

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS ALLIED ARTS COUNCIL JULY/AUGUST 1987 VOLUME 7, NUMBER 4

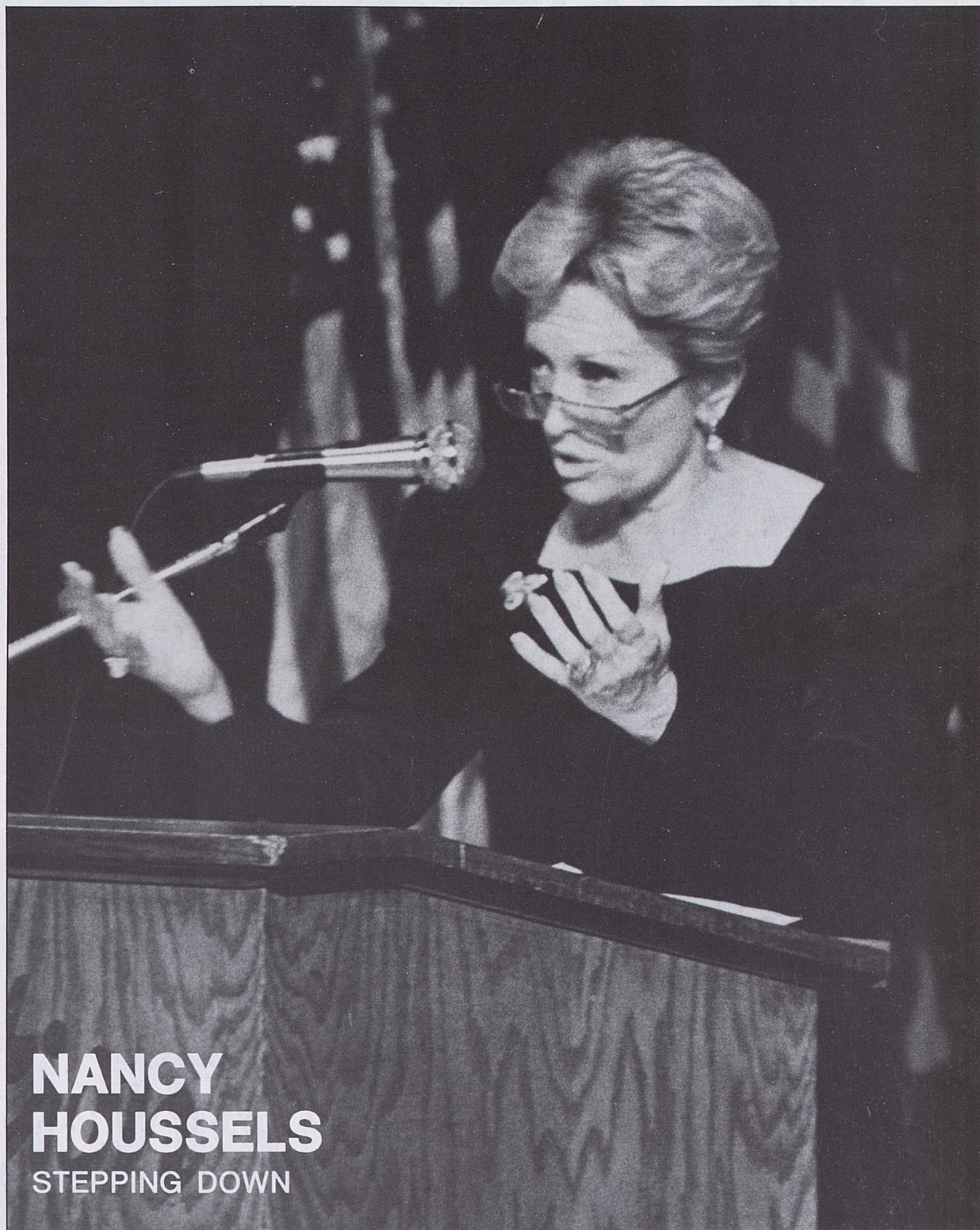
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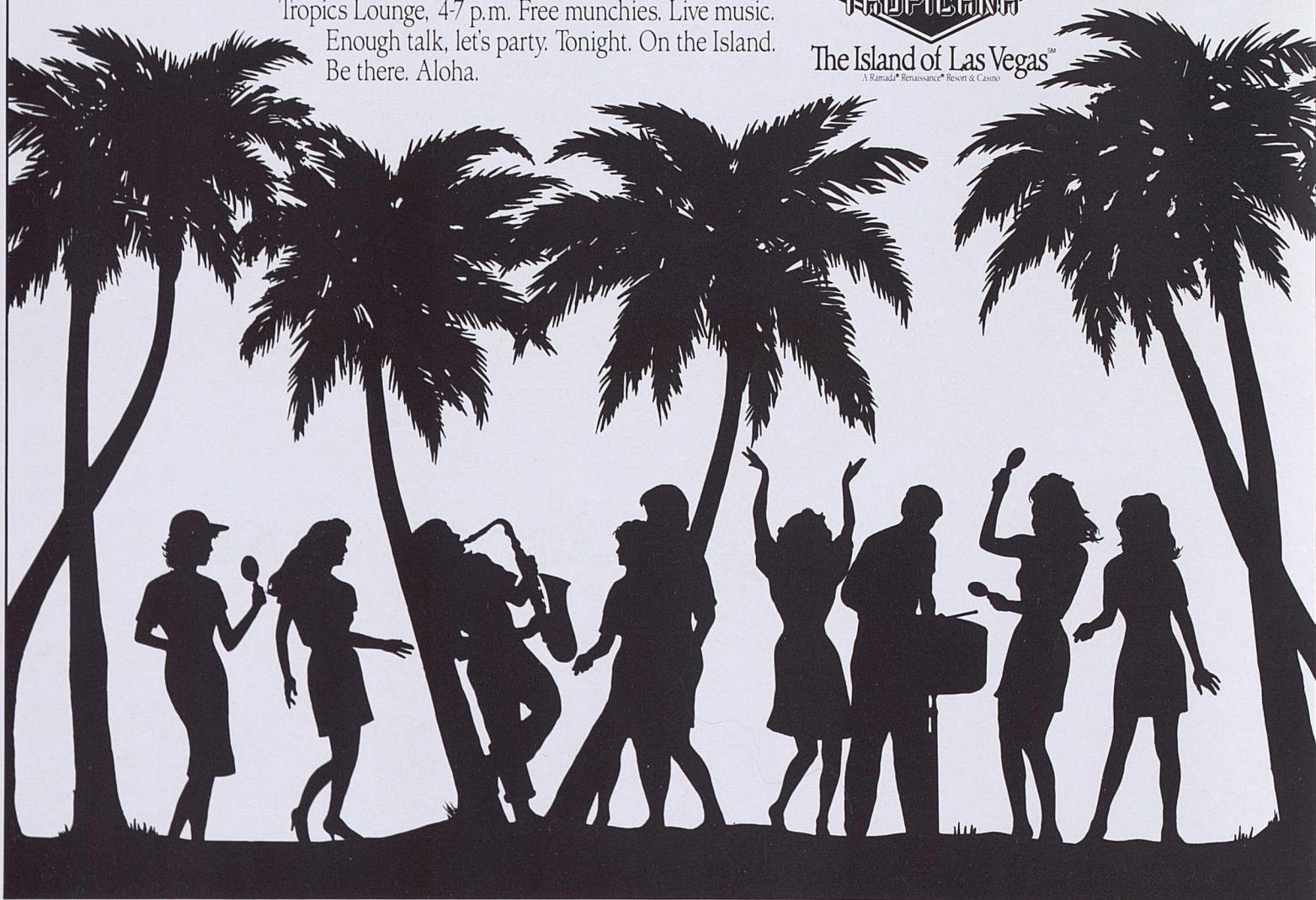
Ancient Hawaiian rituals. Huli Huli roast suckling pig. Sumptuous luau buffet. Mai Tais. Piña Coladas. Native music. Fire show. Hula dancers. Yes, Hula dancers. Can you miss it? No way, mon.

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Mike Maffie accepts the Governor's Art Award on behalf of William Laub and Southwest Gas. Maffie has just been elected President of Allied Arts Council.

Michael Maffie new AAC President

Michael Maffie, senior vice president of Southwest Gas Corporation, was elected president of the Allied Arts Council at a membership meeting June 15. Arts patron Vivienne Morris was elected first vice president and gallery owner Mary Ann Sachs was chosen as second vice president. Sally Rigg, district representative for Congressman James H. Bilbray, was reelected secretary and Cheryl Rogers-Purdue, senior consultant for Deloitte, Haskins and Sells, was elected treasurer.

Maffie, a board member for several years, succeeds architect George Tate as president.

Four new members were elected to the board. Cari Bernstein, vice president of Marshall Rousso, Inc.; Michael Miller, director of advertising, public relations



and direct marketing for the Desert Inn Hotel; Paula Quagliana, arts patron; and David Quinn, senior vice president for First Interstate Bank, were all elected to three-year terms.

Arts patron Marjorie Barrick, Vivienne Morris and Cheryl Rogers-Purdue were reelected to three year terms.

Outgoing President George Tate thanked retiring board members Carl Apple, John Chiero, Barbara Mulholland and Helen Waterman and all of the board for their dedicated service to the arts and the community.

Members listened to the music of harpist Lisa Coffey, chatted and munched hors d'oeuvres throughout the last membership reception in the Strip building, which was home to Allied Arts for three years, thanks to the generosity of Summa Corporation. **aa**



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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Michael Maffie, President.
Vivienne Morris, First Vice President.
Mary Ann Sachs, Second Vice President.
Sally Rigg, Secretary.
Cheryl Rogers-Purdue, Treasurer.

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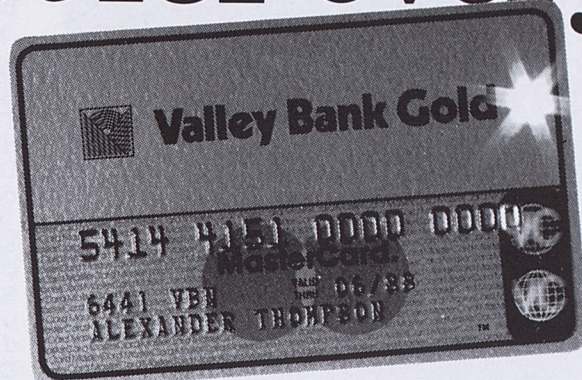
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The **DEADLINE** for the next issue of **ARTS ALIVE** is August 1.

ON THE COVER
Nancy Houssels as NSCA chairman. Photo by Patricia Mortati. See story, p. 18.



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²Based on Nilson Report™, November, 1986; issue 392.

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JULY EVENTS

02 THURSDAY

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.

One Little Indian, with James Garner, Family Adventure Film Festival, dusk, Jaycee Park, Eastern & St. Louis. Free. 386-6211.

06 MONDAY

Community Drama Workshop, with Joe Behar, 6 to 8 p.m., 2052 E. Charleston Blvd. Free. 458-0069.

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

07 TUESDAY

National Velvet, Mickey Rooney Classic Film Festival, 3 and 7 p.m., Reed Whipple Cultural Center. Admission: \$1, children 12 and under, 50 cents. 386-6211.

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

Rainbow Company Performance Conservatory, a 5-week program for beginning, intermediate and advanced acting students ages 10 to 22 years old taught by the Rainbow staff and guest teachers, 10 a.m. to 3 p.m. on Tuesdays, Wednesdays and Thursdays at Reed Whipple Cultural Center beginning July 7. Fee: Ages 10-17, \$153; 18-22, \$203. 386-6553.

08 WEDNESDAY

The Sound Impressions, international music with a Latin flavor, Children's Summer Concert Series, 2:30 to 3:30 p.m., Charleston Heights Arts Center. Admission is \$1 for children and \$2 for adults. Recommended for ages 3 and up. 386-6383.

09 THURSDAY

Theatre Arts Group Workshop. See 7/2.

Russ Gary & his Big Band Express, a big band pops concert featuring music from all eras, sponsored by the State Parks Cultural Arts Board at Spring Mountain Ranch State Park, 8 p.m. July 9, 10, 11. Gates open at 6 to allow for picnic dinners. Admission is \$4 general,

\$2 senior, student and handicapped, free for children under 6; \$1 off on Thurs. 875-PLAY.

The Adventures of Huckleberry Finn, by Mark Twain, Family Adventure Film Festival, dusk, Jaycee Park, Eastern & St. Louis. Free. 386-6211.

10 FRIDAY

Russ Gary & his Big Band Express. See 7/9.

The Red Shoes, by Hans Christian Andersen, directed by Noel Strelak for the Desert Theatre Arts Center, 8 p.m. Fridays and 1:30 p.m. Saturdays from July 10 to August 29; 5081 S. Arville; admission: adults, \$5 or \$1 when accompanied by a child; children, \$2. 368-0430.

Sagegrass, bluegrass band, 8 to 10 p.m., Shakey's Pizza Parlor, 4245 Boulder Hwy. 451-2300.

Comeback Vaudeville, a dance and mime presentation by Marta Becket of Amargosa Opera House, 8 p.m. July 10 and 2 p.m. July 11, Clark County Library Auditorium. Free. Reception immediately following performance on July 11 for Becket and accompanying gallery exhibitions. 733-7810.

11 SATURDAY

The Red Shoes. See 7/10.

Citywide Slide Competition; entries accepted for this 4th annual contest sponsored by the Nevada Camera Club, 1 to 4 p.m. July 11 and 12, Clark County Library. 458-6382.

Shootout at Hole in the Wall, an oldtime melodrama written by Shubert Fendrich and directed by Jere Curry for the City of Las Vegas, 8 p.m. July 11 and 26 in Jaycee Park; July 12 and 25 in Lorenzi Park; July 18, Rotary Park; July 19, Mirabelli Park. Free. 386-6211.

Russ Gary & his Big Band Express. See 7/9.

12 SUNDAY

Shootout at Hole in the Wall. See 7/11.

13 MONDAY

Community Drama Workshop. See 7/6.

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

14 TUESDAY

Love Finds Andy Hardy, Mickey Rooney Classic Film Series, with Judy Garland, 3 and 7 p.m., Reed Whipple Cultural Arts Center. Admission: \$1, children 12 and under, 50 cents. 386-6211.

Sagegrass, a bluegrass band, Chamber of Commerce New Member Mixer, 5:30 to 7 p.m., Shakey's Pizza Parlor, 5555 W. Charleston. 870-6061.

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

15 WEDNESDAY

University Dance Theatre presents "Creative Dance Lab in Concert" with children 7 to 12 performing, Children's Summer Concert Series, Charleston Heights Arts Center. Admission: \$1 children, \$2 adults. Recommended for ages

JULY EXHIBITS

01 WEDNESDAY

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, Reed Whipple Cultural Arts Center; through July 8. 386-6211.

John Hannaford, acrylic paintings, Charleston Heights Arts Center, through July 1. Hours: Daily, 1 to 4:30 p.m.; also M-Th, 6 to 8:30 p.m. 386-6383.

Functional Furniture, featuring custom designed, handcrafted furniture by Jack C. Daseler, Clark County Library Main Gallery, through July 9. 733-7810.

03 FRIDAY

Mildred Wheeler, mixed media portraits, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Rita Moses, batiks, Nevada Gallery; Students from Fay Herron Elementary School, Youth Gallery; July 3-29. Reception: noon - 3 p.m. July 12. Hours: Tues.-Sat. 10 a.m. to 3 p.m.; Sun., 12 noon to 3 p.m. 647-4300.

06 MONDAY

Installation and Performance Art, at Allied Arts Gallery, 5 to 7 p.m. July 6 featuring "Beeped Out" by Bruce Groff, "a page" by Paul Tzanetopoulos, and

"No Money Down" performed and written by Jim Briare, Bruce Dyer, Deborah Eggers, Toni Loppnow and Mark-Louis Walters. Installation continued through July 24. 731-5419.

10 FRIDAY

Marta Becket: The Artist, an exhibition of paintings by Marta Becket and photographs by Tony Scodwell of the Amargosa Opera House in Death Valley, Clark County Library Main Gallery through August 28. Opening reception immediately following 2 p.m. July 11 performance of Ms. Becket's at the library. 733-7810.

Marta Becket: The Woman, an exhibition of photographs by Mary Scodwell of Marta's everyday life at the Amargosa Opera House in Death Valley, Upstairs/Downstairs Gallery, Clark County Library, through September 18. Opening reception immediately following 2 p.m. July 11 performance of Ms. Becket's at the library. 733-7810.

31 FRIDAY

Mixed Works for Summer; work by George Tompkins, ceramics, Pomm, watercolor, Cory Roth, ceramics, Karen Kozlow, ceramics, Kim Kennedy, baskets/wall hangings, and Johnny dell'Orto, sculpture, at Markus Galleries, Fashion Show Mall through August 20. Opening reception: 6 to 9 p.m. July 31. 737-7307.

3 and up. 386-6383.

Las Vegas Poetry Group: bring your favorite or original selections to discuss and enjoy with group, 7 p.m., Clark County Library. Free. 733-7810.

Museum, by Tina Howe, presented by UNLV Department of Theatre Arts and directed by Beverly Byers-Pevitts, 8 p.m. July 15, 16, 17, 18, 22, 23, 24, 25, and 2 p.m. July 19, 26, Black Box Theatre, UNLV. Tickets available July 13 at UNLV Performing Arts Box Office, 739-3801.

16 THURSDAY

Theatre Arts Group Workshop. See 7/2.

Swiss Family Robinson, Family Adventure Film Festival, dusk, Jaycee Park, Eastern & St. Louis. Free. 386-6211.

Museum. See 7/15.

17 FRIDAY

The Red Shoes. See 7/10.

Oklahoma, starring Shirley Jones, Gordon MacRae and Rod Steiger, Classic Images Film Series: Musicals, 3 and 8 p.m. July 17 and 2 p.m. July 19, Clark County Library Auditorium. Free. 733-7810.

Museum. See 7/15.

18 SATURDAY

The Red Shoes. See 7/10.

The Yearling, Children's Captioned Film for the Deaf (with sound), 1 p.m., Clark County Library Auditorium. Free. 733-7810.

An Evening In Old Vienna, with the San Diego Youth Symphony, presented by the City of Las Vegas, 8 p.m. at Cashman Convention Center. Admission is \$7 adults, and \$5 students and seniors. Tickets go on sale July 1 at Reed Whipple Cultural Center, 386-6211.

Shootout at Hole in the Wall. See 7/11.

Museum. See 7/15.

19 SUNDAY

Classic Images Film Series. See 7/17.

Museum. See 7/15.

Shootout at Hole in the Wall. See 7/11.

20 MONDAY

Community Drama Workshop. See 7/6.

Lorez Alexandria, singer, 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.

21 TUESDAY

The Black Stallion, Mickey Rooney Classic Film Series, 3 and 7 p.m., Reed Whipple Cultural Arts Center. Admission: \$1, children 12 and under, 50 cents. 386-6211.

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

22 WEDNESDAY

Kathleen Roach performs a multi-media presentation of "Babar the Little Elephant" and "Carnival of the Animals," Children's Summer Concert Series, Charleston Heights Arts Center. Admission: \$1 children, \$2 adults. Recommended for ages 3 and up. 386-6383.

Museum. See 7/15.



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JULY EVENTS

continued

B/W photo by Karen Emery (1987).



23 THURSDAY

Theatre Arts Group Workshop. See 7/2.
The Adventures of Robin Hood, with Errol Flynn and Olivia de Havilland, Family Adventure Film Festival, dusk, Jaycee Park, St. Louis & Eastern. Free. 386-6211.

Sweet Charity, presented by State Parks Cultural Arts Board at Spring Mountain Ranch State Park, 8 p.m. July 23, 24,

25, 30, 31 and August 1, 6, 7, 8. Gates open at 6 to allow for picnic dinners. Admission is \$4 general, \$2 senior, student and handicapped, with \$1 discount on Thursdays. Children under 6 are free. 875-PLAY.

Museum. See 7/15.

24 FRIDAY

The Red Shoes. See 7/10.

Museum. See 7/15.

Sweet Charity. See 7/23.

25 SATURDAY

The Red Shoes. See 7/10.

Museum. See 7/15.

Sweet Charity. See 7/23.

Shootout at Hole in the Wall. See 7/11.

26 SUNDAY

Museum. See 7/15.

Shootout at Hole in the Wall. See 7/11.

27 MONDAY

Community Drama Workshop. See 7/6.

Phil Woods, alto saxophone, with his Quintet at Alan Grant's Monday Night at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

28 TUESDAY

The Agony and the Ecstasy, starring Charlton Heston and Rex Harrison, Adult Captioned Film for the Deaf (with sound), Clark County Library Auditorium, 6:30 p.m. Free. 733-7810.

Joe Locatelli, vibes, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

29 WEDNESDAY

Sign Design Theatre, children's theatre group comprised of hearing and hearing impaired who perform to music, Children's Summer Concert Series, 2:30 to 3:30 p.m., Charleston Heights Arts Center. Admission: \$1 children, \$2 adults. Recommended for ages 3 and up. 386-6383 after 1 p.m.

30 THURSDAY

Theatre Arts Group Workshop. See 7/2.

Indiana Jones & The Temple of Doom, Family Adventure Film Festival, dusk, Jaycee Park, Eastern & St. Louis. Free. 386-6211.

Sweet Charity. See 7/23.

31 FRIDAY

The Red Shoes. See 7/10.

South Pacific, starring Mitzi Gaynor and Rossano Brazzi, Classic Images Film Series: Musicals, 3 and 8 p.m. July 31 and 2 p.m. August 2, Clark County Library Auditorium. Free. 733-7810.

Sweet Charity. See 7/23.

AUGUST EVENTS

01 SATURDAY

The Red Shoes. See 7/10.

Sweet Charity. See 7/23.

02 SUNDAY

Classic Images Film Series. See 7/31.

03 MONDAY

Community Drama Workshop. See 7/6.

Mickey Bass, bass, with his Quartet at Alan Grant's Monday Night at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

04 TUESDAY

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

05 WEDNESDAY

Classical Brass Quintet, an introduction to brass instruments, Children's Summer Concert Series, 2:30 to 3:30 p.m., Charleston Heights Arts Center. Recommended for ages 3 and up. Free. 386-6383 after 1 p.m.

06 THURSDAY

Babes in Toyland, Children's Summer Film Series, 2:30 p.m., Charleston

Heights Arts Center; captioned for the hearing impaired. Free. 386-6383 after 1 p.m.

Theatre Arts Group Workshop. See 7/2.

Sweet Charity. See 7/23.

07 FRIDAY

The Red Shoes. See 7/10.

Sweet Charity. See 7/23.

08 SATURDAY

The Red Shoes. See 7/10.

Sweet Charity. See 7/23.

09 SUNDAY

Citywide Slide Competition awards presentation for this 4th annual event sponsored by the Nevada Camera Club. Winning entries will be announced and on display, 3 p.m., Clark County Library Auditorium. 733-7810.

Hot Rise, country western and bluegrass music, Sundown Hoedown Concert Series, 7:30 p.m., Jaycee Park, Eastern & St. Louis. Free. 386-6211.

10 MONDAY

Community Drama Workshop. See 7/6.

George Auld, saxophone, and Jack Sheldon, trumpet, at Alan Grant's Monday Night at the Four Queens, 8:30 p.m.

to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

11 TUESDAY

Elek Bacsik, jazz violin, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

13 THURSDAY

The Adventures of Tom Sawyer, by Mark Twain, Children's Summer Film Series, 2:30 p.m., Charleston Heights Arts Center. Free. 386-6383 after 1 p.m.

Theatre Arts Group Workshop. See 7/2.

14 FRIDAY

The Red Shoes. See 7/10.

Carousel, starring Shirley Jones and Gordon MacRae, Classic Images Film Series: Musicals, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-7810.

15 SATURDAY

The Red Shoes. See 7/10.

16 SUNDAY

Quartet x 2, a Double Reed Conference Concert featuring California Double Reed Quartet and Quintette Rigodon from France, 4:10 p.m. on the UNLV campus. Call 739-3332 for details.

Double Reed Society Recital, featuring Allan Vogel, oboe, Los Angeles Chamber Orchestra, 8:10 p.m., UNLV campus. Call 739-3332 for details.

Whitewater String Band & The Warburton Family, country western and bluegrass music, Sundown Hoedown Concert Series, 7:30 p.m., Jaycee Park,



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Eddie Harris - Kenny Burrell

AUGUST EXHIBITS

01 SATURDAY

Marta Becket: The Woman, an exhibition of photographs by Mary Scodwell of the everyday life of Becket who owns, runs and performs in the Amargosa Opera House in Death Valley, Upstairs/Downstairs Gallery, Clark County Library, through September 18. 733-7810.

Marta Becket: The Artist, an exhibition of paintings by Marta Becket and photographs by Tony Scodwell of the Amargosa Opera House, Clark County Library Main Gallery, through August 28. 733-7810.

National Watercolor Society Exhibition; selections from the annual juried competition at the Brea Cultural Center, Brea, California, at Reed Whipple Cultural Center through August 12. 386-6211.

Mixed Works for Summer; work by George Tompkins, ceramics, Pomm, watercolor, Cory Roth, ceramics, Karen Koslow, ceramics, Kim Kennedy, baskets/wall hangings, and Johnny dell'Orto, sculpture, at Markus Galleries, Fashion Show Mall through August 20. 737-7307.

Posters As Art, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Tim Gayhart, photography, Nevada Gallery; Aug. 1-30. Reception: noon to 3 p.m. Aug. 2. Hours: Tues.-Sat. 10 a.m. to 3 p.m.; Sun., 12 noon to 3 p.m. 647-4300.

02 SUNDAY

Leslie Carabas, quilts as an art form, Charleston Heights Arts Center through September 1. Hours: Daily, 1 to 4:30 p.m.; also M-Th, 6 to 8:30 p.m. 386-6383.

07 FRIDAY

Evolving Landscape Series, color photographs by Peter Goin, including Nevada's Nuclear Test Site, Allied Arts Gallery, through Sept. 9. Opening reception: 5 to 7 p.m. August 7. Hours: M-F, 9 a.m. to 5 p.m. 731-5419.

30 SUNDAY

Dottie Burton, watercolors, Clark County Main Gallery, through September 25. Opening reception: 3 p.m. August 30. 733-7810.

Koch, Jacksonville Orchestra; Mark Gordon, Atlanta Symphony, 8:10 p.m., UNLV campus. Call 739-3332 for details.

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

19 WEDNESDAY

Double Reed Conference Recital, featuring Knut Sonstevold, bassoon, Swedish Radio Symphony, 2 p.m., UNLV campus. Call 739-3332 for details.

Reeds from the West, a Double Reed Conference Concert featuring David Weiss, oboe, Los Angeles Philharmonic, Rufus Olivier, bassoon, San Francisco Opera, 4:10 p.m., UNLV campus. Call 739-3332 for details.

Double Reed Conference Recital, featuring Richard Ranti, bassoon, Philadelphia Orchestra, 8:10 p.m., UNLV campus. Call 739-3332 for details.

Las Vegas Poetry Group. See 7/15.

20 THURSDAY

Black Beauty, Children's Summer Film Series, 2:30 p.m., Charleston Heights Arts Center. Free. 386-6383 after 1 p.m.

Theatre Arts Group Workshop. See 7/2.

The Fantasticks, produced by Las Vegas Little Theatre for State Parks Cultural Arts Board at Spring Mountain Ranch State Park, 8 p.m. August 20, 21, 22, 27, 28, 29. Gates open at 6 p.m. to allow for picnic dinners. Admission is \$4 general, \$2 senior, student and handicapped, with \$1 discount on Thursdays. 875-PLAY.

21 FRIDAY

The Red Shoes. See 7/10.

The Fantasticks. See 8/20.

22 SATURDAY

The Red Shoes. See 7/10.

The Fantasticks. See 8/20.

23 SUNDAY

Pickin' Order & Sagegrass, country western and bluegrass music, Sundown Hoedown Concert Series, 7:30 p.m., Jaycee Park, Eastern & St. Louis. Free. 386-6211.

24 MONDAY

Community Drama Workshop. See 7/6.

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

25 TUESDAY

High Society, with Grace Kelly, Bing Crosby and Frank Sinatra, Adult Captioned Film for the Deaf (with sound), 7 p.m., Clark County Library Auditorium. Free. 733-7810.

McHenry Ellis, multi-reed man, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

27 THURSDAY

The Wonderful World of the Brothers Grimm, Children's Summer Film Series, 2:30 p.m., Charleston Heights Arts Center. Free. 386-6383 after 1 p.m.

Theatre Arts Group Workshop. See 7/2.

The Fantasticks. See 8/20.

AUGUST EVENTS

continued

Eastern & St. Louis. Free. 386-6211.

Midsummer Opera, presented by Nevada Opera Theatre featuring 60 Nevada musicians and singers, Boulder City High School Auditorium, 8 p.m. Free. 451-6331.

International Double Reed Society Conference, sixteenth annual conference hosted by UNLV featuring 41 artists representing 6 countries, and 18 symphony orchestras, through August 19. 739-3332.

17 MONDAY

Double Reed Conference Concert; Franco-Flemish Music for Shawm Band from the late 15th century, Kings Trumpet and Shalmes, 11:10 a.m., UNLV campus. Call 739-3332 for details.

Double Reed Conference Recital, featuring Alexandre Ouzounoff, bassoonist, Conservatoire D'evreux, France, 2 p.m., UNLV campus. Call 739-3332 for details.

Distant Winds, a Double Reed Conference Concert featuring Mark Fink, oboe, University of Wisconsin; Philip Gottling, bassoon, Honolulu S.O.; Alexandra Pohran, oboe, University of Victoria, Canada; 4:10 p.m., UNLV campus. Call 739-3332 for details.

Arthur Grossman, bassoon, Soni Ventorum Quintet, 7:30 p.m., UNLV campus. Call 739-3332 for details.

Jazz Bassoon, a Double Reed Conference Recital, featuring Mark Eubanks Trio, 9 p.m., UNLV campus. Call 739-3332 for details.

Community Drama Workshop. See 7/6.

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

18 TUESDAY

New Music for Double Reeds, a Double Reed Conference Concert, 10:10 a.m., UNLV campus. Call 739-3332 for details.

Double Reed Conference Recital, featuring Yoshiyuki Nakanishi, bassoon, Nagoya Philharmonic, Japan, 2 p.m., UNLV campus. Call 739-3332 for details.

STILLEBEN, Oboe and Cor Anglais in live electronics, Jan Wiese, Norway, a Double Reed Conference Recital, 3:10 p.m., UNLV campus. Call 739-3332 for details.

Oboe Music from the New World; Harry Sargous, oboe, University of Michigan, a Double Reed Conference Concert, 4:10 p.m., UNLV campus. Call 739-3332 for details.

An Evening with Ray Still and Friends, a Double Reed Conference Concert featuring Ray Still, Chicago S.O.; Rudolph Vrbsky, National S.O.; Eric Olson, Phil



The Sierra Wind Quintet was recently accredited for tour support from the Western States Arts Foundation, and is now the only Nevada group to be included on their Performing Arts Tour roster. From l. to r., William Powell, clarinet; Artistic Director Yoshiyuki Ishikawa, bassoon; Richard Soule, flute; seated, l., Andrea Ridilla, oboe; Lynn Arnold, French horn.

28 FRIDAY

The Red Shoes. See 7/10.

Brigadoon, with Gene Kelly and Van Johnson, Classic Images Film Series: Musicals, 3 and 8 p.m. August 28 and 2 p.m. August 30, Clark County Library Auditorium. Free. 733-7810.

The Fantasticks. See 8/20.

29 SATURDAY

The Red Shoes. See 7/10.

Working Artists of So. Nevada: The Survivors, a public forum presented by the Cultural Arts Committee of the Womens Council, Las Vegas Chamber of Commerce. A panel of professional performing and visual artists discuss unique challenges involved in developing a career in Las Vegas, 2 p.m., Clark County Library Auditorium. Audience participation encouraged. 733-7810.

The Fantasticks. See 8/20.

30 SUNDAY

Yesterday's Country and Desert Wind, country western and bluegrass music, Sundown Hoedown Concert Series, 7:30 p.m., Jaycee Park, Eastern & St. Louis. Free. 386-6211.

31 MONDAY

Community Drama Workshop. See 7/6.

Shorty Rogers, trumpet, and Bill Perkins, saxophone, at Alan Grant's Monday Night at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

Artist search

The Nevada State Council on the Arts (NSCA) is assisting the office of the Governor in selecting an artist to paint the official state portrait of Governor Richard H. Bryan.

The commission for the portrait will

be \$5,000 (including framing and shipping).

For further information and application guidelines, contact Kirk Robertson, visual arts coordinator, NSCA, 329 Flint St., Reno, Nevada 89501, 789-0225.

Deadline for receipt of application materials is August 24, 1987. aa



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Dual exhibit and performance

Three faces of Marta Becket

"Marta Becket: the Performer, the Artist, and the Woman" is a triple complement of studies sponsored by the Clark County Library, 1401 E. Flamingo Road. Marta Becket the performer dances and pantomimes in her newest production "Comeback Vaudeville," Friday, July 10 at 8 p.m. and Saturday, July 11 at 2 p.m.

"Marta Becket, the Artist," is an exhibit of Becket's casein color paintings in the library's Main Gallery, July 10 through August 28, accompanied by color photographs of Becket's Amargosa Opera House in Death Valley by Tony

Scodwell.

"Marta Becket, the Woman," is a look at Becket's everyday life in an exhibit of black and white photographs by Mary Scodwell in the Upstairs/Downstairs Gallery, July 10 through September 18. A reception to meet Becket and the Scodwells follows her Saturday performance at the library.

For Marta Becket, artistic fulfillment means living in the hottest, driest place on earth and dancing for the 260 life-sized patrons she has painted on the walls of her Amargosa Opera House. The Opera House, a once dilapidated

recreation hall built in 1923, as part of the Pacific Coast Borax Company headquarters has been renovation project of Becket's for the last 19 years. In addition to the painted, exquisitely costumed 16th Century Spanish patrons, 10,000 *real* people made the trek to see the determined Death Valley ballerina last year.

Visitors to the Amargosa Opera House sit surrounded by Becket's murals, a monumental project that took six years to complete. In the beginning, audiences were so small that Becket created an animated crowd—royalty, clergy, bull-fighters, courtesans and gypsies—from her imagination. The technique of mixing artists' pigments with a solution of casein, a milk protein, helps to produce dramatic color and light in Becket's work. She has employed this technique in her Opera House murals and in her paintings which will be on display in the library. All sales of Becket's work will directly benefit the Opera House.

Becket has danced in Death Valley for 19 years and these July performances in Las Vegas are the first outside of her home in that period of time. For most of those years, Becket was the sole performer, choreographing, staging, and dancing a combination of original classical ballets and pantomimes. Currently, her stage manager, Thomas J. Willet, narrates and acts in two different productions, but as usual, the rest of the cast is Becket.

Marta Becket began her professional dance career in vaudeville which led her to Radio City Music Hall in New York City. She danced in Music Hall's corps de ballet, then on Broadway. Simultaneously, she designed window displays, created theatrical scenery and became an accomplished painter, regularly showing her work in gallery exhibitions.

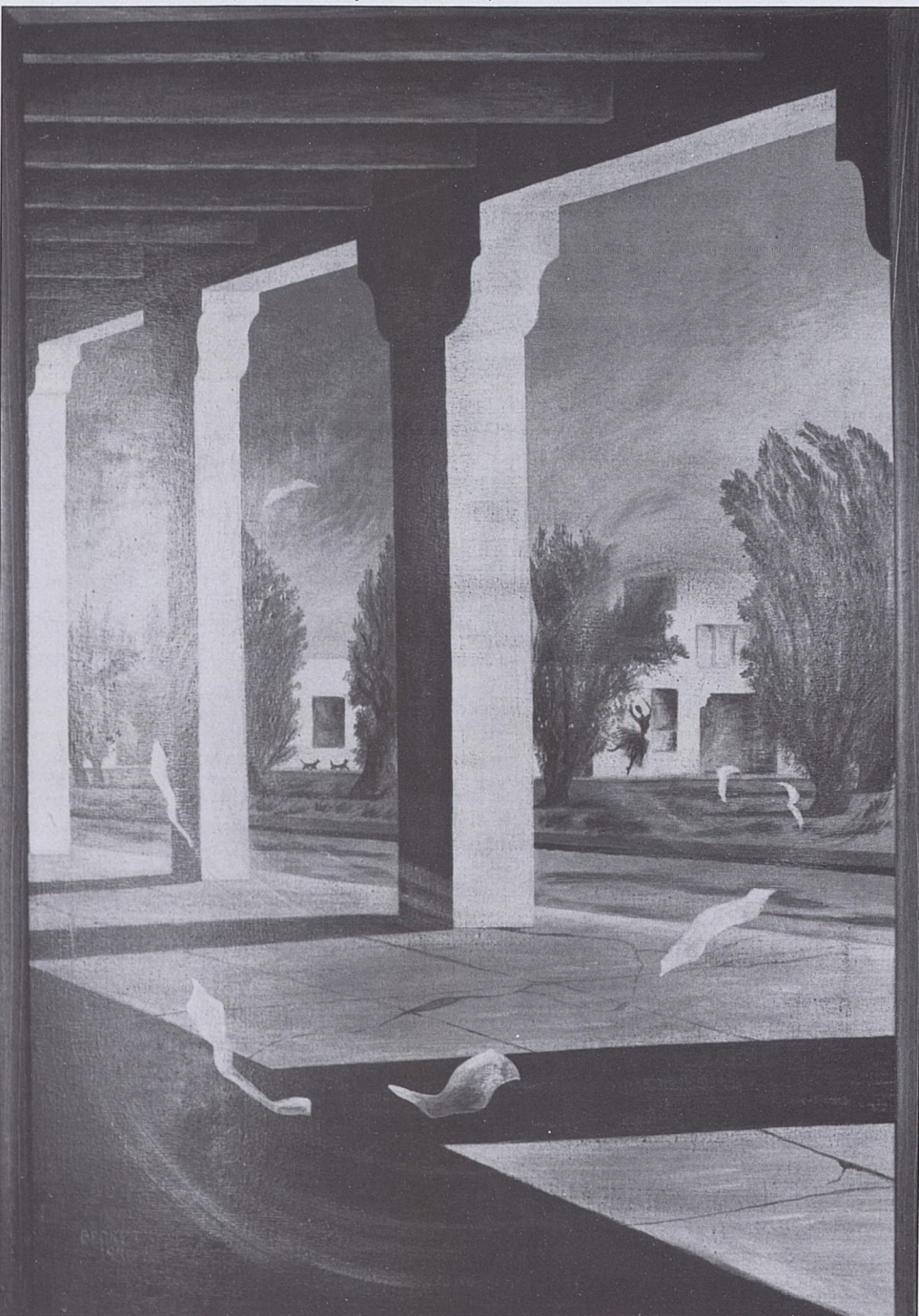
While based in New York, she often performed solo on cross country tours. During one such trip, she discovered and bought the abandoned buildings 30 miles east of Death Valley National Monument. In 1980, after many years of frugality and box office success, the Amargosa Opera House purchased the whole town. The tiny settlement which flourished in the 1920's as a mining and railroad center, has been declared a National Historic District.

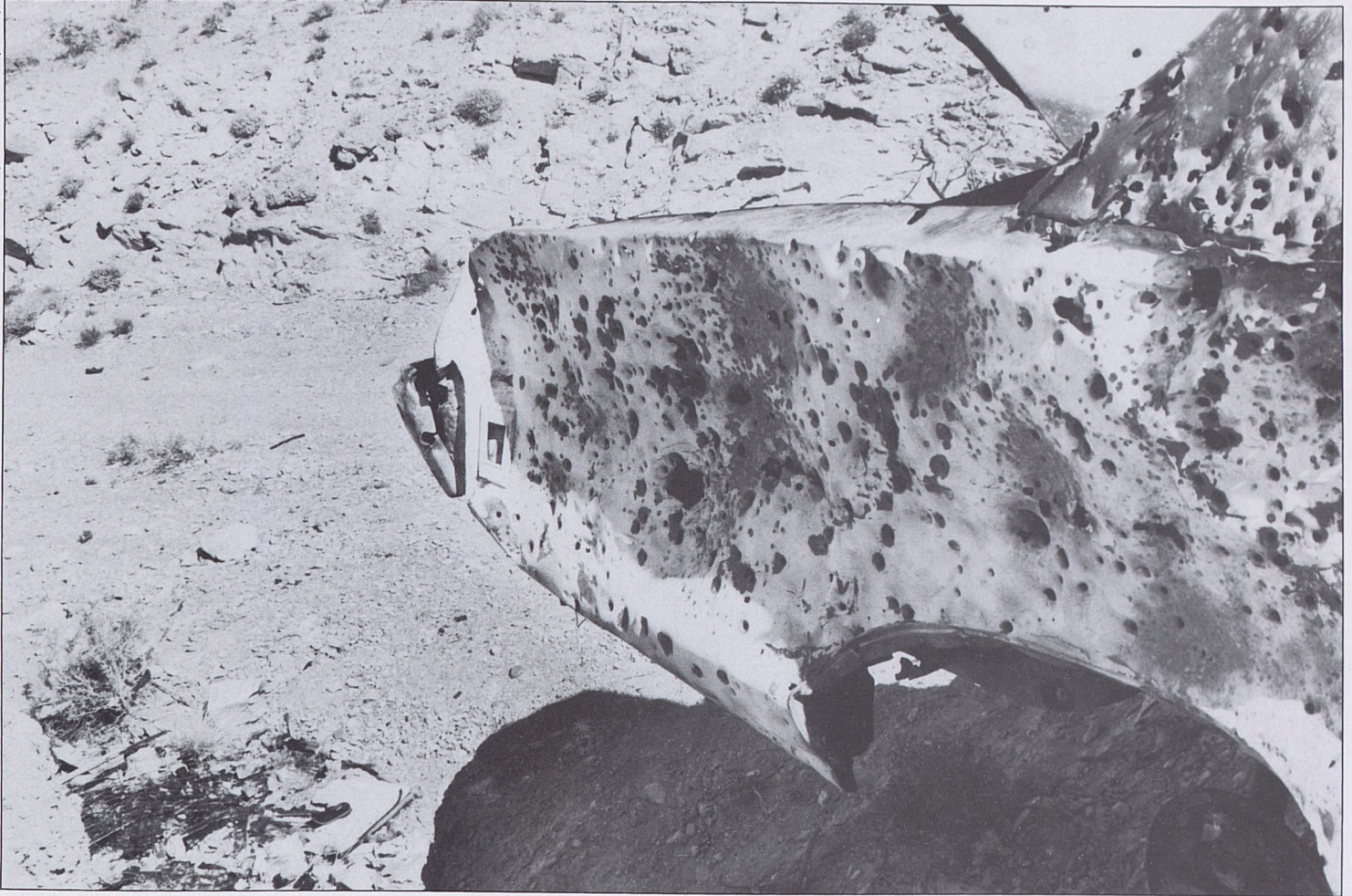
Opera House performances are scheduled November through April, Friday, Saturday and Monday nights. During May and October, Saturday nights only. Doors open at 7:45 with a 8:15 curtain. Admission is by donation, \$5 deposited in the coffee can just inside the Opera House door.

For more information and a prompt reply, write: Marta Becket, Amargosa Opera House, Death Valley Junction, California 92328 or telephone: Death Valley Junction Toll Station 8, Mark 887223, Routing 213181.

—L. Deane aa

"(Self Portrait) Death Valley Junction," by Marta Becket; oil.

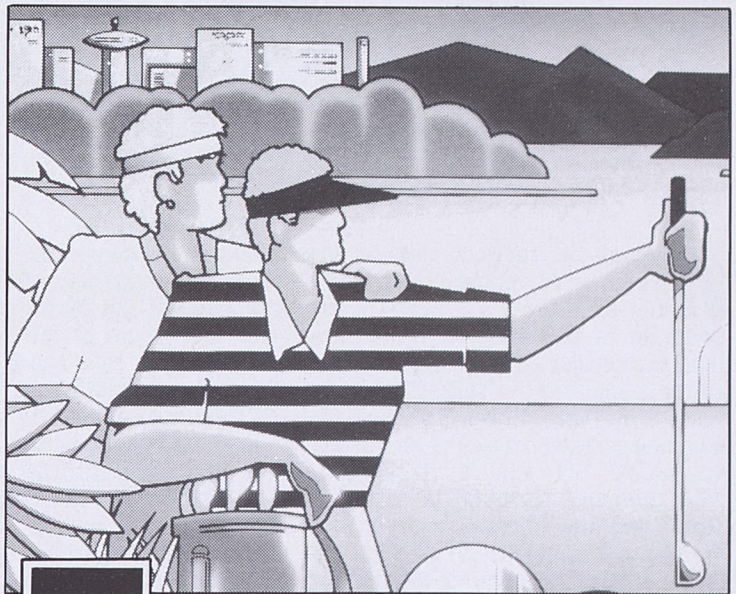




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Fourth McHugh Awards

The 4th Annual John McHugh Awards for excellence in community theatre will be held Sunday, September 13 at 7 p.m. in UNLV's Black Box Theatre. The event is co-sponsored by the Allied Arts Council Theatre Division and the UNLV Department of Theatre Arts.

Glass statuettes designed by Kemp Curtis will be given to best actor and actress, supporting actor and actress, director and technical achievement. In addition to an award for community service, a \$500 cash award will go to the best production in community theatre.

According to Sydnee Elliot and Doro-

thy Schwartz of the Allied Arts Theatre Division, awards have been added this year for best high school production, actor and actress.

The evening will be hosted by Marguerite Hall Hansen, Jerry Cleary, Marvin Brody, and directed by James Hansen. Hors d'oeuvres will be served and entertainment will be featured throughout the evening. A jazz combo will play for dancing after the awards presentation. Seating will be cafe style again this year and reservations are advised as seating is limited.

Tickets (\$10) may be purchased at the Allied Arts Council, 731-5419. **aa**

Real stage for this year's Super Summer

Super Summer, the annual entertainment series sponsored by the State Parks Cultural Arts Board and the Nevada Division of State Parks at Spring Mountain Ranch State Park has a new look this year.

For the first time since it began in 1976, the summer program will have a professional theater facility. "The audience will still sit on the grass and provide their own lawn chairs, blankets and picnics," says Judy Sylvain, chairman of the board. "The performers, however, will have a *real* stage to work on, complete with dressing rooms, a technical booth/concession stand and all the necessary amenities."

According to Sylvain, the Cultural Arts Board raised \$96,000 in cash and \$66,000 in state funds to build the theater which was completed during the middle of June. The board will continue fundraising efforts until the initial building costs are paid for, and then look toward obtaining additional lights and sound equipment.

The group which inaugurated the new facility was Las Vegas Little Theatre, with their June production of *Guys and Dolls*, directed by Georgia Neu.

Despite the expenses of the project, for which funds were first collected in 1980, there will be no increase in admission costs for any of the productions. Costs are still \$4 for adults, \$2 for seniors, students and the handicapped on Fridays and Saturdays, and \$3 and \$1 on Thursdays. Children under 6 are admitted free.

Russ Gary and his Big Band Express will take the stage next on July 9, 10 and 11, featuring music from all eras.

The musical comedy, *Sweet Charity*, will open July 23 and run Thursday, Friday and Saturday through August 8. Set in a New York dime-a-dance saloon, the story involves a naive young girl in search of Mr. Right.

The Fantasticks, the longest running musical in the history of American theater, will close the Super Summer season with a run August 20, 21, 22, 27, 28, 29. This comedy will be produced by the Las Vegas Little Theater and directed by Erin Breen.

Spring Mountain Ranch State Park is located 15 miles west of Las Vegas on West Charleston Blvd. Gates open at 6 p.m. and close at 8 p.m. sharp or when the park is full. For further information call 875-PLAY. **aa**

'Museum' satirizes exhibits



Actresses Michelle Jordan (l.) and Lisa Lynn Brewer in an impassioned discussion over the meaning of art in 'Museum,' to be presented in UNLV's Black Box Theatre July 15-26.

Museum, an satirical play on the excesses of modern art, opens July 15 in the Black Box Theatre at UNLV for a two-week run. This production by the UNLV Department of Theatre Arts culminates the 1986-87 season.

Written by Tina Howe, the comedy takes place on the final day of an absurd, avant garde art exhibit titled "The Broken Silence." Through a series of vignettes, the play offers a sardonic look at modern art appreciation through the eyes of a host of diverse characters, including the artists, museum visitors, guards and curators.

The audience is invited to observe the parade of characters as they peruse the art exhibit—from the teenagers who develop instant crushes on the art works to a flock of matrons who dissolve into giggles at four apparently blank canvases to friends and foes of the artists, students, and an occasional lost soul.

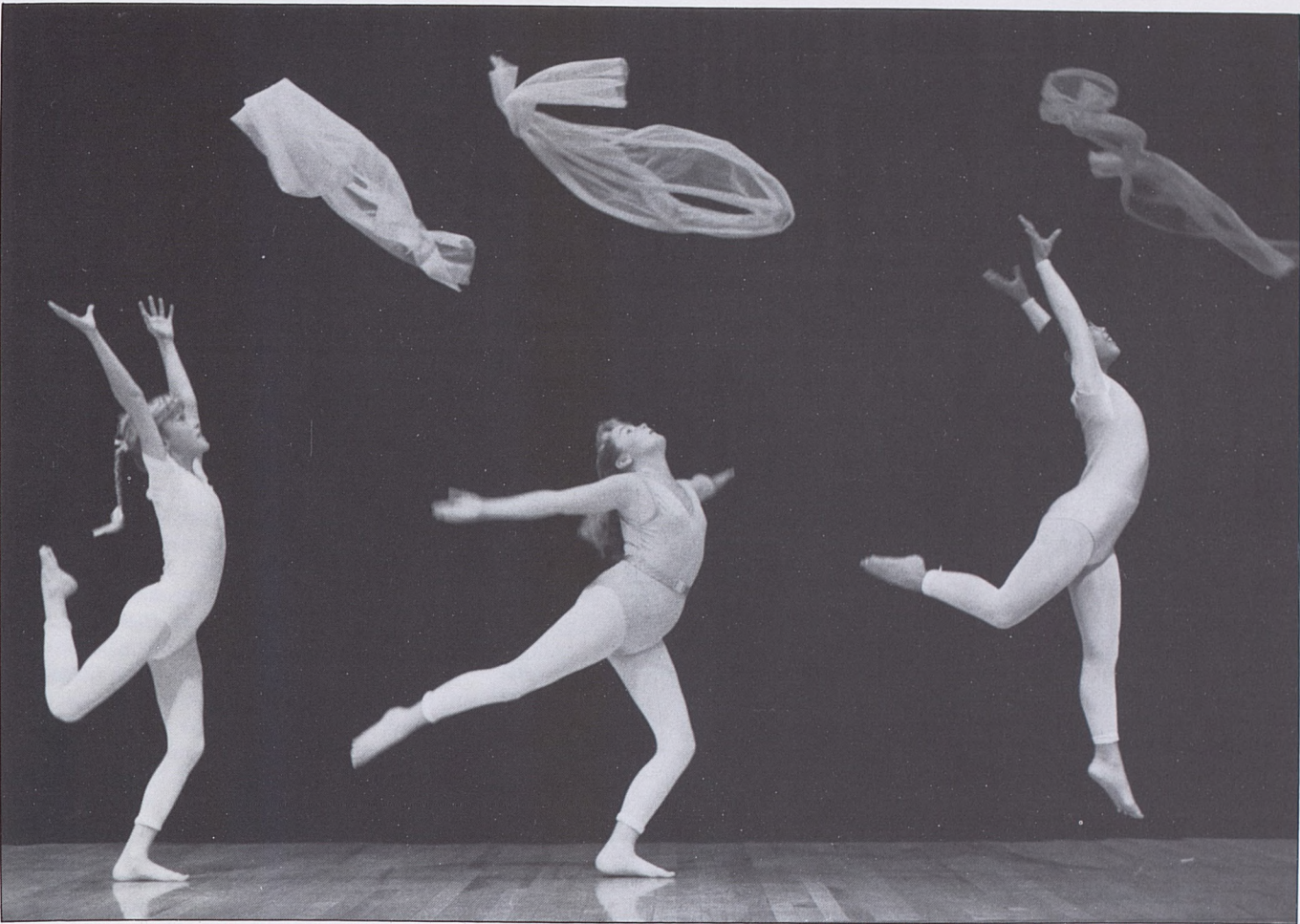
Museum, becomes a parable of humanity, a composite portrait of human

gullibility, obtuseness, false sophistication, and befuddlement, while raising a point about the meaning of modern art and the elitism of the art world.

Playwright Tina Howe, a graduate of Sarah Lawrence College, has also written *Birth and After Birth*, *The Art of Dining*, and *Painting Churches*. Howe's humor has been described as both "intelligent" and "farical and absurd." One critic said, "[Howe] has an incisive eye for people and an ear for cliches."

UNLV theatre arts chair Beverly Byers-Pevitts will direct this clever production with its 44 characters who pass through the gallery with their diverse moods, quests and obsessions.

Performances are 8 p.m. July 15, 16, 17, 18, 22, 23, 24, 25 and 2 p.m. July 19 and 26. Tickets will be available beginning July 13 at the UNLV Performing Arts Box Office. Hours are 12:30-5:30 p.m. Monday through Saturday and one hour before performances. For ticket information, call 739-3801. **aa**



UNLV's Children's Creative Dance Lab will perform at the Charleston Heights Arts Center, July 15. From left, Mary Southerland, Lisa Wilson, Jessica Ogawa.

Arts Alive!

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Nancy Houssels

From adagio dancer to ballet patron, the retiring chairman of the Nevada State Council on the Arts has been a mainstay of the Nevada arts community

Szony and Claire, one of the world's finest adagio teams, came to the Dunes in Las Vegas in 1966. Frederick Apar, who booked the team, had already filled the show with dancers, including another popular adagio pair, Jacqueline and Bernard, with Jacqueline Douget, 'the Parisian Bombshell,' who worked nude. "She was a real beauty, and a real character, too," recalls the former Nancy Claire Wallace, then Francois Szony's partner.

Apar, who had been an adagio dancer himself, had done something a little revolutionary in adding Szony and Claire to *Casino de Paris*. Though the act was spectacular, it was in the tradition of classic Russian ballet and not standard Las Vegas fare. More typical of the Strip's borrowings from European culture was the Dunes' other production at the time, *Vive Les Girls*.

One night the crew of the carrier Enterprise came to see *Casino de Paris*. "These guys were whooping and hollering," Nancy remembers. "They hadn't been on land for a long time. They saw Jacqueline and they went crazy. They loved that." Szony and Claire were to follow. "So then here I come, in my little chiffon kleenex costume. I come floating out and someone yells, 'Hey, who's the virgin?' They were making all sorts of comments that I tried not to hear. We just kept working."

Szony and Claire were known for their lifts. More than a specialty, their lifts were astonishing. "We just kept going, and I kept flying, and pretty soon, by the end of the act, they were going, 'whoo-oooh!' and 'whoo-oooh!' They stood up at the end, which was really a tribute to us, because we had to buck all that good lookin' stuff before us. It really was a thrill. We went around and shook hands with them. That was one of the high points."

Signed for four weeks, Szony and Claire stayed for two years. "It was a

killer, though. In those days, it was seven days a week and three on Saturday. I mean, you were all warmed up Sunday, when the first show came around."

After her graduation from the theatre arts department at UCLA a few years before, Nancy Wallace had aimed for a career in musical comedy; "That's what I really wanted to do."

But at home on holiday in the San Francisco Bay area, she was introduced to Francois Szony, a Hungarian who had come to the United States with his dancing partner, his sister Giselle. They had danced together for many years, but he was auditioning for a new partner, and auditioned Wallace.

Nancy had started ballet lessons at the age of three, and had studied ballet with Carmelita Maracci and Eugene Loring at the American School of Dance, and had danced all through college. Szony, one of the most respected adagio dancers in the world, put her through every lift in his repertoire. After two hours, he invited her to join him.

Nancy Claire met Szony in New York to rehearse for an engagement at the London Palladium. She didn't know what she was getting into: "When you talk rehearse, I mean he would rehearse six hours a day without stop. We did lots and lots of lifts, and I mean, this guy—I felt like I was in the ring with Leonard. I used to bring a little bag lunch and would hope to eat it, but I'd have to eat it in the air during a lift; the guy never stopped. After about five days with him, I couldn't move; my back was paralyzed with spasms and I really didn't know if I could continue.

"What I didn't know at the time is that when you rehearse lifts over and over and over, you have to pad yourself. Because I'd been raised with brothers and loved athletics, I thought, 'This is nothing.' Meanwhile, after the fifth day with him, my back was so bad that I

didn't think I'd ever dance again. I found a great physical therapist, who treated all the dancers in New York, and in a couple of treatments he put me back in shape. My partner had gone to London to open in the Palladium. I was limping around New York, wondering if I'd ever get there.

"Before he had come to New York, I had auditioned for *Sound of Music*, with Rogers and Hammerstein, because I had a long ponytail and I was four feet eleven, and I thought, 'Gee, I'm an old kid; I could be one of the kids in it.' And they did call me back, but by that time I had signed with [Szony], so I didn't stay on for *Sound of Music*. There went that career."

Claire went to London for more rehearsals, padded this time, and the grueling work continued. "But he really made a dancer out of me. He was very experienced, especially in the lifts. He absolutely was the finest in that area at that time. They [Francois and Giselle] had never been out of work.

"And so finally I opened at the London Palladium. They did a Sunday night television show, and that was my first shot with him. I was up on the fifth floor of the London Palladium, and I heard my music starting; and I hadn't heard the call. I nearly blew my career right there. You never saw anyone get down those stairs so fast. And I came *flying* onstage. They thought, what energy! This new partner has such fabulous energy! I was going full tilt. I was running the 100 in 9.4.

"So I burst on the scene and I worked with him for the next ten years, all over the world." It was December, 1960.

The team spent the next few years conquering Europe, appearing in London, Copenhagen, Spain, spending nine months in Paris. *Dance Magazine* critic Eugene Palatsky wrote, "They took Europe by storm." What was unique about the pair, said Palatsky, was that while their sensational physical abilities allowed them to work casinos, nightclubs, before audiences who knew nothing of serious dance, they held firmly to the balletic tradition, mainly of the Russian dancers they admired. "Their whirlwind spins and straight-armed lifts are breathtaking acrobatics," he wrote, "but graced by the elegance, the legato phrasing and architectural design of the best of pure dance." He added, "The focus is on [Nancy's] lyricism and charm."

And the pair went everywhere in Europe. "In Italy," says Nancy, "We worked in a stadium Mussolini had built. We worked on marble; we had to use salad oil to keep us from falling on our heads. I remember putting salad oil on my slippers.

"There's an enormous casino in Beirut, Lebanon. We were there three months

on the bill with a lot of European artists. Beirut was quite exciting even then. The day we arrived, someone had shot somebody up at the casino, and that was just for starters. They drive like maniacs in Beirut, the taxi drivers. The casino was fifteen to twenty miles out of the city, and they had these buses that traveled back and forth, or taxis. You took your life in your hands either way. I remember getting on one bus to go into the city one day, and the guy was going so fast that I got off at the next stop. I couldn't stomach it; I just couldn't take it. So I waited for the next bus. When I got on, that driver had a race with the bus I had just gotten off! I just closed my eyes and pretended this wasn't happening to me. I was glad to get back to civilization."

After three years in Europe, the team returned to the United States, to work New York, Miami, Puerto Rico. Never out of work, they appeared at Greater City Music Hall, at the Waldorf, in the Catskills at Concord and Grossinger's, and repeatedly on Ed Sullivan and other

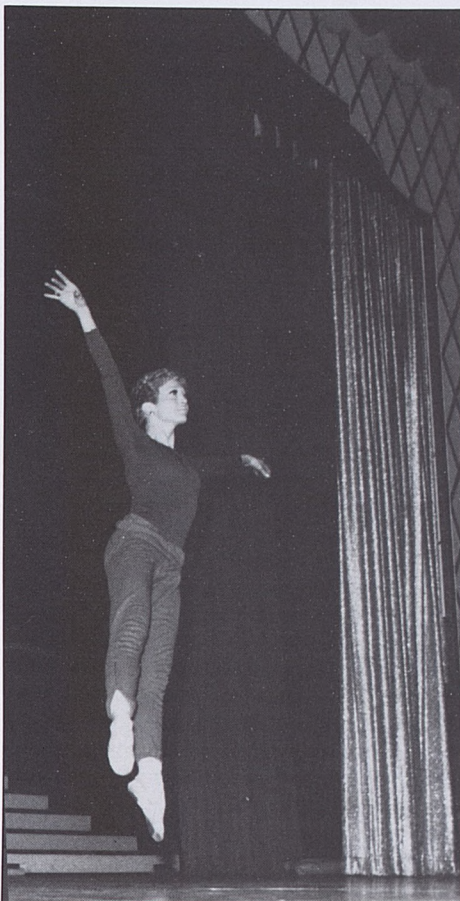
"I have real long legs, no torso at all."

television variety shows, like the Hollywood Palace. In 1964 they appeared at Carnegie Hall, on a bill with Barbara Streisand, Carol Burnett and a star-studded cast.

"We were an adagio team," says Nancy, "which you don't see anymore. There were a lot of them, Marge and Gower Champion, Bambi Lynn and Rod Alexander, and before that, Darvis and Julia." She says Szony and Claire concentrated on lifts in order to reach "a commercial audience...we lifted them right out of the Russians; I used to study Struchkova and Lupurri, the Russians, and they were the best, in Russia, in our day. My God, he [Lupurri] was a great, enormous man, looked like a football player, and she was a little tiny thing, and oh, the magnificent lifts they did, but all with wonderful balletic style, pure. My partner [Szony was 5'6"] was so marvelous at this. He was the best in the business. The going into the lift and the coming out of the lift are the most important part of the lift, that make it look absolutely effortless. I remember working many years on a lift, because I have real long legs, no torso at all, and that requires certain balance. I remember doing a lift for five years. I moved about half an inch in the air one evening in performance, and I said, 'Oh my God, that's it!' So it was always finding things and it was always a challenge."

After two years at the Dunes, the pair

returned to New York in 1967. In 1968, Maynard Sloate was opening a new Folies Bergere at the Tropicana, and wanted Szony and Claire. "I thought, oh, I can't go to Vegas again! It's sudden death, with all those shows. So I requested a two-week holiday during that time. And Maynard agreed to it. But it turned out we weren't there a year." The reason was totally unexpected. She met and married J.K. Houssels, president and with his father, owner of the Tropicana. "He called me and asked if I would like to go to dinner, and I



Nancy Houssels taking class at the Tropicana.

said 'Who is this?' Because in those days, I just thought eating and sleeping and dancing and rehearsing; that was my whole life. He said, 'This is Kell Houssels.' And I thought, what a strange name. And then I remembered that strange name signed my checks. So I met him, and there goes my career, finished. It was a lucky break for me. So I retired four months later. I said that's it. Time to settle down. So I did."

But in those four months, Nancy had renewed her relationship with Vassili Sulich, whom she had known at the Lido in Paris. When she arrived at the Tropicana, "He was in the dressing room across from mine, and he had his opera blasting all the time, and he was painting like mad; he was bored to death." He was ballet master and also lead male dancer in the show, and while she was part of it, Nancy took class from him

in the afternoons.

Some time after her retirement, Sulich called the newly married Nancy Houssels. He had prepared a group of equally bored Strip dancers for a ballet concert. "I was about seven months pregnant, and waddling; four-eleven and waddling." The concert was so crowded she almost didn't get in.

"That's when I realized there's something going on here. I think that very day was when the idea was born in my mind, and I know it was in [Sulich's] to start a company here." They worked to raise a small amount to pay for the second concert, since the first had been supported by the dancers themselves. "Then we got serious and realized to have a professional company, you have got to have them six days a week, at least six hours a day."

A board was formed, "sort of like a fireside chat meeting of some people who had come to the performance. And they were the grand founders. They all put up a thousand dollars; we had about fifteen thousand dollars to start."

From Sulich's small beginning, with dancers buying their own costumes, Nevada Dance Theatre has become Nevada's most important cultural export. "We're still a regional company," says Nancy, "but Bill Como, Editor-in-Chief of *Dance Magazine*, said this is one of the ten best regional companies in the country. We've toured about 155 cities in the United States. They're going out again this year for about four weeks, and the following year they will finally hit the East Coast."

Houssels explains that Sulich's reputation gives Nevada Dance added significance in the ballet world. "He has a national and international reputation for choreography." She notes his international reputation as a dancer earlier in his career, as well as the worldwide reception of his choreography. "He's done *Mantodea* in Moscow, to standing ovations. He's choreographed it for several companies now, American companies, Montreal, I think London, everywhere, and even Baryshnikov was looking at the tape of it. Some of his better works have been seen all over the world now. He choreographs for the San Francisco Opera Company, at least one or two operas a year. They would have liked to have hired him full time, but he wasn't sure he wanted to move up there and do that. I'm glad, because he loves Las Vegas. He's a pure artist."

Now that Houssels is stepping down after two terms as chairman of the Nevada State Council on the Arts (see accompanying story), she'll have more time to devote to Nevada Dance Theatre's steps toward greater recognition.

"We'll eventually play Kennedy and Lincoln Centers, I'm sure," she says—"if we're all still alive by then."

—P. Gaffey aa

Houssels vacates NSCA chair

Arts leadership through transition

When many people think of Nancy Houssels, chair of the Nevada State Council on the Arts (NSCA), they think of doggerel verse. For several years, her speech at the Governor's Arts Awards has been a rambling, rhythmic rhyme that always brings down the house.

Now that she's retiring as chair, that's an appropriate memory of her tenure. Houssels' humor was a much-appreciated contribution to an often painful process. When artists' work is judged on its worthiness for funding, and arts organizations wait to find out whether they will be given \$30,000 or nothing at all, tempers oft turn churlish. Houssels' light touch and ready wit made the last four years much easier on both sides of the table.

While some initially expressed concern about Houssels' dual role as chair of the NSCA and patron of Nevada Dance Theatre (NDT), one of the NSCA's biggest grant recipients, both her personal charm and her dedication to the work of the council have won her the admiration and respect of the arts constituency statewide.

Concern over any conflict of interest was defused partly because in a small state no one is qualified to sit on the NSCA who isn't also involved in other arts organizations. And strengthening its conflict-of-interest provisions was one of the council's main accomplishments during Houssels' tenure. "Nowadays," she says, "If you have any affiliation whatsoever with an organization, you're required to remove yourself from the premises," for any discussion of that organization during grant proceedings.

On the council for six years, and chair for four, Houssels' first experiences with the NSCA came in the seventies as a grant applicant, representing NDT. In 1980, she was appointed by Governor List to complete Wayne Newton's term after he resigned with two years remaining. Reappointed by Governor Bryan in 1982, she became chair in 1983 and was reelected in 1985.

Bill Fox, executive director of the NSCA, says, "She's one hundred per cent. Nancy has been an incredibly deft chairman of the council." In the last five years, an explosion in the arts, particularly in Southern Nevada, has greatly increased demand on the council, while its resources stayed nearly the same,



Nancy Houssels.

GINGER BRUNER

with a small but significant funding increase from the 1985 legislature. "Nancy has had at least the most difficult stewardship in the last decade," says Fox. "Of her two major accomplishments the one everyone will remember is the securing of legislative funds for programs, something the agency had struggled with for two decades. She was the one to open the door to those funds. The other is long-range planning, an effort of the last two years, which is a reflection of her leadership. The council for the first time had to look at the basic demography of the state and anticipate what the council will have to do in the future. She led the council into that maturity and made the council proactive instead of reactive."

Houssels has seen a great improvement in the council in the last 15 or 16 years. When she first approached the council as an applicant, "What I saw was not a lot of credibility in the council. It went through the natural growth processes of becoming what today I think is a very credible council, efficient and well staffed. In those days, though, it was just being born and finding its way.

"It's become a working council. We have an excellent staff; Bill Fox is one of the best executive directors in the United States; he's served on National Endowment panels, and he's now chairman of the Western States Arts Foundation, which covers thirteen west-

ern states. We're lucky to have him."

Another improvement Houssels identifies is the Olympic grading system she credits to council member Jim McCormick. "It might seem sort of coldhearted, but it is less subjective, and it allows an organization or individual applying to the arts council for funds to become more professional, simply because the rules are more stringent now and they've got to live up to them, and by living up to them, they become a stronger organization."

The council has an ongoing series of public meetings at which artists and organizations are invited to speak to its procedures, policies and priorities. "We're always willing to adapt our policies," says Houssels, "by listening to what our constituents want."

She says the Governor's Arts Awards are an important part of the council's programs. "Nominations are made by constituents, they're voted on by the council and approved of by the Governor. The council has become more and more discriminating in who receives these awards. At first there were about ten awards given. That's been cut down. I think the arts awards have given a new visibility to the arts."

Two years ago, interest in increased funding for the NSCA was created by the success of the Cowboy Poetry Festival in Elko. Houssels is proud of what the council has done for the rural counties. "I think the rurals would be totally neglected if it weren't for the state arts council. We've sent out Artists-in-Residence to the schools in the rurals, and that has activated interest in the arts to where the rurals are just begging and dying for artists to come into the schools. The Artist-in-Residence program is unique in that they send professional artists, rather than asking teachers to read a book and then teach it in 2 weeks to the kids. It's a tremendous program and it's orchestrated by Kirk Robertson out of the state council office.

"Sometimes you even get problem children and they only way you reach them is through music or sometimes dance or sometimes painting. And I think if we're concerned with future generations, we mustn't neglect this side of their education. Sometimes it's the only meaningful experience in a child's life."

The success of the Cowboy Poetry Festival came as something of a surprise. "I thought cowboys just rode horses. After a lot of soul searching and some educating of the council, we partially funded the cowboy poetry reading. Well, it's a good thing, because it took off. They just finished their third year. It had coverage in the *London Times* and the *Wall Street Journal* and *Newsweek*. Waddie Mitchell, our own Nevada poet, who also won the Governors' Arts Award, was on Johnny Carson, a couple

NDT's balancing act

Vassili Sulich dances on the fine line between traditional and contemporary repertoire

New ballet companies spring up and fold across the world. A few go onwards, and among them is a small company in Las Vegas; Nevada Dance Theatre (NDT). Artistic Director Vassili Sulich keeps NDT on course, in spite of the forces which have made other companies go under.

One reason Sulich succeeds may be because he still argues, gets angry and attacks. As he says, it is "because I care. For anyone in this profession today, life is a battle. I don't care whether you're talking artistic or administrative. There are different kinds of battles but I tell you one thing—whenever you are in this profession, which we call arts, if you are involved, you are one hell of a fighter." In other words, it helps to be slightly mad and very much in love with the arts.

Sulich dances on the fine line between traditional and contemporary repertoire. Compare the two new ballets presented for this, its fifteenth season; one was the classic *Cinderella*, lavishly costumed by Jose Luis Vinas; the other a stark uncompromising ballet created by Sulich, *Walls in the Horizon*. For *Walls*, costumes were basic, music was by Bartok, and the theme uncommercial.

The public likes its quota of sugar-coated classics and every knowledgeable board of directors knows that Christmas and *The Nutcracker Suite* is the financial blessing which pays off the massive debts incurred by sets, costumes, pointe shoes, and travel expenses, not even considering salaries, which are still ridiculously low.

So why not play it safe, give the public

of years in a row—absolutely marvelous and hilarious—and gifted poet! It was a big discovery of our arts council and of our state. I'm still having a giggle over that."

This year, Houssels presided over the first serious statewide lobbying effort for the arts. Though in mid-June results were not in, it was clear that important groundwork had been laid for the future. She is adamant about the importance of increased arts funding. "The arts are a very important part of the growth of Nevada; they're absolutely essential for economic development and for future generations of children.

"We want program money to give out to the people who are actually out there in the field, to the artists, to the dancers, to the musicians, to the painters, to the singers.... They need the money. They've been working on love too long."

—P.G. aa



Nancy Houssels and Vassili Sulich watch Nevada Dance Theatre in rehearsal.

what it is willing to pay for and put on classics year round?

Now Sulich sits up abruptly from his comfortably reclined position. Pleasantries aside, he's getting down to the nitty gritty.

"That would be a total compromise and that you mustn't do. It's unhealthy. It would be like feeding hamburger every day to someone who says he likes hamburger. Soon, he'll choke on it. You must present different styles of dance. You must challenge your audience and not give it everything it feels safe with."

How do you remain true to yourself, yet survive? "The answer," says Sulich, "is to find the balance which both you and the public can live with."

Cinderella was suggested by the NDT Board of Directors, which felt that the company needed another full-length, family-oriented ballet. When you talk of classics, the repertoire is small and the story of *Cinderella* appealed to Sulich, although he was less than enchanted by Prokofiev's score.

"I'm a great admirer of Prokofiev, and I think his *Romeo and Juliet* is probably the most beautiful musical score ever written for ballet, but I was not inspired by *Cinderella*." So he set to work to gather music by Glazounov. It was a long process which took most of a year. He listened his way through every piece of Glazounov he could find and, like piecing together parts of a puzzle, matched music to dance. One difficulty

was the limitation of recordings and their individual lengths. "Often it was too short, or not long enough and I wished I had the luxury of working with a live orchestra. Then I could extend or cut as I needed."

Set in the 16th Century, the lushly baroque *Cinderella* was a challenge artistically for Sulich and financially for the NDT Board, but it provided an exciting collaboration between designer Jose Luis Vinas and Sulich. The year they worked together was one of the happiest for Sulich. "Vinas is a wonderful artist and like all genius, he was easy to work with."

It was a far cry from *Walls in the Horizon*, the stark modern ballet also presented this season. "After forty years in this profession, I felt I was entitled to something I wanted to do regardless of how it would be accepted. Every artist comes to a point where he needs to get something out of his system and this ballet has been in my system most of my life. Creating it did something strange to me. It brought out deeply buried memories. Now it is out, I feel wonderful because I feel that for the first time I have created something completely of my own. Here were all my beliefs and emotions.

"When I first came to America, I was called an angry young man, and although I've mellowed through experience and age, I'm still a pretty angry man. The walls are obstacles in life which shouldn't be there.

"*Walls* is all about politics, sociology, emotion—not exactly pretty subjects for a ballet. There are lots of walls in this world and we make them ourselves. I hope sometimes a few will collapse and let us glimpse the horizon which offers hope."

Las Vegas is not New York. Wasn't *Walls* a money-losing gamble?

As intense in his beliefs as he was when he first came to Las Vegas, Sulich bristles. "I didn't care. I had to do it. You know Las Vegas audiences are good. I think what you're saying is why don't more people show up for events like this.

"Well, theater goes through fashions. Back in the sixties in Paris, the classics were swept out and companies such as Roland Petit and De Quevas offered the triple bill; a program of short ballets such as *Carmen* and *Le Loup*.

"I feel comfortable with both types of programs, and I think that the success of a company depends on a well balanced mixture. We offer a financial risk such as *Walls*, which incidentally was an artistic success. I've never received such an outpouring of letters as I did after this ballet. And we also need our 'Nutcrackers,' not just for the financial benefits. They allow our dancers to dance the classics, our children to perform, and our audiences to see the past."

—Morag Veljovic aa

Double reed invasion



A delegate to the International Double Reed Society Conference experiments with a new instrument.

Several hundred aficionados of the oboe and the bassoon will gather in Las Vegas next month for a four-day program of recitals, lectures and exhibits, all devoted to the double reed family of instruments.

The 16th annual conference of the International Double Reed Society (IDRS) is sponsored this year by UNLV and hosted by university music professor and Sierra Wind Quintet founder Yoshiyuki Ishikawa. The August 16-19 conference features a heavy schedule of concerts and recitals by artists from America, Europe and the Far East, lectures and panel discussions involving distinguished scholars and musicians, and exhibits of double reed instruments and accessories.

"This will help prove that UNLV and Las Vegas are more than just gambling

and sports," says Ishikawa, who has invested much of the last two years in organizing the event. "It will put the UNLV Music Department and the College of Arts and Letters on the map, so to speak."

Conference attendees will spend 12 to 14 hours each day scurrying between the Artemus W. Ham Concert Hall, Judy Bayley Theatre and Alta Ham Fine Arts building. Ishikawa has lined up 41 performers from the U.S., Sweden, France, Japan, Norway and Canada, representing such ensembles as the National Symphony Orchestra, the Los Angeles Philharmonic, the French Conservatory and the Nagoya Philharmonic, of Japan.

The general public will be able to hear such diverse attractions as the Los Angeles Philharmonic Duo, the Kings Trumpet and Shalmes, and a jazz bassoon

concert. (Dates and times are located in the calendar section of *Arts Alive*).

Ishikawa has ensured a stylistic as well as a national variety by including performances as diverse as medieval music played on replicas of period instruments—forerunners of the modern double reeds—and contemporary compositions integrating electronics with double reeds.

"Selection of artists was the biggest undertaking," said Ishikawa, who sent "many hundreds" of letters to double reed artists of every caliber. "I wanted to have artists that are established and artists that are participating voluntarily, playing solely for the honor of performing at the IDRS conference."

The Fernand Gillet Young Artist Performance Competition is an annual event at the conferences, alternating each year between oboe and bassoon artists. This year five bassoonists, three from the U.S. and one each from France and one from Sweden, will compete in the semifinals and finals.

To fill the cracks between recitals and 6 concerts, Ishikawa has assembled panel discussions and lectures on topics such as recent trends in oboe manufacture and transcriptions for bassoon. Featured are speakers like William Ludwig, of Louisiana State University and Danny Phipps of the U.S. Air Force Band and Orchestra.

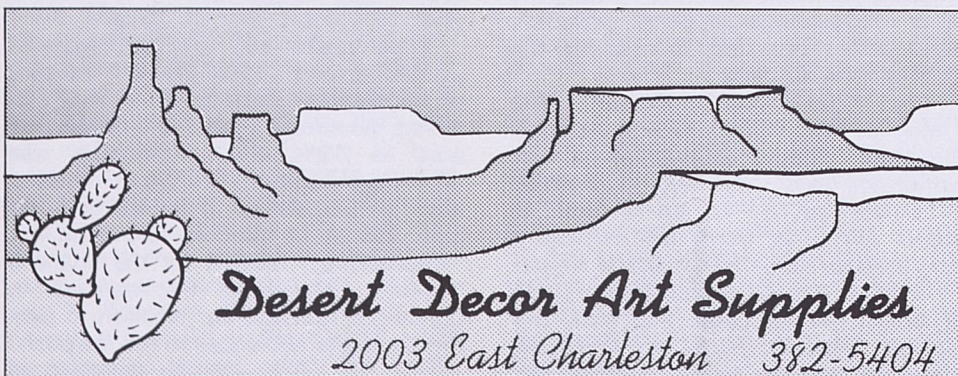
The estimated 450 or 500 delegates that will attend the conference will spend any spare time they have by browsing through the 40 booths and exhibits that music publishers and instrument manufacturers will erect to display their wares.

As the conference draws to a close, delegates and performers will join together as the IDRS Double Reed Orchestra—more than 300 oboists and bassoonists—for the traditional performance of Handel's "Royal Fireworks Suite," a piece written specifically for 6 double reed instruments. In addition, several local composers are readying works that will be premiered at the conference.

Ishikawa feels the conference will boost the cultural identity of the university and the city, in much the same manner the school's basketball successes enhanced its athletic program. "It will give the university added credibility. I am proud of the facilities the university presents for the fine arts. Ham Hall is considered one of the best [concert halls] in the western states. It's nice to show off that Las Vegas has such facilities, which are good enough to present events of this nature."

The public is invited to attend any or all of the events. Interested parties can register for the entire program or purchase tickets for individual events. For further information contact Ishikawa at 739-3332.

—Scott Dickensheets aa



LV Symphony season lineup

The Las Vegas Symphony's 1987-88 Season encompasses many of the greatest works from the symphonic repertoire and a strong selection of virtuoso guest artists.

Music Director Virko Baley will conduct the season's six subscription concerts, featuring instrumental soloists including violinist Yuri Mazurkevich, who will make his debut with the Las Vegas Symphony, with Max Bruch's *Violin Concerto No. 1*. Returning artists are Concertmaster Kalman Banyak performing Wieniawski's *Violin Concerto No. 2*; 1986 Las Vegas Chamber Players guest artist Miles Anderson performing American composer Donald Erb's Trombone Concerto; and William Powell performing Mozart's Clarinet Concerto. The young American Pianist Robert Taub, who received critical acclaim when he appeared in the 1985-86 Las Vegas Chamber Players series, will perform Rachmaninov's *Piano Concerto No. 3*.

The Las Vegas Opera Company and Las Vegas Symphony present the fully-staged opera *I Pagliacci* by Ruggiero Leoncavallo, featuring tenor John Duykers and soprano Nancy Shade. The Desert Chorale, directed by Nancy Musgrove, will perform with the Las Vegas Symphony in Sibelius' *Finlandia* and later in the non-subscription special performance of Handel's *Messiah*.

Numerous other works highlight the Symphony's eighth season, including Schubert's *Symphony No. 8*, Tchaikovsky's *Symphony No. 5*, Beethoven's *Symphony No. 8*, Dvorak's *Symphony No. 8*, Overture to *Die Meistersinger* by Wagner, Tomaso Albinoni's Adagio in G Minor for Strings and Orchestra, Copland's *Appalachian Spring* and Rodion Shehedrin's *Carmen Suite*.

Under Baley's direction, the Las Vegas Symphony will give the U.S. premiere of Valentin Silvestrov's *Symphony No. 4*, composed in 1974, and a world premiere performance of Virko Baley's Violin Concerto, commissioned by Dr. W. Howard Hoffman.

All subscription performances are held at Artemus W. Ham Concert Hall on the UNLV campus.

The Symphony will present two non-subscription performances during the season. The 1987 Picnic Pops, which last year drew an audience of about 3,000, is scheduled for September and will again be held on the UNLV campus. Handel's *Messiah* will be presented December 13, featuring the Desert Chorale, Director Nancy Musgrove. The Las Vegas Opera Company will premiere a chamber opera by Virko Baley during January 1988. *Hunger* will feature soprano Nancy Shade. The Las Vegas Chamber Players series will include six performances during the Season, and performances of the annual Young People's Concerts will provide free concerts to area fifth graders.

Ticket information about these performances, which are all part of the Las Vegas Symphony season, will be announced at a later date. Information on Young People's Concerts will be announced this fall.

Season Subscription tickets are now on sale through the Las Vegas Symphony office. Prices are \$75, \$60, and \$45 for the six subscription concerts based on seat location. Discounts are available for senior citizens, military and fulltime students with valid ID. For a free brochure, including details regarding the season, call the Symphony office at 730-3420. **aa**

The Las Vegas SUN lights our way

In the longest continuous donation to the Allied Arts Council, the *Las Vegas SUN*, since 1979, has allowed the council staff to use the newspaper's computers, typesetters and photo lab in the production of *Arts Alive*. This donation saves the council half the cost of production and printing every single issue, thereby making this magazine possible.

The donation was originally arranged by *SUN* computer genius Danny Greenspun, whose wife Robin is a member of the Allied Arts board. Danny still drives

across town on hot days to make sure that the council's type gets set, and spends hours programming arcane formulae into the *SUN*'s systems solely for the use of *Arts Alive*.

The Allied Arts Council thanks Danny, Robin, Publishers Barbara and Hank Greenspun, Chairman of the Board Mike O'Callaghan, President Brian Greenspun, and the entire *SUN* family for their ongoing generosity. The *SUN* makes it possible to bring you this picture of Southern Nevada's cultural life. **aa**

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Charles Vanda's Master Series

The 12th Season of Excellence

One of today's great violinists; an exceptional young pianist; two of the finest chamber orchestras; two outstanding orchestras, including one from China; and the world's premier choral ensemble make up the 12th season of Southern Nevada's unique Master Series.

The Master Series, which from its first season has presented the world's finest orchestras and concert artists, has built an unparalleled record based not only on the quality of its presentations, but on the ability of its creator and director, Charles Vanda, to keep the series in the black from day one, even in the face of the staggering rise in artist fees. To date, every Master Series has been sold out before the season began.

Vanda, an executive for CBS Television who created, produced, directed and wrote dramatic series, entertainment specials and quiz shows, and at the same time brought classical performers and an intellectual awareness to television, moved in 1966 to Southern Nevada, where he created KVVU-TV 5. He sold the station in 1969 and retired.

In 1974, Vanda approached the creation of a performance series at UNLV with the conviction that it would only be supported by the community if it were of the very highest quality. That controlling idea shaped the Master Series, making it a series of world-class performances no other community this size would dream of attempting to host.

This year's presentations are no exception. The 12th Master Series opens in October with **The Liege Philharmonic of Belgium** under conductor Pierre Bartholomee in its first American tour. The Philharmonic, long recognized as the finest orchestra in Belgium, celebrated its 25th anniversary in 1985, and frequently tours all over Europe and performs at major music festivals including those of Strasbourg and Angers.

One of the most gifted pianists of his generation, Gustavo Romero, is featured with the Liege Philharmonic on this tour. Romero appeared twice with Zubin Mehta and the New York Philharmonic at the age of 14, has performed with the Los Angeles Philharmonic, the San Antonio Symphony, the Boston Pops and the National Orchestral Association at Carnegie Hall, as well as appearing in numerous recitals in major American cities. Romero is the recipient of the 1983 Avery Fisher Young Artists Career Grant.

Pierre Bartholomee, music director and chief conductor for the Liege Philharmonic since 1977, has conducted many important orchestras throughout Europe and North America.

On November 4, '87, the Master Series will present **The Central Philharmonic Orchestra of China**.

The orchestra made its first successful appearance on the Berlin musical scene at the World Youth Festival in 1951, then endured 14 years of the suppression of classical music in China during the Cultural Revolution to reemerge in 1978, when a live performance was relayed to France and Britain via a communications satellite, setting a precedent.

Li Delun, art director and resident conductor of the Central Philharmonic Symphony Orchestra, studied music in his teens. In 1946 he trained and conducted the Yanan Central Philharmonic Orchestra. After the founding of the People's Republic, Delun came to Beijing, where he conducted the operas *Scarlet Leaf River*, *Wng Gui* and *Li Xiangxiang*, and *Long March*.

In 1953 he went to the Soviet Union, where he studied conducting under the direction of Professor Anosovto at the Moscow Conservatory. The following year he began to guest-conduct more than 20 orchestras in the country. In Autumn of the same year, he returned to China and assumed the conductorship of the Central Philharmonic Symphony Orchestra, where he helped expand the repertoire, performing a large number of Western classics as well as premiering the works of many Chinese composers.

Li Delun has conducted orchestras throughout Europe as well as Czechoslovakia and Cuba, appearing with such distinguished musicians as Yehudi Menuhin, David Oistrach, and Isaac Stern.

The orchestra also plays a large role in cultural exchange. It has made two concert tours abroad, one in Japan and the other in Korea.

The outstanding piano soloist Shi Shucheng, who has appeared internationally, will perform with the orchestra.

Pianist Ken Noda, who will perform in Ham Hall January 28, 1988, has performed with 11 symphonies in North America; and abroad he has performed with another dozen great orchestras.

A New Yorker, Noda began his training at the age of five and by age seven was accepted as a scholarship student at the Juilliard School, studying privately with Daniel Barenboim. He is now 23.

Critics have said that he plays with a "maturity, a restrained use of his powerful technique." His Beethoven was described as seeming "to float by, incredibly light and deft."

Violinist Salvatore Accardo, appearing February 23, 1988, maintains that he was not a child prodigy in spite of having given his first professional recital



Roger Wagner, founder/director of the Roger Wagner Chorale.



Violinist Salvatore Accardo.



The Israel Chamber Orchestra, Yoav Talmi, conductor.

at the age of 13. His early interest in and study of the violin which enabled him to build up an extensive repertoire which today ranges from pre-Bach to post-Berg. Accardo owns two famous Stradivarius instruments, one dating from 1718 and the other from 1727.

Accardo has toured in Europe and Australia as well as in the United States. In addition he has recorded many programs.

Reviewers call him "a violinist's violinist," and that is supported by musicians themselves, as at the time he received applause from the entire Boston Symphony Orchestra string section at a Brahms Concerto given in the summer of 1983. Other critics have called his unaccompanied cadenzas "Virtuoso..."



Pianist Ken Noda.



The Stuttgart Chamber Orchestra, Karl Munchinger, founder and conductor.

with a fine sense of freedom."

Yoav Talmi is Music Director of **The Israel Chamber Orchestra**, appearing March 7, 1988. The 36 member orchestra, founded in 1965, has performed around the world. Talmi became the Musical Director of the chamber orchestra in 1984 after having served as Principal Guest Conductor of the Munich Philharmonic. The individual players of the group have been cited for their excellence by critics, for instance the "eloquent" wind players and the "especially talented" principal cellist, Emanuel Gur.

Talmi graduated from the Rubin Academy of Music in Tel-Aviv, and the Juilliard School in New York, in both conducting and composition.

Yehudi Menuhin said of the **Stuttgart Chamber Orchestra**, "I have never performed with any chamber orchestra as flexible and highly polished. The whole orchestra plays like a great string quartet."

The Stuttgart, that inimitable and internationally respected ensemble, truly one of the greatest in the world, will perform in Artemus W. Ham Concert Hall on April 13, 1988.

Since Karl Munchinger hand-picked

the musicians for his orchestra in 1945, critical acclaim has been overwhelming. The *San Francisco Chronicle* asked, "Can music ever be too perfect? A packed audience was wildly enthusiastic about the brilliance of the Stuttgart Chamber Orchestra."

Since creating his own orchestra, Munchinger has overseen its mellowing and ripening like fine old wine through over 1200 concerts into the matchless quality it displays today.

For the current tour, Munchinger's eighth of the United States, he has added wind instruments to the string ensemble, increasing its number to 22, thus expanding its repertoire and allowing a greater variety of programming. In addition to its regular tours the orchestra has afforded bright luster to the program of renowned music festivals.

The Roger Wagner Chorale, the premier vocal ensemble of the United States, has been acclaimed internationally. "The Roger Wagner Chorale is the best in the world," *El Nacional* of Caracas said simply. The *Los Angeles Times* agreed: "If there are better choruses, they must be in heaven."

The Roger Wagner Chorale will appear this season in Artemus W. Ham Concert Hall at UNLV as part of the Master Series.

Roger Wagner was music director of St. Joseph's Church in Los Angeles for more than 20 years, achieving wide recognition. In 1945 he was asked to become Supervisor of Youth Choruses for the City of Los Angeles. He began with a madrigal group of 12 voices that by 1946 had grown to 32 singers who made their professional debut that year as the Roger Wagner Chorale.

The Chorale has toured every state in the United States, made three tours of South America, four tours of Japan, a second European tour and a tour of the Middle East. The Chorale's tour of the Soviet Union was termed by the U.S. State Department, "one of the most successful exhibitions of American culture displayed in the Soviet Union since the cultural exchange between the two countries was initiated."

The Roger Wagner Chorale has made over 60 recordings representing every genre of choral composition, from Gregorian chant and Monteverdi to Stephen Foster, Lukas Foss and Ralph Vaughn Williams. The *Virtuoso* album won a Grammy award and the *Joy to the World* recording sold over 500,000 copies to become a Gold Record album, the biggest selling album of the Capitol Records classical division.

It is for such reasons that Leopold Stokowski called the Roger Wagner Chorale, "Second to none in the world," that Eugene Ormandy called it, "The finest chorus I have ever conducted," and Sir William Walton named it, "The best choir ever." aa

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So you want to start an art collection?

Mark Tratos, Patricia Mortati, Steve and Barbara Molasky suggest what to consider when buying art.

"Know Thyself," exhorted the Ancient Greeks. And it would seem to apply as much to buying art as to any area of life. According to some Las Vegas collectors, the way to start collecting art is to know what questions to ask.

"The question you ask is why are you buying art?" says Mark Tratos, owner of Markus Galleries in the Fashion Show Mall and an arts attorney. "Define your purpose in collecting—it may be because you like art and want to surround yourself with the beauty of art—or it may be collecting for an investment. Yet another purpose is for the sake of creating a collection."

And Patricia Mortati, photo artist, contemporary art collector and publicist with the Allied Arts Council, agrees. "In collecting you have to know your own aesthetic," she says. "Good art is better than you are. It grows as you grow, like rereading a book. You wait a couple of years, you change and grow and you bring something new to the art, and it

is there with you," she says. "You can collect from a point of view. Or from another angle, you can take chances on a particular artist's career. Take a risk." Mortati, a collector without a big budget, advises new collectors to make the rounds of local galleries, including student shows at the university and community college, where original art can be purchased for reasonable prices from artists who might be very talented, yet who are unknown and relatively new. Another advantage is that one can get to know local artists personally and watch their careers develop. Another buying technique Mortati uses, along with many others with limited income, is to purchase art on time payments.

Las Vegas Steve and Barbara Molasky avidly collect art. Their collection has grown to the point that they keep a good deal of it in storage, rotating it over periods of time in order to enjoy as much as they can. Steve is an artist himself and serves on the board of the Nevada Institute for Contemporary Art (NICA). NICA will begin home tours of Las Vegas art collections this year, which may include Valley Bank's collection of contemporary western art, curated by Roger Thomas.

"Everybody has their own criterion," says Steve. "What do you want to collect for? To build an important collection? For love of the works? My own collection grew with no rhyme nor reason. As it happens we do have significant pieces from the work of some artists.

"In collecting, price and budgeting are important," he says. "If you see something you love and can afford it, that's very nice. One way to approach the cost factor is to be organized about it. For instance if you have \$20,000 to spend in 12 months, you ask what do I want to do with that? Buy one piece or ten? Furnish a house or study a type and collect only that type?"

"That's a quick overview of how I look at collecting. You can concentrate on a specific area. I might have had a more important collection if I had been buying for that reason, but I'm happy with what we have done. I still buy on impulse, which is good. Barbara and I started with Southwest American Indian art, and we have some significant pieces from that period of collecting. For the last

six or seven years we have turned to a greater mix of pieces, with a wider variety. We have collected figurative work and very contemporary work.

"You can put together a meaningful collection if you have a desire—a quest—to learn, understand and appreciate art," says Steve. "I subscribe to a dozen art publications and I devour those things. I travel a lot; and no matter where I am or what I'm doing, I try to see a couple of galleries. I organize trips around shows.

"The bottom line, the most important thing is the love and passion for the art. That is the primary reason I buy art. Price and value and investment are all important. But the real question is—do you love the work?"

Barbara acknowledges that a friend helped influence their passion for art. To begin a collection, she says, "First you know Roger Thomas. Roger introduced us to gallery owners in Sante Fe and Taos, where we got to know Southwest art. We enjoyed collecting

"I still buy on impulse, which is good."

and having the art in our house and found it to be a great thing for our children.

"Roger's knowledge and appreciation spurred us on to collecting. For beginners, spending a lot of money can be an obstacle to overcome. But now I could never see selling any of my favorite pieces. We have work by Larry Bell, a Taos artist who has work in the Temporary Contemporary Museum in L.A. We got to go to his studio and see him work.

"Getting to know the artists has made a big difference in the way we perceive art," she says. "Seeing them work in their studios and create their art has always been a great memento of a trip. We've made contacts with people all over the country in the art world. And it has been a great way to spend money. I can't think of anything I'd rather have around me.

"The Promised Invention," by Randy McCabe, commissioned by Vista Group for Renaissance West. Vista unveiled this and another McCabe piece, sited at Renaissance Business Park, in May.



PATRICIA MORTATI

"I can't remember ever not being interested in art. Both Steve and I have always been active in the arts," says Barbara. "Coming from New York, I spent a lot of time in museums.

"Steve and I were hippies when we bought our first piece of art. We lived in a van, and I remember buying a small painting for \$70, which we hung in the van.

"Steve and my tastes are similar," says Barbara. "We almost always agree on what we select. There is only one piece in our house that I violently object to, but it is in a place where I don't have to confront it very often. Steve has been very persuasive with some pieces that he has really liked.

"My approach has always been to buy what I like, never 'it's an investment.' It is good to know what the value is, and we've been lucky on that, but I couldn't live with something in my house that I didn't really like."

Mark Tratos advises new collectors to consider art of the last 16 to 20 years. If one is collecting for beauty's sake, he allows very broad guidelines. "Don't be concerned about the artist's name or the medium. Buy what you like, with certain conditions," he says.

He suggests that buyers should not take the first price at the first gallery visited. Check other galleries to find out the market price, and find out if there are discounts for buying more than one piece.

For people who don't want to work at it, who don't have time to read and learn and teach themselves about art, Tratos advises buyers to "Find a friend who can be relied on. Ask a trusted interior designer; ask another collector; and if you trust a gallery—use them as a guide.

"If you are buying for investment, a red flag should go up," he says. "Art is a valuable investment tool if you are dealing in known and established fields and artists; Chinese porcelain, for instance, or Old Masters. For them, the expenditures begin with 15 to 20 thousand dollars and go up from there. In a recent issue of *Baron's* a noted expert in the field says that investors in that kind of art can expect a return of 9% per annum, after restoration and other costs. Buying as this kind of an investment should only be done if you have lots of money to spend."

Tratos cautions buyers against potential pitfalls, noting that beginners have to be careful of prints. "Printmaking has been around for hundreds of years but it is only in the last 40 years that a significant number of artists began using it as a basic medium of expression. In the last 20 years dealers have found they could entice people who previously had not been able to afford art to get involved by buying prints because they are less expensive. Unfortunately prints

now can cost as much as some drawings. You can go out and buy a Picasso print that will cost you as much as an original of a less known artist.

"Be aware of the general areas where there have been reported thefts or frauds; for instance unauthorized production of work by Dali, Chagall and Miro. Picasso left over 1700 plates when he died. His heirs came into ownership and all have the right to authorize use of the plates. Those prints are a terrible investment," says Tratos.

"The fun area is buying to establish a collection. It is my favorite category and it can be done without a lot of

"If you are buying for investment, a red flag should go up."

money. You begin with an eye towards establishing the size of the collection; do you want a lot or a few pieces?

"Sometimes a collection can surprisingly generate a huge profit. Collectors who have found a new art movement have benefitted, such as the goodly number who jumped on the Pop movement. A couple dozen collectors bought Warhol and Lichtenstein before they were well known. As the movement grew into a recognized field, the price grew too," says Tratos.

"A collection can represent many in a single field (such as sculpture or painting), but it has more value if it represents many artists in a single movement. A collection of one artist's work over a long period of time can be valuable and if you buy in sequential phases

of the collection, it is worth more," says Tratos.

"You can base a collection on a movement, on an artist or on a particular area. For example, there are wonderful collections of regional art such as New Mexico or the Bay Area. The art of a region during a particular period of time is not as likely to increase in value.

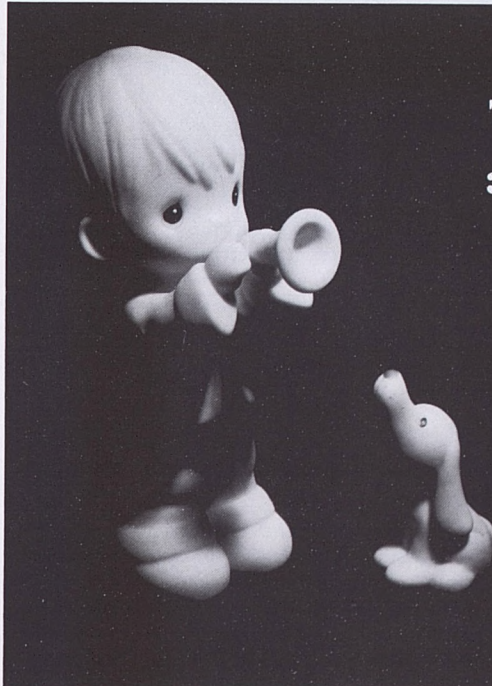
"Finally the reason this area is fun is because it develops in the collector a more complete understanding of art, a deeper understanding.

To avoid fraud, Tratos advises buyers to get a certificate of authenticity from a gallery. "Reputable galleries can provide them. The uncertain part is that they are only as good as the person who is signing them. Marcus Galleries doesn't issue certificates unless we personally know the source of the art," says Tratos. "When you buy art that is second, third and fourth hand from dealers, it is hard to determine exactly where it came from. It is best to buy as close to the source as you can. Of course the artist is the primary source.

"Another key to avoiding fraud at galleries is the exchange privilege. You should be able to get a dollar for dollar value if you decide you would like a different piece of art. And that privilege should obtain for a two or three year period," says Tratos.

He suggests that buyers should be attuned to the art world through such publications as *Artnews*, *Arts Magazine* and *Arts*. "They give excellent reports on what's going on in the art world," he says. "Knowledge is the best prevention—look for galleries that teach you something before you buy the art. If you find a gallery that wants to sell you something more than to teach you something, beware."

—Cynthia Gaffey aa



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Installations and performance piece in AAC Gallery

Two installations, "Beeped Out," and "a page," will be exhibited in July at the Allied Arts Gallery, 3207½ Las Vegas Boulevard South. The opening reception from 5 to 7 p.m. on Monday, July 6 will also feature a performance art piece entitled "No Money Down: A Homefinder's Seminar."

"Beeped Out," by Bruce Groff is a metaphorical view of how computers and their bar codes are depersonalizing our society. "It is my intent to 'Beep Out', if you will, the Allied Arts Council building by creating a bar code illusion on the building facade," says Groff. "The building, like a product, is labeled, used, and thrown out. Due to its imminent demise, the Allied Arts building fits into my current thoughts about technology

and the Uniform Product Code." (The building is scheduled for demolition in early August.)

Groff, a recent B.F.A. graduate from the art department at UNLV, has recently been working with architectural facades, bringing out characteristics implied in the existing structure. Last spring, Groff exhibited several such installations on the UNLV campus. In September, he will "install" two site-specific pieces at UNLV that will be up for one week.

Groff has served as exhibitions preparator for Clark County Community College, a judge for the citywide student art competition "Art Fest '87" and a docent for The Smorgen Family Collection sponsored by the Nevada Institute for Contemporary Art. While at UNLV,

he was the recipient of the Devos Art Scholarship from 1985-87.

"a page," an installation by Paul Tzanetopoulos inside the gallery, concerns itself with a page from the "A" section of the dictionary, specifically, the page on which the word "atomic" appears. Tzanetopoulos considers this piece, as all his work, to be subliminal. "The viewer will discover for himself what it is. Essentially, it will be whatever they believe," he says.

"I consider my work illustrations or examples of specific human considerations," says Tzanetopoulos. "The particular medium or state they are realized in is determined by the questions raised by each project in hopes that the medium will add clarity through its inherent qualities. "a page" is basically a metaphorical view of destructive "potentials."

Tzanetopoulos refers to himself as an installation and video artist "only if I have to give myself a label," he says. His videos have appeared at the Tokyo Film Festival. He has had shows at the Los Angeles galleries LACE and LAICA. In 1981, Barbara Haskell curated a show for the Whitney Museum at LAICA that included his "Request For Change," an installation about mental health.

Tzanetopoulos, a B.F.A. graduate of UNLV, received his M.F.A. from the University of California, Irvine, and currently lives in Los Angeles. He is a member of the board of directors of F.A.R., a nonprofit organization funded in part by the National Endowment for the Arts, which provides L.A. with its primary source of alternative forums for innovative art production.

During the opening reception for the above installations, the performance art piece entitled "No Money Down: A Homefinder's Seminar" will be presented. This performance piece has been written and will be performed by Jim Briare, Bruce Dyer, Deborah Eggers, Toni Loppnow and Mark-Louis Walters.

"No Money Down" deals with the homeless and raises the following questions: If you don't have a home, do you have an identity? Does the word 'human' imply an address and telephone number?" These and other questions will be answered by low stakes tycoons Ken Silverberg and Guido Estaban in this once-in-a-lifetime opportunity to find the home of one's dreams in the low return real estate market.

Briare and Walters are recognizable to Allied Arts Gallery goers for their previous performance pieces including the well-received "Jamais Vu." Dyer, Eggers, and Loppnow are familiar faces on the Las Vegas theatre scene. These five artists have teamed together to form a performance/multi-media troupe that is, at this point, unnamed, but is currently in production for several upcoming performances.

—P. Mortati aa



MICHAEL McCOLLUM

The sun is setting on the Allied Arts Council building, literally and figuratively. It will be demolished soon but not until an artist has had his way with it (see story above), and then the council will either be in a new place or still seeking one (see story below). Thanks to Bob and Polly Beckmann, who painted the Allied Arts sign.

Where, oh where...?

In May, the Allied Arts Council was notified by their landlords, Howard Hughes Properties, that the building they have been occupying was scheduled for demolition in early August.

The building, which is approximately 2,800 sq. ft., has been generously donated by Hughes Properties, a division of

Summa Corporation, for the last three years.

A call for help has been announced citywide. As of press time, no concrete offers had presented themselves. The Council will be doing business as usual during July and will keep members and the public informed of their location. aa

Nevada Photos reveal nature/man relationship

Color photographs of "Evolving Landscapes," by Peter Goin will be presented by the Allied Arts Council from August 7 through September 9. The location as of press time is yet to be determined due to the relocating of the Council. Members will be notified of the location with the exhibit announcement.

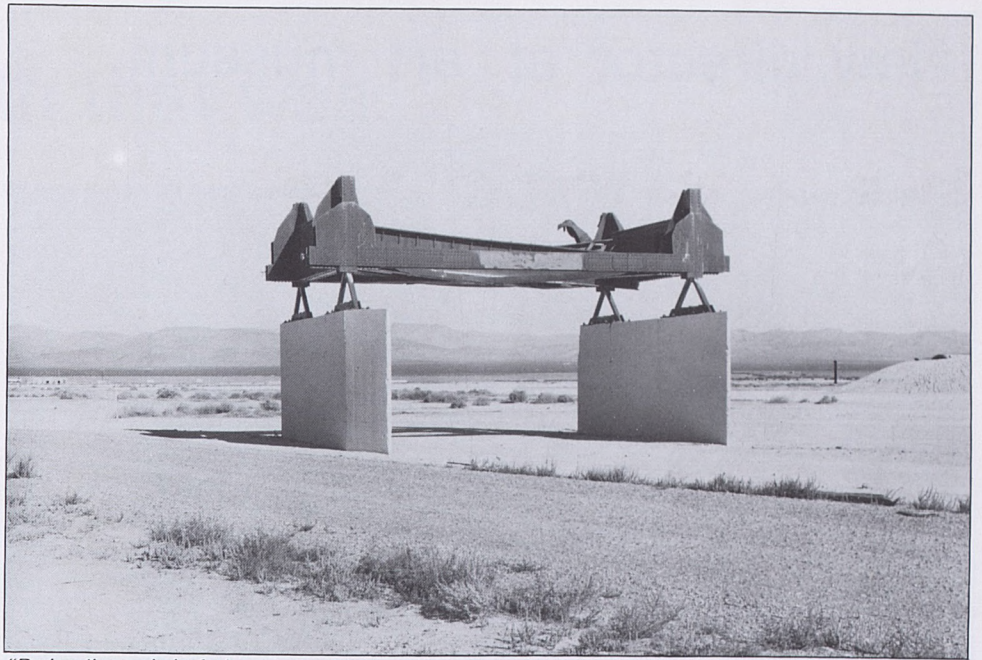
"These photographs are part of a larger project documenting the delicate balance between exploitation and the land's ability to regenerate," says Goin. "My attempt is to present the fine line between the natural and man-altered landscape, the visual result being an *artificial* landscape, neither man-made nor natural."

Goin, a professor of art at the University of Nevada, Reno, received funding from the Nevada State Council on the Arts for a part of this ongoing series. Traveling throughout Nevada, Goin photographed at sites ranging from the Nuclear Test Site to the Ruby Mountains to Pyramid Lake, documenting visual signs of the impact of civilization.

What Goin has found is oftentimes neutral, slight or benign. However, in the case of the nuclear test site where permanent contamination is assumed, images are either predictable, as in a picture of craters testifying to underground explosions, or unusual, such as the railroad trestle (shown on this page) left over from above-ground atomic testing.

Goin presents his findings in a straightforward documentary manner, but lets the viewer decide what it means. The work does, however, raise questions about our awareness of the land, our role in the environment and the ongoing process of evolution.

Goin has exhibited widely in group and solo shows throughout the United States including Camerawork Gallery in



"During the period of above-ground testing, the effects of nuclear blasts on a variety of structures were studied. Railroad trestle, Frenchman Flat," photo by Peter Goin; original in color.

San Francisco, FOTO Gallery in New York and the Corcoran Gallery of Art in Washington, D.C. He has an M.A. and an M.F.A. in photography from Iowa University and is the recipient of a National Endowment for the Arts Fellowship and a Ford Foundation Grant. He currently reviews for *Artspace* and *Artweek* magazines.

The photographs were printed on Ektacolor paper from 4" x 5" color negatives, and are all 11" x 14". *Landscape* Magazine will publish the Nuclear Test Site photographs in the summer 1987 issue. A smaller selection of this work was exhibited at the Sierra Nevada Museum of Art in Reno last May.

—Patricia Mortati aa

Funding allotted

Following the most serious legislative lobbying effort ever mounted by Nevada arts supporters, Senate Bill 208, allocating an additional \$50,000 for each of the next two years for the budget of the Nevada State Council on the Arts, was passed as amended by the Senate and Assembly. At press time it had been forwarded to the Governor for his signature.

The Nevada Alliance for the Arts (NAA) and arts supporters throughout the state had lobbied for an increase of \$210,000 annually, which would have brought state

arts funding for the first time to a full match of federal funds coming to the state from the National Endowment for the Arts (NEA).

The future of two other bills looked favorable at press time. An Assembly concurrent resolution allowing for an interim cultural study of Nevada had passed both houses.

A bill allocating \$4,260 to support a selection process for public art in the new State Capitol building and State Library had passed Senate Finance. aa

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New director at art museum



Sharon K. Bryan.

Sharon K. Bryan has been appointed the new executive director of the Las Vegas Art Museum in Lorenzi Park. "Bryan will coordinate fundraising and exhibit activities and direct day-to-day operations," says Don Trippy, president of the museum board.

Bryan, an 18 month resident of Las Vegas, served as coordinator for the first National Finals Art Auction last December in conjunction with the 28th annual National Finals Rodeo.

Prior to moving to Las Vegas, the

new museum director was creative director for an advertising/public relations firm in Cheyenne, Wyoming. She studied fine art at the University of Wyoming.

"I anticipate an exciting future for the Las Vegas Art Museum," she says. "We plan to increase our visibility in the community through aggressive membership recruitment and increased public participation activities."

Additional information regarding membership in the Las Vegas Art Museum is available by calling 647-4300. **aa**

Photo processing workshop

Photographs describe the invisible as well as the visible world inherent in all objects, and photographers use a wide variety of processes to map these worlds.

To explore processing options, a workshop, "Alternate Photographic Processes," will be offered by Continuing Education and the Department of Art at UNLV from August 3-7.

In this intensive workshop, students will face the technical and aesthetic decisions implicit in the processes of cyanotype (blue printing), Van Dyke (brown printing), photo silkscreen and transfer drawing. "Students will learn to make enlarged duplicate negatives while working with one or more of the processes in order to develop a visual vocabulary," says Pasha Rafat, instructor.

Rafat, who teaches photography for the UNLV Department of Art, will team with Fred Sigman, a local photographer/instructor for this workshop which will meet daily from 8 a.m. to 5 p.m.

with optional extra time on Monday through Thursday, 7 to 9 p.m. in the Alta Ham Fine Arts Studio and Lab Room 244.

In addition to lab work, slide-illustrated lectures and discussion sessions on the historical and contemporary application of these processes will be presented. As part of the class, students will shoot in Las Vegas, which has become a popular location for out-of-state artists (most recently Lewis Baltz, Anthony Hernandez and Richard Misrach) looking for non-traditional material.

The course will be available for academic credit or as independent study for a fee of \$235, which includes all supplies and use of lab facilities. Students will be asked to bring a portfolio of recent work, a selection of negatives from which to work, and photographic equipment.

For registration or more information call 739-3394. **aa**

Portraits and posters at LV Art Museum

"Portraiture and posters will be featured this summer at the Las Vegas Art Museum," says Don Trippy, president.

In its continuing program of showcasing top area artists, the museum, located in Lorenzi Park, will feature the interpretive portraits of Mildred Stump Wheeler from July 3 to 29 in the Main Gallery. An artist reception is scheduled Sunday, July 12 from noon to 3 p.m. The public is invited.

The Kingman, Arizona artist began her involvement with portraiture as an avocation during a 30-year engineering career. Following retirement, she became a fulltime professional artist. Four years of training with the acknowledged master of portraiture, Clair V. Fry, focused her talents.

Ms. Wheeler teaches painting and portraiture at Mohave Community College in Kingman and also conducts portrait workshops. Her portraits and landscape watercolors have won numerous awards and her commissioned portraits hand in corporate and private collections.

Wheeler's work is marked by several stages of preparation, climaxed by the final "alla prima" painting, which uses a single brushstroke to capture the dynamic crispness which characterizes her portraits, whether the medium is oil, acrylic or watercolor.

"Pictorial Batiks," by Las Vegas artist Rita Moses will be exhibited in the Nevada Gallery during July. Work by students at the Fay Herron Elementary School will be the July Youth Gallery offering.

The main show for August will be "Posters As Art," which will be on display from August 1 - 30. An opening reception will be held Sunday, August 2 from noon to 3 p.m.

"The roots of posters as art stretches back to 19th Century France," says Trippy. "They came into their own as an American medium in the 1890's. The names Toulouse-Lautrec and Georgia O'Keefe lend credence to posters as a respectable art form."

Photography by Las Vegas Tim Gayhart will be featured in the Nevada Gallery during August.

Museum hours are 10 a.m. to 3 p.m. Tuesday through Saturday and noon to 3 p.m. Sundays. The museum is closed on Mondays. The Museum Store, offering original work by Las Vegas artists, is open during regular museum hours. **aa**

The Jazz Month that was...

photos
by Patricia Mortati



The Greg Marciel Quintet at the Jazz Picnic in May.



Edie Aikels sings with (l. to r.) Santo Savino, Rudy Aikels, Tom Ferguson, Joe Lano.



Tony Scodwell gave a jazz demonstration to Nate Mack elementary school students during Jazz Month. The accompanying concert was funded by American Nevada Corporation and Musicians Performance Trust Fund, local #369.



Joe Williams delighted the turnaway crowd for three hours in the Allied Arts Gallery. Bob Badgley on bass and (not pictured) Tom Ferguson, piano, Santo Savino, drums.



Pianist Tom Ferguson and drummer Santo Savino take a break during Jazz Month's Joe Williams concert.

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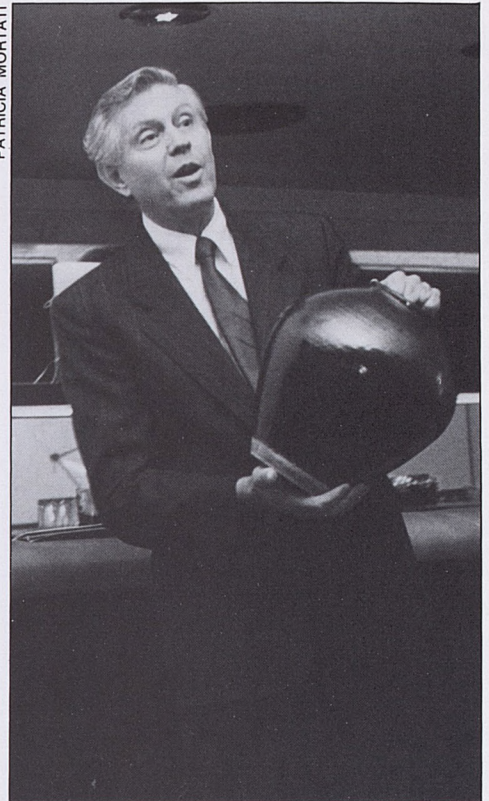
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Outgoing Allied Arts Council President George Tate was thanked by the Council for his service with this Mike McCollum pot at the membership meeting in June. See story, p. 4.

PATRICIA MORTATI



City arts commission created

Recently retired Mayor William Briare was the driving force behind the Las Vegas City Council's May 27 creation of the Las Vegas Arts Commission, a nine-person board whose members include practicing artists and arts professionals.

The council also created an arts fund. The commission will recommend what sorts of artistic projects the money should be used for. Money for the arts fund could come from city allocations or from outside donations.

Commission members, who were appointed by Briare and by city councilmen, are artist Jeanne Maxwell Williams;

Allied Arts Council Executive Director Patrick Gaffey; Minotaur Gallery owner Dick Perry; businessman Chuck Ruthe; arts patron Angie Wallin and engineer Scott Wallace. Jim Briare, a son of the Mayor, who recently earned degree in fine arts from UNLV, was appointed by Councilman Wayne Bunker. Two additional members will be named by the commission members, possibly at their first meeting, on July 7.

The function of the commission is to make recommendations for an arts master plan for the city and serve as a liaison between the arts community, the city and the public. **aa**

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Artists honored at UNLV commencement

Distinguished Nevadan awards were presented to six Las Vegas including two outstanding artists, singer Joe Williams and Artistic Director of Nevada Dance Theatre (NDT), Vassili Sulich, at UNLV's Commencement exercises in May.

Other recipients were Charlotte Hill, Daniel F. Byron, and John H. Midby. Artemus W. Ham Jr. received the Honorary Doctorate of Laws.

Sulich, founder and artistic director of NDT, has been performing since the age of six. After a brilliant international career, he left the Folies Bergere in 1972 to found the ballet company. With NDT he has created more than 40 ballets. His *Mantodea* has been performed to critical acclaim in international dance competitions in Bulgaria and Russia. He has brought cultural recognition to Las Vegas with his choreography and direction of NDT, and has created a 65-member youth company and the

Academy of Nevada Dance Theatre for young dancers.

Joe Williams is known worldwide as one of the greatest jazz singers ever. Voted "the best singer in the world" by *downbeat* magazine, Williams has performed in numerous local benefits for worthy causes, particularly those supporting UNLV's music program. He has appeared with UNLV's Jazz Ensemble on several occasions, and recently gave a three-hour free concert to a packed house in the Allied Arts Council Gallery to celebrate "Jazz Month."

Two other of the honorees are mainstays of the local arts community. Charlotte Hill has worked as a volunteer to create and sustain Public Television Channel 10. Art Ham is well known as a patron of the arts and as a supporter of UNLV, where he helped endow both the excellent performance facility Artemus W. Ham Hall and Alta Ham Fine Arts, named after his parents. **aa**

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Ice cream days — Get the inside scoop

When the heat is on, something sweet and cold goes down very well indeed. And to the Allied Arts Council, your donations are ice cream in August. When you contribute to the council, you get the inside scoop on what's going on in the arts around town by reading *ARTS ALIVE*. Make sure that *ARTS ALIVE* won't melt away—join the Allied Arts Council.

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!

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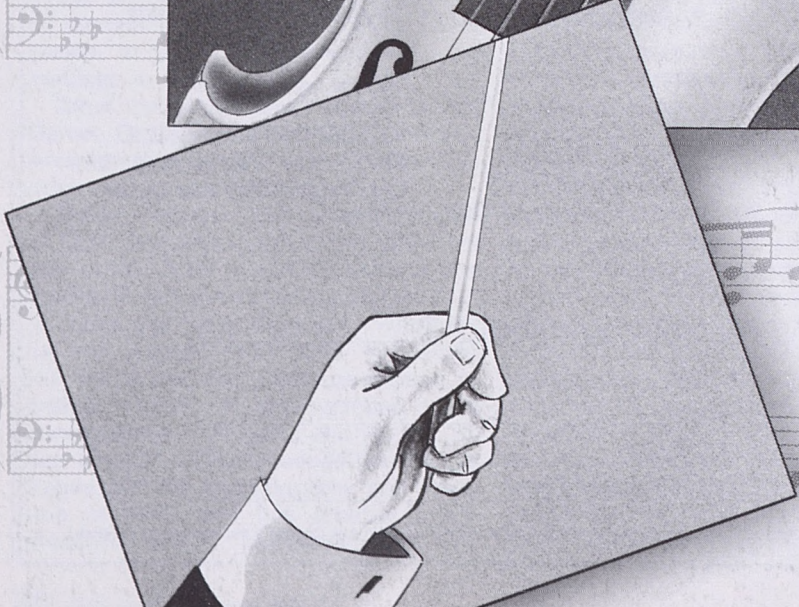
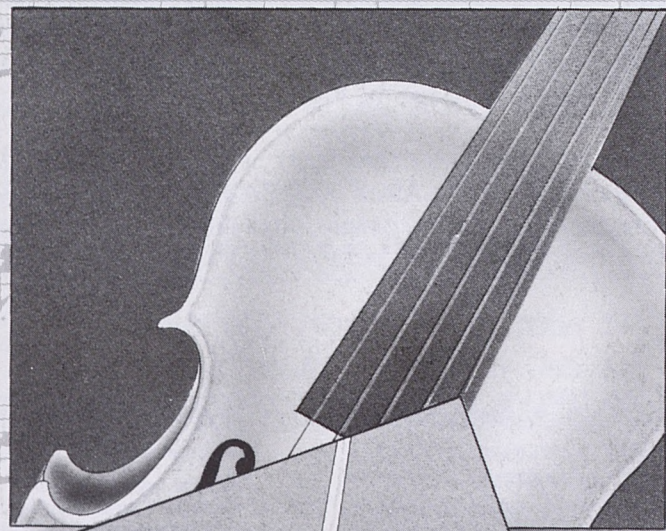
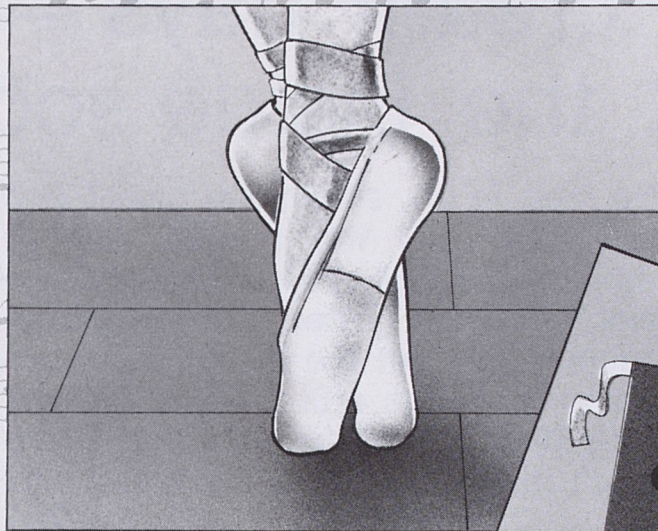
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