

ARTS ALIVE



THE SOUTHERN NEVADA MAGAZINE OF THE

**25
YEARS**

**SILVER
ANNIVERSARY
ISSUE**

**KELLY
MASTERSON**

PLAYWRIGHT
MAKES GOOD

**ANNUAL
MCHUGH
AWARDS**

NDT SEASON

COMMUNITY
CONCERT SEASON

UNLV DANCE THEATRE

NICA EXHIBITS

ALLIED ARTS COUNCIL
SEPTEMBER/OCTOBER 1987
VOLUME 7, NUMBER 5

Keeping
the arts
alive is an
art in itself.



The Island of Las VegasSM
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(Re)Naissance
of the Arts

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

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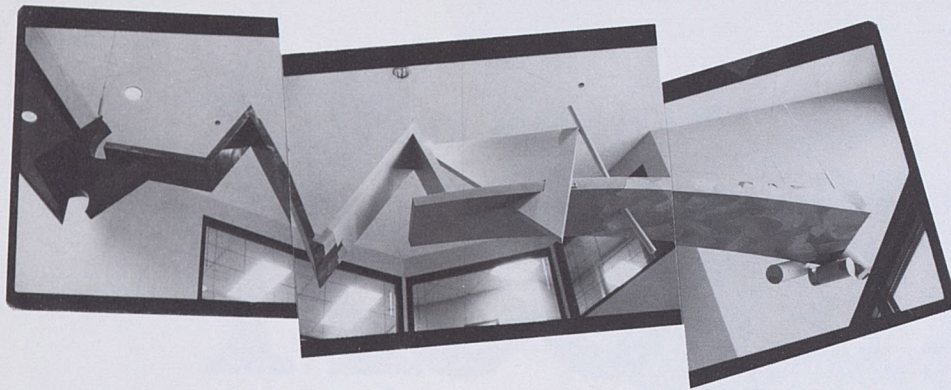
That's why we lend our support to both individuals and organizations through awards to outstanding young artists at UNLV and through service on numerous organizational advisory boards.

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

 **Renaissance
Centers**

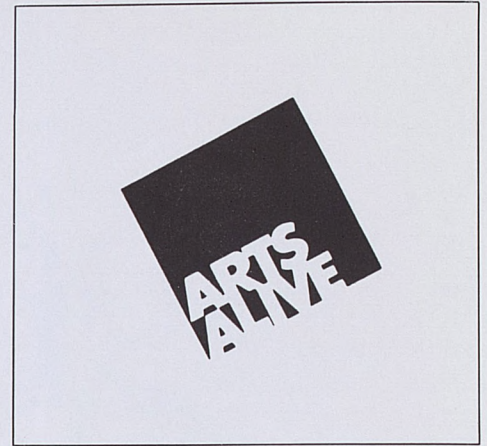
Quality Developments by
THE VISTA GROUP





"Fleeting Floating," hanging sculpture by Lee Sido in the new Clark Place building, Third and Clark Streets, will be celebrated with a reception co-sponsored by Allied Arts, 5 to 7 p.m., Friday, September 18.

PATRICIA MORTATI



Our new home

In a flurry of box-packing, truck-loading, and truck-driving two miles to unload and unpack, the Allied Arts Council staff and friends moved on August 1 from the old Variety Club building to a new home in the southern annex of the Boulevard Mall at 3710 South Maryland Parkway.

Many thanks to A-1 Equipment Rentals, Randall Grandstaff, Janet Line, Mike McCollum, Pasha and Tate Rafat, Brian Sanders, Jonathan Smead, John Stockman and Randy Watkins, who were there to pitch in. And the Allied Arts Council especially thanks Joel Blaisdell, manager of the Boulevard Mall, and his corporation for donating the new home

of the Council.

"The new space is an improvement over our last location," says Mike Maffie, Allied Arts President. "It provides individual offices for the staff, 500 more square feet of gallery and concert space than we had in the old place, north-facing windows which provide natural light and lots of parking."

The staff is busy acquiring donated dry wall, paint, track lighting and labor to ready the space for the official open house, gallery exhibit and 25th anniversary celebration on October 2.

Anyone interested in the above donations of materials and/or labor, please call the Council at 731-5419. **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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The **DEADLINE** for the next issue of **ARTS ALIVE** is **October 1**.

ON THE COVER

Playwright/actor Kelly Masterson. Photo by Patricia Mortati. See story p. 22.



Congratulations

Allied Arts Council
on your
Silver Anniversary...

and your
contributions to
the cultural arts
in our community.



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SEPTEMBER EVENTS

01 TUESDAY

Nevada School of the Arts registration continues through September 10 for fall semester which begins September 11; music and visual arts instruction for students ages 3 through adult. 739-3502.

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

02 WEDNESDAY

Theatre Arts Group Workshop; exercises in the Stanislavski system, 6 to 8 p.m., The Newsroom, 4440 S. Maryland Parkway. 877-6463.

Ain't Misbehavin', benefit performance for Simba Talent Development Center, 8 p.m., Sahara Hotel. Cocktail party following performance. Tickets available with membership donation. 367-6788.

07 MONDAY

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

Barney Kessell, guitar, 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.

08 TUESDAY

Fall registration for classes offered for adults, teens, and children in arts and crafts, theatre, dance, and music at the Reed Whipple Cultural Center, 821 Las Vegas Blvd. No. Registration ends September 15; classes start September 21. 386-6211.

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

09 WEDNESDAY

Theatre Arts Group Workshop. See 9/2.

10 THURSDAY

Great Books Discussion Group; topic: "Leaving the Yellow House" by Saul Bellow (Norton Anthology of Short Fiction), 7 p.m., Upstairs Gallery, Clark County Library. 733-7810.

Gerald Ford presented by the Barrick Lecture Series, 8 p.m., Artemus Ham Concert Hall, UNLV. Free, but tickets required. 739-3801.

11 FRIDAY

Suzuki String Clinic, featuring internationally known clinician John Kendall, sponsored by Nevada School of the Arts on the UNLV campus, September 11 through 13. For registration information, call 739-3502.

University Dance Theatre auditions for male and female dancers for the 1987-88 season, 2 p.m., McDermott Physical Education Complex Dance Studio. Bring resume. 739-3827.

Gigi, stylish musical starring Leslie Caron, Classic Images Film Series: Musicals, 3 and 8 p.m. September 11 and 2 p.m. September 13, Clark County Library Auditorium. Free. 733-7810.

A Life In The Theater, written by David Mamet and directed by R. Scott Phillips for Clark County Community College Theatre, 8 p.m. September 11 and 12 at the College Theatre, 3200 E. Cheyenne. 644-PLAY.

12 SATURDAY

Bluegrass Benefit Concert featuring Sagegrass, The Warburton Family and Desert Wind, 7:30 p.m., Reed Whipple

Cultural Center. Funds will be used for new equipment at the Center. Also appearing will be the Silver State Cloggers. Admission: \$5. 386-6211.

A Life In The Theater. See 9/11.

13 SUNDAY

Gigi. See 9/11.

We the People Birthday Party and Picnic cosponsored by the American Civil Liberties Union and the City of Las Vegas, in celebration of the 200th year of the constitution, 3 to 9 p.m., Jaycee Park, St. Louis and Eastern. Free admission includes musical entertainment. Drawing for a trip to Washington, D.C., tickets \$2. 454-6150.

A Celebration of Theater '87 presented by the Theater Division of the Allied Arts Council and UNLV Department of Theater Arts, 7 p.m. in the UNLV Black Box Theater; featuring the John McHugh awards for excellence in community theater. Tickets at \$10 each includes hors d'oeuvres and entertainment. Reservations advised. 731-5419.

14 MONDAY

Community Drama Workshop. See 9/7.

Cedar Walton, piano, with Billy Higgins Trio, 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.

15 TUESDAY

Eagle "I" Shields, drums, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

16 WEDNESDAY

Foundation Resource Workshop; a hands on orientation of the comprehensive collection of private, corporate and federal funding sources, 10 a.m., Clark County Library conference room. Pre-registration is required. 733-7810.

Theatre Arts Group Workshop. See 9/2.

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

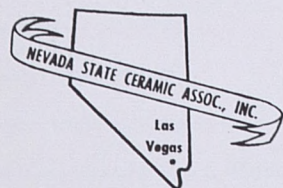
America At The Movies, a film spanning 50 years of American cinema through scenes from over 80 motion pictures; Art Documentary Film Series, 7:30 p.m., Charleston Heights Arts Center. Tickets: \$1. 386-6383.

17 THURSDAY

The Twilight of Weimar Culture, an account of the period of artistic freedom from the end of WWI to 1933 that made Berlin a worldwide capital for the arts; Art Documentary Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

1776, a musical presented by Friends of the Fort and directed by "Doc" Ross, 8 p.m. September 17, 20, 24, 25, 27 and 2 p.m. September 19, 26, Cashman Field Center for Performing Arts. Tickets are \$4-\$8 with discounts for seniors and students. Proceeds will help preserve and maintain the old Mormon Fort. 293-4556.

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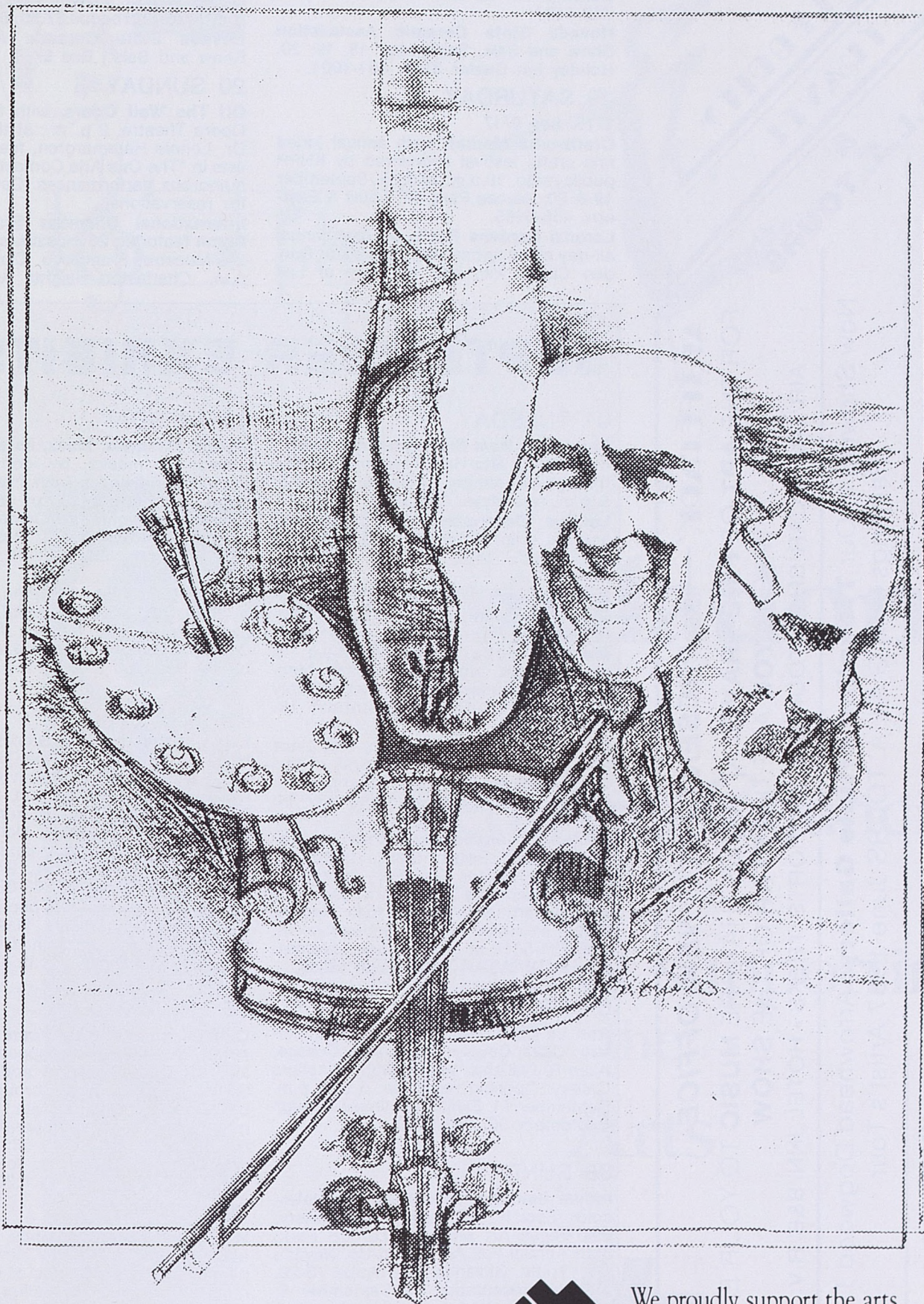
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18 FRIDAY

Public Art reception for a sculpture by Lee Sido installed at Clark Place Building, 3rd St. and Clark, 5 to 7 p.m. 382-4321.

Nevada State Ceramic Association Show and Sale, September 18, 19, 20, Holiday Inn Center Strip. 361-4001.

19 SATURDAY

1776. See 9/17.

Craftworks Market, sixth annual juried fine crafts festival sponsored by KNPR public radio, 10 a.m. to dusk, September 19 & 20, Jaycee Park, St. Louis & Eastern. 456-6695.

Lorenzi Gardens Festa, second annual all-day event sponsored by Nevada Garden Clubs, Inc. and the City of Las

Vegas, 10 a.m. to 7:30 p.m. in Lorenzi Park, featuring a flower show, food booths, art demonstrations, fitness clinic, and entertainment. Festa concludes with a steak barbeque at 5:30 p.m. Free. (Barbeque \$7.50, 870-1865.)

Nevada State Ceramic Association Show and Sale. See 9/18.

20 SUNDAY

Off The Wall Opera, with the Nevada Opera Theatre, 2 p. m., at the home of Dr. Lonnie Hammargren, featuring finalists in "The One Aria Contest" and other humorous performances. Call 451-6331 for reservations.

International Chamber Ensemble of Rome featuring 25 musicians conducted by Maestro Francesco Carotenuto, 3 p.m., Charleston Heights Arts Center.

SEPTEMBER EXHIBITS

01 TUESDAY

Selections from the Permanent Collection, UNLV Alta Ham Fine Arts Gallery, through September 4. Hours: 8 a.m. to 5 p.m. weekdays. 739-3893.

Loraine Davenport, watercolors and acrylics, artist of the month, Boulder City Art Guild, 1495 Nevada Highway. 294-9982.

Dottie Burton, watercolors, Main Gallery, Clark County Library, through September 25. 733-7810.

Marta Becket: The Woman, a photographic documentary by Mary Scodwell, Upstairs Gallery, Clark County Library, through September 18. 733-7810.

Citywide Slide Competition; first place and best of show winning prints of this 4th annual event, Main Gallery, Clark County Library, through September 14. 733-7810.

Evolving Landscapes, color photographs by Peter Goin, including Nevada's Nuclear Test Site, sponsored by the Allied Arts Council and the UNLV Art Department, Grant Hall Gallery, UNLV, extended through September 18. Call 731-5419 or ask for more information at UNLV Art Department office.

04 FRIDAY

Ann La Caze, sculpture, Artspace Gallery, Clark County Community College; Allen R. Williams, photography, Upstairs Gallery. Opening reception: 6 to 8 p.m. September 11. Exhibit continues through September 30. 643-6060.

06 SUNDAY

Indian Summer, annual Nevada Watercolor Society fall show, Main Gallery, Las Vegas Art Museum, Lorenzi Park; 35th Annual Fall Art Round-Up, Nevada and Youth Galleries; September 6-29. Awards presentation on September 6; 1:30 p.m. for Watercolor Society and 2 p.m. for Round-Up. Hours: 10 a.m. to 3 p.m. Tuesdays - Saturdays; Noon to 3 p.m. Sundays. 647-4300.

08 TUESDAY

Masks, Masques, Masx, an exhibit featuring 24 masks by contemporary American artists on loan from the Arizona Commission on the Arts, Charleston Heights Arts Center, September 8 through October 7. Hours: Daily, 1 to 4:30 p.m.; also M - Th, 6 to 8:30 p.m. 386-6383.

Faculty Exhibition, featuring new work by the UNLV Art Department, Alta Ham Fine Arts Gallery through October 2. Opening reception: 7 to 9 p.m. September 8. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

20 SUNDAY

Luisa Triana, character studies and portraits in oils, Reed Whipple Cultural Center, September 20 through October 7. Opening reception: 2-4 p.m. September 20. Flamenco performance choreographed by Ms. Triana, October 18 at 5 p.m. Hours: M-Th, 2:30-8 p.m.; Tu,W,F, 10 a.m. to 8 p.m.; Sat., 9 a.m. to 5 p.m.; Sun., 12-5 p.m. 386-6211.

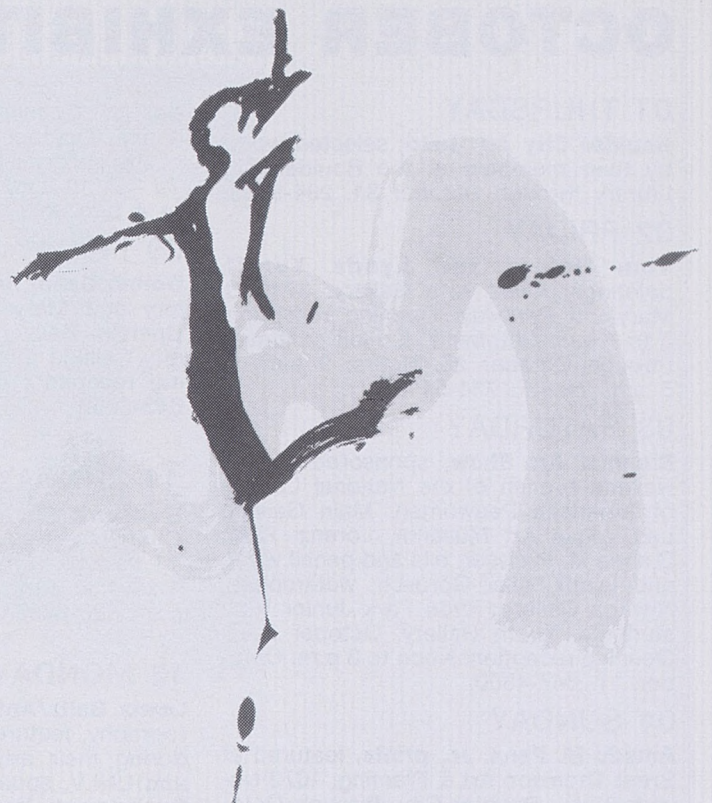
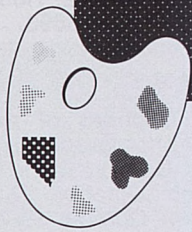
Mostly Manhattan, color photographs by Dee Myerson, Upstairs Gallery, Clark County Library, through October 16. Opening reception: 3 p.m. September 20. 733-7810.

25 FRIDAY

Cliff Segerblom, Fifty Years A Nevada Artist, 1937-87, a retrospective exhibit, Nevada State Museum and Historical Society, Lorenzi Park, through December. Opening coincides with sixth annual membership reception open to the public. R.S.V.P. by Sept. 18, 486-5205. Hours: M,Tu, 11:30 a.m. to 4:30 p.m., Wed.-Sun., 8:30 a.m. to 4:30 p.m.

27 SUNDAY

Words and Vision, paintings, monotypes and collages by Dorothy Hawkins complemented by the poems of Mary Manning, produced in calligraphy and inspired by Hawkins' work, Main Gallery, Clark County Library, through October 23. Opening reception: 3 p.m. September 27. 733-7810.



Congratulations

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OCTOBER EXHIBITS

01 THURSDAY

Boulder City Art Guild; selected works by their members at the Boulder City Library through October 31. 294-9982.

02 FRIDAY

Tom Holder and Lynda Yuroff, paintings, Allied Arts Gallery, 3710 S. Maryland Parkway. Opening reception: 5 to 7 p.m. October 2. Exhibit continues through October 28. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

03 SATURDAY

Biennial Art Show, sponsored by the Nevada branch of the National League of American Penwomen, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Dianne M. Preisser, oils and pencil work, and Lyndl Miller Gorosch, watercolors, Nevada Gallery; Hyde Park Junior High students, Youth Gallery, October 3-27. Opening reception: Noon to 3 p.m. October 11. 647-4300.

04 SUNDAY

Amado M. Pena, Jr., prints, featured at Brent Thomson Art & Framing, 1672 Nevada Hwy., Boulder City, through Octo-

ber 31. Opening reception: 10 a.m. to 4 p.m. October 4 and 5, in celebration of the gallery's third anniversary. Hours: Tu - F, 10 a.m. to 5 p.m.; Sat., 10 a.m. to 4 p.m. 293-4652.

09 FRIDAY

Donna Beam, paintings, Artspace Gallery and Maryanna Latham, paintings, Upstairs Gallery, Clark County Community College through October 31. Opening reception: 6 to 8 p.m. October 9. 643-6060.

11 SUNDAY

Evelyne Brigeois, watercolors, Charleston Heights Arts Center, October 11 through November 11. Hours: Daily, 1 to 4:30 p.m.; also M - Th, 6 to 8:30 p.m. 386-6383.

12 MONDAY

Lewis Baltz/Anthony Hernandez, photography, features work done in Nevada during their artist residencies at UNR and UNLV, sponsored by the UNLV Art Department, Alta Ham Fine Arts Gallery

through November 6. Opening reception: 7 to 9 p.m. October 12. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

18 SUNDAY

The Unique Glamour of the Mature Woman, color photographs by Russ Corbett, Upstairs Gallery, Clark County Library, through October 13. Opening reception: 3 p.m. October 18. 733-7810.

25 SUNDAY

Pittsburgh, PA., photographs by Erik Lauritzen of architectural structures and everyday objects, Reed Whipple Cultural Center, October 25 through November 25. 362-6211. Hours: M-Th, 2:30-8 p.m.; Tu,W,F, 10 a.m. to 8 p.m.; Sat., 9 a.m. to 5 p.m.; Sun., 12 to 5 p.m.

Images As Metaphor, a collaborative exhibit by Bill Leaf and Pasha Rafat, combines photography and three dimensional components, Main Gallery, Clark County Library through November 20. Opening reception: 3 p.m. October 25. 733-7810.

30 FRIDAY

Bob Morrison, sculpture, new work by this Northern Nevada artist, Allied Arts Gallery through November 25. Opening reception: 5 to 7 p.m. October 30. 731-5419. Hours: M - F, 9 a.m. to 5 p.m.

SEPTEMBER EVENTS continued

Tickets: \$6 adults, \$5 students, seniors & handicapped. 386-6383.

1776. See 9/17.

Craftworks Market. See 9/19.

Nevada State Ceramic Association Show and Sale. See 9/18.

21 MONDAY

Community Drama Workshop. See 9/7.

Don Menza, saxophone, at Alan Grant's Monday Night Jazz at the Four Queens,

8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

22 TUESDAY

The Sting, starring Paul Newman and Robert Redford, Adult Captioned Film for the Deaf (with sound), 6:30 p.m., Clark County Library Auditorium. 733-7810.

Larry Schlect, saxophone, with the

Rocky Lombardo Quintet, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

23 WEDNESDAY

Theatre Arts Group Workshop. See 9/2. **Raintree County**, starring Montgomery Clift, Eva Marie Saint and Elizabeth Taylor, Hollywood Classic Film Series, 7:30 p.m., Charleston Heights Arts Center; captioned for the hearing impaired with sound. Free admission. 386-6383.

24 THURSDAY

Great Books Discussion Group; topic: "The Metamorphosis" by Franz Kafka, 7 p.m., Clark County Library conference room. 733-7810.

1776. See 9/17.

El Grande de Coca Cola, directed by Steve McKenzie for Jacob's Ladder, 8 p.m. September 24, 25, 26 and 2 p.m. September 27, Charleston Heights Arts Center. Tickets: \$6 adults; \$4 students, handicapped, seniors. 386-6383.

25 FRIDAY

Paint Your Wagon, starring Clint Eastwood, Classic Images Film Series: Musicals, 3 and 8 p.m. September 25 and 2 p.m. September 27, Clark County Library Auditorium. 733-7810.

Septemberfest, sponsored by the Holy Family Catholic Church, 4490 Mountain Vista, 6 to 10 p.m. September 25 and 26; featuring food, bingo, arts and crafts and games for children. 458-2211.

1776. See 9/17.

El Grande de Coca Cola. See 9/24.

26 SATURDAY

1776. See 9/17.

Septemberfest. See 9/25.

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OCTOBER EVENTS

04 SUNDAY

Sunday Afternoon in the Studio, experimental and new dance performances sponsored by the UNLV Department of Dance Arts; 2 p.m., McDermott Physical Education Complex Dance Studio, featuring Kathy Allen. 739-3827.

05 MONDAY

Community Drama Workshop. See 9/7.
Las Vegas All-Star Big Band conducted by Tom Ferguson, at Alan Grant's Mon-

day 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.

06 TUESDAY

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

07 WEDNESDAY

Theatre Arts Group Workshop. See 9/2.

08 THURSDAY

Great Books Discussion Group; topic: "The Jolly Corner" by Henry James, 7 p.m., Clark County Library conference room. 733-7810.

Facelifting at St. Abigail, written by UNLV theater professor Jerry Crawford for UNLV Department of Theater Arts, focuses on a family crisis and matters ranging from faith to basketball, 8 p.m. October 8, 9, 10, 14, 15, 16, 17 and 2 p.m. October 11, 18, Judy Bayley Theatre. Discounts for UNLV students, seniors, youths and groups of 20+. 739-3801.

SEPTEMBER continued

Reid sponsored by the Democratic Women's Club of Clark County, 6:30 p.m. cocktails, 7:30 p.m. dinner, Riviera Hotel. Tickets: \$100. 361-3733.

Evening of Choirs sponsored by the Nevada School of the Arts; featured choirs include the Desert Chorale, the Musical Arts Singers, the Gambleaires and the Centel Singers. The UNLV Wind Ensemble will accompany two massed choir works. 739-3502.

El Grande de Coca Cola. See 9/24.

Las Vegas District Chili Cook-Off, 5th annual event to benefit the Clark County Library District, 12 noon to 6 p.m., South Parking Lot of the Clark County Library. Tickets: \$5 per person, children under 12 are free. 733-7810.

27 SUNDAY

El Grande de Coca Cola. See 9/24.

Las Vegas Symphony Picnic Pops Concert on the lawn at UNLV, 7 p.m. Pre-concert entertainment with Loretta Holloway. Joe Williams will be featured with symphony. Local rhythm section includes Tom Ferguson, Bob Badgley and Clyde Duell. Gates open at 5 p.m. to allow for picnic dinners. Adults \$6, children \$3, \$16 family. 736-6656.

1776. See 9/17.

TV Channel 10 Member Appreciation Day and Ice Cream Tasting, 12 noon to 5 p.m., 4210 Channel 10 Drive. Events include a concert, station tours, hands-on activity booths and refreshments. New members welcome at this free

event. (Ice Cream fundraiser tickets are \$5.) 737-1010.

28 MONDAY

Community Drama Workshop. See 9/7.

29 TUESDAY

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

30 WEDNESDAY

Theatre Arts Group Workshop. See 9/2.
The King and I, starring Yul Brynner and Deborah Kerr, Hollywood Classic Film Series, 7:30 p.m., Charleston Heights Arts Center; captioned for the hearing impaired with sound. Free admission. 386-6383.



THE BEST JAZZ IS LIVE JAZZ

THE FOUR QUEENS

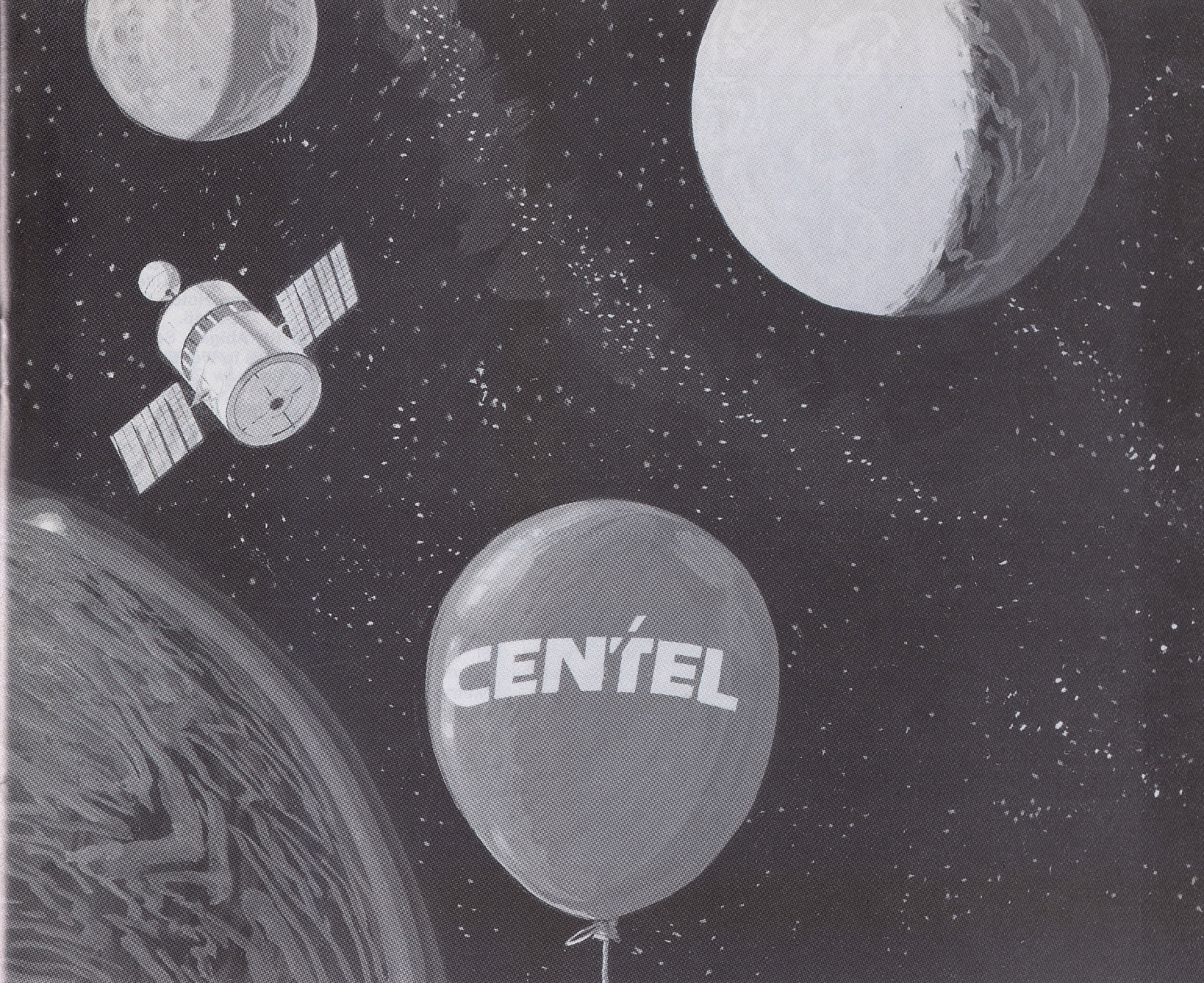
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PATRICIA MORTALI

Trying on hats at Craftworks Market.

Craftworks VI

A Festival of the Arts. That is the idea behind the sixth annual Craftworks Market sponsored by KNPR public radio, set for September 19 and 20 at Jaycee Park in Las Vegas.

"This year's Craftworks will be bigger and better than ever before," says Patricia Karlock, KNPR development director and Market manager. "We wanted to expand Craftworks and give it more of a 'festival' environment than in years past."

The Craftworks Market committees have added more children's and other activities this year. In addition, KNPR classical music announcers will be broadcasting live from Jaycee Park during both days of the Market.

The mainstays of Craftworks Market

will be much the same as in years past—nearly 100 artisans from all over the country were juried into this year's event, bringing with them pottery, basketry, weaving and other fiber art, jewelry and many other artforms for sale.

Entertainment will be provided by such local musicians as Walter Blanton, Sagegrass, Mike diBari, Jasmine Gamal and the Sign Design Children's Theatre. Professional food booths will provide Market-goers with a variety of foods and snacks to munch on as they enjoy the music and perhaps do a little early Christmas shopping.

Hours for the two day festival are 10 a.m. to dusk. Jaycee Park is located at Eastern and St. Louis. For more information, call KNPR at 456-6695. **aa**

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09 FRIDAY

Notorious, directed by Alfred Hitchcock and starring Ingrid Bergman and Cary Grant, Classic Images Film Series: Great Directors, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Facelifting at St. Abigail. See 10/8.

10 SATURDAY

Opus U.S.A. featuring Opus Dance Ensemble in concert, 2 p.m., Tiffany Theater of the Tropicana Hotel. For ticket information, call 732-9646.

Facelifting at St. Abigail. See 10/8.

Alice's Adventures in Wonderland, presented by the Rainbow Company, October 10 and 17 at 10, 10:45, 11:30 a.m. and 2, 2:45 and 3:30 p.m. and October 11 and 18 at 2, 2:45, 3:30 and 4:15 p.m. in Lorenzi Park. Attendance is limited and reservations are required. Tickets: \$1.50 child 12 and under, \$2.50 students & seniors, \$3 adults. 386-6553.

11 SUNDAY

Alice's Adventures in Wonderland. See 10/10.

Facelifting at St. Abigail. See 10/8.

Serenata Chamber Orchestra conducted by Rodolfo Fernandez, featuring works by Tchaikovsky and Vivaldi, 3 p.m., Clark County Library Auditorium. Free. 733-7810.

Friends of Channel 10 Benefit featuring champagne and a dazzling buffet of chocolates and desserts plus music by the UNLV Jazz Combo, 4 to 9 p.m. at the home of Mr. and Mrs. John Pilkington. Tickets at \$50 include drawings for 14 prizes. 451-9775.

12 MONDAY

Community Drama Workshop. See 9/7.
Papa John Creach, jazz violin, 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.

13 TUESDAY

Gary Queen, guitar, with his Latin Jazz Ensemble, Jazz at the Hob Nob, 3340 S. Highland Dr. 734-2426.

14 WEDNESDAY

Theatre Arts Group Workshop. See 9/2.
Las Vegas Poetry Group: bring your favorite or original selections to discuss with group, 7 p.m., Clark County Library. 733-7810.

Facelifting at St. Abigail. See 10/8.

The Liege Philharmonic of Belgium, conducted by Pierre Bartholomee in its first American tour, presented by the Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3535.

15 THURSDAY

Facelifting at St. Abigail. See 10/8.

16 FRIDAY

Facelifting at St. Abigail. See 10/8.

Amadeus, written by Peter Shaffer and directed by Robert D. Dunkerly for New-West Stage Company 8 p.m. October 16, 17, 22, 23 and 24 and 2 p.m. October 18, Charleston Heights Arts Center. Special opening night performance to benefit

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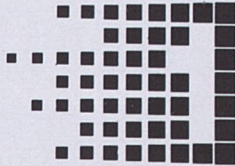
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OCTOBER EVENTS continued

NewWest Stage Company and KNPR public radio. Call 876-NWSC for reservations and ticket information.

17 SATURDAY

Las Vegas Vocal Ensemble in concert under the direction of Klark Black, October 17, 7 p.m., Boulder City High School. 733-8180 or 293-5141.

Poetry Reading by Billie Jean James featuring her impressions from the desert, 1:30 to 3 p.m., Bryn Well, A Centering Place for Women, 1700 E. Desert Inn Rd., Suite 309, (Men are welcome). 731-1700.

Fantasy Auction benefit fundraiser for DISCOVERY: The Children's Museum, 7 p.m., Caesars Palace. Tickets: \$150. 382-3445.

Amadeus. See 10/16.

Facelifting at St. Abigail. See 10/8.

Concert of American Show Music, presented by the Popular Music Research Center and the UNLV Music Department, 8 p.m., Artemus Ham Concert Hall, UNLV; featuring Carol Kimball, mezzo-soprano and Carol Urban, pianist. Tick-

ets: 2 for \$5; 1 for \$3; seniors, \$1. 739-8367.

Alice's Adventures in Wonderland. See 10/10.

18 SUNDAY

Amadeus. See 10/16.

Facelifting at St. Abigail. See 10/8.

Alice's Adventures in Wonderland. See 10/10.

19 MONDAY

Community Drama Workshop. See 9/7.

Las Vegas Vocal Ensemble, under the direction of Klark Black, 7:30 p.m., Chaparral High School Theatre. 733-8180 or 293-5141.

Eric Gale, guitar, 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.

20 TUESDAY

Creative Writing Workshop; basic introduction to writing given by Billie Jean James, 6 to 9 p.m., Bryn Well, A Cen-

tering Place for Women, 1700 E. Desert Inn Rd., Suite 109 (Men are welcome). Call 731-1700 for registration costs and details.

UNLV Jazz Ensemble, directed by Frank Gagliardi, 8 p.m., Judy Bayley Theatre, featuring a special guest soloist and new original charts. 739-3332.

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

21 WEDNESDAY

Theatre Arts Group Workshop. See 9/2. **Celebrate Halloween** with Jackie Torrence, the Story Lady, 7 p.m., Reed Whipple Cultural Center. General admission: \$4; in costume, \$2. Tickets go on sale October 7. 386-6211.

22 THURSDAY

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

Amadeus. See 10/16.

Giselle, romantic classic ballet presented by Nevada Dance Theatre 8 p.m. October 22, 23, 24 and 2 p.m. and 7 p.m. October 25, Judy Bayley Theatre, UNLV. 739-3838.

23 FRIDAY

Fairshow '87, ninth annual Balloon Races and Fair sponsored by the North Las Vegas Chamber of Commerce, 7 a.m. to 9 p.m. October 23, 24, 25 on the Clark County Community College campus. Dozens of special events for

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children and adults in addition to a bazaar, exhibits and carnival. No admission. 642-1944.

Rear Window, directed by Alfred Hitchcock and starring James Stewart and Grace Kelly, Classic Images Film Series: Great Directors, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Giselle. See 10/22.

Amadeus. See 10/16.

24 SATURDAY

Fairshow '87. See 10/23.

Giselle. See 10/22.

Amadeus. See 10/16.

25 SUNDAY

Fairshow '87. See 10/23.

Giselle. See 10/22.

26 MONDAY

Community Drama Workshop. See 9/7.

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

27 TUESDAY

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

28 WEDNESDAY

Theatre Arts Group Workshop. See 9/2.

Meet Me in St. Louis, starring Judy Garland, directed by Vicente Minelli, Hollywood Classic Film Series, 7:30 p.m., Charleston Heights Arts Center; captioned for the hearing impaired with sound. Free admission. 386-6383.

29 THURSDAY

Stop the World, I Want to Get Off, a musical written by Anthony Newley and presented by UNLV Department of Theatre Arts, 8 p.m. October 29, 30, 31, November 4, 5, 6, 7 and 2 p.m. November 1, 8, UNLV Black Box Theatre. 739-3801.

30 FRIDAY

Psycho, directed by Alfred Hitchcock and starring Anthony Perkins, Classic Images Film Series: Great Directors, 3 and 8 p.m., Clark County Library Auditorium. 733-7810.

Stop the World, I Want to Get Off. See 10/29.

31 SATURDAY

University Dance Theatre in a tribute to black artists, 2 p.m. October 31 and November 1, Judy Bayley Theatre, featuring guest choreographers Winston Hemsley, Minnie Madden and L. Martina Young. 739-3827.

Stop the World, I Want to Get Off. See 10/29.

Halloween Face Painting by Rainbow Company's master make-up artists, noon to 5 p.m., Reed Whipple Cultural Center. The artists can transform your face into a ghoul, a witch, Dracula, Sleeping Beauty, etc. Wear your costume for the best make-up effect. Prices range from \$2-\$5. For children, teens and adults. 386-6211.



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MARKUS GALLERIES
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The Year of the Arts

a campus-wide success

Last year's announcement of the 1986-87 academic year as the Year of the Arts at UNLV, while publicly hailed, was privately greeted with skepticism by many toilers in the various arts departments. Some feared it would be a year of horn-tooting with little real result.

Now the year is over, *Arts Alive* surveyed the campus to gauge reaction to the year-long publicity campaign for an often-ignored side of the University.

"From our point of view, the Year of the Arts was an overwhelming success," said Tom Holder, art department chairman last year. "Of course, it coincided with the formation of the Nevada Institute of Contemporary Art [NICA]. Kicking off the Year with the Smorgon Collection [NICA's first show] was a very auspicious beginning, since that was a survey show of artists who have emerged in the last ten years.

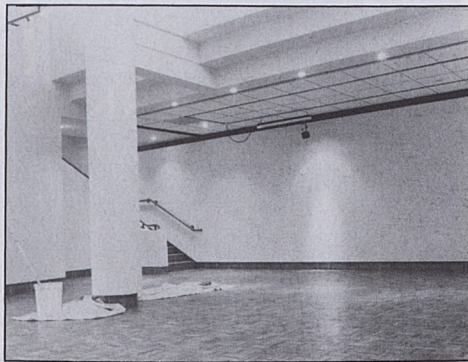
"The crowning achievement was getting the art gallery expanded and remodeled. We'd be ready to do another Year of the Arts any time."

New Chairman Mike McCollum agrees. "I don't think there would have been a prayer of having that gallery rebuilt without the coordination and publicity of President Maxson." As to the success of the Year generally, "At first I thought it was just rhetoric, but it was more than rhetoric." He pointed out the appearance of a Jenny Holzer piece sponsored by NICA on the cover of *Art in America* and its usefulness in attracting good students. "Any publicity is bound to be a plus, and the Year gave us a great deal of visibility."

"We had six concerts in five weeks," said Carole Rae, chairman of the new department of dance arts. That would never have happened without the Year of the Arts. And, due to the Southwest Gas Distinguished Artist series, a quarter of a million dollars donated by Southwest Gas to bring artists of every discipline to the campus, "we had artists come in that we never could have afforded, and from that, new ideas have come that we're going to implement."

The dance department broke off from the P.E. department at the beginning of the Year of the Arts. Rae says, "It's great that it happened that year. It may have given it just that extra push."

Encouraged by the Dean's Advisory Council to work on fundraising during the Year, the dance department established the University Dance Society. Rae says, "It's worked out very well. People are willing to give and support, and it makes you feel stronger and better about yourself. I wish the Year of the



The UNLV Gallery was doubled in size during the Year of the Arts.

PASHA RAFAT

Arts could go on and on. Now we're going to start a subscription series. We're not going to let it die."

James Stivers, chair of the music department, was more measured in his praise: "You never get what you hoped, but, yes, it helped us out. We received several scholarship donations at the end of the Year." A new combined arts calendar for the campus was created. "That helped.

"The Year of the Arts has certainly changed faculty attitudes, and the Southwest Gas donation has helped. Those speakers have helped our recruitment. Audiences are definitely up, a minimum of ten to twenty per cent. And there is a realization that the business community wants the school to be strong in the arts. There are a lot of people out there who want to help us; we hope to build on that."

English department chairman Chris Hudgins was "slightly disappointed" in the amount of money raised, but he was delighted with the Southwest Gas donation. "It has brought us a number of people we wouldn't have had the money for otherwise, like (poets) Diane Wakoski, Carolyn See this fall, and possibly John Barth and Robert Coover next year." He thinks an indirect benefit of the Year will be the fall 1988 centenary T.S. Eliot symposium, which will bring three top Eliot scholars to the campus. "From my perspective," he says, "though it didn't live up to the grandest expectations, [the Year of the Arts] was pretty damn good."

UNLV President Robert Maxson feels that one achievement of the Year was that it helped in faculty recruitment, particularly in helping attract Beverley Byers-Pevitts, the new chair of the theatre department, "probably the best-known person in her field in the nation." Pevitts agreed that the Year helped sell her on UNLV: "It's unusual to have a commitment to a Year of the Arts, and it's important to go to a place where

they have a commitment to excellence in those fields."

As to the Year's successes, she says, "The Southwest Gas money was a real highlight for me; the people we could bring in to share their artistry with the students." The department has brought in two established playwrights so far.

A new bachelors program has now been developed between the music, theatre and dance departments, in musical theatre. "It's very exciting," says Pevitts, "that out of the Year of the Arts comes this interdisciplinary program. We need the spirit of the Year of the Arts to keep us improving the arts in every department every year into the foreseeable future."

The idea for the Year of the Arts came out of Dean of Arts and Letters Tom Wright's Dean's Advisory Council. Ironically, the least enthusiastic summation comes from the man who headed up the Year of the Arts, Council Chairman Michael Saltman: "I think the outcome was fair. It clearly increased the visibility of the arts in the community. It increased fundraising. The reason I rate it as only fair is because it lacked what I would call the big punch, which was probably my fault. Without that one big event around which everything would have coalesced, it spread itself thinly throughout the year.

"Basically, it's coming. I look at Allied Arts and think it's coming. 25 years from now, this will be a complete community with all kinds of arts programs. Remember, I just visited Rome, Saltzburg and Munich. I don't want all of us to have so much optimism that we fail to see the reality of what we're doing."

Dean Wright notes that during the Year, the national Association for Theatre in Higher Education moved its offices permanently to UNLV, that in a number of ways UNLV attracted serious national attention, including the culminating event of the Year, hosting the International Double Reed Festival on campus. And he sees an increasing of the momentum: Several departments are now about to launch master of fine arts programs.

"The awareness that we created is the single most important thing that came out of the Year of the Arts," says President Maxson. "We established UNLV as possibly the cultural center of the state. We strengthened the academic programs on this campus. The main purpose of the Year of the Arts was not to provide more entertainment for the community—though that was an important purpose—but the main purpose was to strengthen those academic programs.

"The Year of the Arts is really not just a year. It's become symbolic of our commitment to the arts—every year. It's a spirit, an attitude, a commitment, and that commitment will continue now, year after year." aa

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BALLY'S
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New AAC Division Directors

Directors of the four discipline divisions of the Allied Arts Council for 1987-88 were chosen at the Council's board meeting August 10. New division directors added to the board were Judy Tarte and David Weiller, who will co-direct the Music Division, and Marguerite Hall Hansen, new to the Theatre Division this year.

Tarte, who teaches Academically Talented classes for the Clark County School District, has been project director for Allied Arts' Jazz Month the last two years. Tarte is past president of the Las Vegas Jazz Society and former executive coordinator for the Western Regional Federation of Jazz Conference.

Weiller is Choral Studies Director for the UNLV music department directing both the University Chorus and the Chamber Chorale. He was instrumental in obtaining re-accreditation for both groups.

Marguerite Hansen Hall is well-known as a director and for administrating Theatre Exposed. She has also taught vocal lessons in Las Vegas for several years. She will share Theatre Division duties with Sydnee Elliot, a local playwright, who was retained by the board.

Mary Coxson and Gwen Gibson, who have directed the Dance Division for two years, were also selected to continue in their board positions, as was Daniel Skea, director of the Visual Arts Division, who has organized and run the Nevada Artists Forum as part of the division for two years.

Paul Burns, who was president of Allied Arts in 1984-85 and 1985-86, was appointed by Governor Richard Bryan to the Nevada State Council on the Arts (NSCA) and has resigned from the Allied Arts Council board. "Serving on the Allied Arts board deepened my interest in working for the arts in Nevada," he says. "To me, working with the NSCA is an extension of my work with Allied Arts."

Though Allied Arts has presented numbers of music concerts and has sponsored Jazz Month for nearly ten years, the Music Division has been dormant for some time. "We are very pleased to have talented, energetic people like Judy and David willing to run the Music Division," says AAC Director Patrick Gaffey. "They are going to do some exciting things." **aa**

Rainbow Company Room for the new

"It's frustrating to be overlooked by the theatre community as a place to do exciting work," says Brian Strom, project coordinator for Rainbow Company, "but I think we changed a lot of people's opinions last year."

The company is starting the new season with a unique experiment, the outdoor production of Lewis Carroll's classic *Alice in Wonderland* in Lorenzi Park. Based on a similar project Dr. Robert Pevitts directed in Kentucky, the play will move from site to site in the west end of Lorenzi Park, taking the audience along on Alice's adventure.

"We'll also have several different accents playing Alice," says Strom, "different directors assigned to the separate scenes, and some scenes that the audience will be invited to be part of." For that last reason, the show will be limited to a small audience—but the company is scheduling rotating performances throughout the two weekends of production.

In December, Rainbow Company will be presenting another classic, but in a more formal setting. *A Little Princess* will be performed at the Charleston Heights Arts Center. Most audiences will remember the popular book because of the Shirley Temple film based on it, but the Rainbow Company will be doing a new adaptation, written by Virginia Koste. "The script has just been printed by New Plays, and Koste was last year's winner of the Charlotte Chorpenning Cup, which is the highest national honor given to writers in the children's theatre field," explains Strom. "We're very fortunate to be able to do this play, by this exceptional playwright."

This year Rainbow Company will try to expand its touring schedule, with a special cooperative effort with UNLV's Department of Theatre Arts, who will offer a unique laboratory course on the topic of producing and touring children's theatre. The class will be taught by Pevitts, Rainbow Company's technical director, who will direct a touring production of *Androcles and the Lion* in the course of the semester.

"It's never been possible to tour our regular shows to the extent that school sponsors would like, because we were limited to a small number of absences," says Strom. "With this new arrangement with UNLV, we may be able to meet the demand for tour shows and get more kids into the habit of seeing plays."

The final production of the year will be a musical, *Dandy Jim Valentine and the Elmore Bank's Time-Lock, Clockwork, Crack-Proof Safe*, written by Brian Kral, and set to music by Jack Greco. The play is based on a two O. Henry short stories; Strom's first play, *Ransom of Red Chief*, won the Children's Theatre Association's award as the best new children's theatre in the nation.

"People are beginning to realize what many other communities across the country have already discovered: That some of the most exciting theatre today is being generated by children's theatres, where the risks you can take are often greater than in the restricted 'adult' theatre," says Strom. "We can experiment."

One of last year's most successful experiments was a show called *(W)rites of Passage*, created out of vignettes and poetry written by local students. This year the company will present *(W)rites of Passage, Too*—which last year's director is quick to point out is not just a sequel. "We were overwhelmed by the response to *(W)rites of Passage*, and had many people ask if we couldn't do something like that again," says Karen McKenney, who will also direct this year's production. "So we convinced Brian that there was still something to say that hadn't been said in last year's play."

The *(W)rites of Passage* project is more complicated than just putting on a show. The first step in the project is contacting students and teachers to let them know about it. "We will be available for some writing workshops," McKenney explains, "and from those and other local writings by kids, we'll start to build that production script. Then we'll cast and begin the normal 'theatre' work."

This year Strom would also like to attempt another level of involvement for students—with several young writers actually attending rehearsals to rewrite their works. "This is one of the richest areas of encouragement going on in today's theatre," Strom says. "There are several very successful national programs encouraging young writers, and there's no reason Las Vegas can't join the ranks."

Rainbow Company is the resident children's theatre of the City of Las Vegas. For a Rainbow Company season poster (designed by local artist David Donovan), with complete listings of this year's shows and season ticket discounts, call the Rainbow Company at 386-6553. **aa**

NewWest presents season variety

"In our second season, we will again offer variety—with two major productions and a number of discussions," says Robert Dunkerly, artistic director for NewWest Stage Company.

Amadeus, written by Peter Shaffer and directed by Dunkerly, will open October 16. Winner of the Tony Award for "Best Play of the Year," this provocative work presents a confrontation between mediocrity and genius.

Barbara Brennan will direct Joseph Kesselring's comedy classic, *Arsenic and Old Lace*, which will open March 11. The play revolves around two charming and innocent aunts who populate their cellar with the murdered remains of socially and religiously "acceptable" roomers.

Lighting and set design for *Amadeus* and *Arsenic and Old Lace* will be by Backlund/Talley. Managing director for NewWest is Jim Lein.

"Las Vegas has been fortunate in establishing a critically acclaimed symphony and a nationally recognized dance theatre," says Dunkerly. "Now is the time for a theatre to be established that can continue the cultural growth of the community.

"The response to NewWest on the part of the community has been extremely rewarding," says Dunkerly. "Quality theatre is our goal, and we will continue to present theatre which meets that standard," he says.

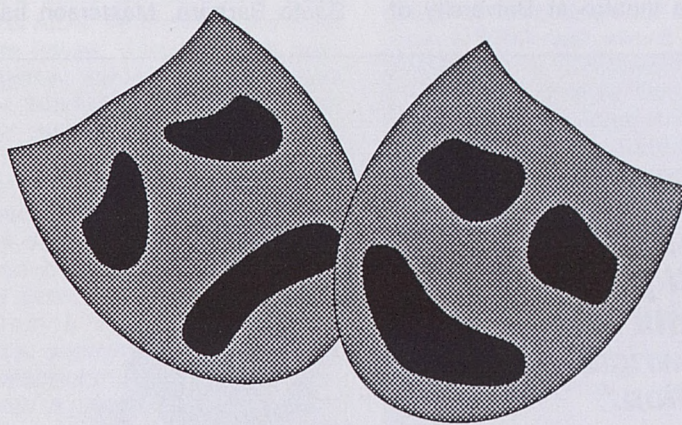
General admission is \$6; \$4 for seniors, students and the handicapped. Season subscriptions are available for \$10, with the exception of opening night performances.

All NewWest productions will be presented at the Charleston Heights Arts Center, located at 800 South Brush Street.

For season subscriptions or additional information on NewWest and its 1987-88 theatre season, please call 876-NWSC(6972).

NewWest Stage Company is co-sponsored by the City of Las Vegas, and is funded in part through a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency. aa

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Kelly Masterson

A Las Vegas actor/playwright takes a bite out of the Big Apple

Tall and slim with reddish-brown hair and beard curling around his faintly freckled face, Kelly Masterson exudes the nervous energy of a racehorse about to burst out of the gate. The image suits his situation in the theatrical world, a world which has been his avocation up to now.

By day Masterson works for the City of Las Vegas in the court system as a counselor in the DUI work program. He originally came here to take a job counseling prisoners at the Jean facility—where he lasted a month. At one time a student of pre-law, he says “I’m real pleased I didn’t go that way. It’s rough; you’ve really got to hustle.” But he also trained for the theatre at University of

California at Davis, at Southern Methodist University, and under music coaches Robin Frost and Anthony Thomas and drama teachers Randy Keene and Ron Anderson; and a love of theatre has kept him acting and playwrighting since 1972.

Like most artists, he participates in the tradition born of necessity—holding down a job which pays the rent in order to pursue art. With luck, and a play called *Touch*, that soon may change. In June, *Touch* was given a staged reading in Boston, and in September it will be fully produced in New York City.

Since 1972, starting from his student days at St. Anthony’s High School in Santa Barbara, Masterson has steadily

created about one play a year, thirteen in all. Most of his plays, including comedy, drama and musicals, have been fully staged—except for two of his most recent comedies, which remain unpublished; and two, a comedy and a drama, which thus far have been given only staged readings. The drama, a play about AIDS originally titled *Still Life*, now called *Touch*, is the focus of Masterson’s theatrical interests these days.

In spite of the steady output of plays, he says, “I never really thought of myself primarily as a writer until after I won the playwrighting competition”—the Allied Arts Council (AAC)-sponsored competition, funded by the Hearst Foundation. His identity as writer may have been obscured by his identity as actor; since 1972, Masterson has acted in comedies, classic drama, reviews, musicals, done PSA voice-overs and acted and sung in some less than glamorous circumstances, all a part of what most actors go through to pay their dues. And his acting talent is acknowledged here by colleagues in the theatre. In 1985 Masterson won approval from local critics and in 1986 won Allied Arts Council’s best actor award at the John McHugh Awards, for his multiple roles in *Greater Tuna*.

Arlen Collier, UNLV English professor and local drama critic, praises Masterson. “I feel he’s a really talented young man—one of the acting lights of Las Vegas. He’s a tremendous comedian, tremendously versatile. He has the sort of quality, a rare instinct, a feel for what is right. He goes after exactly the right thing,” says Collier. “Through history, our greatest playwrights have also been actors. I’m thinking of Shakespeare, who is my greatest love.

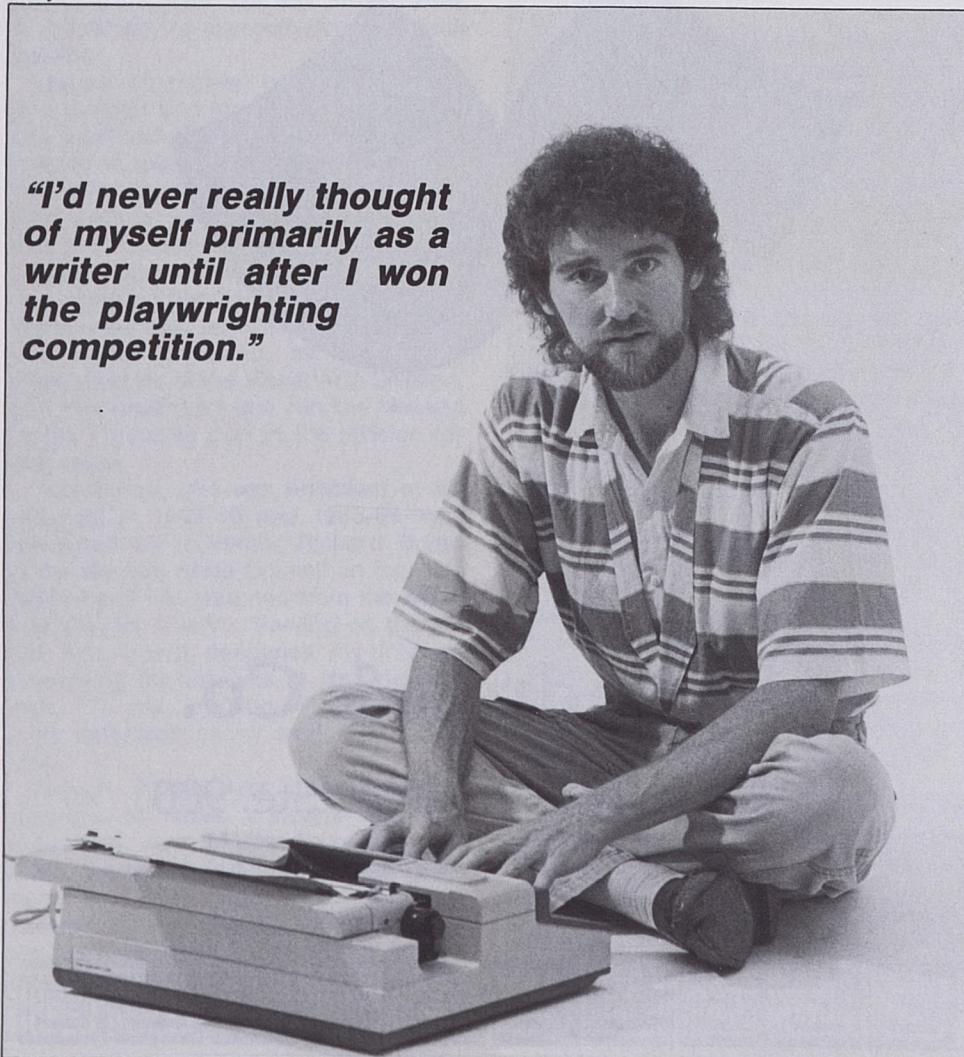
“Kelly has that feel for the stage and the things an actor can do. He is among those few who understand the range an actor must have, and who can feel the limitations and know when to stop. He can do that very well.

“*Greater Tuna* was the *tour de force* of the season a couple of years ago, and largely because of him. He was absolutely superb. I have seen *Greater Tuna* since then and it was a disappointment to see anyone else doing the part. He’s very memorable. I hope he won’t desert the stage just because he’s becoming a successful writer.

“Someone with his youth and his talent *should* be in New York. If anyone deserves success, he does. He has the talent and the drive, and I couldn’t wish it on anyone nicer, as I’m sure the whole theatre community here agrees,” says Collier. “It would be nice to say of him, ‘local boy makes good.’”

Masterson’s road to recognition as a writer started in 1984 when he wrote *Together We Fall* for the AAC’s playwrighting competition. A drama in three acts about three activists of the 60’s

Kelly Masterson.



PATRICIA MORTATI

“I’d never really thought of myself primarily as a writer until after I won the playwrighting competition.”

who have aged and lost hope, faith and purpose, *Together We Fall* garnered an honorable mention. With that encouragement, Masterson vowed, "I'm going to win it next year." And he kept his word.

In January of 1985, Masterson began writing *Still Life (Touch)*, finding the period from typewriter to stage to be a long one. Yet he wrote the first draft in five days. "I can write fast," he says. "I love to write—I hate to rewrite."

"Whenever I've written something before, I've done it with a specific theatre group in mind. I did consider a local production, but I blew it. My job was to find a production company and Theatre Exposed was my first choice. But I thought 'They have a small audience, and maybe at UNLV....' Finally it was given a staged reading by NewWest Stage Company at Clark County Community College."

That reading may have been the last chance to see *Touch* that Las Vegas will have for some time because the rights to the play will be tied up for six months after production in New York City.

Originally from upstate New York and later a resident of Southern California, he finds the East Coast to be generally more receptive to theatre in general "because there is a wealth of theatre and more of a willingness to take chances. There are few outlets for theatre here," says Masterson. But he acknowledges that the competition is stiffer in the Big Apple. At about the same time he wrote *Touch*, two other plays dealing with the AIDS issue came out. One, *As Is*, received a Tony nomination and another, *The Normal Heart*, attracted the attention of Barbra Streisand. And the name of the play was changed to *Touch* because two plays with the name of *Still Life* already exist—a third would be too confusing.

In Boston, "People really liked it," says Masterson. "The best thing was the cast. Afterwards in a discussion, the director gave me some good ideas, and that reading brought about seven rewrites, which has made it into a really strong play."

Once the AIDS play had won the AAC competition, Masterson decided to send the script out to 20 theatres around the country. "I tried to pick theatres that would be interested," he says. Of the 20, seven wrote back, and of the seven, four wanted to produce it, including two companies in New York, one in Boston and one in Tulsa, Oklahoma. The Provincetown Repertory Theatre Company of Boston expressed an interest in giving the play a staged reading, and it was performed in June in the Boston Center for the Performing Arts, where renowned ballet and theatre groups have performed. "I was in very good company in that theatre," says Masterson. The play drew an audience of 150, "...which

is what we drew here," he says.

To pick a production company from the final four, Masterson more or less flipped a coin, deciding on the first New York company to respond.

The American Ensemble Company won the toss. Located in Manhattan's East Village, it was founded in 1968. *Touch*, to be directed by John Gincke and produced by Bob Petito, has been given a guaranteed four-week run, "...which is what I wanted," says Masterson. A local actor, Les Daniels has been picked as a member of the New York cast. The repertory company's open auditions began in late July, rehearsals in early August, and the play opens on September 11.

Masterson plans to fly to New York for the premiere and the duration of the run. Not the queasy-stomach type on opening night, he says, "I pace."

"*Touch* is a play about people with AIDS," says Masterson, "not about the issue of AIDS. It is an ensemble piece of four men with AIDS and a nurse. The setting is in a Laguna Beach hotel which is a 'safe house' for people with AIDS. Nowadays it is called a hospice, but I prefer the term 'safe house' for the emotional connotation. An older gent, in his 40's or 50's owns the hotel and when he contracts AIDS, he converts the hotel into a 'safe house.' There are 24 residents altogether but the action revolves around one Sunday afternoon when four of them get together and each one tells his story. The issue of quarantine for AIDS patients is brought out in the play, but the real theme of the play is the basic issue of people facing death."

Taking advantage of the foot in the East Coast door, Masterson got a commitment from a Boston company for *Walk Gently*, another of his plays, and will be collaborating on a musical in October with a songwriting team from San Francisco. He has contacted literary agents in New York to capitalize on his present success, and the American Ensemble Company wants to produce another of his plays, *Aunt Tess Is No More*, which he calls a family comedy. "I don't want to get too pushy," he says, "but I hope to do some acting—the male lead—in *Aunt Tess*. There might be a good chance of it—I know the writer real well."

"I think I want to move to New York," says Masterson, "but there are other things to consider, like a job and a place to live."

He wants to earn a living in the theatre, but sees his chances realistically. "I don't think there's more than a handful—maybe a dozen, tops—successful playwrights who really make a living doing it." As for screenwriting, he says "I don't know the business. I know theater. How to fool them, how to make them laugh, how to make them cry."

Look out New York.

—Cynthia Gaffey aa

Annual McHugh Awards

The Allied Arts Council Theatre Division will present "A Celebration of Theatre '87" on Sunday, September 13 at UNLV's Black Box Theatre in the Alta Ham Fine Arts Building. This fourth annual event is co-sponsored by the UNLV Theatre Arts Department.

The event honors the late community theatre actor, John McHugh.

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

This year Sydnee Elliot and Dorothy Schwartz of the Allied Arts Council Theatre Division have added three awards for best high school production, actor and actress.

The judges for the '86-87 season were theatre critics Arlen Collier, Wilbur Stevens and Charles Supin; high school teachers Pat Emmett, Eldorado; Dave Madsen, Gorman; and Betty Sabo, Bonanza; and theatre aficionados Dr. Joshua Kruger, Larry Luna and Terry Wilsey.

Judges for the high school productions were Les Daniels, Kelly Masterson, and Sue and Paul Thornton.

Each judge attended every production of those community theatres who submitted their seasons for consideration last fall.

The evening will be hosted by Marguerite Hall Hansen, Jerry Cleary and Marvin Brody under the direction of James Hansen.

Entertainment will be featured throughout the evening with performances by Gordon Cornish, Georgia Neu and Ray Favero. The Gordon Cornish Trio will play for dancing following the awards presentation.

Hor d'oeuvres will be served and a no host bar will be available. Seating will be cabaret style and black tie is optional. Tickets at \$10 are limited, so reservations are advised: Call the Allied Arts Council at 731-5419 or stop by their new building at 3710 So. Maryland Parkway. aa

Comic musical revue

'El Grande de Coca-Cola'

In a run-down section of Trujillo, Honduras, a third-rate impressario, Don Pepe Hernandez, has bragged to the newspapers that he can attract a group of internationally famous cabaret stars to appear in a seedy local nightclub. Hernandez has convinced his uncle, manager of the local Coca-Cola bottling plant, to front him the money to rent the nightclub for one month.

So begins *El Grande de Coca-Cola*, a comic musical revue spoken mostly in broken Spanish, French, German and a little English, with magic acts and slapstick skits written by the original cast. *El Grande* was written by five out-of-work actors for themselves; two of them, Ron House and Diz White, came up with the idea to set the scene in Honduras, where Hernandez's production, called the Parada de Estrellas (Parade of Stars), is set to open as a wildly improbable play-within-a play.

El Grande, which played off Broadway for nearly two years, is being produced locally by Jacob's Ladder, Inc. Directed by Steve McKenzie, the comedy will play at the Charleston Heights Arts Center 8 p.m. September 24, 25, and 26 and 2 p.m. September 27.

El Grande is a production which demands professional amateurs play amateurs playing professionals—a challenge for any troupe. But McKenzie and Jacob's Ladder are known for taking on such challenges. In the 1985-86 theatre season, Las Vegas Little Theatre won best production and best director awards for the controversial *Master Harold and the Boys*, directed by Steve McKenzie, in the Allied Arts Council's John McHugh Theatre Awards. Jacob's Ladder's *Greater Tuna* won the McHugh for best production, actor, and set design in 1986-87. And McKenzie has already directed *El Grande*, in 1975, for the Bokononist Players in Tampa, Florida. His familiarity with this show should give the finished product the comic timing needed for success.

Last year's win by Jacob's Ladder in the McHugh Awards is funding *El Grande*. That "Best Production" award meant \$500 from the Allied Arts Council's Theatre Division in the award ceremonies partly funded by Mr. and Mrs. Robert Weiss and Mrs. Morton Sarett. "Without that money," says McKenzie, "I couldn't afford to put on this production."

For more information on *El Grande de Coca-Cola* and Jacob's Ladder, call Steve McKenzie at 798-8536. For ticket information, call the Charleston Heights Arts Center at 386-6383. **aa**

UNLV season opener

Vegas setting for locally written play

UNLV's theatre arts department will open its 1987-88 season with the moving drama *Facelifting at St. Abigail*, written by veteran theatre professor and playwright Jerry Crawford. The play will appear in the Judy Bayley Theatre October 8-18.

The production looks at a young Las Vegas couple's struggle to cope with the frustrations and sacrifices of traditional family life.

When their problems are intensified by the grief and guilt brought on by the accidental death of their daughter, the audience will encounter a tragedy that any family might face.

Facelifting at St. Abigail also examines the changing role of women in society and the problems this presents men who do not understand or cannot change.

A 25-year veteran of the UNLV faculty, Crawford is a member of the American College Theatre Festival adjudication team and is author of the textbook *Acting in Person and in Style*. He has written more than a dozen plays and directed more than 30 major university, summer repertory, and professional productions.

Visiting director Jean Korf will bring the production to the stage with the help of Fredrick Olson as scenic designer, Gail Lehtinen as costume designer and Joe Aldridge as lighting designer.

Special discounts are available for UNLV students, senior citizens, youth, and groups of more than 20. For more information, call the box office at 739-3801. For complete calendar listings, turn to the October "Events" section of *Arts Alive*. **aa**

UNLV theatre season

'Discover the World Through Theatre'

The UNLV theatre arts department will take Las Vegas audiences to distant lands in its 1987-88 season with six plays set in such diverse locations as Mexico, the French Riviera, Russia and the British Isles.

"Discover the World Through Theatre—A Passport" is the theme for the upcoming season, which will include a production by a professional acting company and five department-produced plays.

The season will open at home with *Facelifting at St. Abigail*, a play set in Las Vegas and written by UNLV's veteran theatre professor and playwright Jerry Crawford. (See accompanying story.)

The season takes a lighter turn with the contemporary British musical, *Stop the World I Want to Get Off*, presented October 29-November 8 in the Black Box Theatre. With such memorable songs as "What Kind of Fool Am I?" "Stop the World," and "Gonna Build a Mountain," this musical by Anthony Newley and Leslie Bricusse offers a comic perspective on life and love.

The powerful drama, *Night of the Iguana*, the next production of the season, is set in a run-down Mexican resort hotel. The play offers insights on the theme of human compassion when a group of desolate characters become

trapped together during a raging seacoast storm. This Tennessee Williams classic will be presented December 3-13 in the Judy Bayley Theatre.

The Actors Theatre of Louisville, in its first appearance in Las Vegas, will bring *Faith Healer* to the Judy Bayley Theatre stage. This wise, but wryly humorous play is about an itinerant, hard-drinking Irishman who possesses a gift for healing. The production by this internationally acclaimed professional touring company is tentively scheduled for January 20-23.

Next, the season proceeds to a Russian setting for Anton Chekhov's *The Cherry Orchard*, scheduled in the Black Box Theatre for March 17-27. The classic play examines the struggle of an aristocratic family facing the new Russian world.

The season closes on the French Riviera with Sandy Wilson's affectionate spoof of the 1920s musicals, *The Boy Friend*. Memorable songs in this musical include "Won't You Charleston With Me?" and "It's Never Too Late to Fall in Love." The comic salute to the Roaring 20s will run April 21-May 1 in the Judy Bayley Theatre.

Season tickets are still available for a thought-provoking season of drama and comedy, for both evening and matinee performances. For more information, call 739-3801. **aa**

Community College

Mamet leads six-play season

Recent plays will predominate in a balanced season presented by Clark County Community College Theatre in 1987-88.

David Mamet's *A Life in the Theatre* opens the season with two performances only, in September. The often amusing script will be directed by R. Scott Phillips and starring Douglas H. Baker and Patrick Page. This production will be presented in association with the Southern Utah State College Department of Theatre Arts and Dance.

Agnes of God, written by John Pielmeier, will be directed by Robert Pevitts. In this drama, a court-appointed psychiatrist is asked to determine the sanity of a young nun accused of murdering her own baby. This first major production of the season will open November 13.

December 11 and 12, David J. Dekker will star in *A Shock for Ebenezer*. This special holiday offering is the retelling of Charles Dickens' *A Christmas Carol*.

Passion Slaves, a one-man Shakespearean program written by and starring Patrick Page, will be presented in early 1988. Dates of the two performances will be announced.


Joseph Bernard will direct Herb Gardner's *A Thousand Clowns* in mid-February. Filled with laughter and warmth, this standout comedy is about a nonconformist bachelor uncle who has been left to rear his precocious nephew.

To Gillian on Her 37th Birthday, by Michael Brady, will be directed by Fiona Kelley. In this tender, romantic play about a young widower's mourning and his subsequent emotional rebirth, Gillian's "ghost" appears onstage to show her beloved husband and teenaged daughter how to put their sorrow behind them. This final production of the season will open April 15.

Lighting and set design for *Agnes of God* and *To Gillian on Her 37th Birthday* will be by Backlund/Talley. Robert Pevitts will design the lighting and set for *A Thousand Clowns*.

General admission for all performances is \$6; \$4 for seniors, students and the handicapped. Season subscriptions are available for \$30, a savings of nearly 15% over the general admission price.

All performances will be held at Clark County Community College Theatre, which is located at 3200 East Cheyenne Avenue. For season subscriptions or additional information about the upcoming season, please call 644-PLAY(7529). **aa**



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7	VIRKO BALEY	45
8	BREWERY ARTS CENTER	45
9	NEVADA OPERA THEATRE	
10	ALLIED ARTS	
11		
12		
13		
14		

Council member Jim McCormick posts scores.

Nevada artists and nonprofit tax exempt arts organizations were awarded grants by the Nevada State Council on the Arts (NSCA) totaling \$317,897 during open session in Las Vegas August 3-6.

"The most striking observation at this year's grant session was the overall increase in the quality of applications submitted," says Si Sellers, newly elected NSCA chairman. "Our constituents are learning to plan for the future as well as prepare better grant applications. It is unfortunate that we do not have enough grant funds to award all the fine requests we received."

"The Council funded 36 of 61 (59%) recovering from last year's slump of 26 of 58 applications (44%)," says Bill Fox, executive director. "This is partially due to newly appropriated state funds of \$50,000, the majority of which went to grants."

Unlike last year, NSCA was able to anticipate a large number of applications it would receive this year and adopted a floating option policy to more widely spread available funds.

The floating option policy was designed to automatically take a percent

cut between 5% and 25% off the top of every request (except individual artists) if the legislature did not match federal funds with state appropriations. The percentage was set according to the level of state appropriations for program funds received for the biennium. This year's appropriation set the percent cut at 15%.

The NSCA council members are chosen by the Governor on rotating 4 year terms. They include newly appointed Paul Burns (Las Vegas); Thelma Calhoun (Carson City); Joan Dyer (Reno); Helene Follmer (Las Vegas); Jim McCormick (Reno); Dedee Nave (Las Vegas); Si Sellers, chairman (Reno); Angie Wallin (Las Vegas). One seat remains vacant; that of Nancy Houssels, former chair, who declined reappointment.

Upon his appointment last July, Paul Burns, a history professor at UNLV, resigned from his position on the board of Allied Arts Council. Burns had served on the Council board for the last five years, including two years as president.

Arts Services Support (Medium): Allied Arts Council (LV), "Administration and Program Support," \$17,000. Brew-

ery Arts Center (Carson City), "Performing Arts Program Support," \$17,000.

Arts Services Support (Large): Sierra Arts Foundation (Reno), "Organizational Support," \$25,500.

Special Projects (Individual): Rita Deanin Abbey (LV), "Retrospective Exhibition," \$2,500; Virko Baley (LV), "Sacred Moments" for Orchestra, \$2,500; Jose Bellver (LV), "Knudson Memorial Exhibit," \$1,845; Mike McCollum (LV), "Large Scale Ceramic Sculpture," \$1,722; Gary Short (Virginia City), "Dust: Poems of Nevada," \$1,845.

Special Projects (Organizations): Boulder City Cultural Center (Boulder City), "Concert Series," \$3,137; Charleston Heights Arts Center (LV), "Guest Artists Series—Imago," \$2,465; Churchill Arts Council (Fallon), "First Season: 1987-88," \$2,507; Nevada Historical Society (Reno), "Musical Nevada: 1890-1920," \$1,607; Nevada Opera Theatre (LV), "Barber of Seville," \$4,250; NewWest Stage Company (LV), "The Second Stage," \$3,137; Opus Dance Ensemble (LV), "Opus Concerts III & IV," \$3,137; Sierra Repertory Dance Company (Reno), "1988 Summer Dance Workshop," \$3,137; Sierra Wind Quintet (LV), "SWQ Commission," \$4,250; State Parks Cultural Arts Board (LV), "King and I" Goes to School," \$3,068; UNLV Alta Ham Fine Arts Gallery (LV), "Hernandez/Baltz Exhibition," \$3,137; UNLV Theatre Arts Department (LV), "Actors Theater of Louisville," \$3,137; UNR Art Department (Reno), "Horrell Ceramic Sculpture," \$2,071; XS Gallery, Western Nevada Community College (Carson City), "The Adventure Continues," \$4,250; Yerington Theatre Center for the Arts (Yerington), "Performance Series," \$4,144.

Organizational Support (Small): Actor's Project (Reno), "Third Season," \$6,273; Nevada Festival Ballet (Reno), "Season Productions," \$6,273; Reno Chamber Orchestra (Reno), "1987-88: A Pivotal Season," \$6,273; Simba Talent Development Center (LV), "Stabilization Plan Continued," \$6,273; Young Audiences of Northern Nevada (Reno), "Organizational Support 1988," \$6,273.

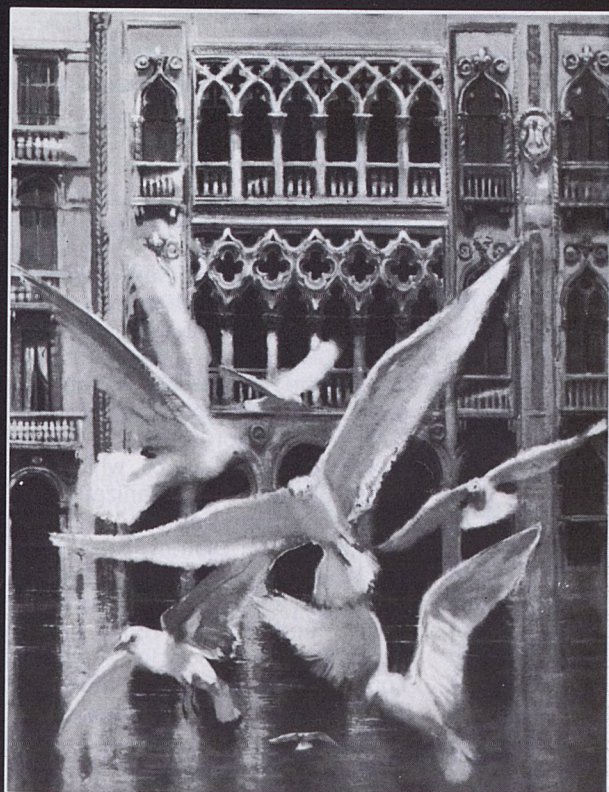
Organizational Support (Medium): Nevada School of the Arts (LV), "Operational Support," \$17,000; Western Folklife Center (Elko), "Cowboy Poetry Gathering," \$12,546.

Organizational Support (Large): KNPR (LV), "Programming & Promotion Enhancement," \$18,819; Las Vegas Symphonic and Chamber Music Society (LV), "The Eighth Season," \$25,500; Nevada Dance Theatre (LV), "Rehearsal and Administrative Support," \$25,500; Nevada Opera Association (Reno), "20th Annual Opera Season," \$18,819; Reno Philharmonic Orchestra (Reno), "Organizational Support," \$25,500; Sierra Nevada Museum (Reno), "Operating Support 1987-88," \$25,500. **aa**

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25 big ones

Happy Birthday AAC

The Allied Arts Council of Southern Nevada is 25 years old. The common reaction is a double take, especially among those who have worked to further the Council and the arts. And those people number in the thousands, because for most of its life, AAC has been an idea and a movement rather than an organization.

Over the years, the idea caught the imaginations of thousands of individuals, some of whom worked as volunteers for the Council. Some of them served on the board. Some started other arts organizations which grew along with the Council and made Southern Nevada as culturally rich as it is today.

Since at least the mid-70's, the Council's literature has noted that it was formed in 1962, by the other arts organizations that existed at the time, as a nexus at which they could share their problems and coordinate their activities.

But is that what really happened? And who were the people who formed the Council? None of the present board members or staff witnessed the conception, though some of their associations with AAC go back to the mid or early '70's. Opinions about the creation are just that, with some favoring the notion of spontaneous generation and others the big bang.

A search of the Council's files led back to the mid-'70's, but no farther. Pawing through some dusty, sneeze-producing cardboard boxes which had been dragged along on several moves produced tantalizing clues and then a virtual Rosetta Stone: A copy of Althea Thomas' July 30, 1972 article in the *Review-Journal's The Nevadan*: "Who says Las Vegas ain't got no culture?"

The revelatory paragraph suddenly spilled it all: "Lucile Spire Bruner, well-known Las Vegas artist, called together a group of people in November 1961 for the purpose of organizing an Allied Arts Council in Southern Nevada. Another well-known local artist, Mary Cady Johnson, who has served the Council in virtually all capacities during the intervening years, was named chairman of that organizing group with Mrs. Bruner as vice-chairman. Their initial efforts were joined by well-known Las Vegans Ruth Berg, Lyn Joyce, Salome Rothenberger, J.E. Fish, Eva Gillhouse, Mary Clement, Charles E. Frazier, Doris Hartman, Dr. Sigrid Moe, and Flora (Dungan) ben David."



Lucile Spire Bruner, around 1980.

But of course! Of course the dean of Southern Nevada artists had called the first meeting. Who else but Lucile Bruner, who founded the Las Vegas Art Museum and has pushed art every year in every possible way since she left school? A call to Mrs. Bruner, vacationing in Southern California, produced her energetic voice. "I'm better than I've been in five years," she exulted. "I'll be back in Las Vegas full time by October." By that time, she'll be 78 and will be teaching a class in watercolor for the UNLV Continuing Education Program.

Asked about her role in forming the AAC, Bruner said, "I really must have been a busy critter. People would come to me and say things needed to be done, and I'd go ahead and do them." She depicts herself as the front man for a trio of artist activists including Mary Cady Johnson, who now lives in Santa Barbara, and Vivian Woods, still prominent in the arts here. "We felt there needed to be a cover organization to coordinate all the arts and keep everybody informed."

About Woods, Bruner said, "A lot of people do some work and then disappear, but you really have to give credit to the guy who keeps working away through everything. And the guy who has stuck with it through thick and thin and has been dedicated to the arts in Southern Nevada is Vivian Woods. She should get some kind of medal for her consistent service." Woods is well known for writing about the visual arts since the early sixties.

From the AAC's formation until the mid-seventies, it met regularly. Members were representatives from other local

arts organizations. From the beginning, the council compiled an arts calendar, which has remained its fundamental task. Besides *Arts Alive*, the council still publishes a calendar which is sent to 60 print and broadcast media weekly.

The meetings enabled member organizations to work together and coordinate their activities.

In 1966, AAC adopted bylaws and started operating in a slightly more formal manner. By the end of the sixties, the council's meetings were held in the "NSU" (Nevada Southern University) Art Gallery in Grant Hall, which became the AAC's official address, and continued to be its home until 1974.

In 1969, Olympia Lloyd began her third term as president. A *Review-Journal* article, February 23, 1969, noted, "The Allied Arts Council, while not limited to women, has many of its major functions under the direction of the capable distaffers. A delegate is selected from each organization to attend the monthly meetings of the Council, which averages about 30 member organizations. These include, among others, UNLV, Clark County School District, American Ass'n of University Women, Artists and Craftsmen's Guild, Las Vegas Symphony Society and the Las Vegas Art League. Other members include Mesquite Club, Young Audiences, So. Nevada Historical Society, Las Vegas Beautification Committee, Community Concerts, Campfire Girls, and the *Review-Journal*."

Ruth Danneberger served a term as president and then Lloyd served her fourth, which she did not survive. Althea Thomas wrote, "Her dedication and perseverance in promoting the cultural arts

Come celebrate our BIRTHDAY!

Allied Arts will celebrate its 25th birthday at the opening of the first exhibit in its new gallery, from 5 p.m. to 7 p.m., Friday, October 2. The exhibit is by painters Tom Holder and Lynda Yuroff. Music will be performed by the Badgley-Ferguson Trio.

The public is invited, and a special effort will be made to invite those who have worked with Allied Arts as volunteers, members, staff, advisory board, or members of the Allied Arts board. Following is a list of 161 elected board members who served in the last 25 years. It is admittedly incomplete. Allied Arts would like to hear from anyone omitted from the list, or from anyone who can add to the Council's history, particularly to its history during the '60's.

ALLIED ARTS BOARD MEMBERS:

Joan Adams, Susan Alleshouse, Chico Alvarez, Nancy Andolina, Carl Apple, Elaine Ayars, Marjorie Barrick, Charles Bearfield, Ruth Berg, Cari Bernstein, Bob Brackett, Bessie Bragg, Judy Brenner, Sue Broadbent, Lucile Spire Bruner, Mary Buchholz, Robert Burgan, Darlene Burk, Paul Burns, Gail Buy, Marci Carni, Naomi Cherry, John Chiero, Jean Wilson Clark, Jeanne Clark, Mary Brown Clement, Dave Comarow, Melita Coombs, Mary Coxson,

Myra DaCosta, Ruth Danneberger, Flora Dungan ben David, Hal de Becker, Ann De Bruin, Gil Delina, Phyllis Deyo, Minnie Dobbins, Thalia Dondero, Judith Eaton, Sydnee Elliot, Stacy Kies Endres, Hal Erickson, Naomi Fine, J.E. Fish, Kay Focht, Helene Follmer, David Forrester, Charles E. Frazier, Ron Geiger, Gwen Gibson, Cathie Gilbreath, Eva Gillhouse, Charlene Goldman, Robin Greenspun, Irina Gronborg, Don Guglielmino,

Jack Guinn, Marguerite Hall, Art Ham, Jr., E.L. "Al" Hansen, Doris Hartman, Marcia Hawkins, Bill Hessel, Regina Holboke, Aileen Holmes, Shirley Holst, Lois Ice, Brenda Ishikawa, Mary Cady Johnson, Maudra Jones, Lyn Joyce, Norman Kaye, Anna Dean Kepper, Carol Kolberg,

Wayne La Fon, Joanne Lentino, Janet Line, Olympia Lloyd, Rio Locatelli, Sally Loudin, Zel Lowman, Pat Luetkehans, Ron Lurie, Joyce Mack, Michael Maffie, Virginia Mallin Eged, Mary Manning, Patricia Marchese, Lamar Marchese, Jo Marcune, Mary Dean Martin, Pam Mayer, Jack McBain, Cindy McCoy, Phil McKinley, Bess Meisler, Michael Miller, Dr. Sigrid Moe, Steven Molasky, Monk Montgomery, Vivienne Morris, Karen Morris, Barbara Mulholland, Virginia Mulloy-Dambach, Peter Meyer, Stephanie Myers,

Lillian Nall, Dedee Nave, Shirley Oaks, Selma Orleans, Delbert Perkins, Martha Peterson, Noreen Pico, Marta Planzo, Marjorie Pragon-Pierce, William Pratt, Ellis Pryce-Jones, Paula Quagliana, David Quinn, Ted Quirk, Kathy Rice, Sally Rigg, Jeanne Roberts, Cheryl Rogers-Purdue, Salome Rothenberger, J. Martell Rud, Mark Ryzdyski.

Mary Ann Sachs, Michael Saltman, Dorothy Schwartz, Mary Scodwell, Charlene Scott, June Scroggins, Helen Sidler, Susan Singer, Robin Singleton, Dan Skea, Peggy Sloan, Marta Sorokin, Maury Soss, Dr. James Stivers, Susan Stoll, Charles Supin, Judy Tarte, George Tate, Roger Thomas, Althea Thomas, Paul Thornton, Mark Tratos, Dr. John Unrue, Charles Vanda, Lisa Wall, Elizabeth Warren, Helen Waterman, David Weiller, Beth Weinberger, Jon Winet, Vivian Woods, Suzanne Zessman, Blanche Zucker. **aa**

in Southern Nevada are well known and will be long remembered." Lloyd's term as president was completed by UNLV art instructor Peter Meyer, who had probably been president before. He was succeeded by Shirley Oaks (1972-73) and then by Helen Sidler.

Under Sidler, who still lives in Las Vegas, the council undertook its first major project, bringing to Las Vegas the National Endowment for the Arts' (NEA) Artrain. Dedee Nave, who was volunteer coordinator for the project, remembers it as, "a locomotive and two or three cars with a multimedia slide show, which was new at the time and very impressive. The rest of the train

was a traveling gallery, which gave an overview of the history of art. In the last car, local participating artists gave demonstrations. They parked it next to the Ice House [on Main Street]. We had a tremendous response."

To the suggestion that the early history of Allied Arts was murky, Helen Sidler responds, "It was pretty murky all the way along. It was a loose coming together of people interested in the arts." She remembers the sudden burst of activity in the mid-70's, which resulted in the AAC receiving 501 (c) 3 non-profit status from the IRS, as having been

continued

Congratulations,
Allied Arts!

Marshall
Rousse

motivated by a study. "When the NEA was formed, they did a survey of the arts, and Nevada came out 54th, behind the territories. That shocked some people into action."

Sidler was already in action. She had come to Las Vegas to work for the School District on the public television project that ultimately created Channel 10. She resigned the AAC presidency to become the first executive director of the Nevada State Council on the Arts (NSCA) in October, 1974.

Sidler was succeeded by Chico Alvarez, who was also a member of the NSCA board. Under Alvarez, in 1974, the council applied for and received non-profit status from the IRS and began working more professionally as part of the growing national system of arts councils. It was also during his term that Allied Arts moved from the University into the City of Las Vegas' Reed Whipple Cultural Center.

Naomi Fine served a term and a half as president (1975-76), and oversaw the hiring of Stephanie Myers, Allied Arts' first employee. Myers worked part time for about a year. The first full-time executive director was Estelle Kulwin, who was hired in 1976.

Naomi Fine left Las Vegas halfway through her second term. Vice president Lamar Marchese became acting president until Zel Lowman could be elected, near the beginning of 1977. Estelle Kulwin resigned as executive director of AAC to run Young Audiences, which Allied Arts had founded, and Robert L. Cox was hired to replace her.

A March 1978 report by Zel Lowman reviewed progress in the arts during 1977. He mentions the new Artemus Ham Concert Hall (1976) and Judy Bayley Theatre (1972) at UNLV, and Master Series appearances by the Rotterdam Philharmonic and violinist Itzhak Perlman.

"New arts groups making the scene in 1977," wrote Lowman, "include The Meadows Playhouse, Southern Nevada's first professional legitimate theatre. Southern Nevada Summer Music School [now Nevada School of the Arts] held its first summer sessions at Clark County's Lee Canyon Camp. Clark County Community College, now in its second year as cosponsor of 'Festival: The Arts' with the Allied Arts Council, unveiled in 1977 a budding theatre program.

"Arts administration has come into its own as the Las Vegas Arts League [now the Las Vegas Art Museum], the Theatre Arts Society and the Musical Arts Workshop joined others...with full-time staff. A workshop for youth and free concerts in the park are program features of the Las Vegas Jazz Society." Lowman also mentions the Rainbow Company and says, "The University also has an outstanding contemporary dance theatre."

In 1977 the Council began an Art-Tour



Allied Arts board members (from left) Art Ham, Jr., Maury Soss, Ron Lurie, George Tate and Marty Rud, in 1977.



Patricia and Lamar Marchese and Nancy Houssels at an Allied Arts reception, February, 1980.

program, making the rounds of such galleries as Burk Gal'ry, Nevada Arts, Inc., UNLV Gallery, Clark County Library Gallery, Green Apple Gallery, Las Vegas Art Museum, Nevada Frames and Gallery, Newsom's Art Gallery and Beni Casselle's Nubian Kefentse Kultural Community.

In 1978, Charleston Heights Arts Center was built and Reed Whipple Center underwent an extensive renovation. Helene Follmer was elected AAC president. The City of Las Vegas moved Allied Arts to the Fountain Building, 300 Las Vegas Boulevard North, across from City Hall. During the Council's residence there,

Tom Holder painted a tromp l'oeil mural with the assistance of Robert Beckmann on the North side of the building; in the mid-'80's, the mural was mistakenly painted over by City maintenance workers.

Beginning in November, 1976, the Council began supplementing its arts calendar with a quarterly newsletter called *Artsletter*. A notice ran each issue: "The Allied Arts Council wishes to express its appreciation to Commissioner Ron Lurie and his administrative staff for helping to make this *Artsletter* possible."

Jeanne Clark, AAC board member,



Shirley Oaks, Allied Arts president (and Nevada Watercolor Society representative) and UNLV art instructor and AAC past president Peter Meyer, in 1972.

created the Council's Cultural Focus program in 1978, with the financial assistance of the Las Vegas Visitors and Convention Authority.

After presenting two arts festivals at Clark County Community College, Allied Arts used the occasion of the opening of the new Meadows Mall for a third, "Arts a la Carte." In September, 1978, Bob Cox resigned as director, and was replaced the next month by Elizabeth Lee, and in July, 1979, E.L. "Al" Hansen, Meadows Mall manager, was elected president.

The big Allied Arts event of 1979 was a fundraiser, the "Ranch Rally for the Arts," at Wayne Newton's ranch in Logandale. Newton was a board member of the NSCA at the time. "Winter, 1979" was the last issue of *Artsletter*.

Allied Arts moved out from under the wing of the City shortly after, into a tract home with donated rent at 873 North Eastern Avenue.

Following the completion of feasibility studies, the AAC board was moving toward the realization of its dreams. "Las Vegas arts facility nears reality," announced a *Review-Journal* headline over a large story and picture, August 11, 1980. The picture is captioned, "ARTS COMPLEX—The Allied Arts Council's proposed two-phase cultural arts complex is shown in an architect's [George Tate and Associates] rendering. At left is the visual arts museum, while a planned 600-seat theater is at right. In the rear is another theater in case it is needed." The story says, "The first part of the two-phase cultural arts complex is a visual arts museum that will display local artists' works as well as national exhibits. The second phase is a performing arts theater, which will be constructed next to the museum some-

time in the future. Plans for the museum still are tentative, but based on a proposal before the University of Nevada Board of Regents, it will occupy 39,000 square feet...." The price tag for the museum was estimated at \$7,488,000.

In the late summer, Beth Lee left Las Vegas for the East. The Council took six months to hire a replacement, while Peter Eager, who had been the Council's publicist for several years, kept the office open.

In November, 1980, Eager published a replacement for *Artsletter*, a four-page newsletter called *Arts Alive*, with printing donated by the *Las Vegas SUN*.

When new Executive Director Jacqueline Mitchell started work in January, 1981, she was appalled at the results of the six-month administrative hiatus. The Council's files were in piles on the floor of the office. Income had dribbled away, and the Council was in debt.

In the meantime, Eager, with a few volunteers, had managed to publish a second issue of *Arts Alive*, with a cover story on a one-woman show called *Gertrude Stein, Gertrude Stein*, by Pat Carroll which the Council brought to Reed Whipple Center in February.

By its fourth issue, *Arts Alive* moved to the "dog book" format, a strange, horizontal magazine format dictated by the fact that the *SUN* was printing the race form for the Henderson dog track and could use the same small press to print *Arts Alive* in the same shape. Shortly after, Eager left the Council and Patrick Gaffey, who had been working as a volunteer, was hired as publicist.

In June, 1981, Robin Singleton was elected AAC president. A Duke Ellington tribute at the Union Plaza Hotel bene-

continued

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BIRTHDAY, continued

fitted Allied Arts. The MGM Grand Hotel reopened after its tragic 1980 fire and donated the proceeds of a preview of the new show "Jubilee" to the Council.

The Council was also leased seven acres of land at Tropicana and Swenson for its cultural arts center. A subcommittee was formed to build the art museum as the first component of the center. The subcommittee became a separate non-profit organization, the Nevada Museum of Fine Art, and upon its finding that the entire parcel would be required for the museum, Allied Arts subleased the parcel to the new organization. After four years of hard work and ambitious negotiation toward acquiring prestigious art collections without success, the new group went into inactive status.

Now the Nevada Institute for Contemporary Art is working toward a museum, and the Allied Arts board is considering sites for an Allied Arts Center which may be built in four or five years.

August, 1981 saw the last Allied Arts Festival, again at Meadows Mall.

In June, 1981, Mark Tratos was elected AAC President. At the end of June, Jacqueline Mitchell resigned, with the AAC financially healthy and growing. Sari Phillips Aizley was hired as the new Executive Director and Patrick Gaffey became Assistant Director.

More recent Allied Arts history is fairly well known. Gaffey became director in July, 1982. Paul Burns became president in June, 1983; George Tate in June, 1986; and Michael Maffie, who was on the board in the mid-'70's, became president this year.

For the first ten years of its existence,

Right: Executive Director Beth Lee, President Helene Follmer and Mayor Bill Briare, c. 1978. **Below:** Former presidents Zel Lowman and Naomi Fine, in 1977.



'Amadeus' benefit for NewWest, KNPR

A special opening night performance of NewWest Stage Company's production of *Amadeus*, to benefit NewWest Stage Company and KNPR, will be held Friday, October 16 at the Charleston Heights Arts Center.

This gala evening will begin at 7 p.m. with a champagne and hors d'oeuvre reception, and live music. *Amadeus*, directed by Robert D. Dunkerly, will begin at 8 p.m., followed by a "curtain call" reception where the audience will be able to meet the actors and director.

Tickets for this special evening are \$25 and \$15 tax deductible donations.

NewWest Stage Company is co-sponsored by the City of Las Vegas, and is funded in part through a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency.

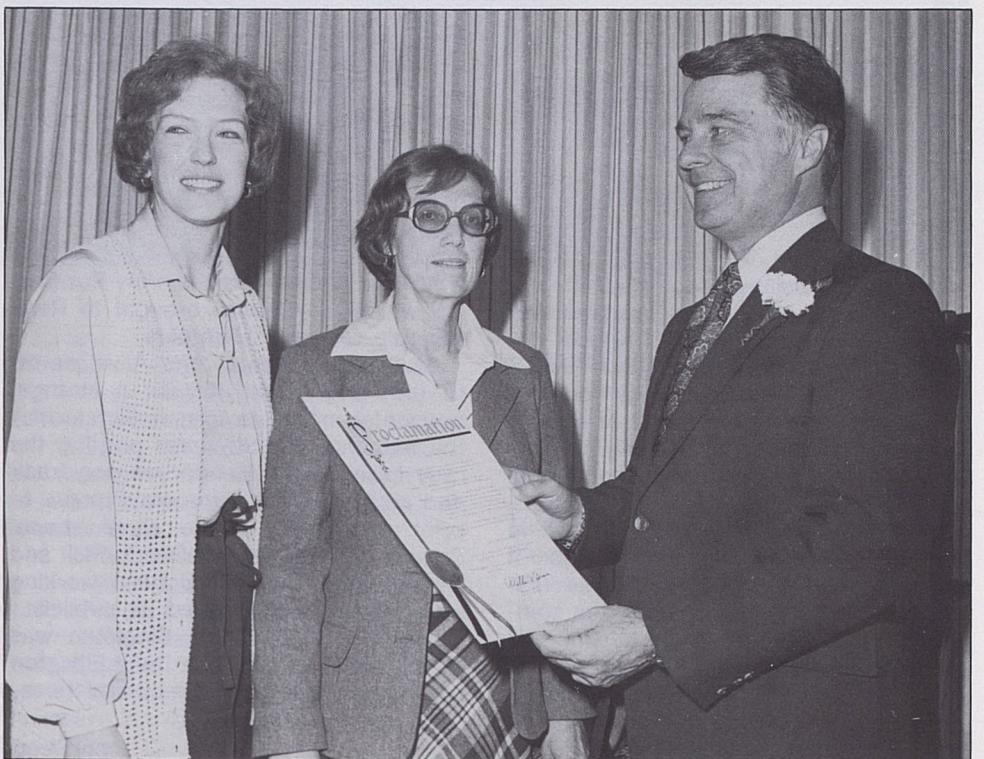
Charleston Heights Arts Center is located at 800 S. Brush Street. For reservations or additional information, please call 876-NWSC (6972). **aa**

Allied Arts was content to serve as a quiet meeting place and to organize a calendar. It organized its first special project in 1973 and then began a rush of development, incorporating, hiring staff, launching a myriad of projects and new publications. Perhaps its late-'70's drive for an extensive arts complex came too early.

Since then, the speed of the Council's development has steadily increased. Its budget, staffing and quarters have im-

proved year by year. *Arts Alive* has grown from tabloid to "dog book" to what you now hold in your hands. The Allied Arts Gallery has a serious and growing reputation. The Council seems poised to fulfill its early dreams.

At the same time, the Southern Nevada Arts Community has grown beyond recognition, from a handful of interested people in a small town to a complex of institutions worthy of a vital, growing metropolis. **aa**



Poems, workshop by B.J. James

Billie Jean James, poet, songwriter, and teacher will share her poems, songs, and impressions from the desert in "Restructuring in the Transition Zone"—loss, change, and rebirth traveling to nineteen countries and living three years in other sand—the Middle East," a poetry reading Saturday, October 17, at 1:30 p.m., with a companion creative writing workshop the following Tuesday, October 20 from 6 to 9 p.m. Both events will be at Bryn Well, A Centering Place for Women, 1700 E. Desert Inn Rd., Suite 309. Men are welcome.

The poems of Billie Jean James have appeared in two collections, *SouthWest: A Contemporary Anthology* and *Rapunzel, Rapunzel*, as well as *Seneca Review*, *Rocky Mountain Review*, *New Mexico Humanities Review*, *Poet Lore*, and others.

For two years Billie Jean James served as Poet-in-Residence for the Nevada State Council on the Arts in their artists

in the schools program. In the early 70's she founded the monthly poetry group which still meets at the Clark County Flamingo Library.

After three years living overseas and an 8,500 mile jeep trip from the Red Sea in Saudi Arabia to England, James has returned home to the Nevada desert to resume hiking, backpacking and writing.

James has taught poetry workshops and a course, "Techniques for Teaching Poetry" for elementary and secondary teachers at UNLV in the Division of Continuing Education. She completed a book, *Sandset and Other Poems*, for her master's degree under advisor John H. Irsfeld.

Seven poems are scheduled to appear in a forthcoming anthology of Nevada poets in which James will be a featured poet.

Call 731-1700 for registration costs and details. **aa**

Three shows at Las Vegas Art Museum

Early fall at the Las Vegas Art Museum promises to be a busy time, with a number of traditional shows at the Lorenzi Park facility.

In September, the Main Gallery features the annual Nevada **Watercolor Society's Fall Show**, this year entitled "Indian Summer." The Fall Show, showcasing work by Society members, will run September 6 through 29, with an awards reception Sunday, September 6. Winners will be announced at 1:30 p.m.

Kingman, Arizona, artist Mildred Wheeler will be the sole juror. During the same period, the Nevada and Youth Galleries will host the 35th Annual Fall Art Roundup of the Las Vegas Art Museum.

The **Fall Art Roundup** is open to all Nevada residents. All work must have been produced within the past two years. Judges Mike Miller and Kim Kennedy will select over a dozen award winners which will be announced at 2 p.m. at the opening reception on September 6.

Following these annual shows will be the **Biennial Exhibit** of the Nevada branch of the National League of American Penwomen in the museum's Main Gallery from October 3 through 27.

A special pre-exhibit reception will be held on September 26 from 5 to 7 p.m. honoring judges Rita Deanin Abbey, Bernice Breedlove and Max Bunnell. State Penwomen and their guests are invited. A second reception, open to the public, will be held October 11 from 12 to 3 p.m. Prizewinning entries will be exhibited, including fine art, batik and sculpture, crafts, commercial art and photography.

Penwomen is a nonprofit organization for professional artists, writers, musicians and related fields. Those interested in obtaining membership information may do so by contacting Dorothy Hawkins at 457-7750.

Also in October, the Nevada Gallery features the oil and pencil work of Las Vegas artist Dianne M. Preisser who paints under the name "Evangelista," and the watercolors of Lyndl Miller Gorosch, also of Las Vegas. Hyde Park Junior High artists will be displayed in the Youth Gallery.

Museum hours are 12 noon to 3 p.m. on Sundays, and 10 a.m. to 3 p.m. on Tuesdays through Saturdays. The Museum Store, open the same hours, offers original artwork by area artists. **aa**

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NICA brings three major exhibits

Under the guidance of new Chairman Steven Molasky, Director Tom Holder and an 17 member board of trustees, The Nevada Institute for Contemporary Art (NICA), has lined up three major exhibits for the coming year, hoping to duplicate the successes of its first year: The UNLV Art Department Faculty Show; a display of large scale prints entitled "The Monumental Image"; and a one-person show by Idaho artist David Geise, "The Rise and Fall of Taste."

"Our purpose is to bring exhibits which will enrich the community," Holder said recently, while preparing for the coming season amid the summer clutter of his university office. "We generally have two criteria in choosing exhibits to sponsor. One, does it address issues in American art since 1945? And two, is it relevant to our public? We want the audience to appreciate the work—we want to engage the public in a dialogue."

The Faculty Show, scheduled to occupy the UNLV Art Department expanded gallery from September 8 to October 2, will be the largest display of new work by UNLV faculty artists, according to Holder. Included will be the latest efforts by the usual cast of art department faces—Holder, Mike McCollum (who recently succeeded Holder as department chairman), Bill Leaf, Lee Sido, Jose Bellver, Pasha Rafat, as well as work by two new additions to the staff, drawing program coordinator James Pink and well-known ceramicist Tom Coleman.

From November 16 to January 22, NICA will host "The Monumental Image," featuring prints by six East Coast artists—Chuck Close, Terry Winters, Donald Sultan, Michael Mazur, Susan Rothenberg and Jennifer Bartlett. These artists are not generally known for their printmaking and rarely show their work on the West Coast.

The exhibit is meant to emphasize the growth of printmaking as an artform, and the title suggests the unifying theme among the stylistically diverse works—images rendered on a large scale.

The third show, David Geise's "The Rise and Fall of Taste," is set for March 12 through May 8. Geise has fashioned a series of architectural fragments that purport to be ruins from a fictional ancient Italian villa. Geise has incorporated period details from a variety of historical eras into his "ancient" fragments, subtly commenting on the postmodernist tendency to appropriate imagery from other times and cultures into contemporary



"Emily/Fingerprint," 54¾" x 40½," carbon transfer etching by Chuck Close (1986), part of "The Monumental Image."

artwork.

"Geise is doing something that has reference to other societies and the way history has layered itself over time on these societies," says Holder.

NICA's first year coincided with UNLV's "Year of the Arts," a major campaign designed to increase public awareness of the city's cultural potential. In that year NICA hosted the sprawling Smorgon Family Collection of Contemporary Art, featuring the work of 27 cutting-edge artists. The institute also sponsored exhibits by artists Jenny Holzer, Barbara Kruger, a three-part installation by Ned Smythe and a film and lecture series on the subject of art in the environment.

Previously too small to hold some of NICA's more ambitious projects (the Smorgon collection, for instance, had to be shown in the university's Natural History Museum), the gallery has now almost doubled in size, and Holder predicts it will be the premiere gallery

in the state.

Now featuring about 2,300 square feet, the gallery boasts new office space as well as a display loft. It will eventually be dedicated in the name of the person who donated the funds for the project.

NICA, a joint venture between the UNLV Art Department and a community board of directors, brings contemporary art to Las Vegas. The 17 members of the board are Steven Molasky, chairman, Madeleine Address, Claudia Cormier, Frankie Sue Del Papa, Joanne Fiedler, Mark Fine, Patrick Gaffey, Kathleen Giovenco, Marc Lemoine, Joyce Mack, Michael Saltman, Judi Steele, George Sturman, Roger Thomas, Mark Tratos, Tom Wright, ex-officio, and Elaine Wynn.

The money to fund the institute's activities (the David Geise show cost about \$18,000 to mount, and the Smorgon collection cost \$24,000) comes mainly from fundraising, though NICA will soon begin exploring state and federal grant possibilities. —Scott Dickensheets aa

Large paintings in council's new space

Large paintings by Tom Holder and Lynda Yuroff will be the first exhibit in the new Allied Arts Gallery located at 3710 South Maryland Parkway in the southern annex of the Boulevard Mall.

A meet-the-artists reception will coincide with the 25th anniversary celebration of the Allied Arts Council to be held from 5 to 7 p.m. October 2. Champagne, birthday cake and entertainment by the Bob Badgley/Tom Ferguson jazz trio will complement the exhibit.

This inaugural event will be followed by a schedule of exhibits to be curated by new volunteer co-directors of the Allied Arts Gallery, Mike McCollum and Patricia Mortati. "It's a pleasure scheduling artists for the new gallery—the larger space, long lines of sight and higher ceilings makes it a desirable place to show," says McCollum.

Holder, a professor of art at UNLV, will exhibit several 5' by 7' acrylic paintings and four or five 30" x 40" pastel drawings, the first collective showing of his work since January 1985. "Several of the pieces contain residual influences from a Mediterranean odyssey in the spring of 1984, when I found myself overwhelmed by the mystery and grandeur revealed in the architectural monuments of ancient civilizations," says Holder.

Although ancient architecture forms the imagery for some of his work, others reveal "more recent matters." Consistent through all the work, however, is "a feeling for texture, color and a process through which images evolve and emerge as the result of constant manipulation of the paintings' surface," he says.

A 45-foot mural by Holder is permanently on display at the Capitol Building in Carson City, one of the few examples of public art in Nevada. He also has two public murals in Seattle, Washington—one at the Seattle-Tacoma International Airport and one at the Steam Corporation Plant.

Holder received his B.A. from San Diego State University and his M.F.A. from the University of Washington. His paintings and prints have been shown extensively throughout Nevada and Washington State.

Yuroff, who works as a freelance graphic artist in Reno, is known for her



"Mystery Temple," 5½' x 7,' acrylic and alkyd, by Tom Holder (1987).

large painterly images of animals. Yuroff has painted likenesses of dogs, cows, chickens and lizards and is currently using images of horses for the series that will be exhibited at Allied Arts.

Yuroff will show five 5' x 5' oil on canvas paintings and several smaller drawings. Yuroff says her job as a painter is "to find that particular element (a line, contrast, texture, value) that stretches a visual statement to somehow or other say what cannot be said."

Yuroff received her B.S. in Art from Illinois State University. She has exhib-

ited her paintings and drawings in group and one person shows in Nevada and California.

Currently, as an artist-in-residence for the Nevada State Council on the Arts, she is scheduled for a one-month residency this fall in Gardnerville, Nevada. Formerly, she worked as an artist-in-residence for the Sierra Arts Foundation and as a drawing instructor for Truckee Meadows Community College.

The next show will feature sculpture by Robert Morrison, opening on Friday, October 30. **aa**

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The Hungarian Brass.

Community Concert Season

The Southern Nevada Community Concert Association announces its annual membership drive for the 1987-88 season, their 51st concert series which includes the Hungarian Brass of Budapest; the Helsinki University Chorus; the Belgrade State Folk Ensemble; the Ensemble Orchestra; and Robert McDuffie, violinist.

The Hungarian Brass of Budapest (three trumpets, two trombones, French horn and tuba) will begin the season at 8 p.m. on November 6, 1987. The relatively young ensemble (founded in 1975) includes leading brass players from the three top Hungarian symphony orchestras, The Hungarian State Sym-

phony, the Budapest Symphony and the Budapest Philharmonic. They have an expanded brass repertory devoted to a wide range of music—from the Baroque to the contemporary.

On January 20, 1988, the **Helsinki University Chorus** will perform for the first time in North America since 1965. Founded in 1883, the repertory of this highly acclaimed ensemble comprised of 65 male voices is extraordinarily diversified: In addition to its devotion to Finnish music, it has mastered the music of the Middle Ages through the contemporary era and has a complete command of 22 languages.

The Belgrade State Folk Ensemble, a company of 80 dancers, musicians and chorus, will perform in Las Vegas on February 9, 1988. The folk arts of Yugoslavia are demonstrated in the colorfully costumed dances—including fighting dances; wedding dances with themes of friendly competition among young men and women; a montage of dances from the Serbian region; and the oriental-flavored dances of Macedonia and Kosovo.

Native music by the **Ensemble Orchestra** will be performed on authentic Eastern European instruments: the zurla, diple and frula (wind instruments); the gadje, a form of bagpipe; the lijerica and gadulka string instruments; and the ancient drum known as the tapan.

Robert McDuffie, violinist, will conclude the season on March 9, 1988. McDuffie's intense and dramatic style has made him a leader in a heralded new school of American violinists.

McDuffie has performed extensively in the United States and Europe with such orchestras as the Chicago Symphony, American Symphony, Boston Pops, Czech Philharmonic and the Danish National Orchestra. In addition, he frequently collaborates with his legendary colleague, Yehudi Menuhin, in chamber music performances at Carnegie Hall and the Lincoln Center.

The Community Concert Association, a division of Columbia Artists Management, is a volunteer, nonprofit organization whose purpose is to provide a series of professional concerts for its members. A membership in the association admits you to all four concerts which will be held in the Artemus Ham Concert Hall on the UNLV campus, November through March.

Membership fees are \$25 for adults and \$10 for students (through high school). Admission to concerts is by membership card only.

For membership applications or information, call Membership Secretary, Pat Madara at 648-8962.

Nevada Opera Theatre season

The 1987-88 season of the Nevada Opera Theatre opens on Sunday, September 20 at 2 p.m., when "Off the Wall Opera" will be presented in the home of Dr. Lonnie Hammargren. His residence has been featured on "Lifestyles of the Rich and Famous." The Sunday afternoon event will feature artists who are finalists in "The One Aria Contest." Opera has its humorous side and this performance promises to amuse even the most aloof music buff.

"Opera Gala Internationale," a tremendous success during the 1986-87 season, will again be presented at the Alexis Park Resort on Sunday, November 15 at 7 p.m., with Maestro Henry Holt conducting the Nevada Opera Theatre Orchestra and Chorus. The Desert Chorale, directed by Nancy Musgrove, will feature 50 singers performing the classics and Broadway's best. An international guest star will be featured and a silent auction will precede the dinner and concert.

Highlighting the season, *The Barber of Seville*, Rossini's comic opera, will be performed in English at the Artemus Ham Concert Hall, Sunday, February 28,

1988 at 2 p.m.

"Hans Ashbaker In Concert" will conclude the season. The opera concert will present famous opera scenes with costumed artists and will also feature The Nevada Opera Theatre Artists and Chorus. Ashbaker is considered one of the leading young tenors in the United States. His performances with the Nevada Opera Theatre have included the roles of Rudolfo in *La Boheme* and Alfred in *Die Fledermaus*. The performance will be held on Saturday, April 16 at 8 p.m.

In addition to its operatic season, an array of educational and community enrichment programs extends the influence of Nevada Opera Theatre beyond the operatic stage. Nevada Opera Theatre's impressive company includes The Nevada Opera Theatre Orchestra, The Nevada Opera Theatre Artists and Chorus, Nevada Opera Theatre Guild and Opera Outreach which emphasizes opera education for youth and senior citizens.

For information regarding tickets for the 1987-88 season or Opera Outreach performances, please call 451-6331. **aa**

NSA students after graduation

The beat goes on

Nevada School of the Arts, which will begin its fall semester classes and lessons on September 11, has sent six of its outstanding young musicians off to various colleges in the past two years. Four of the students will be entering freshmen this fall. Three of the six students are majoring in music, while the other three continue to perform on a more casual basis.

Trumpeters Jeff Daub and Donna Pearson have both decided to major in music. Jeff will be attending California State University at Chico, while Donna will study at the University of Nevada, Las Vegas. Both students have earned scholarships.

Liza and Claudine Yballe were both piano students at NSA since its opening in 1979. During that time, the two studied music theory and history and performed on NSA's many student recitals. Both sisters were featured soloists for three performances of Saint-Saens' *Carnival of the Animals* in the 1985-86 season. Both Claudine and Liza received excellent scholarships to study pre-med at Stanford and Yale, respectively.

Stafford Griffen has received an architecture scholarship to the University of Pennsylvania this fall. Griffen began studying double bass in junior high and has been involved in NSA's Summer Camp and Chamber Orchestra for the past five or six years. He has been a student of NSA faculty member Richard Straub for the past several years and a valued member of the school.

Kenneth Rampton, trumpet, and Mark Ortwein, bassoon, both "graduated" from NSA in 1985 and are junior music majors at the Berklee School of Music and Boston University, respectively.

Nevada School of the Arts, in residence at UNLV, offers fine arts education to students ages four through adult. Classes are taught in Music Fundamentals, Music Theory and History, Orff-Schulwerk and Chamber Music. A jazz studies curriculum is also offered. Private lessons are available on all instruments and voice. Visual arts classes include drawing and painting.

Flexible scheduling offers today's busy family an opportunity to take advantage of the excellent fine arts teaching by NSA's degreed and certified faculty. NSA, a nonprofit organization, is Nevada's only member of the National Guild of Community Schools of the Arts and is supported in part by a grant from the Nevada State Council on the Arts. For more information regarding NSA's fall registration, call 739-3502. **aa**

PATRICIA MORTATI



From left, Mark Ortwein, Jeff Daub, Donna Pearson, Claudine and Liza Yballe.

All-new Jazz Ensemble concert

An all-new UNLV Jazz Ensemble will appear in its first fall concert on Tuesday, October 20, at 8 p.m. in UNLV's Judy Bayley Theatre, featuring a special guest soloist and new original charts as well as a few favorite standards.

Director Frank Gagliardi recently hosted a reunion of Jazz Ensemble alumni who have now moved on to professional careers, thanks to the excellent training received at UNLV's Department of Music. Dennis Mackrel is now the drummer of the Count Basie Orchestra; pianist Jeff Lams is now musical director for Donna Summers; and Keith Nelson is Summers' bass player. Randy Mattson is playing bass for Wayne Newton, and pianist Scott Tibbs plays with the Gary Puckett band, a well known jazz fusion group in Los Angeles.

Many other Jazz Ensemble musicians have found careers right here in Las

Vegas. Drummer Nate Bonora, who graduated last year, plays casuals around town; Clark Edson plays bass in the Riviera's *Splash*; trumpeter Pete Bresciani plays in the Maxim Hotel's band; pianist Brenda Carr is a regular substitute player for the Flamingo Hilton band; and Matt Carr plays trumpet at the Imperial Palace.

The talent of these young musicians has attracted seasoned professionals to perform with the band, such as Joe Williams, Marlena Shaw, Pete Christlieb and Bobby Shew. The October 20 concert will be no exception. Under Frank Gagliardi's visionary guidance, the UNLV Jazz Ensemble has developed wonderful musicians, and the all-new band will continue the educational and entertainment tradition.

Admission is nominal with discounts for children, students and seniors. For more information, call 739-3332. **aa**

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Serenata Chamber Orchestra

Fresh from a "goodwill" appearance at a convention of 50,000 at Moscone Center in San Francisco, the Serenata Chamber Orchestra is preparing an eight-concert season at the new Clark County Library Auditorium, featuring composers from Vivaldi, Haydn and Handel to Stravinsky and a Frakenpohl concerto featuring tuba.

Maestro Rodolfo Fernandez' chamber orchestra, which has performed at the library since 1985, was invited to perform at the American Library Association's annual conference as the only such orchestra nurtured and supported by a library system anywhere in the country. The 16-member group responded with a program of Holst and Mozart, gracing the convention's opening ceremonies.

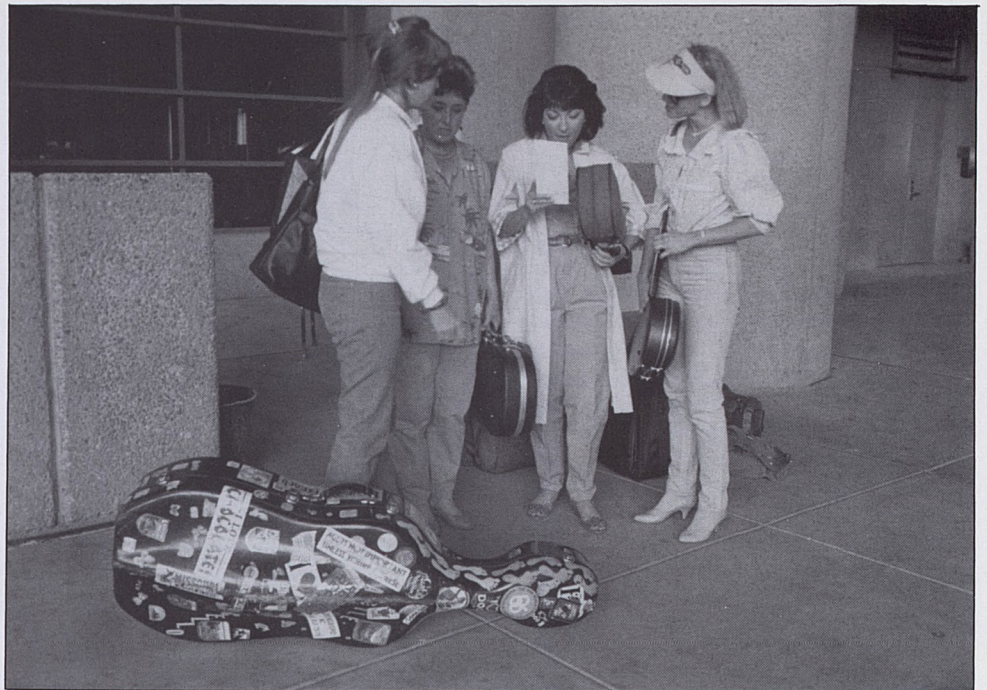
The presentation in San Francisco of a most unexpected side of Las Vegas was made possible by the support of the American Library Association and co-sponsorship by the Friends of Southern Nevada Libraries and Sunworld Airlines, with additional support from E.F. Hutton, Nevada Savings, Metropolitan Homes of Las Vegas and Centel.

As the orchestra left for California, Mayor Bill Briare, just before leaving office, officially appointed its members "Goodwill Ambassadors of Las Vegas."

"Many people don't think of Las Vegas as a home for classical music," said programming director of the Library District Peggy Trasatti. "At the Conference opening ceremony, thousands of people from around the country learned that it really is."

The Library District has sponsored a regular season of classical music performance since 1977. In 1979, the Nevada String Quartet, founded by Rodolfo Fernandez, became its first ensemble-in-residence. That ensemble, made up entirely of Hilton Hotel Orchestra string players, disbanded after the Hilton and many other hotels eliminated their string sections in the early eighties' movement away from the so-called "star policy." Fernandez, a Chilean-born musician who came to Las Vegas in 1977, then formed Trio Serenata, a unique cello trio which performed around Las Vegas and even toured rural Nevada. The Serenata Chamber Orchestra has been a logical extension of his previous work.

"The dearest thing to my heart," he says, "is this orchestra. We have been planning this orchestra for more than five years. A library is no longer just a book store. Here there is art, poetry,



Serenata Chamber Orchestra players (l. to r.) Barbara Gurley, Linda Terry, Rebecca Sabin and Erica Syroid prepare to fly to San Francisco.

lectures, movies, children's activities, and now music."

The season will open October 11 with Benda's *Symphony in C Major*, Vivaldi's "Concerto for Four Violins and Orchestra," Grieg's "Letzter Fruhling," and Tchaikovsky's "Serenade for Strings, Op. 48." Concerts will then continue monthly through May, and all of them will be free to the public.

The November concert will feature vio-

linist Rebecca Sabin Ramsey. Flutist Cynthia Smith will be featured in December, and Harpist Caryn Wunderlich in January. Barbara Gurley, who was a member of Trio Serenata, will be featured cellist in March. Garry Russell, the tuba player known for his work with the New World Brass Quintet, will be spotlighted in April on the Frakenpohl Concerto.

For information, call 733-3613. **aa**

'Opus USA'

Opus USA, a production of dance Americana at the Tropicana Resort, will feature guest choreographer and famed performer Winston Hemsley, October 10th at 2 p.m.

Hemsley will open *Opus USA* with narration as the Opus Dance Ensemble jumps back to the turn of the century, toe and tap dancing to jazz and the blues, then jumps forward to the present.

Guest choreographer Gary LaSpina will restage the Indian dance from the award-winning Silver Slipper production *Branded*, with Opus founder McGarry Caven recreating his original principal role. A full-length performance set to "Rodeo," music by American composer Aaron Copland, sparks the second half of the show.

Opus USA will perform the concert only once because the dancers have full-time jobs, dancing six nights a week, two performances each night, in major Las Vegas productions.

About five years ago, McGarry Caven began collecting technically strong Strip performers who wanted a creative outlet for their dance skills apart from Strip performing. Like musicians jamming, the

group began meeting after hours in the middle of the night to rehearse and perform at the Gipsy Lounge on Paradise Road. Many of the original contingent are still with Opus. Opus board president Jodi Warman says an appropriate acronym for the troupe is, "Opportunity for Performers to Utilize their Skills."

Caven's contributions to Opus reflect a lifetime devoted to dance. His childhood classical training came to fruition with the Joffrey Ballet in San Francisco. He has taught dance for years and currently teaches jazz dance at UNLV. While associate choreographer for two Las Vegas extravaganzas, *Branded* and *Bravo Vegas*, he held down principal parts in each. He also choreographs productions for resorts worldwide.

Warman says the only thing the group lacks is money, but with more public attention the funding will follow. Warman hopes for a broader repertoire and increased pay for guest choreographers and performers. The group currently produces two shows per year. For more information, call 732-9646. Tickets for *Opus USA* are available now at Bullock's in the Fashion Show Mall. **aa**

NDT's 'Giselle'

PAUL KOLNIK

The role of "Giselle" is coveted by every ballerina. "A prima ballerina only deserves the title once she proves herself in this demanding role," says Nevada Dance Theatre (NDT) Artistic Director Vassili Sulich. "I feel very confident that Tamara Lohrenz, a company member for six years, is capable of handling this role."

Sulich believes that that presentation of *Giselle* in the company's 16th season marks a turning point for NDT. He feels his company now has the strength and maturity to handle the dramatic and technical challenges of *Giselle*, a ballet by which companies around the world have been judged for over 100 years.

The 1987/88 NDT season will open with *Giselle*, October 22 through 25. The season will continue with *The Nutcracker* and two repertory programs in February and March, featuring a range of contemporary and classical works.

The hilarious Les Ballets Trockadero De Monte Carlo return to Artemus W. Ham Concert Hall February 16, 1988 in a benefit gala for NDT. This all-male ballet company lovingly satirizes classical and contemporary ballets and choreography.

First performed in Paris, June 28, 1841, *Giselle* has had many interpretations over the years. NDT's production, to be staged by Denise Schultz and Louis Godfrey, relates the story of a country girl who dies from shock and madness on discovering her lover, Albrecht, has deceived her.

Schultz and Godfrey, internationally recognized specialists in staging the classics, use original music by Adolphe Adam, and choreography after Coralli and Perrot.

The traditional holiday celebration of *The Nutcracker* follows in December. This year, NDT has scheduled performances before and after Christmas. There will be nine performances between December 17 and 23 and seven performances between December 26 and 30.

Sulich's original choreography is set to the well-known Tchaikovsky music, with sets and costumes reflecting middle-European, turn-of-the-century style. The annual participation of the NDT Youth Company—dance students aged between 6 years and 14 years—adds interest and inspiration for children in the audience.

In the new year, two repertory programs bring a change of pace, spotlighting the company's versatility.

"It is in contemporary works that NDT shows full potential," Sulich says. "It is a young company of young dancers, who are comfortable expressing their skills



For 'Giselle,' NDT will rent these costumes from Utah's Ballet West.

in contemporary choreography demands."

The February program includes "Catfish Row," a charming, musical-theatre styled ballet by Derryl Yeager, set to George Gershwin's popular *Porgy and Bess* music; "Peter and the Wolf" is a child-oriented ballet with an interesting correlation between each character and its own special music; "Los Ninos," a spiritual work inspired by Spanish poet Garcia Lorca and composer George Crumb, has a theme devised by Sulich. It has to do with a child's birth, growth, loss of innocence, and the desire to regain the purity of its "ancient soul." "Three Greek Songs" is set to the music of contemporary Greek composers Manos Hadjidakis ("Never on Sunday") and Stavros Xarhakos. Classical in style, it expresses the feeling of Greek folk dance.

After the Las Vegas performances, the March repertory program will be presented on a 25-city, western states tour for Columbia Artists Management and Community Concerts.

The tour program features "Carmen," a Sulich adaptation of the passionate Merimee story, set to the vibrant Spanish rhythms of Bizet and Schedrin. "Slavonic Dances" is a classical interpretation of the rich Slavic folk motifs of Dvorak's

music. It presents the company in a variety of ensemble, variation and pas de deux sequences. "Ree-Bach Revival" returns by popular demand, and Columbia Artists' request that it be taken on tour. In this work, Derryl Yeager takes a humorous look at youthful fun and fads, centered around the trendy Reebok shoes.

Season subscription ticket are available through NDT's office. Prices, based on seating selection, at \$60, \$45, \$28 for four programs. Group rates are available for Thursday and Sunday evenings only: Buy 10 subscriptions, get one subscription free. Subscriber benefits include preferential seating, discounts on single program ticket prices and on Trockadero ticket prices, when purchased with season tickets. Subscribers are kept informed through the newsletter, "To the Pointe."

Ticket prices for *Giselle* are: \$17.50, \$12.50, \$8 with discounts for senior citizens, children under 12 and UNLV faculty, staff and students with valid ID.

The Performing Arts Box Office opens October 19, 1987. For tickets to *Giselle* and *Trockadero*, call 739-3801.

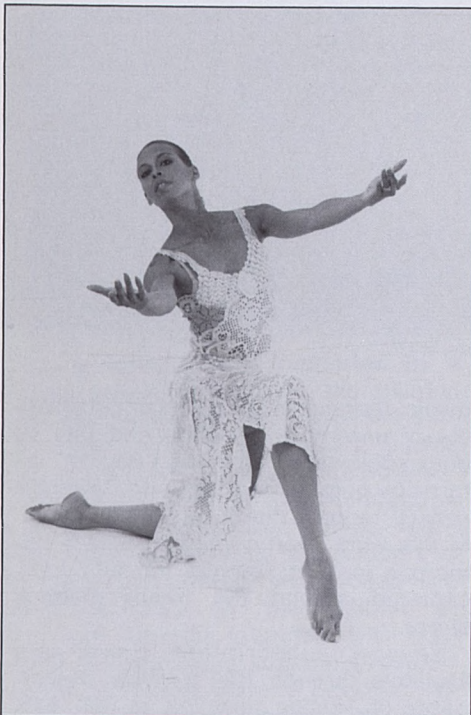
For a free season brochure and subscription orders prior to October 19, call the Nevada Dance Theatre office at 739-3838. aa

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Dance Theatre concerts



Choreographer Victoria Dale.

University Dance Theatre will present a tribute to black artists and themes in its first concert of the season, in UNLV's Judy Bayley Theatre, 2 p.m., Saturday, October 31 and Sunday, November 1. The special concert will feature dances by guest choreographers Winston Hemsley, Minnie Madden and L. Martina Young.

Broadway performer and Las Vegas choreographer Winston Hemsley offers a new piece consisting of an all-male cast with the exception of a single female dancer. Minnie Madden, a versatile choreographer, lists shows in Las Vegas

Dance auditions

The University Dance Theatre is seeking male and female dancers for the 1987-88 season, according to Artistic Director Dr. Carole Rae. Auditions are at 2 p.m. on Friday, September 11 in the Dance Studio of the McDermott Physical Education complex. Bring resumes. For more information, please call 739-3827. **aa**

and in Japan to her credit. She will choreograph an original jazz piece with a black theme.

L. Martina Young, a native of Los Angeles, has worked as a solo and guest artist in the United States, Israel and East Germany. She has also written articles on dance criticism and is currently writing her first book.

Another guest artist, Victoria Dale, who performed in such movies as *The Wiz* and *The Blues Brothers*, will present "Billie's Message." The dance, using original Billie Holiday songs, is based on Holiday's tragic life. The choreographer puts an emphasis on a "say no to drugs" message for adults and children.

Other local choreographers who will present works in this concert include Edouard Talton, a rising talent who has achieved great strides in his young career. He has performed with the University Dance Theatre, the UNLV Dance

Construction Crew, and the Simba Junior and Professional Dance Companies. He will choreograph "That Ole Time Blues," and another group piece for the concert.

Tickets for the October 31 and November 1 concerts are \$6 general admission with discounts for children, students and seniors, in the Department of Dance office or at the door.

The newest highlight of the Department of Dance Arts will be a **Subscription Series of Dance concerts** called "Sunday Afternoon in the Studio," the brainchild of Director of Dance Dr. Carole Rae. The performances, by faculty and other guest artists, will be at 2 p.m. (to be confirmed) on Sundays, once a month. They will be presented in the UNLV McDermott Physical Education Complex Dance Studio located on Harmon Avenue. The concerts will present experimental dance and theatre in post modern, new dance, new wave and musical theatre.

Scheduled are Kathy Allen, October 4; to be announced, November 22; Georgia Neu, December 13; Deborah Stone, February 28; Eliane Vivace, March 27; Gregg Bielemeier, April 17. Subscriptions are \$20 for six performances and seating is limited. Tickets can be purchased in advance in the Department of Dance Arts office located in room 112 on the first floor of the UNLV Alta Ham Fine Arts Building.

Call 739-3827 for more information. **aa**

New campus art building

Fall art students at Clark County Community College will initiate the new art building which began construction last May.

Sculpture, three-dimensional design, jewelry and ceramic classes will begin on September 23 in the gray brick building designed specifically for these disciplines. The slide library will also be housed in the building.

Printmaking, offered for the first time, will be available in Spring 1988. "The donation of three printing presses—two from the UNLV Art Department and one from Peg Bolen, plus the new building have made this possible," says Joanne Cooper, chairman of the CCCC Art Department. **aa**

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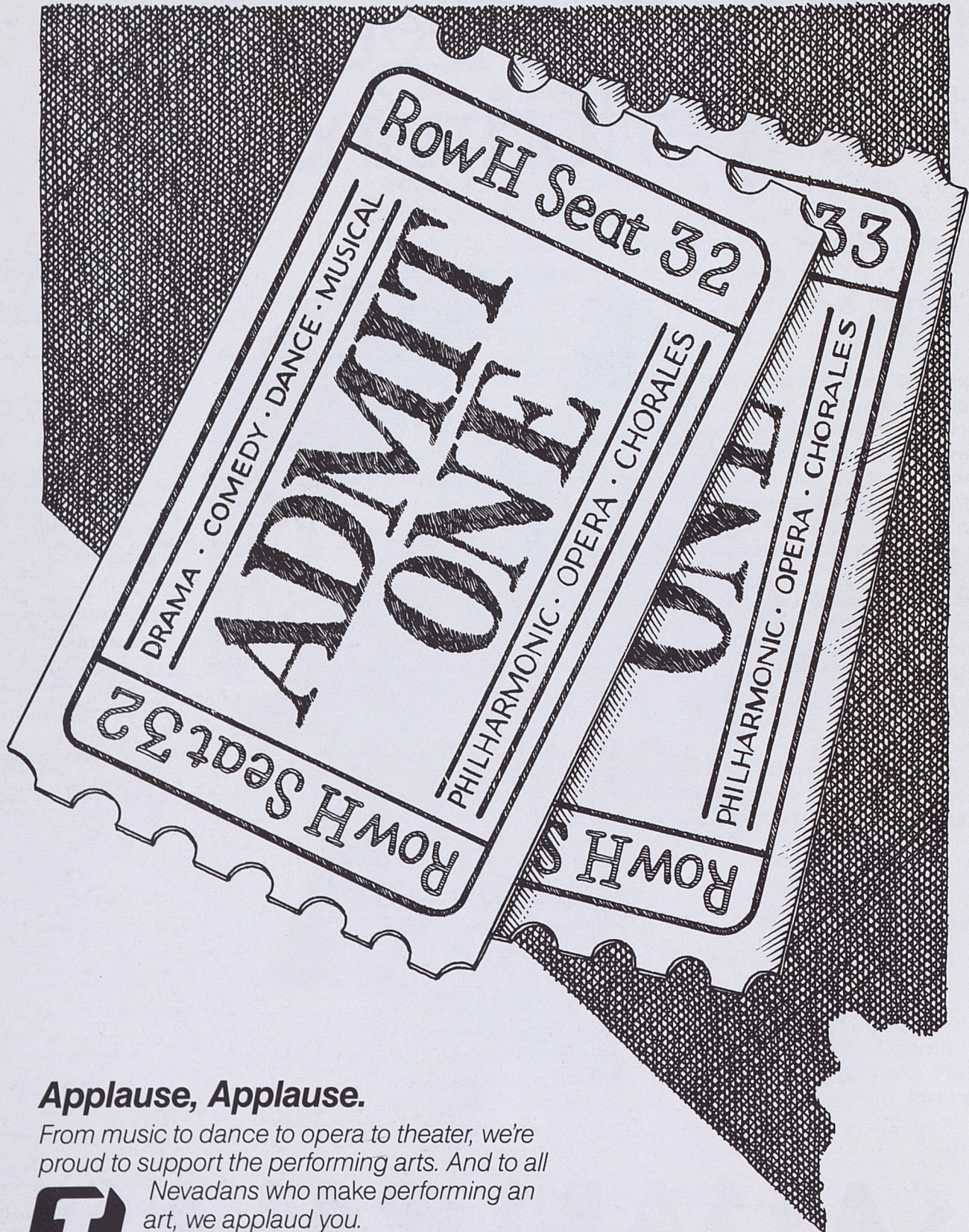
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