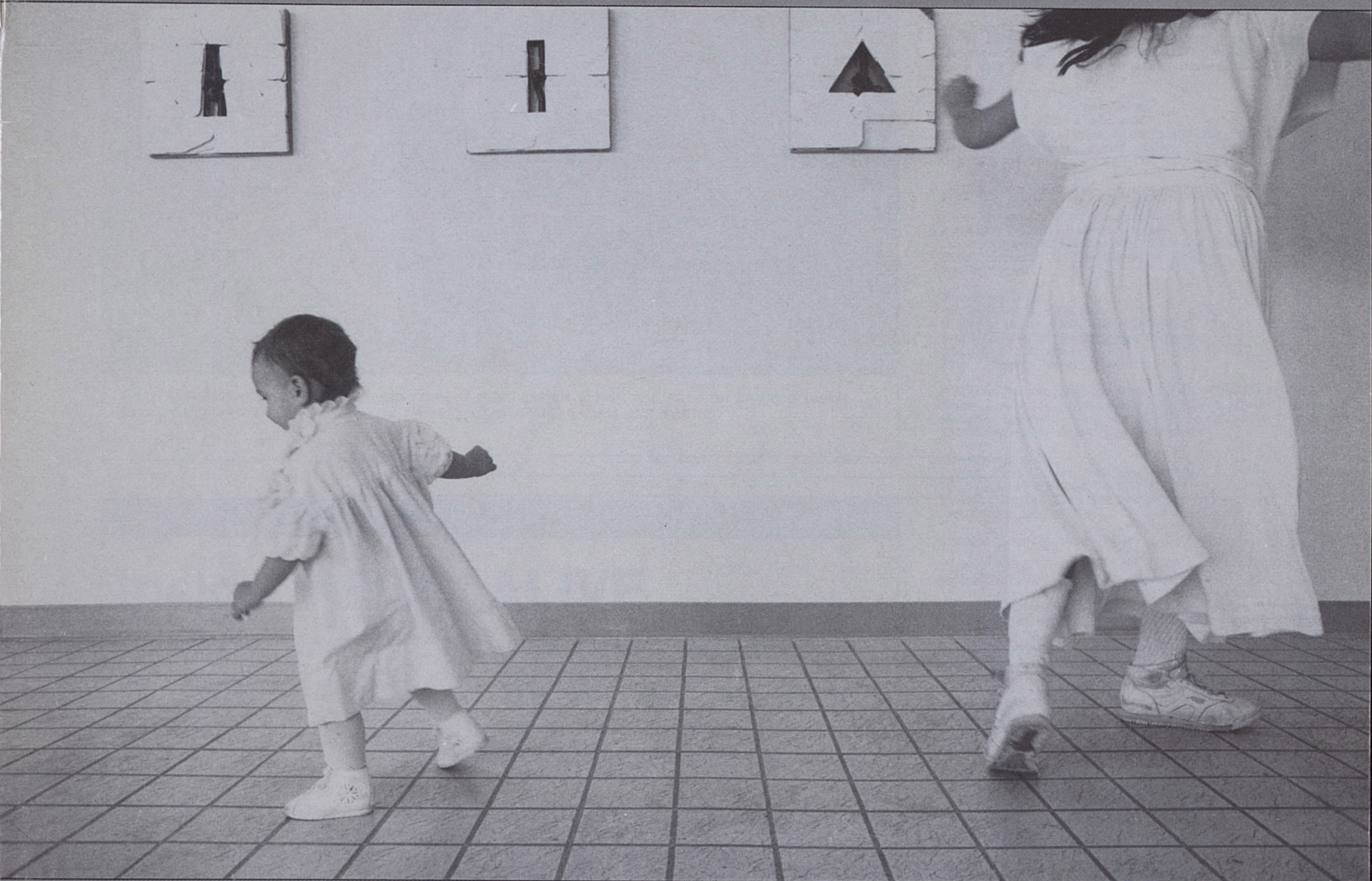


# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS



## CHOREOGRAPHERS' SHOWCASE

**VASSILI SULICH**

**FOOTPRINTS AROUND THE WORLD**

KELLY MASTERSON:  
NOTES FROM NEW YORK

ALLIED ARTS COUNCIL  
JANUARY/FEBRUARY 1988  
VOLUME 8, NUMBER 1

1988



**DCC**

DIRECTORY COVER  
COMPETITION

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*Theme: "The Real Southern Nevada"*

*Entry Deadline: March 11, 1988*

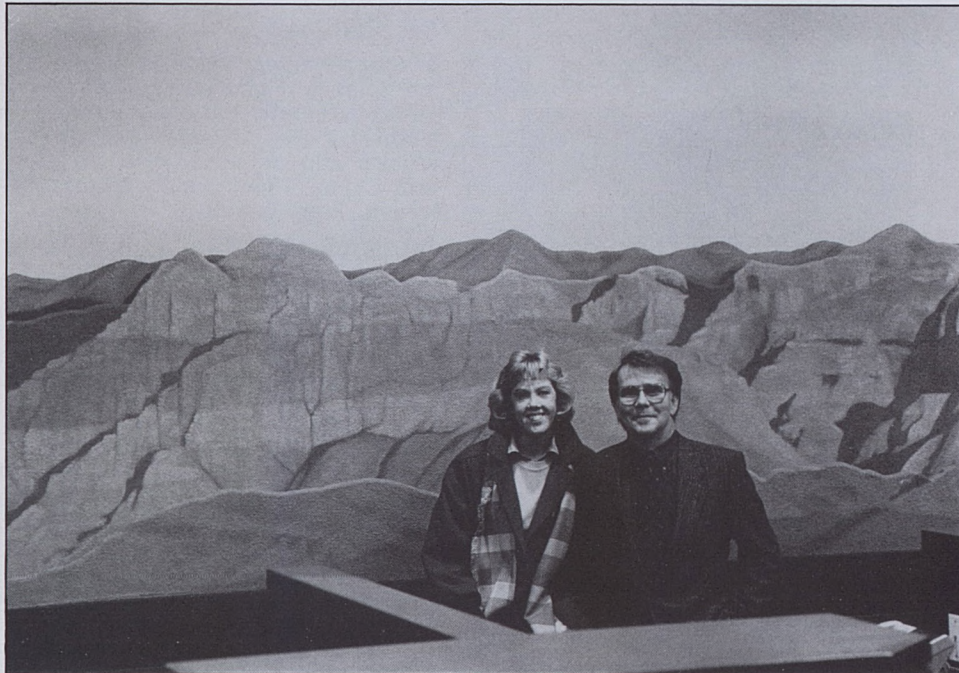
*For more information call 877 - 7580*

*Entry Fee: \$10*

*Proceeds go to The National Kidney Foundation of Nevada.*

**CEN'TEL**





PATRICIA MORTATI

*Polly and Robert Beckmann and a portion of their 40-foot acrylic and sand on plywood mural, recently installed in the new Nevada National Bank office, Sahara and Rancho.*



**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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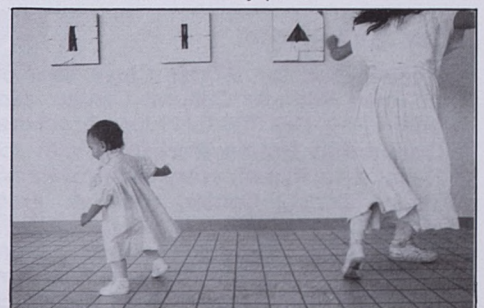
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## ON THE COVER

Cathie and Galen Gilbreath. Photo by Patricia Mortati. See story p. 16.



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

# JANUARY EXHIBITS

## 01 FRIDAY

**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 for Contemporary Art. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

**Canyon de Chelly Art Exhibit**; works by Mary Jo Harding, Viki Richardson, Linda Blair, Walt Herron and Jeanne Rozzi, Traveling Artists Gallery, Celebrity Travel Agency, 3900 Paradise Road; through February 26. Work was inspired by a recent excursion to the Navaho Indian Reservation in Arizona. 732-2262.

**Permutations**, photo collages by Lou Ray, Upstairs/Downstairs Gallery, Clark County Library, through January 18. 733-7810.

**Saints and Other Angels**: The Religious Paintings of Audrey Flack, continuing through February 3, Charleston Heights Arts Center and Reed Whipple Cultural Center. A meet-the-artist reception will be held at 4 p.m. January 31 at Charleston Heights. 386-6383 or 386-6211.

**A Tribute to Martin Luther King**, an exhibition by Las Vegas artists, Vicki Richardson, Sylvester Collier and Harold C. Bradford, Jr., Main Gallery, Las Vegas Art Museum, Lorenzi Park; Melita Coombs, paintings, Nevada Gallery; C.W. Griffith Elementary students, Youth Gallery; through January 31. Opening reception: Noon to 3 p.m. January 3. 647-4300.

**Diane Butner, sculpture**, Upstairs Gallery, and Ed Opsitos, photographs, Art-space Gallery, Clark County Community College through January 31. 643-6060.

**Harmony**, cibachrome photographs by Sylvia Hill, Sunrise Library, 5400 Harris, through January 22. 453-1104.

## 02 SATURDAY

**Lookin' Back and Movin' Forward**, a retrospective exhibit of works by Dottie Burton highlighting major developments in her career, Dana Marie Lull Memorial Art Gallery, Spring Valley Library. Date and time of opening are contingent upon opening of library. 368-4411.

**Roy Purcell Retrospective** explores the evolution and development of the artist's talents and includes the limited edition

portfolio "Remnants From Consciousness," Green Valley Library. Actual date and time of opening is contingent upon opening of library. 435-1840.

## 06 WEDNESDAY

**Bar Codes** by Bruce Groff, North Las Vegas Library, through January 31. Opening reception, 5 to 7 p.m. 649-2363.



Rita Abbey, from the *Gan Or* series. See p.20.

## 08 FRIDAY

**The Architectural Experience** by Rita Deanin Abbey; 40 drawings expressing images and feelings experienced during the construction of Abbey's house and studio, Allied Arts Gallery, Jan. 8 through Feb. 3. Opening reception: 5 to 7 p.m. Jan. 8. A public lecture by Robert Tracy, UNLV Art Historian will be held 7:30 p.m. Feb. 3 in the gallery. 731-5419.

## 10 SUNDAY

**Pictures From the Top of the World**, color and black and white documentary photography by Mary Manning of the life and culture of Pakistan, Upstairs/Downstairs Gallery, Clark County Library, through February 5. 733-3613.

## 17 SUNDAY

**New Concepts**, architectural drawings and models prepared by graduate students of Harvard School of Architecture based on Predock's concepts for the new Las Vegas Library and Discovery: The Children's Museum, Main Gallery, Clark County Library, through Feb. 12. Opening reception: 3 p.m. Jan. 17. 733-3613.

## 23 SATURDAY

**Creations by Willow**, whimsical works of fiber, Sunrise Library, through February 19. Opening reception: 3 p.m. January 23. 453-1104.

company a photographic exhibit and collection of "temple toys" and handcarved, silver embossed pipes, 7 p.m., Clark County Library Auditorium, through January 29. 733-3613.

## 08 FRIDAY

**Stagecoach**, starring John Wayne, Classic Images Film Series: John Ford's Great Westerns; the first western to introduce moral dilemmas and character studies into an action-oriented plot, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-3613.

## 09 SATURDAY

**Chitresh Das Dance Company** performing traditional and modern dances of India, 8 p.m., Charleston Heights Arts Center. Admission: \$6 adults, \$5 students, senior citizens, handicapped. 386-6383.

## 11 MONDAY

**Community Drama Workshop**. See 1/4. **Dick Berk, drummer, and the Jazz Adoption Agency**, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 12 TUESDAY

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

**Theatre Arts Group Workshop**. See 1/5.

## 14 THURSDAY

**Creative Living Through the Joys of Music**; author and music specialist Barbara Anne Scarantino discusses the history and physics of music as well as its effects on human behavior, health and decision making, 7 p.m., Clark County Library Auditorium. Free. 733-3613.

## 15 FRIDAY

**Noir et Blanc**, fundraising gala for Nevada Dance Theatre co-sponsored by Saks Fifth Avenue, honoring Marjorie Barrick, 7 p.m., place TBA. For more information call 739-3838.

## 16 SATURDAY

**Arizona Puppet Theatre** presents a puppet play on Hopi and Navajo legends, 2 and 4 p.m., North Las Vegas Library. 649-2363.

## 17 SUNDAY

**Pablo Casals Trio**, internationally acclaimed musicians presented by Charleston Heights Arts Center, 3 p.m. Tickets: \$6 adults, \$5 students, seniors and handicapped. 386-6383.

## 18 MONDAY

**I Have A Dream**, a film based on the famous speech by Dr. Martin Luther King. Families are invited on this, the anniversary of Dr. King's birthday, 2 p.m., West Las Vegas Library. 647-2118. **Bobby Hutcherson, vibes**, at Alan Grant's Monday Night Jazz at the Four

# JANUARY EVENTS

## 04 MONDAY

**Registration for Winter Class Session** at Reed Whipple Cultural Center, January 4 - 13. Call 386-6211 for a brochure.

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

**Terry Gibbs, vibes**, at Alan Grant's Monday Night at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over 89.5 FM. 385-4011.

## 05 TUESDAY

**Theatre Arts Group Workshop**; exercises in the Stanislavski system, 6:30 to 9 p.m. every Tuesday, Fremont Jr. High, room 709. Free. 877-6463.

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

## 06 WEDNESDAY

**Bali and Beyond**, a slide/lecture by artist and world traveler Joyce Young to ac-

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# JANUARY EVENTS

continued

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

**Las Vegas Symphony Orchestra** performs "I Pagliacci" by Ruggiero Leoncavallo with special guest John Duykers and Virko Baley, conductor, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

**Community Drama Workshop.** See 1/4.

## 19 TUESDAY

**Theatre Arts Group Workshop.** See 1/5.  
**Storytellers of Las Vegas;** open to adults interested in the art of storytelling, 7 p.m., Charleston Heights Library. Free. 878-3682.

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

## 20 WEDNESDAY

**Las Vegas Poetry Group:** bring your favorite or original selections to discuss with group, 7 p.m., Clark County Library Auditorium. Free. 733-3613.

**Helsinki University Chorus** sponsored by the Southern Nevada Community Concerts Association, 8 p.m., Artemus Ham Concert Hall, UNLV. For further information call 648-8962.

## 21 THURSDAY

**On The Road:** a literary journey led by UNLV English Professor Richard Harp. Topic: "Gulliver's Travels," 7 p.m., Clark County Library conference room. Free. 733-3613.

## 22 FRIDAY

**My Darling Clementine,** starring Henry Fonda, Linda Darnell and Ward Bond, Classic Images Film Series: John Ford's Great Westerns, 3 and 8 p.m., Clark County Library Auditorium. Free. 733-3613.

**(W)rites of Passage, Too,** a play compiled by material from Clark County School District students performed by Rainbow Company, 7 p.m. January 22, 29, 30, February 5 and 2 p.m. January 23, 24, 30, 31, February 6 and 7, Reed Whipple Auditorium. 386-6553.

## 23 SATURDAY

**(W)rites of Passage, Too.** See 1/22.

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

## 24 SUNDAY

**Serenata Chamber Orchestra,** with conductor Rodolfo Fernandez, presents works by Gossec, Vivaldi, Debussy and guest soloists Walter Olivares and Caryn Wunderlich-Gott, 2 p.m., Clark County Library Auditorium. Free. 733-3613.

**(W)rites of Passage, Too.** See 1/22.

**Auditions for Choreographers Showcase,** 12 noon, January 24, for Showcase which is scheduled for February 13 and 14. Call Mary Coxson, 732-3910 or Gwen Gibson, 564-2184 for details.

## 25 MONDAY

**Community Drama Workshop.** See 1/4.  
**Eddie "Cleanhead" Vinson, saxophone and vocals,** at Alan Grant's Monday Night at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 26 TUESDAY

**Theatre Arts Group Workshop.** See 1/5.  
**The Elephant Man,** starring John Hurt, Adult Captioned Film for the Deaf (with sound), 7 p.m., Clark County Library Auditorium. Free. 733-3613.

**Richard Lopez, trombone,** and his Quintet, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 28 THURSDAY

**Ken Noda, pianist,** in concert sponsored by UNLV Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

## 29 FRIDAY

**(W)rites of Passage, Too.** See 1/22.  
**Mariachi Nuevo Uclatlan,** seven musicians playing traditional Mexican music, 8 p.m., Charleston Heights Arts Center. Admission: \$6 adults, \$5 students, senior citizens, handicapped. 386-6383.

## 30 SATURDAY

**(W)rites of Passage, Too.** See 1/22.

## 31 SUNDAY

**Las Vegas Civic Ballet Auditions** for Spring Concert at Reed Whipple Cultural Center, 1 p.m. Call 385-1630 for information.

**(W)rites of Passage, Too.** See 1/22.  
**Julius Caesar,** performed by The National Shakespeare Company, 3 p.m., Charleston Heights Arts Center. For ticket information call 386-6383.



Porcelain jar by Elaine Coleman. See p. 21.

# FEBRUARY

## 01 MONDAY

**Art Exhibit in Honor of Black History Month;** 5th annual exhibit by local artists of all ages, West Las Vegas Library, through February 29. Opening reception: 1 p.m. February 1. 647-2118.

## 02 TUESDAY

**Open Forum: An Evening with Audrey Flack,** New York artist, 7 p.m., UNLV Wright Hall, room 103. 386-6383.

## 03 WEDNESDAY

**Paintings** by George Jensen, North Las Vegas Library, through February 27. Opening reception, 5 to 7 p.m. 649-2363.

## 05 FRIDAY

**Faculty Exhibit,** Artspace Gallery, and Fred Sigman, photographs, Upstairs Gallery, Clark County Community College, February 5 - 29. Opening reception: 6 to 8 p.m. February 5. 643-6060.

**Maryann Bonjorni, drawings/paintings, and Elaine Coleman, ceramics,** Allied Arts Gallery, February 5 through March 2. Opening reception for these Nevada artists: 5 to 7 p.m. February 5. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

## 07 SUNDAY

**20 Years of Blacks in American Theatre,** photographs by Bert Williams, February 7 - 24 at Charleston Heights Arts Center and February 7 - March 9 at Reed Whipple Cultural Center. 386-6383 or 386-6211.

**The Best of NCC,** a juried exhibition of recent works by Nevada Camera Club

# FEBRUARY

## 01 MONDAY

**The Golden Age of Second Avenue,** Art Documentary Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

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

## 02 TUESDAY

**Theatre Arts Group Workshop.** See 1/5.  
**John Lindner, piano,** Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

## 03 WEDNESDAY

**Poetry In Motion,** Art Documentary Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

## 04 THURSDAY

**Repertory I,** Nevada Dance Theatre's third program of the season featuring several ballets, 8 p.m. February 4, 5, 6, and 2 and 7 p.m. February 7, Judy Bayley Theatre, UNLV. Tickets on sale begin-

# EXHIBITS

members, Upstairs/Downstairs Gallery, Clark County Library, through March 4. Opening reception: 3 p.m. February 7. 733-3613.

**Mothers' Show**, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Tim Gayhart, photography, Nevada Gallery; Ruth Fyfe Elementary students, Youth Gallery, February 7-28. Opening reception: Noon to 3 p.m. February 7. Hours: 10 a.m. to 3 p.m. Tu. - Sat.; Noon to 3 p.m. Sun. 647-4300.

## 14 SUNDAY

**It's A Small, Small World**, annual exhibit of miniature Victorian homes, cottages and shops, co-sponsored by Kimberly House of Miniatures, Main Gallery, Clark County Library, through March 11. Opening reception: 3 p.m. February 14. 733-3613.

## 20 SATURDAY

**Clark County School District Student Art Showcase**, an exhibit of work from students, grades kindergarten through twelfth, representing all area schools coordinated by CCSD art consultant Candy Schneider, Sunrise Library. Opening reception: 3:30 p.m. February 22. 453-1104.

## 28 SUNDAY

**Kim Kennedy, fiber weavings**, Charleston Heights Arts Center, February 28 through March 30. Opening reception: 2 to 4 p.m. February 28. 386-6383.

# EVENTS

ning February 1 at UNLV Performing Arts Box Office, 739-3801.

## 05 FRIDAY

**(W)rites of Passage, Too**. See 1/22.  
**Avaz International Dance Theatre** featuring folk dances from Eastern Europe, the Middle East, North Africa and the United States, 8 p.m., Charleston Heights Arts Center. Admission: \$6 adults, \$5 students, senior citizens, handicapped. 386-6383.

**Repertory I**. See 2/4.

## 06 SATURDAY

**(W)rites of Passage, Too**. See 1/22.  
**Repertory I**. See 2/4.

## 07 SUNDAY

**(W)rites of Passage, Too**. See 1/22.  
**Repertory I**. See 2/4.

## 08 MONDAY

**Community Drama Workshop**. See 1/4.  
**Tip O'Neill**, sponsored by the Barrick Lecture Series, 8 p.m., Artemus Ham Concert Hall, UNLV. Admission is free, but tickets are required. 739-3801.



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# FEBRUARY EVENTS

continued

**George Auld, tenor saxophone, and Conte Candoli, trumpet,** at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

## 09 TUESDAY

**Theatre Arts Group Workshop.** See 1/5.  
**Belgrade State Folk Ensemble,** native music and dance from Yugoslavia sponsored by the Southern Nevada Community Concerts Association, 8 p.m., Artemus Ham Concert Hall, UNLV. 648-8962.

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

## 10 WEDNESDAY

**OASIS Conference,** featuring activities sponsored by the Nevada State Museums, Nevada Historical Society, Nevada Division of Historic Preservation and Archeology, Nevada Humanities Committee and Nevada State Council on the Arts, February 10 - 12, Union Plaza Hotel. Call 1-789-0225 for information.

**Las Vegas Poetry Group.** See 1/20.

## 11 THURSDAY

**OASIS Conference.** See 2/10.

## 12 FRIDAY

**OASIS Conference.** See 2/10.

**She Wore A Yellow Ribbon** starring John Wayne and Ben Johnson, Classic Images Film Series: John Ford's Great Westerns, 3 p.m. February 12 and 1 p.m. February 13, Clark County Library Auditorium. Free. 733-3613.

**A Thousand Clowns,** directed by Joseph Bernard for Clark County Community College, 8 p.m. February 12, 13, 18, 19 and 20 and 2 p.m. February 14, at the college theatre, 3200 E. Cheyenne. 644-PLAY.

## 13 SATURDAY

**She Wore A Yellow Ribbon.** See 2/12.

**Seventh Annual Choreographers' Showcase,** 2 p.m. February 13 and 14, Charleston Heights Arts Center. Local choreographers will premiere their work for Las Vegas audiences. Tickets: \$6 general, \$4 students, senior citizens and Allied Arts members. 731-5419 or 386-6383.

**A Thousand Clowns.** See 2/12.

## 14 SUNDAY

**Choreographers' Showcase.** See 2/13.

**A Thousand Clowns.** See 2/12.

**The Autobiography of Miss Jane Pittman,** Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

## 15 MONDAY

**Las Vegas Symphony Orchestra** with Virko Baley, conductor, and Miles Anderson, trombone, featuring music by Tchaikovsky, Copland, Erb, and Tower, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

**Matt Catingub, alto saxophone, and Mavis Rivers, vocals,** at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

**Community Drama Workshop.** See 1/4.

## 16 TUESDAY

**Theatre Arts Group Workshop.** See 1/5.

**Storytellers of Las Vegas.** See 1/19.

**Stormy Weather,** Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

**Les Ballets Trockadero de Monte Carlo,** all male ballet company, 8 p.m., Artemus Ham Concert Hall, UNLV. Proceeds to benefit Nevada Dance Theatre. Tickets on sale beginning February 1 at UNLV Performing Arts Box Office, 739-3801.

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

## 17 WEDNESDAY

**Las Vegas Chamber Players** with trombonist Miles Anderson and clarinetist William Powell in a concert devoted to the music of American composers Donald Erb, David Felder and Mel Powell, 7 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

**Meet the Author;** in honor of Nevada Reading Week, Gary Paulson, author of "DogSong," discusses his writing techniques, 7:30 p.m., Clark County Library Auditorium. Free. 733-3613.

**Carmen Jones,** Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

## 18 THURSDAY

**On The Road:** a literary journey led by UNLV English Professor Richard Harp. Topic: "Huckleberry Finn," 7 p.m., Clark County conference room. Free. 733-3613.

**In the Heat of the Night,** Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

**A Thousand Clowns.** See 2/12.

## 19 FRIDAY

**Lady Sings the Blues,** Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

**Queen Ida and the Bon Temps Zydeco Band,** spirited Canjun music, 8 p.m., Cashman Field Center; presented by the City of Las Vegas. 386-6211.

**A Thousand Clowns.** See 2/19.

**Harvey** by Mary Chase, presented by the Las Vegas Little Theatre, 8 p.m. February 19, 20, 26, 27 and March 4, 5 and 2 p.m. February 21, 28 and March 6, at Helen J. Stewart School, 2375 Viking Rd. near Eastern. 731-5958.

## 20 SATURDAY

**Black History Month Film Festival,** featuring selected movies with Black actors and themes, 1 p.m., West Las Vegas Library. Free. 647-2118.

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**Beverly Hills Cop**, Black History Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.  
**A Thousand Clowns**. See 2/12.  
**Harvey**. See 2/19.

## 21 SUNDAY

**Serenata Chamber Orchestra** with conductor Rodolfo Fernandez, premiering a work by local composer Gene Alvililar and works by Warlock, Stamitz and Hamerik and guest soloist Mary Trimble, 3 p.m., Clark County Library Auditorium. Free. 733-3613.

**Musical Arts Singers** presented by the Southern Nevada Musical Arts Society, 3 p.m., Judy Bayley Theatre, UNLV. 451-6672.

**L.A. Contemporary Dance Theatre**, in celebration of Black History Month, 3 p.m., Reed Whipple Cultural Center. 386-6211.

**Harvey**. See 2/19.

## 22 MONDAY

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

## 23 TUESDAY

**Theatre Arts Group Workshop**. See 1/5.

**The Magnificent Seven**, starring Yul Brynner and Steve McQueen, Adult Captioned Film for the Deaf (with sound), 6:30 p.m., Clark County Library Auditorium. Free. 733-3613.

**Salvatore Accardo, violinist**, sponsored by UNLV Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

## 24 WEDNESDAY

**Artists' Discussion** presented by New-West Stage Company, 7 p.m., Charleston Heights Arts Center. Free. 386-6383.

## 25 THURSDAY

**Passion's Slave**, written by and starring Patrick Page of the Utah Shakespearean Festival for Clark County Community College Theatre, 8 p.m. February 25, 26, and 27, at the college theatre, 3200 E. Cheyenne. 644-PLAY.

## 26 FRIDAY

**The Searchers**, starring John Wayne and Vera Miles, Classic Images Film Series: John Ford's Great Westerns, 3 p.m. February 26 and 1 p.m. February 27, Clark County Library Auditorium. Free. 733-3613.

**James Doolin**, artist-in-residence at the UNLV Department of Art during the month of February, will present a public slide lecture on his work, Allied Arts Council, 3710 S. Maryland Parkway. Time TBA. 731-5419 or 739-3237.

**Passion's Slave**. See 2/25.

**Harvey**. See 2/19.

## 27 SATURDAY

**The Searchers**. See 2/26.

**Harvey**. See 2/19.

**Passion's Slave**. See 2/25.

**Floricanto Dance Theatre**, a Mexican folkloric dance company, 8 p.m., Reed Whipple Cultural Center. 386-6211.

## 28 SUNDAY

**The Barber of Seville**, Rossini's comic opera performed in English by the Nevada Opera Theatre, 2 p.m., Artemus Ham Concert Hall, UNLV. 451-6331.

**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 featuring a performance by Deborah Stone & Friends. For more information, call 739-3827.

**University Musical Society Orchestra** presents a free concert under the direction of Dr. James Stivers, 3 p.m., Charleston Heights Arts Center. 386-6383.

**Harvey**. See 2/19.

## 29 MONDAY

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

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Floricanto Dance Theatre visits Reed Whipple on the 27th.

# "Oasis" features art in public places

The second Oasis Conference on culture in Nevada will be held from February 10 through February 12 at the Union Plaza Hotel. Oasis, which was held for the first time last year in Carson City, is a statewide cultural resource conference that addresses the importance of the arts and culture to the long term development of Nevada. Oasis was created by five public agencies: The Nevada Department of Museums and History, the Nevada Historical Society, the Nevada Division of Historic Preservation and Archeology, the Nevada Humanities Committee, and the Nevada State Council on the Arts. Oasis provides professional development and technical assistance and brings together several constituencies in hopes of creating a greater sense of community and common purpose among all groups and individuals concerned with the culture of Nevada.

Of particular interest to the arts will be an all-day track on art in public places

conducted on Thursday, February 11, the second day of the conference. Noted speakers in the field of public art will provide demonstrations, workshops and slide presentations concerning a variety of topics which include discussions on places as art, how artists and architects work as a team, a review of rural art in public places projects, how artists are involved in the use of public art in downtown Seattle and Los Angeles, and how to work with private developers in using corporate art collections as a community resource and educational tool.

Other events of interest to artists and arts organizations include sessions for visual and performing arts sponsors interested in the management of touring arts events and in how to establish a collaborative effort by block booking tour events. Topics will include contract negotiations, statewide networking, booking ethics, and the mechanics of a tour contract. Folk arts topics will also be addressed through workshops on

how to document folk culture and how to present folk arts at the community level.

Speakers addressing arts issues include Dr. Alan Jabbor, director of the American Folklife Center, Library of Congress; Wayne Linker, Design Arts Program, National Endowment for the Arts; Marc Pally, artist/city planner, Community Redevelopment Agency, Los Angeles; Lynne Sowder, curator and director, Visual Arts, First Banks, Minneapolis; Sande Percival, visual arts coordinator, Washington State Arts Commission; and artists Jack Mackie and Buster Simpson.

Thursday evening the NSCA will host the traditional Governor's Arts Awards Banquet. Each year the awards are given to those individuals and organizations who have made outstanding contributions to the arts in Nevada. The award presentations will be made by Governor Richard H. Bryan. The evening's keynote address will be given by Joel Wachs, a city councilman for Los Angeles. Wachs is also the former acting chairman of the National League of Cities Task Force on the Arts and is currently trustee and chairman of the Program and Exhibitions Committee of the Los Angeles Museum of Contemporary Art.

For more information, contact the Nevada State Council on the Arts, 329 Flint Street, Reno, Nevada 89501, (702) 789-0225. aa



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# Haig swings USO Dance

The razor-sharp performance of classic big-band arrangements by the Johnny Haig Orchestra electrified the hundreds of dancers, many dressed in 30's and 40's styles, at the Allied Arts Council's "USO Dance" at the Showboat Sports Pavilion November 14.

At one point in the evening, the Maureen Hopkins Dancers took over the stage with an energetic, sexy, jitterbugging tribute to the Swing Era. The evening's festivities, orchestrated by Judy Tarte, Dance Chairman, and Vince Manfredi, Master of Ceremonies, included military uniform and 40's costume contests and a swing dance competition.

Many thanks to Centel and the Showboat Hotel and Casino, co-sponsors of the event, and to the USO Dance Committee: Tarte, Cheryl Collinsworth, Mary Coxson, Gwen Gibson, Sally Rigg and Mary Scodwell, for creating such an enjoyable event.

The Board of Directors of the Allied Arts Council and the USO Dance Committee wish to thank the following individuals, merchants and corporations for their support of this fundraiser:



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# VASSILI SULICH: Footprints around the world

by MORAG VELJKOVIC

Las Vegas knows Vassili Sulich as the lead dancer from the Folies Bergere who founded Nevada Dance Theatre and began doing choreography. What they don't know is that his choreographic career began long before he reached Las Vegas.

Vassili's first choreographic success was performed in Milorad Miskovitch's company in Spain and Paris in 1960. Titled "Suite Lyrique," to music by Grieg, it was danced by Vassili and Ethery Pagava.

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*"Choreographer Vassili Sulich's simple pastoral ballet during the Act II ball [of **The Queen of Spades**] was the most refreshing San Francisco Opera ballet sequence in memory."*

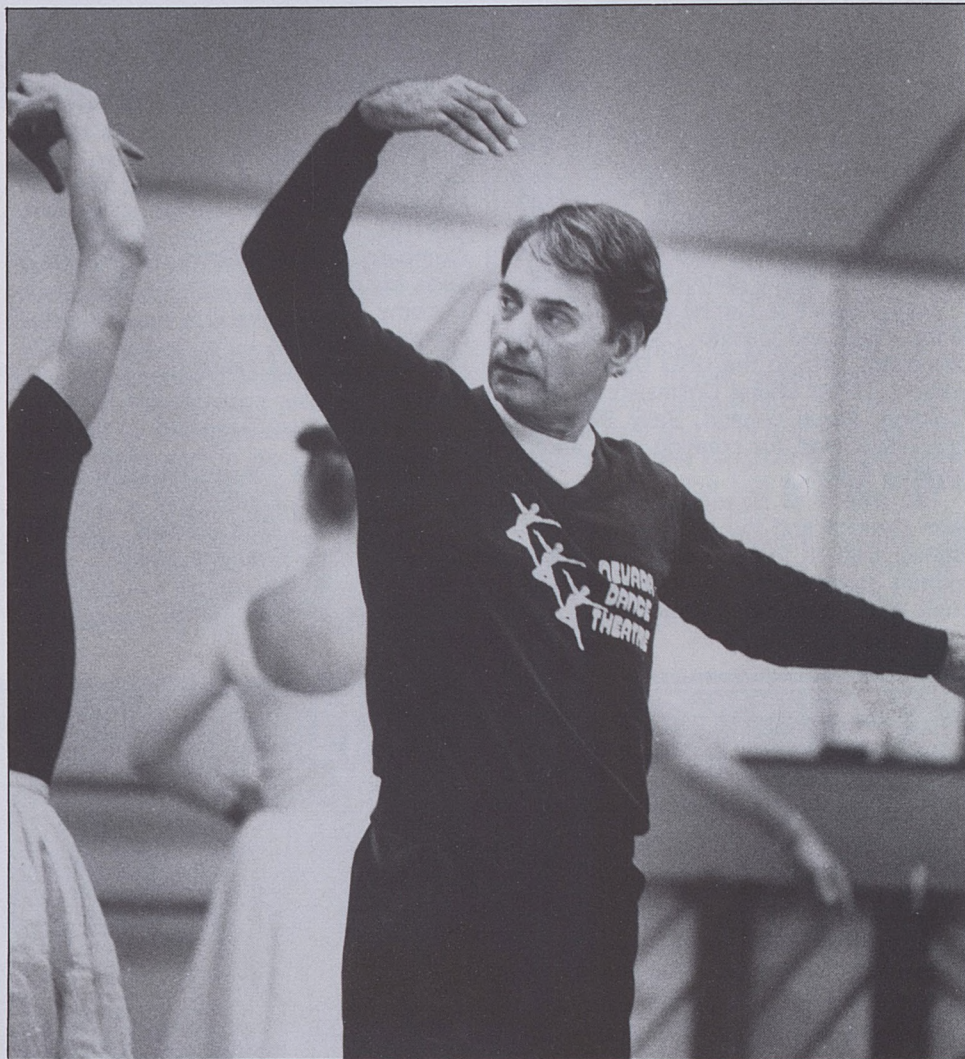
—William Ratliff, **Times Tribune**, Santa Clara County, CA, November, 1982

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What attracted him to choreography?

"Even as a young, green dancer I participated in new choreography. I'd stay behind at studios and play with steps. I'd beg other dancers to work with me so that I could experiment on new ways to do something. When I was at the Folies Bergere, I'd grab Barbara Gomes and we'd go up to the Goldfield Room, in the Tropicana Hotel, between shows. It had large mirrors and I worked out many new ideas up there." He was never a passive dancer waiting for the choreographer to tell him every movement. Brimming with ideas, he would get excited and involved. Some choreographers loved that, some didn't.

"As a choreographer I love suggestions from dancers. I wish they would get more involved because it's that chemistry of mutual excitement which leads to some of my best work. I would hate to say that in my time dancers had more imagination, because those were different times, but I do think that more of us were involved with our brains. Of course there are some dancers who challenge themselves imaginatively, but not as many as there used to be. Maybe it's too much TV and not enough good music and books."



Vassili Sulich.

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*"...the remarkable **Mantodea** by Vassili Sulich...who is, on the evidence of this 15-minute work alone, a richly-imaginative choreographer."*

—Ronald Hambleton, **The Toronto Star**, March 13, 1985.

*"**Mantodea**...is a pas de deux of great virtuosity and drama.... There were one or two gasps from the audience at the audacity of the choreography and the finale was a triumph of art over nature."*

—**The Daily Post**, New Zealand, June 29, 1985

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Vassili's major choreographic breakthrough came in Paris when he

was asked to choreograph an oratorio, *Oedipe Roi*. Serge Lifar had backed out and composer Maurice Thiriet suggested Vassili as a substitute. He had seen Vassili dance one of his own choreographic duets at a ballet school in Switzerland.) *Oedipe Roi* was a vast undertaking for a young choreographer; directed by Jean Cocteau, it involved singers, dancers and actors and began with a forty-five minute balletic prologue. The success of this production, which was also taken to the Geneva Opera House, led to more offers from opera houses throughout Europe. *Faust*, *Idomeneo* and eventually an invitation to choreograph *Samson and Delilah* in the prestigious Teatro Colon, Buenos Aires.

[A dance-mime choreographed by Vassili Sulich preceding Cocteau's *Oedipus Rex*] supplied the only truly delirious and poetically fanciful moments of the entire evening."

—*The Times*, London, March 6, 1987.

"Much of *Samson and Delilah* was choreographed in the back end of the plane enroute to Buenos Aires and on a wet tarmac, in the dark, during a three-hour layover at Zurich airport."

In what is considered the third most prestigious opera house in the world, the opulence of Sulich's surroundings and the fact that eighty-five experienced dancers were put at his disposal scared the young choreographer, "But I didn't realize the importance of the Teatro Colon. I'd be much more terrified today and would think twice before saying yes. The ignorance of youth can be an advantage sometimes, and what I did was very successful and brought much more work."

What comes first, the music or the idea?

"It depends. When you choreograph opera you have to stay within the frame of the story and music, but then again, when I did *Faust*, I put modern dance into it and the reviewers didn't protest. To choreograph opera I think you really need to love and know opera. Ballets can take to any imaginative heights you wish."

"First class, the best choreography and dancing I've ever seen in either the San Francisco or New York productions of *La Gioconda*.... It held the audience spellbound."

—Barbara Bladen, *The Times of San Mateo*, November 15, 1983.

Where did dancer Sulich learn about opera?

"Mostly in my dressing room when I was a dancer. It was not always appreciated by my peers. I knew, however, when I was soaking up that music I would use it one day. All those years at the Folies Bergere, I took advantage of the free time and financial security to learn and study. I didn't party all night and sleep all day, mainly because that's not my idea of enjoyment."

"No opera ballet I have ever seen is better danced than *The Dance of The Hours*, staged with a traditional Italian touch by choreographer Vassili Sulich."

—*San Jose Mercury*, 1983.



Vassili Sulich rehearsing Helene Root Williamson and Vincent Gargani in "Greek Dances."

Does it get easier with age?

"When you're young, mistakes are more easily forgiven. As you mature you are more critically judged, so you learn to choose project more carefully. Even though I know we all repeat ourselves, I'm trying to stay away from subjects I've already done. I'm doing fewer works and giving myself more challenging subjects. I doubt I will ever again choreograph a ballet that will be movement for the sake of movement. When you are young you're excited by steps, but one day you sit back and look at your own body of work and say, 'What was that all about?' I want to say something with my work, but I'm not talking about giving a message. I hate that. I mean I need a good story or a good reason."

Where does choreography stand today?

"I think the really exciting times were those of the '50's and early '60's in Paris and London and New York. You're talking of Anthony Tudor, young Balanchine, Jerome Robbins, and the beginnings of Joffrey, Alvin Ailey, Bejart...I could go on. Yes, there are some exciting newcomers and one I think is brilliant is Jiri Kylian of the Nederlands Dance Theatre."

The choreographer's art speaks through the body of a dancer. "The openminded dancer ready for an adventure is the choreographer's dream because even if you've planned a whole ballet, you never really know where you are going to go until you work with the dancer. A ballet takes on a life of its own when the chemistry between choreography is right. It's the spark."

Vassili's ballets are now being performed by other ballet companies around the world. His best known work, *Mantodea*, has been danced in New Zealand, Canada, Russia, Bulgaria, Yugoslavia, England, as well as in America. He is an annual guest choreographer with the San Francisco Opera and Nevada Dance Theatre is achieving acclaim on its national tours. Does that mean he will eventually leave Las Vegas? He has received offers.

"No, Las Vegas is home and Nevada Dance Theatre is a part of my life. I do realize, however, that to build an international reputation, one must get out and around in the dance world. Being seen is important. I showed some of my work to friends in Paris and they were surprised at what we were doing here and at the quality of some of my dancers. They also said I'd been gone too long. I've lost some international contacts because I concentrated on Las Vegas, but now it's coming and I know it will all come.

"We get back to what is luck and what one makes happen. I make things happen. I've never sat and waited for it all to be handed to me on a plate. What Las Vegas did give me was the opportunity to start my own dance company from scratch. That is what I call my good fortune. I really believe my lucky star was shining the day I came to Las Vegas, even though some of the ballet world thought it would end my career. It gave me a chance to further my career. Now I'm branching out more and it is all beginning to come. I know it will."

# 1000

## Nevada Dance opens '88 with a burst

**N**evada Dance Theatre (NDT), the ballet company in residence at UNLV, will start the new year with a full schedule of activities including the third program of its 16th season and two benefit events.

**Noir Et Blanc**, the annual fundraising dinner to be held January 15, will honor Marjorie Barrick as NDT's Woman of the Year. This fourth annual event co-sponsored by Saks Fifth Avenue features cocktails, dinner, a performance by the NDT dancers and a fashion show. The location of the gala will not be disclosed until the invitations are distributed.

Mrs. Barrick, a member of the NDT board of directors, has been a loyal supporter since the company's inception. She was one of the sponsors of the first full-length production of "The Nutcracker," which has become a traditional holiday event for Las Vegas families.

Mrs. Barrick is well known throughout the community for her particular devotion to the arts and education. Perhaps the best known of her projects is the Barrick Lecture Series, which presents world class speakers at UNLV, free to the public. This is one of several programs at the University supported by the Barrick Endowment Fund, which she

established in 1980 after the death of her husband, Edward. Marjorie received the Governor's Arts Award earlier this year.

The first performance of 1988, **Repertory I**, comprised of several ballets with a variety of themes, music and contrasting choreographic styles, will be presented February 4 through 7 at Judy Bayley Theatre.

This program, which highlights three works by artistic director Vassili Sulich, includes the premiere of *Three Greek Songs*, a ballet capturing the carefree feeling of Greek folk dance, set to music by contemporary Greek composers, Janos Hadjidakis and Stavros Xarhakos. Hadjidakis is the composer of the popular "Never on Sunday." *Peter and the Wolf*, a favorite of children, is set to the well known Prokofiev score in which the instrumentation has correlation to each of the characters. The third Sulich ballet, *Los Ninos*, is a deeply spiritual work with a soul-searching theme, inspired by the poetry of Garcia Lorca and composer George Crumb. It tells of a child's birth, growth, loss of innocence, and the desire to regain purity of its 'ancient soul.'

Derryl Yeager's *Catfish Row* adds a an American flavor, with his musical

theatre-styled ballet expressing the Southern motifs of George Gershwin's popular *Porgy and Bess* music.

Born in Amarillo, Texas, Yeager's classical career began when he joined Ballet West in Salt Lake City, where he became a principal dancer. From there he went to Broadway and played roles in *A Chorus Line*, *Dreamgirls*, and most recently he appeared in the Los Angeles production of *Cats*.

**Les Ballets Trockadero de Monte Carlo** has added new works to its repertory since its Las Vegas appearance three years ago. This hilarious all-male ballet company returns to Artemus W. Ham Concert Hall, February 16, in a benefit performance for NDT. They still hold the record for ticket sales for the concert hall.

Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet *en travesti* or in parody form, the Trocks, as they are affectionately known, have become a dance phenomenon throughout the world. This original concept has not changed since its inception. It is a company of professional male dancers performing the full range of ballet and modern repertoire,



DAVID BROWN

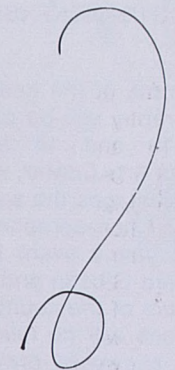
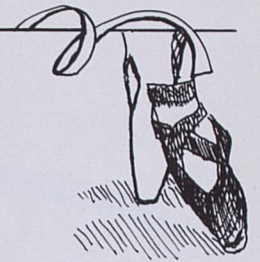
"Catfish Row," choreographed by Derryl Yeager.

such as *Les Sylphides*, *Swan Lake Act II*, and the *Dying Swan*.

Co-director Betteanne Terrell has created a new, condensed one-act version of *Don Quixote*, in which the Don and Sancho Panza are eliminated "for economic reasons" according to the program notes, and because in most versions they "wander around aimlessly and get in everyone's way." Original works, such as artistic director, Natch Taylor's *Anarchic Heart*—a takeoff of Martha Graham's Greek dance dramas, are faithful renditions of the style and manners of the ballets being satirized.

The fact that men take all the parts, heavy bodies delicately balancing on toe as swans, sylphs, romantic princesses, angst-ridden Victorian ladies, enhances, rather than mocks the spirit of dance. These talented, clever "ballerinas" delight and amuse the knowledgeable as well as novices in the audiences.

Tickets for Les Ballets Trockadero de Monte Carlo benefit performance are \$15, \$35 and \$90 gold patron tickets which include a reception. Tickets are on sale beginning February 1 at the UNLV Performing Arts Box Office. For reservations call 739-3801. **aa**



*Les Ballets Trockadero de Monte Carlo will appear February 16.*

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# 7th Annual

# Showcase

by SCOTT DICKENSHEETS

Some of the best of local choreography will be on display February 13 and 14 at the Charleston Heights Arts Center, when the Allied Arts Council stages the seventh edition of its annual Choreographers' Showcase.

This year's event is being organized by Gwen Gibson and Mary Coxson, co-directors of the council's dance division. Auditions will be held January 24.

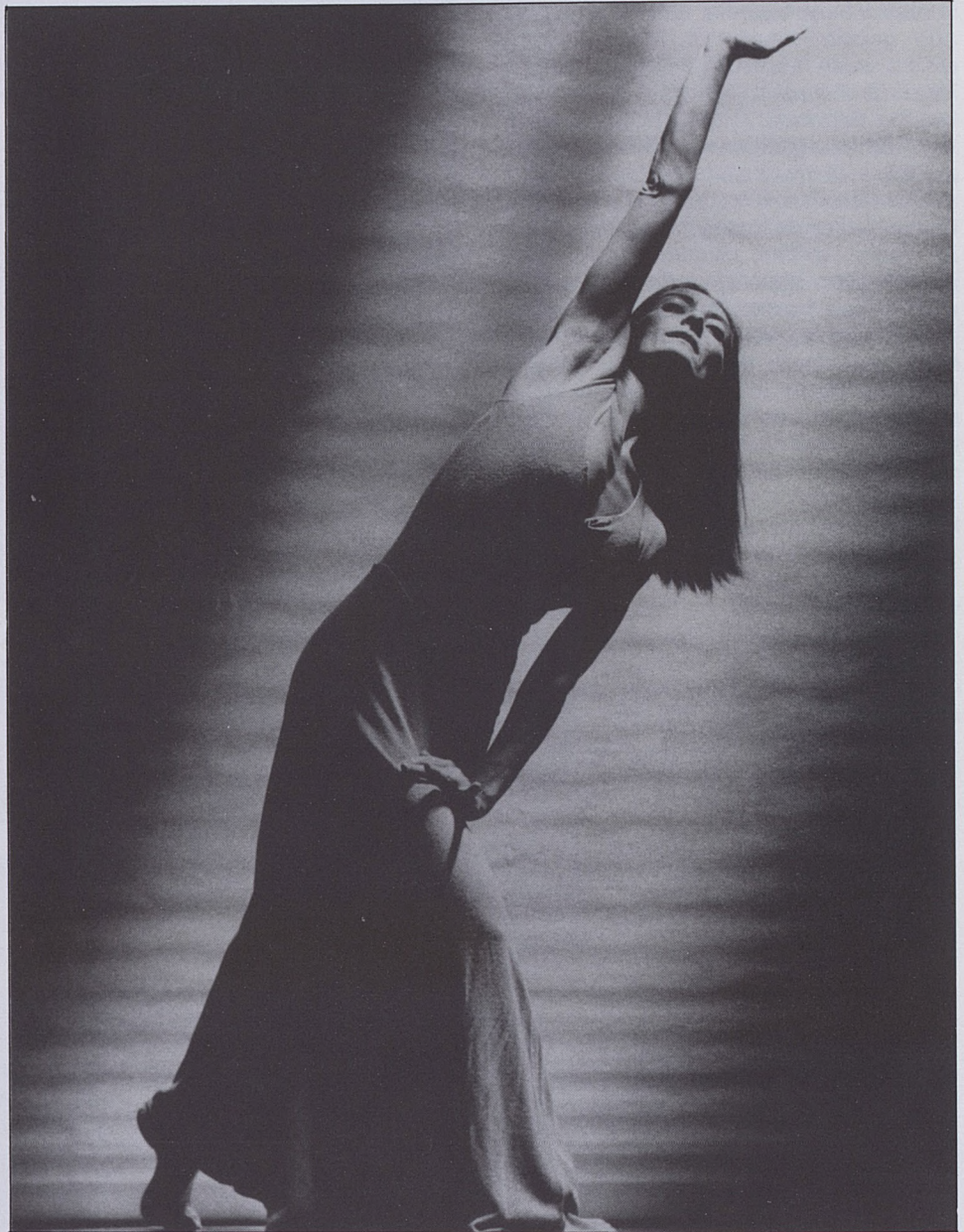
The showcase provides an outlet for local dancers and choreographers to present work that might not otherwise see an audience, or do so only at great expense to the artist.

"The showcase is important for this area in the sense that choreographers have a chance to get their pieces seen and produced, so they won't be stuck wishing and wondering when they will have a chance," Gibson said. "It's an opportunity for their work to be seen, so they can keep growing, because the more you choreograph, the more you grow."

The artists have a free hand to create the kind of pieces they want. The showcase embraces all forms of dance, from jazz to modern. "The only limitation is what we can do with the stage," Gibson said, noting that one choreographer last year wanted to open his piece with a video presentation, but found the stage lacked projection facilities. Otherwise, she added, "We have a very nice stage."

Last year Gibson and Coxson added a new facet to the showcase by importing an out-of-state guest artist to critique the presentations. Last year's guest artist was Donald Bradburn, a Los Angeles dancer and choreographer who recently led a workshop in videography—choreography for the camera—for Las Vegas dancers sponsored by Allied Arts.

Jean Isaacs, a dancer, choreographer and teacher from San Diego will be this year's guest artist. As a dancer, Isaacs has been described as "a provocative dancer (who) has lost none of her striking artistry." Her choreography has been performed by twenty regional and national ballet and modern dance com-



Jean Isaacs.

panies. As a teacher, George Willis, dance director at San Diego State University says, "She is the best modern dance teacher in San Diego and is recognized as such throughout the state."

"It's really nice to have a place where you can do something besides the strict entertainment dancing," said Debbie Stone, an assistant professor of dance

at UNLV. "The showcase is a valuable place for those developing dancers and choreographers to get their work into the public eye." Stone has participated in the last three showcases; this year her schedule doesn't allow her to audition any work, but she will serve on the panel of audition judges.

Miranda Ogawa, a dance teacher at



# CHOREOGRAPHERS'

Valley High School for nearly a decade, praised the event for its combination of professional standards and amateur standing, a combination that allows her students to perform alongside professionals.

"The showcase is one of the few chances to do something with substance, for the dancers and choreographers to get creative," she said. Ogawa has been working with a trio of students for several months on a piece that explores the complex cycles of growth and fragmentation in the development of a family.

That urge to delve into weighty themes also attracted Michael Telmont, a principal dancer with the Bally's *Jubilee* show. He originally planned to audition an anti-nuclear dance piece for this year's showcase, but found that the concept mushroomed beyond the bounds of the showcase. He's currently seeking funding for a full-length presentation of his work through the local anti-nuke movement, while trying to devise another routine for the Allied Arts event.

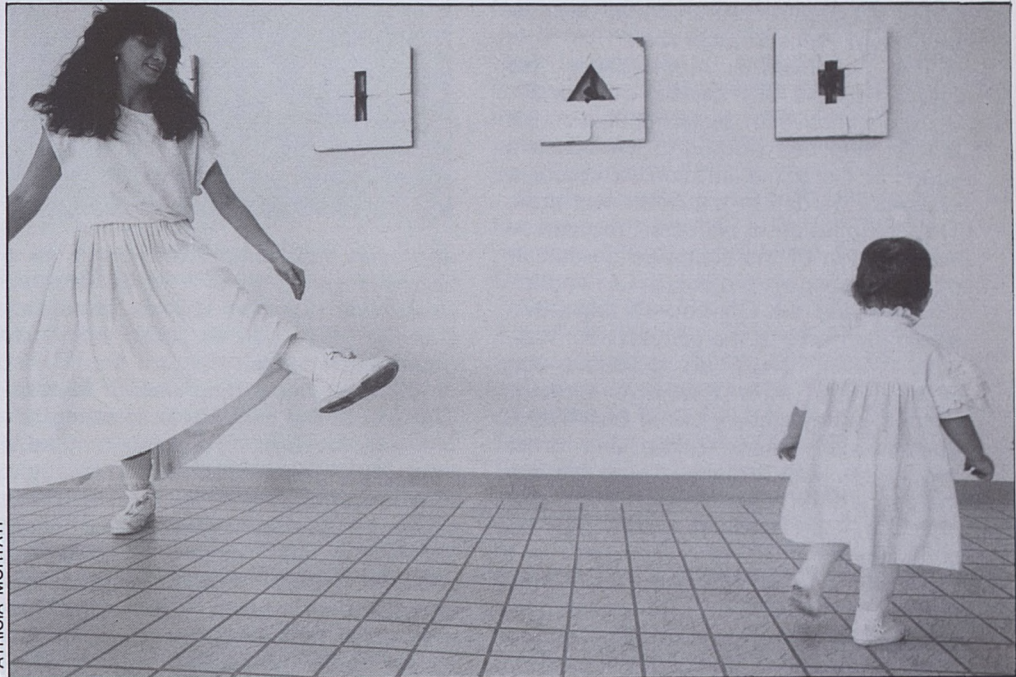
"Most of us plan to try to do it every year," Telmont said. "You have the freedom to really pull out an idea, to carry out a theme or a total idea. There's a message, and God knows, we need messages right now." He added that many hotels support dancers who wish to pursue outside projects like the showcase.

Gibson said there are some obstacles in assembling the show, particularly the busy schedules of the dancers. During the winter many double as models for skiwear shows during the day and dance at night. (One Strip dancer joked that during this time of year he is so busy and so tired he has to hire someone to get his mail.)

Also, some dancers who have been involved in the past have scheduling conflicts or other commitments this year. But Gibson and Coxson fully expect to carry on the tradition of successful showcases.

"It keeps getting better year after year," Gibson said.

The tradition began in 1981. According to Cathy Gilbreath, one of the co-



PATRICIA MORTATI

Cathie and Galen Gilbreath.

directors of the dance division at the time, the idea for the showcase popped up during a roundtable discussion among several people involved with local arts.

"We wanted to see if there were creative people out there, and what they wanted to do," Gilbreath said. "The idea was: Let's do something, or else there's space and time and nothing going on."

Gibreath, and 1981's co-director, Joanne Lentino, now a coordinator at Reed Whipple Cultural Center, were responsible for setting up the first Choreographers' Showcase. One major factor was in their favor, and helped guarantee the success of the effort: The ingredients were already here. The high demand for slick production numbers to entertain gamblers between bouts at the gambling tables had created a pool of dance professionals here, many of them eager for a forum in which to display their creative abilities. UNLV offered some opportunities on a small scale, but by and large, there was no serious outlet.

"People were hungry to do something," Gilbreath recalled, "but they had no outlet for it. The showcase was de-

signed to pull some of that talent from their nighttime job haunts and reach into their creative sides, to get their ideas choreographed and seen."

Aided by Jon Winet, an artist in residence working with Allied Arts, they began the task of organizing the showcase. Lentino remembers it as a lot of hard work, but Gilbreath said it was not really hard; rather it was a matter of patience waiting for all of the elements to come together.

Come together they did, and, according to both women, the dance community responded overwhelmingly.

"It was very successful, in my opinion," Lentino said, crediting the success to the people who worked to bring it to life, particularly Winet.

In the beginning, the showcase was timed to coordinate with National Dance Week, and a number of other activities were organized in conjunction with it, including a showing of dance films and an exhibit of dance photography

In the years since, the showcase has continued to be an important outlet for local choreographers, as well as a resource for a dance audience eager to see the best in creative dance. **aa**

# Scott Wallace to chair L. V. Arts Commission

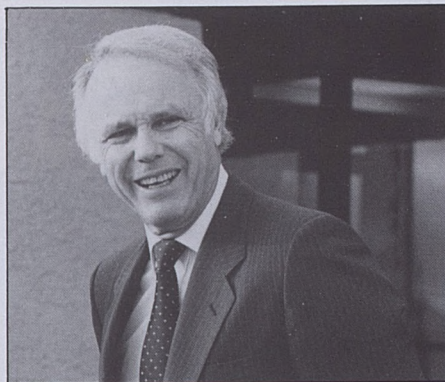
Engineer G.C. "Scott" Wallace, of G.C. Wallace, Architects, was elected chairman of the new Las Vegas City Arts Commission at its November meeting. Arts patron Angie Wallin was elected first vice chair, and UNLV art department chairman Michael McCollum, second vice chair.

The nine-member commission was created by the City Council on May 27, on the initiative of outgoing mayor Bill Briare, who had worked in the last two years of his administration to create a sculpture garden in the downtown area. The commission is expected to oversee the creation of the sculpture garden or of other public art projects in Las Vegas.

Briare and the city council appointed seven members to the commission: Wallace, Wallin, UNLV art graduate Jim Briare, Allied Arts Executive Director Patrick Gaffey, gallery owner Dick Perry, businessman Chuck Ruthe and artist Jeanne Maxwell Williams. Those original members then elected McCollum and physician Carl Williams to fill out the commission.

An initial \$100,000 has been earmarked by the City Council for the purchase of art, money which had earlier been set aside for the sculpture garden. The commission seems strongly supported not only by the current council, but by Mayor Ron Lurie, who says, "It is very important to the cultural development of our community." Lurie believes, "There is a need to expand the arts and the cultural aspects of our city."

Chairman Wallace quickly disavows any expertise in the arts. "I'm a real layman," he says. "I hope that I can



PATRICIA MORTALI

approach the commission more as a businessman, to try to bring all the commissioners together, to help give direction to the course that our arts commission takes."

Wallace takes a long view of the project and of the process of selecting artists and artwork. "It's going to take a little while. Based upon the site locations that we're looking at and some of the probabilities, I don't think that we want to make a quick decision, and I think that the decision that we're ultimately going to take is going to cost more than a hundred thousand dollars. There has to be some fundraising addressed. I think some good, positive decisions will be made in the next six months to a year, but I don't think that anybody will see anything for two or three years."

The creation of the commission coincides with a massive reshaping of downtown Las Vegas, including a redevelopment plan which will run a magnetically-levitated people mover through the area; a projected major

commercial attraction at Las Vegas Boulevard and Fremont, to be called Winchester Plaza; and the ultimate expansion and modernization of the civic plaza area which includes City Hall, with the building of a proposed "Heritage Square" between the historic Post Office and the new copper-roofed transportation center.

"The direction we're going is probably the cultural enhancement of the city's downtown redevelopment plan," says Wallace. "Whether it be in Heritage Square, Winchester Plaza, or through the people mover system, somewhere in that futuristic plan will be the first visual arts endeavor. That's the way I see it."

The commission's first art project will probably result in a single work which will stand on its own and not set any kind of theme for works to come, Wallace says.

Wallace believes this is a good time to begin a public art program for Las Vegas. "I have seen in the past ten years, fifteen years, that the city has become more culturally sophisticated. When you look at what has been done out at the University with regards to the performing arts, the artists that they attract nationally to the university; certainly the involvement of Mark Fine and what he's trying to do in Green Valley; the desire of a lot of the citizens, because they're the ones that actually established the Allied Arts Council—you're getting a lot of enthusiasm today that didn't exist ten or fifteen years ago. So I think the timing is good to move in the direction of the arts." **aa**

## Call for entries Directory Cover Competition

Centel has issued a call for entries in its 6th annual Directory Cover Competition. This year's theme is "The Real Southern Nevada."

The competition is open to Clark County residents and will be judged in March. This year's entry fees have been designated to benefit the Kidney Foundation of Nevada.

First prize is \$1,000, second \$750 and third \$500. The grand prize winner's artwork will appear on the front cover of the July 1988 Centel directory, while the runnersup will appear with their entries on the back cover. About 500,000 direc-

tories are distributed in Southern Nevada and around the world.

Two-dimensional works of art or photography will be accepted at Centel headquarters, 330 S. Valley View Blvd., March 11. All entries will be exhibited at Centel March 15 through 25.

Entry fees are \$10, with a limit of two entries person.

Professionals from various artistic backgrounds will judge the competition with an eye to artistic quality, tastefulness, graphic strength, reproducibility and faithfulness to the theme.

Winning artwork—or all copies and

the film negatives or slides in the case of photography—become the sole property of Centel, including all rights to exhibit, reproduce or exhibit.

Since the competition began, Centel has donated about \$6,000 in entry fees to a variety of non-profit community service organizations.

"That's just one reason why we sponsor this competition," said Arlen G. Taggart, Centel general personnel/public relations manager. "The directory cover competition is a showcase for and shows our support of the local arts community."

Entry forms can be obtained beginning in January at the five Centel public offices, the Kidney Foundation of Nevada, public libraries and selected art and photographic supply stores in the valley.

For more information, call 877-7580. **aa**

# Richardson, Collier, Bradford remember Martin Luther King

**A**n art exhibit by three black artists in tribute to the memory of Martin Luther King will be featured in the Main Gallery of the Las Vegas Art Museum in Lorenzi Park in January. An opening reception will be held from noon to 3 p.m. on January 3.

The King tribute is by Las Vegas artists Vicki Richardson, Sylvester Collier and Harold C. Bradford, Jr. who will exhibit work in oil, watercolor, charcoal and alkyls.

"Our art is a celebration of people, both past and present," says Richardson. "Our purpose is to reacquaint, affirm and in some instances create an awareness of the resilience and dignity of men. We have explored our pasts, and we have lived through the turmoil

and confusion of the '60s and '70s. Our minds are full of images to be shared in an effort to communicate our culture, especially to our youth."

Richardson has been teaching art for seven years and serves as a consultant in art education in Las Vegas. She finds the southern Nevada desert "a beautiful and nurturing environment for art." Collier, an instructor at Cannon Junior High School and a resident since 1976, finds the area "visually dynamic." A relative newcomer to Las Vegas, Bradford is art director at Young Electric Sign Company. He has based his art on his personal experiences, especially those in New Orleans and the Pacific Northwest.

"Collection of Paintings" by Melita Coombs will continue in the Nevada Gal-

lery through January 31. This exhibit will showcase the artists' techniques, emotional depth and interpretations in portraits, landscapes, seascapes and still lifes.

Coombs, who has been an artist "all my life," has studied with numerous professional artists and art instructors and has explored virtually every medium. "My work is classical in approach. My aim is to express the realism and idealism in life. I attempt to look beyond the physical into the higher, more spiritual world for interpretation," says Coombs.

During January, the Youth Gallery will feature work by the C.W. Griffith Elementary School coordinated by Spring Streeter.

Opening on February 7 from noon to 3 p.m. in the Main Gallery will be the annual Mothers' Show, color photography by Tim Gayhart and the art work of students from Ruth Fye Elementary School. The exhibit continues through February 28.

The museum and the Museum Store, offering original art by area artists, is open Tuesday through Saturday, 10 a.m. to 3 p.m. and Sunday noon to 3 p.m. **aa**

# Arts Alive!

The Showboat Hotel is  
proud to be a sponsor  
for the Allied Art  
Council of Southern  
Nevada.

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**R**ita Deanin Abbey will exhibit forty drawings inspired by the experience of building a solar home and studio in the desert, in the Allied Arts Gallery, January 8 through February 3. A meet-the-artist reception will be held for Abbey from 5 to 7 p.m. January 8.

Dr. Robert Tracy, UNLV art historian, will present a public lecture on the series at 7:30 p.m. February 3 in the Allied Arts Gallery.

Entitled *The Gan Or Series: The Architectural Experience*, these drawings express images and feelings experienced during the process of construction and were not influenced by the actual design or working plans for the structure.

"The mountains, clouds, wind, ever-changing weather and light, entered and unified with the evolving structures during construction in exciting and memorable visual relationships," says Abbey. "I attempted to recall and capture these relationships in the work and incorporate fantasies that went beyond the concept of a place to live."

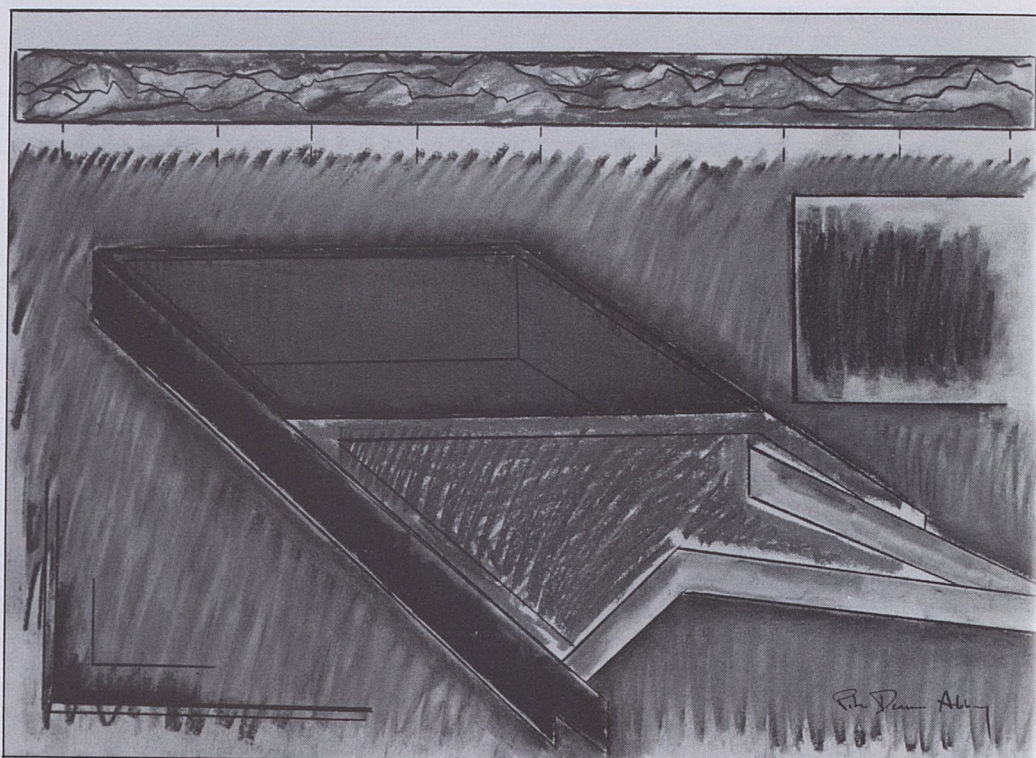
Abbey and her husband, Dr. Robert Belliveau, worked on the preliminary design concept and floor plans for their house and Abbey's studio and then an architect positioned the house and contributed design expertise on passive solar energy. Abbey designed and fabricated the living room and bedroom fireplaces which are also reflected in the drawings.

Four of the drawings, which are done on paper with graphite, prismacolor pencils and oil pastels, will be included in Abbey's 35-year retrospective exhibition to be exhibited next year at the UNLV Museum of Natural History, February 16 through March 5 and the Palm Springs Desert Museum March 25 through June 5.

Katherine Plake Hough, curator of art, Palm Springs Desert Museum, and curator of Abbey's retrospective, found that these architectural drawings made a very different statement from Abbey's other work. "Although these drawings are more technical and controlled than most of Abbey's other works," says Hough, "they deal with impossible kinds of perspective and imaginative spaces which involve the spirit of architecture and make the drawings works of art as opposed to traditional representational architectural renderings."

This series represents just one of the many media in which Abbey works. In

## Rita Deanin Abbey: architectural drawings



Rita Deanin Abbey, from the *Gan Or* series.

1984 she started working with fired enamel on steel which have recently become large, three-dimensional and more complex. "I continue to work with many different media and never know where my investigations will lead," says Abbey. "I enjoy the creative and technical exploration and challenge of a new medium."

Abbey, a professor of art at UNLV for twenty-two years, retired last year to devote more time to her art. "My studio work is very physically demanding and until recently coexisted with the energy and time I devoted to a full teaching schedule," says Abbey.

Since "retiring" Abbey has been busier than ever. In 1987 Abbey participated in five group exhibitions: Ueno Royal Museum, Tokyo, Japan; Kunstverein Coburg, Coburg, West Germany; Sarah

Squeri Gallery, Cincinnati, Ohio; Plum Gallery, Kensington, Maryland; and the UNLV Museum of Natural History and Manville Gallery in Reno which hosted the "Harris Knudson Memorial Exhibition." In addition, The National Museum of Women in the Arts, Washington, D.C. included her book, *Rivertrip*, in their "Book As Art" exhibition.

Currently busy preparing for her retrospective exhibition, Abbey also found time to complete a four-color lithograph at Tamarind Institute, a division of the University of New Mexico, commissioned by the Palm Springs Desert Museum for their Fiftieth Commemorative Anniversary, 1988. When Abbey is not working on studio projects, she spends time exercising, writing, studying and "being with my family." —P.M. aa

# Two artists: Coleman and Bonjorni

**T**wo artists new to Nevada, MaryAnn Bonjorni and Elaine Coleman, will exhibit new work in the Allied Arts Gallery, February 5 - March 2. An opening reception will be held from 5 to 7 p.m. on February 5.

Bonjorni, most recently from Laramie, Wyoming, teaches painting at the University of Nevada, Reno, although she also sculpts and presents performance art.

For this show, Bonjorni will exhibit large drawings, paintings, and "perhaps a performance piece during the opening reception." She considers her drawings to be "idea drawings" for pictorial images and ideas for sculpture and performance.

Bonjorni uses recognizable imagery in her work—architecture, figure, landscape—so that she can "keep in touch with the audience." Her recent paintings have constructions attached. "I call them 3-D paintings where the foreground becomes object," says Bonjorni. "I'm not trying to get around the traditional pictorial elements of foreground, middle ground and background, but I like to play with the simultaneity of compositional elements existing in one or more planes."

Land is very important to Bonjorni, who has chosen to live in Fallon, Nevada so she can have lots of room to "play in the dirt if I feel like it." Landscape is important, too. She likes to consider her artwork to be like the landscape in that "it reveals itself slowly. I'm not interested in a quick hit," she says.

Bonjorni received her B.A. from Central Washington University in Ellensburg and an M.F.A. from the University of California, Santa Barbara. In 1988 Bonjorni will also exhibit at the Custer County Art Center in Miles City, Montana and the University of Arizona, Tucson.

Elaine Coleman, a ceramicist, moved here last June from Canby, Oregon, where she and her husband, Tom, a self-employed artist, built national reputations as two of the finest functional ceramicists.

Trained at the Northwest College of Art, Elaine says her art is done "for herself." Although she has been involved with pottery since 1964, her recognition came from incising pots thrown by her husband which she has done since 1978.

Her kind of work is rare, due, in part, to the many layers of design that she cuts into the clay forms. She often spends 4 days carving on one piece



MaryAnn Bonjorni and Gus.

and is only satisfied when "the composition works." "Otherwise," she says, "I consider the piece to be a second." Although Elaine has been busy supervising the building of their house near Black Mountain, she produced a series of work which was shown in a group vessel show earlier this year. The Nevada influence was evident in those pieces, which were Escher-like patterns of lizards done on teapots, bowls, and platters.

For the Allied Arts show, Elaine will exhibit covered jars, teapots, bottle forms, cut vase tops and "a plate or two." Her favorite to incise is the teapot because she likes the form. "I like the challenge of designing the composition

around the spout," she says.

Elaine has taught workshops at Anderson Ranch in Aspen, Colorado, the Sun Valley School of Arts & Humanities in Sun Valley, Idaho, and at Functional Ceramics in Wooster, Ohio. Since 1980 she has exhibited her work in over 30 shows nationally.

Her work has been written about in nearly a dozen issues of *Ceramics Monthly* as well as *American Crafts* and *Studio Potter*. A book written about the Colemans, *Mud Pie Dilemma*, by John Nance, is still required reading in ceramic classes. "It illustrates that artists can be 'making it' but still have no money," says Elaine. **aa**



Elaine Coleman.

# Over the electric cityscape

**"M**y paintings are about desolate landscapes or electrically charged cityscapes, and I feel Las Vegas has the best of both qualities," says artist James Doolin.

Doolin, who lives in Los Angeles, will be in residence at the UNLV art department during the month of February, sponsored by UNLV, the Nevada State Council on the Arts and Southwest Gas. On February 26 at 7 p.m., Doolin will present a public slide/lecture at the Allied Arts Council, 3710 S. Maryland Parkway.

In 1977, after four years of study, Doolin received acclaim for a 10'x10' painting of an aerial view of the Santa Monica Mall.

In 1980 after Doolin received a Guggenheim Fellowship and a grant from the National Endowment for the Arts, he escaped to a remote part of the northern Mojave Desert where he made paintings of that landscape for the next three years.

The series that resulted was a blend of traditional landscape and Doolin's personal surrealism with an emphasis on the contrasts of light, color and space. They are at the same time delicate and harsh, beautiful and hostile.

Recently Doolin has produced a series of urban landscape paintings in his downtown L.A. studio which reveal a city of "contrasts—city scenes that are



"Highway Patrol" by James Doolin, oil on canvas, 72" X 118" (1986).

radiant, yet remote; harsh-angled, but having pleasing symmetry.

Nine months ago while returning from a trip to Utah, Doolin and his wife drove through the Lake Mead area and then stopped off in Las Vegas for a few hours. "I was more than a little moved by what I saw, and by how directly both environments relate to my recent painting concerns," says Doolin. "If I was to describe the main subject matter in my paintings, I would say it is light. The Las Vegas environment must be the

most amazing electric light show anywhere."

When he returned home he received an invitation to apply to the Nevada artist-in-residence program. "It seemed almost prophetic," says Doolin.

During his upcoming stay in Las Vegas, Doolin has requested "a highrise with a good view of the electric landscape below." Both his gallery director and UNLV art department chairman Michael McCollum are presently working on such accommodations for Doolin. **aa**

## Call for sculpture

**T**he Clark County Library District has announced a call for proposals from Las Vegas artists for a commissioned (\$15,000) site-specific

sculpture for the newly expanded Spring Valley branch library, 4280 S. Jones Blvd.

According to Doug Henderson, Spring Valley library administrator, the work is envisioned to be a kinetic sculpture designed to both symbolize and represent the ecosystems and energy sources of the desert, to allow the piece to be a permanent yet everchanging. "It would

provide the public a piece of art that is both educational and thought-provoking, ideals embraced by the library," says Henderson.

The proposal deadline is February 19. Artists wishing to visit the site may do so by appointment. Proposals will be reviewed by a panel of interested citizens, artists and architects. For more information, call 733-3613. **aa**

## New location for art store

**D**ick Blick West has moved its art supply store, showroom, and warehouse to 1951 Ramrod Avenue, 1½ miles south of Tropicana off Mountain Vista in Green Valley.

According to John Flaherty, company president, Dick Blick is now the largest

art supply house in the Western United States. "For years," he says, "people have traveled to California to buy artist materials. Now we have customers from the Los Angeles area, San Francisco, Phoenix, Salt Lake and other areas coming to our showrooms."

With the new 2½ acre facility, the company plans to offer many workshops and programs that were not physically possible at its old location.

For more information, call 451-7662.

CYNTHIA GAFFEY



Tim O'Neill, assistant, kneeling; artist Ed Carpenter, background; and architect Barbara Flammang.

Up two stories on a scissors lift, stained glass artist Ed Carpenter installed his creation in the cathedral-ceilinged Green Valley Library November 20, with the help of two assistants, Tim O'Neill and Hal Bond, who also fabricate his designs in their Portland, Oregon studio. A fourth member of the team, Tran Cao Uy, stayed behind in Portland.

Carpenter's windows are architectural art. He approaches his subject seriously, studying the language of the architect with as much energy as he spends inquiring into the medium of lead, glass and color. He has twice journeyed to Europe, where he visited glass factories, window installations and stained glass artists. "I'm very impressed with the fact that Las Vegas is investing in art in this great building," says Carpenter. "It shows foresight and humanitarianism, which are not normally associated with the gambling image of this city."

Carpenter was commissioned to do the window through the influence of the new library's architect, Barbara Flammang. "I had seen his work in architectural journals," she says, "and I thought it would be perfect for the rotunda area where the circulation desk is located. It's a logical place for a real focus."

Carpenter worked from color chips which the architect had selected as her palette, but "not slavishly," he says. "I took liberties in the small windows which flank the central piece. My design is abstract and architectonic, related to the atmosphere and forms of the room rather than a representational idea."

Carpenter has worked in stained glass for 17 years, working with O'Neill in a close relationship for thirteen of those years. He received the Michael Hattrell Award for the study of stained glass in modern architecture from Burleighfield Associates in Buckinghamshire, England. He has completed many projects throughout Oregon, California, Texas, Illinois and Louisiana. He was born in 1946 in Los Angeles and attended the University of California at its Santa Barbara and Berkeley campuses from 1965 to 1966 and from 1968 to 1970.

The Green Valley Library is scheduled to open in January. For more information, call 733-3620. **aa**

## Artist in light at new library



JIM LAURIE

# Idiosyncratic search for truth

**"S**aints and Other Angels: The Religious Paintings of Audrey Flack," will be on exhibit simultaneously at the Charleston Heights Arts Center Gallery and the Reed Whipple Cultural Center Gallery from December 20 through February 3.

This traveling exhibition of works organized by the Cooper Union displays the artist's command of oils, acrylics, watercolor, pencil, lithography and sculpture. The exhibit was curated by Lowery Sims, curator of contemporary arts for the New York Metropolitan Museum of Art and includes works on loan from major public and private collections.

Acclaimed American artist Audrey Flack has always been concerned with religious subject matter in her work. Her realistic imagery springs from her own history and search for a means of expression that reflects her actual life experience. "I do see one has to have a sense of spiritual values to exist in the world. The paintings are my way of dealing with truth, good, beauty," said Flack.

Flack's career has been marked by her faith in her own vision, a vision often out of sync with the majority. She was an associate of Willem de Kooning, Jackson Pollack and Franz Kline and was attending Yale when everyone was



*"Lady Madonna" by Audrey Flack.*

painting squares. Although participating in and contributing to the "modernists'" concerns with religious imagery, Flack

includes with her intellectuality and technical skill a strong belief in beauty and passion. Her involvement with religious imagery is distinctive not only because of its constancy within her life's work, but also because of the challenges it has presented to the prevailing critical criteria in the art world over the last twenty years.

The public is invited to meet the artist in the Charleston Heights Arts Center Gallery, 800 South Brush, on Sunday, January 31 at 4 p.m. "Open Forum: An Evening with Audrey Flack," is also open to the public and will take place on Tuesday, February 2 at 7 p.m. in UNLV's Wright Hall, Room 103.

This exhibit is presented by the Cultural and Community Affairs Division of the City of Las Vegas Department of Parks, Recreation and Senior Citizen Activities.

Gallery hours at Charleston Heights Arts Center are Monday through Wednesday, 1 to 9 p.m., Thursday, 10 a.m. to 9 p.m. and Friday through Sunday, 1 to 5 p.m. At Reed Whipple Center, the hours are Monday and Thursday, 2:30 to 8 p.m., Tuesday, Wednesday and Friday, 10 a.m. to 8 p.m., Saturday 9 to 5 and Sunday noon to 5.

For more information, call either 386-6383 or 386-6211. **aa**

## Camera Club's best

**"T**he Best of Nevada Camera Club," an exhibit of outstanding black and white and color photographs of the 1986-87 season, will open at the Upstairs/Downstairs Gallery at the Clark County Library on Flamingo Road on February 7.

The exhibit will showcase the leading entries in Nevada Camera Club's annual amateur print competition and juried-in prints of the Club's special competition to be held in January 1988. Both contemporary and traditional photographic styles will be on display. During the

opening reception from 3 to 5 p.m. February 7, exhibiting photographers will be present to explain the techniques used in creating their art.

A preliminary competition will be held at Winchester Community Center at 7 p.m. January 8. The contest, open only to Nevada Camera Club members, will be judged by Peggy Trasatti, program director for the Clark County Library District, and professional photographers Susan Gomez, of Light Images, and Steve Palen, of Sanchez Studio. Persons who are not currently NCC members may participate in the competition by joining the Club prior to the contest. Photographers will be limited to six entries each.

The 1988 show is the second annual showcase of the Club's top 40 prints.

"The Best of NCC, 1985-86" is currently of display at First Interstate Bank, 4595 West Charleston Avenue.

The Nevada Camera Club, founded in 1979 to promote photography in Southern Nevada, offers educational workshops and programs, competitions, field trips, community projects and similar activities. Its 150 members include photographers, printers, teachers of photography and others with related interests. Adult membership is \$18 per year; youth and senior membership, \$9. The Club meets twice monthly and all meetings are open to the public.

For further information about Nevada Camera Club's on-going programs or the 1988 special competition and exhibit, call Frank Porter, NCC President, at 458-6382. **aa**



# Queen Ida on the button

**T**he exotic, exuberant music of Queen Ida and the Bon Temps Zydeco Band will echo through the Cashman Field Center at 8 p.m. Friday, February 19.

The aromas of Cajun cuisine will fill the auditorium when the 1983 Grammy Award winner offers up her unique brand of zydeco, the New Orleans dance music which blends blues, jazz, country and western, bluegrass, reggae, classic rock and latin rhythms.

The band is led by Queen Ida on lead vocals and button accordion—an instrument imported by Bavarian immigrants who settled in Southwest Louisiana in the 1880's. She is backed up by the fiddle, triangle and guitar characteristic of the two-century-old French Cajun tradition. Washboard, bass and drums add the Afro-American blues element which propels the music into the latter half of the 20th century.

Queen Ida's story is almost as interesting as her music. She learned to play the accordion while growing up in Lake Charles, Louisiana and kept playing Cajun folk tunes on her own while she was a housewife and mother in California. In 1974, Ida teamed up with her brother Al Lewis to perform for a special



Queen Ida.

Mardi Gras Party. A front page article in the San Francisco Chronicle's *California Living* magazine dubbed her "Queen Ida" and she immediately got bookings in Bay area clubs and at the Monterey Jazz Festival.

Soon she got offers to tour in Europe, and after several successful trips abroad, America began to discover Queen Ida. In the past 12 years, Queen Ida has completed ten tours to Europe and performs close to 200 dates annually in all regions of the United States and Canada.

A dinner buffet of special New Orleans cuisine will be prepared with Queen Ida's own Cajun/Creole recipes from her "Cooking with the Queen" cookbook.

This special event is presented by the Cultural and Community Affairs Division of the City of Las Vegas Department of Parks, Recreation and Senior Citizen Activities.

Tickets for this event, which is being held at Cashman Field Center, are available at the Reed Whipple Cultural Center, 821 Las Vegas Blvd. North. Tickets are \$6 general admission and \$15 general admission with dinner (advance reservations requested). For more information or to make reservations, call 386-6211. **aa**

## Beasts precede 'Barber'

**N**evada Opera Theatre's February production of *The Barber of Seville* will be preceded by a January "Beastly Feast" benefit.

Located on the Las Vegas Strip, the Las Vegas Museum of Natural History is the setting for the Beastly Feast, Saturday, January 23. Refreshments will be served in the Snack-a-saurus Lounge at 7 p.m. and the Feast will begin at 8 p.m. in the 22,500 square foot rotunda. Maya of Jewel of the Desert Productions will perform with her dancers, featuring African, Polynesian and Egyptian dances.

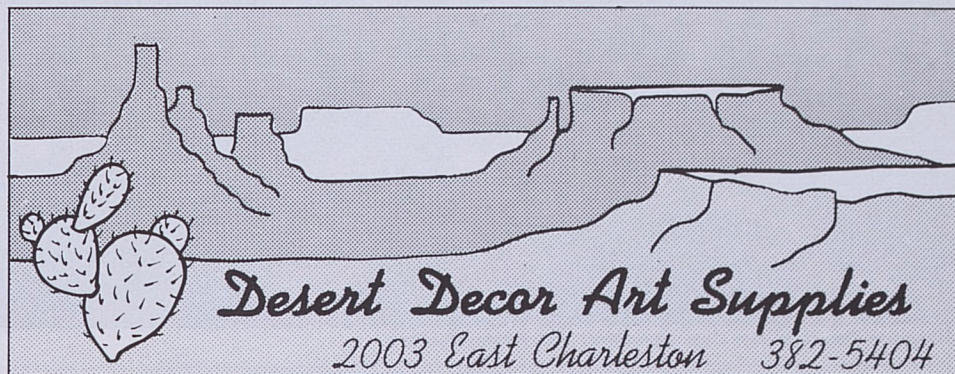
Deborah Mitchell, guest artist, will perform selections from *South Pacific*, accompanied by George Skipworth. Mitchell performed the role of Adele in Nevada Opera Theatre's production of *Die Fledermaus*. Eileen Hayes, general director and founder of Nevada Opera Theatre, anticipates 300 adventurers to attend this unique benefit that features 14 dinosaurs in the rotunda and on the mezzanine, and the flora, fauna and ani-

mals indigenous to the Southwest.

*The Barber of Seville* by Rossini is a delightful comic opera that will be presented in the Artemus Ham Concert Hall, Sunday, February 28 at 2 p.m. The fully-staged production will star Rebecca Ravenshaw as Rosina. Maestro Thomas Conlin will conduct the Nevada Opera Theatre Orchestra. Conlin is conductor of the Charleston Symphony Orchestra and guest conductor of opera on four

continents. *The Barber of Seville* will be performed in English and will feature sets and costumes from the Portland Opera and the Eugene Opera.

Tickets are now on sale, priced at \$35 per person for the Beastly Feast; *The Barber of Seville* tickets range from \$7.50 for students, seniors, and military to \$10, \$14.50 and \$25 for patrons. For information, call the Nevada Opera Theatre office at 451-6331 or 451-3534.



# Appalachian folk theater coming to Las Vegas

For years now, the Roadside Theater has been bringing the sights, sounds and stories of rural Appalachian coalfields to cosmopolitan audiences.

From January 20 through January 24, Roadside Theater will bring a slice of country culture to UNLV as part of the University Theatre's 1987-88 season. It will perform a trilogy of three original musical plays developed from the rich mountain history and culture of Southwestern Virginia and Eastern Kentucky.

Acclaimed as a "national treasure," the Roadside Theater, from Whitesburg, Kentucky and Norton, Virginia, performed at the 1987 Los Angeles International Arts Festival and the Smithsonian Institution Festival of American Folklife, and has appeared at the Lincoln Center for the Performing Arts in Washington, D.C., toured Europe and has had several successful runs off-Broadway.

The Roadside Theater has also performed at hundreds of small town picnics and school socials, entertained in back hollows and coal camp tents, appeared at libraries and in local parades, toured community centers and church basements and has had several runs at county fairs and craft exhibitions. Roadside Theater's *Red Fox/Second Hangin'* was presented in Southern Nevada in 1981 by the Allied Arts Council.

Since its beginning in 1974, Roadside Theater has endeavored to develop a kind of theater that makes sense in the southern mountains of Appalachia where the company was created.

Its theatrical style is unencumbered by props, costumes or scenery. A bare

stage and the storytelling tradition of Southern Appalachia are combined with folk and secular music to achieve Roadside Theater's goal of building a popular theater in which anyone, young or old, may find meaning and enjoyment.

Roadside Theater will present three plays during its stay in Las Vegas: *Pretty Polly* on January 20; *South of the Mountain* on January 21 and 23; and *Leaving Egypt* on January 22. All performances will begin at 8 p.m.

*Pretty Polly* is dedicated to the efforts of three members of the W.P.A. Writers Project of the 1930's and 1940's who collected the stories of Aunt Polly Branhams Johnson. Aunt Polly, born in Kentucky on Big Beaver Creek in 1864, grew up hearing, learning and telling the stories this play is based on. The stories combine fact and fiction to show the humor and warmth of a front porch get-together, the shiver of a witching tale and the bittersweet sadness of hard times remembered.

*South of the Mountain* tells the story of two generations of a mountain family. It traces the personal and dramatic changes that impact the lives of rural Appalachia as industrialization moves into the mountains.

Based largely on the reflections of the playwrights' kin, the production blends their stories with a dozen original songs, and portrays an experience common to many Americans. "Pride, dignity and self-appreciation mark the lives we hear about and come to see plainly," said the *Nashville Tennessean* of this musical.

Set in 1969, *Leaving Egypt* is Roadside's newest dramatic musical. *Leaving Egypt* is a story about a family facing the loss of its ancestral homeplace. The

play centers on the relationship of a grandfather who follows the old ways and is a master spinner of tales, a granddaughter hardened by a big Midwestern city, and a nephew just back from combat duty in Vietnam.

Eight original songs, accompanied by guitar and fiddle, in a variety of traditions from a soulful mountain ballad to the driving pulse of rock and roll punctuate the despair of a family losing its birthright.

"Perhaps the most extraordinary thing about the Roadside Theater," said *Soho News* theater critic Eileen Blumenthal, "is the very special relationship that the actors have with their material and generate with their audience...their performance has the quality of a personal gift."

Roadside's talented Appalachian cast includes:

Tom Bledsoe, from Snowflake, Virginia, actor, musician and storyteller best known for his work with the musical groups "Wry Straw" and the "Home Folks." His third solo album, "Twins," was recently released on the Swallow label.

Angelyn DeBord is one of two original members of the Roadside Theater still performing with the company. Raised in the Smokey Mountains of North Carolina, she now lives on Moccasin Creek in Scott County, Virginia. When not traveling with Roadside Theater, DeBord works as a storyteller for local school districts.

Singer, songwriter and storyteller Ron Short lives in Big Stone Gap, Virginia. The *Christian Science Monitor* called Short's work as a playwright "a breath of authentic Americana." Short wrote or co-wrote the music and book of the three plays on this season's tour.

Nancy Jeffrey, also from Big Stone Gap, is the group's newest member. An experienced singer, she discovered acting while appearing in an outdoor production of *The Trail of the Lonesome Pine*.

Kim Neal Cole, born in Detroit, spent summers visiting her grandparents in the Tennessee and Virginia mountains. Her family returned to their Appalachian roots while she was in high school.

UNLV theatre department chairperson Beverley Byers-Pevitts is satisfied that this late-in-the-season substitution of the Roadside Theater for the Actor's Theater of Louisville will delight season subscribers.

"Roadside Theater celebrates the diversity of our country's storytelling tradition," says Byers-Pevitts. "The players bring living folktales to the stage. Not only does the company fulfill our highest expectations for theater and art, it does it with variety and dazzling delight."

For information and tickets please call 739-3353. aa



Roadside Theater's Kim Cole, Ron Short and Tommy Bledsoe.

# Crawling to a qualified success

by KELLY MASTERSON

**Grizzled Veteran:** You gotta learn to crawl before you can walk.

**New York Playwright:** What if I don't want to crawl? Hell, I don't even want to walk. I want to run; I want to fly!

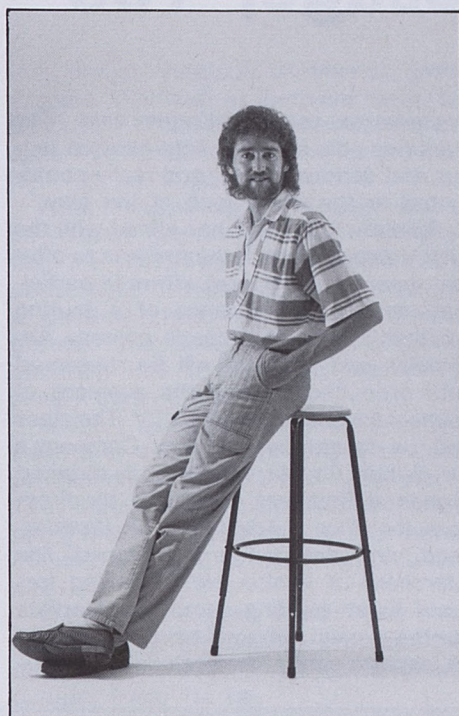
**Veteran:** Try fast food. Maybe greeting cards. You're in the wrong business.

I am a New York Playwright. Yippee! That and 25 cents will get you on the Staten Island Ferry. With wide-eyed enthusiasm, a symptom of youth and innocence, I chucked a secure niche in Las Vegas to seek instant fame and fortune on the Great White Way. "Such a deal." I traded security and a place in the theatre community for anonymity and certain starvation. New York is masochism. I love it and hate it. Mostly I hate it, except when I'm loving it. It's harder than I expected. In fact, it's impossible, but it holds more hope and promise than I ever imagined. The bottom line is this: Hot, boiling, impatient frustration.

My play *Touch* opened on September 11, 1987 at the American Ensemble Company Theatre (AEC) in New York City. *Touch*, a drama about people with AIDS, was the winner of the 1985 Allied Arts Council Playwriting Competition, under its original name, *Still Life*. After receiving staged readings in Las Vegas and Boston, it won the interest of a New York producer who brought myself and Las Vegas actor Les Daniels to New York for a limited four-week run.

"What the hell is going on?" I asked. I had arrived in New York the day before. The cast had been in rehearsal two weeks but had recently lost a lead, shuffled the cast, suffered a major blow-up between director and producer, and cast a new "Troy." I was nervous—how does the out-of-town, out-of-league playwright mediate major New York crises? "Stick to the script; stick to my original intent." Everything began falling into place. There were still problems, not the least of which were script changes that needed to be made, but the director had things on track. When I saw the final scene of the play for the first time, I cried. We're O.K.

The director handed me a few pages one week before opening. "Take a look



PATRICIA MORTATI

Kelly Masterson.

at these. I rewrote that troublesome scene. I think you'll like this."

Say what? "You wrote a scene for me? Isn't that just lovely? Perhaps I'll do a little directing for you." My scene stayed and the battle began. The week before opening was a constant playwright/director battle over the interpretation of the role of Jeffrey, the central character. "I won't let you allow him to overact. It ruins my play!" By opening we'd reached a compromise no one was happy with. (The director was later fired by the producer, in a particularly ugly scene, and I was asked to restage several scenes.)

The cast was marvelous, the set, an absolute masterpiece, the lights, fine, and the script seemed ready—what could go wrong? Opening night! Agony—I pace, I smoke, I chew nails.

"Why aren't they laughing?" Finally, the first laugh, I sit in the house. The next joke doesn't get a laugh; an actor drops a line—back to the lobby, pacing, and another cigarette.

"We're a success!" Good—raves from the critics? "Well..." Sold out? "Not really." What kind of a success? "Well, a qualified success." Qualified?

Definition of a Qualified Success: Everybody likes it but it'll never go anywhere. Anybody who sees it will laugh and cry, but don't count on anybody important seeing it. It's a great play; what a shame no one will ever know. It should run forever—of course, the *Times* and *Voice* will never review it.

We were a qualified success. The show was extended on October 4 and scheduled to run an additional six weeks because of this dubious distinction. The show closed four weeks later—it just ran out of gas. Audiences never picked up. A major producer never came. The guy from cable who loved it so much stopped returning our calls. My newly acquired literary agent loved the play but warned, "It's not commercial." The publishing companies decided "We already have the AIDS play." How do you get noticed?

Why would anyone stay and deal with this? Well... The applause opening night sounded thunderous to me; it still echoes in my memory. "I'm a playwright!" I saw my name in the *New York Times*—is there anything better than that? A woman asked if it was published yet. Three guys with AIDS stopped in the lobby to tell me how much they loved the play. We held a benefit for Cabrini Hospital AIDS ward—great house, good champagne, and a bevy of nuns who loved the performance. A critic for *Backstage*: "*Touch* is an important play."

*Touch* closed on November 1, 1987. On November 16th, my new play *Walk Gently* received a reading at the prestigious and exclusive WPA theatre in New York City. On December 3, another play of mine, *Aunt Tess is No More*, received a staged reading at the AEC with myself in the lead. The AEC has committed to produce *Tess* in the fall of 1988. I'm crawlin'! Keep an eye out for me; I plan to do some walkin' real soon. aa

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# Androcles and the Lion, (W)rites of Passage, Too

A children's play created from the writings of local children and a touring production of *Androcles and the Lion* will start the new year for Rainbow Company.

*(W)rites of Passage, Too* will follow up the success of last year's popular success with a second production created entirely from writings by Clark County school children. The pieces used in the production were selected from open submissions by students, and cover a rich spectrum of experiences and feelings inherent in growing up. The children's pieces were shaped by director Karen McKenney, who also directed last year's *(W)rites of Passage*, as well as Rainbow Company's *Once Upon a Mattress*, which won the most recent John McHugh Award as Best Musical. "We had a lot of fun working with the

material last year," McKenney said. "The cast was able to tackle light-hearted topics and serious topics, and really contributed to the whole look of the play."

Rainbow Company has joined with the UNLV department of theatre arts to offer an opportunity for local actors to participate in the performance of a touring children's play. The classic comedy *Androcles and the Lion* will be rehearsed and produced through the auspices of a special topics class at UNLV. The class will be taught by Rainbow Company's Dr. Robert Pevitts, who recently directed *Agnes of God*, was one of the six directors for *Alice's Adventures in Wonderland*, and directed and designed *The Merchant of Venice*. He is looking forward to an exciting company of artists for the project, who will have the chance to explore many professional opportu-

nities available in the area of children's theatre today. The tour will be limited to set times, twice a week, and will be touring to local schools.

*(W)rites of Passage, Too* will run through February 7, with 7 p.m. shows on January 22, 29, 30 and February 5, and 2 p.m. matinees January 23, 24, 30, 31, February 6 and 7. All performances will be in the Whipple Cultural Center, and reservations can be made by calling 386-6553. For more information on the Special Topics class on children's theatre touring, contact the department of theatre arts at UNLV.

The Rainbow Company is also offering classes for young people, starting January 25. For high school students interested in Shakespearean scenework, "Acting the Bard" will be taught by Dr. Robert Pevitts and Joseph Kucan. Kucan will also teach "Stage Combat," an expertise that brought him a special citation from the Allied Arts Council's John McHugh Awards for his stage combat direction with Rainbow's *Puss-in-Boots*. Rainbow Company project coordinator Brian Strom will teach a directing workshop for teenagers, and "Introduction to Auditions" for ages 12 to 16. For class information, call 386-6211. **aa**

## Comedy, passion at CCCC Theatre

Joseph Bernard will direct *A Thousand Clowns* and Patrick Page will star in the one-man show *Passion's Slave* at the Clark County Community College Theatre in February.

*A Thousand Clowns*, under the direction of Joseph Bernard, will open February 12. Evening performances are 8 p.m. February 12, 13, 18, 19 and 20 and a Sunday matinee at 2 p.m. February 14.

The comedy by Herb Gardner is about a nonconformist bachelor uncle who has been left to rear his precocious nephew.

Bernard is well-known as a director, actor and teacher. At the Union Plaza Hotel he directed *The Flat*, *The Exhibit*, and *A Tribute to Jerry Lewis*, as well as his own play, *Take Off Your Clothes, I'll Make You A Star*. Bernard's directing credits at the college include *Nuts* and *Beyond Therapy*.

Opening February 25 is *Passion's Slave*, written by and starring Patrick Page of the Utah Shakespearean Festival. Evening performances are 8 p.m. February 25, 26 and 27.

This one-man Shakespearean perfor-

mance explores the tragic flaw or comic foible of passion in some of Shakespeare's greatest characters.

Utah Shakespearean Festival audiences will remember Page in *Julius Caesar*, *Loves' Labour's Lost*, *The Merry Wives of Windsor*, *Troilus and Cressida*, and last summer he played the title role in *Richard III*. In September, Page appeared in sold-out performances of *A Life in the Theatre*, at the college.

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

## TAG snags gig

Theatre Arts Group (TAG), a Las Vegas community theatre and actors' workshop, will present a special performance in January for Maryland's Microprose Corporation during the Consumer Electronics Show.

The group will present an original play based upon the best seller *Red Storm Rising* by Tom Clancy. The play is by Sherianne Greer, graduate assistant in the UNLV theatre arts department, and

will be directed by Lori Noble, with the assistance of Adrian Garcia.

"Someone from Microprose had viewed the TAG production of *Plaza Suite* at Reed Whipple Studio Theatre last fall," says Noble. "The next thing we knew, Microprose called us and we entered into our negotiations for this January 8 production. They've allowed us a nice budget, and we were very flattered that TAG was chosen for this event."

The special performance will be at The Shark Club, 75 East Harmon, and will feature author Tom Clancy and the

executive staff of Microprose, who have exclusive rights to manufacture war games software based on scenarios from the book.

Noble says of the corporate contract, "We feel this represents a breakthrough for local theatre in that a major out-of-state company is using entirely local talent in connection with their association with one of the largest conventions in the area."

TAG holds acting workshops on Tuesdays from 6:30 to 9 p.m. at Fremont Junior High School, Room 709. The workshops are free to the public. **aa**

# THEATRE

## Where is the space?

by ARLEN COLLIER

Riding around on the new freeway that cuts across the Las Vegas Valley one can look down on much of the city. One thing that intrigues me is the number of well-lit playing fields spread across the valley. When I drive by these clean, well-lighted places (to use a Hemingway phrase far from its original intent) I see two meagre teams and usually far fewer spectators at each ballpark. At the tennis courts, with costly maintenance and lights, I see a mere handful of citizenry reaping the benefit of our taxes.

Who pays for the lights? the maintenance? the insurance? the administrative costs? We all do, and none of us begrudge this part of the budget, for recreation is a necessary part of a city.

But so is culture. In a city-county with a myriad of sports recreational areas, for culture we have one library with a multi-use auditorium, one library that can show films and host lectures, and one reconfigured basketball court which can be used for plays, and whose tiny basement houses children's theatre, or adult plays if one can cram enough people in to pay for the insurance.

There is something a bit one-sided in all of this. One thing it tells me is that Las Vegas, as yet, has no real interest in becoming a city. It is still content with importing all of its culture through the university. This is unfortunate because there is a thrill in doing some of it yourself, and there is community maturity in that as well.

We need only use three of our larger neighbors to see in which direction we are now heading. Los Angeles, in spite of Hollywood, was a cultural backwater through the 1950's. Lots of people lived there, but it was still a small town, the butt of every cultural joke in San Francisco. One couldn't find legitimate theatre or good music, except what was imported on the traveling circuits.

Then the Music Center was planned and built, a joint venture between government and civic leaders. This core brought culture into focus. The arts began to flourish. The Los Angeles Symphony was almost overnight one of the leading orchestras of the world. L.A. surpassed both Chicago and San Francisco to take second place in legitimate theatre in a mere decade. Art flourished as it never had.

San Diego is in the same cultural boom right now. First came civic interest, new theatres, sponsored jointly by civic and private money. Now the San Diego Op-

era, though youthful, commands great respect. The theatres there are regarded as some of the best in America; the La Jolla Playhouse is emerging as preeminent on the West Coast.

What's happening in Phoenix? with a city-county government filled with apathy, the million-plus citizens there are encouraged because they might now get a classical music radio station off the ground. Otherwise, they have not grown culturally into a city. They are still a sleepy backwater.

When I speak to my friends in the East, they ask if I have seen a La Jolla production, or a San Diego opera piece. They inquire about experimental theatre along Melrose Avenue in L.A. They never mention Phoenix, or Las Vegas, culturally.

We have an excuse. We are only half-way there in population. But with the nonchalant attitude in Las Vegas toward culture, I fear for us.

Look at our community theatre, for example. We have much excellent talent in Las Vegas. But it is difficult to establish a theatre-going audience because

outside of the college and university, there is no permanent house or houses for theatre here. A company performs well, gets a following, loses its space, which has been makeshift anyway. It loses its following. There is not patronage enough in the city to help all the deserving theatre groups. Only the local governments could do that, or at least start the ball rolling with adequate space.

We don't need a theatre in every park. One well-designed building could accommodate several little theatres and rehearsal halls. Then we would have a cultural core. Who knows? It might even be infectious and start a cultural epidemic in Las Vegas.

That's probably too much to hope for. But maybe it would serve promising theatre companies like Las Vegas Little Theatre and the lamented Theatre Exposed. It would give NewWest Stage Co., so popular at the moment, access to more theatre space than they have now and allow them to do more productions.

More important, culture does beget culture. Los Angeles, San Diego, Seattle and a host of other cities show us the examples. Nor do they have to be population giants. When culture in America is mentioned, no city is spoken about with more reverence than Santa Fe, New Mexico.

Keep in mind little Santa Fe is a city, while Phoenix is just an overcrowded village. aa

## L.V. Little Theatre's 10th

The classic comedy *Harvey* by Mary Chase will open Las Vegas Little Theatre's 10th season February 19, and will be followed by *Purple Hearts*, an original play by Brian Clark in April and the comedy *Andrea has Two Boyfriends* by David Willinger in May. All productions will be performed at the Helen J. Stewart School, 2375 East Viking Road, on Friday and Saturday nights at 8 p.m. and Sundays at 2 p.m.


*Harvey*, the first production, will be directed by Jerry Clark Cleary, and is the well-known story of Elwood P. Dowd

and his six-foot invisible rabbit. The part of Dowd was an important role in Jimmy Stewart's film career.

*Purple Hearts* is an original script based on a factual incident following the bombing of Pearl Harbor on December 7, 1941. Three sailors find themselves trapped in the hold of the U.S.S. West Virginia, awaiting rescue teams, and learn just as much about themselves as they do about each other.

*Andrea has Two boyfriends* addresses the issues of life and love in an institution for the mentally handicapped in a warm and amusing manner. *Andrea* will be directed by K. Sandy O'Brien, winner of the John McHugh Award.

For further information or to request a brochure, call the theatre at 731-5958.



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# Stone apres midi

**D**eborah Stone and Friends will be featured February 28 at 2 p.m. as part of the UNLV department of dance arts series, "Sunday Afternoon in the Studio;" the dance studio in the McDermott Physical Education Complex.

Stone is part of the dance faculty at UNLV, teaching a full schedule of theory and modern technique classes. Over the last few years, she has established herself as a choreographer with a very personal style. In the Sunday concert, she will present other artists' choreography as well as her own.

Stone will perform the Las Vegas premiere of Ellen Bromberg's "Toonings," choreographed to the vocal acrobatics of Bobby McFerrin. Bromberg set this solo piece on Stone while on the Southwest Gas Distinguished Artist residency at UNLV last November.

Stone will also perform a solo staged for her by Victoria Panella, "Promenade," which the dancer interprets as a constant gliding between childhood and adulthood. L. Martina Young's solo "Sally in the Garden," will also be performed by Stone.

She will repeat the solo "Secondary Light" that she had originally set on dancer Dolly Ridderplaat. Stone will also dance "Doxie's Waltz," a character study which was motivated by the seven stitches taken in her right hip following an injury. The first part was chore-



Deborah Stone.

ographed with the stitches in, and the subsequent parts after the stitches were removed. The original music score for the piece was written by Dr. Beth Mehocic, technical and music director of the department of dance arts.

The "Friends" joining in this concert are Debbie Ashenfelter and John Vanderploeg in "Chamber," a new intimate duet choreographed by Stone. Also on the program, a piece featuring Stone and another dancer uses three pieces from the musical *Les Miserables*. It fea-

tures singer Miriam Tardibuono in a live performance.

This is the fourth in a series of six performances. Admission to the series is \$15, which includes the February 28 concert and two more, scheduled for March and April. Individual performance tickets are also available. Tickets can be purchased in advance in the department of dance arts office, located on the first floor of the UNLV Alta Ham Fine Arts Building, or at the door. For more information, please call 739-3827.

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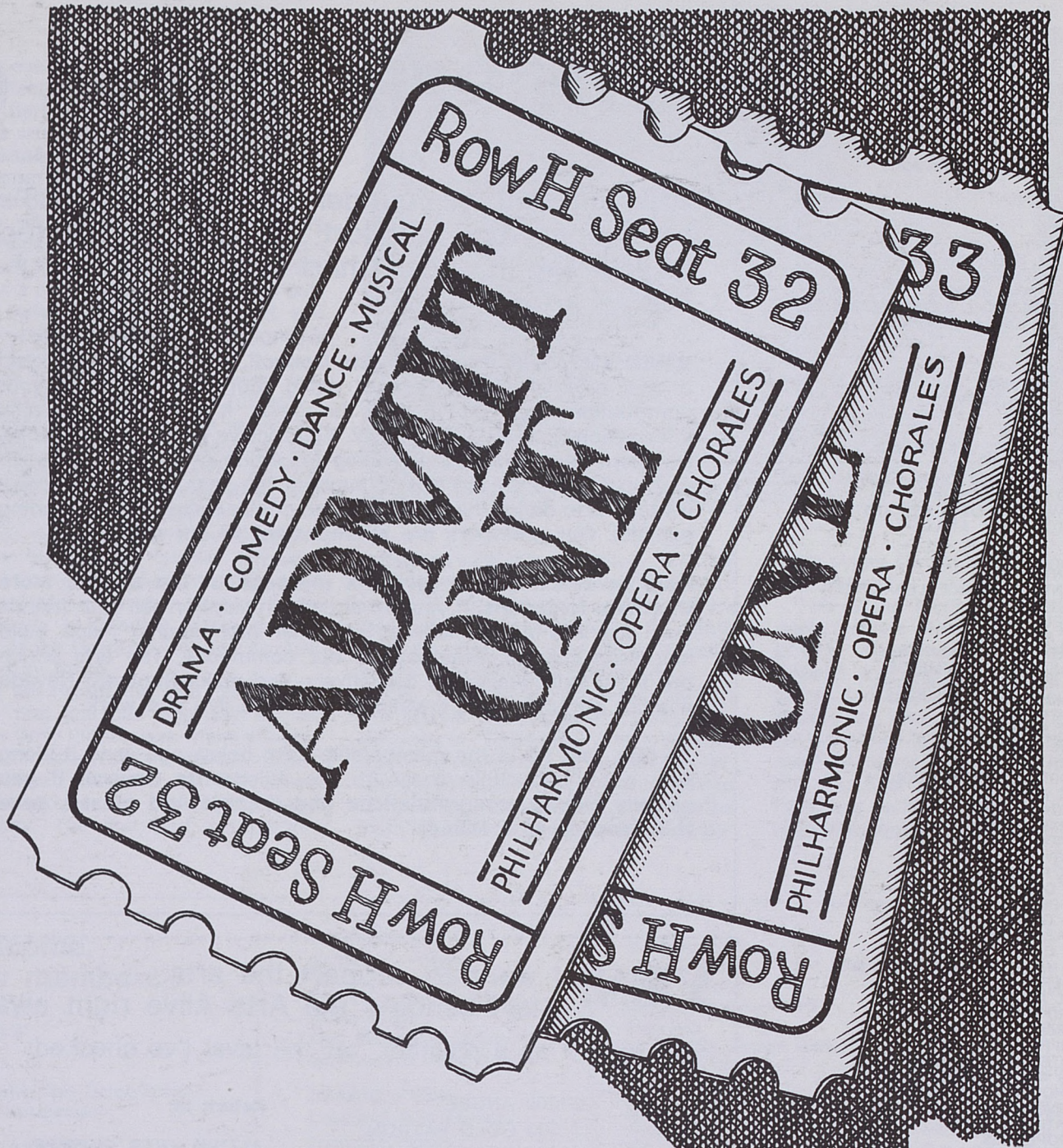
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