founded the center. The non-profit, tax-exempt organization is dedicated to furthering culture through training in and performing the art of dance. **aa**



PATRICIA MORTATI

Simba Professional Dance Company.

Belly Dancers convention

The Ruth St. Denis Concert Dancers, under the direction of Karoun Tootikian, will be featured during the International Belly Dancers Convention, May 31 through June 4 at the Hacienda Hotel.

The Ruth St. Denis dance performance, June 3, will include "Salome" and Kashmiri Nautch. Miss St. Denis first choreographed "Salome" in Vienna in 1909, "Out Salomeing all the Salomes," according to the reviews.

The conference opens with a "Meet and Greet" cocktail party on Sunday, May 31, featuring belly and folk dancing.

Seminars in Oriental and Central Asian dance will be taught by Aida Al Adawi, Rashid Salama and Tatiana Reichow, June 1 and 2 from 9 a.m. to 5 p.m. Aida and Rashid are former members of the troupe Bel-Anat.

A Moroccan-style bazaar showcases a marketplace filled with exotic handicrafts, oriental silks, fabrics and other imported ware. Then, "A Night at the Casbah," a dance concert featuring world-famous belly dancers, singers and musicians, will be performed June 3 at 8 p.m., to close the convention.

For more information, call Rochelle Hornsby, convention coordinator, at 735-1391 or Marliza Pons, convention director at 870-5508. **aa**

Choreographer's Showcase

Donald Bradburn, who teaches choreography and ballet at U.C. Irvine, travels to Las Vegas this May to critique entries in Allied Arts Council's Choreographers' Showcase. The Allied Arts Dance Division chose work by local choreographers from an unusually high turnout, which Division Co-Director Mary Coxson attributes to the addition of professional criticism this year and to increased enthusiasm for the Showcase.

Ten choreographers will come under Bradburn's scrutiny on May 9 and 10 beginning at 2 p.m. each day at the Charleston Heights Arts Center. Bradburn is also Artistic Director in charge of productions for the dance department at U.C. Irvine and a photographer for *Dance* magazine. Professionally, he has performed in films and worked with several ballet companies.

Of the ten choreographers in the showcase, four are dancers in Strip extravaganzas; two are UNLV dance staff members; one teaches dance to deaf children; one is a high school teacher; two are dance students. "We have jazz, modern, Broadway musical, pointe work—something for everyone," says Coxson.

From Bally's "Jubilee," dancers Greg Sumner and Leslie Bandy perform a pas de deux on pointe called "Une Reve du Passe." Sumner choreographed the piece to music from *An American in Paris*.

From UNLV, student Eddie Talton, staff members Barbara Urban and Deb-

orah Stone present a modern work entitled "Nomaenz Laend."

Strip performer Michael Telmont presents a 40's style Broadway piece called "Inner Rhythms," and a jazz work called "Be A Star."

A Showcase repeat appearance by ex-Trockadero dancer Dana Keough and work by newcomer Keith Goings in a jazz piece called "War" round out the presentations of Strip performers.

Former Lido dancer and former UNLV dance staff member Gary Gardia works with a Las Vegas troupe called "Sign Design." He teaches American Sign Language to both deaf and hearing children. One of his students performs a solo during the Showcase.

Valley High dance teacher Mirand Ogawa has choreographed a piece as has one of her former students, Laurie Gibbs.

The Choreographer's Showcase is not a competition, so Donald Bradburn's critique is solely to benefit both choreographer and dancer. Roy Fitzell, who had originally been scheduled to critique the Showcase, is unable to attend, but the Showcase has been fortunate in finding as well qualified a replacement as Bradburn.

For tickets to an event that celebrates dance for the sake of dance, call the Charleston Heights Arts Center at 386-6383. For more information call Allied Arts at 731-5419.

—by L. Deane **aa**

The "Wally" Papers

by ARTS ALIVE investigative reporter Maxine Derringer.

It was about dinner time when the commercial came on. You could say I was stunned. Didn't even notice I had the can upside down till the soup slid out in one gelatinous lump. It smacked hard on the ceramic floor. You could still see the ring dents where the lid had been. Next thing I know, I'm squeezing Campbell's Cream of Mushroom through my toes, staring at the tube with my jaw gaping like the Holland Tunnel.

It was one of those ads. You know the type. Snippets of tunes play while a list of their titles crawls by over some pictures of maybe a couple at a dance or a scenic view with the sky touched up to make it look extra blue. A man's voice reminds you how good you used to feel whenever you'd hear those melodies. Then he gives you the good news that you can feel that great all over again just by sending \$19.95 for your choice of three records, eight-tracks, or cassettes.

It was pitched at classical music lovers. The man's voice was reminding everyone how much they always used to enjoy being cultured. "One Hundred Musical Treasures," it was called. *Reader's Digest* put it out, so right away I figured it had to be good. What I hadn't figured on was what came next, the claim that got me standing there like a goon, up to my ankles in what's-for-dinner: "Not a single unknown, unwanted passage!"

Not a single unknown, unwanted passage? That was it; short and sweet. But I knew the world would never be the same, not to mention my tuna casserole. It was an idea so big it made my mind go into an Esther Williams routine. I mean, condensed books is one thing; but to winnow your way through the history of organized sound and glean things down to One Hundred Musical Treasures with not a single unknown, unwanted passage.... Well, that's right up there with the building of the Great Pyramid of Giza in my book. Makes you wonder how many lives were lost in the process.

And something else it made me wonder. Who was the brain big enough to dream up the scheme in the first place? Who was this Literary Liberace cum Bachian Bowdler? I vowed I'd find out. That's when I felt the tingling at the nape of my neck as my body temperature suddenly dropped to normal. This was no accident! It had the smell of Destiny written all over it. All I needed was a sign. I turned the soup can in

my hand and there it was in gold letters on that red background: "Condensed!" I whacked myself once hard across the chops with a violin just to make sure I wasn't dreaming.

But this was no dream. Next morning, Fate knocked at the front door like the good part of Beethoven's Fifth. This time it was the mailman handing me the *Reader's Digest*. Just one of seventeen million copies that month, it was the first ever to get across my threshold. O.K., so my Old Man had signed up a couple months ago figuring he'd up his odds of pocketing a few million bucks they were giving away; and O.K., so he skipped town for Mexico City before exercising his option to cancel at any time. A dame doesn't stay afloat in the newspaper business for seventeen years if she lets a detail like that blow her out of the water. But when I saw it was the 65th anniversary issue with a big feature on *Digest* founder, DeWitt "Wally" Wallace, well, let's just say I came to about an hour later muttering some prayers I didn't know I knew.

Like everything that bore the "Wally" touch, the article got straight to the point. DeWitt "Wally" Wallace was born in 1889, died 1981. Tall, good looking, the athletic young "Wally" had considered a career in baseball. Conservative, philanthropist, beloved, respected patriarch of the ivy-covered *Digest* headquarters on their 156 pleasant green acres in Pleasantville, New York. Publishing giant who parlayed a shoestring budget and an idea into a multi-billion dollar concern. The man who understood even better than Mencken that no one ever

went wrong underestimating the intelligence of the American Public. A man driven by the conviction that with enough time and elbow grease, the complete Cultural Experience could be made available on a single all-occasion greeting card.

Pretty impressive stuff. But it didn't satisfy me. Even after a few days of my best tricks for out-smarting librarians, I was no closer to the answer. All I could turn up in the stacks was more of the same "Swell Guy" drivel.

Suddenly, it hit me like a cast iron skillet. The key that would unlock "Wally's" enigmatic genius was the key to a side of the man he never revealed to anyone! It was a side that had nothing to do with being a "Swell Guy," or even a Republican. And I knew right then I'd never find that key in Pleasantville. No, I'd have to look somewhere else. And my woman's intuition told me that somewhere else was the "other" *Digest* office in Chicago at 111 E. Wacker Dr.

Sure enough, that's where I found it—the never-before-published personal diary of DeWitt "Wally" Wallace, reprinted here in its entirety:
April 16, 1908

Dear Diary,

What's wrong with short? Everything should be short! I'm going to make everything short! I'll show those guys in the locker room and Myrtle Farnsworth too! Short, Short, SHORT! They'll be sorry they ever laughed!

*Love,
Wally*

The diary also contains a sketch for a proposed condensation of the Mona Lisa, and several notes concerning which one of the Van Gogh sunflowers to preserve. aa

Short stories wanted

Eldorado: Fiction from Nevada is accepting manuscripts for possible publication in the first anthology of short stories by Nevada writers. Authors must be residents of Nevada, but stories need not be set in Nevada or deal exclusively with Nevada topics.

Previously unpublished stories of not more than 7,500 words are preferred, but longer ones will be considered. All submissions will be read by an editorial board, which will select the best stories for publication.

Eldorado: Fiction from Nevada is a new project sponsored by the Office of the Vice President for Academic Affairs, University of Nevada, Las Vegas. Its pur-

pose is to provide a forum for fiction writers in Nevada and to demonstrate that a body of literature is being produced in the state.

The organizers plan to publish one book of stories, initially. If it is successful, future volumes will follow.

Manuscripts will be accepted until August 15, 1987. Send submissions to *Eldorado: Fiction from Nevada*, Office of the Vice President for Academic Affairs, University of Nevada, Las Vegas, 4505 Maryland Parkway, Las Vegas, Nevada, 89154. Include a self-addressed stamped envelope (SASE).

For more information, call Tom Flagg, 739-3101. aa

Marjorie Barrick

Pursuing the imagination



PATRICIA MORTATI

Marjorie Barrick.

When Marjorie Barrick won an eight-state piano competition, upon graduation from high school, she was offered a music scholarship to Northwestern University. "I turned it down, much to the dismay of my parents, and there was a great deal of sobbing from my mother. But I knew I was not dedicated enough to spend the rest of my life striving to be a concert pianist."

With a radical about-face, she graduated from the Creighton University School of Business. But the arts have given shape to Marjorie Barrick's life since, and this year her devotion to education and the creative life was recognized with the Governor's Arts Award for Distinguished Service to the Arts.

Creighton University is a Jesuit school in Omaha, where she met and married businessman Edward Barrick. They traveled extensively during their marriage, and Marjorie followed the cultural bent

instilled by her mother, a high school principal, searching out museums, plays and concerts wherever they went. "I felt sorry for poor Ed," she says, "Because he was interested to a degree, but not as much as I was. I remember the poor man spending how many weeks of his life sitting outside in the park in the front of the Louvre reading a week-old *Wall Street Journal*, while I'm still poring over the wonderful things inside." The scene was repeated in, "Madrid and Rome and Venice and Scandinavia, and also South America and Australia."

In 1951, the Barricks moved to Las Vegas. Small and isolated, it offered little to the culturally hungry mind. Marjorie spent a lot of time playing golf and tennis. Fortunately, the Barricks continued to travel.

But in the early '60's, Marjorie became interested in some classes at Nevada Southern University, as it was then called, and began sitting in. "Since we

traveled so much, it was difficult for me to take the courses for credit, because we were out of the country a great deal of the time. I took all kinds of courses; after 20 years, you run out. One of the professors at one time asked me, 'What are you taking now?' and another one said, 'There isn't anything left for her to take except track.'"

She took practically everything, moving right through the art department, through English literature, Spanish literature, history, political science, sociology, anthropology, and "practically every course at the School of Business," avoiding only the sciences. "And then, after I got older, I became more and more interested in psychology and philosophy. Now those are—in addition to the arts—my two favorite subjects."

Coming home from school every day, she had to confront her husband. "He was a very abrupt man," she says. "He was Irish, and he didn't have a lot of patience, and he had absolutely no patience with stupidity. I'm not too good at that, either. When I came home from class, he always said, 'Now tell me, in ten minutes—no more—what you learned in each class. It was like going back to my mother all over again. But it was a very good discipline. I've learned to be succinct through my mother and through my husband.'"

Barrick now reads mostly psychology and philosophy, and her favorites include Mortimer Adler, the most recent speaker on the unique Barrick Lecture Series. "I've been an admirer of his for a long time. I was also very intrigued with Jung. We were in Geneva once, and I was able to meet him and talk to him for a very short time.

"And also I'm very fond of William James, Kierkegaard; and I was intrigued by the French who believe that the world is random and our lives are random—the existentialists, Sartre and all those people."

In the early '70's, Charlotte Hill asked Barrick to help found a public television station in Las Vegas. The request proved impossible to resist. Now it is hard to imagine Southern Nevada without Channel 10.

When Edward died in 1980, Marjorie set up the Edward Barrick Endowment Fund at UNLV, a quarter of which goes to the Barrick Lecture Series, which brings world figures to speak here, free to the public. The other parts of the endowment fund less public, but, Barrick feels, more significant programs.

Another quarter of the endowment provides scholarships for graduate students chosen by the university's deans. The third quarter provides travel funds for professors, "to be able to go and visit with their peers and exchange ideas." The final quarter funds sabbatical leaves for professors to work on special projects. Only the interest from the en-

dowment is used, so that it will continue in perpetuity.

Barrick enjoys meeting the speakers who appear, and has her favorites. "I was naturally fond of Louis Rukeyser. We hit it off right away [through a common interest in] the stock market. He was a very charming man; he went to Oxford and had spent a great deal of time in Europe. He was one of my favorites. Kissinger was fascinating. Even though he's a funny looking little guy with glasses and fat and pudgy, he has an ability to charm women that's unreal. The only thing that upset me about him: He went straight down the Reagan line. So did Jeanne Kirkpatrick. And that sort of annoyed me, because I feel when you come out to lecture to college campuses, you should be able to sort of take both sides."

Another favorite was the William Buckley-John Galbraith debate; "the arch liberal and the arch radical.

"I found Carl Sagan extremely intelligent. I liked him very much. Then of course, it made some people a little teed off when he stayed and went out to the Test Site [to participate in a protest demonstration], but I figured that's his business. That's one thing I don't like—well, I just won't stand for it—I won't have anybody tell me what I'm going to do, and I won't tell anybody else what they should do. I think everybody can make up their own minds. I don't believe in trying to push people around with that sort of thing, especially when they're adults."

'Everyone loves mystery.'

Another favorite was Edwin Newman. "Of course, I'm very much interested in words and vocabulary. When I first met him, I told him, 'I meet you with great trepidation, because God forbid I should dangle a participle in front of you; you probably won't even give the lecture.'"

Barrick sits on the committee which selects speakers. Bill Moyers ("Of all of them, he's my favorite.") is a possibility for the fall. Anthropologist Richard Leakey is scheduled for November, and Tip O'Neill should speak in either January or February.

After Edward's death, Marjorie became even more involved in the community, joining the original board of the Friends of Charleston Heights and the boards of Nevada Dance Theatre and the Allied Arts Council. She is a member of the University Foundation and of Arts and Letters Dean Tom Wright's Dean's Advisory Council. She was the first and only woman president of the Variety Club.

Barrick and Kenny Guinn represented

the public in the university process which ultimately hired UNLV President Dr. Robert Maxson. "He was so outstanding that we were completely unanimous on the choice of Bob," she says, and she feels that even more now, identifying his arrival in Las Vegas as a key to the rapid cultural growth of the last few years.

And Barrick is delighted with what is happening in Southern Nevada: "I think we're getting some very good painters, sculptors, people who work in ceramics, and some very good dance groups in addition to Nevada Dance; I want to see Carole Rae's new production; she's very creative." Barrick mentions the success of the Allied Arts Council, as well as Tom Holder and Mark Fine's work with the Nevada Institute of Contemporary Art. "I think it's remarkable what we've done in a very short length of time. I think that with the climate and the advantages we have, nothing can stop Las Vegas and nothing can stop the arts. I think we're in the beginning stages and you can see it every year, how new things are happening, exciting things are happening."

Barrick still plays piano and organ at home. "I still love all kinds of music, except maybe accordion; I'm not too crazy about that. But I'm very interested in jazz; I think Frank [Gagliardi, director of the UNLV Jazz Ensemble] is outstanding; it's wonderful what he's done."

And she's optimistic about the future of mankind. "I think there's a renaissance coming, if the world can hang in there. With the threat of the Bomb, anyone with any kind of intelligence at all has to stop and say what is it and why. I think the hope for the world is in education, and I don't think they should expect the schools to do it all. I still think parents should have a bigger responsibility.

"I think art and the appreciation of the arts and the things of the mind or imagination stem from education, and I have to give my mother especially credit for educating me as a very young child. She took me and molded me and I really have her to thank for whatever I've accomplished.

"One of the sad things about children today is that their parents don't take the time to explain things, to open up the children's minds to these wonderful things which make the world so beautiful and mysterious. Everyone loves mystery, and that's why, as a would-be philosopher or psychologist, I've been asked by so many people, 'How can you keep reading all these books and books and books on science and philosophy? They never tell you anything, nothing concrete.' And I say that's what great about it. Anybody can read about things that are concrete, because 2 and 2 makes 4, but when you get into these other areas, your imagination can take flight."

—P. Gaffey aa

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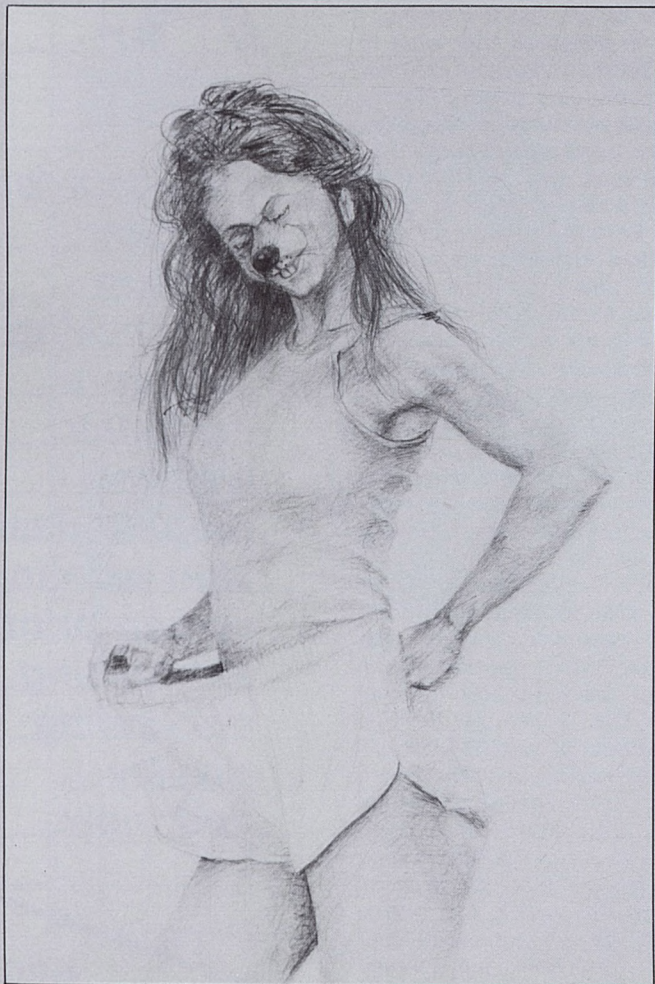
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'Slice of life'

Freshwater exhibits drawings
in AAC Gallery



Stewart Freshwater's figure drawing with animal mask.

Artist Stewart Freshwater's new work deals with how people relate to people, and to animals, or as he says, "what we expose of ourselves to each other."

Freshwater will exhibit his 'slice of life' drawings beginning May 8 at the Allied Arts Gallery. A meet-the-artist reception from 5 to 7 p.m. will feature musician Carl Vickers. Freshwater received a direct assistance grant from the Nevada State Council on Arts to help underwrite this project.

Freshwater, who makes a living as a graphic artist for EG&G, has exhibited drawings and photography in numerous group and one-person shows in Las Vegas since 1975. His work was most recently included in the Las Vegas National Works on Paper juried competition and the 13th annual Art-A-Fair.

For this show Freshwater worked mainly with live models, one at a time, even though most of the four by five foot pencil drawings contain more than one subject. "Sometimes I'll have a general idea for the whole piece," says

Freshwater, "and sometimes the idea develops from an individual expression."

Freshwater's serious look at the way people relate is not without comic relief. "Most of my work contains a touch of humor," he says. "And since I am interested in how humans manipulate animals, I'm using partial animal masks as props." People identify with their animals, perhaps as a cover-up of their basic selves, and the masked models present an analogy to that, according to Freshwater.

Freshwater has a B.F.A. degree from UNLV with emphasis in drawing, painting, ceramics and photography. Originally from Provo, Utah, he has lived in Las Vegas 32 of his 37 years.

The exhibit continues through June 3 and can be viewed from 9 a.m. to 5 p.m. Monday through Friday. Allied Arts is located at 3207½ Las Vegas Blvd. So., across the street from the Fashion Show Mall and behind the Santa Anita Racebook.

—P. Mortati aa

An artist writes

Ed Martinez will show drawings and an installation sculpture, June 5 through July 1, in the Allied Arts Gallery. In a letter to Patricia Mortati, he describes his work.

Pat.

Because of the size of your space, I think I will put up an installation on the south wall and then use most of the other walls, especially the north and the east wall for drawings or small still-life sculptures, actually little shelf-like things that can attach to the wall.

Pat (the other one) said (in Sept.) that he didn't care if I drew on that south wall with charcoal. Maybe I might do that. But I have been considering working on some separate panels and might just build a false wall in front of that one—if I have to. That will depend upon the weather in June—can I put it on the truck and drive to Vegas etc., etc. One way saves transporting the walls there and back—the other means I have to work my ass off for a day or so—and stay off the sauce—and do the work just prior to the opening.

Just what the subject matter will be—I honestly don't know at this time. In a different situation, I would prefer that someone else play curator. I am going back and reworking some previous ideas. Since lots of my work is now either wood, cardboard or paper, things I don't want to keep any longer go into the woodstove. That's still not enough to keep the studio warm, but spring is here and the weather is better and I can now work outside (some days).

I'm still working on my Crosses. Actually started again because I had lots of wood and scrap lumber left over from building our garage-apartment. (My newest home studio.) Although I built a small but nice darkroom in the basement, building inspectors call it a laundry room.

I am also doing little tiny, tiny flags. Not Jasper Johns flags or Dufy flags but little tiny, tiny flags. But I don't think they will work in your bookie parlor space anyway.

If I owned a bar in Hawaii, I think I would call it the Flag Loft, or maybe Flag Locker. It would be an old wood frame building, facing or just off the sandy beach. It doesn't matter which island or in which direction it faces. I would hire some old, retired or out-of-work local native seamstress (Oahu has

Vanishing Las Vegas

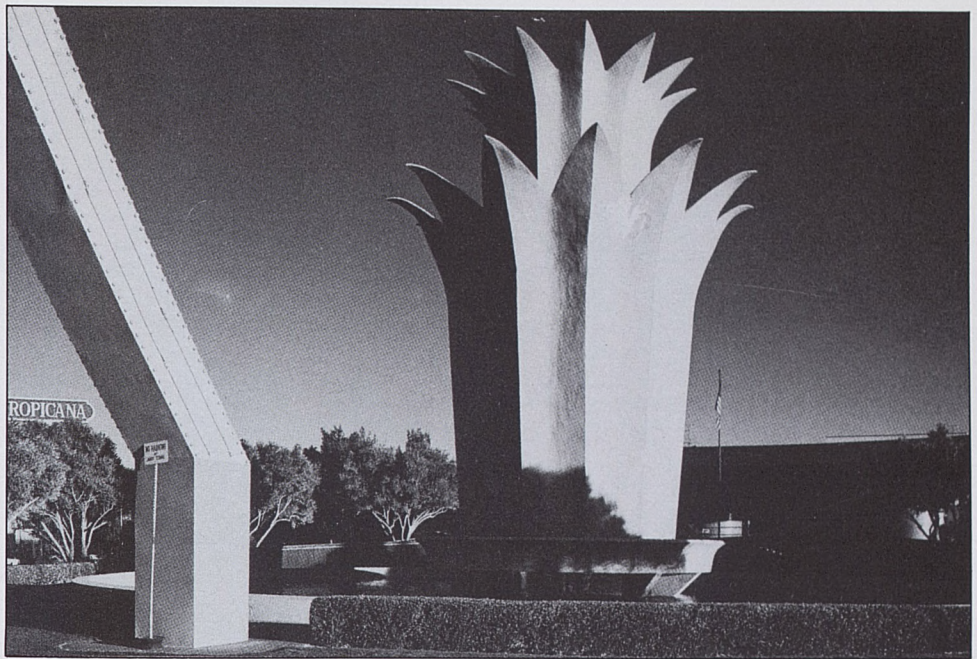
*Time is change. —H.L. Wadsworth
What is ever going to become of this
godforsaken piece of desert?*

—Bugsy Siegel

Native Las Vegas Lenadams Dorris, owner of The Newsroom coffee house, thinks the places and spaces that determine the uniqueness of Las Vegas are endangered or have already disappeared. In an effort to save 'lost' Vegas, The Newsroom is sponsoring an open competition for any two-dimensional artwork, old or new, that reflects this imagery.

Everyone is invited to submit to *Vanishing Las Vegas*. All entries will be displayed in an exhibition at The Newsroom during the month of August. The grand prize winner will be reproduced on the cover and inside a four-color calendar that will be available in early fall. The eleven runners-up will each have a work reproduced on the inside of the calendar.

Judging will be based on two sets of criteria—the effectiveness of imagery



Grant Mudford's 1975 photo of the Tropicana Hotel.

and technical quality. In addition to Dorris, judges for *Vanishing Las Vegas* will be Patricia Mortati, freelance photographer and Allied Arts publicist, and a third person with additional historical knowledge of Las Vegas.

Entries, ready for hanging, will be accepted from now through July 15 at The Newsroom, 4440 S. Maryland Parkway, across from UNLV's Grant Hall. There is no entry fee. For more information, call 731-6397. **aa**

thousands of them because of the Hawaiian shirt industry), and she would sit in a little glass booth or office and sew flags—little tiny, tiny ones, and we would plaster the place with thousands of flags. Some real ones, and some, of course, would be reproductions. Might have to have them on fire-resistant cloth, (to please the building inspectors—maybe I could bribe them off by designing and flying one of their own office or department flags. Kona Building Department battle standard.).

I would pay her honest wages. Bar patrons could bring me their favorite flags—like from their regiment or home state or their son's scout troop.

If any pirates came in they would give me a SKULL flag (that's before they robbed, raped and trashed the place). Each day I would run up the flag of some good patron, or at least one that bought the house (and owner) a round of drinks. Anytime someone bought the house (and owner) a drink, we would pipe a call on the Boat's horn and run the damn flag up the mast. It would fly on this old flagpole, made from a skinny palm tree, no leaves, either the one set out on the beach, or one that goes right up through the ceiling, through a trap door and to the mast set on the roof. If they didn't want to give me their own flags, we would just whip it into the old vac frame, snap a shot of it and have my old retired or out-of-work seam-

stress, her name would be something like Betsy—but in Hawaii lingo—stitch me up a good copy—quicker than you could drink the beer the patron bought the house.

But anyway, I don't think my flags would work in your space. Even though it was once some kind of bar.

I have a scale mockup of the space here and will try to do something that we can all be proud of.

Martinez, who lives in Virginia City, Nevada, is a Research Professor in the Visual and Performing Arts, Senator Alan Bible Center for Applied Research, University of Nevada, Reno. He is former UNR art department chairman and currently teaches drawing and gallery management courses at UNR. He has an M.A. in printmaking from the University of Iowa. **aa**



Ed Martinez in the good old days.



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Art Fest and Exposure

in Green Valley



Ann Meyer of Hancock Elementary School preparing for Art Fest '87.

The third annual Art Fest '87 and the first Exposure '87, two county-wide arts events, will be presented by the Clark County School District in partnership with the American Nevada Corporation on May 9 in Green Valley.

In addition to the exhibits, Nevada Opera Theatre will entertain guests with a free performance.

"Feelings" is the theme for the third annual Art Fest, which includes the categories of sculpture, mixed media, photography, painting, poetry and essay.

A Very Special Arts section for students from Clark County School District Special Schools is part of the exhibit.

All public and private students, kindergarten through 12th grade, are invited to participate in Art Fest '87 to be held 10 a.m. to 12 noon at Nate Mack Elementary School, 3170 Laurel Way. First, second and third prizes will be awarded.

New this year is Exposure '87, an exhibition of artwork by classified, certified and unified employees of the school district, to be held from 1 to 4 p.m. at Fox Ridge Park, 420 North Valle Verde. It will feature original painting, sculpture, mixed media, photography, graphics, pottery and weaving.

For more information call 799-8518. **aa**

Photo lecture and view camera workshop

Photographer Gary Sutto, a Nevada artist-in-residence currently documenting along the Union Pacific right-of-way in Lincoln and Clark Counties, will present a slide lecture and conduct a view camera workshop at the Allied Arts Council in May.

The presentation on Sutto's work will be held 7:30 p.m. May 7 as part of the Visual Arts Forum coordinated by Dan Skea, director of the visual arts division for Allied Arts. The May 9 all-day workshop will be a field trip accompanied by darkroom work. Although a camera will be available, participants will be encouraged to bring (borrow) a large format camera for their own use. There are no fees for either event.

Sutto works as a commissioned photographer in Seattle, Washington. For the past two years he has been working on "Photographs from a Common Passage," large format color photographs of his neighborhood landscape.

During the Vietnam War he was ship photographer for the U.S. Coast Guard overseas. "I designed the ship's darkroom aboard our 311' cutter and photographed the 'Vietnamese-ation' of our ship," says Sutto.

This led to undergraduate work in the fine art and photography program at Edinboro State College in Pennsylvania. While there, Sutto, as Photofinish Photographer at Commodore Downs, took photos that were used to determine win, place and show positions in thoroughbred racing.

He received his M.F.A. in Photography at Rochester Institute of Technology in New York. Since then he has freelanced, worked in a custom photo lab and taught one week 'crash' courses at the Maine Photographic Workshop. He has participated in numerous group and one person exhibitions primarily in New York, Pennsylvania, Vancouver, and Seattle.

The Allied Arts lecture and workshop are part of his residency activities that are funded by the Union Pacific Foundation through funds allocated by the Union Pacific Railroad, and the Artists-in-Residence program of the Nevada State Council on the Arts.

For further information or reservations for the workshop, please call Allied Arts at 731-5419.

—P. Mortati **aa**

New Voices in Green Valley

"New Voices," an exhibit of outdoor public sculpture by six American artists, is on display through July 10 in Green Valley. Works by Richard Beyer, J. Seward Johnson, Jr., George O'Neill, Herk van Tongeren, Wayne Trapp and Isaac Witkin can be viewed throughout the community.

Notable pieces include Beyer's "The Bear" and "Man and Dog," playful figurative scenarios, both in aluminum, and van Tongeren's polished bronze "Teatro XI" which consists of juxtaposed columns, cones and spheres.

Trapp's "Mountain Breeze," a kinetic wind-generated sculpture, has a bronze pendulum which swings through an echo

of its shape cut into a five-foot brushed steel box support. "The Linden Tree," by Witkin, is a 12-foot tall treelike image with poured bronze leaf shapes.

Works by Johnson have been displayed in Green Valley on a rotating basis over the past 2½ years. In this current exhibit, he is premiering two new bronzes; "Between Appointments," a businessman napping on a bench and "The Hero," a little girl signing a boy's arm cast.

New Voices was curated by Paula Stoeke, director of Sculpture Placement of Washington, D.C. and is sponsored by the American Nevada Corporation, primary developer of Green Valley.

For more information call 458-8855. **aa**

Allied Arts to put artists in schools

“It’s one thing to be taught art by an art teacher with an education degree and six art credits from 1959. It’s quite another to be exposed to an artist who actually makes a living at it; a real live working artist,” says Patrick Gaffey, executive director of the Allied Arts Council, in reference to the Artist in Residence (AIR) Program. “Also,” he says, “many of the excellent art teachers in the school system begin to burn out after a number of years of teaching. Working with an artist in residence in the classroom can inspire them all over again.

“And I’m not talking about just the visual arts,” says Gaffey. “Carl Vickers, a classical flutist who has been in the AIR ‘pool’ of the Nevada State Council on the Arts (NSCA), said he will never forget the artist who came to Western High School when he was a student there. He credits that experience with his decision to become a professional musician.”

AIR is a program that places professional artists of different disciplines in schools, libraries, museums, and other community-based educational settings. In general, one-half of the artist’s time is spent in classroom situations, while the other half is devoted to a studio residence of the artist’s individual work, often involving smaller core groups of interested students.

Flexibility within the residency schedule is central to the program concept, allowing the artist to respond to the individual needs of the students, teachers and community while seriously pursuing his or her professional goals as an example of the creative process in action.

Now the Allied Arts Council is starting its own AIR Program to create more residencies in Clark County. The Council will award grants to the school or site sponsoring the artist; the site matches the grant, and the total is used as the artists’ salary.

“We’ve received \$1,000 from Monte Vista Centre and \$2,000 from Mike O’Callaghan’s Nevada Gaming Foundation for Educational Excellence. And we are going to continue to raise money expressly for residencies in Southern Nevada,” says Gaffey. “We’re working closely with Kirk Robertson of the NSCA. Our program will only be using artists accredited by the NSCA and who are part of their AIR ‘pool,’” says Gaffey. “We will follow their guidelines and model our program after theirs, because the Nevada AIR program is one of the finest in the country.”



L. to R., Christal Dettrey, artist in residence Pasha Rafat, Eric Frierson, teacher Ruby Young, Kurt Herman,

Printmaker Pasha Rafat is the first artist in residence of the Allied Arts program. He will work with 11th and 12th grade students at Clark High, 20 hours a week for 20 working days this spring.

The regular teacher, Ruby Young, teaches photography, and was so interested in having an artist residency in her class that she personally raised \$500 in small increments from various sources. The other \$500 came from the school to match the \$1,000 that the Monte Vista Centre is providing through Allied Arts.

Rafat, a resident at Chaparral High last year, says that “the program changes somewhat according to each school. I just work within my own discipline within the environment of the school. For this spring residency, what I have in mind is to start a new body of work having to do with photographic processes.

“I am interested in alternate photographic processes,” says Rafat. “The blue Cyanotype; the brown Van Dyke; and photo silkscreening. [See Rafat’s cyanotype of a Patricia Mortati photo on the cover.] I won’t bombard the students with a bunch of processes, however.

“It’s nice for students to have someone

come into the classroom with a different way of thinking,” he says. “I will probably give a lecture on the history of photography, show how different photos work and show them some of the work I’ve been doing.

“I plan to approach photography not only technically but also conceptually,” he says. “I’ve never dealt with the ordinary things that might be overlooked; things that are very familiar. As Marcel Duchamps called it, the ‘ready made’ object.

“I like a point of view. I don’t like to wait for something to happen; I want a point of departure, to have something clicking in my mind. Anybody who’s doing a lot of work has to intellectualize, conceptualize, even the ones who preach spontaneity.

“Spontaneity can be a form of discipline, however. You invite the random element into your work, and then accidents become a part of the work, in drip painting for instance.

“I might do a project with this new group,” he says. “My thing is to get them excited about the photographic process and maybe to pursue the visual activity on another level, even possibly to the point of becoming an artist.”

—C. Gaffey aa

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PATRICIA MORTATI

Tony Wells will perform at the Ed Martinez exhibit in the Allied Arts Gallery on June 5. See story, p. 26.

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Help! Arts Council needs new home

The present home of Allied Arts Council, just off the Strip in the old Variety Club building, has a date with a wrecking ball. And Summa Corporation, the building owner, has issued a June deadline for the Council's eviction.

"The building has been wonderful for us," says Patrick Gaffey, executive director of the Council. "The gallery space is ideal, and for the first time we were able to present programs in our own building—which was very important for our public identity. We will always be grateful to Summa for allowing us to use this space rent-free for so long."

The Council has occupied the building at 3207½ Las Vegas Boulevard South

for three years.

"We need help to find a new place for the Arts Council," says Gaffey. "We want to continue the tradition of presenting visual arts exhibits once a month and presenting arts programming like our 'Jazz Month.' We also want to be able to present arts workshops such as the publicity workshop we recently conducted and to give meeting space to arts groups. That means we're looking for a large enough space to do these kinds of things, as well as house our staff offices. Our current building is about 3,000 square feet."

To give help, call the council at 731-5419. **aa**

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We'll grow on you

Once you have a taste for art, you can't leave it alone. But one guarantee that you can always find out what's going on in the arts around town is to read *ARTS ALIVE*. And to make sure that *ARTS ALIVE* is around, all you have to do is join the Allied Arts Council. When you give, we keep growing.

WHEN YOU JOIN the Allied Arts Council, your dollars help keep a vital arts information center going. But not only does your contribution keep the arts in the news, it also brings special information right to your mailbox. You receive issues of *Arts Alive*, Southern Nevada's award-winning magazine of the arts, to keep you up to date on the arts throughout the year. You also receive invitations to dance, theater, music, and poetry events, to exhibits and fine arts competitions, to foreign and art films. **Our members are all-important to our existence.**

Help us reach out to give the message of the arts to more Southern Nevadans. If you are already a member, tell your friends and business acquaintances that their membership earns a payback...in the form of increased cultural awareness in our community. The arts enrich our lives, individually and collectively, and make Southern Nevada a more attractive and meaningful place to live and work.

To join, just fill in the membership form below and send it along with a tax deductible check to the Allied Arts Council. If you already belong, congratulations and thanks! And please, pass this form on to a friend!

YES! I want to support the arts.
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Sign me up as a member at the level I've checked:

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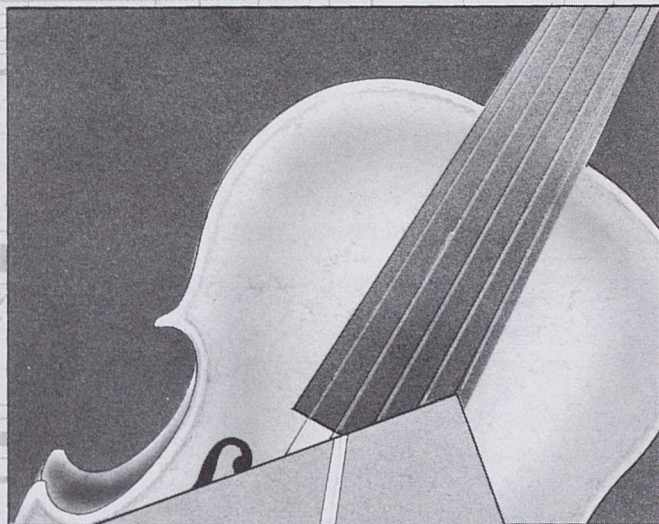
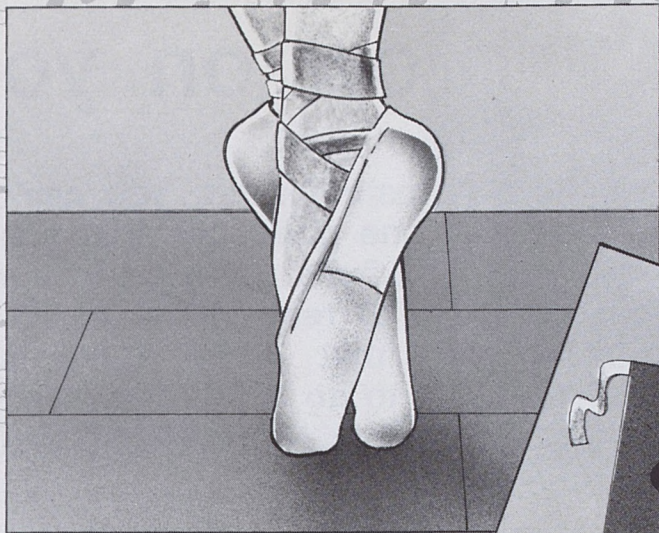
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Commitment to our community is shown in many ways. Development of the arts is one way that encourages our community's growth and also gives people the opportunity to experience new ideas.

First Interstate Bank of Nevada believes in this community growth because there's no limit to what can be achieved. In the arts. Indeed, in life.

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