

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
MARCH/APRIL 1988
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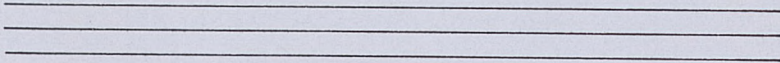


THE SIERRA WIND QUINTET

1988



DIRECTORY COVER
COMPETITION



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.

CENTEL

"Gone with the Wind:"

Rhett Butler requests your attendance at the fourth annual Allied Arts' Masque Ball, "Gone With the Wind," April 15 in the Grand Ballroom of the Tropicana Hotel. Proceeds benefit the member-supported Allied Arts Council, the umbrella community arts agency for Southern Nevada.

Guests at this year's party, will sip mint juleps amid the moss-covered trees of "Tara," dine elegantly Southern-style and dance the night away to the Johnny Haig Orchestra. Dress is black tie or period attire.

David Quinn, senior vice-president of First Interstate Bank, is Ball Chairman. "Last year people had more fun at this event than any other fundraiser," says Quinn, "and we have an outstanding committee working to make it even better this year."

In addition to Quinn, ball committee members include Cari Bernstein, Cheryl

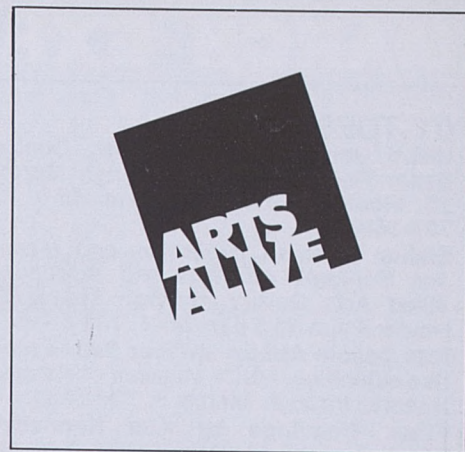
Collinsworth, Robin Greenspun, Bill Martin, Robert Maxson, Mike Miller, Barbara Molasky, Paula Quagliana, Sharon Quinn and Dan Shaw.

Tickets for the Ball are 125 tax deductible dollars or \$1,250 for a table of ten. For information, invitations or reservations, please call the Council offices at 731-5419. **aa**



David Quinn.

PATRICIA MCCOLLUM



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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ON THE COVER



The Sierra Wind Quintet. Photo by Lee Zaichick. See story, p. 16.

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DEADLINE CHANGE: The deadline for the May/June issue of *ARTS ALIVE* is March 21.

MARCH EXHIBITS

01 TUESDAY

UNLV Juried Student Show, Donna Beam Fine Art Gallery, through March 25. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

Elaine Coleman, ceramics, and Maryann Bonjorni, drawings and paintings, Allied Arts Gallery, through March 8. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

Rita Deanin Abbey: 35-Year Retrospective exhibition, UNLV Museum of Natural History, through March 5. 739-3381.

Fiber Weavings by Kim Kennedy, Charleston Heights Arts Center, through March 30. Hours: Sun, 1-5 p.m.; Mon-/Tues, 1-8:30 p.m.; Wed/Thurs, 10 a.m. - 8:30 p.m.; Fri, 10 a.m. to 6 p.m.; Sat, 1-5 p.m. 386-6383.

Photographs by Bert Williams; featuring 20 Years of Blacks in American Theatre, Reed Whipple Cultural Center, through March 9. Hours: Mon/Thurs, 2:30 - 8 p.m.; Tues/Wed/Fri, 10 a.m. - 8 p.m.; Sat, 9 a.m. to 5 p.m.; Sun, 12 - 5 p.m. 386-6211.

Contemporary European Art, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Reva Schwartz, batiks, Nevada Gallery; Gibson Junior High students, Youth Gallery, March 1 - 29. Opening reception: noon to 3 p.m. March 6. Hours: Tues. - Sat. 10 a.m. to 3 p.m.; Sun. noon to 3 p.m. 647-4300.

Lookin' Back and Movin' Forward, a retrospective exhibit of works by Dottie Burton, Dana Marie Lull Memorial Art Gallery, Spring Valley Library, through March 24. 733-3613.

Roy Purcell Retrospective includes the limited edition portfolio "Remnants From Consciousness," Green Valley Library, through April 16. 733-3613.

Helen Del Hoya, oils and acrylics, North Las Vegas Library, March 1 - 31. Opening reception: 5 to 7 p.m. March 1. Hours: Mon/Fri/Sat, 9 a.m. to 6 p.m.; Tues/Wed/Thurs, 9 a.m. to 9 p.m. 649-2363.

Karla Daniel, watercolor, artist of the month, Boulder City Art Guild, March 1 - 31. Hours: Daily, noon to 4 p.m. 294-9982.

04 FRIDAY

Kathy Kauffman, paintings, Artspace Gallery, and John Caruso, paintings, Upstairs Gallery, Clark County Community

College, March 4 - 31. Opening reception: 6 to 8 p.m. March 4. 643-6060.

06 SUNDAY

Window: 3 Different Views, a collection of color, b/w; and toned photographic prints by Tim Fogliani, Dennis Gershick and Frank Porter, Upstairs/Downstairs Gallery, March 6 through April 8. Opening reception: 3 p.m. March 6. 733-3613.

11 FRIDAY

David Levinthal, large polaroid and hand-colored photographs, Allied Arts Gallery, March 11 through April 15. Opening reception: 5 to 7 p.m. March 11. Hours: 9 a.m. to 5 p.m. M - F. 731-5419.

13 SUNDAY

Collages by Trish Wann, Reed Whipple Cultural Center Art Gallery, through April 13. Hours: Mon/Thurs, 2:30 - 8 p.m.; Tues/Wed/Fri, 10 a.m. to 8 p.m.; Sat, 9 a.m. to 5 p.m.; Sun, 12 - 5 p.m. 386-6211.

Atmos-Fear, by Doug Minkler, pamphleteer-artist who fuses his work with organizations and causes, Main Gallery, Clark County Library, March 13 through April 8. 733-3613.

19 SATURDAY

The Best of NCC '87, a juried exhibition of work by members of the Nevada Camera Club, Sunrise Library, through June 9. 733-3613.

25 FRIDAY

Ruthanne Ress, tapestries, and Lynne Jordan, pastels and woodburnings, Burk Gal'ry, Boulder City, March 25 through April 9. Opening reception: 6:30 to 9 p.m. March 25. 293-3958.

26 SATURDAY

Shane Falahi; surrealist artwork by this Persian artist, March 26 through May 5, Spring Valley Library. Opening reception: 3 p.m. March 26. 733-3613.

30 WEDNESDAY

Maria Baca, Santa Fe artist, Main Gallery, Las Vegas Art Museum, Lorenzi Park; Michael Stillman Clark and Marilyn O. Jones, photography, Nevada Gallery; March 30 - May 1. Opening reception: noon to 3 p.m. April 3. Hours: Tues. - Sat., 10 a.m. to 3 p.m.; Sun. noon to 3 p.m. 647-4300.

sented by Las Vegas Little Theater, 8 p.m. March 4 and 5 and 2 p.m. March 6, at Helen J. Stewart School, 2375 E. Viking Rd. near Eastern. 731-5958.

05 SATURDAY

Harvey. See 3/4.

06 SUNDAY

An Afternoon in Old Vienna; eighth annual dance sponsored by the City of Las Vegas, featuring waltzes and polkas of Johann Strauss played by a full Symphony Orchestra, 2 p.m., Showboat Hotel Sports Pavilion. Period costumes optional. Admission: \$8 adults; \$6 seniors; \$4 children. 386-6211.

Harvey. See 3/4.

07 MONDAY

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

Israel Chamber Orchestra presented by Charles Vanda's Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

Monday Night Jazz at the Four Queens with host Alan Grant a special guest artist (to be announced), 8:30 p.m. to 1 a.m. 385-4011.

08 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.

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

09 WEDNESDAY

The Maltese Falcon, directed by John Huston, Classic Images Film Series: The Great Directors, 7 p.m. March 9, Green Valley Library, 3 p.m. March 11 and 1 p.m. March 12, Clark County Library and 7 p.m. March 14, Spring Valley Library. Free. 733-3613.

Robert McDuffy, violinist, sponsored by the Southern Nevada Community Concerts Association, 8 p.m., Artemus Ham Concert Hall, UNLV. 648-8962.

Side Street Strutters, Disneyland musicians, presented by the Boulder City Cultural Arts Board, 8 p.m., Boulder City High School. Tickets: \$7 adults, \$3.50 students, seniors; available at Burk Gal'ry and KNPR. 456-6695.

10 THURSDAY

David Levinthal, photographer, currently exhibiting at Allied Arts Gallery, presents a slide/lecture sponsored by the UNLV Art Department, 2:30 p.m., Alta Ham Fine Arts, room 229. Free and open to the public. 739-3237.

Dersu Uzala (1975), directed by Akira Kurosawa, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. Free. 739-3401.

Repertory II; Nevada Dance Theatre's final production of the '87-'88 season, 8 p.m. March 10, 11, 12 and 2 p.m. and 7 p.m. March 13, Judy Bayley Theatre, UNLV. 739-3838.

11 FRIDAY

The Maltese Falcon. See 3/9.

Nevada Camera Club, monthly business meeting/program, 7 p.m., Winchester Park Community Center. 458-6382.

Arsenic and Old Lace, a comedy by Joseph Kesselring directed by Barbara M. Brennan for New West Stage Company, 8 p.m. March 11, 12, 17, 18 and 19 and 2 p.m. March 13, Charleston Heights Arts Center. General admission: \$6; \$4 seniors, students, handicapped. Admission for March 11 benefit performance is \$15. 876-NWSC.

Repertory II. See 3/10.

12 SATURDAY

The Maltese Falcon. See 3/9.

Search for Talent Contest, sponsored by the City of Las Vegas and the Breakfast Exchange Club, 1 p.m. March 12 for ages 6-9, 1 p.m. March 19 for ages 10-14 and 1 p.m. March 26 for

MARCH EVENTS

01 TUESDAY

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

03 THURSDAY

Shakespeare Wallah (1965), directed by James Ivory, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. Free. 739-3401.

04 FRIDAY

Harvey, a comedy by Mary Chase pre-

Join Us in a
(Re)Naissance
of the Arts

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

It's a trend we want to see continue.

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

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

 **Renaissance
Centers**

Quality Developments by
THE VISTA GROUP



MARCH EVENTS

continued

ages 15-19, Reed Whipple Cultural Center. Dancers, singers, musicians and novelty acts are invited to call 386-6211 for entry forms.

Repertory II. See 3/10.

Arsenic and Old Lace. See 3/11.

13 SUNDAY

Repertory II. See 3/10.

Arsenic and Old Lace. See 3/12.

Las Vegas Symphony Orchestra with Virko Baley, conductor, and guest artist William Powell, clarinet, performing Mozart's Clarinet Concerto, 2 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

14 MONDAY

Spring Class Session registration for classes beginning March 28 at Reed Whipple Cultural Center, March 14-23. Classes offered for children and adults in drama, dance, fine arts, music, etc. Call 386-6211 for brochure.

The Maltese Falcon. See 3/9.

The Training of the Soviet Musician, with Vyacheslav Artyomov, Soviet composer, 7:30 p.m., Ham Fine Arts 132, UNLV; Southwest Gas Distinguished Artists series. 739-3401.

Community Drama Workshop. See 3/7.

Richard "Groove" Holmes, organ, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

15 TUESDAY

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

16 WEDNESDAY

Las Vegas Poetry Group: bring your favorite or original selections to discuss with group, 7 p.m. January 20, Clark County Library Auditorium. Free. 733-3613.

17 THURSDAY

The Sound of Trumpets (1961), directed by Ermanno Olmi, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. Free. 739-3401.

On The Road: a literary journey led by UNLV English Professor Richard Harp. Topic: "Daisy Miller" by Henry James, 7 p.m. March 17, Clark County Library conference room. Free. 733-3613.

The Cherry Orchard, by Anton Chekhov, directed by Paul Harris for UNLV University Theatre, 8 p.m. March 17, 18, 19, 23, 24, 25, 26 and 2 p.m. March 20, 27, Black Box Theatre, UNLV. 739-3353 or 739-3801.

Arsenic and Old Lace. See 3/12.

18 FRIDAY

Androcles and the Lion, presented by Rainbow Company, 7 p.m. March 18, 25, 26 and 2 p.m. March 19, 20, 26, 27, Reed Whipple Studio Theatre. 386-6553.

Arsenic and Old Lace. See 3/12.

The Cherry Orchard. See 3/17.

19 SATURDAY

KNPR Birthday Party and Record Sale; KNPR public radio celebrates its eighth

birthday during its annual record sale which begins at 9 a.m., featuring "something for everyone," 5151 Boulder Hwy. 456-6695.

Southern Nevada Bluegrass Music Society monthly pickout, Las Vegas Racquet Club, 3335 W. Raven, beginning at 1 p.m. Free. 363-0021.

Search for Talent Contest. See 3/12.

University Dance Theatre in concert, 2 p.m. March 19 and March 20, Judy Bayley Theatre, UNLV, featuring choreography by Ellen Bromberg, Deborah Stone, L. Martina Young, Minnie Madden, Jaimie Gallagher and McGarry Caven. Tickets: \$6 general admission with discounts available for children, students, seniors and Allied Arts Council members. 739-3827.

Androcles and the Lion. See 3/18.

Serenata Chamber Orchestra with conductor Rodolfo Fernandez, featuring music by Couperin, Bach, Barber and Wiren, 3 p.m. March 19, Spring Valley Library and 3 p.m. March 20, Clark County Library. Free. 733-3613.

Arsenic and Old Lace. See 3/12.

The Cherry Orchard. See 3/17.



Photo by Francis J. Hobbs

20 SUNDAY

University Dance Theatre Concert. See 3/19.

Androcles and the Lion. See 3/18.

The Cherry Orchard. See 3/17.

25th Anniversary Commissioned Work written by J.A.C. Redford for the Musical Arts Society, performed by the Musical Arts Chorus and Orchestra, 3 p.m., Artemus Ham Concert Hall, UNLV. Free Admission. 451-6672.

Serenata Chamber Orchestra. See 3/19.

21 MONDAY

Stephen Caplan, oboe, and Walter Blanton, trumpet in concert, Community Lutheran Church, 3720 E. Tropicana. 458-2241.

Lorez Alexandria, singer, at Alan Grant's Monday Night Jazz at the Four

Queens, 8:30 p.m. to 1 a.m. 385-4011.

22 TUESDAY

Butterfield 8, with Elizabeth Taylor, Adult Captioned Film for the Deaf (with sound), 7 p.m., Clark County Library Auditorium. Free. 733-3613.

Tosca's Kiss, a film about "Casa Verdi," built by Giuseppe Verdi to house retired composers, singers and musicians, Art Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

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

23 WEDNESDAY

Treasure of the Sierra Madre, directed by John Huston, Classic Images Film Series: The Great Directors, 7 p.m. March 23, Green Valley Library, 3 p.m. March 25, Clark County Library, 1 p.m. March 26, Clark County Library, 7 p.m. March 28, Spring Valley Library. Free. 733-3613.

Boris Godunov, a Russian opera staged in the Kremlin and produced by The Bolshoi, Art Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

Impressionist Music and Painting: Use of the Same Language, a recital and illustrated lecture by Carol Urban, 7:30 p.m., Artemus Ham Concert Hall, UNLV; a University Forum free lecture. 739-3401.

The Cherry Orchard. See 3/17.

24 THURSDAY

The Tree of Wooden Clogs (1978), directed by Ermanno Olmi, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. 739-3401.

The Cherry Orchard. See 3/17.

25 FRIDAY

Acting Workshop with Peter Michael Goetz, actor, 1 to 5 p.m., UNLV Black Box Theatre; Southwest Gas Distinguished Artists Series. Free. 739-3666.

Treasure of Sierra Madre. See 3/23.

Androcles and the Lion. See 3/18.

The Cherry Orchard. See 3/17.

26 SATURDAY

Search for Talent Contest. See 3/12.

Treasure of Sierra Madre. See 3/23.

Androcles and the Lion. See 3/18.

The Cherry Orchard. See 3/17.

Eric Tingstad and Nancy Rummel, classical concert featuring guitar, oboe, flute and vocals, presented by the Boulder City Cultural Arts Board, 8 p.m., Boulder City High School. Tickets: \$7 adults, \$3.50 students, seniors; available at Burk Gal'ry and KNPR. 456-6695.

27 SUNDAY

Sunday Afternoon in the Studio, experimental and new dance performances sponsored by the UNLV Department of Dance Arts, 2 p.m., McDermott Physical Education Complex dance studio. This month featuring "Eliane Vivace: Off-the-Wall At Last." Admission: \$5. 739-3827.

Androcles and the Lion. See 3/18.

The Cherry Orchard. See 3/17.

In Concert performed by the National Marionette Theatre, award-winning com-

pany credited with reviving the classic art of the marionette in the U.S.A., 3 p.m., Charleston Heights Arts Center. Admission: \$6 adults, \$5 students, seniors, handicapped. 386-6383.

28 MONDAY

Classical Brass Quintet, presents a children's concert, 3:30 p.m., Clark County Library auditorium. Free. 733-3613.

Treasure of Sierra Madre. See 3/23.

Tommy Vig, vibes, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

29 TUESDAY

Las Vegas Chamber Players Trio Recital featuring the music of Brahms and the U.S. premiere of "Fata Morgana" by Huba, 7 p.m., Artemus Ham Concert Hall, UNLV. Admission: \$6 adults, \$3 students, faculty, seniors. 739-3420.

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

Janet Perkins, dancer, choreographer, teacher, presents a master class and choreography, 11:30 a.m. to 12:50 p.m. March 29, 30, 31 and April 26 and 28, Alta Ham Fine Arts 110, UNLV; Southwest Gas Distinguished Artists Series. Free. 739-3827.

30 WEDNESDAY

Master class with Janet Perkins. See 3/29.

31 THURSDAY

Lisa Fiorenza, master recital in composition, 8 p.m., Artemus Ham Concert Hall, UNLV. Free. 739-3332.

Master class with Janet Perkins. See 3/29.

APRIL EVENTS

01 FRIDAY

Pre-Columbian slide/lecture with an emphasis on Mayan culture presented by Dr. John B. Carlson, director of the Center of Archaeoastronomy, University of Maryland, 7:30 to 9 p.m., Wright Hall Auditorium, room 103, UNLV; sponsored by Nevada Humanities Committee. Free. 739-3237.

Purple Hearts, written by Brian Clark and directed by Paul Thornton for Las Vegas Little Theatre, 8 p.m. April 1, 2, 8, 9, 15, 16 and 2 p.m. April 3, 10, 17, Helen J. Stewart Auditorium. For reservations or information, call 383-0021.

02 SATURDAY

Purple Hearts. See 4/1.

03 SUNDAY

Purple Hearts. See 4/1.

04 MONDAY

Las Vegas Symphony Orchestra with Virko Baley, conductor, and guest pianist Robert Taub, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

George Cables, piano, at his Trio, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

05 TUESDAY

Caravaggio, depicts the life of Michelangelo Merisi da Caravaggio, pioneer of



MARKUS GALLERIES

Fashion Show Mall - Upper Level
737-7307

1987 - 1988 Season Shows

Elaine Coleman

Ronnie Cutrone

Jay Higashi

Mike McCollum

Mark-Louis Walters

Tom Coleman

Max Ernst

Sir Henry Moore

Cory Roth

Austine Wood

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A Gallery featuring contemporary and modern masters;

A Gallery introducing young, emerging artists;

A Gallery exhibiting unusual and unique mediums;

A Gallery of original works of art, not reproductions;

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A Gallery unlike any you have ever seen.

We invite you to share the excitement that is Art!

MARKUS GALLERIES

Upper Level
Fashion Show Mall

APRIL EXHIBITS

01 FRIDAY

Dottie Conner, watercolor and pastels, Boulder City Art Guild, April 1 - 30. Hours: Daily, noon to 4 p.m. 294-9982.

04 MONDAY

Sittings; drawings and paintings by Tom Holder, Charleston Heights Arts Center, through May 4. Opening reception: 6 to 8 p.m. April 4. Hours: Sun, 1-5 p.m.; Mon/Tues, 1-8:30 p.m.; Wed/Thurs, 10 a.m. to 8:30 p.m.; Fri, 10 a.m. to 6 p.m.; Sat, 1 to 5 p.m. 386-6383.

08 FRIDAY

Betty and Joe Harris, metalwork, Art-space Gallery, and Serena Supplee, watercolor, Upstairs Gallery, Clark County Community College, April 8 - 30. Opening reception: 6 to 8 p.m. April 8. 643-6060.

11 MONDAY

Artist Images, images of artists by artists, sponsored by the Nevada Institute for Contemporary Art, Donna Beam Fine Arts Gallery, UNLV, April 11 - May 13. Opening reception to be announced. Hours: 8 a.m. to 5 p.m. M - F. 739-3893.

17 SUNDAY

UNLV B.F.A. Graduate Exhibit, featuring

the work by UNLV Art Department Bachelor of Fine Arts candidates, April 17 through May 18, Reed Whipple Cultural Center. Opening reception: 2 to 4 p.m. April 17. Hours: Mon/Thurs, 2:30 - 8 p.m.; Tues/Wed/Fri, 10 a.m. to 8 p.m.; Sat, 9 a.m. to 5 p.m.; Sun, 12 to 5 p.m. 386-6211.

22 FRIDAY

Twelfth Annual Western Art Show and Sale, featuring 20 local and international artists, Burk Gal'ry, Boulder City, April 29 and 30. Reception: 6:30 to 9 p.m. April 29; hours on April 30 are 10 a.m. to 4 p.m. 293-3958 or 293-4514.

24 SUNDAY

Art-A-Fair; 14th annual competition, Main Gallery, Clark County Library, April 24 through May 20. Opening reception and awards presentation, 2 p.m. April 24. 733-3613.

29 FRIDAY

Diane Butner, oils and acrylics, North Las Vegas Library, April 4 - 29. Opening reception: 5 to 7 p.m. April 6. Hours: Mon/Fri/Sat, 9 a.m. to 6 p.m.; Tues-/Wed/Thurs, 9 a.m. to 9 p.m. 649-2363.

art competition, 10 a.m. to 4 p.m. April 9, 1 to 5 p.m. April 10 and 1 to 8 p.m. April 11, Clark County Library, 1401 E. Flamingo. Call 733-3613 for details.

10 SUNDAY

Purple Hearts. See 4/1.

11 MONDAY

Key Largo. See 4/6.

Low Tabackin, saxophone, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

12 TUESDAY

People's Choice Award; the public is invited to cast votes for their favorite entry submitted to the 14th annual Art-A-Fair competition, Clark County Library, through 1 p.m. April 16. 733-3613.

Home Concert, performed by the University Chamber Chorale, 7:30 p.m., Artemus Ham Concert Hall, UNLV; part of the University Forum free lecture series. 739-3401.

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

13 WEDNESDAY

The Taming of Shakespeare; scenes and monologues from Shakespeare's comedies presented by the Actors' Repertory Theatre, 7 p.m. April 13 and 14, Clark County Library auditorium. Free. 733-3613.

Stuttgart Chamber Orchestra presented by Charles Vanda's Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

14 THURSDAY

Gregg Bielemeier, dancer/choreographer, presents a workshop and choreog-

raphy, 3:30 to 5:30 p.m., April 14, 15, and 16, Ham Fine Arts 110, UNLV; Southwest Gas Distinguished Artists Series. Free. 739-3827.

The Taming of Shakespeare. See 4/13.

Colonel Redl (1985), directed by Istvan Szabo, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. Free. 739-3401.

15 FRIDAY

Workshop with Gregg Bielemeier. See 4/14.

Gone With the Wind; fourth annual Allied Arts' Masque Ball to benefit the Allied Arts Council, 7 p.m., Tropicana Hotel, \$125. 731-5419.

To Gillian on Her 37th Birthday, written by Michael Brady and directed by Fiona Kelley for Clark County Community College, 8 p.m. April 15, 16, 21, 22, 23 and 2 p.m. April 17, at CCCC theatre. 644-PLAY.

Purple Hearts. See 4/1.

16 SATURDAY

Opus Pastiche; Opus Dance Ensemble's fourth concert featuring the ballet, modern and jazz works choreographed by McGarry Caven, Linda Bernabei and Winston Dewitt Hemsley, 2 p.m., Tiffany Theatre, Tropicana Hotel. Tickets available at Bullocks or by calling 732-9646.

Serenata Chamber Orchestra with conductor Rodolfo Fernandez, featuring music by Purcell, Frakenpohl, Lekeu, and Gade and guest soloist Garry Russell; also a premiere "Blues for Chamber Orchestra" by Raoul Romero, 3 p.m. April 16, Spring Valley Library and 3 p.m. April 17, Clark County Library. Free. 733-3613.

Workshop with Gregg Bielemeier. See 4/14.

Meet-the-Juror of Art-A-Fair, Linda Evans who will announce the winners of the People's Choice Award, 3:30 p.m., Clark County Library auditorium. 733-3613.

Purple Hearts. See 4/1.

To Gillian on her 37th Birthday. See 4/15.

Il Trovatore by Giuseppe Verdi, performed in Italian by Nevada Opera Theatre; conducted by Henry Holt and starring Hans Ashbaker; 8 p.m., Artemus Ham Concert Hall, UNLV. 451-6331.

17 SUNDAY

Music for Flute and Harp: A Journey Through Time, a lecture/performance by Richard Soule, flute, and Caryn Wunderlich, harp, 2 p.m., Black Box Theatre, UNLV; part of the University Forum free lecture series. 739-3401.

Purple Hearts. See 4/1.

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 "The Magic of Gregg Bielemeier." Admission: \$5. 739-3827.

Serenata Chamber Orchestra. See 4/16.

1940's Radio Hour, sponsored by the City of Las Vegas, 4 p.m., Cashman Field Theatre; experience the sound of

APRIL EVENTS continued

chiaroscuro (painting style using theatrical light), Art Film Series, 7:30 p.m., Charleston Heights Arts Center. Admission: \$1. 386-6383.

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

06 WEDNESDAY

Robert Taub, piano; a recital featuring the music by Beethoven, Prokofiev and Liszt, 7 p.m., Artemus Ham Concert Hall, UNLV. 739-3420.

Key Largo, directed by John Huston, Classic Images Film Series: The Great Directors, 7 p.m. April 6, Green Valley Library; 7 p.m. April 8, Clark County Library; 1 p.m. April 9, Clark County Library; 7 p.m. April 11, Spring Valley Library. Free. 733-3613.

08 FRIDAY

10th Annual Junior Mesquite Art Auction, Continental Bank, Flamingo and Decatur, to benefit Angel Flight. Preview at 6:30 p.m., auction begins at 7:30 p.m. Admission: \$3.50. 799-7456.

Key Largo. See 4/6.

Imago, formerly Theatre Mask Ensemble, presents unique characters through mime, music, dance and movement, 8 p.m., Charleston Heights Arts Center. Tickets: \$6 adults, \$5 students, seniors, handicapped. 386-6383.

Purple Hearts. See 4/8.

09 SATURDAY

Key Largo. See 4/6.

Purple Hearts. See 4/1.

Art-A-Fair; entries due for 14th annual

the big band era as part of a "radio" audience. Admission: \$8 adults; \$6 seniors; \$4 children. 386-6211.

To Gillian on Her 37th Birthday. See 4/15.

18 MONDAY

Community Drama Workshop. See 3/7.

Elek Baksik, jazz violin, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

19 TUESDAY

Theatre Arts Group Workshop. See 3/8.

The Music of Beth Mehocic, a Las Vegas Chamber Players concert, featuring four new works, 7 p.m., Artemus Ham Concert Hall, UNLV. Admission: \$6 adults, \$3 students, faculty, seniors. 739-3420.

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

20 WEDNESDAY

Beat The Devil, directed by John Huston, Classic Images Film Series: The Great Directors, 7 p.m. April 20, Green Valley Library; 3 p.m. April 22, Clark County Library; 1 p.m. April 23, Clark County Library; 7 p.m. April 25, Spring Valley Library. Free. 733-3613.

21 THURSDAY

On The Road: Author and critic John Irsfeld will discuss his work, "Rat's Alley," and share his special insights of the influence of world literature on the contemporary novelist; sponsored by Nevada Humanities Committee, 7 p.m.,

Clark County Library conference room. Free. 733-3613.

Late Spring (1949), directed by Yasujiro Ozu, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. 739-3401.

The Boy Friend, by Sandy Wilson, directed by Cathy Hurst-Hoffman for UNLV University Theatre, 8 p.m. April 21, 22, 23, 27, 28, 29, 30 and 2 p.m. April 24 and May 1, Judy Bayley Theatre, UNLV. 739-3353 or 739-3801.

I Musici, musical ensemble, presented by Charles Vanda's Master Series, 8 p.m., Artemus Ham Concert Hall, UNLV. 739-3801.

To Gillian on her 37th Birthday. See 4/15.

22 FRIDAY

Beat The Devil. See 4/20.

To Gillian on her 37th Birthday. See 4/15.

Las Vegas Civic Ballet presents "Spring Concert," 8 p.m. April 22 and 29 and 2 p.m. April 23, 24, 30 and May 1, Charleston Heights Arts Center. Tickets: \$6 general admission, \$4 seniors and children under 12. Opening night benefit performance and reception, \$15. 386-6383.

The Boy Friend. See 4/21.

23 SATURDAY

Beat The Devil. See 4/20.

Las Vegas Civic Ballet. See 4/22.

The Boy Friend. See 4/21.

To Gillian on her 37th Birthday. See 4/15.

24 SUNDAY

The Boy Friend. See 4/21.

Las Vegas Civic Ballet. See 4/22.

25 MONDAY

Beat The Devil. See 4/20.

Shirley Horn, singer, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. 385-4011.

26 TUESDAY

Tenor man Jimmy "4/4" Cook, Jazz at the Hob Nob, 10 p.m. to 2 a.m., 3340 S. Highland Dr. 734-2426.

Master class with Janet Perkins. See 3/29.

27 WEDNESDAY

The Boy Friend. See 4/21.

28 THURSDAY

Late Autumn (1960), directed by Yasujiro Ozu, International Film Series, 7 p.m., Wright Hall Auditorium, 103, UNLV. Free. 739-3401.

Patricia Goedicke: A Poetry Reading, 7:30 p.m., Wright Hall 116, UNLV; Southwest Gas Distinguished Artists Series. Free. 739-3533.

The Boy Friend. See 4/21.

Master class with Janet Perkins. See 3/29.

29 FRIDAY

The Boy Friend. See 4/21.

Las Vegas Civic Ballet. See 4/22.

30 SATURDAY

Las Vegas Civic Ballet. See 4/22.

The Boy Friend. See 4/21.



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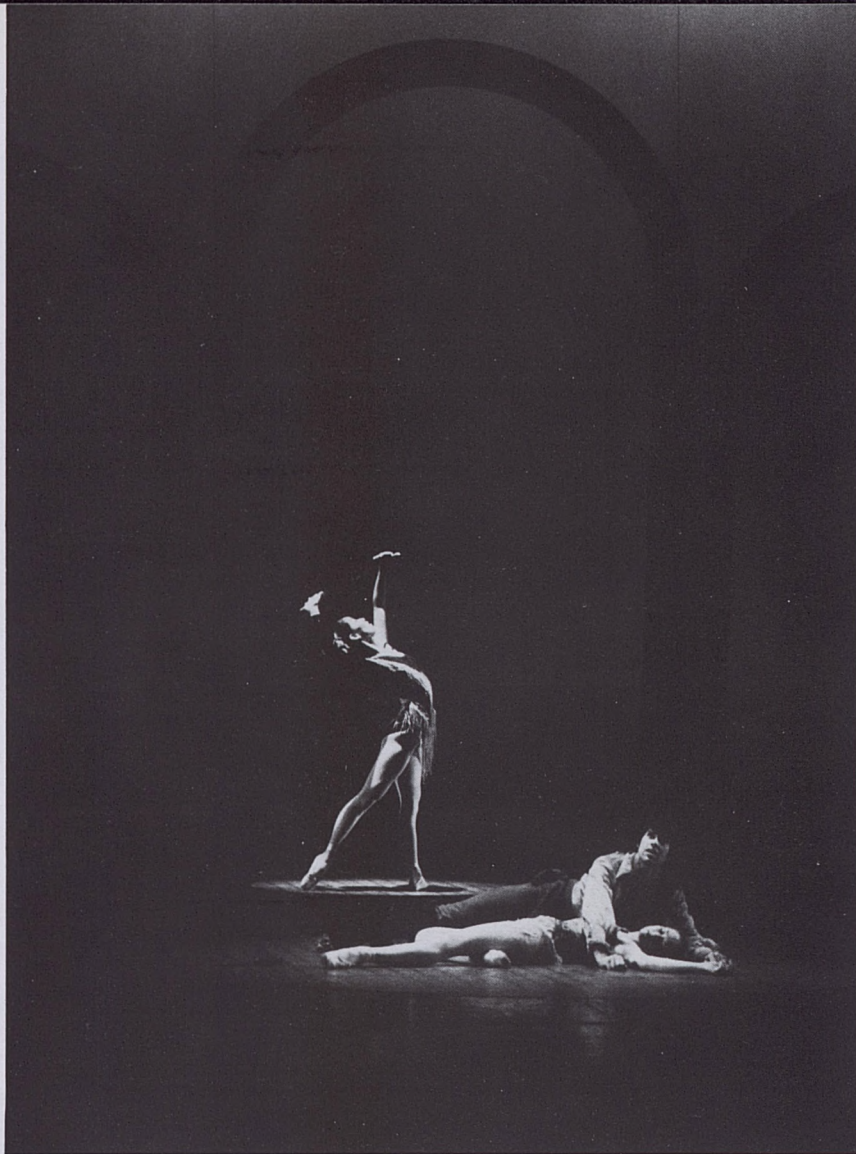
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Eddie Harris - Kenny Burrell

Nevada Dance



PATRICIA MCCOLLUM

One concert, then tour

Repertory II, a program featuring a variety of themes and dance styles, with special guest artists from Canada, will close Nevada Dance Theatre's '87-'88 season, March 10 through 13.

The program includes "Carmen" and "Slavonic Dances" by Artistic Director Vassili Sulich, and "Ree-Bach Revival" by guest choreographer Derryl Yeager.

Featured in this repertory program are three principal dancers from Ballet de Montreal. Eddy Toussaint, Louis Robitaille, his partner and wife, Anik Bissonnette, and Denis Delude will perform "Triangle" and "Un Simple Moment."

Both ballets were choreographed by Eddy Toussaint, who won the Gold Medal for best contemporary choreography when the husband and wife team performed "Un Simple Moment" at the 1984 International Ballet Competition in Helsinki, Finland.

It was, however, "Triangle" that first caught the attention of Nevada Dance Theatre's director, who was determined

to present it in his Las Vegas season.

"When I was staging my ballet "Mantodea" as guest choreographer for Eddy Toussaint's 1985-86 season, I saw his company perform this ballet," says Sulich. "I was so impressed with the difficulty and beauty of the slow movements expressed to the Gustave Mahler music, that I wanted our audiences to see it."

The guest artists are all natives of Montreal. Robitaille joined the company in 1974, and was promoted to principal dancer in 1979. Since then he has danced the lead in the Emmy Award-winning television production of Igor Stravinsky's "Firebird" and has received critical acclaim on tours in Europe, South America, the United States and at prestigious arts festivals.

Bissonnette was trained in Montreal by Camilla Malashenko and artistically nurtured by Eddy Toussaint. The numerous roles created especially for her have influenced the evolution of the company. She has appeared at world-wide galas,

sharing the stage with other famous international dancers.

Delude joined Ballet de Montreal in 1974, became a principal in 1984, and has had several roles created for him. In 1986 he performed as guest artist with the Opera de Toulouse in France.

Another highlight of his closing program is "Carmen," created by Sulich in 1978. It is an adaptation of the dramatic Merimee love story into a one act ballet, set to the vibrant Spanish rhythms of Bizet's music, arranged by Schedrin.

By contrast, "Slavonic Dances" has no story, and presents the company in a variety of ensemble, variation and pas de deux sequences. Sulich explained that, when he first choreographed this ballet in 1977, he was inspired by the rich folk motifs of Dvorak's beautiful music. "This is a classical interpretation of Slavic folk dances and themes," he says.

In restaging "Dances" this year, Sulich has completely re-choreographed the second movement, along with several other changes to the original, including new costumes which have been designed by Ballet West's costume designer, David Heuval.

The third ballet on the program, "Ree-Bach Revival," by guest choreographer Derryl Yeager, was commissioned and presented last season. Being a father of four young children could explain the subject of Yeager's ballet. Set to synthesized Bach music, he takes a humorous look at youthful fun and fads, exemplified by the trendy Reebok shoes. Even skateboards and aerobics flash by in this ballet.

Yeager's light-hearted theme and choreographic style make a perfect contrast to the old-world charm of "Slavonic Dances" and the drama of "Carmen."

"Ree-Bach Revival" is being repeated this season because of its popularity last year, and a request by Columbia Artists Management that it be included in the 1988 tour program. These three ballets, plus a pas de deux from Sulich's "Meditations," will be seen by Community Concert audiences in 25 cities in western states in April.

NDT continues its role as cultural ambassador for Las Vegas and Nevada with this, the fourth out-of-state tour. To date, the company has performed in 123 cities in 26 states, receiving public and critical acclaim.

Columbia Artists usually tours companies every second year; however, due to NDT's popularity, they are now booking a seven-week, 42-city tour to the eastern states for 1989.

Tickets for Nevada Dance Theatre's final program of the 1987-88 season will be available at the UNLV Performing Arts Box Office from March 7. Ticket prices are \$8 and \$12.50, with discounts for children, seniors, and groups of 20 or more. For information call 739-3838.

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Happy 25th, Musical Arts Workshop!

The Musical Arts Society is celebrating its 25th anniversary with the premiere of a major choral/orchestral work, 3 p.m., March 20 at Artemus W. Ham Concert Hall. The Society has commissioned J.A.C. Redford, noted Los Angeles composer, to write a new work for soprano and baritone soloists, chorus and orchestra.

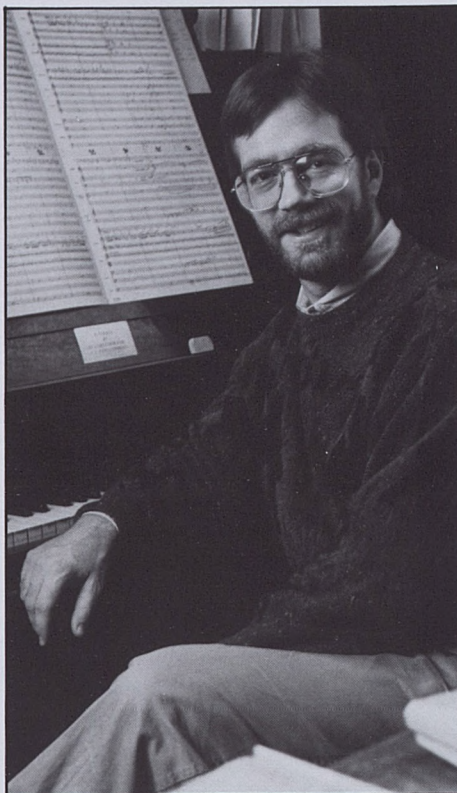
Redford is best known for his work in film and television. His feature film credits include *The Trip to Bountiful* and *Extremities*. He has composed the scores for the television series *St. Elsewhere* since its premiere, receiving Emmy nominations for his work in 1984 and 1985. He is currently scoring the Disney animated feature, *Oliver and Company*.

Also active in the theatre, Redford wrote the incidental music for productions of Simon Gray's *The Common Pursuit*, Lyle Kessler's *Orphans* and Harold Pinter's *Betrayal* at the Matrix Theatre in Los Angeles, as well as Sam Shepard's *Buried Child* at South Coast Repertory Theatre. His ballet for children, *Clementina's Cactus*, was produced at the Kennedy Center in 1984 as part of the Imagination Celebration (National Celebration of Children's Arts.)

Redford has served as a music consultant for the Sundance Film Institute and a teacher in the Artists-in-Schools program for the National Endowment for the Arts.

Besides his extensive work writing music for films, movies for television, regular television shows and specials, Redford's concert works include his "Christ is Alive!" which premiered at the First Evangelical Free Church of Fullerton, California, Easter Sunday, 1986, an Easter anthem for Choir and Orchestra; "Inside Passage," for solo trombone, trombone octet and two percussionists, premiered at California State University, Los Angeles, in 1984, and "Five Songs for Flute and French Horn," an unaccompanied duo, commissioned by two members of the Westwood Wind Quintet and premiered at California State, Long Beach in 1982.

The Silver Anniversary of the Las Vegas Musical Arts Workshop commemorates its creation in 1963. The ensemble was initially led by several conductors including Joyce Goodman, Ruth Tenor, Keith Moon and Ed Brahams. Ruth Julian was the first



Composer J.A.C. Redford.

ternationally and nationally renowned guest conductors such as Robert Shaw, conductor of the Atlanta Symphony Orchestra; Helmuth Rilling, Music Director of the famed *Gachinger Kantorei* of Stuttgart, West Germany; Jerald Ottley, Director of the Mormon Tabernacle Choir; and Jester Hairston, composer, and one of America's premiere arrangers of folk songs and spirituals.

The Musical Arts Chorus has also premiered a number of important choral works including Mendelssohn's *Vom Himmel hoch*, the first U.S. performance of the work in the new Carus edition and the western premiere of the *Te Deum* by Johann Nepomuk Hummel. The Musical Arts Chorus also assisted the University Chorus at UNLV in the Premiere of David Fanshawe's *African Sanctus* in 1977.

In 1980, the Musical Arts Singers, a select semi-professional vocal ensemble, was formed with seed money from the Nevada State Council on the Arts. Within five years the group received national recognition and was invited to perform at the Eighth National Convention of the American Choral Directors Association (ACDA), and the Western Division Convention of the ACDA in 1986.

Musical Arts premieres Redford choral work

president of the Workshop, at a time when it successfully featured popular productions such as *Oklahoma* and *Carousel*. In the five years that followed, Ed Brahams, choral director at Rancho High School, became the main conductor of the Workshop and also of a select group of singers known as the "Chorale."

In 1968 Dr. Douglas Peterson, the new choral director at UNLV, became Music Director of the Workshop, now known as the Southern Nevada Musical Arts Society. In the late '60's the group performed with the newly formed Las Vegas Symphony Orchestra, under the direction of the late Maestro Leo Damiani. Such classic works as Beethoven's *Ninth Symphony*, *A German Requiem* by Johannes Brahms, and *A Song of Democracy* by Howard Hanson were featured.

Under Peterson's direction for the past 20 years, the Musical Arts Society has flourished with performances of large choral-orchestral masterworks such as *King David* by Honneger; the *St. Matthew Passion* by J.S.Bach; the *Creation* and a number of the great masses by Haydn; the *Requiem* by Mozart, and the *Mass in f Minor* by Anton Bruckner.

Appearances have been made by in-

Opera productions by the Society have included *Amahl and the Night Visitors*, *Molly Sinclair* and *Trial by Jury*. In recent years, the Musical Arts Singers have featured the music of Victor Herbert and Sigmund Romberg.

The Musical Arts Orchestra has presented selections on its own, including *The Farewell Symphony* of Joseph Haydn, and the *Sinfonie Concertante*, also by Haydn.

One of the guiding forces of the Society from 1968 until her death in 1984 was Martha Peterson, who often served as both Executive and Program Director.

Dr. Douglas Peterson, Music Director, has established a tradition of excellence in choral singing and uniqueness in programming. He holds a Doctor of Musical Arts in Choral Performance and Vocal Pedagogy from the University of Iowa and has studied choral music with Robert Shaw, Helmuth Rilling and Don Moses, among others. Currently an associate professor of music at UNLV, Peterson received the Governor's Award for Excellence in the Arts in February, 1987.

For more information about the Society's programs, call 451-6672.

Choreographers Ellen Bromberg and L. Martina Young will be featured in a University Dance Theatre (UDT) concert March 19 and 20 in Judy Bayley Theatre, and the department of dance arts subscription series "Sunday Afternoon in the Studio" continues its performances on March 27 with dancer/choreographer Eliane Vivace and April 17 with guest artist Gregg Bielemeier.

The University Dance Theatre's performance at Judy Bayley Theatre, 2 p.m. March 19 and March 20, features a program of dances by local and guest choreographers. Guest choreographer Ellen Bromberg will highlight the vocal theatrics of Bobby McFerrin in an unusual piece entitled "Toonings." Bromberg is a teacher/choreographer who directs her own performing group in the San Francisco Bay Area. Her piece will be performed by UNLV dance faculty member Deborah Stone who will also present one of her own works, "Chamber," an intimate duet.

L. Martina Young returns to UNLV after her highly-acclaimed performance in last fall's concert. This time, director of dance Carole Rae has invited her to stage a piece for UDT dancers. Rae's choreography will also be featured in this concert with "Moving Through Blue," a stirring solo by Cathy Allen. Music is by Dr. Beth Mehocic, musical and technical director of the UNLV Department of Dance Arts. Mehocic has just been awarded a grant from the State of New York for her dance music compositions to be presented at New York University in a "Meet the Composer" concert in June.

Other dances for this concert include a slice of street life by choreographer Minnie Madden, who has just completed the movie *Dance or Die* with a cast of dancers including UNLV faculty member Eliane Vivace and local dancer/choreographer Jaimie Gallagher, who is presenting a jazz work of his own in this concert. Opus Dance Ensemble artistic director McGarry Caven will re-stage one of his earlier pieces.

Tickets for this March 19-20 concert are \$6 for general admission with discounts available for children, students, seniors and Allied Arts Council members.

The last two "Sunday Afternoon in the Studio" concerts will be presented in the Dance Studio of the McDermott Physical Education Complex. At 2 p.m. on March 27, "Eliane Vivace: Off-the-Wall At Last" will include a repertoire of solos and duets by Vivace in works of her own and others. Vivace, originally from Montreal, has been on the dance faculty since 1981 and has performed and choreographed for dance companies, television shows, concerts, conventions, musicals and commercials in Montreal, New York City, Hawaii and

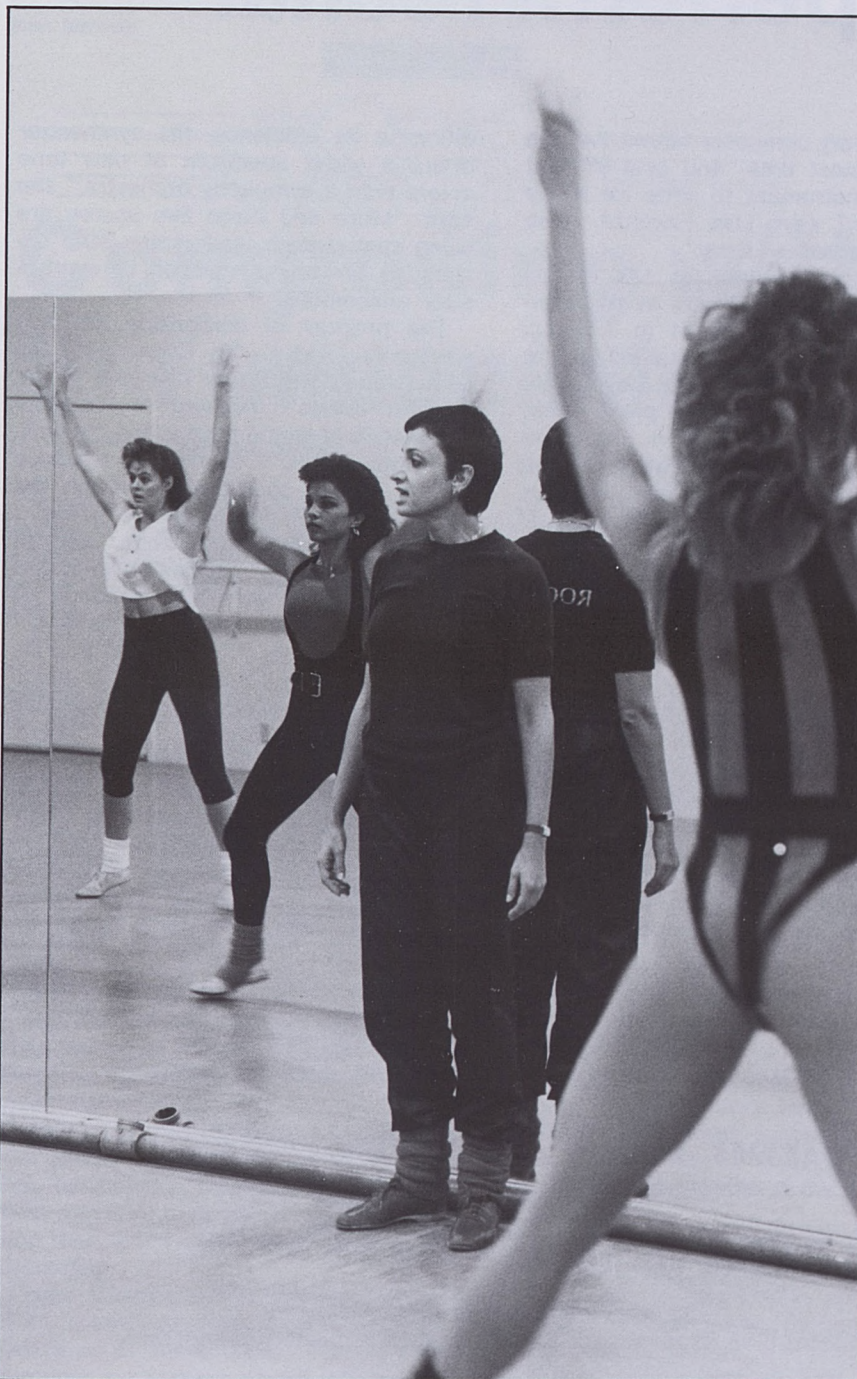
Japan. She came to Las Vegas in 1980 with the "Alcazar de Paris" show at the Desert Inn Hotel. She has taught for dance companies such as Les Grands Ballets Canadiens, Les Ballets Jazz de Montreal, and the Royal Winnipeg Ballet.

At 2 p.m. on April 17, "The Magic of Gregg Bielemeier" will also be presented in the Dance Studio. Audiences will remember Bielemeier's post-modern concert last year which he choreographed for the dance faculty. "This particular concert was one of the most fulfilling

experiences that I and the staff have ever had," says Director Rae. Bielemeier has performed in Portland and San Francisco, as well as choreographing in Amsterdam and now in Los Angeles, his home.

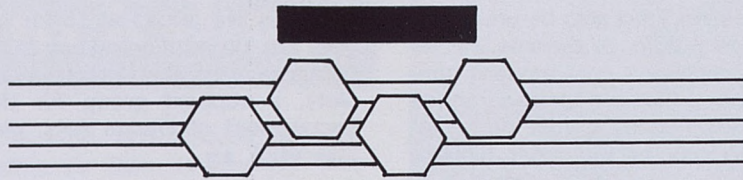
Tickets for the March 27 and April 17 dates are priced at \$5 for each concert. For information on any of the above concerts or on the University Dance Society, a support group for the UNLV Department of Dance Arts, please call 739-3827. **aa**

Young choreographers



PATRICIA MCCOLLUM

UNLV Dance



Electronic composer to perform recital

“Every composer knows that the most time- and cost-efficient instrument to write for is the synthesizer,” says Lisa Fiorenza. “The possibilities are endless.”

Fiorenza, a student at UNLV, will present a Master’s Recital in composition at 8 p.m. March 31 in Artemus Ham Concert Hall. The recital will feature a percussion work in three movements entitled *The Conquerers*, a piano work, “Spain,” an electronic work for voice and keyboards called “A Cricket in the Grass” and a seven-movement work for three electronic keyboards, flute, trumpet, trombone and cello entitled *The Seven Wonders of the Ancient World*.

Fiorenza writes in a Neo-Romantic and “New Age” style. “I suppose that there is a combination of those styles in my music. I try to stay away from being strongly influenced by one artist. Most of my material is thought of programmatically; that is, the music should paint a story in everyone’s mind.” Fiorenza’s music follows in the styles of Philip Glass, Claude Debussy, Tangerine Dream, George Rochberg and Wendy Carlos.

The electronic keyboard is Fiorenza’s favorite medium for composition. “In ad-

dition to its efficiency, the synthesizer offers a wider spectrum of new tone colors than a symphony orchestra,” she says. “More and more film scores are using synthesizers, and major Strip orchestras are being replaced by synthesizer ensembles.”

The process of composing her two electronic works, “A Cricket in the Grass” and “The Seven Wonders of the Ancient World” involved a technical knowledge of sound production. “In writing both works I wanted to produce nature sounds realistically through the keyboard. In “A Cricket in the Grass” I emulated crickets and frogs, and in “Seven Wonders...” I emulated wind and ocean surf and in “The Pyramids of Egypt” movement—walking in the sand.” All sounds except the recorded sounds are done without the help of a digital sampler which records and reproduces any sound electronically.

A twenty-three year resident of Las Vegas, Fiorenza graduated from Bishop Gorman High and then attended UNLV for her undergraduate degree. She received a double degree with distinction in Piano Performance and Composition in August 1986. Her composition in-

PATRICIA MCCOLLUM



Lisa Fiorenza

structor, Dr. Beth Mehocic says of Fiorenza, “She is an intellectual composer with a good sense of humor and her music is always well thought out.”

When asked why she did not consider attending school out of state, she replied, “a rolling stone gathers no moss. The plain truth is that any school is only as good as *you* make it. I was accepted to the Berklee School of Music, but I decided that it would be more worth my while here. Anywhere I go I will still think the same, and there’s always a record store for the best reference.”

While attending UNLV, she has given piano and organ lessons, played the piano for ballet classes and for weddings on the Strip and played the organ for church services. She has been a soloist with the University Musical Arts Society and has represented Nevada in the 1984 Collegiate Competition for the Music Teachers National Association.

In 1986, her music compositions were selected to be used in a national conference of dancers that was held in Las Vegas. Presently she plays for the Vicki Chapman Ballet Academy and services for Holy Family Catholic and Unity Church of the Desert.

Fiorenza’s plans for the future include composing and teaching. “After I graduate, I would like to seek out advertising agencies and compose jingles and I would like to get a teaching position at UNLV in composing for synthesizers. And I will always continue my playing jobs so I can keep up my chops.” aa

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When inspiration strikes composer Beth Mehocic, she lets the idea settle somewhere in the back of her brain, where it marinates for a while, then boomerangs back as an almost fully-formed musical piece.

"It formulates in my mind," she said, "and it writes itself. I sit down and write it out in a couple of hours."

This ability to compose with her unconscious is just one facet of the musical talent that has led her to a position as the UNLV dance department's composer in residence and musical director. Her office is a cramped cubicle on the second floor of the university's Grant Hall, with a desk, a couple of chairs, and a keyboard that she uses to earn her living.

Sitting in her office in mid-January, she described her preparations for several major concerts lurking just over the horizon.

The first is an April 19 concert in UNLV's Ham Concert Hall, funded by a Nevada State Council on the Arts grant. Titled, "Beth Mehocic and her Music," the concert will debut four new works. The first is titled, "Circle Dances," based on primitive circle dance formations, she says. The music is all percussive, and will be provided by the Las Vegas Mallet Ensemble.

The piece will also feature dancers, who were choreographed by Mehocic's UNLV dance colleague, Deborah Stone.

The second new piece is an all-vocal work, with some minor percussion. It is titled, "Caterwauling," and was written for two vocalists and a chorus.

"I wanted to do a vocal piece," Mehocic said, "and it just dawned on me that some of the most incredible sounds are what cats make, and I'm trying to get that quality in the piece." Through several movements the singers will evoke a variety of moods, from a jazzy, "cool cat" style to an Oriental feel to a movement filled with howling and wailing. "'Caterwauling' will also integrate dance with music, and will culminate with all the musicians and dancers on stage simulating a catfight.

If this sounds like it will careen into discordant chaos, Mehocic assures that it won't. "All of these do have tunes and melodies, and then incorporate these sounds into a kind of texture."

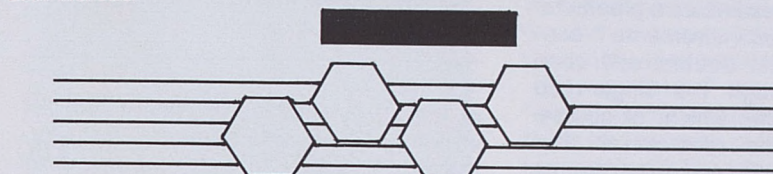
The third new work will be "Incantations for Flute," a multi-movement flute solo based on voodoo incantations.

The final premiere piece will be "Darling in D Flat," which will feature a soprano vocalist, an oboe, a cello and a piano, and is based on a poem by New York composer/performer Marty-Ellen Hill, who will fly in from New York to perform it. The poem is based on the life of French writer Jean Genet.

Mehocic wrote both "Circle Dances" and "Caterwauling" in January, and expects to have all four works completed by the end of February.



Beth Mehocic.



Composing with the unconscious

by SCOTT DICKENSHEETS

"I work very fast," she said with a laugh. "It would have probably taken another person about a year to put together that recital, or at least six months."

Following the April concert, Mehocic won't have much time to catch her breath. On June 3 and 4, she will travel to New York City for an East Coast unveiling of two of her works, "Incantations for Voice," and "Moving through Blue."

The New York concert is funded by Southwest Gas Corporation and a New York City "Meet the Composer" grant. As part of that grant, she will give a workshop on her music while there. Other funding is pending.

She won't be going alone. Accompanying her will be choreographer Carole Rae, musician Walter Blanton, vocalist Deborah Greschner and dancer Cathy Allen, all from UNLV.

Aside from its significance as her eastern premiere, Mehocic says the event has importance because it is the first time a UNLV music and dance collaboration has been performed beyond the university.

Now Mehocic's first album, *Half and Half*, is available through the UNLV department of dance arts. The first side features synthesizer music written and

performed by Mehocic, while side two contains acoustic pieces performed by UNLV musicians.

Mehocic has been composing since she was three, and the desire to make music kept up through her high school years, where she wrote a composition for the school band, and through her college years at Michigan State University.

Along the way she learned that her ability to compose unconsciously is a gift that not all composers have. She cites Mozart as one who did.

Not that she can't compose in more intellectual, theoretical methods. Mehocic can deconstruct a name or phrase, assign each component a musical note, and, using the result as a thematic basis, "write a symphony in a couple of days."

Now that she's lodged in a crack at UNLV, she has found that it's fertile ground for the work that she wants to do, and has found support from the progressive leadership in the dance department.

"It would take an awful lot to pull me away from here," she said. "Just an awful lot. I'd like to see UNLV, and myself, become a nationally recognized for dance music. I think it's possible, because it's still a pioneer field." aa

Sierra Wind

While a string quartet, the traditional chamber music ensemble, seems uniform and civilized, a woodwind quintet resembles a plumbers' convention. The reed instruments it contains range from the double-reed oboe and bassoon through the single-reed clarinet and the flute, which, of course, doesn't use a cane reed at all. But stretching definitions is nothing to the woodwind quintet; it also includes the French horn.

The result is an ensemble with more colors than the rainbow; a relatively new ensemble, but one whose popularity is growing steadily; a musical animal perfectly appropriate for Las Vegas. It only makes sense that the Sierra Wind Quintet should be Nevada's premiere chamber music ensemble.

Sierra Wind, the only Nevada group accredited to participate in the Western States Arts Foundation's prestigious touring program, has been performing, developing and maturing since its formation in 1982, and has undergone significant changes in the last few months.

Made up of five players who are the core of the Las Vegas Symphony Orchestra winds as well as faculty members

"...th quality of the ensemble warrants national recognition."

—David Stock, Director, the Pittsburg New Music Ensemble

of the UNLV music department and instructors for Nevada School of the Arts, the group is one of two accepted into a new Nevada State Council on the Arts touring program, and plans its first recording in the fall. This month, the Quintet will be featured at the Scottsdale Presenters' Conference, sponsored by the Arizona Commission on the Arts. Last month, they appeared at Brigham Young University and Boise State, after which bassoonist Yoshiyuki Ishikawa performed with the Reno Philharmonic, where he is principal bassoonist. Later that week, he performed with Nevada Opera Theatre in Las Vegas. In April, they will appear in Pineville, Louisiana, at the Tom Peyton Memorial Arts Festival, and probably at the Utah State Music Festival in June.

Since premiering a commissioned work by Mel Powell for the Double Reed Society in North Carolina, the Quintet

has received national recognition and a number of excellent reviews.

In 1990 and 1991, Sierra Wind hopes to go abroad to perform works by American composers the Quintet has commissioned.

The Quintet's leader, Ishikawa, has just won the Governor's Arts Award. "I'm very flattered," he says. "I've received lots of satisfaction from the Quintet, from playing in the Symphony and the Reno Philharmonic, from bringing the Double Reed Conference to Las Vegas [in August], and receiving this award is the frosting on the cake."

Ishikawa arranged for the Double Reed Society to hold its conference in Las Vegas, and besides adding a very new dimension to the Las Vegas' summer of 1987, the attendance broke the Society's record. The Society was delighted with the way the conference went here, though resort owners might not have welcomed the hordes of oboe, bassoon and English horn players. "They're cheap," says Ishikawa. "The casinos really lost out on this one!"

The Quintet now is Lynn Arnold, horn; Stephen Caplan, oboe; Ishikawa; Rick Soule, flute; and Felix Viscuglia, clarinet. "Every time we have a personnel change, we improve," says Ishikawa, Sierra Wind's leader. Any personnel change major in a quintet, and there have been two recently: Andrea Ridilla, oboist for the 1986-87 season, has left, to be replaced by Caplan, most recently of San Diego. And founding Quintet member Viscuglia has returned to the group after 3½ seasons.

"It feels great to have him back," says Ishikawa of Viscuglia. "He's a master as far as his ensemble playing, and he's one of the easiest people to play with. He blends extremely well." Viscuglia also brings back to the Quintet years of experience performing with some of the nation's finest musicians.

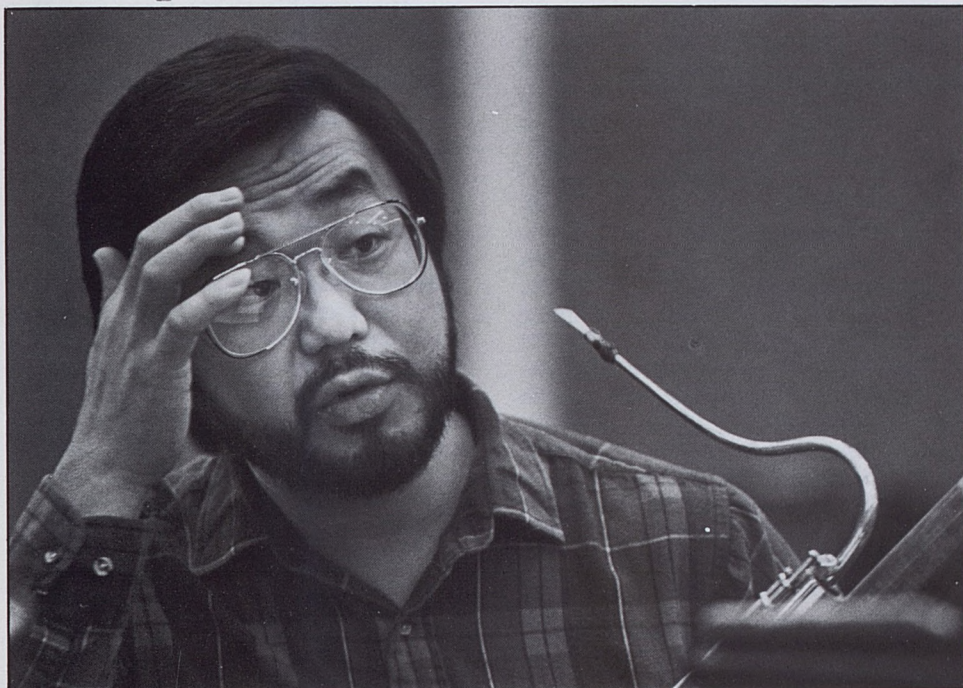
His imposing background seems more remarkable because in his early career Felix Viscuglia didn't seem headed toward classical performance at all.

LEE ZAICHICK



quintet

Reaching inward



LEE ZAICHICK

Yoshi Ishikawa.

Born and raised in Niagara Falls, New York, he says of his youth, "Like any kid, I wanted to play an instrument." He took lessons in junior high. "I was lucky to get a good teacher, a first-class talent; a string player."

Still in junior high, he began earning money playing clarinet at dances and by the early '40's was performing regularly, eventually recording with countless bands led by such jazz musicians as Nat Pierce and Charlie Mariano, as well as Stan Kenton's early band.

During World War II, Viscuglia's Marine outfit was shipping off to Okinawa when his name was suddenly called: The band needed a reed player. The rest of the outfit went off to battle while he stayed to hone his musical skills. He says, "The clarinet saved my life."

In 1950, Viscuglia entered the New England Conservatory of Music. He feels the irony now. "I'm teaching a basic musicians' course [at UNLV]. I never had that training until I went to the Conservatory. But I caught on quickly."

Quickly enough. When he graduated, three years later, he was immediately hired by the Boston Pops under Arthur Fiedler and began performing part time with the Boston Symphony. The year after he moved to Las Vegas, he returned for the 1979 summer season at Tanglewood with the Pops, which turned out to be the year Fiedler died. "So we both finished at the same time."

By 1966, Viscuglia was a full-time

"How many people are in your quintet?"

member of both the Boston Pops and the Boston Symphony, and he continued in both positions until, tired of cold weather, "I grabbed an early pension and came out here."

In 1978, Viscuglia, as part of the Las Vegas Chamber Players, under the Symphonic Society, regularly performed in

the New Music festivals at the California Institute of the Arts in Valencia, at San Diego, and at UNLV. "I thought, wouldn't it be nice to have a resident group?" Viscuglia knew flutist Rick Soule from Boston, and when Ishikawa came to the University, the chemistry came together.

"It was brand new," says Viscuglia, "with a lot of motivation. We didn't have to have anybody push us; it just kept blossoming." The driving force for organization and publicity, he says, was and is Ishikawa.

A few years ago, Joe Silverstein, former concertmaster for the Boston Symphony, was appointed musical director of the Utah Symphony in Salt Lake City. He called and invited Viscuglia, who says that in such a situation, "When you're invited, you go." When he again tired of the bad weather, "this position opened again, so I came back. I was lucky that this position was open. I'm rather smug," he says. "We have a very good thing going here, or quite frankly I wouldn't be here.

"I'm 61. I'm collecting three pensions; I'm currently working on a fourth. The business has been good to me. I love to play and I love to teach. I shudder at the thought of stopping."

Stephen Caplan is at the other end of his career. Born in Alexandria, in the center of Louisiana, he is a graduate, coincidentally, of the same two schools as Ishikawa: Northwestern, in Evanston, Illinois, and the University of Michigan at Ann Arbor, where he received his M.A. in 1982. He is still working on a Doctor of Musical Arts, a performance degree, there.

Upon graduation at Ann Arbor, Caplan joined a professional woodwind quintet in Detroit, the Pastiche Quintet. Besides endlessly explaining the group's name, he also first encountered with the Pastiche a question he says dogs him still: "How many people are in your quintet?"

The Pastiche traveled to the Dominican Republic for a five-week residency. "I was teaching students there who don't speak English, and I speak very little Spanish." But the dedication of the stu-

dents, armed with very poor instruments, made up for the difficulties. "Some drove six to eight hours to take one lesson."

Back in Ann Arbor, Caplan, who had studied a little in Baroque performance practice, began learning the Baroque oboe, the simpler and in many ways limited predecessor of the modern instrument. Ann Arbor is a center for the increasingly popular study of performance practices of early music, and he had become intrigued.

While he says he still plays the modern oboe much better, Caplan now finds the early oboe much more suited to the older music, and says, "The new instrument isn't as subtle and flexible." Now, when playing Baroque music on the modern instrument, he tries to bring to it what he's learned from playing the older one.

Ars Musica, a noted group specializing in early music, was hired by the highly respected Harold Shaw agency to tour the country, but needed a third Baroque oboe for Bach's first Brandenburg Concerto. The group hired Caplan. "I felt like a novice," he says, but there couldn't have been a better early music performance experience.

When Virko Baley revives UNLV's New Music Festival, Caplan would like to perform a Telemann sonata on Baroque oboe as part of it. "I feel that it's New Music. You hear it as New Music." Certainly, reaching back in an attempt to reconstruct early performance practice has created a style new to our ears and one which perhaps never existed before. "There is a lot you can learn about style

procedures and rhythms, but you try to look at a piece emotionally and try to react to it that way."

Following the experience with Ars Musica, Caplan played a summer workshop with The Bach Aria. "It was the pinnacle of my career. Ronald Roseman is their current oboist. He is one of my models, and I got to play right next to him." According to Caplan, The Bach Aria has recently been strongly influenced in approach by the Early Music movement. "Bach was tending to be treated in a severe manner. He was always associated for me with the church. Now he's becoming more human and the music is a lot more fun to play."

Caplan also performed with the Detroit Concert Band, a professional band playing in the style of John Phillips Sousa, and appeared on six records with them.

Caplan has also been performing New Music for some time, since he was at Northwestern and knew many composers working in the genre. "I didn't always understand it," he says, but he's an advocate. Contemporary music, like any form of contemporary art, baffles most people at first; but he feels the answer is in one's approach. "You can't come to it with any expectations. You can't bring to it the ears you use for Beethoven or Faure; if you use those ears, you're going to be disappointed."

When his students at UNLV attended the recent concert by the New Music ensemble Continuum, Caplan was surprised by their generally positive responses. One student, strictly a country and western music fan, called it, "the

"Some people ask why should I force myself to eat glass."

greatest concert I've been to in my life."

"All they know is rap music, rock music, heavy metal," says Caplan of many of his students, "so, for most of them, Mozart is every bit as wierd as [Steve] Reich or [Philip] Glass."

Caplan admits that, for most people, getting used to New Music isn't easy. "You have to force yourself, and some people ask why should I force myself to eat glass or drink poison, but these are good composers and worth listening to."

The Sierra Wind Quintet, of course, has not only performed much new music, but has also commissioned new work, and is planning a recording of commissioned works by William Albright, Barney Childs and Las Vegas Symphony Orchestra Musical Director Virko Baley.

Caplan explains that the wind quintet is a combination for which very little music was composed until the beginning of this century. Wind quintets, of course, play the small amount of music composed for them before that time, as well as arrangements older music originally written for other instruments. But the main body of wind quintet music is Twentieth Century music, and the people of this century still feel estranged even from Schoenberg, Hindemith and Villa-Lobos and the other great composers from the early part of this century.

"When New Music becomes more popular," says Caplan, "the wind quintet will become more popular."

Meanwhile, he is pleased to be in Las Vegas. He likes the weather, the community, and Sierra Wind. "There's a lot of potential there—four other really good musicians. It's a challenge to me. We're playing good pieces, traveling a little and we get along together. It's exciting to work with someone like Felix, who's really been through the ranks and knows what it's about. It's really kind of settling to me, and, I think, to the rest of the Quintet."

The rest of the Quintet seems as satisfied and as optimistic. Ishikawa says, "After performances, we used to criticize our playing. Now we talk after concerts about those extra, spontaneous things that happened during the performance. It would be defeating to say that we have reached our goals. We haven't, by any means, but we haven't reached the limit of our abilities. We have the personnel to continue toward some final excellence, which I hope we never reach."

—Patrick Gaffey aa

LEE ZAICHICK



Stephen Caplan.



They've paid their dues

The new Las Vegas Blues Society, created to bring "an original American art form" to Las Vegas, has elected as its president Lamar Marchese, general manager of KNPR Public Radio.

The Society's board consists of Vice President James Toney, organist and leader of James Toney and the Countdowns, Secretary/Treasurer Mark Hafer, a local attorney, Steve Hawkins, sales manager, Bonanza Beverage Company; Michael Howie, psychiatric social worker for the State of Nevada Mental Retardation Services; Scott Rhiner, guitarist with the Blues Kings; and musician John Henry Melancon.

Marchese credited interest created by the local band the Blues Kings as the impetus for starting the Society. He says followers of the Blues Kings, "felt there were enough people around who wanted more blues, and that we wouldn't get

to hear any unless we organized and did something about it." The Blues Kings, who have appeared as an octet with an excellent three-man horn section, become a smaller band when times are tight. They are currently playing at Bobby's Lounge at 2329 North Jones, Wednesdays through Sundays.

Marchese would like to see the Society bring major blues names like Albert Collins or the James Cotton Blues Band to Las Vegas. "There's a circuit of blues players who regularly perform in Phoenix and L.A.," he says, "but they go right past us." The group's immediate goal is to build its membership (currently 52) to a level that would provide enough capital to begin contracting for such concerts.

Marchese at first seems like an odd choice to head the Blues Society, as he manages a radio station that plays mostly classical music, but he says he

has been a blues fan, "since I was about eight. My father used to have a combination bar and grocery store in Tampa. His stores were always in the black section of town, and he always had a juke box." The young Marchese spent many hours listening to the blues on those juke boxes, and has been listening ever since.

The Society has already made some progress. The management of Mr. C's, a nightclub which recently presented Bobby Blue Bland, has agreed to co-sponsor future concerts with the Society. And the Society is already publishing a handsome newsletter, *The Blues News*.

Individuals may join the Society for dues of \$15 per year. Families are \$25, and a corporate membership is \$100. Membership checks may be sent to Marchese at KNPR, 5151 Boulder Highway, Las Vegas, NV 89122. aa

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to broadcast "Largest Concert"

KNPR 89.5 FM turns eight years old in March. To celebrate, the public radio station is having a birthday party for itself in conjunction with its annual record sale. New and used records donated to the station by its listeners will go on sale Saturday, March 19th, at 9 a.m. in the KNPR parking lot, 5151 Boulder Highway, next door to the Sam's Town Western Emporium. Birthday cake will be served to record shoppers. The station has literally "something for everyone," recordings from classical to jazz; rock to inspirational.

KNPR has recently made some weekday programming changes. Its *Morning Edition* news program now airs from 5 to 9 a.m., and *All Things Considered*, from 4 to 6 p.m. A new program, *Business Update*, airs from 6 to 6:30 p.m., and the popular *Adventures in Good Music* with Karl Haas, from 6:30 to 7:30 p.m.

KNPR will air the "World's Largest Concert" on Thursday, March 17, at 10 a.m. with a simulcast by KLVX Channel 10. The WLC is a project of the non-profit Music Educators National Conference (MENC). On March 17 at 10 a.m. Las Vegas time, hundreds of schools and communities will join together in the fourth annual WLC. With the conductor's cue from Washington, D.C., performing groups across the country, linked by satellite on public radio and television stations, will perform the same concert program. Last year, an estimated half-million students took part in the concert. Several hundred Clark County music students and their teachers are expected to take part this year. The WLC highlights the national Music in Our Schools Month annual public awareness campaign sponsored by MENC. This is the sesquicentennial year (150th anniversary) of music in the public schools, and the theme for this year's MIOSM is "America Takes Note." **aa**

Opus Dance



Opus Dance Ensemble will present its fourth concert, *Opus Pastiche*, Saturday, April 16 at 2 p.m. in the Tropicana's Tiffany Theatre. The company, comprised of professional dancers from the Las Vegas Strip, will perform an all-new repertoire and will highlight contributions from local guest choreographers.

Excerpts from *The Sleeping Beauty* by Tchaikovsky, will open the program. Solo variations will be the character Puss & Boots, as well as the famous Bluebird Pas de Deux. Original choreography by Pepita has been restaged by Opus Artistic Director, McGarry Caven.

A contrasting contemporary jazz piece will be choreographed and performed by Linda Bernabei, currently appearing

in *Splash* at the Riviera Hotel. This lively work, entitled *One of My Kind*, will be set in a subway station and will feature Bernabei and guest artist Steven "Sugar-pop" DeSilva and Jason DeSilva. New wave and rock music will accompany this explosive street dance sequence.

The program turns more serious with the ballet *The Beloved*, with music by Debussy and choreography by McGarry Caven. Based upon a short story, *The Mistletoe Bride*, it depicts a young newly married couple and an unfortunate accident which leads to a pas de deux with the grief-stricken husband and his young deceased wife.

Tickets for this event are available at Bullocks in the Fashion Show Mall or by calling 732-9646. **aa**

"Il Trovatore" at Ham Hall

Giuseppe Verdi's *Il Trovatore* was first performed in Rome in 1853. On Saturday, April 16 at 8 p.m., it will be presented by Nevada Opera Theatre in Las Vegas at UNLV's Artemus Ham Concert Hall. Maestro Henry Holt will conduct the Nevada Opera Theatre Orchestra and Chorus, joined by the Southern Nevada Musical Arts Chorus.

Hans Ashbaker, internationally acclaimed opera star, will perform the role of Manrico. Ashbaker performed with the Nevada Opera Theatre in their premiere season in the roles of Rudolfo in *La Boheme* and Alfred in *Die Fledermaus*.

Maestro Henry Holt, music advisor for Nevada Opera Theatre for the 1987-88 season, was music director and conductor for the Seattle Opera for 18 years

and guest conductor for 15 major opera companies in the United States. According to *Time Magazine*, "Holt's conducting has warmth, coherence and authority."

A pre-opera lecture will be held one hour prior to the performance in the lobby of the Artemus Ham Concert Hall. The opera will be presented in concert format and will include a cast and chorus of 100.

Tickets are now on sale at Bullocks Customer Service, Burk Gal'ry in Boulder City and the Nevada Opera Theatre Office, located at 3430 East Flamingo Road, Suite 220. Tickets are priced at \$7.50 for students, seniors, military and handicapped; regular tickets are \$10.00, \$14.50 and \$25.00. For information and reservations, call 451-6331 or 451-3534. **aa**

14th annual Art-A-Fair

Clark County Library's Art-A-Fair, the most prestigious local art competition, is introducing a new feature in its 14th consecutive year: The People's Choice Award. All of the entries for the juried fine art exhibit will be on display throughout the library for members of the public to see in all its variety, and to select their preferences.

Entries will be accepted at the Clark County Library, 1401 E. Flamingo Rd., April 9 from 10 a.m. to 4 p.m.; April 10 from 1 to 5 p.m.; and April 11 from 1 to 8 p.m. Each artist may submit up to three works in any fine art medium, but each entry must be original, uncopied and may not have won an award in other competitions. Flatwork must be framed and ready for hanging. Other wall-displayed media must have hanging devices. A \$5 entry fee will be assessed for each entry. Entry forms will be available at branch libraries in March; former participants will receive entry forms in the mail; or an entry form may be mailed upon request from the Programming Department of the Clark County Library.

From Tuesday, April 12 through April 19, all entries will be exhibited. Ballots will be available for the public to cast votes for their first, second and third place choice through April 16 at 5 p.m. Then on April 17 a Meet-the-Judge lecture with a question and answer period

will be presented in the auditorium, and the People's Choice Award will be announced along with the traditional first, second and third place winners selected by this year's sole juror, Linda Evans. The winners receive cash prizes totaling \$900 along with certificates for art supplies totaling \$600; and a purchase award for the library's permanent collection will be announced. The entries juried into the official exhibit will be posted Monday, April 18, and the winners of the People's Choice Award will be included.

Artists who have been juried out of the competition can pick up their work on April 20 and 21 from 10 a.m. to 8 p.m.

The presentation ceremonies and the opening of the Art-A-Fair exhibit commences April 24 at 2 p.m. and the exhibit continues through Friday, May 20.

Juror Linda Evans is an art exhibitor in San Francisco, working through her company, Art Programs, Inc., founded in 1971, which focuses on corporate art programs. She also has had six years experience as program director for the Art Museum Association of America and studied at Harvard's Art Administration Institute and the University of Florence.

Over the years, Art Program's exhibits have ranged from antique carousel animals and 1940's juke boxes to computer art and Bernard Maybeck's original drawings for the Palace of Fine Arts. aa



Mortati changes name

Allied Arts Council Assistant Director Patricia Mortati was married in December to UNLV Department Chairman Michael McCollum. The McCollums have been co-directors of

the Allied Arts Gallery since August.

The wedding was at the Green Valley home of Lee and Nancy Sido; the ceremony was conducted by former Allied Arts President George Tate. aa

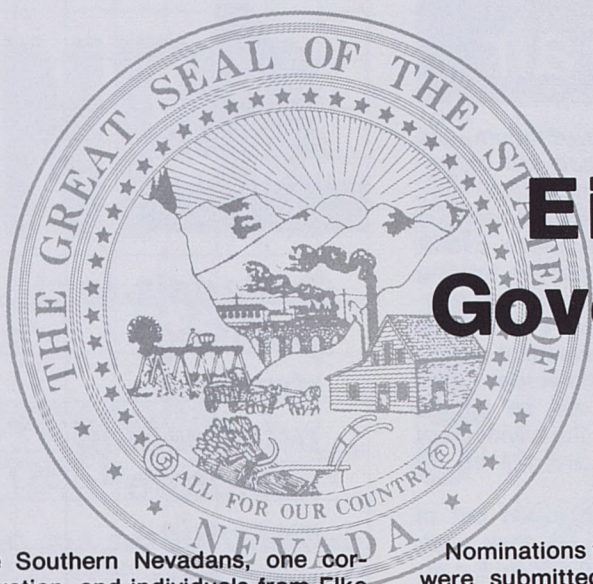
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Eight Honored with Governor's Arts Awards

Five Southern Nevadans, one corporation, and individuals from Elko and Virginia City were honored for their contributions to the arts at the ninth annual Governor's Arts Awards held at the Union Plaza Hotel, February 11, during the OASIS cultural conference.

The event, presented by Governor and Mrs. Richard H. Bryan and the members of the Nevada State Council on the Arts, celebrates the professional artists and arts supporters who have made outstanding contributions to the arts in Nevada.

Nominations from throughout the state were submitted on behalf of 41 candidates, and considered by the Council for awards in two categories. Honored this year for **Excellence in the Arts** were: folk artist **Minnie Green Dick** (Elko); musician/composer **Yoshi Ishikawa** (Las Vegas) and visual artists **Michael McCollum** (Las Vegas) and **Lee Sido** (Henderson).

Receiving awards in the **Service to the Arts** category were **Louise Curran**, director of St. Mary's Art Center (Virginia City); **Alice Isenberg**, president of the Boulder City Cultural Center (Boulder City); and **First Interstate Bank**. In addition, the Governor presented the award for **Distinguished Service to the Arts** to **Nancy C. Houssels**, longtime Las Vegas arts patron.

Dedee Nave, vice-chairman of the Council, welcomed guests from all over Nevada and introduced Joel Wachs, a City Councilman for Los Angeles, who gave the keynote address. Wachs is 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.

Over 200 guests dined on prime rib and chicken Kiev and were entertained by UNLV's Real World Jazz Quintet under the direction of Rod Henley. Table centerpieces were provided by Clark County School District students who depicted their interpretations of art in public places, the emphasis of this year's OASIS conference.

The awards that Governor Bryan presented were "Arrowhead Nevada" sculptures by Nevada artist Walter McNamara, commissioned by the Council.

Minnie Green Dick, folk artist, is best known for her cradleboard making, tanning, beadwork and basket weaving. Using skills she acquired as a child from the elders of the Te-Moak Tribe of the

Western Shoshone, she has passed on the traditions of her tribal arts to new generations through demonstrations and workshops she has conducted throughout Eastern Nevada.

Yoshi Ishikawa, principal bassoonist for both the Reno Philharmonic and the Las Vegas Symphony, is associate professor of music at UNLV and on the faculty of Nevada School of the Arts. In 1983, Ishikawa founded the Sierra Wind Quintet, a woodwind ensemble that has toured nationally and been accepted on the Western States Performing Arts Tour and the Arts in Arizona Towns Touring Roster. In 1987, Ishikawa brought the International Double Reed Society Conference to Las Vegas with more than 500 double reed artists in attendance.

Michael McCollum, artist and chairman of the UNLV Art Department, was awarded a grant in painting in 1983 from the National Endowment for the Arts, the only visual artist in Nevada to be so recognized. McCollum has a national reputation in ceramics and printmaking, as well, receiving grants for both from the state arts council. He has exhibited at Terry Dintenfass and Area X Gallery in New York and is summer artist-in-residence at Magnolia Editions in Oakland, California. He is scheduled for solo exhibits in each media in 1988, including one at the Weninger Gallery in Boston. His work is included in the collections of Valley Bank, First Interstate Bank and the Federal Reserve Bank of San Francisco. McCollum is currently a vice chair of the Las Vegas Arts Commission, a board member of the Nevada Institute for Contemporary Art and co-director of the Allied Arts Gallery.

Lee Sido, Southern Nevada's most prominent contemporary sculptor, is an associate professor of Art at UNLV. His work is described as a continuing commentary on the "built" environment, incorporating such materials as sheetrock,



Yoshi Ishikawa.



First Interstate Bank.

bathroom tile, shingles, window glass and stairstep steel. He has recently designed and built two commissioned public sculptures installed in Henderson and Las Vegas. He has received numerous awards, most notably a prize at the Suzanne Brown Invitational in Scottsdale, Arizona in 1983, and has participated in more than 80 invitational and juried exhibitions nationwide.

Louise Curran is co-founder and director of the St. Mary's Art Center in Virginia City, a post she has held since the Center's beginning in 1964. The Center serves as a focal point of visual arts activity of the Comstock, providing arts education classes, workshops and studio space to regional artist. Curran, a native Nevadan, also serves as director of the



Nancy C. Houssels.

Art Gallery at St. Paul's Episcopal Church and has been chairperson of the Virginia City Arts Festival and been directly involved in numerous restoration projects in the area.

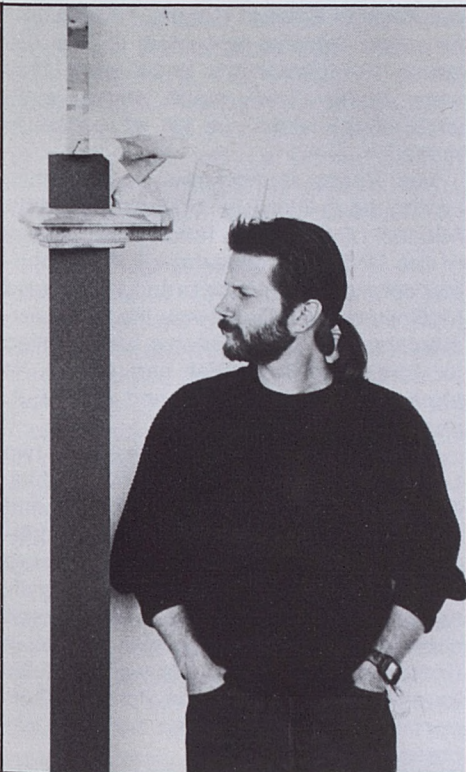
Alice Isenberg, business manager of KNPR-FM, has served in a variety of volunteer positions in both Las Vegas and Boulder City. She is currently president of the Boulder City Cultural Center and has been the driving force behind the organization's programming and fundraising efforts during the last 9 years. She is an officer of the Nevada Alliance for the Arts, a member of the Soroptimists, the Boulder City Committee for Economic Development, a member of Beta Sigma Phi Sorority and teaches quilting for the Boulder City Recreation Department.



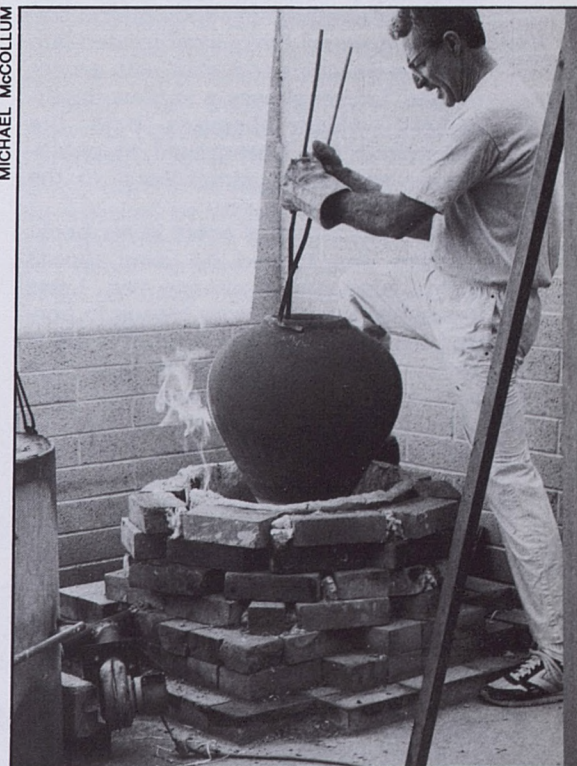
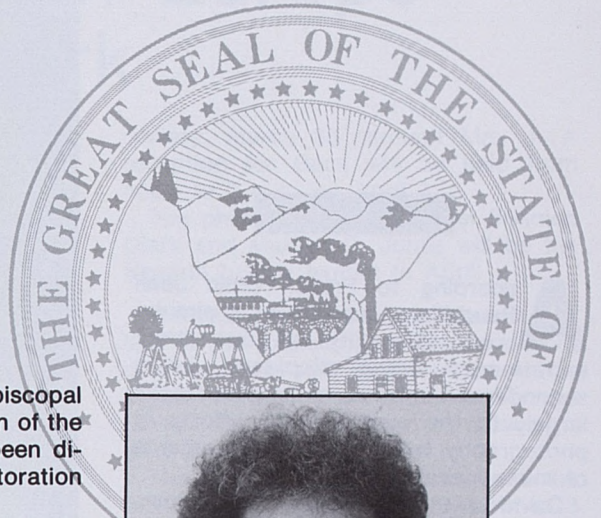
Alice Isenberg.

First Interstate Bank has been a significant supporter of many Nevada arts organizations including the Allied Arts Council, KNPR, Las Vegas Art Museum, Las Vegas Civic Ballet, Las Vegas Symphony, Nevada Alliance for the Arts, Nevada Dance Theatre, Nevada School of the Arts, Simba and the State Parks Cultural Arts Board. They support eight Northern Nevada arts organizations, as well. Their support was recently extended to individual artists through the purchase of artworks from Nevada artists for inclusion in the Contemporary Art Collection at the FIB Tower in Las Vegas.

Nancy C. Houssels, following an outstanding career, has served on the Board of the Nevada Dance Theatre since 1972. Her leadership has helped to firmly establish the company in Las Vegas and made possible the growth of its national reputation. She has also served on the Nevada State Council on the Arts for seven years, four as its chair. During her tenure, the Council established a Folk Arts program, has seen the passage of the first Art in Public Places legislation in Nevada, made the Governor's Arts Awards a public event and helped raise the level of the agency's appropriated funds from the legislature. She currently serves on the boards of the UNLV Foundation and PBS Channel 10. aa



Lee Sido.



Michael McCollum.

According to French critic Jean Baudrillard, we live in a simulacrum of reality—all our direct experiences being displaced by a second-hand universe of images, thanks largely to the overwhelming effects of photography, television and other agents of mass-media information.

David Levinthal, said to be “a precursor of today’s fascination with ambiguous, simulated imagery” by New York Times critic Andy Grundberg, will exhibit his ‘simulated’ polaroids and hand-colored photographs at the Allied Arts Gallery from March 11 through April 15. A meet-the-artist reception will be held from 5 to 7 p.m. March 11.

Levinthal will present a slide/lecture, sponsored by the UNLV art department on March 10, at 2:30 p.m. in Alta Ham Fine Arts, room 229. The public is invited.

Part of the exhibit will be a series of stylized war photographs from a 1977 book called *Hitler Moves East: A Graphic Chronicle, 1941-43*, a collaboration between Levinthal and Garry “Doonesbury” Trudeau for their graduate thesis at Yale. Levinthal’s “documentary” photographs were made with hobby-shop plastic soldiers and model tanks incorporated into tabletop dioramas and ‘shot’ with a macro lens. Levinthal uses a shallow depth-of-field, which obscures both the foreground and background in photographs and adds ‘atmosphere’ to the compositions.”

From the technical notes in his book: “A lake was formed by using topsoil and a large green garbage bag. Later it was filled in with more topsoil to portray the autumn sea of mud. The snow storms were simulated by blowing flour across the miniature landscape with compressed air. On a separate table, a city and railroad yard were built, and then destroyed with a variety of ridiculously unstable homemade incendiary devices. Model airplanes attacking the city were held on guidewires and set on fire as they plummeted towards the ground.

Grundberg, in a recent review of these photographs at 303 Gallery in New York states, “Clearly they are ersatz war photographs, but their falseness is not the same as duplicity; it is, rather, a crucial element to their success.”



From “Hitler Moves East” (1975), Kodalith print by David Levinthal.

David Levinthal: Mythic dioramas and toy photographs

Levinthal, who fabricates as well as photographs these scenes, continues this method with his new series, “Cowboys and the Western Landscape” which will be included in the Allied Arts exhibit.

Where the familiar ‘war’ photographs are mindful of Robert Capa’s famous Spanish Civil War ‘moment of death’ image, the cowboy and Indian sequences have nothing to compare with in the history of photography.

Initially envisioned as a short sequence, “Cowboys and the Western Landscape” began to grow when Levinthal became “intrigued with the possibilities offered by this historical period of exploration, conquest and settlement as subject matter.

“The images I have created using dioramas are in large part stereotypical and based on popular conceptions of the old west,” says Levinthal. Henry Nash Smith in his book *Virgin Land: The American West as Symbol and Myth*, defined “myth” as a form of reality “existing on a different plane than empirical fact, yet none the less exerting at times a decided influence on practical affairs.” “I think of my new work as ‘mythic’ in that way,” says Levinthal, “achieved using the same process through which many of our standard images of the period were created.”

In 1985, Levinthal exhibited another series of ‘toy’ photographs, entitled “Modern Romance” in the Founders Gallery at the University of San Diego. An

accompanying book with fourteen color plates was published by Aaron Press, Atherton, California. In these small, color photographs, people in love, or in ‘romance’ are shown through the eyes of a voyeur or papparazzi. Levinthal acknowledges important influences from the *film noir* of the late forties and the paintings of Edward Hopper. “*Film Noir*,” he says, “always appealed to me because the characters knew what they were doing. They made sense, even when there wasn’t a lot of sense to make.”

Las Vegas is not new to Levinthal, having been hired in 1975 by chairman Michael McCollum to teach photography in the UNLV art department. “The photography program was brand new,” says McCollum, “and David was the most outstanding of 114 candidates who applied for the job.” Levinthal has a B.A. in studio art from Stanford and an M.F.A. in photography from Yale.

Levinthal’s work was included in two Los Angeles County Museum exhibits, “Photography and Art 1946-86” and “Avant Garde in the 80’s”. He has exhibited in New York at Area X, Marlboro and at 303 Gallery, where he is currently represented. He also had a one person show at the George Eastman House in Rochester, New York. His work can be found in the collections of Polaroid Corporation, Bank of America and the Corcoran Gallery.

—Patricia McCollum aa

Contemporary art from Europe at Lorenzi Park

Exhibits of artwork from Europe and Santa Fe, New Mexico, will be shown at the Las Vegas Art Museum in Lorenzi Park in March and April.

Fifty contemporary European works by Ada Mitrani, Alexander Koulitchov and Larry Kaushansky brought to Las Vegas by Anita Shaw Fine Arts in St. Paul, will be exhibited March 1 through 29. An opening reception is planned for Sunday, March 6, from noon to 3 p.m.

"We're excited about this exhibit which marks a major milestone for the Las Vegas Art Museum," says Don Trippy, president.

Mitrani, a native Bulgarian, Kaushansky, a Soviet Russia emigre and

Koulitchov, also a Russian born and educated artist, have all won numerous international awards and exhibited worldwide.

Shaw, in her quest for new markets, is "excited" about showing these artists in Las Vegas. "Everything I hear is that Las Vegas is becoming very art-conscious and cosmopolitan. It isn't a small desert town anymore."

During March, the Nevada Gallery will feature the batiks of Las Vegas artist Reva Schwartz and the Youth Gallery's exhibit is work by Marilyn Glovers's students at Gibson Junior High School.

April brings the first of several shows from the Santa Fe, New Mexico area. An exhibit of work by Santa Fe artist Maria Baca will be featured in the Main

Gallery, March 30 through May 1. A reception for Baca will be held from noon to 3 p.m. on April 3.

The photography of Michael Stillman Clark and Marilyn O. Jones will be the Nevada gallery exhibit in April.

The Maverick Gallery, the newest gallery in the museum, features the work of new artists and those artists with a slightly different point of view. "Be sure to visit this new addition to the museum," says Trippy.

The Lorenzi Park museum and the Museum store are open 10 a.m. to 3 p.m. Tuesday through Saturday and noon to 3 p.m. Sunday. The Museum store offers reasonably priced original art by area artists. **aa**

Rita Deanin Abbey: A retrospective

A 35-Year Retrospective Exhibition of Rita Deanin Abbey's paintings, drawings, black art structures and enamels fired on steel will be on display at the UNLV Museum of Natural History, February 16 through March 5. The public is invited to attend the reception Friday, February 19, from 4 to 7 p.m.

The retrospective will travel to the Palm Springs Desert Museum, Palm Springs, California, where eighty-three works will be exhibited from March 25 through June 5. The retrospective was curated by Katherine Plake Hough, curator of art at the Palm Springs museum, in collaboration with Dr. Donald Baepler, director of the UNLV Museum of Natural History and Jean Giguët, curator of exhibits.

Hough has selected the works, out of twenty series of Abbey's work from 1953-1988, and has compiled a catalog which will accompany the exhibitions. The exhibition in Nevada was funded in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency.

After twenty-two years of teaching in the UNLV Art Department, Abbey became Emeritus Professor of Art in July, 1987. Throughout her career, she has worked with traditional materials such as oil and acrylic paint on canvas, while simultaneously exploring techniques utilizing polyester resin, fiberglass, plexiglass, computer drawings, and most, recently enamel fired on steel.

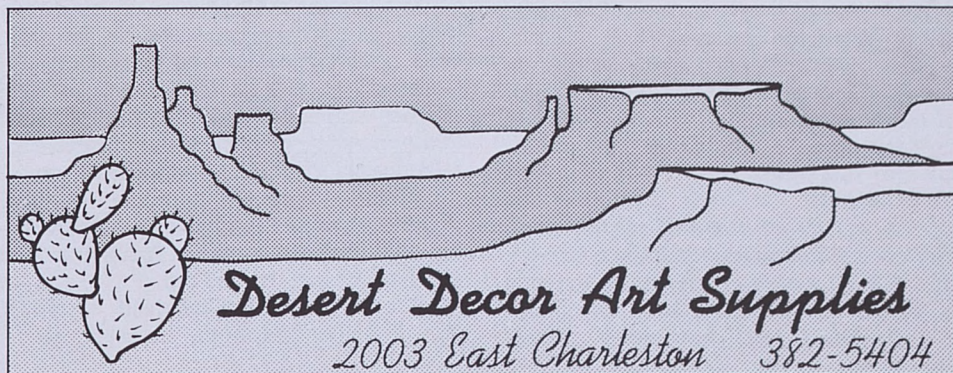
She has produced three-dimensional

work in addition to her two-dimensional pieces and is challenged by large scale work and new media. "The Wall of Creation," a 20 x 40 ft. back-lit resin and fiberglass mural in Temple Beth Sholom's sanctuary on Oakey Boulevard and UNLV's Judy Bayley Theater Lobby Mural, a 10 x 30 ft. acrylic on canvas painting, are two examples of her large scale work.

She was raised in New Jersey, where she drew and painted since childhood. In her early teens she did realistic sculptures from plaster casts and drew from models. Abbey was introduced to abstract expressionism as a student at Goddard College in Plainfield, Vermont, and studied at the University of New Mexico in Albuquerque, where she received her B.F.A. and Master Degrees, and at the Hans Hoffman School of Fine Arts in Provincetown, Massachusetts, where she studied during the summers of 1952 and 1954.

She has had forty-three individual exhibitions since 1953 and has participated in sixty-five national and international group exhibitions—most recently at Kunstverein Coburg, Coburg, West Germany, and at the Ueno Royal Museum in Tokyo, Japan, where she won a prize award. Her work is represented in many public and private collections. In January, 1988, she exhibited a series of forty drawings at the Allied Arts Gallery titled, "The Architectural Experience." (See *Arts Alive*, January/February 1988.)

Abbey has published two books; *Rivertrip*, published by Northland Press, Flagstaff, Arizona, 1977 and *Art and Geology; Expressive Aspects of the Desert* co-authored by William Fiero, published by Peregrine Smith Books, Layton, Utah. Her latest article, "Porcelain Enamel Fired on Steel Panels and Hammered Relief Shapes" is forthcoming in the international journal, *Leonardo*, 21, no.2, 1988. **aa**





Lynn Jordan woodburning.

Jordan, Ress work in wood, fabric

When Lynne Jordan looks at a weather-worn piece of wood, she sees in its contours the lined face of an ancient Indian, the wing feathers of an eagle, or the stems and blossoms of desert wildflowers.

Jordan's woodburnings will be exhibited with tapestries by Ruthanne Ress at the Burk Gal'ry, Boulder City, March 25 through April 9. A meet-the-artists reception will be held from 6:30 to 9 p.m. March 25 at the gallery, 1229 Arizona Street.

Though she works in both oil and pastel, Lynne Jordan is best known for her intricate woodburnings. With her artistic perception and a craftsman's eye for detail, Jordan burns striking images into

what other people see only as an ordinary piece of wood. Jordan will also include pastels in this exhibit.

Ruthanne Ress produces colorful tapestries from man-made fabrics. Ress began working in commercial fabric design and applique for boutiques and specialty shops in the early 1970's, but found these outlets limiting. As fabric art gained acceptance in the established art world, Ress adapted the techniques she'd learned earlier.

Ress combines a variety of fabrics and both machine and hand-stitching to produce brilliant images of cactus and flowers, desert landscapes and ancient Indian villages. Her fabric art has garnered many awards and is widely collected.

On April 29, Burk Gal'ry will host a reception for their Twelfth Annual Western Art Show and Sale featuring local and national artists, 6:30 to 9 p.m. The public is also invited to view the exhibit from 10 a.m. to 4 p.m. on April 30. **aa**

MFA program approved

UNLV's first master of fine arts degree, in Art, was approved by the Board of Regents at their recent meeting in Elko, UNLV President Robert C. Maxson has announced.

The new program will offer a terminal degree in studio art, providing students with an opportunity to obtain the highest professional credential in the discipline.

"This program will help to establish the reputation of this university as a truly outstanding academic institution," said Maxson. "Some of our best faculty and student scholars are in the fine arts. This really is a strong program."

The two-year program, commencing Spring 1989, emphasizes the performance aspect of art by requiring students to create a body of work.

Students in the program will be required to complete coursework in studio art, a thesis, and a comprehensive exhibit of art. Sixty units of graduate-level coursework will be required in studio art practices, art theory and criticism, and art history.

Before graduating, students must present a one-person exhibit of their work. Graduates of the program will be qualified to teach art at the college level.

"This degree will bring our program to a level comparable to that of universities in other states," said art department Chairman Michael McCollum. He added that this degree, the first of its kind in Nevada, will also have a positive influence on the undergraduate program.

aa



Two very different comedies will be presented in March and April by UNLV Theatre: Anton Chekhov's *The Cherry Orchard* and *The Boy Friend*.

First, veteran theatre professor Paul Harris will direct a new translation of Chekhov's play March 17 through 27.

The comedy explores the struggle of an aristocratic family attempting to face the new Russian world while retreating into their own fantastic daydreams. The characters collide comically as they see the impracticality and blindness of others, but remain unaware of their own folly.

The classic Chekhov comedy will be staged in UNLV's Black Box Theatre.

The next and final production of the season, *The Boy Friend*, takes a comic but affectionate look at the 1920's. Set on the French Riviera, the play salutes the Charleston and the era of the flapper with such memorable songs as "Won't You Charleston With Me?" and "It's Never Too Late To Fall in Love."

New faculty member Cathy Hurst-Hoffman will direct the play, which will run April 21 through May 1 in the Judy Bayley Theatre.

Special discounts are available to students, seniors, military and groups of 20 or more. For more information, call 739-3801 or 739-3353. **aa**

MAC seeks artists for airport

The McCarran Airport Art Advisory Committee is seeking the participation of artists to develop a public art program for the airport.

Artists who will participate will be selected by a panel of art professionals of national reputation. Artists wishing to be considered by the panel should submit the following:

- Resume
- Up to twenty slides of recent work, numbered in sequence and each bearing the artist's name, marked to indicate correct placement in a slide carousel
- A slide list, numbered corre-

spondingly, giving the title, materials, date, and dimensions of each work

- Additional materials, such as catalogues or published reviews, are considered optional and should be selectively included

- Self-addressed return envelope with adequate postage for return of materials.

Materials should be addressed to:

Cheryl Miller
McCarran Arts Advisory Committee
225 Bridger Avenue, 9th Floor
Las Vegas, NV 89155

Materials must be received by April 15, 1988. No telephone inquiries. **aa**

Brennan takes on charming murder comedy

Award-winning director Barbara M. Brennan is preparing New West Stage Company's next production, Joseph Kesselring's comedy, *Arsenic and Old Lace*, to open March 11.

Performances, at the Charleston Heights Arts Center, will be March 11, 12, 17, 18 and 19 at 8 p.m., with a Sunday matinee March 13 at 2 p.m. The opening performance will be a special gala to benefit the Utah Shakespearean Festival and New West Stage Company.

Arsenic and Old Lace revolves around two charming and innocent aunts who populate their cellar with the murdered remains of socially and religiously "acceptable" roomers.

"It is a classic piece of American theatre and has much to offer today's audiences in the way of entertainment," says Brennan. "A brilliant mix of comedy and the macabre, the play has a definite Stephen King quality that will appeal to all."

Brennan has enjoyed critical acclaim for her direction of Clark County Community College Theatre's productions of

Tally's Folly, *K2*, and *The Miss Firecracker Contest*, and New West Stage Company's production of *Educating Rita*. Most recently, Brennan received the McHugh Award, presented by the Theatre Division of the Allied Arts Council, for her direction of *Noises Off*, the second time she has won as best director.

Appearing in *Arsenic and Old Lace* are Mark W. Berry, Eliot Gartley, Ted Hannon, Gloria Hoffman, John D. Jacobson, Peter James, Tim O'Brien, Merri O'Neal Contino, Wesley Pollard, Kathryn Sandy O'Brien, Tim Southerland, Frank Washko Jr. and John D. Wennstrom.

Fred Adams, producing director of the Utah Shakespearean Festival and the Utah Shakespearean Festival Costume Program, will be making his Las Vegas acting debut during the opening night performance.

Set design is by Backlund/Talley, costume design is by Sharon Harrison, and Barbara Price is assistant director.

General admission is \$6; \$4 for seniors, students and handicapped. Tickets for the special benefit performance on

PATRICIA MCCOLLUM



Barbara Brennan.

March 11 are \$15 tax deductible donations.

Tickets will be available at the Charleston Heights Arts Center Box Office 2 hours prior to each performance. All reservations must be picked up 30 minutes prior to curtain. Tickets are also available in the customer service department at Bullocks in the Fashion Show Mall.

The Charleston Heights Arts Center is located at 800 South Brush Street. For further information or reservations, please call 876-NWSC (6972).

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

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"Harvey," "Purple Hearts," presented by LVLT

Las Vegas Little Theatre, in its tenth season, will present two productions in the months of March and April.

Harvey, the Pulitzer Prize-winning comedy by Mary Chase, finishes its run at 8 p.m. on March 4 and 5 and 2 p.m. March 6. *Purple Hearts*, an original drama by Brian Clark, will be presented April 1 through April 17. All performances will be held at the Helen J. Stewart Auditorium on the corner of Eastern and Viking.

Harvey, directed by Jerry Clark Cleary, is the name of a mischievous Celtic spirit known as a pooka, a variety of sprite that often takes the shape of animals and reveals itself to only a few. In this play, Harvey has changed into a six-foot, one-and-one-half inch white rabbit, making itself visible to the home town crackpot, Elwood P. Dowd, played by Michael Smith. Agnes Capps portrays his beleaguered sister, Veta Louise. Scandalized by Harvey's antics, she none-too-silently shares her burden with her spinsterish daughter, Myrtle Mae (Colette E. Robinson).

After Elwood totally disrupts an

afternoon social, introducing his invisible friend to the guests and scaring away the maid (Mary Anne Beasley) and a wealthy society matron (Randy Daniels), Veta calls on the family lawyer, Judge Omar Gaffney (Morty Strauss), to have Elwood committed to Chumley's rest, a ritzy sanitarium run by the imminent psychiatrist, Dr. Wm. R. Chumley, played by David D. Kibbe.

Harvey's presence at the asylum wreaks havoc with the schedules of the hospital staff, chiefly Dr. Lyman Sanderson (Ruell Fiant), nurse Ruth Kelly (Elke Schmacker) and orderly Duane Wilson (Bob Barrett), all of whom fall under his spell. No one, from Dr. Chumley's wife, Betty (Elaine Weiner) to the cab driver (George Val) who brings Elwood to the sanitarium, knows if there really is a Harvey or not. After seeing this whimsical fantasy, Las Vegas audiences will wish they could have one all to themselves.

Purple Hearts is based on the true story that centers around three Navy men trapped in the hold of the U.S.S. West Virginia for three weeks following the bombing of Pearl Harbor. Tempers

flair as Spooner (Brandon Smith), Whitman (Karl Johnson), and Lewis (Stephen Musselman), unfold their hopes and fears while coming to terms with their own mortality. Throughout the play, Cassie (Deborah Suda), Spooner's girlfriend; Joanne (Amy Harris), Whitman's wife; and Mamma (Sally McManaway), Lewis' mother, voice their frustrations, disappointments, and anger at not really knowing the fate of the men they care so deeply about.

"This is an exquisite script," says director Paul Thornton, "the kind that comes along only every so often. It gives the actors a challenge—a chance to stretch."

LVLT is funded in part by a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a federal agency.

Purple Hearts is suggested for mature audiences only. Friday and Saturday night performances begin at 8 p.m. and Sunday matinees at 2 p.m.

Tickets for all performances are \$6 for general admission and \$5 for seniors, students, Allied Arts Council members and the military. In addition, LVLT is offering a "Mini-Season" rate, enabling interested patrons to see all three productions scheduled during the tenth anniversary season for only \$15.00. Special group rates are also available. For more information and reservations, call 383-0021. **aa**

Love and loss in Gillian

To *Gillian on Her 37th Birthday*, directed by Fiona Kelley for Clark County Community College Theatre, will be presented at 8 p.m. April 15, 16, 21, 22 and 23 and 2 p.m. April 17.

Written by Michael Brady, this new play is a tender and moving story about love, loss and reaffirmation of life. In 1984 Brady won the Oppenheimer Award for playwrighting with this work.

"It is a play about a young widower's mourning and his subsequent emotional rebirth," says Kelley. "Gillian's 'ghost' is an important character in this piece, as she often appears to her husband to urge him to leave his sorrow behind."

Kelley, a former professional dancer, is now actively involved in film and television production. Most recently she was assistant director for *The Importance of Being Earnest*, produced by CCCC Theatre and New West Stage Company.

Set design is by David Dekker, and lighting design is by Skip Rapoport.

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

Theatre festival in Minden

All community theatre groups in Nevada are invited to take part in the 1988 Festival of American Community Theatre (F.A.C.T.) Off Year Festival to take place June 24, 25, 26 in Minden, Nevada.

The Off Year Festival is sponsored by the Nevada Community Theatre Association and will be hosted by the Carson Valley Theatre Company at the C.V.I.C. Hall in Minden. The festival is also open to college groups and individuals not aligned or associated with an existing theatre group.

"We're looking for one act plays with a running time of under one hour each," says Paul Thornton, president of the Nevada Community Theatre Association.

According to Carla Davis of the Carson Valley Theatre Company, there will be participating awards for best actor, actress, director and stage crew. "And although this is not a competition," says Davis, "each play will be critiqued by a professional who will be announced at a later date."

Davis has tentative plans to open the festival Friday evening with a workshop or a reception and begin the one act plays at 1 p.m. on Saturday, June 25. A dinner dance is planned for Saturday evening if time permits. The festival will close on Sunday morning with a recap of the plays.

F.A.C.T. is a nationwide support organization which bi-annually holds theatre competitions that begins at the state level with the winner continuing on to the regionals and even through an international level. During non-competition years such as this, state theatre groups are encouraged to keep the spirit alive by holding off year festivals. In 1986, the Off Year Festival was held in Las Vegas and hosted by the Las Vegas Little Theatre and Allied Arts Council.

Entry forms will be available in March. A non-refundable fee of \$25.00 is required with a completed entry form. Rules are applied according to the American Theatre's Bi-Annual One Act competition. Copies of the rules will be forwarded to participating groups upon receipt of fees. For more information write to the Carson Valley Theatre Company, P.O. Box 1982, Gardnerville, NV 89410 or call 1-267-2799 evenings. Deadline for entries is May 20. **aa**

NEVADA VINYL

Butch Baldassari

What's Doin' Cactus Records CT103 (1987)

Side A: Dark Rider; Money's All Gone; Kentucky Mandolin; What's Doin'; Angel Eyes. *Side B:* Methodist Preacher; No-Title-Yet Blues; Nuages; A-New-Q-Stick.

Personnel: Mandolin, Baldassari; violin, Elek Bacsik (A5, B3); fiddle, Stuart Duncan (A1, A2, A3, B1, B2, B4); dobro, Robbie Ickes (A1, B2, B4); guitar, Baldassari (A2), Elek Bacsik (A5, B3), Ron Block (A1, B2, B4), Eric Uglum (A1, A2, A3, B2, B4); banjo, Pat Cloud (A4), Mike Bub (B2), Ron Block (A3, B1); bass, Rudy Aikels (A5, B3), Mike Bub (A3), Gordon Nichol (A1, A2, B2, B4). Recorded at Oakdale Studios, Las Vegas.

What's Doin' is balanced between two poles. One is bluegrass music and its emerging descendant, "New Acoustic Music." The other pole is the music of legendary French jazz guitarist Django Reinhardt.

The result is an immensely appealing album filled with plenty of satisfying picking and some surprises. The record is very well recorded, with an exceptionally clean, bright sound.

"Dark Rider" shows off Baldassari's basic group. Block, on lead guitar, has a highly polished, expressive style. Ickes' dobro is full of mysterious ideas. Duncan shows he is more than just a master of bluegrass fiddle; he's heard Grappelli and knows what a violin is. And Baldassari meets the challenge he's set himself in choosing these players.

Baldassari writes well. "A-New-Q-Stick" is his nod to the new music. His title tune, a mandolin-banjo duet with a heartbreaking bridge that owes something to Django, is unfortunately slightly marred by underrehearsal; at times, the rhythm begins to bog, the one noticeable flaw in the album.

The surprises are Django's "Nuages" and the ballad standard "Angel Eyes," both performed by the trio of Baldassari, the legendary Elek Bacsik on violin and guitar, overdubbed, and one of Las Vegas' finest bassists, Rudy Aikels.

"Nuages" opens with mandolin and guitar describing a lonely sadness. When Aikels' rich bass joins them, the band begins to swing. But the joy of swinging never dispels the sadness, and "Nuages" ends in an ambivalent mixture of emotion.

What's Doin' is an honest, charming collection, well played and worth owning, that should appeal to nearly anyone who cares about American music.

It is available at Record Surplus, The Underground, Tower Records, and from Butch himself, for \$8.50, postage included: 4039 Great Plains Way, Las Vegas, NV 89121. —P.G.

New World Brass Quintet

Christmas Album Ashland Records AR7118 (1982)

Side One: Resonet in Laudibus; Dances from Terpsichore; Veni, Veni, Emmanuel. *Side Two:* La Volta; Rejoice and Sing; Nun Komm, Der Heiden Heiland; In Dulci Jubilo (Chorale and Canon); Noel: Une Vierge Pucelle; Meinen Jesum lass' ich nicht; On Christmas Night All Christians Sing; Noel with Variations.

Personnel: Trumpets, Walter J. Blanton, Thomas Gause; trombone, James Firkins; french horn, Kurt Snyder; tuba, Garry Russell. Recorded at St. Andrew's Catholic Church, Boulder City.

Desert Dawn Ashland Records AR8132 (1985)

Side One: Desert Dawn; Ornette; Three Pieces. *Side Two:* Whales, Sphere (Monk's Bop, Blues Transition, High Priest).

Personnel: Trumpet, cornet, piccolo trumpet, percussion, Walter Blanton, Thomas Gause (also plays flugelhorn); french horn, percussion, Kurt Snyder; trombone, percussion, Jim Firkins; tuba, bass trombone, percussion, Garry Russell; percussion (Desert Dawn), Rob Wernitz. Recorded in Artemus Ham Concert Hall and Studio 211, UNLV.

Images TR Productions KM14125 (1986)

Side One: Images I. *Side Two:* Images II (Miss Em; Geets' Gavotte; Jah's Revenge).

Personnel: Trumpet, flugelhorn, percussion, Walter Blanton (also piccolo trumpet), Thomas Gause; horn, Kurt Snyder; trombone, percussion, James Firkins; Abraham (Miss Em, Geets' Gavotte). Recorded at the UNLV studios.

Until its breakup, the New World Brass Quintet was Nevada's premiere chamber music ensemble and was threatening to extend its reputation far beyond that niche.

The *Christmas Album* was recorded under their original name, the Las Vegas Brass Quintet, and is a fine collection of Late Renaissance and Baroque music from J.S. Bach, Michael Praetorius, William Byrd and others. It is wonderful music for Christmas, and at the same time music not often heard. It is also beautifully played.

The later two records show the quintet's particular strength, which lay in its original compositions and its contemporary bent. "Desert Dawn" is a Gause composition which suits its title so well that if you didn't know it, you might be able to guess. "Ornette," Blanton's tribute to Ornette Coleman, the Texas saxophonist who woke the jazz world in 1958, illustrates a problem which followed New World for much of its career: How to handle such rhythmically complex music without a drummer. Here, hand-held percussion provides a partial answer.

"Images I" develops from a tuba line with a trumpet echo which at first sounds like a buzzing sympathetic vibration in the room; the rest of the piece develops with the same canny knowledge of the

five horns and how they can relate. "Miss Em" picks up in the same place, but becomes much more emotional, even bawdy, and introduces a full drum set for the first time. "Geets' Gavotte" is a sendup of 1950's "Mr. Lucky"-style jazz, but is much more, introducing handclapping and moving closer to what is to come.

"Jah's Revenge" is the triumph of the three albums. Carrying on the sense of humor on the album's second side, it opens with a South American donkey-walk rhythm and quickly shifts through so many points of view that it encompasses the whole history of American music, and it proves the group *can* play jazz without drums.

Blanton's trumpet solo is as varied and mature as the composition, covering all the sounds of which the horn is capable, hearkening back to Bubber Miley as the composition recalls Duke Ellington. "Jah's Revenge," though short, is a great piece of music, part of the great tradition that runs through Ellington, Charles Mingus and Carla Bley.

All three albums are worth having, for different reasons. They are available for \$11 apiece, including postage (a cassette, *Bach for Brass*, is available at the same price), from New World Brass Quintet, 5427 Morris, Las Vegas, NV 89122. They are also in some stores. —P.G. aa



Foreign films at UNLV

Welcome,
new members

UNLV's International Film Series, which began in February, will feature nine more films from Austria/Hungary, France, India, Italy and Japan, in March, April and May. Show time is 7 p.m. in John S. Wright Hall Auditorium, room 103, on the UNLV campus. Admission is free.

Dr. Hart Wegner, the professor of film studies who organized the series, will present a brief introduction before each film. The program is supported by a grant from Southwest Gas Corporation through its Distinguished Artist Series.

This year marks the 25th anniversary of the working partnership of James Ivory and Ismail Merchant, the team that produced last year's Academy Award-winning *Room with a View*. On March 3 local viewers can see their international breakthrough film, *Shakespeare Wallah* (1965).

Merchant and Ivory's film is set against the backdrop of post-war India. A family of Shakespearean actors tours the countryside, playing to audiences of ever more indifferent Indians.

Dersu Uzala (1975), by grand old man of Japanese film Akira Kurosawa, will be shown March 10. It was shot in Siberia with the cooperation of Mosfilm, the Soviet film company. The director works from a popular Russian book by Vladimir Arseniev, which depicts the life of a hunter, Dersu.

"Stunningly beautiful cinematography makes this a memorable film on the encounter of natural man with civilization," Wegner says.

Two Ermanno Olmi films round out his offerings for March: *The Sound of Trumpets (Il Posto)* (1961) will be shown March

17; *The Tree of Wooden Clogs* (1978) is set for March 24.

In *The Sound of Trumpets*, Olmi draws a bemused and touching portrait of an Italian youth looking for a starting position in a corporation, where he would stay for the rest of his working life. *The Tree of Wooden Clogs* is a majestic epic of the lives of four share-cropping families in Lombardy at the turn of the century.

Director Istvan Szabo and actor Klaus Maria Brandauer, who collaborated on the Academy Award winner *Mephisto*, are reunited for *Colonel Redl* (1985), a powerful drama of betrayal and intrigue to be shown April 14. Brandauer gives a remarkable performance as Col. Redl, a Viennese officer in Austro-Hungarian army before World War I.

Three films by Japanese director Yasujiro Ozu follow: *Late Spring* (1949) will be shown April 21; *Late Autumn* (1960), April 28; and *An Autumn Afternoon* (1962), May 5. Critic John Simon called Ozu, "the most haunting filmmaker I know," while other critics have praised him as the most Japanese of Japanese directors. Ozu's works are cinematic stories of families in 20th century Japan—parents and their grown children, who struggle with alienation, love and duty.

The series will conclude with the first film Jean Renoir made in France after his return from exile. *French Can Can* (1954) will be shown in a restored version May 12, including material unavailable for many years.

All films in the series are in English or have English subtitles.

For more information call the Film Studies Program at 739-3547. aa

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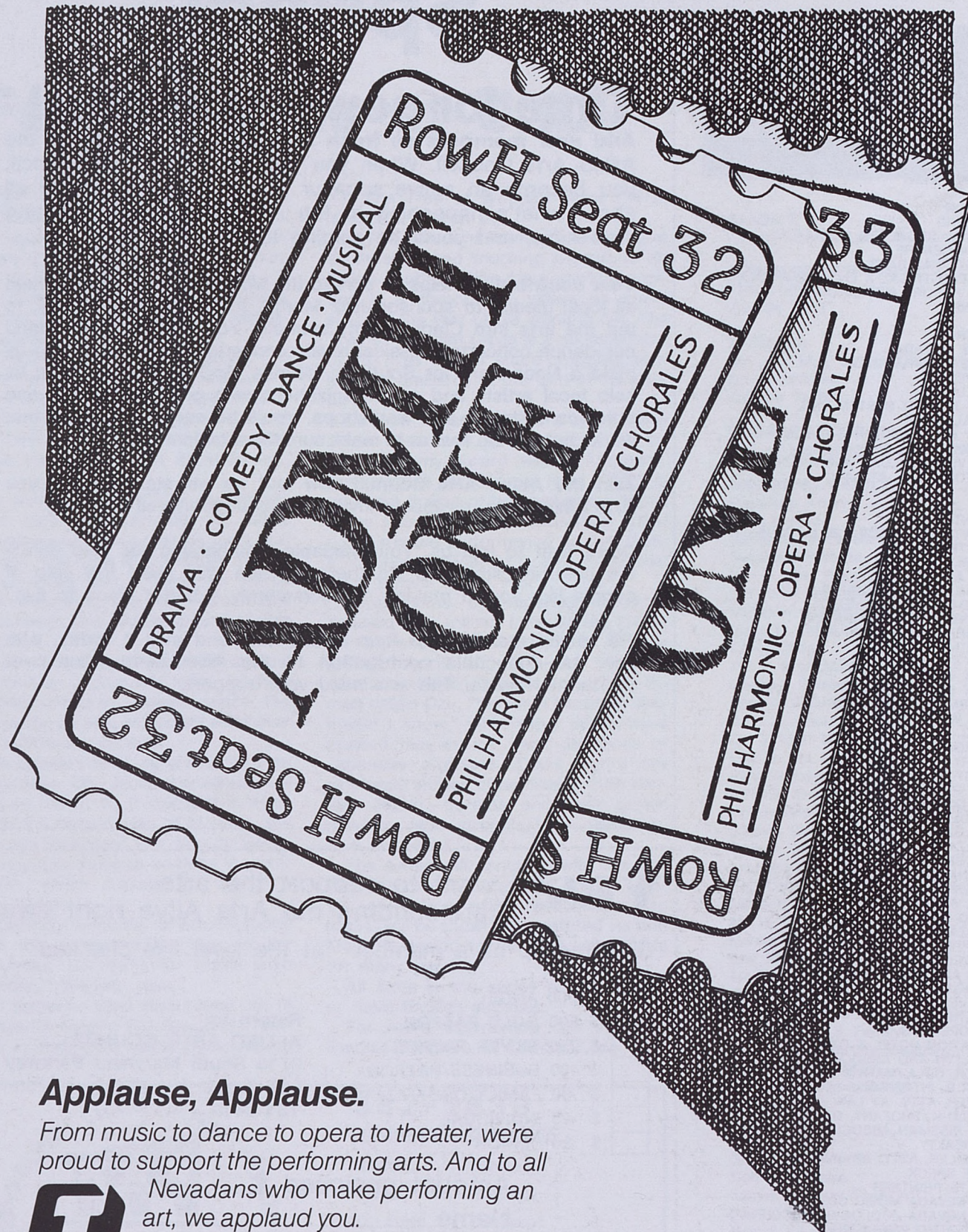
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