

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

JOSE BELLVER

PULSATING ENERGY

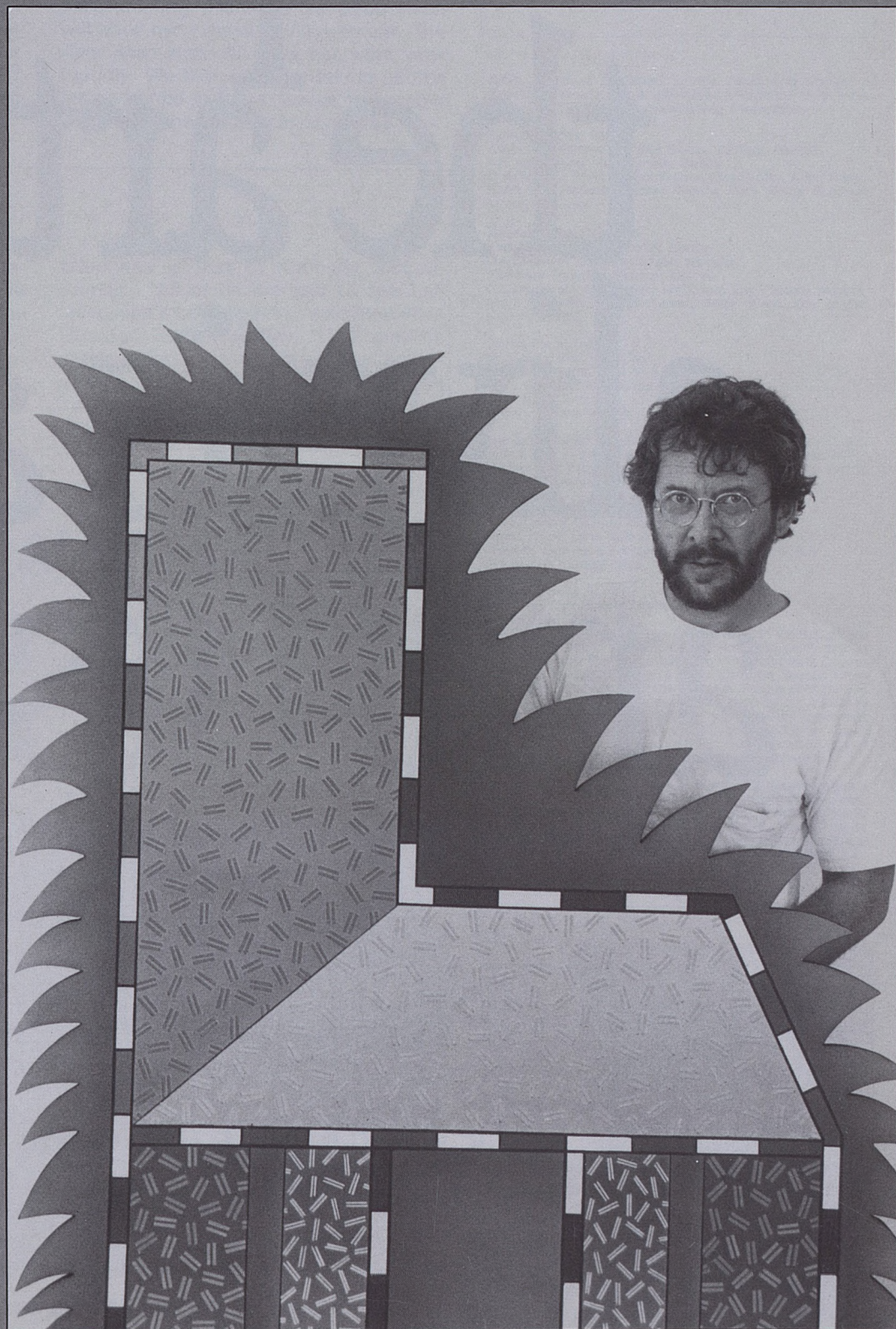
ARTS
IN EDUCATION

USO DANCE

ROBERT
MORRISON
SOUND SCULPTURE

THEATRE AWARD
WINNERS

ALLIED ARTS COUNCIL
NOVEMBER/DECEMBER 1987
VOLUME 7, NUMBER 6



Keeping
the arts
alive is an
art in itself.



The Island of Las VegasSM
A Ramada Renaissance Resort & Casino.

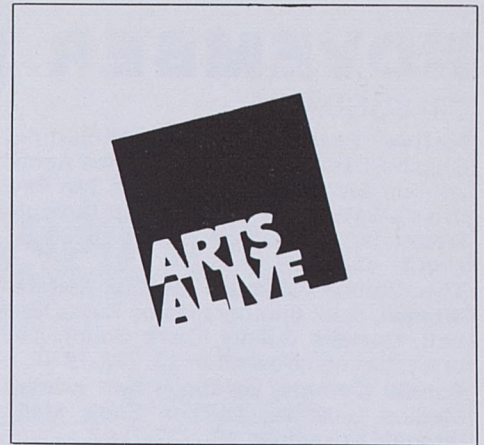
Thank you, Cynthia

Cynthia Gaffey, *Arts Alive's* associate editor and art and production editor, was recently hired as community relations coordinator for the Las Vegas-Clark County Library District. For the last five years she has been a major force in the growth of *Arts Alive* into a prizewinning magazine; she has been responsible for the look of the magazine from the typeface of its name on the cover to the layout of each page. She has written extensively for the magazine, with only a small part of her work identified with bylines. She has edited the rest of the magazine's copy and helped shape what verbal style it has.

Cynthia has also been responsible for most of the other graphic work *Allied Arts Council* has produced in the last several years.

Until the last year and a half, she worked for the Council entirely as a volunteer.

Though we hope to have continuing contributions from her, particularly on the subject of the library district's arts programming, this is the last issue which will have her extensive involvement. The *Arts Alive* staff will miss her work profoundly. We thank her for taking us this far and hope in future issues to be able to hold to her high standards. **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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'Bye, Lea!

Lea Deane, Allied Arts' administrative assistant for the last three years, has left her position. She first came to the notice of the arts community as the voice of KNPR Public Radio's "Morning Edition."

The Council's new voice on the

telephone is that of Kimberly McCall-Warren. "All of us are sad to see Lea leave; she's been terrific," said Executive Director Patrick Gaffey. "The staff is pleased that we were able to find someone as experienced and with as much potential as Kimberly. She will be very good for Allied Arts." **aa**

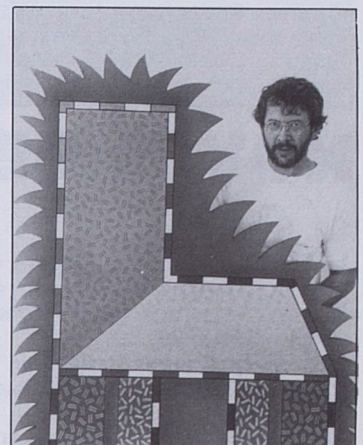
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The DEADLINE for the next issue of *ARTS ALIVE* is December 1.

ON THE COVER

Artist Jose Bellver. Photo by Patricia Mortati. See story p. 18.



NOVEMBER EXHIBITS

01 SUNDAY

Native Peruvian Crafts including Shipibo-Canibo ceramics from the Amazon jungles and weavings from San Pedro de Cajas, high in the Andes, through December 11, Sunrise Library, 5400 E. Harris. 453-1104.

The Unique Glamour of the Mature Woman, color photographs by Russ Corbett, Upstairs Gallery, Clark County Library, through November 13. 733-7810.

Ronnie Cutrone, paintings and prints, Markus Galleries, Fashion Show Mall, through November 19. 737-7307.

Helga Blackford, paintings, artist of the month, Boulder City Art Guild, 1495 Nevada Highway, Boulder City. Hours: 12 noon to 4 p.m. Daily. 294-9982.

Pittsburgh, PA., photographs by Erik Lauritzen, Reed Whipple Cultural Center, through November 25. 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. 386-6211.

Images As Metaphor, a collaborative exhibit by Bill Leaf and Pasha Rafat, combines photography and 3-D components, Main Gallery, Clark County Library, through November 20. 733-7810.

02 MONDAY

"Nevada," photographs by Lewis Baltz and Anthony Hernandez, sponsored by the UNLV Art Department, Donna Beam Fine Art Gallery, through November 6. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

Jan Gunlock and Joyce Spavin, drawings, prints and embossings, North Las Vegas Library Gallery, 2300 Civic Center Dr., through November 30. Opening reception: 5 to 7 p.m. November 4. 649-2363.

04 WEDNESDAY

Slide/lecture by Darryl Curran, chairman of the Photography Department, California State University, Fullerton, 2:30 p.m., Ham Fine Arts, room 229, UNLV; sponsored by the UNLV Art Department. 739-3237.

06 FRIDAY

Bob Morrison, sculpture installation, Allied Arts Gallery, 3710 S. Maryland Parkway, through December 2. Opening reception: 5 to 7 p.m. November 6. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

Chelsea Miller, sculpture, Artspace Gallery, and Jan Potter, paintings, Upstairs Gallery, Clark County Community College through November 30. Opening re-

ception: 6 to 8 p.m. November 6. 643-6060.

07 SATURDAY

National Finals Art Show in conjunction with the National Finals Rodeo, Las Vegas Art Museum, Lorenzi Park. Western artworks on display through December 4 will be auctioned on December 6 at the Golden Nugget Hotel. Reception: Noon to 3 p.m. November 15. Hours: 10 a.m. to 3 p.m. Tu - Sat; Noon to 3 p.m. Sun. 647-4300.

12 THURSDAY

Nevada '87, the thirteenth annual statewide touring photography exhibit highlighting Nevada scenes; sponsored by the Northeastern Nevada Museum in Elko, Las Vegas Library, Charleston Mall, through December 16. 382-3493.

15 SUNDAY

ASU 3-D, an exhibit of three-dimensional sculpture by faculty members of the Arizona State University School of Art, through December 16, Charleston Heights Arts Center, 800 S. Brush. Hours: Daily, 1 to 4:30 p.m.; also M - TH, 6 to 8:30 p.m. 386-6383 after 1 p.m.

Harmony, an exhibit of cibachrome photographs by Sylvia Hill of images she collected on a recent trip to Ireland, Nova Scotia and Maine, Upstairs/Downstairs Gallery, Clark County Library, through December 11. Opening reception: 3 p.m. November 15. 733-7810.

16 MONDAY

The Monumental Image, an exhibit of prints featuring six East Coast artists, UNLV Donna Beam Fine Art Gallery, through January 22; sponsored by the Nevada Institute of Contemporary Art. Judith Dunham, curator, will speak at 7:30 p.m. Nov. 16 with reception immediately following. 739-3893.

20 FRIDAY

Austine Wood, polages, Markus Galleries, Fashion Show Mall, November 20 through December 15. Opening reception: 6 to 9 p.m. November 20. 737-7307.

22 SUNDAY

Nevada Watercolor Society annual non-juried exhibition of works by Society members, Main Gallery, Clark County Library, through December 18. Opening reception: 3 p.m. November 22. 733-7810.

through narration and music the history and dance-band sounds of the saxophone, 3 p.m., Clark County Library Auditorium. Free. 733-7810.

Lecture by Joel Sachs, co-director of Continuum contemporary music ensemble on "Trends in New American Music," 7 p.m., Alta Ham Fine Arts 132; sponsored by Southwest Gas. Free. 739-3332.

02 MONDAY

Community Drama Workshop, with Joe Behar, 8 to 10 p.m. every Monday, Sam's Town Bowling Center, room A. Free. 458-0069.

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

Meet the Composer: Leonid Hrabovsky, an illustrated lecture, 12:30 p.m., place to be announced. 739-3420.

03 TUESDAY

Theatre Arts Group Workshop; exercises in the Stanislavski system, 6:30 to 9 p.m. every Tuesday, Baker Park, 1100 E. St. Louis. 877-6463.

Las Vegas Chamber Players in concert featuring works by Leonid Hrabovsky, 7 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

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

04 WEDNESDAY

Central Philharmonic Orchestra of China, a Master Series Concert, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

Stop the World, I Want to Get Off. See 11/1.

05 THURSDAY

A Day in the Country (1984), directed by Bertrand Tavernier, International Film Series: Films of the '80s, sponsored by Southwest Gas, 7 p.m. Wright Hall Auditorium, room 103, UNLV. 739-3401.

Stop the World, I Want to Get Off. See 11/1.

06 FRIDAY

It Happened One Night, directed by Frank Capra and starring Clark Gable and Claudette Colbert, Classic Images Film Series: The Great Directors, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-7810.

Holiday Parade, a Christmas craft and gift sale sponsored by Junior League of Las Vegas, 7 to 10 p.m. November 6, 10 a.m. to 5 p.m. November 7 and 11 a.m. to 4 p.m. November 8, Hacienda Hotel, featuring one-of-a-kind handcrafted gifts. 732-3257.

Stop the World, I Want to Get Off. See 11/1.

Hungarian Brass of Budapest presented by the Southern Nevada Community Concert Association, 8 p.m., Artemus Ham Concert Hall, UNLV. 648-8962.

07 SATURDAY

Fuego Flamenco with Roberto Amaral and Company; a program of flamenco

NOVEMBER EVENTS

01 SUNDAY

Las Vegas Chamber Players with Continuum contemporary music ensemble, 2 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

University Dance Theatre in a tribute to black artists, 2 p.m. November 1, Judy Bayley Theatre, UNLV, featuring guest choreographers Winston Hemsley,

Minnie Madden and L. Martina Young. 739-3827.

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

Las Vegas Saxes in concert featuring

Join Us in a
(Re)Naissance
of the Arts

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

It's a trend we want to see continue.

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

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



**Renaissance
Centers**

Quality Developments by
THE VISTA GROUP





Mother Ginger and the Ginger Snaps in Nevada Dance Theatre's holiday classic "The Nutcracker." Sixteen performances will be held December 17 - 27.

GINGER BRUNER

concerns and insights. Topic: "The Odyssey," 7 p.m., Clark County Library Auditorium. Free. 733-7810.

Post-Modern Dance Master Class. See 11/9.

13 FRIDAY

Agnes of God directed by Robert R. Pevitts for Clark County Community College, 3200 E. Cheyenne, 8 p.m. November 13, 14, 19, 20, 21, and 2 p.m. November 15. 644-7529.

The Little Match Girl choreographed by Helena and Donald Snyder for the Las Vegas Civic Ballet, 8 p.m. November 13, 20 and 2 p.m. November 14, 15, 21, 22, Charleston Heights Arts Center. Opening night benefit performance and reception, \$15. General admission: \$6 adults, \$4 seniors and children 12 and under. 386-6383 or 385-1630.

14 SATURDAY

The Little Match Girl. See 11/13.

Agnes of God. See 11/13.

USO Dance sponsored by the Allied Arts Council, featuring the Johnny Haig Orchestra playing music of the Big Band Era, 8 to 12 midnight, Showboat Hotel Sports Pavilion. Tickets: \$10; \$8 for Allied Arts members. Proceeds benefit the Allied Arts Council. 731-5419.

15 SUNDAY

Community Drama Workshop 15th Annual Showcase, under the direction of Joe Behar, presents emerging young artists in scenes by American playwrights, 2 p.m., Clark County Library Auditorium. Free. 733-7810.

The Little Match Girl. See 11/13.

Las Vegas Civic Arts Woodwind Quintet featuring works by Debussy, Beethoven, Stein and Ibert, 2 p.m., Reed Whipple Cultural Arts Center, 821 Las Vegas Blvd. No. General admission: \$3. 386-6211.

Agnes of God. See 11/13.

16 MONDAY

Registration for Mini Class Session at Reed Whipple Cultural Arts Center, 821 Las Vegas Blvd. No., through November 22. 386-6211.

Deadline for Touring Program through the Nevada State Council on the Arts; includes music and visual arts disciplines. 1-789-0225.

Celesta Lowe, writer to be honored by the Las Vegas Branch of the American Penwomen, 7 p.m., Clark County Library. The program also feature speaker Janice Reid, Director of Communications and Fine Arts at Clark County Community College. 736-9218.

Judith Dunham, curator of "The Monumental Image" exhibit currently on display in the Donna Beam Fine Art Gallery, UNLV, will present a lecture at 7:30 p.m., Alta Ham Fine Arts Room 229; sponsored by the University Forum free lecture series. 739-3893.

Community Drama Workshop. See 11/2.

David "Fathead" Newman, saxophone at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

NOVEMBER EVENTS

continued

repertoire presented by the Sociedad Cultural Hispana and the City of Las Vegas, 8 p.m., Reed Whipple Cultural Center, 821 Las Vegas Blvd. No. General admission: \$6. 386-6211.

Stop the World, I Want to Get Off. See 11/1.

Videography Workshop sponsored by the Dance Division of the Allied Arts Council, 10 a.m. to 4 p.m. (break for lunch), November 7 and 8, Valley High School. Workshop combines video and choreography and includes hands-on experience with camera techniques to enhance performance. Cost is \$25; \$20 for members. Paid reservation due at Council by Nov. 2. 731-5419.

Holiday Parade Gift Sale. See 11/6.

08 SUNDAY

Holiday Parade Gift Sale. See 11/6.

Stop the World, I Want to Get Off. See 11/1.

76 Trombones + 4 benefit concert featuring Carl Fontana and his Quartet, 2 p.m., Artemus Ham Concert Hall, UNLV. Over 80 professional musicians will donate their services for a scholarship for UNLV music students in memory of Abe Nole. General admission: \$5; \$3 students, seniors, military. 739-3332.

Serenata Chamber Orchestra in concert featuring soloist Rebecca Sabin Ramsey and works by Purcell, Haydn, Holst and Respighi, 3 p.m., Clark County Library Auditorium. Free. 733-7810.

09 MONDAY

Ellen Bromburg, choreographer, dancer, teacher, presents a lecture on post-modern dance, 9:30 a.m., Alta Ham Fine Arts 110, UNLV; sponsored by Southwest Gas. Ms. Bromburg will conduct a master class in post-modern dance, 11:30 a.m. November 10 and 12, also in Ham Fine Arts 110. Free. 739-3827.

Community Drama Workshop. See 11/2.

Etta Jones, singer, and Houston Person, saxophone at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

10 TUESDAY

Theatre Arts Group Workshop. See 11/3.

Nevada School of the Arts Faculty Recital, 7 p.m., Alta Ham Fine Arts room 132, UNLV. No admission charge. 739-3502.

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

Post-Modern Dance Master Class. See 11/9.

11 WEDNESDAY

Critical Contexts within Contemporary Theatre, lectures/ discussions featuring Herbert Blau, Ruby Cohn and Erika Munk, 7 p.m. November 11 and 12, Dungan Humanities 109, UNLV; sponsored by Southwest Gas. Free. 739-3401.

12 THURSDAY

Moonlighting (1983), directed by Jerry Skolimowski, International Film Series: Films of the '80s, 7 p.m., Wright Hall Auditorium, room 103, UNLV; sponsored by Southwest Gas. 739-3401.

Critical Contexts within Contemporary Theatre. See 11/11.

Great Books Discussion Group; topic: "Sonny's Blues" by James Baldwin (Norton Anthology of Short Fiction), 7 p.m., Clark County Library conference room. Free. 733-7810.

On the Road, a literary discussion group led by the UNLV English Department to help readers develop an understanding that classical literature is timeless in its

17 TUESDAY

Theatre Arts Group Workshop. See 11/3.

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

18 WEDNESDAY

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

Foundation Resource Workshop; a hands-on orientation of the comprehensive collection of private, corporate and federal funding sources housed at the Clark County Library, 10 a.m. in the library's conference room. Free, but pre-registration required. 733-7810.

19 THURSDAY

Opera Gala Internationale, featuring the Nevada Opera Theatre Orchestra and Chorus and maestro Henry Holt, 7 p.m., Alexis Park Resort. Also performing will be the Desert Chorale. A silent auction and dinner will precede concert. 451-6331.

Heat and Dust (1983), directed by James Ivory and starring Julie Christie, International Film Series: Films of the 80's, 7 p.m., Wright Hall Auditorium, room 103, UNLV; sponsored by Southwest Gas. Free. 739-3401.

Agnes of God. See 11/13.

Richard Leakey, archeologist, a UNLV Barrick Lecture, 8 p.m., Artemus Ham Concert Hall. Free, but tickets required. 739-3801.

20 FRIDAY

Mr. Deeds Goes To Town, directed by Frank Capra, Classic Images Film Series: The Great Directors, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-7810.

The Little Match Girl. See 11/13.

Agnes of God. See 11/13.

21 SATURDAY

Lady and the Tramp, children's captioned film for the deaf (with sound), 1 p.m., Clark County Library Auditorium. Free. 733-7810.

The Little Match Girl. See 11/13.

Agnes of God. See 11/13.

Southern Nevada Bluegrass Music Society monthly pickout, 12 noon, Las Vegas Racquet Club, 3335 W. Raven. 363-0021.

22 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. This month features the Ann Ludwig Dance Company from Phoenix, Arizona. 739-3827.

The Little Match Girl. See 11/13.

Las Vegas Symphony, with Virko Baley, conductor, and Yuri Mazurkevich, violin, and the Desert Chorale; featuring music of Schubert, Bruch, Sibelius and a world premiere violin concerto by Baley, 2 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.



MARKUS GALLERIES

Fashion Show Mall - Upper Level
737-7307

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Sir Henry Moore
Doug Taylor
Andy Warhol

Mike McCollum
Tad Schutt
Bob Venosa
Austine Wood

A Gallery dedicated to teaching and sharing fine arts appreciation;

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A Gallery introducing young, emerging artists;

A Gallery exhibiting unusual and unique mediums;

A Gallery of original works of art, not reproductions;

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We invite you to share the excitement that is Art!

MARKUS GALLERIES
Upper Level
Fashion Show Mall



Hundreds gathered in Foxtail Park in September for "Shakespeare in the Park," sponsored by the Green Valley Arts Advisory Committee.

NOVEMBER

Carnegie: Back to the Classics, a Sunset Symphony concert, 4 p.m., Showboat Hotel Sports Pavilion; proceeds benefit the Sunset Symphony Travel Fund for upcoming performance at Carnegie Hall. Tickets: \$5 adults, \$3 students and seniors. 385-9190 or 799-8428.

23 MONDAY

Mazurkevich Duo, violinists present a lecture, "Music Study in the Soviet Union," 7 p.m., Alta Ham Fine Arts 132, UNLV; sponsored by Southwest Gas. 739-3332.

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

24 TUESDAY

Taming of the Shrew, adult captioned film for the deaf (with sound), 7 p.m., Clark County Library Auditorium. Free. 733-7810.

University Wind Ensemble presents its first fall concert, 8 p.m., UNLV Artemus Ham Concert Hall, under the direction

continued

of Thomas G. Leslie. Tickets: \$1. 739-3734.

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

25 WEDNESDAY

Las Vegas Chamber Players with Yuri & Dana Mazurkevich, violin duo and Virko Baley, piano, 7 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

29 SUNDAY

Musical Pops '87 Presents Americana, opens "Season of the Arts" for Boulder City Cultural Center, 8 p.m., Boulder City High School Auditorium. A meet-the-artists reception follows concert. 456-6695.

30 MONDAY

Snooky Young, trumpet, Ross Tompkins, piano, Bob Cooper, saxophone at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

DECEMBER EXHIBITS

01 TUESDAY

Ed Opsitos, photographs, Artspace Gallery, and Diane Butner, sculpture, Upstairs Gallery, Clark County Community College through January 31, 1988. Opening reception: 7 to 9 p.m. December 1. 643-6060.

John Budd, paintings, artist of the month, Boulder City Art Guild, 1495 Nevada Hwy., Boulder City. Hours: 12 to 4 p.m. Daily. 294-9982.

02 WEDNESDAY

Jose Bellver, new paintings, Winged Horse Galerie, 6380 S. Eastern, through December 23. Also on display will be work by regularly featured artists. Opening reception: 6 to 9 p.m. December 2. 798-0778.

Gina Cinque, sculptures, paintings, plaques, North Las Vegas Library Gallery, 2300 Civic Center Dr., November 30 through December 26. Opening reception: 5 to 7 p.m. December 2. 649-2363.

04 FRIDAY

Jim Pink, drawings, prints, paintings, at Allied Arts Gallery, 3710 S. Maryland Parkway, through December 30. Opening reception: 5 to 7 p.m. December 4. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

06 SUNDAY

Boulder City Art Guild celebrates its eighth anniversary with a public reception, 12 noon to 4 p.m., 1495 Nevada Highway, Boulder City. 294-9982.

13 SUNDAY

Harmony, Sunrise Library, 5400 E. Harris. 453-1104. See 11/15 for description.

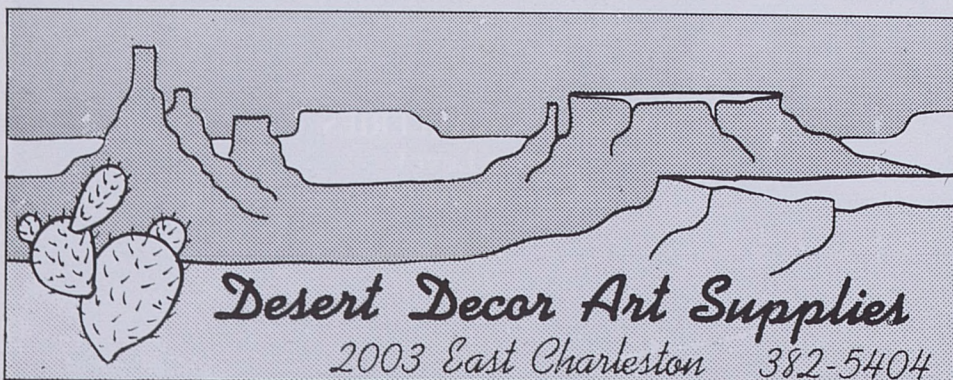
Permutations, photo-collages by Lou Ray, familiar symbols restructured into new visual relationships, Upstairs/Downstairs Gallery, Clark County Library, through January 18. Opening reception: 3 p.m. December 13. 733-7810.

19 SATURDAY

Permanent Collection, Main Gallery, Las Vegas Art Museum, Lorenzi Park, December 19-30; Melita Coombs, paintings, Nevada Gallery, December 19 through January 27. Hours: 10 a.m. to 3 p.m. Tu - Sat.; Noon to 3 p.m. Sun. 647-4300.

20 SUNDAY

Saints and Other Angels: The Religious Paintings of Audrey Flack, December 20 through February 3, Charleston Heights Arts Center and Reed Whipple Cultural Center. A meet-the-artist reception will be held in February. 386-6383 or 386-6211.



**CONGRATULATIONS
ON A
SUCCESSFUL
25TH
ANNIVERSARY**

MARJORIE BARRICK



Ceramic vessels such as this one by Tom Coleman will be among faculty and student artwork available at the annual UNLV Christmas Arts Sale sponsored by the UNLV Art Club, December 10, 11, 12.

DECEMBER EVENTS

01 TUESDAY

Theatre Arts Group Workshop. See 11/3.

Holiday Renaissance Feast sponsored by Nevada School of the Arts featuring Utah Shakespeare Festival Revelers, UNLV Collegium Musicum, His Lordship's Trumpeters and the Clark High School Madrigal Singers, 7 p.m., Desert Inn Country Club Terrace Room. For reservations call 739-3502.

Carolyn See, author presents a lecture: "Golden Days: Don't Settle For Less," 7:30 p.m., Wright Hall 116, UNLV; sponsored by Southwest Gas. Free. 739-3533.

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

02 WEDNESDAY

Las Vegas Chamber Players and Sierra Wind Quintet, featuring works by Mozart, Gounod, Kiva, 8 p.m., Artemus Ham Concert Hall, UNLV; sponsored by University Forum and Las Vegas Symphony. 739-3420.

03 THURSDAY

Mosquito Coast (1986), directed by Peter Weir and starring Harrison Ford, International Film Series: Films of the '80s, 7 p.m., Wright Hall Auditorium, room 103, UNLV; sponsored by Southwest Gas. Free. 739-3401.

04 FRIDAY

Lost Horizon, directed by Frank Capra, Classic Images Film Series: The Great Directors, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-7810.

05 SATURDAY

The Business of Art and the Artist, an all-day workshop for visual artists sponsored by the Allied Arts Council, 9:00 a.m. to 4 p.m., at the Council offices, 3710 S. Maryland Parkway. Topics include law, marketing, record keeping, taxes and publicity. Cost is \$25; \$20 for Allied Arts members. See story in this issue for details. Paid reservations due by Dec. 2. 731-5419.

Boulder City Art Guild; works by members at Doodle Bug Bazaar, Boulder City Recreation Department, 9:30 a.m. to 4 p.m. 294-9982.

Brent Thomson invites you to his gallery for an evening of art, 4 to 9 p.m. December 5, Brent Thomson Art & Framing, 1672 Nevada Hwy., Boulder City. 293-4652.

06 SUNDAY

Las Vegas Flute Club Choir featuring a holiday program and works by Bach, Faure and Verdi, 2 p.m., Reed Whipple Cultural Center, 821 Las Vegas Blvd. No. General admission: \$3. 386-6211.

Serenata Chamber Orchestra in concert featuring soloist Cynthia Smith and

works by Bach, Quantz, Elgar and Stravinsky, 3 p.m., Clark County Library Auditorium. Free. 733-7810.

National Finals (Rodeo) Art Auction; an auction to be held at the Golden Nugget Hotel of western art displayed at the Las Vegas Art Museum from November 7 through December 4. Preview/cocktails at 6:30 p.m.; auction at 7:30 p.m. Honorary chairman: Roger Thomas. Admission is purchase of the \$25 catalogue. 646-2141.

Las Vegas Vocal Ensemble performing Christmas music from around the world; a benefit for First Presbyterian Church; 8 p.m., in the church's sanctuary at West Charleston and the freeway. 452-2644.

07 MONDAY

Community Drama Workshop. See 11/2.

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

08 TUESDAY

Theatre Arts Group Workshop. See 11/3.

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

10 THURSDAY

Summer (1986), directed by Eric Rohmer, International Film Series: Films of the '80s, 7 p.m., Wright Hall Auditorium, room 103, UNLV; sponsored by Southwest Gas. Free. 739-3401.

Great Books Discussion Group; topic: "A Passion in the Desert" by Honore De Balzac, 7 p.m., Clark County Library conference room. Free. 733-7810.

Christmas Art Sale sponsored by the UNLV Art Club, 10 a.m. to 4 p.m. December 10, 11, and 12, UNLV Grant Hall Gallery. Both faculty and student work will be available with proceeds to benefit student art club. 739-3237.

11 FRIDAY

A Little Princess presented by the Rainbow Company, 7 p.m. December 11, 18, 19 and 2 p.m. December 12, 13, 19, 20 at Charleston Heights Arts Center, 800 S. Brush. Tickets: \$1.50 child 12 & under, \$3 adults, \$2.50 students & seniors. 386-6553.

A Shock for Ebenezer, a one-man Christmas presentation starring David J. Dekker for Clark County Community College Theatre, 7 p.m. December 11 and 12, 3200 E. Cheyenne Ave. 644-7529.

Christmas Art Sale. See 12/10.

12 SATURDAY

A Little Princess. See 12/11.

A Shock for Ebenezer. See 12/11.

Las Vegas Vocal Ensemble performing Christmas music and Vivaldi's "Gloria," 8 p.m., Boulder City High School, Boulder City. 452-2644.

Christmas Art Sale. See 12/10.

13 SUNDAY

A Little Princess. See 12/11.

Las Vegas Symphony presents Handel's Messiah conducted by Virko Baley, 2

p.m., Artemus Ham Concert Hall, UNLV. **Sunday Afternoon in the Studio**, experimental and new dance performances sponsored by UNLV Department of Dance Arts, 2 and 5 p.m., UNLV Black Box Theatre, featuring Georgia Neu, who will present a tribute to Noel Coward. 739-3827.

14 MONDAY

Community Drama Workshop. See 11/2.

Bobby Shew, trumpet and his Quintet at Alan Grant's Monday Night Jazz at the Four Queens, 9:30 p.m. to 2 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

15 TUESDAY

Theatre Arts Group Workshop. See 11/3.

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

16 WEDNESDAY

Las Vegas Poetry Group: bring your favorite or original selections to discuss with group, 7 p.m., Clark County Library.

17 THURSDAY

The Nutcracker, traditional family holiday ballet performed by Nevada Dance Theatre, 8 p.m. December 17, 18, 19, 21, 22, 23, 26, 28, 29, 30; 2 p.m. December 19, 20, 26, 27; 7 p.m. December 20, 27, Judy Bayley Theatre, UNLV. Admission: \$17.50, \$12.50, \$8; Seniors, children under 12: \$15.50, \$10, \$7. 739-3801.

18 FRIDAY

A Little Princess. See 12/11.

Happy Holidays, a Sunset Symphony concert, 7 p.m., Showboat Hotel Sports Pavilion; proceeds benefit the Sunset Symphony Travel Fund for upcoming performance at Carnegie Hall. Tickets: \$5 adults, \$3 students and seniors. 385-9190 or 799-8428.

The Nutcracker. See 12/17.

19 SATURDAY

A Little Princess. See 12/11.

The Nutcracker. See 12/17.

Noel, Noel, a tribute to Noel Coward by the Actors Repertory Theatre who will present sketches from the artist's life, 3 p.m. November 19 and 20, Clark County Library Auditorium. 733-7810.

Santa Clara Ballet Company presents "The Nutcracker," sponsored by the Boulder City Cultural Center, 7:30 p.m., Boulder City High School Auditorium. A meet-the-artists reception follows concert. 456-6695.

20 SUNDAY

The Nutcracker. See 12/17.

Las Vegas Symphony, with Virko Baley, conductor, and Kalman Banyak, violin, featuring music by Albinoni and Wieniawski and select holiday favorites, 2 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

A Little Princess. See 12/11.

Noel, Noel. See 12/19.

21 MONDAY

Community Drama Workshop. See 11/2.

The Nutcracker. See 12/17.

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

22 TUESDAY

Theatre Arts Group Workshop. See 11/3.

The Nutcracker. See 12/17.

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

23 WEDNESDAY

The Nutcracker. See 12/17.

26 SATURDAY

The Nutcracker. See 12/17.

27 SUNDAY

The Nutcracker. See 12/17.

28 MONDAY

Community Drama Workshop. See 11/2.

29 TUESDAY

Theatre Arts Group Workshop. See 11/3.

Mike DiBari Quintet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.



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Lew Tabackin - Cedar Walton - Gloria Lynn - Harry "Sweets" Edison
Eddie Harris - Kenny Burrell

Trombone concert for scholarship

Carl Fontana, internationally recognized as a master of the jazz trombone, and his quartet of Las Vegas musicians will be featured on Sunday, November 8 at 2 p.m., when the UNLV Music Department hosts the third annual "76 Trombones + 4" concert in Artemus Ham Concert Hall in a concert of light classics and jazz standards.

Fontana joins a trombone choir of 80 professional musicians from Los Angeles, San Francisco and other areas of the country to benefit a scholarship fund for UNLV music students in memory of Abe Nole.

Albert Anthony Nole was beloved by Las Vegas musicians. He enjoyed a successful career as music teacher/trombone player while earning the respect of his fellow musicians for his talent and personal warmth.

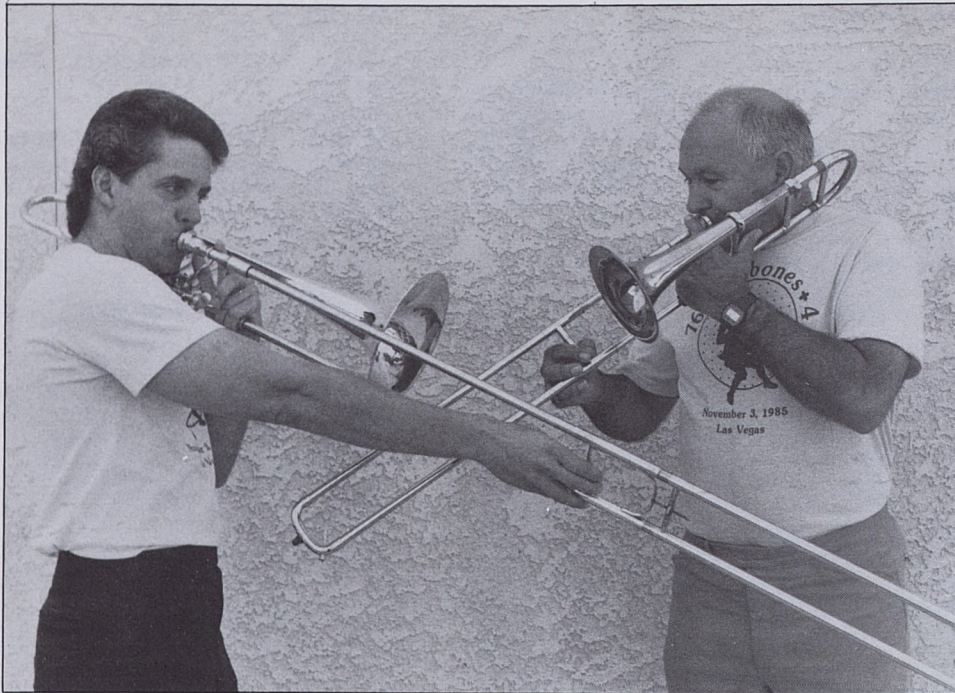
Nole moved to Las Vegas with his family in 1960 from Fresno, California, where he taught music at a local high school, a profession which did not satisfy his urge to make music. One morning over breakfast he said to his family, "We're going to move to Las Vegas." And they did.

Nole played with the famous Spike Jones group, several Las Vegas house bands at the Riviera Hotel and Fremont Hotel and with the Lou Elias relief band. He toured with Elvis Presley and worked with Tom Jones and Barbra Streisand before joining the Tropicana Hotel's orchestra as lead trombonist, where he played for many years.

General admission is \$5, with a reduced price of \$3 for students, seniors and military. Tax deductible donations may be made, from \$50 to \$500. Each donor will receive two tickets to the concert, with special seating in the donor section and recognition in the concert's program. For donation or ticket information, call 739-3332. **aa**

sponsor the Midsummer Opera Festival, featuring a recital and a reception at the historic Boulder Dam Hotel on July 29, 1988, and an opera concert at the Boulder City High School Auditorium on July 30.

Ticket prices for the 1987-88 season are \$7.50, \$10, \$14.50 and \$25 for *The Barber of Seville* and *Il Trovatore*. "Beastly Feast" is \$25 per person, the Opera Gala is \$100 per person and the Midsummer Opera Festival is \$20 for the July 29 recital, lecture and buffet. The July 30 performance is free. For ticket reservations and information, call 451-6331 or 451-3534. **aa**



Ralph Pressler and Billy Robinson, two of the "76 Trombones + 4."

Opera Gala November 19

The *Barber of Seville* and *Il Trovatore* are the centerpieces of a 1987-88 Nevada Opera Theatre season, which will also include two evenings of music and entertainment and a summer 1988 opera festival in Boulder City.

Maestro Henry Holt will conduct 100 musicians and singers in the Apollo Room for the Opera Gala at the Alexis Park Resort, Thursday, November 19 at 7 p.m. The black tie affair will feature a silent auction and a candlelight dinner, which will precede the opera concert. Famous arias, duets and major opera chorus works from *Madama Butterfly*, *Faust*, *Rigoletto*, *Tosca*, *The Merry Widow*, and *The Student Prince* will be performed. The Desert Chorale, directed by Nancy Musgrove, will perform "The Best of Broadway." Two premieres will highlight the evening: Excerpts of *Maggio Fiorentino*, composed by Ernest Stramiello, and Arthur Mancini's original musical adaptation of Charles Dickens' "A Christmas Carol" will be conducted by Mancini. Featured artists from the San Francisco Opera and the Portland Opera include Francesco Soriano and Patricia Spence. Nevada Opera Theatre artists and the Nevada Opera Theatre Chorus will combine their talents in the finale. Angie Wallin, board member of the Nevada State Council on the Arts, will be honored for her dedication to the arts in Nevada.

January will see Nevada Opera Theatre's "Beastly Feast," in the Las Vegas Museum of Natural History on the Las Vegas Strip. The 14 different dinosaurs that dominate the 22,500 square foot

rotunda will be featured, Saturday, January 23. Maya, of Jewel of the Desert Productions, will present African, Polynesian and Egyptian dances by artists in authentic costume. Nevada Opera Theatre artists will entertain in the Cave Room. Tickets will be \$35. per person.

The comic opera *The Barber of Seville* will be conducted by Thomas Conlin, music director of the Charleston Symphony Orchestra, February 28 at UNLV's Artemus Ham Hall. Rebecca Ravenshaw will star as Rosina in this fully staged production, featuring sets and costumes from Eugene Opera and Portland Opera. The performance will be sung in English and funded, in part, by the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency. Students from the Clark County School District will view a special performance on February 26 at 10 a.m.

First performed in Rome in 1853, *Il Trovatore* is still considered one of the most thrilling operas. Hans Ashbaker, internationally acclaimed tenor, will star in this opera in concert format at Artemus Ham Hall, Saturday, April 16 at 8 p.m. Ashbaker received critical acclaim for his portrayals of Rudolfo in *La Boheme* and Alfred in *Die Fledermaus* in Nevada Opera Theatre's premiere season. Maestro Henry Holt will conduct the Nevada Opera Theatre Orchestra, the Nevada Opera Theatre Chorus and the Southern Nevada Musical Arts Chorus. *Time* magazine has said, "Holt's conducting has warmth, coherence and authority."

The Nevada Opera Theatre and the Boulder City Cultural Center will co-

Baley concerto premiere

Three symphony concerts coming

Virko Baley's world premiere Violin Concerto, commissioned by Dr. W. Howard Hoffman, will be featured in the opening concert of the Las Vegas Symphony Orchestra's eighth season, Sunday, November 22, at 2 p.m. in Artemus Ham Concert Hall, UNLV. The concert will also be the first of three to be presented during November and December. Baley, music director of the Symphony, is an internationally noted composer. Featured guest violinist Yuri Mazurkevich will perform the work, as well as the Bruch Violin Concerto No. 1 in G Minor.

The program will also include Wagner's Overture to *Die Meistersinger* and Sibelius' *Finlandia*, with the Desert Chorale, Nancy Musgrove, director. The concert is presented by Maryland Square Shopping Center.

Yuri Mazurkevich is a brilliant representative of the Soviet school of violin. Born in Lvov, U.S.S.R., he studied at the Moscow Conservatory with the leg-

endary David Oistrakh. Mazurkevich is a laureate of international competitions: Helsinki 1962, Munich 1966, and Montreal 1969. In 1967 he became a faculty member of the Kiev State Conservatory and performed widely throughout the U.S.S.R. and Europe. In recognition of his achievements, he was granted the title of Outstanding Artist of the Republic.

He has appeared with numerous orchestras, making his North American debut with the Toronto Symphony, and has appeared as a soloist with many other major orchestras worldwide. In 1985 he was appointed professor of violin at Boston University.

Mazurkevich will speak on "Music Pedagogy in the Soviet Union" on Monday, November 23 at 7 p.m. in room 132, Alta Ham Fine Arts, UNLV. On Wednesday, the 27th, Yuri and Dana Mazurkevich, violin duo, will be accompanied by Virko Baley, piano, in a recital at 7 p.m. in Artemus Ham Hall.

Handel's *Messiah* will be presented in a special, non-subscription program by the Las Vegas Symphony Orchestra, conducted by Music Director Virko Baley, with the Desert Chorale and director Nancy Musgrove, December 13 at 2 p.m. in Artemus Ham Hall. The performance will be co-sponsored by Arthur Andersen and Company and the Southwest Gas Corporation. Tickets are now on sale. Prices are \$15, \$13.50, \$10.50 and \$7.50.

The Las Vegas Symphony's holiday subscription concert will be performed Sunday, December 20 at 2 p.m., and will include a program featuring Concertmaster Kalman Banyak, violin, performing Albinoni's Adagio in G Minor, with Virko Baley conducting. The program also includes Wieniawski's Violin Concerto No. 2 in D Minor and select favorites to celebrate the Hanukkah and Christmas holidays. The concert is being sponsored by Bullock's.

Subscription tickets are available until November 22; reservations for single tickets are currently being taken. For information call the Symphony office at 739-3420. **aa**

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Vocal ensemble sings Christmas



GINGER BRUNER

The Las Vegas Vocal Ensemble gathers for a practice in Boulder City.

New theatre association president

Paul Thornton, president of the Las Vegas Little Theatre, was elected president of the Nevada Community Theatre Association (NCTA) at its annual membership meeting in Carson City, September 6. NCTA is a statewide organization which encourages growth and quality among theatre companies.

The primary function of the association has been to sponsor a state theatre competition every two years as part of a national competition. Member organizations also receive many services; workshops are held with nationally known theatre professionals on a variety of subjects tailored to the needs of non-profit performing organizations. In the years between competitions, "off-year" festivals are held to keep the enthusiasm and spirit of community theatre alive and healthy. In addition, informal newsletters from national sources disseminate helpful hints and ideas in budgets, audience development and artistic and technical achievement.

Paul Opitz of Carson City, outgoing president, said, "This is the first time a Southern Nevada president has been elected, and we are delighted." Thornton will serve as Nevada's delegate for Region 8, which includes California, Arizona, Hawaii and Guam.

Other officers elected at the meeting include Joan Long of Reno Little Theatre, vice president; Dorothy L. Schwartz of Las Vegas, Secretary; and Roz Works of the Proscenium Players of Carson City, treasurer. Newly elected board members Carla Davis of Carson Valley and Alison Windsor of Las Vegas join Betty Clark of Carson City, Bill Davis of the Fallon Footlighters, Gretchen Loeffler of Tonopah, Janie Young of Reno and Carolyn and Paul Opitz of Carson City.

The next board meeting is scheduled in Reno on Sunday, November 22 at noon. Call 454-0368 in Las Vegas after 6 p.m. or 883-2121 in Carson City for exact location. Everyone interested is invited to attend. **aa**

The Las Vegas Vocal Ensemble will perform Christmas music from around the world to benefit the First Presbyterian Church, which burned earlier this year, on Sunday, December 6 at 8 p.m. in the church's sanctuary at West Charleston and the freeway.

The 20-voice group will perform a second Christmas concert, which will include Vivaldi's "Gloria," Saturday, December 12 at 8 p.m. in the Boulder City High School Auditorium.

"In addition to American Christmas music, our varied repertoire includes seasonal music from Spain, France and Germany," says Klark W. Black, founder and director. Black, currently vocal and band director at Burkholder Junior High School, has completed masters work at Brigham Young and Northern Arizona universities. He is the former assistant music director for the Utah Opera Company.

Choral singers for this newly formed group include Patricia Dawson, Rebecca Martindale, Jerry Seiler, Leonard Hebert and other performers familiar to Las Vegas choral music audiences.

Accompanist for the Ensemble is Robert Ball, current president of the Nevada chapter of the American Directors Association. Ball holds a masters degree in music education from Kansas State and has taught in the Clark County Schools for eight years.

Plans for the 1988 season include performances in outlying southern Utah communities and an exchange program of regional vocal directors. Next spring, the ensemble will premiere a Easter music composition written specifically for the group by freelance composer J.A.C. Redford, author of the theme for the television show "St. Elsewhere."

For Las Vegas Vocal Ensemble Christmas concert ticket information, call 452-2644. **aa**

Military music by Wind Ensemble

Last summer, a group of select UNLV music students performed by invitation in an All-Star U.S. band at the 1987 Edinborough Castle Military Tattoo, a festival of world-famous regimental bands.

Thomas Leslie, director of the University Wind Ensemble, impressed with the official fanfare of the festival, will open the Ensemble's season this year with famous Scottish and British brass melodies, on Tuesday, November 24 at 8 p.m. in Artemus Ham Concert Hall, UNLV.

Leslie also witnessed the performance of the Norwegian King's March, a quaint

European march featuring off-stage trumpet calls, and will conduct the Ensemble in this original piece as a closing number. Other contemporary wind literature will also be performed.

Approximately 35 of the best wind and percussion musicians in the UNLV Music Department comprise the Ensemble, whose reputation has increased under Leslie's direction due to contemporary programs not restricted to conventional presentations.

Tickets are \$1 and may be purchased in advance in the Music Department office, Ham Fine Arts room 206, or at the door. For more information, call 739-3734. **aa**

25th Birthday Party

PHOTOGRAPHS BY MORTATI/MCCOLLUM

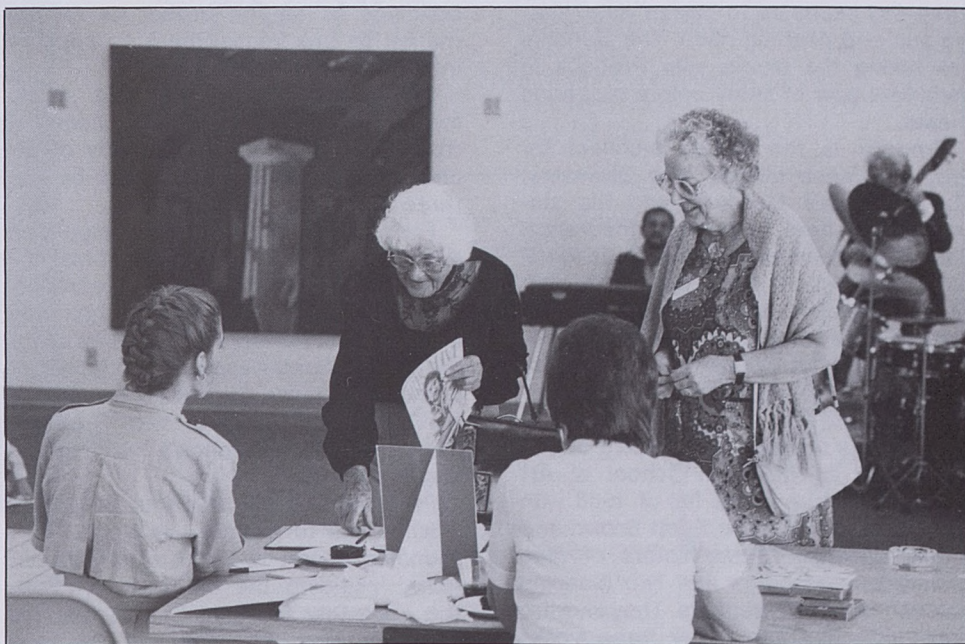
Right: Founder Lucile Bruner and executive director Patrick Gaffey. **Below:** The gallery as seen through the Council's north window.



Right: Hundreds of the Council's friends attended the party. **Below:** Large paintings by Tom Holder (shown) and Lynda Yuroff were on exhibit.



Below Right: Lucile Bruner and Vivian Woods check in. **Below:** Bob Badgley, one-third of the Badgley-Ferguson Jazz Trio.



Harvard architecture students create drawings Las Vegas-specific buildings



PATRICIA MORTATI

Harvard architecture graduate students on site in Las Vegas with their professor, Antoine Predock (in white).

Twelve Harvard graduate students in architecture encountered the desert and Las Vegas for the first time in late September. Antoine Predock, renowned Southwest architect based in Albuquerque, New Mexico, and a visiting professor at Harvard University's Graduate School of Design this fall semester, brought them here for a three-day exposure to barren vista, glaring sun and dazzling neon. The students are taking the studio with Predock in their final year of study before preparing theses.

Predock is the design architect for the Las Vegas Library and Discovery: The Children's Museum, and his students were here to develop theoretical design schemes for just such a building, a 100,500 square foot library and children's museum. When the theoretical drawings are completed later this semester, they will be displayed in an exhibit at the Clark County Library on East Flamingo Road.

Predock's studio is reminiscent of one conducted by the Yale School of Art and Architecture in the fall of 1968 with Robert Venturi, Denise Scott Brown and Steven Izenour as instructors of nine architecture students and two planning and two graphics students. They likewise came from the East, after three weeks

in their library and four days in Los Angeles, to spend ten days in Las Vegas.

However, Predock's studio focuses on a particular building genre with specific problems to solve, while the Yale studio came to Las Vegas to document and analyze the phenomenon of the commercial strip. In other communities a strip may appear as a cluster of mercantile buildings or as the bazaar or central market. In Las Vegas, the Strip appears in its most extreme form.

The experience of the Yale studio formed the basis for the book *Learning from Las Vegas*, a classic study of architectural symbol co-authored by the three teachers.

Predock's program for the actual Las Vegas facility forms the basis of his studio's design problem. The theoretical site is the Lions Club Park rather than the actual seven-acre site next to Reed Whipple Cultural Center, which ballfields presently occupy. "I wanted to remove my bias from the site," says Predock. Construction of Predock's building will begin next year.

Predock and his students piled into a white van to explore Las Vegas' surrounding desert and the nearby mountains, including the old Mormon Fort, the Lost City Museum in Overton, the Valley of Fire, the Strip and the neon

boneyards of Donrey Outdoor Advertising, to develop a sensitivity to the region. Designs which are sensitive to the site are a tenet of Predock's practice.

On day one, the students seemed dazed as they roved over the park, no doubt feeling the jet lag and the culture shift that comes from flying 2,700 miles, a three-hour time change and the shock of coming from a green climate and 50 degree temperatures to the big sky and the heat of Las Vegas. They took notes and photos to fix the place in their minds.

"The location on Las Vegas Boulevard North implies a relationship to the other Las Vegas, away from the neon and gambling of the Strip," says Predock. This relationship also figures prominently in Predock's scheme for the Reed Whipple site.

After leaving Lions Park, the group headed to Overton, planning to take in Michael Heizer's earthwork "Double Negative," along with other points of interest in the area. Unfortunately, the day grew longer, hotter and more frustrating as the dirt trails failed to lead them to the artwork. "Double Negative" is well off the beaten track and lies low among hills and ravines. Even those who have found it once would find it again with difficulty. "The payoff was, we saw a beautiful sunset as we were leaving," says Predock.

On day two, after seeing the neon boneyards, the group gathered in the conference room of the Clark County Library to meet with Charles Hunsberger, Director of the Library District, and Jeffrey Birch, executive director of the Children's Museum. Hunsberger and Birch discussed some of the purposes of libraries and museums, then asked the students questions about their visit.

"What colors have you noticed?" asked Birch.

After a pause, one student ventured "Beige, beige and beige?"

But after more thought, another recalled the vivid red of the Valley of Fire and the glowing sunset of the night before. These elements, color, climate, historical and present-day human influences, are integral to the site-specific architecture being taught by Predock, for the creation of buildings which respond not only to practical specialized needs, but which also respond profoundly to the place where they are located.

Predock's students' trip was made possible by matching funds from Harvard University and the Friends of Southern Nevada Libraries. Accommodations were donated by the Barbary Coast Hotel.

—Cynthia Gaffey aa

More art galleries in libraries

By the end of January 1988, the Las Vegas-Clark County Library District will have built two more new art galleries in libraries in addition to the present ones, five in all. A sixth will be added when the West Las Vegas branch library is built in two years.

"The library as a public institution is recognizing local art resources," says Peggy Trasatti, Programming Coordinator for the library district. "We prefer to show local artists to those from out of state, with some exceptions. We want to reflect our community through locally produced art."

Artists who want to be exhibited in a library gallery can do so by first submitting a letter to Trasatti requesting exhibition. Included in the application package with the letter should be a resume, a description of the type of exhibit and at least ten slides of recent work. Include a stamped, self-addressed envelope for return of slides.

"I do my booking twice a year, in January and June," says Trasatti. "I work a year ahead. The '88 season is completely confirmed."

When applications have been submitted, Trasatti reviews them, checks for the availability of gallery space, and matches artists with galleries. Placement is competitive. "I do not guarantee which branch library will exhibit a show," she

says. "I piggy-back some exhibits, and some will travel to more than one branch for exposure in another area of our city. I strive for diversity. We don't want three watercolor shows in a row. And I don't exclude popular art forms such as doll-houses or miniature train models. These exhibits border on folk art or craft and are interspersed with fine art shows.

"I think it is important that we offer this kind of resource to local artists," says Trasatti. "Preparing a show for exhibition with deadlines requires a great deal of organization. It is good for artists who are serious about showing their work. We can offer the space, publicity for the show and help with installing it. An opening reception is a good idea as a means of drawing the public to the exhibit, but we don't necessarily provide the refreshments. That responsibility is up to the artist."

The Clark County Library on Flamingo Road changes exhibits monthly in its main gallery to include fine and popular arts and crafts. The second gallery at the Clark County Library, Downstairs at the Upstairs, is dedicated exclusively to photographic art. "There isn't another photo gallery in the area," says Trasatti.

The two library galleries which have recently been added to the district are located in the new Sunrise branch library at 5400 E. Harris and in the new Green

Valley branch library on Green Valley Parkway, opening in January of 1988. "The Green Valley Library is spacious enough to allow an excellent display of sculpture. I have artists standing by for exhibition because the facilities are so new that we haven't been able to set firm dates yet," says Trasatti.

A "Henderson Artists" show for the Green Valley branch library has been broached as an exhibit idea by artist David Donovan, known for the graphic arts posters he creates for Rainbow Company. Artist Roy Purcell will be the first to exhibit in the Green Valley gallery.

In addition to the two galleries at the Clark County Library, the Sunrise library gallery and the Green Valley library gallery, the Spring Valley branch library, currently undergoing remodeling, will contain the Dana Marie Lull Memorial Gallery. After library remodeling, the memorial gallery, whose construction was donated to the library district by Lynn and Phyllis Lull, will reopen early in 1988.

"Our big contemporary fine art show, Art-A-Fair, is held every April. It is an exhibition adjudicated by a well-qualified art critic or art professional," says Trasatti. "Art-A-Fair will tour all the branch libraries, usually about 25 works from the Winners Circle and Honorable Mentions, which make up the core of the show. The entire community that is served by the library district will have access to this show."

For more information about library gallery exhibition, call 733-3613. aa



BEV DOOLITTLE

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JOSE BELLVER

"People used to tell me that art is not real. Don't tell me that it is not real, because it is all there is."

by CYNTHIA GAFFEY

Intense is the word for Jose Bellver, both the artist and his work. Though softspoken, he conveys a fiery conviction. His paintings reverberate with color and light, literally bursting from the frame in radiant tongues or spikes.

"Each person has a drama inside of him," says Bellver. "At times, my feelings become so intense that my heart, my lungs feel as if they are bursting. Feelings are not only fundamental to art, but sacred. You draw emotional rewards from art; seeing it and being involved in it, but especially making it."

Bellver exhibits his work in two shows in November and December. He is the curator of the Harry Knudson Memorial Exhibit, November 2 to November 30 at the Museum of Natural History on UNLV campus. The show tours to the Manville Gallery in Reno, December 7 through January 4. It is a group show in which Bellver will exhibit three paintings, along with work by Tom Holder, Rita Deanin Abbey, Mike McColium, Jean Knudson, Lee Sido and Bill

Leaf.

In December, the Winged Horse Galerie will showcase Bellver's work, including some specially commissioned pieces, December 2 through 23, with an opening reception on Wednesday, December 2, from 6 to 9 p.m.

"It is hard for me to see art from the point of view of an art patron," he says. "I always see it from the view of having to deal with the medium. Finishing a painting is secondary to the process of creating it. When it is finished, I don't care about it any more; sometimes I don't even like it any more. For me what matters is the moment of actual time."

Bellver's house is filled with many of his paintings as well as the works of other artists. His garage is his studio, where he begins working by making small, to-scale watercolor sketches of the painting that will eventually become full-scale acrylic on canvas, using the sketch as a guide. He sometimes deviates from the color scheme of the sketch,

according to whether he likes the color relationships as the large piece develops. "It is like completing a chart," he says, "putting everything in its place."

He keeps a journal of what is happening to him, then confronts his notes when he wants to work on a painting. "When I take notes, I have a brief understanding, an ephemeral idea. From these things I begin to paint."

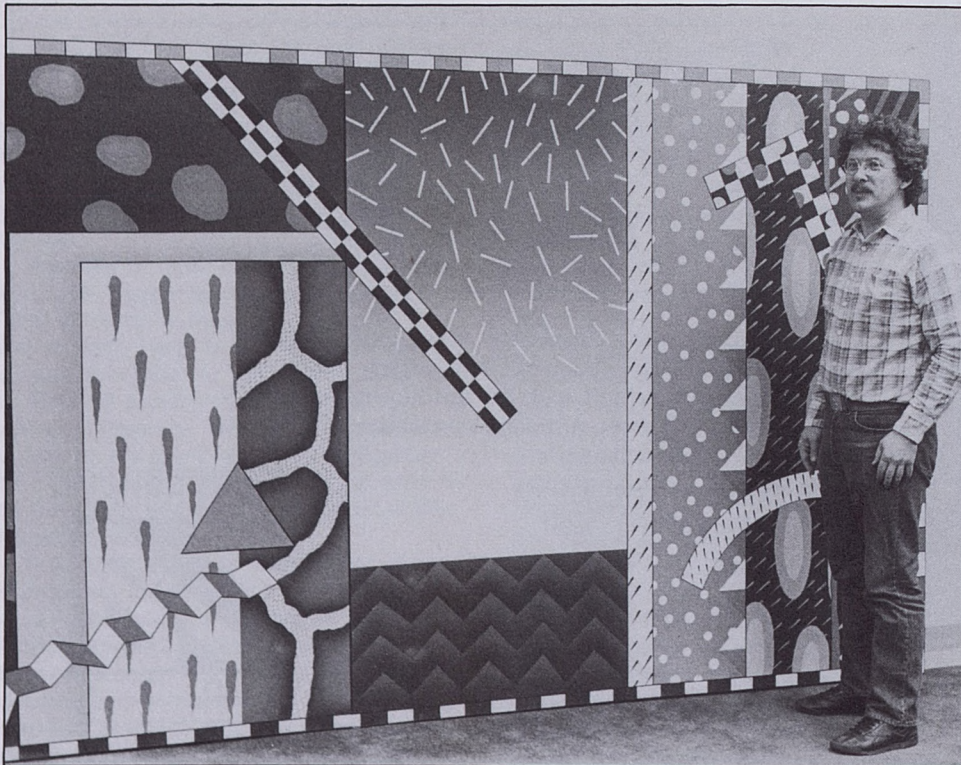
Bellver gestures to one of his paintings, describing the sort of problem he must resolve in his work. "The brown rectangle is so long it loses its form and becomes more of a band. I knew that the color was not working and I had to pull the painting away from the studio. At the house, it became an object. Then I tried to activate the spatial function of the different colors. It was too subtle before. It is as if the painting were a magnetic field, attracting the color and form."

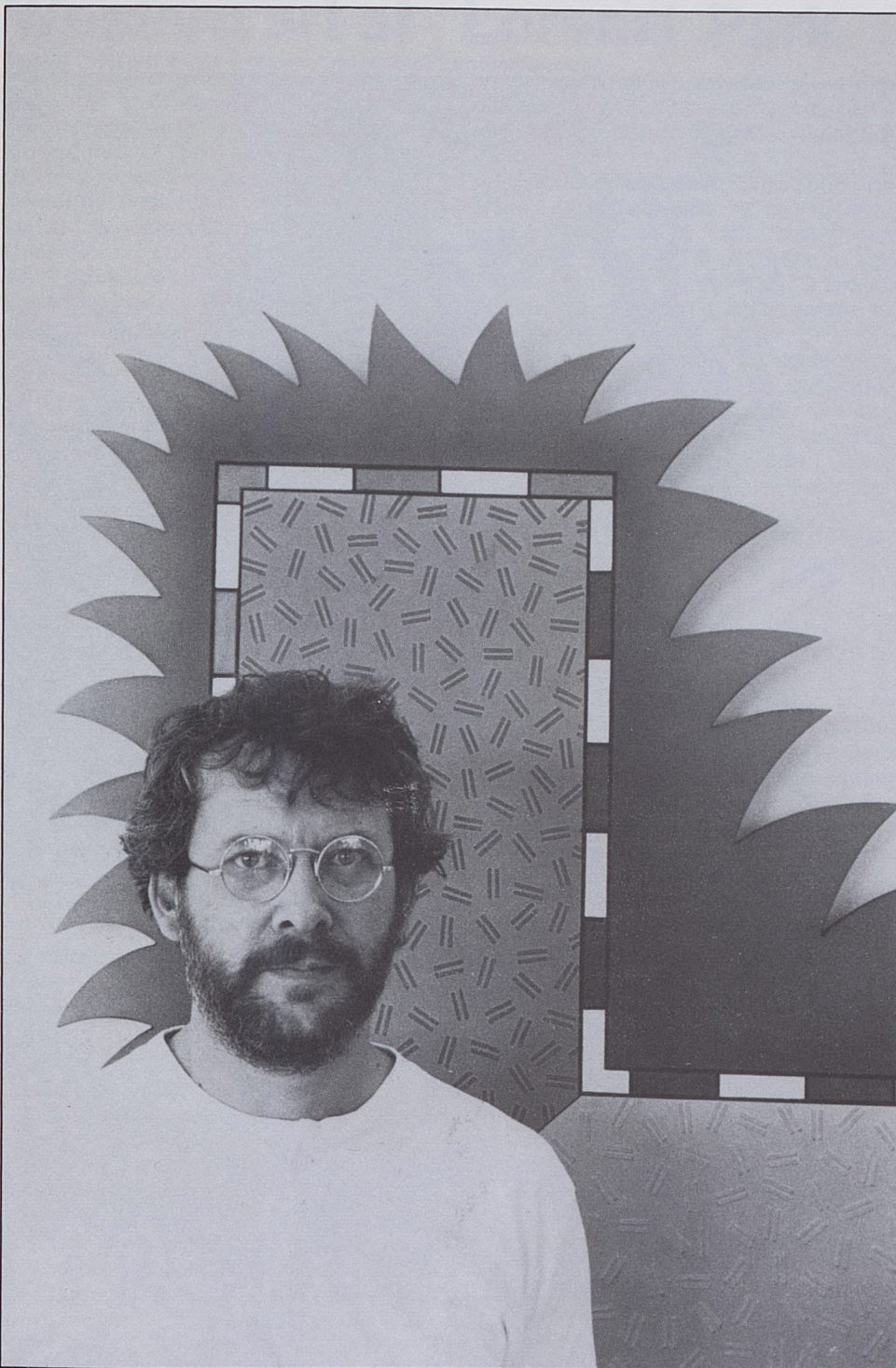
"The thing that is happening to me is happening in Nevada, period," he says. "I do not change my style; I evolve." Bellver's style has gone through several evolutions, "but they have not been capricious changes," he says. "At this point my paintings are becoming simpler; the colors and spatial handling have more quiet relationships." Yet colors remain strong, clear and bold, the forms and relationships suggesting movement or radiance which seem to originate from a never-ending source like the sun.

"I am active in my way of thinking and feeling. I am frightened, in a way, of my work becoming institutionalized. I was known for doing boxes [mixed media constructions] in California. I was represented at the Wengen Gallery. I was 'the kid,' but I was being shown with painters of great reputation like Rauschenberg." During another phase, Bellver created large oil paintings which conveyed a murky underwater world populated with oozing life forms. One, which shows the form of a leopard eel snaking across the canvas, is photographic in its verity.

Bellver, a 19-year resident of Las Vegas, was born in Madrid, Spain. He left his native land at the age of 28 to pursue art in Paris and to escape from the oppression of fascist dictator Franco's

Jose Bellver, magnified by "Threshold."





Jose Bellver.

regime. "My friends were in jail being tortured. The university was closed because of the turmoil. I had to get books from the underground—no Sartre, no Camus was available otherwise. Half of Russian literature, too. Sometimes I feel that I was weak. My friends fought and struggled and now they have their freedom. I imagine they feel very proud, and vindicated.

"I am in the ambivalent position of living my life here and loving the landscape; and yet I also love Spain with the kid part of myself. In Spain the visual arts are strong—new museums, galleries and excellent art. Traditionally Spain has offered bullfighters and artists—not

good scientists, but good artists. I would like to be able to go there whenever I felt like it, summers perhaps. It would kill me if I had to leave Las Vegas though—you create from things that are familiar. And there is a big possibility here to expose people to art, to teach them."

Bellver disputes the popular idea of the mystique of the desert. "The desert is not mysterious; it is right here, part of us. People are too sentimental."

Though he wants to stay in Las Vegas, he needs steady income. Presently Bellver has a one-year contract as a painting instructor at UNLV's art department. A full-time position is available, but artists

PATRICIA MORTATI

are competing for the job nationally, so the possibility of his getting the job permanently is an open question. This is the age-old hazard of artists; the need to make a living while working on one's art.

"If I don't get the job, I will have to think about what I will do. I feel that I belong here," he says. "I care about this place; I am a part of the landscape. My eyes are used to it and I need to see it. If I have to leave, it will be a real bummer."

"Reputation and resume are fine, but art doesn't happen in collections," he says. "The pulsating energy of the artist is the most important thing."

Bellver has hopes in other locales. A dealer and art critic in Toronto, Canada is arranging a one-man show for Bellver in a 2400-square foot New York gallery; slides of his work have received positive attention from some dealers there.

"Art is like life," says Bellver. "You have to figure it out. Art is the reality. People used to tell me that art is not

"The pulsating energy of the artist is the most important thing."

real. Don't tell me that it is not real, because it is all there is. It is frightening to realize that in one year I may be out of a job and have to look for another source of income. But I cannot afford to think about that. Art is what fills my life. I cannot put the complete dedication into a relationship that perhaps I should. All I want to do is be in the studio, working."

"I read an analysis of Goya by Ortega y Gasset," he says. "According to legend, Goya was a great bullfighter, a great lover and a waterfront brawler. But when you think about the production of Goya you ask how he could have had the time. I have no social life. I have to make a choice between that and my work. I would like to just paint, but you can't when you have a family." Bellver's wife, Phyllis, teaches Spanish at UNLV and has two sons who occasionally stay with them for extended periods, as well as a Golden Labrador, Delilah.

On the state of the visual arts in the 1980's, Bellver notes that "Art is in a state of transitory tension. Woman's art is carrying the torch of a tradition of transcendence, the more spiritual and metaphysical aspects of art. Male art is one of aggressiveness, not transcendence. Yes, women are creating huge, mammoth, energetic, aggressive work; but it is more transcendental than male art. Women are being carried along by the face of history, and may be lost in the whole scheme of things historically.

"We've been told quite a bit about

Big print show

"The Monumental Image," an exhibit of large-scale prints by six well-known contemporary painters from the East Coast, will be the second show this season presented by the Nevada Institute of Contemporary Art (NICA). The six, Jennifer Bartlett, Chuck Close, Michael Mazur, Susan Rothenberg, Donald Sultan and Terry Winters, are not known for their prints and rarely show their work on the West Coast. One purpose of the show is to emphasize printmaking's status as an artform.

The exhibit opens with a reception in the Donna Beam Gallery, Alta Ham Hall, UNLV, November 16, from 7 to 9 p.m. At 7:30, Judith Dunham, who curated the exhibit, will give a lecture in the gallery loft. The show continues through January 22.

In September, the NICA board elected Steven Molasky president and added six board members. Molasky succeeds Mark Fine, the Institute's first president.

Seven new board members were also added to the NICA board: Tom Beam, Brad Burch, Frank Fertitta, Jr., Robin Greenspun, Michael McCollum, Barbara Molasky, and Thomas J. Schoeman. Other present board members are Madeleine Andress, Claudia Cormier, Frankie Sue Del Papa, Mark Fine, Patrick Gaffey, Kathleen Giovenco, Tom Holder, Marc Lemoine, Joyce Mack, Mike Saltman, Judi Steele, George Sturman, Roger Thomas, Mark Tratos, Thomas Wright and Elaine Wynn. **aa**

BELLVER, continued

cynicism, the early '80's New Wave art," says Bellver. "Still, there is hope. There are painters who are serious about what they are doing. Existentialism is coming back into the scene. Artists of the late '80's are facing the parody of art. Radical politics are no longer appropriate—communist versus capitalist. Instead artists are dealing with environmental issues, the possibility of total nuclear destruction.

"Postmodernism as consumerism; the speed of modern life not allowing time for reflection; the nuclear issues: These things are telling us that the old solutions do not work any more; it is time to face things with a different attitude."

Delilah breathes heavily from her recumbent position in the corner, leaping up excitedly as this interviewer prepares to leave Bellver's house. He pushes her nose back and manages to close the door without pinching it. I tell him about the landscaping I want to do for my yard. With an ironic tone, he says, "The American dream, eh?" **aa**



Western art at Lorenzi Park

The National Finals Art Auction exhibit and an exhibit by Southern Nevada artist Melita Coombs will be featured at the Las Vegas Art Museum in November and December.

The National Finals Art Auction will be held in conjunction with the National Finals Rodeo. The auction itself, of more than 100 pieces of work, is slated for Sunday, December 6, at the Golden Nugget Hotel, according to Tom Matthews, show director. Featuring work by the best known western artists and a number of acknowledged deceased masters, the auction will benefit the Exceptional Rodeo program of the Professional Rodeo Cowboys Association, the UNLV Foundation and the Las Vegas Art Museum. Catalogs will be available in mid-November.

Work to be auctioned, including both

western and wildlife art, will be on display November 7 through December 4 at the Las Vegas Art Museum, in Lorenzi Park.

Following the National Finals show, the Museum will showcase its own permanent collection in its Main Gallery and the work of Las Vegas artist Melita Coombs in the Nevada Gallery. Coombs' exhibit will officially open December 19 and continue through January.

The museum store will be significantly expanded in November and December in anticipation of the holiday season. Original artwork by area artists; including painting, sculpture, pottery and jewelry; will be featured, with some work at prices under \$50.

Museum and store hours are 10 a.m. to 3 p.m. Tuesday through Saturday and noon to 3 p.m. Sundays. **aa**

Nevada writer honored

Writer Celesta Lowe will be honored by the Las Vegas Branch of the National League of American Penwomen on Monday, November 16 at 7 p.m., at the Clark County Library. Janice Reid, Director of Communications and Fine Arts at Clark County Community College, will speak.

Lowe, a lifetime resident of Nevada, began her writing career with a series

of articles for *Westways* magazine in the early 1940's. She subsequently rewrote the series for the old Death Valley Days radio show. In 1965, she began writing book reviews and articles for *The Nevadan*, the *Review-Journal's* Sunday tabloid supplement. Lowe's credits also include articles and short stories published in both regional and national magazines. **aa**

Business of art workshop

A workshop for visual artists, The Business of Art and the Artist, sponsored by the Allied Arts Council, will be given December 5 from 9 a.m. to 4 p.m. at the Council offices, 3710 S. Maryland Parkway. Cost is \$25 with a \$5 discount for Allied Arts members.

Offered again due to popular demand, the workshop covers a range of topics on the business side of art including contracts and copyrights, income tax exemptions for visual artists, record keeping, publicity and marketing. Building a portfolio, health hazards and an overview of artist-in-resident programs will also be discussed by professionals in the field.

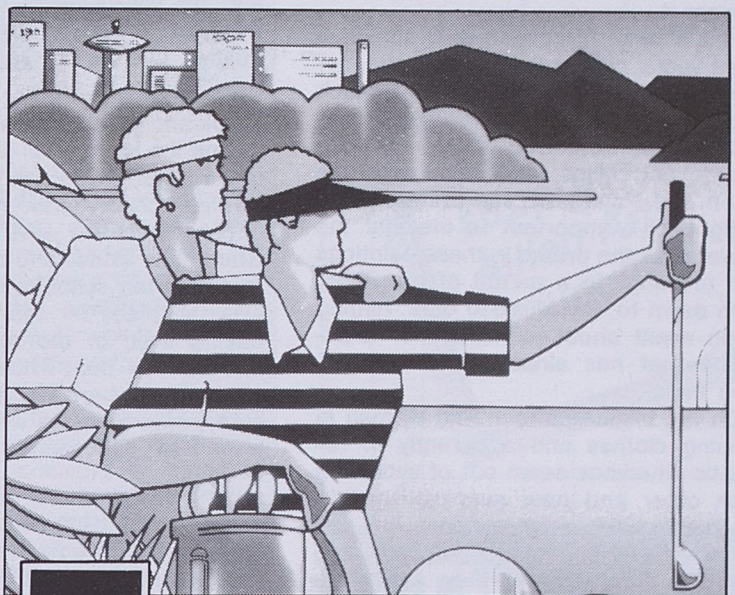
Speakers for the day include Mike McCollum, Mary Ann Sachs, Mark Tratos, Linda Verga, Joseph Zerga, Patrick Gaffey and Patricia Mortati.

Since seating is limited, paid reservations must be made by December 2 at the Council offices. For more information call 731-5419. **aa**

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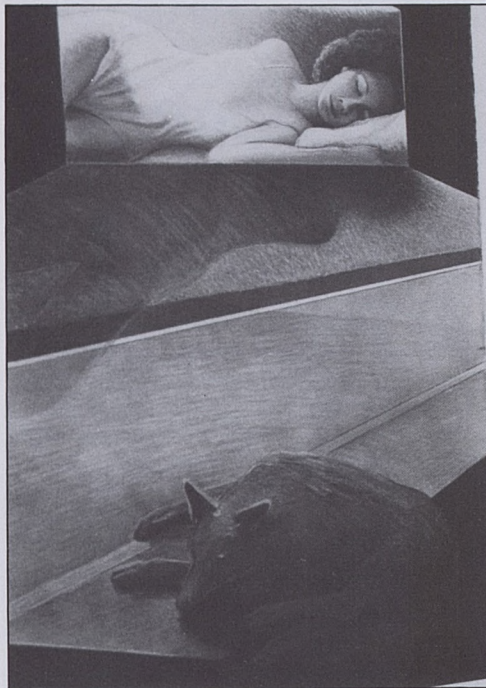


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James Pink



James Pink.



PATRICIA MORTATI

Sound sculpture

“Sometimes the sounds get stuck in a certain corner and stay there all day,” says Robert Morrison, sound sculptor and professor of art at the University of Nevada, Reno.

Morrison's latest exhibit, “Sulphur Dreams—Voices,” will premiere in the Allied Arts Gallery on November 6 during a meet-the-artist reception 5 to 7 p.m. The exhibit will continue through December 2.

Morrison will exhibit a site-adaptive installation made of 25 to 40 steel components arranged in a gridlike layout in the middle of the gallery. Electrical solenoids (electric coils that turn into a magnet when power is run through them) on the components are connected to metal rods which are wired to hidden radio receivers and synthesizers. When the rods are activated they produce sounds and noises as they resonate against the contact surfaces. “I try to orchestrate different ‘sound events’ which will emanate from different parts of the gallery. But with the way I work, I have relinquished control—there is no way to predict what will happen,” says Morrison.

The title, “Sulphur Dreams—Voices,” suggests a notion of “some fears.” “I’ve been working with medieval and Egyptian imagery and the idea of alchemy,” he added. In addition to the installation, Morrison will exhibit several smaller wall pieces and a few drawings.

Morrison's past work has consisted of multiple steel pieces of similar configurations with details specific to each installation—all with the added dimension of sound.

In “Tongues: The Half-Life of Morphine,” (1987) at Blue Star Artspace in San Antonio, Texas, Morrison recreated a hospital ward with multiple steel beds that hissed, rattled and clanked. “River Thrum,” (1985) a piece installed at the Sierra Nevada Museum in Reno, sits below the museum on the bank of the Truckee River and resembles the iron skeleton of a ship. Fish lines emanating from “Thrum” are connected to buoy-like objects floating in the river. The current, therefore, becomes responsible for Thrum's noise.

Morrison, a masters graduate of Stanford University, did postgraduate work in painting and sculpture at the University of California, Davis.

After three years of work, Morrison completed in 1979 one of the few examples of public art in Nevada, a statue of Abraham Curry, which stands in the Capitol Plaza in Carson City.—P.M. **aa**

Artist James Pink, who is new to Las Vegas from Norman, Oklahoma, will exhibit drawings, paintings and prints from an ongoing series from December 4 through 30 at the Allied Arts Gallery. A reception for Pink will be held from 5 to 7 p.m. December 4.

Pink's work, produced over the past three years, concerns itself with the mystery of the night. He starts with a black background, adds roads that wind over rolling hills, dots the scene with billboards and signs, and then uses the moon and signage as the prime source of light. “It's important to me that the viewer read the drama in these paintings and drawings in a period of transition, from dawn to day, dusk to dark, hinting at an event about to happen or a situation that has already taken place,” says Pink.

On the billboards men and women in evening clothes and apparently in romantic situations seem out of sync with each other and peer suspiciously into the night. They seem sensual, like the surface, but they remain cold, removed. And like Pink's work, they ask more questions than they answer.

Often the scene is dreamlike and the road leads to something more natural. “The road becomes a dividing line between the real and the magical, says Pink. “These contrasts interest me—like Las Vegas. You have the city and then it just ends.”

And then there are the wolves which have been part of Pink's imagery for the past eight years. They represent what is natural in Pink's man-altered environ-

ments and they are known for hunting in that transitional period—the ending/beginning of a day.

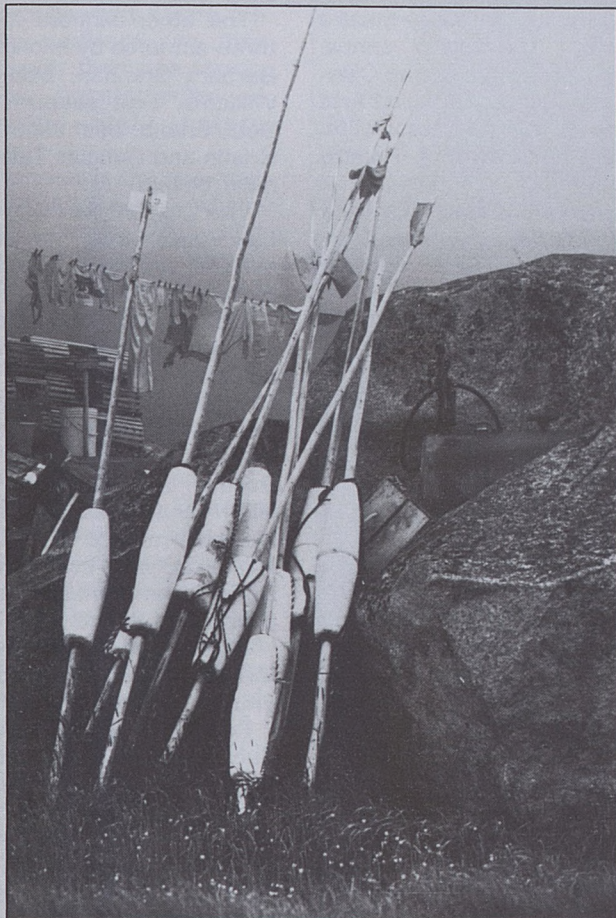
Pink, the new drawing coordinator for the UNLV Art Department, finds that “my work reflects the (new) territory although I hadn't been here before.” Pink and his wife, Dee, a freelance graphic designer, moved to Las Vegas last August.

Formerly a professor at the University of Oklahoma for seven years, Pink was seeing the bottom fall out of his program due to the state's economy. He applied at five schools and eventually had to choose between UNLV and Michigan State. “My father and stepmother, both from big ten schools, thought Michigan was the place for me,” says Pink. But having lived in the midwest most his life, he took the advice of a friend who said “go to where you don't know.” “Besides, says Pink, “a well-known psychic I went to ‘saw sand.’”

Pink received his M.A. in sculpture and drawing from Northern Illinois University, and his M.F.A. in printmaking from the University of South Florida. In 1985 he received an NEA fellowship in prints and drawings from the Mid-America Arts Alliance.

He has exhibited in numerous shows nationwide and is included in public collections such as the Art Institute in Chicago, the Chase Manhattan Bank in New York and Washington State's Art in Public Places Program. He is represented in Texas and Nevada by Stremmel Galleries, Traver Sutton Gallery in Seattle and Carson Sapiro Gallery in Denver.—P.M.

Cibachrome photos in library gallery



"Buoys and Wash," 1985.

A collection of cibachrome photographs by Sylvia Hill entitled "Harmony" will be exhibited in two library district galleries in November and December.

At 3 p.m. on November 15 an opening reception for Hill will be held at the Downstairs at the Upstairs Gallery, Clark County Library on Flamingo Road. The exhibit continues until December 11 and then it will travel to the new Sunrise Library, 5400 E. Harris, for display December 13 through January 10.

Hill's photographs, a result of her recent trip to Ireland, Nova Scotia and Maine, show layers of texture with colors that have been softened by time. The photographs express Hill's feelings of the need for quiet time and reflection in a world often filled with tension, fear and uncertainty. "I believe that current world events have increased the need, more than ever, for people to make time for individual renewal," says Hill.

Since 1981 when she attended her first workshop in Northern California, Hill's time for "individual renewal" has

been spent traveling and attending photographic workshops here and abroad. One of her favorite places has been Ireland, where annual visits for the last 5 years have produced a large body of work. She attended a workshop there for two consecutive summers and then returned three more times to photograph on her own.

Hill first learned the technical aspects of black and white photography in 1960 when she was responsible for taking industrial photos for the small electronics company where she worked. It wasn't until the 1981 workshop that she began to experiment with color and the landscape. "I also enjoy micro-photography," says Hill, "which I find difficult and challenging—it stretches me."

Hill has exhibited previously at the library and on St. Patrick's Day 1985 she presented a multimedia show of Ireland at the Flamingo branch. Her awards include a Best of Show for the 1984 citywide slide competition and a first and third place in the 1985 Art Roundup sponsored by the Las Vegas Art Museum. **aa**

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McHugh Award winners

Amid the cheers of an excited crowd of 200, *Noises Off*, a Clark County Community College theatre production, swept the fourth annual McHugh Awards, presented during Celebration of Theatre '87, by the Allied Arts Council Theatre Division in association with the UNLV Department of Theatre Arts.

Noises Off was named best play, and *Once Upon A Mattress*, produced by the Rainbow Company, won as best

musical. Each production received a \$500 cash award.

The other winners for *Noises Off*, a three-act farce by Michael Frayn, include Barbara Brennan, best director; Hilary Williams, best supporting actress; Tim Southerland, best supporting actor; and Kristin and Douglas Talley for best technical design.

The Lion in Winter, produced by the Las Vegas Little Theatre, garnered two awards, for Mary Van Kirk as best actress and Jerry Cleary, best actor.

For the first time since the inception of the McHugh Awards, outstanding achievement at the high school level was recognized. Leona Reinhardt won the best actress award for *The Miracle Worker*, produced by Bonanza High School. Josh Reisman from Chaparral High School was named best actor for his performance in *You Can't Take It With You*. Carol Lommen-Horton, theatre adviser from Bonanza, accepted the best production award for *Tom Jones*.

Robert and Gwynneth Weiss received the McHugh Award for outstanding continuing service to community theatre.

Receiving special mention were Joe Kucan for his combat choreography in Rainbow Company's *Puss-n-Boots*, and George Skipworth for his performance in *Side by Side by Sondheim*, produced by the Las Vegas Little Theatre.

Dorothy Schwartz was recognized for her four years of service as co-director of the Allied Arts Theatre Division.

The evening at UNLV's Black Box Theatre was hosted by Marguerite Gowan Hall, Jerry Cleary and Marvin Brody under the direction of James Hansen, who also performed as an amusing Groucho Marx as part of the evening's entertainment. Hall sang touchingly Cy Coleman's "The Best in the World," about the tragic lure of theatre. Entertainment was also provided by the Gordon Cornish Trio. Bruce Edgar was the evening's technical director.

Judges for the 1986-87 season, who attended close to 50 productions, were theatre critics Arlen Collier, Wilber Stevens and Charles Supin; high school teachers Pat Emmett of Eldorado, Dane Madsen of Bishop Gorman and Betty Sabo of Bonanza; and theatre supporters Dr. Joshua Kruger, Larry Luna and Terry Wilsey.

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

Judges for the 1987-88 season will be Iris Bernikow, Paula Burkhalter, Arlen Collier, Betty Reiff, Shelly Williams and Terry Wilsey. The '87-'88 season will end June 30, and judging for the '88-'89 season will begin July 1. aa



"Noises Off" winners, Bob Dunkerly, producer, Douglas and Kristin Talley, Barbara Brennan, Hilary Williams and Tim Southerland.

High school award winners Carol Lommen-Horton, Josh Reisman and Leona Reinhardt.



PHOTOS: GINGER BRUNER

One-man holiday show at college theatre

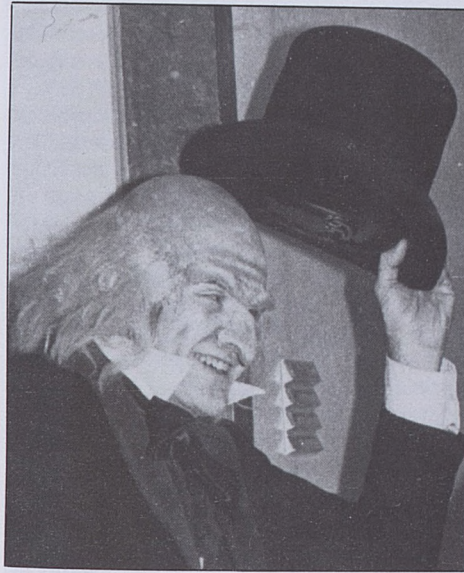
A handsome man transforms into an ugly old Scrooge right before the eyes of the audience. As they watch, he shares with them the terror, the grief and the transformation of Scrooge's horrible night before Christmas.

A *Shock for Ebenezer* is the one-man performance of David Dekker, whose soft-spoken voice, boyish face and gleaming green eyes have been seen in Las Vegas for the last two years; as Mark Twain in *Vagabond*; Reverend Humphrey in *See How They Run*; Dr. Chausible in *The Importance of Being Earnest*; and Selsdon in the award-winning *Noises Off*.

Dekker returns to the stage in December at Clark County Community College Theatre to recreate Charles Dicken's character, Ebenezer Scrooge, a role Dekker knows well after playing Scrooge for years throughout Germany. Joe Thorsen, writing in the *Frankfurt American* magazine, said of Dekker's performance, "What has to be a *tour de force* for its star and author, David Dekker...left the audience mesmerized."

Dekker opens the show casually, with make-up and costume in hand. He introduces himself and, "We talk about how exciting it's getting now that the holiday season is coming," he says. "Then we talk a little bit about what Christmas is like in other lands. We talk about what Christmas is like in London, and what it would have been like in the Victorian age."

He discusses the different Victorian styles of dress and illustrates them with his wardrobe. He begins his transformation by putting on, piece by piece, Scrooge's costume. He shows the audience how to apply make-up, using a bald head piece and a fake nose. Now Dekker is Scrooge, and the audience watches his conversion from a penny-pinching miser into a generous and jovial man, filling the theatre with traditional Christmas carols.



Dekker had 13 years experience with German opera companies. He was trained in music, art and drama at the University of Colorado, Chicago Music College, Julliard, and Frankfurt's Goethe University. He spent ten years running the Frankfurt Playhouse and met his wife there; they decided to move to a more economical location, and chose Las Vegas.

Now Dekker works throughout the Clark County School District, touring his variety of one-man shows like *A Shock for Ebenezer*, *Distant Lands and Friendly Faces*, *Professor Weirdo's Wacky Magic Show* and a special show entitled *Scrapbook Memories*, a collection of songs from the '30's and '40's that Dekker performs for hospitals, retirement home and convalescent centers.

A Shock for Ebenezer can be seen for two performances only, December 11 and 12 at 7 p.m. at the Clark County Community College Theatre, 3200 East Cheyenne Ave. For further information or reservations, please call 644-PLAY (7529). aa

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Send us your photos early

Allied Arts Council encourages artists and organizations to submit photographs at least two weeks in advance of their events.

The photos we receive at the Allied Arts Council that are not used in *Arts Alive* will accompany the weekly arts calendar that the Council compiles for the newspapers and 58 other local media representatives. They will be sent to the *Las Vegas SUN* and the *Review-Journal*,

which use photos to illustrate the calendar each Sunday.

Even if the photos do not meet the *Arts Alive* deadline, they can be submitted at any time as long as it is at least two weeks before the event. Don't miss a visible opportunity for free publicity!

Please send or bring in person to Patricia Mortati, Allied Arts Council, 3710 S. Maryland Prkwy., Las Vegas 89119. aa

Annual CDW Showcase due



Joe Behar.

Joe Behar's telephone answering machine quotes Shakespeare. Founder and director of the Community Drama Workshop (CDW), regularly attended by about 70 people for its free Monday night sessions at Sam's Town, Behar also gives paid private lessons.

Behar's students will demonstrate the fruits of their efforts at the CDW's 15th Annual Showcase, set for Sunday, November 15, in the Flamingo Library auditorium. The show starts at 2 p.m. and admission is free.

"We have a 13 to 70 age range, and the experience level is from zero to people who are top stars on the Strip," says Behar.

Because it's free and open to anyone who walks in, Behar keeps the workshop's atmosphere loose and informal. "The workshop emphasizes the pragmatics of self-presentation before the art of acting," he says. "One of the things that makes us unique is that first we teach students how to package themselves, then how to act. How to sell the sizzle, then sell the steak. We do it in that order, and I think it works."

That conviction is reinforced during Behar's speaking engagements, when local high school drama students start off with questions about the business end of acting.

Under Behar's tutelage, CDW students learn audition tips, cold reading techniques and the finer points of showbiz etiquette. They also learn how to deal with rejection, a constant part of the actor's experience.

"I tell my students that rejection builds character," he said, smiling. "I tell them they should go out and get rejected 10 times a day. You've got to let it roll off your back or they'll bury you."

Of course, along with the barrage of practical hints, CDW students work on acting, too. During the two hour sessions students perform scenes or engage in improvisations, attempting to hone their skills.

Behar recently purchased a video camera so students can have immediate video feedback on their work, which Behar says is the important first step in a local actor's career.

"I think my students are going to get their major breaks doing local commercials," he said. "Then, on to TV or films."

With the television series "Crime Story" filming in Las Vegas this fall and winter, some of his students are already getting their first TV credits, both in front of and behind the cameras.

Most of them, however, get involved in local plays or eventually move on to cities with more abundant acting opportunities.

"You can't make a living as an actor here," Behar said. "It's unfortunate. There's just not enough work. I tell my students not to give up their day jobs. My educated guess is that things won't change until a major studio moves here."

The Community Drama Workshop began when Behar moved to Las Vegas 15 years ago. In earlier years, he and a relatively unknown actor named Ed Asner ran a Beverly Hills (California) drama workshop. In an attempt to make room for college drama students who had little money to spend on workshops, they began offering free sessions. Behar says some of his most rewarding experiences came from working those free sessions, and when he moved to Las Vegas he promised himself he would continue giving free workshops.

CDW began meeting in Behar's house, and has met in a number of locations since, including churches, homes and the Las Vegas Press Club. Currently Sam's Town Hotel and Casino offers CDW a free meeting room, but Behar said one of the group's top priorities is to find its own space. "We need a place to rehearse, a place to meet."

Behar's own acting bug bit him at 15, when he and a friend entered a talent contest. "I pantomimed Al Jolson records," Behar recalled. "I caught the bug then and it hasn't left me since. Drama has helped me through a lot of hard times in my life. They say it's the best therapy in the world, and I believe it."

—Scott Dickensheets aa

Arts award nominations due

The Nevada State Council on the Arts is now accepting nominations for the Ninth Annual Governor's Arts Awards. Each year the awards are given to those individuals and organizations who have made outstanding contributions to the arts in Nevada.

The Council presents no more than seven awards in two categories: Excellence in the Arts (artists and producing arts organizations) and Service to the Arts (patrons, businesses, volunteers, arts service organizations, educators and others). Any Nevadan may nominate any other Nevadan for an award. Nominations will be accepted by the Council between October 5 and November 15, 1987.

The awards will be presented by Governor Richard H. Bryan on Thursday evening, February 10, 1988 at the Union Plaza Hotel in Las Vegas. As in past years, the awards ceremony will include a sit-down dinner and entertainment, and will be open to the general public.

For complete details and nomination forms, contact Allied Arts Council or the Nevada State Council on the Arts, 329 Flint Street, Reno, NV 89501, (702) 789-0225. aa

ARCO grant to AAC

ARCO Foundation recently granted \$2,500 in support of programming to the Allied Arts Council of Southern Nevada. William W. Walker, am/pm Sales Manager for ARCO, came to Las Vegas in mid-October to personally present a check to Michael Maffie, Allied Arts President.

"Although ARCO has been forced to cut back its grant programs," said Walker, "we feel that programs like your Artist-in-Residency program, your new program of Performances in the Schools, and Jazz Month, are important programs that we are proud to support."

Because of the plunge in world oil prices, ARCO's current grant program is only 30 per cent of what it was in 1985. According to Lucretia Cloran of ARCO, "We have had to reduce, or in many cases, discontinue support of a large number of highly effective nonprofit organizations."

ARCO's support of Allied Arts has not diminished, however; this is the third grant the company has made to the council. aa

Touring deadline November 16

The Nevada State Council on the Arts (NSCA) is now accepting applications from artists and organizations in the music and visual arts disciplines interested in touring performances or exhibitions in Arizona and Nevada. The deadline for applications is Monday, November 16, 1987.

The project is part of a collaborative effort between the Council and the Arizona Commission on the Arts to provide Nevada-based artists and exhibitions an opportunity to access new audiences and gain greater exposure in the West.

No more than two Nevada performing artists or companies will become part of the Art in Arizona Towns (AAT) touring program for 1988-89, and for that season, all performing arts touring projects are limited to music. AAT offers presenters one-day services of artists or three to six-day residencies in small, outlying communities. During the residencies, artists conduct workshops, lecture/demonstrations and provide mini-concerts in schools, community centers, nursing homes and other alternative performance sites. Each residency culminates in a full-length public performance.

Both performing artists and exhibitions will be selected by panels of professional artists and arts-related professionals on the basis of artistic excellence and appropriateness for touring.

In 1987-88 no more than two exhibitions will be selected for touring through the Arizona Commission on the Arts Touring Exhibitions Program. Exhibitions will be made available to Nevada and Arizona organizations, as well as other out-of-state sponsors. Eligible exhibition projects include contemporary or historical painting, drawing, print-making, photography, sculpture and crafts. Exhibitions may also be drawn from permanent public or private collections. Special encouragement is given to proposals featuring contemporary works, especially those by Nevada artists or using Nevada as theme or subject matter. Exhibitions must be curated and/or submitted by individual artists, arts organizations, or collectors of Nevada, or those artists currently eligible in NSCA's Artists-In-Residence Program.

For more information and application materials, contact the Nevada State Council on the Arts, 329 Flint Street, Reno, NV 89501, or call (702) 789-0225.

Two plays by theatre arts

Continuing its "Discover the World through Theatre" theme, the UNLV theatre arts department will present two productions set in distant lands in November and December.

The contemporary British musical *Stop the World—I Want to Get Off* will be presented October 29 through November 8 in the Black Box Theatre.

The next production goes south of the border with *Night of the Iguana*, presented December 3 through 13 in the Judy Bayley Theatre. This Tennessee Williams classic will be directed by Theatre Arts Professor Bob Burgan.

Stop the World, a rags-to-riches saga,

tells the story of Littlechap, an English factory worker who eventually gains money, power, and fame, but learns too late the meaning of love.

With such memorable songs as "What Kind of Fool Am I," "Stop the World," and "Gonna Build a Mountain," Littlechap's odyssey unfolds in a circus tent setting where the follies of life and love are symbolically portrayed.

The musical, one of the university's entries in the American College Theatre Festival, will be directed by UNLV musical theatre coordinator David Bradley.

For matinee or evening tickets or for information, call 739-3353 or 739-3801.

'Agnes of God' at CCCC

Agnes of God, John Pielmeier's mystery/religio-psychodrama, will be presented in November at Clark County Community College Theatre. The production will be directed by Robert Pevitts and will star Jeanne Dubuque, Destiny Esposito and Kathryn Sandy O'Brien. Performances will be at 8 p.m. November 13, 14, 19, 20 and 21, with a Sunday matinee November 15 at 2 p.m.

In this intense story, Dr. Livingstone, a court-appointed psychiatrist, is asked to decide the sanity of Sister Agnes, accused of murdering her own baby. The Mother Superior is determined to protect the young nun from the doctor, immediately arousing Livingstone's suspicions.

"It is a play of striking lyric beauty and dramatic force," says Pevitts. "It

compels an audience to examine their own souls. It is a play of the mind and miracles."

Pevitts is technical supervisor/child drama specialist for Rainbow Company. He received his master's in theatre and his doctorate in speech communication at Southern Illinois University, Carbondale. His directing credits locally include UNLV's Department of Theatre Arts production of *Merchant of Venice* and Rainbow Company's *Fool of the World*.

The set and light design for *Agnes* will be by Backlund/Talley, and costume design by Nancy Reyes. Alana Gallegos will be assistant director.

Clark County Community College Theatre is located at 3200 East Cheyenne Avenue. For further information or reservations, please call 644-PLAY (7529).

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AAC Salutes Big Bands



PATRICIA MORTATI

The Maureen Hopkins Dancers prepare for the USO Dance.

Swing dance enthusiasts, veterans and big band lovers will all get a chance to celebrate on Saturday, November 14 in the Showboat Sports Pavilion between 8 p.m. and midnight as the Allied Arts Council salutes the big band era with a "USO Dance" fundraiser. The Showboat Hotel and Casino is sponsoring the event by donating the use of its Sports Pavilion, and Centel is sponsoring the star attraction: The Johnny Haig Orchestra.

Johnny Haig, a Las Vegas musician for thirty-two years, has the most complete big band library in town. His seventeen piece orchestra has played with many superstars including Frank Sinatra, Barbra Streisand and Sammy Davis, Jr. Haig says that many standard arrangements of the favorite big band numbers will be featured as well as a mini "USO Show."

Haig has recruited Maureen Hopkins, a professional performer and show coordinator originally hailing from the Big Apple, who will showcase The Maureen Hopkins Dancers in a 40's style dance presentation. Local dancers to perform

at the event include Leigh Christiansen, Andrew Hargraves, Donna Hart, Brigid Little and Sam Pane.

The event will officially begin with the Presentation of Colors by Bill Parcell, Disabled American Veteran, Mike Sessa of the Veterans of Foreign Wars and The Color Guard of the Vietnam Veterans commanded by Randy Hayes.

Everyone is urged to wear military uniforms or 40's dress to compete for prizes which will be awarded to winners of costume contests in addition to a swing dance contest. Singles are encouraged to attend as there will be dance partners available for "10¢ A Dance."

Volunteers serving on the USO Dance committee are Judy Tarte, chairperson, Cheryl Collinsworth, Mary Coxson, Gwen Gibson, Sally Rigg and Mary Scodwell.

Entries to the dance, \$10 per person or \$8 for an Allied Arts member, can be purchased by sending a check to the Allied Arts Council, 3710 S. Maryland Parkway, Las Vegas, Nevada 89119 or calling (702) 731-5419. All reservations will be held at the door. **aa**

raro will be Master of Ceremonies for this concert, written and directed by Dorothy Bennett.

In only its third season, Boulder City's concert series has doubled to eight concerts; the series, which began in 1985, is designed to raise both money and spirits, toward the goal of building a Boulder City Cultural Center for the use of all organizations and residents of Boulder City.

Costing \$700,000, the proposed center would house classrooms for instruction, an art gallery for professional and amateur artists, a concert hall and theatre with adequate storage and dressing areas, banquet and convention facilities, a small kitchen and offices for the Boulder City Chamber of Commerce.

This year's season features a return engagement by the Santa Clara Ballet Company performing the holiday classic *The Nutcracker* at 7:30 p.m. Saturday, December 19. First performed in St. Petersburg in 1892, this enchanting story of a Christmas long ago, danced in its beautiful stylized tradition, has delighted young and old for decades.

The concert season continues in 1988 with the Simba Dance Ensemble on February 27; the Side Street Strutters from Disneyland on March 9; the music and vocal stylings of Eric Tingstad and Nancy Rumbel on March 26; the mime of C. Nicholas Johnson on April 22; and in May 1988, the Sierra Wind Quintet will present an afternoon tea.

Alice Isenberg has been since 1979 a part of the effort "to improve the quality of living in Boulder City." She notes that, "Our town was built by the Federal Government and remained a Federal Reserve for many years, which meant no hard liquor and no gambling were permitted. To this day, we're the only city in Nevada where gambling is illegal, but our shops and businesses still rely heavily on tourism. Many of us believe that through the arts we can encourage tourism and trade." The only facility currently available for concerts and other cultural events is the high school auditorium. Isenberg says, "It is difficult to schedule there because everything is held there and the school has its own needs as well."

This third season of the Boulder City Cultural Center introduces a special half-price rate for children and seniors. Senior-Junior tickets are \$3.50 per concert or \$24 for season memberships. Adult tickets are \$7 per concert or \$45 for season memberships. Those purchasing season memberships receive free a \$25 special Americana Art poster interpreted by nationally recognized Southwest artist and Boulder City resident Brent Thomson.

A "Meet the Artist Reception" follows each concert. Reservations and ticket information can be obtained by calling Alice Isenberg at 456-6695. **aa**

Boulder City arts season

Barbershop music and a humorous reading of the American Constitution will both be part of "Musical Pops '87 Presents Americana," a locally produced concert which opens the "Season of the Arts" of the Boulder City Cultural Center, Saturday, November 29 at 8 p.m., in the Boulder City High School Auditorium.

The reading will be presented by Verloree Bader. Audiences will be treated to the Four-the-Hardway Barbershop Quartet, gospel music, soprano Lori Wilkenson, early colonial drawing room music performed by the Desert Strings Quartet, the Circle 8 Square Dancers, and country-western songs by Drs. Leon and Noel and Staff. Judy Fer-

Dance theatre at UNLV

"Sunday Afternoon in the Studio," a UNLV Department of Dance Arts subscription series, features an experimental dance theatre group in November and a musical theatre tribute to Noel Coward in December.

The Ann Ludwig Dance Company from Phoenix, Arizona, performs November 22 at 2 p.m. in the McDermott Physical Education Complex Dance Studio. Dr. Carole Rae, chair of the dance arts department, discovered the group when it performed in Las Vegas at Ballys Hotel last April at the American Association of Health, Physical Education, Recreation and Dance (AAHPERD) Convention. The Ludwig dancers have performed worldwide and several recently traveled to Europe for a one-year sabbatical. Ludwig dancer Gigi Arrington formerly taught modern dance at UNLV.

Then, Georgia Neu, artistic director of Actors Repertory Theatre, directs *Noel, Noel*, a song and dance tribute to Noel Coward, at UNLV's Black Box Theatre, located in the Alta Ham Fine Arts building on Maryland Parkway, December 13 at 2 and 5 p.m.

Noel, Noel also will play at the Clark County Library auditorium on December 19 and 20 at 3 p.m. It is choreographed by McGarry Caven of Opus Dance Ensemble, with guest musical director, James A. Lovenscheimer.

"There is a whole generation which has never heard of Noel Coward," says Neu. "He was born in December, thus the name Noel, which is French for Christmas. He was quoted as saying, 'Really, my life has been one long extravaganza.'"

For 50 years, Coward produced musicals, revues and razor-sharp comedies about bad manners, including *Blythe Spirit*, *Private Lives*, *Design for Living* and *Hay Fever*. He was also known for both his comedic songs and his haunting melodies.

The series continues with concerts by dancer/choreographers Deborah Stone, February 28; Eliane Vivace, March 27; and Gregg Bielemeier, April 17.

Subscriptions are \$20 for the series. Seating is limited. Tickets can be purchased in advance in the Department of Dance Arts, Ham Fine Arts, room 112.

For information about the University Dance Society, a support group of the Department of Dance Arts, or about the concert season, call 739-3827. **aa**

Videography workshop November 7 and 8

The Dance Division of the Allied Arts Council will host a workshop in "Videography," a melding of video and choreography, 10 a.m. to 4 p.m. November 7 and 8 at Valley High School. Cost for the two-day workshop is \$25 with a \$5 discount for Allied Arts Members.

"Given the video explosion—MTV is one visible testament—exposure to the medium of performance videography is a plus for students and professionals in a variety of arts fields," says dancer/choreographer Donald Bradburn, leader of the workshop.

"It's choreography for the camera for people who want to 'shoot' the performing arts and need to know the specialized camera techniques required to follow movement," says Bradburn. The advent of videotape has allowed more experimentation behind the camera because tape is less expensive and cumbersome than film and more easily preserved.

Focusing the camera for a dance performance can be done in a non-obtrusive way (as Fred Astaire liked it) in which the camera is pulled back and catches the full dance, or the intrusive way (the Gene Kelly approach) in which camera angles and techniques are emphasized.

Bradburn prefers the latter.

"You can use all the camera techniques to make an emotional statement. If you want to convey peacefulness, you can dissolve; if you want the opposite, you can make the action fast-paced."

Those who participate in Bradburn's workshop will be given a mini-version of the class that he teaches at the University of California, Irvine. His UCI students begin with the history and aesthetics of video dance and are taught visual awareness and perception. They are given hands-on experience with studio and portable video cameras, learn



Donald Bradburn.

how to use a storyboard to plan movements and camera positions and then direct a short dance performance.

They progress to doing pieces for a multi-camera format to finally creating an innovative video choreography project using special effects and post-production editing skills.

Bradburn developed the videography course because he realized that his students did not know how different moves of the camera could enhance those of a dancer. "I was amazed at their lack of visual perception and sophistication," says Bradburn. In addition to the college course, Bradburn is currently developing a training video for professional dancers as well.

Bradburn, a resident of Los Angeles, has more than twenty-five years experience in film, television and stage as a dancer and choreographer. Last May, he attended the Allied Arts-sponsored Choreographers' Showcase to provide feedback for each choreographer one-on-one.

Since space is limited for the workshop, pre-paid reservations must be made by November 2 at the Allied Arts Council office, 3710 S. Maryland Parkway. For more information call the Council at 731-5419. **aa**

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Sherreda Young practices for a Sunset Symphony concert.

Changes at Sunset Symphony New conductor, consultant

When Steven Smith was 13 years old, he witnessed an event that would affect the rest of his life.

It was renowned conductor Eugene Ormandy leading the Los Angeles Philharmonic at the Hollywood Bowl. "At that time," Smith says, "I realized I wanted to be a conductor. And I'm lucky enough to be doing just that now, as well as teaching children."

Smith, 31, is the new conductor of the Sunset Symphony Orchestra, the Clark County School District's (CCSD's) award-winning group of 125 student musicians, ages 7 to 17. The Sunset Symphony conductor's job is a part-time one for Smith, who also teaches orchestra at Clark High, Cashman Junior High and Matt Kelly Sixth Grade Center.

Smith and new CCSD fine arts consultant Glenn Cooper have replaced Mike Allard, who is on a leave of absence to pursue his Ph.D. Allard had served as both conductor and consultant for many years, but on his departure, the two functions were divided, partly to allow the symphony conductor to concentrate more on music and education and less on administration.

Smith steps onto the conductor's box with the Sunset Symphony at a critical time in the orchestra's history; its student musicians will take part in the third annual American Youth Music Debut Series at New York City's Carnegie Hall in April, 1988. Smith has already begun drilling his young charges on works by Mozart, Beethoven, Wagner and Copland for the Carnegie performance.

"Rehearsing for Carnegie Hall" con-

dures up visions of students intently studying their music in the acoustic perfection of a concert hall. But the CCSD has no facility large enough to hold all 125 student musicians, their instruments and other equipment. So, through the long-time generosity of the Showboat Hotel, the orchestra uses the hotel sports pavilion for rehearsals and the majority of its Las Vegas concerts.

At times, rehearsing and performing in a sports pavilion can present problems. The acoustics in the pavilion are less than ideal for a symphony orchestra; at one recent rehearsal, several boxers were working out in the corners of the room while student musicians took up the center. The staccato pocketa-pocketa-pocketa of a punching bag sounded in contrast to the dramatic opening bars of Mozart's "Impressario" Overture.

The Showboat, the Parents' Association and the CCSD administrators have worked together to see the symphony reach its level of success. "I'm impressed with the organization," Smith says, "and the number of people who want to see the orchestra succeed."

Smith was hired as an orchestra teacher late last spring by his predecessor, Allard. Smith holds a bachelor's degree from Chapman College and his master's from the University of Southern California, where he graduated with honors. "Until I moved here I didn't expect to see an orchestra program like the one that exists in Clark County—not in Las Vegas. I'd heard of the Sunset Symphony, but until I took the job teaching

here I didn't know which school district it represented."

In rehearsal, Smith is constantly challenging the students to excel, and "not just play notes—play *music*." Smith himself puts tremendous time and energy into conducting and teaching.

"Generally, I expect the students to give 110 percent," Smith says. "At the same time, I hope they will get something out of playing in the Sunset Symphony they can take with them for the rest of their lives."

Glenn Cooper, the new Clark County School District (CCSD) fine arts consultant, is in charge of much of the direction that fine arts education in the schools will take in the coming years.

The consultant position has been expanded to cover not only orchestra, but also speech and drama. (There are other consultants for band, chorus and the visual arts.) Cooper functions as a resource person for the teachers he supervises. "I can help them with their jobs of teaching to see that everything goes as smoothly as possible," Cooper says. "I have to make sure that the curriculum is taught, so the students get the skills they need to progress."

Cooper also makes sure music and drama festivals are well-planned and that the students get the most out of taking part in honor orchestras and the speech and drama festivals that the CCSD holds every year.

Finally, Cooper acts "as a liaison between the individual teacher and the school district administration. Effective communication is the key to that part of my job," Cooper says.

Cooper holds a Ph.D. in music education from the University of Northern Colorado. He has worked as an orchestra instructor in the district for four years, serving for two years as associate conductor of the Sunset Symphony and for two years as chairman of the district's senior high school honor orchestra.

Cooper admits to having to ask for "expert help" from within the CCSD's speech and theatre teaching staff to make those departments run smoothly, at least in these early months of his new job. In music, however, he feels confident. Music is not only Glenn Cooper's job, but his passion. Cooper refers to himself as an "avid classical guitarist." He says, "Music is one of the fascinating things in life. It always returns to us more than we put into it."

All the candidates for both the consultant's job and that of the Sunset Symphony conductor came from within the Clark County School District. According to Darrell Helm, executive director of the CCSD's curriculum services department, "We've always hired our consultants from within our own ranks."

—Teresa Rogers **aa**

Visual art education reborn

Growth in arts education

The Clark County School District has just filled the position of visual arts consultant for the first time since 1978, appointing Candace Schneider, who has taught art in the district for several years and whose molla, or cut paper, artwork can be seen in several local galleries.

The district has also hired nearly 40 visual arts specialists, one for each elementary school, to implement a newly-purchased sequential arts curriculum. At the same time, 26 new elementary school music teachers and 21 new elementary physical education teachers were hired; the P.E. teachers will spend part of their time teaching dance movement.

The result is an impressive overall strengthening of arts education in the district, with the most immediate impact on visual arts instruction; there has been little if any serious elementary-level visual art in the last decade. "Visual art was virtually out there in no man's land," says Elementary Music Consultant Sue Morrow.

According to Schneider, the new elementary school visual arts curriculum, "is a discipline-based art curriculum, and it focuses on four disciplines: Art esthetics, art criticism, art history, and art production." The esthetics portion focuses on, "developing an awareness of art and the importance of art," while the criticism portion helps students develop, "the vocabulary and the tools to make judgements on the arts, giving them the tools to say why they like or don't like something." *Discipline-Based Art Education* is the name of a new book published by California's Getty Institute; a national movement in that direction has been underway for several years, propelled by Frank Hodson, chairman of the National Endowment for the Arts and the Getty Institute, among others. The title of the new curriculum is "smART," for "sequentially managed art." It was written by Dr. Margaret and Raymond DiBlasio, of the University of Minnesota.

Prior to the installation of the new curriculum, Schneider says, "art was an arts and crafts program taught by each regular teacher; simply production art, making projects and taking them home, with no coverage of esthetics or criticism."

She feels that the decline of art education in the seventies resulted from the "Back to Basics" movement. But in the eighties, "Community awareness of the importance of the arts has heightened for all the arts all across the board. It's because our community has grown so

much. More people moving in have demanded that the arts be provided right here in our community so they don't have to go to Los Angeles for the symphony, for opera, or for art galleries. Community leaders, the university, teachers, parents, students all wanted the arts and felt they were really necessary, starting in the elementary schools and building through to high school."

Director of School and Community Partnership Programs Linda Littel agrees that the district has been influenced by a growing community demand for arts education, and has seen the same pressure from within the administration. "There has been a concentrated push. I would say Shirley Holst and [Superintendent] Dr. [Robert] Wentz have had a lot to do with it. Jim Pughly, associate superintendent for elementary education, has had a priority for arts education for some time. The reason [for the expansion of the arts staff and curricula] has been a concentrated effort by both the community and a few people in the district." Littel says her advisory board; Shelly Berkley, Richard Bunker, Mark Fine, Bob Griess, Kenny Guinn, Bill Martin, Bob Maxson, Jim McMillan, Dennis Stein and Zack Taylor; some of whom are strongly identified with the arts community, pushed hard for the change.

Now that the new visual art teachers have been hired, Schneider says, "Every elementary school is serviced by at least one elementary art specialist." Except for special situations, like very small schools, such as Sandy Valley or Goodsprings, or overloaded schools which need extra help, each art specialist is assigned to a single school and stays there all day. The specialist sees the children in each class in the school once a week for 45 minutes.

Now that she is on the job and the curriculum has been implemented, Schneider says, "I want to get art out to where people can see it." She intends to make changes in the district art festival, which has been held in Green Valley for several years, separating secondary from elementary art and exhibiting elementary art in at least two different festival locations. She is also looking for professional-quality exhibit space for high school art. She says, "I hope to bring the visual arts to such an awareness in the community that parents and business will see the importance of the program rather than seeing it as a frill."

It may seem jarring at first to identify the hiring of 21 new P.E. teachers as

an expansion of arts education, but the reason has to do with the district's P.E. curriculum, now in its fourth year. P.E. Consultant Sue Jonas says, "One of the four components of the P.E. program is Creative Movement, which consists of space, force and time, the basic components of dance. At the elementary level, it's one fourth of our curriculum. At the secondary level, dance is an elective. Hopefully the curriculum at the elementary level will make students better movers; the new curriculum is movement-based rather than sports-based." Jonas says that nationally, the trend in elementary physical education is toward movement.

Secondary dance activity in the district culminates in the dance festival, held every March, which presents student choreography and a guest artist. Last year's 9th annual festival featured California dancer L. Martina Young, who had performed a residency as part of the Nevada State Council on the Arts Artist-in-Residency (AIR) Program, at Del Robison Junior High. Young also appeared at UNLV in October as part of the Southwest Gas Distinguished Artist Series. "AIR's will often be the ones we ask to be guest artists," says Jonas, "or locals like Cosmic Waterfall." Last year three high schools, the highest number ever, also presented their own dance concerts.

The hiring of 26 new elementary music teachers has increased music time in elementary schools from a 40-minute period to a 45-minute period each week, according to Elementary Music Consultant Sue Morrow. Though the music program has been strong since it was instituted with a federal grant 13 years ago, she says this is the first year there has been a music specialist in every elementary school.

"What this really means," Morrow says, "is that each school has one music teacher that stays there, in most instances. And they may have additional help. Last year, the teachers had less prep time and the classes were five minutes shorter, so most music and all art teachers worked in more than one school. We've now gone to the maximum instruction time in music, art and P.E. Three per cent of the instructional time is devoted to art and music. P.E. receives eight per cent. So all three programs have gone to their maximum, as set by the county."

The elementary music curriculum is built on two increasingly popular educational methods. "We use the Orff process and the Kodaly system, which involves the use of hand signals for the degrees of the scale and for the rhythmic note values."

See ARTS EDUCATION, next page

ARTS EDUCATION, continued

Carl Orff, a German composer, built instruments himself in the 30's for the musical instruction of children. His teaching method, called Orff-Schulwerk, uses simple instruments which yield all the timbres of an orchestra. Morrow says, "Students get the sound of wood from xylophones, the sound of metal with glockenspiels and metallophones, the sound of skin with drums and the sound of strings with guitars retuned to the Orff system. They also use soprano recorders and a lot of unpitched percussion, all authentic instruments with authentic timbres." The percussion includes wood blocks, such as South American instruments as claves, cabasas, maracas, and guiro, and an African instrument known as go-go bells. "They're all professional quality instruments."

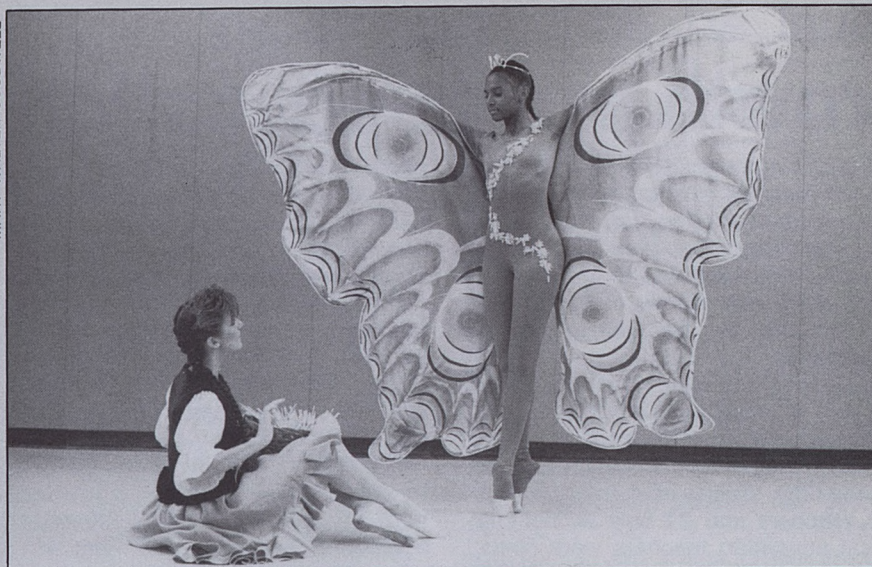
Proud of the music curriculum and its advances over the flutophone program of the dimly-remembered past, Morrow says, "With Orff, whatever children learn, they learn through the body first, through the movement of the body. Both the art program and the music program take into account the way children learn best. Art you learn through seeing, and you learn music through feeling with the body and hearing with the ear. We know more about how children learn more now than we used to."

Schneider is deeply pleased with the overall advance for arts education in the school district. "I think it's a tremendous investment on the district's part to go with the national movement toward a discipline-based approach," says Schneider. "I was thrilled to hear [State Superintendent of Public Instruction] Dr. [Eugene] Paslov say [at a recent legislative hearing] that he would like to see the arts become basic in the curriculum. When he was speaking, I felt like one of those dogs in the back of a Chevy; my head was just bobbing up and down. Now we're coming to the understanding that the arts are basic and they're what makes everything else work. They develop creative thinking and problem-solving skills.

"I think they [district officials] felt that if they were going to put the arts back into the schools, they needed to do it in a valuable way and tie it into other subjects like science, math, history and creative thinking skills across all disciplines. Creative thinking and problem solving can be used in every area of the curriculum. Those skills are developed to their fullest in the area of the arts, but aren't limited to the arts."

—P.G. aa

MARY WALTER SCODWELL



Jenny Hooper and Stacy Simmons rehearsing "The Little Match Girl."

Match Girl opens season

The Las Vegas Civic Ballet will begin its seventh season with *The Little Match Girl* by Hans Christian Andersen on November 13 at the Charleston Heights Arts Center. A gala champagne reception will follow the opening night performance.

The Little Match Girl is about a little girl who tries to sell matches to Christmas shoppers, too busy with the season to even take notice of the timid figure who approaches them. Huddled by a fire made with her last few matches, the Little Match Girl dreams of dancing girls, frolicking animals and happier children basking in the presence of parents who care for them.

Although in the familiar tearful ending, chastened townspeople find her lifeless body on Christmas morning, Las Vegas audiences will see a happier ending.

This story of the triumph of human spirit over harsh reality has been recreated for the ballet by choreographers Helena Richterova Snyder and Donald Snyder. This husband and wife team previously produced this ballet for audiences in Seattle, where the couple resides.

Together the Snyders bring an impressive list of credits to the Las Vegas ballet stage. Czechoslovakian-born Helena, trained in the Russian Soviet method of classical ballet, appeared for many years with the Studio Ballet of Prague, winning acclaim as a soloist while performing in the opera houses of Leningrad, Moscow, Vienna and Paris. Since moving to the United States in

1968, Mrs. Snyder proved her receptiveness to Western culture by adding diverse jazz styles to her classical ballet technique.

As an American living in Paris, Donald Snyder started his expatriot career with the International Ballet of the Marquis de Cuevas. After a two-year stint in the U.S. Army, Snyder resumed his career by dancing lead roles in ballets choreographed by such luminaries of the ballet world as Jean Babilee, George Skibine, John Butler, Brian McDonald, and Michel Descombey. After performing in more than thirty countries, he climaxed his European career by serving a term as Maitre de Ballet with the Ballet Theatre Contemporain.

Music for *The Little Match Girl*, written by Czech composer Oscar Nedbal, includes lively Czech folk tunes as well as Tchaikovsky's "Andante Cantabile."

The Las Vegas Civic Ballet is an activity of the Cultural and Community Affairs Division of the City of Las Vegas. Young dancers, chosen at an annual audition, receive instruction and training with the ballet on a tuition-free basis. All proceeds from ticket sales are used in the continuing operation of the Civic Ballet company.

In addition to the opening gala performance, *The Little Match Girl* will continue at 8 p.m. November 14, 15, 21 and 2 p.m. November 22. Tickets are available at the Charleston Heights Arts Center box office (386-6383) at \$6 for adults and \$4 for seniors and children twelve and under. Tickets for the opening night performance and reception are \$15. aa

The form of rejection

Publication slips away

by HEINZ RETTIG

There is nothing funny about the form message, well known to new writers: "The enclosed material has had our careful consideration, but we are sorry to report that it is not quite suited to our needs. We are grateful..."

Yet it is a fair statement—sporting, to say the least.

It is when such a form includes the statement, "We are always glad to consider *anything*," that one senses a possible underlying boredom about it all on the part of the publishers.

Who can blame them in these days of multiplying would-be writers who flood the mails and deduct postage stamps (two-way) from the tax on their other-than-writing income?

There are rejections, however, that could lead to euphoria. Sometimes readers and editors are motivated to give some personal commentary, usually around Christmas, Yom Kippur and Valentine's Day.

Here, the reader felt the spirit of the effort and responded with this scouting deed: She wrote, "I am sorry that, while we have read your book carefully as a publishing possibility, I am disappointed (this is empathy) to tell you now that we have decided against it (to think they hesitated!). Unfortunately we feel (purely subjective) that the book suffered (the *book!*) from a lack of discipline (I should be spanked) both in its organization and in the way that it was written. It may be that we are mistaken (what are the odds?) in our harsh (yes, yes) judgement of the book, of course (naturally), and you should submit it elsewhere (get lost)."

So I should send it to the East Durham, New Hampshire *Weekly* as a serial!

Then there is this one from New York (There is nothing like aiming first class if you're going to be rejected anyway; you can boast later, "I've been rejected by better mags!"): Scribbled on the top of a form, it says, "We did enjoy this, but we don't feel that it quite makes a piece for us."

This kind of thing one can blame upon Fate, and possibly get away with it.

Then there is the type of rejection that knocks you down and picks you up all in one reading—like the following from a Brahmin Boston publisher:

"Dear Mr. Rettig: (Remember the name, folks!) Three of us have now read *You Can Do It* (I didn't say I could) but I must report none of us (those odds again) see how this publishing house can be of assistance to you. (They could have voted 2 to 1). We have relatively

little experience in the sale of inspirational books and what little experience we have doesn't lead us to a knowledge of the way in which to help this book reach a market. (It is useless; nothing in our power can help you.) So far as we can judge, your approach is more intellectual and demands more intelligent appreciation of psychology than those works which have been popular, etc., etc." (Reject me again and again like that, please.)

Of all rejections, however, the unasked-for-analysis type with no sale is the hardest to take. This one is from a gem of an editor who likes people. It reads, "I have now had a chance to look over the latter portion (he reads backwards) of your manuscript and I think that I can confine my comments to the chapter which begins on page 81 (why pick my best for slaughter?) It seems to me to illustrate the problems (not one, but many?) which I feel you have in your writing. Take this sentence: 'At sixty he looked like a physical Greek god in his forties.' (As I look back, he had a point.) Why did you use the word, 'physical?' Didn't all the important Greek gods have physical manifestations? (And how!) Have you heard of Greek gods who aged? (But Zeus looked like a senior citizen!) It seems to me that this sentence shows a lack of consideration for the words you've chosen to use. (I'm sorry; I didn't want to hurt the nice words.) What you are trying to say is clear, but not very accurate." (You mean it is clearly inaccurate.)

The next rejection calls for an explanation. I wrote what I felt sure was a prize short, but I lost my guts and asked a writer friend to send it to her agent. Here's the answer I got from the friend

of my friend: "I have been delighted to read the material by your friend, Mr. Rettig. I am considerably impressed by him. (A real friend of my friend!) Of course, 'Crazy Woman' is much the best of the group. (So, I sent along a few other odds and rejected ends like amendments!) I think it is well written and it is too bad (here it comes) that it is so far out (did she mean far-out?) of market requirements."

The last exemplary literary feedback represents the classic for all rejectees: "Dear Mr. Rettig: I have to tell you (please go on) I'm sorry (stop) that we don't think you have come close (more tact you need) enough for success in your novel. You know your material (I ought to after three rewrites) and there are some extremely nice touches in your writing (who needs this?). But the pace seemed to us uncertain and, what is more serious, (enough is enough) the characters did not emerge vividly enough for us. (You expect them to come to you?) I didn't think that the writing was anywhere as interesting as in your short piece, 'Crazy Woman' (remember, the previous reject?). Perhaps you ought to try the book with another house. You shouldn't let one publisher's opinion about it discourage you. (Nice guy, full of heart.) My own feeling, but I may be wrong, is that you would do better to tackle something else now. (Forget it, schmo, he means, and learn a trade.)

I am working on another novel now, and I plan to send it to a publisher of the form-letter-rejection type. Something like, "We are sorry to say, etc., that the market, etc.;" this is funnier than receiving too many specifics as to why you just haven't made it. And, if perchance it is accepted, I'll die laughing. aa

State Parks proposals due

The State Parks cultural Arts Board is inviting theatre, dance and music groups to submit proposals for the Super Summer '88 season, opening in June 1988.

Productions will be presented in the new outdoor entertainment pavilion, which was completed for the Super Summer '87 season at Spring Mountain Ranch State Park in Red Rock Canyon. Attendance for 27 nights surpassed expectations and reached an all-time high of 22,000 theatre-goers.

All proposals presented for the '88 season must be for family-oriented evening productions with appeal for every age. Proposals should include type of entertainment, name of production, number in cast and crew, producing company or persons and a breakdown of costs.

Submittals are due the first week in November, 1987, and may be mailed to the State Parks Cultural Arts Board, 1511 Maryland Parkway, Las Vegas, NV 89104. aa

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Our new gallery

The new Allied Arts Gallery premiered on October 1 at the 25th anniversary party of the Allied Arts Council. The gallery, which contains nearly 150 linear feet of hanging space and over 1500 square feet, was made possible through the efforts of a crew of volunteers headed by gallery co-directors, Mike McCollum and Patricia Mortati.

Many thanks to Polly Beckmann, Steve Buffington, John Kane, Carl Johnson, Terry Ono, Sherman Simmons and M.J. DiBiase Contracting, John Stockman, Randy Watkins, Phyllis Weisberg and the Allied Arts staff.

Allied Arts also wishes to thank the following apprenticeship programs: Andy Ozuna and Ed Roberts, Carpenters Joint Apprenticeship Committee; Marvin Alexander and Jerry Smith, Painters Joint Apprenticeship Committee. **aa**

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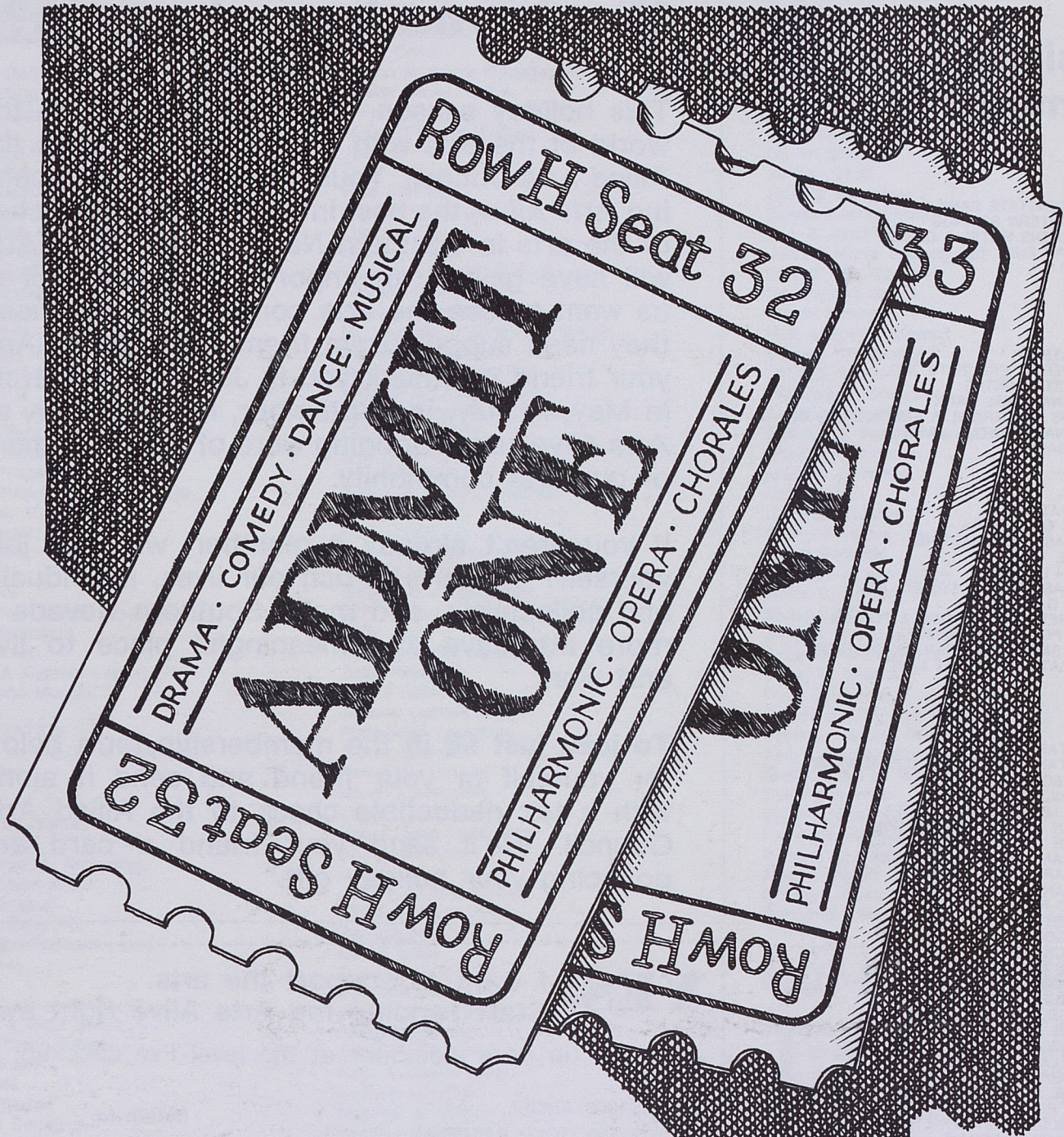
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