

ARTS ALIVE



ALLIED ARTS COUNCIL
MAY/JUNE 1988
VOLUME 8, NUMBER 3

**FRANK
GAGLIARDI**

**MAY IS
JAZZ MONTH**

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.



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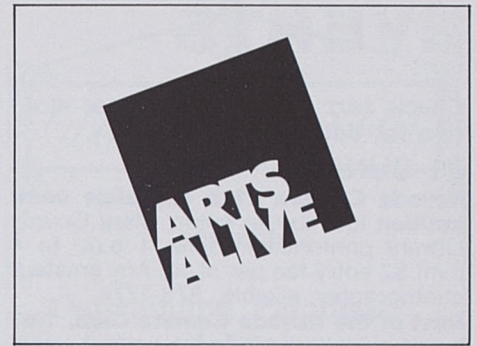
Barrett and Associates keeping arts alive

Barrett and Associates are donating all the art and production for *Arts Alive*, starting with this issue. Maureen Barrett, owner of the successful advertising agency, says, "We're very glad to do it. We've always supported the arts, and *Arts Alive* is an excellent publication."

Graphic artist Diane Pink designed the last two issues of the magazine, and now has gone to work for Barrett and Associates, which inspired Barrett to make the magazine production an on-the-clock activity at her firm.

"We're surprised and delighted at Maureen's offer," says *Arts Alive* Editor Patrick Gaffey. "It is this kind of support that keeps culture vital in Southern Nevada. Diane is a terrific artist, and we're also pleased to be associated with such an excellent firm as Barrett."

Since its inception at the end of 1980, all typesetting for *Arts Alive* has been done through the donated use of the facilities of the *Las Vegas SUN*, without which support it could never have reached its present form. **aa**



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The Allied Arts Council of Southern Nevada is a member of the National Alliance of Local Arts Agencies (NALAA).



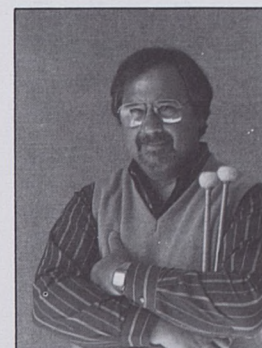
A member of the National Assembly of Local Arts Agencies

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ON THE COVER



Frank Gagliardi;
photo by
Patricia McCollum.
See story, p. 16.

The deadline for the July/August issue of *ARTS ALIVE* is June 20.

EVENTS

Check Jazz Month story, other stories for dates.

01 SUNDAY

Nevada Camera Club city slide competition last day to enter, Clark County Library conference room, 1 p.m. to 4 p.m. \$2 entry fee per slide. Any amateur photographer eligible. 876-1774.

Best of the Nevada Camera Club, 1987 juried exhibition of recent works by club members, Sunrise Library. Through June 9.

Trip to Amargosa Death Valley Junction sponsored by the Southern Nevada Federation of Republican Women. 363-7701.

The Boy Friend; last day for this production by the UNLV University Theatre, written by Sandy Wilson and directed by Cathy Hurst-Hoffman, 2 p.m., Judy Bayley Theatre, UNLV. 739-3353 or 739-3801.

Las Vegas Civic Ballet; last day to see "Spring Concert," 2 p.m., Charleston Heights Arts Center. Tickets: \$6 general admission, \$4 seniors and children under 12. 386-6383.

Jimmy Cook Big Jazz Band, 8 p.m. to midnight, Shark Club Main Room; 75 East Harmon. 795-7525.

02 MONDAY

Shirley Horn, vocals, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

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

03 TUESDAY

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

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

04 WEDNESDAY

His Girl Friday, directed by Howard Hawks, Classic Images Film Series: The Great Directors; 7 p.m. May 4, Green Valley Library; 3 p.m. May 6, Clark County Library; 1 p.m. May 7, Clark County Library; 7 p.m. May 9, Spring Valley Library; 6:30 p.m. May 10, Sunrise Library. Free. 733-3613.

05 THURSDAY

An Autumn Afternoon, film by Yasujiro Ozu, Wright Hall Auditorium, room 103, at 7 p.m. Part of the International Film Series, presented by Southwest Gas Distinguished Artist Series. Free, no reservations needed. 739-3547.

Roger Wagner Chorale and Orchestra part of the 12th Master Series at UNLV, Artemus Ham Hall, 8 p.m. Seating and ticket information available. 739-3535.

Badgley/Ferguson Trio, 8:30 p.m. at Allied Arts Gallery. \$2 general admission, \$1 seniors, Allied Arts members. 731-5419.

06 FRIDAY

His Girl Friday. See 05/04/88.

Andrea Has Two Boyfriends, a play by David Willinger exploring the world of the adult mentally handicapped, presented by Las Vegas Little Theatre, in Helen J. Stewart Auditorium, May 6, 7, 13, 14, 20, 21 at 8 p.m.; May 8, 15, 22 at 2 p.m. Directed by Kathryn Sandy O'Brien. 383-0021.

Architecture Colloquia III, an evening with Steve Izenour, Judy Bayley Theatre, UNLV, 7:30 p.m. to 9 p.m. Reception to follow in Donna Beam Fine Arts Gallery. Funded by the Nevada Humanities Committee and the Las Vegas chapter of the American Institute of Architects. 739-3237.

Jimmy Cook Quartet, at the Shark Club's club within a club, May 6, 7, 13, 14, 11 p.m. to 3 a.m., 75 East Harmon. 795-7525.

07 SATURDAY

His Girl Friday. See 05/04/88.

Andrea Has Two Boyfriends. See 05/06/88

Annual Jazz Picnic, sponsored by Allied Arts Council and City of Las Vegas, funding by Mervyn's; featuring Frank Gagliardi Big Band, Dave Napier eight-piece band and John Lindner Quartet. 3 p.m. to 7 p.m., Jaycee Park. Free. 731-5419.

Jimmy Cook Quartet. See 05/06/88.

08 SUNDAY

Andrea Has Two Boyfriends. See 05/06/88.

Teddy Roosevelt, musical presented by Theatreworks/USA at Charleston Heights Art Center, 3 p.m. \$6 adults, \$5 students, seniors and handicapped. 386-6383.

Eureka, 9 p.m. to midnight, Shark Club Main Room; 75 East Harmon. 795-7525.

MAY EXHIBITS

01 SUNDAY

School District Art Competition, winners of Clark County School District student art contest, Green Valley Library, through May 12. 733-3613.

A Woman's View, photographs, watercolors and pen and ink drawings by Bobbie White, Sunrise Library, through June 6. 733-3613.

14th Annual Art-A-Fair, juried exhibition of work by Southern Nevada artists, Main Gallery, Clark County Library, through May 20. 733-3613.

Artist Images, images of artists by artists, sponsored by the Nevada Institute for Contemporary Art, Donna Beam Fine Arts Gallery, UNLV, through May 13. Hours: 8 a.m. to 5 p.m. Monday through Friday. 739-3893.

Art-A-Fair, 14th annual competition, Main Gallery, Clark County Library, through May 20. 733-3613.

Sittings, recent drawings and paintings by Tom Holder, at the Charleston Heights Arts Center, through May 4. Hours: Sun, 1 to 5 p.m.; Mon/Tues, 1 to 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.

UNLV B.F.A. Graduate Exhibit, artwork by UNLV Art Department Bachelor of Fine Arts candidates, Reed Whipple Cultural Center, through May 18. Hours: Mon/Thurs, 2:30 to 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.

Ginger Clemons, watercolor and acrylics, Boulder City Art Guild, May 1 through 31, noon to 4 p.m. daily. 294-9982.

02 MONDAY

Valerie LaTour, Nevada Portraits, stained glass and watercolor, through May 28, at the North Las Vegas Library. Opening reception May 4, 5 p.m. to 7 p.m. 649-7737.

Shane Falahi, surrealist paintings by this Persian artist, through May 5 at the

Spring Valley Library. 733-3613.

06 FRIDAY

Juried Student Exhibition, Artspace Gallery, Upstairs/ Downstairs Gallery, Clark County Community College, May 6 through September 30. Reception 6 p.m. May 5. 643-6060.

07 SATURDAY

Billie Ruth Sudduth and Jerry Swan, handwoven baskets and handmade paper, Spring Valley Library, through June 14. Reception May 7, 3 p.m. 733-3613.

08 SUNDAY

Bob Ross, Jazz Paintings, paintings of "jazz musicians and their haunts," through June 8, Charleston Heights Arts Center Gallery. 386-6383.

Membership Show, Las Vegas Vegas Art Museum, Main Gallery; Al Haislip, Nevada Artist Gallery; C.V.T. Gilbert Elementary and George E. Harris Elementary Schools, Youth Gallery; opening reception, Sunday, May 8, noon to 3 p.m., Las Vegas Art Museum, Lorenzi Park. Exhibits will run through June 5. 647-4300.

14 SATURDAY

Pool Series, large composite "tile" paintings by Mary Cady Johnson, Green Valley Library, through June 14. Reception May 14, 3 p.m. 733-3613.

21 SATURDAY

Clark County Artists Show, sponsored by Boulder City Art Guild, in Boulder City Bicentennial Park, 10 a.m. to 5 p.m. 294-9982.

22 SUNDAY

Monoprints: State of the Art, selections from the Phoenix Art Press, through June 22, Reed Whipple Cultural Arts Ceter Gallery, 386-6211.

Jeanne Maxwell Williams, abstract and realistic sculptures, Main Gallery, Clark County Library, through July 8. Reception May 22, 3 p.m.



The annual Utah Shakespearean Festival will begin July 7 in Cedar City, Utah, with a production of *As You Like It*, and will continue through September 3. The huge celebration of the Bard's plays will also feature performances of *Othello* and *Cymbeline*. Tickets and information can be obtained locally by calling Lori Noble of the Theatre Arts Workshop at 870-7442.

09 MONDAY

His Girl Friday. See 05/04/88.

Richie Cole, alto saxophone, at Alan Grant's Monday Night Jazz at the Four Queens. 8:30 p.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See 05/02/88.

10 TUESDAY

His Girl Friday. See 05/04/88.

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

Theatre Arts Workshop. See 05/03/88.

11 WEDNESDAY

From Russia With Love, lecture by traveler Maurice Donellan, with video on Russian cultural arts, 7 p.m. Clark County Library. Russia souvenirs on display through 6/12/88. Free. 733-3613.

12 THURSDAY

French Can Can, film by Jean Renoir, at 7 p.m., Wright Hall Auditorium, room 103. Part of the International Film Series, presented by Southwest Gas Distinguished Artists Series. Free, no reservations needed. 739-3547.

James Newton, flute, with Charlie Owens Quartet, 8:30 p.m. at Allied Arts Gallery. \$2 general admission, \$1 seniors, Allied Arts members. 731-5419.

13 FRIDAY

Andrea Has Two Boyfriends. See 05/06/88.

Jimmy Cook Quartet. See 05/06/88.

14 SATURDAY

Awards Presentation, Nevada Camera Club Citywide Slide Competition, 3 p.m. Clark County Library. Entries will also be reviewed. 733-3613.

Open rehearsal, public invited to watch Serenata Chamber Orchestra rehearse for 05/15/88 concert. 3 p.m., Spring Valley Library. Free. 733-3613.

Andrea Has Two Boyfriends. See 05/06/88.

Evening of Choirs, presented by Nevada School of the Arts, Artemus Ham Concert Hall, 8 p.m. NSA Chamber Orchestra will accompany massed choirs in finale. Tickets \$6 and \$4. 739-3502.

Jimmy Cook Quartet. See 05/06/88.

15 SUNDAY

Andrea Has Two Boyfriends. See 05/06/88.

Walter Boenig's Big Band; old favorites and new arrangements for big band, 3 p.m., Charleston Heights Arts Center, 386-6383.

Serenata Chamber Orchestra with conductor Rodolfo Fernandez, featuring music by Fux, Leopold Mozart, Bolzoni and Suk, 3 p.m. May 15, Clark County Library auditorium. Free. 733-3613.

UNLV Jazz Ensemble Alumni Concert, 2 p.m., Judy Bayley Theatre. 739-3801.

continued

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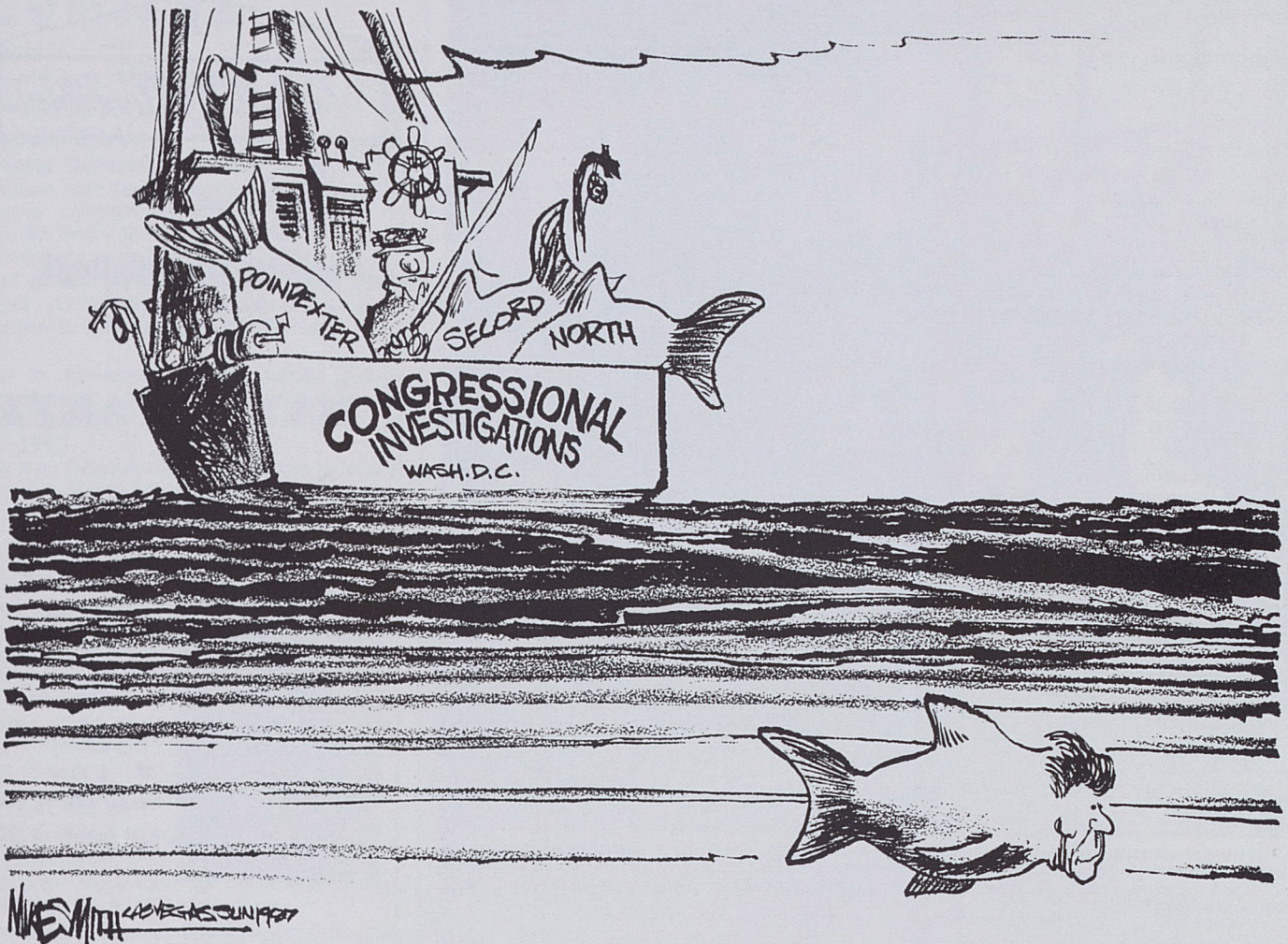
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THE FISH THAT GOT AWAY

The cartoon above, by Mike Smith of the Las Vegas SUN, was reprinted in the 1988 edition of Best Editorial Cartoons of the Year, edited by Charles Brooks for Pelican Publishing.

MAY EVENTS continued

16 MONDAY
Houston Person, tenor saxophone and Etta James, vocals, at Alan Grant's Monday Night Jazz at the Four Queens. 8:30 p.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Community Drama Workshop. See 05/02/88.

17 TUESDAY
Storytellers of Las Vegas, storytelling session, 7 p.m., Charleston Heights Library. Open to interested adults. 733-3613.
Eddie Morgan, trombone, Jazz at the Hob Nob, 3340 South Highland, 10 p.m. to 2 a.m. 734-2426.
Theatre Arts Workshop. See 05/03/88.

18 WEDNESDAY
Poetry Showcase, presented by Las Vegas Poetry Group, 7 p.m., Clark County Library. Local poets encouraged to participate. 648-7508.
I Was a Male War Bride, directed by Howard Hawks, with Cary Grant and Ann Sheridan, part of Classic Images

Film Series: The Great Directors, 7 p.m. May 18, Green Valley Library; 3 p.m. May 20, Clark County Library; 1 p.m. May 21, Clark County Library; 7 p.m. May 23, Spring Valley Library; 6:30 p.m., May 24, Sunrise Library. Free. 733-3613.
Nevada School of the Arts Chamber Orchestra, concert at Artemus Ham Concert Hall, 7:30 p.m. Free. 739-3502.

19 THURSDAY
Walter Blanton, trumpet, and quintet, 8:30 p.m. at Allied Arts Gallery. \$2 general admission, \$1 seniors, Allied Arts members. 731-5419.

20 FRIDAY
I Was a Male war Bride. See 05/18/88.
Andrea Has Two Boyfriends. See 05/05/88.

21 SATURDAY
I Was a Male War Bride. See 05/18/88.
Andrea Has Two Boyfriends. See 05/06/88.
Pops Concert, presented by the Southern Nevada Musical Arts Society, 8 p.m. May 21 and 3 p.m. May 22, Judy Bayley Theatre, UNLV. 451- 6672.

Recitals, Nevada School of the Arts student recitals. Suzuki Awards recital, 11 a.m., Artemus Ham Concert Hall; Suzuki piano recital, 1 p.m., Black Box Theatre; Suzuki piano recital, 3 p.m., Black Box Theatre; brass, percussion and voice recital, 5 p.m., Black Box Theatre. Free. 739-3502.

22 SUNDAY
A Tribute to Irving Berlin on his 100th birthday, by the Musical Arts Chorus and the Musical Arts Singers, Judy Bayley Theatre, 8 p.m., and May 22 at 3 p.m. \$7 general, \$5 military, seniors and handicapped, \$4 students. 451-6672.UF ALC6

Las Vegas Symphonic Band, Sunday Concerts in the Park, 1 p.m. at Jaycee Park and May 29, 1 p.m. at Lorenzi Park. Free. 386-6211.
Andrea Has Two Boyfriends. See 05/06/88.
I Was a Male War Bride. See 05/18/88.
Blues King Jazz Concert, 4:30 p.m., Jaycee Park. Free. 386-6211.

23 MONDAY
I Was a Male War Bride. See 05/18/88.

Ernie Andrews, vocals, at Alan Grant's Monday Night Jazz at the Four Queens. 8:30 p.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See 05/02/88.

24 TUESDAY

Breaking Away, Oscar-winning film captioned for the deaf, with sound. 7 p.m., Clark County Library. Free. 733-3613.

I Was a Male War Bride. See 05/18/88.

John Solzano, saxophone, Jazz at the Hob Nob, 3340 South Highland, 10 p.m. to 2 a.m. 734-2426.

Theatre Arts Workshop. See 05/03/88.

26 THURSDAY

Judy Roberts, vocals/piano, and Jim Cox, bass, 8:30 p.m. at Allied Arts Gallery. \$2 general admission, \$1 seniors, Allied Arts members. 731-5419.

27 FRIDAY

Dandy Jim Valentine, a musical based on short stories by O. Henry, presented by The Rainbow Company at the Charleston Heights Arts Center May 27, June 3, 4, 10 at 7 p.m. and May 28, 29, June 4, 5, 11, 12 at 2 p.m. \$3 adults, \$2.50 teens, seniors, \$1.50 children under 12. 386-6383.

28 SATURDAY

Dandy Jim Valentine. See May 27.

29 SUNDAY

Las Vegas Symphonic Band. See 05/22/85.

Dandy Jim Valentine. See May 27.

Ahmad Jamal Trio, 3 p.m. Judy Bayley Theatre, UNLV; sponsored by Allied Arts Council and UNLV Performing Arts Center. \$10 general admission, \$7.50 seniors and Allied Arts members. 731-5419.



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MARKUS GALLERIES
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EVENTS

02 THURSDAY

The Way It Was, fashion show and luncheon, featuring fashions from the forties, fifties and sixties, benefit for Discovery: the Children's Museum. Sahara Hotel. Tickets: \$28. 382-3445.

03 FRIDAY

Dandy Jim Valentine. See May 27.

04 SATURDAY

Dandy Jim Valentine. See May 27.

05 SUNDAY

Dandy Jim Valentine. See May 27.

Las Vegas Symphonic Band, Sunday Concerts in the Park, 7 p.m. to 9 p.m. June 5 at Angel Park; June 12 at Freedom Park; June 19 at Jaycee Park; June 26 at Lorenzi Park. Free. 386-6211.

The Barber of Seville, presented by Nevada Opera Theatre, Artemus Ham Concert Hall, 2 p.m. 451-6331 or 451-3534.

06 MONDAY

Papa John Creach, violin, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. Recorded for later broadcast by KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See 05/02/88.

07 TUESDAY

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

Theatre Arts Workshop. See 05/03/88.

08 WEDNESDAY

Down Argentine Way, with Don Ameche, Betty Grable, and Carmen Miranda; Classic Images Film Series: Musicals From The 40's and 50's. 7 p.m. June 8, Green Valley Library; 3 p.m. June 10, Clark County Library; 1 p.m. June 11, Clark County Library; 7 p.m. June 13, Spring Valley Library; 6:30 p.m. June

14, Sunrise Library. Free. 733-3613.

09 THURSDAY

Annie Get Your Gun, Super Summer '88, Spring Mountain Ranch State Park, June 9, 10, 11, 16, 17, 18, 23, 24, 25. Shows begin at dusk, gates open at 6 p.m. 486-5123.

10 FRIDAY

Annie Get Your Gun. See 06/09/88.

Down Argentine Way. See 06/08/88.

Dandy Jim Valentine. See May 27.

11 SATURDAY

Annie Get Your Gun. See 06/09/88.

Down Argentine Way. See 06/08/88.

Dandy Jim Valentine. See May 27.

12 SUNDAY

Dandy Jim Valentine. See May 27.

Las Vegas Symphonic Band. See 06/05/88.

13 MONDAY

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

Down Argentine Way. See 06/08/88.

Community Drama Workshop. See 05/02/88.

14 TUESDAY

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

Down Argentine Way. See 06/08/88.

Theatre Arts Workshop. See 05/03/88.

15 WEDNESDAY

Las Vegas Poetry Group, meeting, poetry enthusiasts invited, 7 p.m. Clark County Library. 733-3613.

16 THURSDAY

Annie Get Your Gun. See 06/09/88.

Snow White, part of Summer Film Series, Jaycee Park, film begins at dusk. Free. 386-6211.

ries, Jaycee Park, film begins at dusk. Free. 386-6211.

17 FRIDAY

Annie Get Your Gun. See 06/09/88.

18 SATURDAY

Annie Get Your Gun. See 06/09/88.

19 SUNDAY

Las Vegas Symphonic Band. See 06/05/88.

20 MONDAY

Community Drama Workshop. See 05/02/88.

21 TUESDAY

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

Theatre Arts Workshop. See 05/03/88.

22 WEDNESDAY

Cover Girl, Gene Kelly, Rita Hayworth; Classic Images Film Series: Musicals of the 40's and 50's. 7 p.m. June 22, Green Valley Library; 3 p.m. June 24, Clark County Library; 1 p.m. June 25, Clark County Library; 7 p.m. June 27, Spring Valley Library; 6:30 p.m. June 28, Sunrise Library. Free. 733-3613.

23 THURSDAY

Annie Get Your Gun. See 06/09/88.

Pete's Dragon, part of Summer Film Series, Jaycee Park, film begins at dusk. Free. 386-6211.

24 FRIDAY

Annie Get Your Gun. See 06/09/88.

Cover Girl. See 06/22/88.

Cover Girl. See 06/22/88.

Ariel in Concert, Russian-born pianist plays classical and pop selections, 8 p.m., Charleston Heights Arts Center. Admission: \$6 adults, \$5 students, seniors and handicapped. 386-6383.

Gold Rush days, presented by Mother Lode Troupe, 8 p.m., Jaycee Park. Free. 386-6211.

25 SATURDAY

Annie Get Your Gun. See 06/09/88.

26 SUNDAY

Las Vegas Symphonic Band. See 06/05/88.

27 MONDAY

Cover Girl. See 06/22/88.

Community Drama Workshop. See 05/02/88.

28 TUESDAY

American Graffiti, with Ron Howard, Richard Dreyfuss, captioned for the deaf, with sound, 7 p.m., Clark County Library. Free. 733-3613.

Cover Girl. See 06/22/88.

Richard Lopez, trumpet, Jazz at the Hob Nob, 3340 South Highland, 10 p.m. to 2 a.m. 734-2426.

Theatre Arts Workshop. See 05/03/88.

30 THURSDAY

Care Bears Movie, part of Summer Film Series, Jaycee Park, film begins at dusk. Free. 386-6211.

JUNE EXHIBITS

01 WEDNESDAY

W. H. Daniel, oils at the Boulder City Art Guild, through June 30. Hours: noon until 4 p.m. daily. 294-9982.

05 SUNDAY

Pat Bartek, architectural and interior photographs in color, b/w, Clark County Library, through July 19. Reception June 7, 7 p.m. 733-3613.

06 MONDAY

Geri Murarik, sculpture, North Las Vegas Library, through June 30. Opening reception June 8, 5 p.m. to 7 p.m. 649-7737.

12 SUNDAY

Colored Pencil Drawings, small drawings by C. Robert Schwieger, through July 13, Charleston Heights Arts Center Gallery. 386-6383.

West Coast Watercolor Society Traveling Exhibit, Main Gallery; a portion of the Museum's permanent collection, Nevada Gallery; Pat Diskin Elementary School, Youth Gallery; opening reception noon to 3 p.m., Las Vegas Art Museum, Lorenzi Park. Exhibits run through July 10. 649-4300.

15 WEDNESDAY

Pen and Petroglyphs Two, new work by Jan Gunlock, pen and ink, colored pencil, prints, and Joyce Spavin, embossings, block prints, at Spring Valley Library, through July 14. Reception June 18, 3 p.m.; desert wildflower slideshow 2 p.m. 733-3613.

27 MONDAY

National Watercolor Society, annual exhibit with selections from juried competition, through July 27, at Reed Whipple Cultural Center Art Gallery. 386-6211.



Arts classes and an "Evening of Choirs"

Five Las Vegas choral groups will perform May 24 in the Nevada School of the Arts' first spring "Evening of Choirs."

The 8 p.m. concert in the Artemus Ham Concert Hall will feature the Sweet Adelines, the Silver State Voices, the Clark High School Concert Choir, UNLV's Varsity Men's Glee Club and the Las Vegas Connection Barbershop Quartet.

The Nevada School of the Arts (NSA) Chamber Orchestra will perform and will later join the massed choirs for the finale. Tickets are \$4 and \$6.

Registration is now taking place for NSA's one- and two-week summer arts classes for students five through 18, which will be held on the UNLV campus, where NSA is in residence. They will be taught by NSA faculty members and additional instructors from the Clark County School District.

Creative Books: Writing and Illustration, (June 20 through July 1) will begin

the 1988 Summer Arts Session. This program, co-sponsored by the Southern Nevada Writing Project, will offer students ages nine through 12 instruction in writing stories and creating their own illustrations. This three-and-a-half hour daily session will produce a student-bound collection of written and illustrated work into a personally published book.

The Summer Arts Adventure (June 27 through July 1) will introduce students ages five through seven to several different areas of the arts. Students will play the piano, sing, learn simple music theory, experiment with Orff percussion instruments and work to develop their visual arts talent.

A piano workshop (June 27 through July 1) will be open to students ages eight to 14 who have had one year of private lessons. This session will emphasize technique and ensemble performance. It will also offer some music appreciation and an introduction to Orff instruments.

Students ages eight to 12 can sign up for an Orff Ensemble class, featuring recorders, xylophones, metallophones

and glockenspiels. The class runs from from July 18 to July 22, and will further develop skills learned in school classes. Music reading ability is required.

The summer sessions will also offer a pair of visual arts sessions, drawing and mixed media (July 11 through July 15) They will help stimulate the student's creativity through basic drawing and design, and will incorporate selected works from a variety of artists.

The printmaking class (July 18 through July 22) will introduce students to monoprint, foil, stencil and texture. The above classes are open to students ages eight to 14.

Jazz classes have also been added to the NSA's summer schedule. The six-day session (July 18 to July 23) is for high school-aged musicians, and will feature jazz ensembles, improvisation and jazz history classes, as well as special instruction for rhythm section players. All students will have combo and big band experiences.

NSA also offers private lessons.

Registration for summer classes will close a week before each session begins. Call 739-3502 for further information. **aa**

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

Cultural Focus

Take that, Dan Rather

From a cramped office shoehorned into an anonymous Las Vegas municipal building, a small band of part-time cultural guerrillas is waging a lonely war on the lopsided image of Las Vegas.

They are Cultural Focus, an agency of the Allied Arts Council. Their objective is to peel back the glittering skin of the city and expose the vital organs beneath; to highlight the community often obscured by the neon glare of the Strip and the one-sided promotion of Las Vegas as the "Entertainment Capitol of the World."

Toward this end, four staffers arrange tourist activities emphasizing the cultural and artistic sides of Las Vegas.

"We try to show them the full community," says Elizabeth Warren, executive director of Cultural Focus, "thereby changing to a great extent their image of Las Vegas. We provide a way for visitors to touch bases with the community of people who live here." Every changed mind, every enlightened tourist who goes back to Icepick, Minnesota knowing that actual people lead real lives here, is another small triumph.

"A lot of people are interested in things other than what we're best known for," Warren says.

For them, Cultural Focus has an array of tours and services. Warren and the rest of the staff can arrange tours of local cultural highlights, or set up programs that go to a convention.

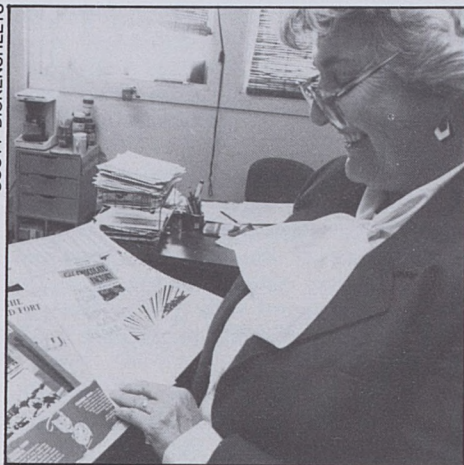
Warren is a believer in "shirrtailing"—anchoring a tour package with an established tourist draw, then bleeding in as much art and culture as possible.

"We manage to inject a great deal of culture into the tours, through the guides and stops. Every place we can, we put the arts into the picture." For instance, on their tours to Hoover Dam, Cultural Focus guides take pains to point out the sculptures flanking the dam, as well as the cultural amenities of Boulder City.

Some tours are designed to emphasize their artistic content. One is the "Arts Runabout," a whirlwind three-hour tour through a trio of local galleries; another is a watercolor expedition to Red Rock Canyon. The tourists paint their own landscapes under the tutelage of local artists.

Other offerings include out-of-town trips to such places as the Lost City Museum in Overton, Death Valley, Spring

SCOTT DICKENSHEETS



Liz Warren

Mountain Ranch and the Valley of Fire. Local attractions such as the Liberace Museum, the Southern Nevada Museum and the Las Vegas Museum of Natural History are also on the itinerary.

Conventioneers can also have Cultural Focus bring arts and crafts programs or speakers to their meetings.

It's not an easy job. Several things work against Cultural Focus:

Lack of interesting sites: "We need better development of historical sites," Warren says. "The community has not developed the things we need." Case in point: Keil Ranch, a historic site in North Las Vegas. City officials plan to make it a business park instead of probing its tourism potential. "It's a botched opportunity," she says with a hint of bitterness. Also, the area lacks a major art museum.

Lack of money: Cash flow worries dog most cultural groups, and Cultural Focus is no exception. Constricted finances limit the scope and number of programs and the time that can be spent on them. Warren and co-workers Karren Smith (operations director) and Kathy Rice (program developer) are all part-timers; office manager Andy Landiorio is full-time, but is paid through a Catholic Community Services program. "We're self-supporting," Warren says, noting that a Las Vegas Convention Visitors Authority grant was withdrawn in 1983 and never reinstated.

Lack of local support: "We need as much education among our movers and shakers as among tourists," she insists. Las Vegas is still being promoted as an adult playground, rather than as a whole community. "Las Vegas is still not suc-

ceeding at promoting the other activities, other places, other events that Nevada offers to Nevadans. We need to pay more attention to our museums. People will say, 'I'm in a five-star hotel, why can't I visit a five-star museum?'"

Warren believes that Cultural Focus could become a potent addition to the city's arsenal of promotion devices, if local tourism officials would use it properly. "We could be used to appeal to those conventions reluctant to come to Las Vegas (because of its sordid reputation), and I think we *should* be used that way."

Cultural Focus had its beginnings in the 1976 Bicentennial festivities. Jeanne Clark, a Boulder City arts patron, was involved in a number of programs celebrating the event, and recognized that a service was needed to introduce the tourist to the community. She wanted to challenge the common perception of Las Vegas as simply the "Entertainment Capitol of the World." She correctly perceived that while there were many convention and tour guide services around, none of them operated from an arts and culture orientation. Warren says Clark tried to operate the fledgling group as a for-profit organization, but found the going difficult. In the summer of 1978, Cultural Focus became part of the Allied Arts Council.

Clark left in 1981, and Warren, then the operations director, took over the rudder. In the years since, Cultural Focus has expanded its slate of services. They are always experimenting with new ideas. One recent success was a seminar by a chef who demonstrated how to make nutritious gourmet food and non-alcoholic beverages.

Despite the fact that everyone has a title, job responsibilities tend to blur, with "everyone sharing all the work," doing whatever has to be done. Even though they all work part-time, occasionally their schedules overlap and everyone is shoehorned into the tiny cubicle in the Veteran's Memorial Drive building, donated by the City of Las Vegas.

"Ten years later there is still a great need," Warren says with a heavy sigh. "There is still a lot of work to do. There are many unmet tourist needs here. We can't change the image of Las Vegas without the help of Las Vegas. And I mean the residents, not just the city government." —**Scott Dickensheets** aa

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NEVADA VINYL



Carl Fontana

The Great Fontana Uptown UP 2728 (1985)

Side A: Shoutin' on a Riff; It Might as Well Be Spring; Soon; *Side B:* Showcase; Polkadots and Moonbeams; Expubident [for CD issue, add: America the Beautiful, I Thought About You; Always; What's New].

Personnel: Fontana, trombone; Al Cohn, tenor saxophone (A1, B1, B3); Richard Wyands, piano; Ray Drummond, bass; Akira Tana, drums. Recorded at Van Gelder Studios, New Jersey.

The great Fontana is perched upon a stool in the jazz bar, resplendent in his new blue satin baseball jacket, a souvenir from a recent concert with the Northern Illinois University Jazz Ensemble. Between sips of his beer and tomato juice cocktail ("I guess it's a bloody beer," he chuckles) the conversation turns from golf to music.

Trombonist and Las Vegas resident for thirty years, Carl Fontana's debut album as a leader has finally arrived. Actually, even having possession of any recent work by Carl has been something of an achievement in itself. A record he shared with fellow slideman Bill Waltrous on the Atlas label a few years ago has vanished without a trace, there are a few nice spots with C.F. on Louis Bellson's Bosco record, and the exciting set with drummer Jake Hanna from the Concord Jazz Festival ("Hanna-Fontana") a decade ago is worth the necessary search. Many of the sides he

made with the Woody Herman Band and the Stan Kenton Orchestra are available, but for any concentrated dose of this magnificent jazz trombone player, the record listener has had to fend for himself. Until now.

In Las Vegas, we perhaps have become spoiled by having him in our midst. Several memorable nights, both at the Four Queens and the Allied Arts Council gallery concerts are the reason Carl's performances have become the standard for others.

For many, three of the tunes ["Spring," "Soon," and "Polkadots") will be familiar. Fontana is comfortable with these tunes and likes to play them a lot.

The remaining selections add tenor Al Cohn, who passed away last winter. Recorded in September, 1985, the date was among Cohn's last. His tenor is warm and strong, with no hint of the cancer which took him. He is also responsible for the efficient but sparse arrangements.

Fontana: "My career has worked out alright. A lot of guys have made many, many records during the 50's, and I never did because nobody was beating my door down to do it. Maybe not being burned out in the 50's has helped. Some of the guys I made records with in the 50's are gone. My playing's improved over the years, so I have no regrets, it's all turned out great for me."

Pianist Richard Wyands is a superior accompanist; Ella Fitzgerald, Carmen McRae, Freddie Hubbard and Kenny Burrell have all used him. Bassist Ray Drummond has worked with saxophonist Johnny Griffin and was involved with the Jazz Messengers and Charles Mingus's later groups. Drummer Akira Tana is a deft, delicate drummer, who, like his section-mates, is much in demand on the New York jazz scene.

Rudy Van Gelder's studio in New Jersey, as homey and hallowed as it is, is still just that—a studio, and if this music suffers at all, and I don't know that it does, it is its studio roots that are to blame.

This is music that, to be just right, should be recorded on location. Two or three nights recording with the feedback of a crowd is the way to do it. Ideal. Fontana would agree. But Al Cohn is gone, and live record dates are rare. We are blessed to have this disc at all.

The bar conversation turns away from talk of speakers, mixdowns and "doctored" sound to Carl's concern for adequate distribution for the Uptown label and this record.

"I still don't think any of the record stores in town have it, and I'm down to none myself; I've given them all away."

The great Fontana turns away briefly to order another of his beer concoctions, this a prelude to an unprintable story concerning a talking parrot and his one-eyed master (the parrot wins).

Carl Fontana's album "The Great Fontana" (CD or LP) can be ordered through Uptown Records, Box 186, Harrington Park, New Jersey, 07640. —George Lane

George Lane was the recording engineer for many of KNPR's Four Queens broadcasts. He frequently borrows Brian Sanders's typewriter. aa

Spitzer in the sticks

Pianist Laura Spitzer is on the road again, off on her sixth tour of Nevada, playing in places like Gabbs and Austin and Tonopah and Dyer.

Accompanied by piano technician Lorelle Nelson and a seven-foot Steinway Grand, Spitzer is spending more than a month roaming the state.

"These are the freshest, most genuine audiences I've ever played for," she says.

"We are able to appear in towns where classical music may rarely be heard," Nelson adds, "yet the depth of understanding and appreciation is extraordinary."

Their voyage began in early April, with a performance in Carson City, and from there the pair began to work their way through the state. The tour will end in early May.

Spitzer's program this tour will include compositions by French and German masters as well as a wide array of American works showing the gradual breaking away from European models, and the emergence of a unique American musical identity.



Traveling pianist Laura Spitzer prepares to hit the road with her trusty Steinway in tow.

The tour is funded in part by a grant from the Nevada Humanities Committee under the sponsorship of the Allied Arts Council. The tour piano was donated by Southern Nevada Music Company of Las Vegas, while Ace Truck Rental provided the wheels. **aa**

In his footsteps

Clarinetist John Barclay has been accepted into the prestigious United States Marine Band and Orchestra. Often called "the President's own," the Washington, D.C.-based band is responsible for all musical functions at the White House, and is considered one of the finest symphonic bands in the world.

Barclay, son of Las Vegas Bob and Evelyn, began his musical training at age five with his father, a local musician and conductor. John is the second Barclay to earn a spot in the Marine band; Bob was once the youngest musician ever admitted into the group, playing clarinet in the band and violin in the orchestra.

John graduated from Bonanza High School in 1986 and attended the University of Southern California on a full scholarship, studying with distinguished clarinetist Mitchell Lurie.

At 19, John has received several music awards and honors, winning concerto competitions in North Carolina and California, and was named command performance soloist winner in the Nevada State Music Festival four years in a row. **aa**



John Barclay

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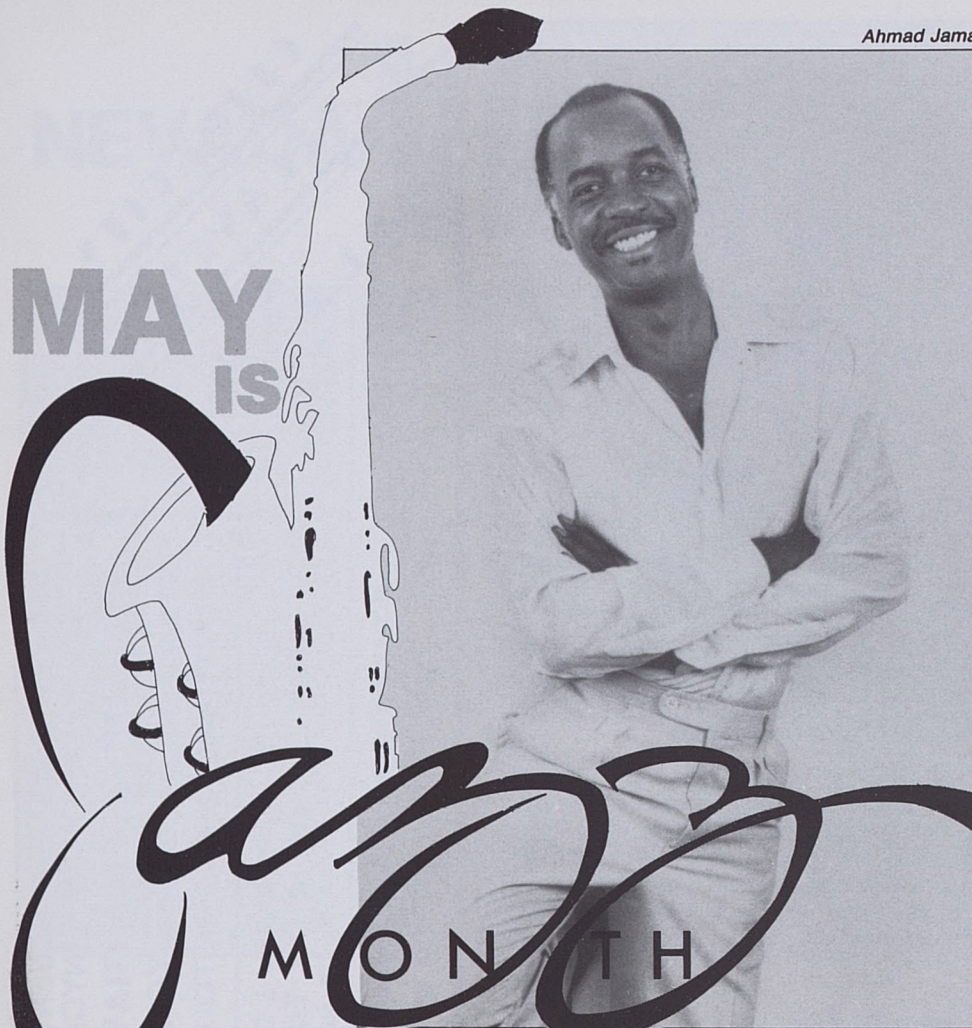
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Ahmad Jamal



Ahmad Jamal, Andy Narell, Jam

Pianist Ahmad Jamal, flutist James Newton, singer/pianist Judy Roberts and steel drummer Andy Narell will headline Allied Arts Council's Jazz Month in May, co-sponsored by **Mervyn's**, with a multitude of concerts paced throughout the month. "We're making this the biggest Jazz Month ever," says Allied Arts Executive Director Patrick Gaffey. "Over the next two or three years we hope to build it into a major jazz festival."

Jazz Month has been celebrated in Las Vegas every May since it was started over 10 years ago by the late Monk Montgomery and the Las Vegas Jazz Society. This year the observance will include a jazz picnic, four concerts in the Allied Arts Gallery and lecture/demonstrations in area schools. Phyllis Hetzel, store manager for Mervyn's, which is supporting Jazz Month for the third year, said, "We're proud to support a program that reaches so many segments of the community."

The **Badgley/Ferguson Trio** will open the series of Allied Arts Gallery concerts at 8:30 p.m., May 5. Tom Ferguson has been a professional pianist-conductor in Las Vegas for the past seven years. Bob Badgley is a noted local bass player as well as part of singer Joe Williams' band;

he can be heard on Williams' latest album *Every Night*, which has been nominated for a Grammy. Both Ferguson and Badgley are frequently heard at Alan Grant's Monday Night Jazz at the Four Queens, and on "Four Queens Jazz Night," a nationally syndicated program produced by Brian Sanders for public radio. Part of each of the four gallery concerts will be broadcast live over KNPR 89.5 FM.

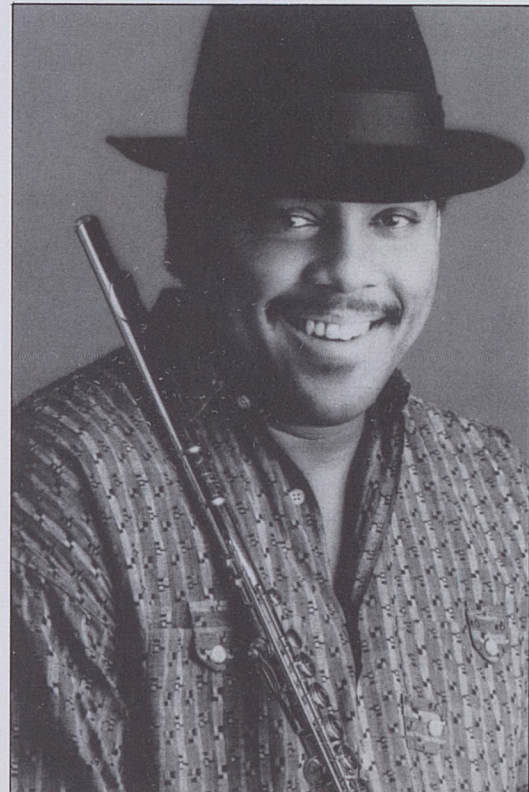
The traditional **Jazz Picnic** will be held May 7 at Jaycee Park, from 3 to 7 p.m., co-sponsored by the Allied Arts Council and the City of Las Vegas, with funding from Mervyn's. The picnic, which is free to the public, will feature the **Frank Gagliardi Big Band**, an eight-piece unit led by **Dave Napier**, and the **John Lindner Quartet**.

James Newton will appear in the second gallery concert May 12, as a guest artist with the **Charlie Owens Quartet**. Frequently voted number one flutist in both reader and critic polls, Newton, from Los Angeles, is highly respected both for his more traditional and his avant-garde work. His 1985 album, *The African Flower*, which was voted Album of the Year in *downbeat's* critic's poll, featured his interpretations of the compositions of Duke Ellington and Billy

Strayhorn. His most recent and also very well received album, *Romance and Revolution*, includes works by Charles Mingus and Ornette Coleman, as well as his own.

Charlie Owens, who leads the quartet which will perform with Newton, is new to Las Vegas. He recently appeared at the Sahara Hotel in *Ain't Misbehavin'*, and is now with the Johnny Haig Orchestra at Caesars Palace. Though Owens primarily plays tenor saxophone, he is noted as an excellent all-around woodwind player. Owens has appeared on two of James Newton's recent albums, and has two of his own in print: *Two Quartets* and *Charlie Owens Plays the Music of Harry Warren*. He has played with Freddie Hubbard, Buddy Rich and Lionel Hampton and is a member of this year's Grammy Award-winning Mercer Ellington Orchestra, which was the Grammy for the recording *Digital Duke*, on which Owens played baritone sax.

Donald Dean, the drummer on the best-selling Les McCann/Eddie Harris *Live in Montreux* album that featured the hit "Compared to What," will fly from L.A. to play drums with the Owens quartet. Prominent Las Vegas bassist Rudy Aikels and keyboardist Kevin Toney, who came to Las Vegas with Owens for *Ain't Misbehavin'*, constitute the rest of the quartet.



James Newton

Judy Roberts

Trumpet player **Walter Blanton** will perform in the Gallery May 19. A former member of the Woody Herman Orchestra, he is a UNLV faculty member and principal trumpet for the Las Vegas Symphony Orchestra. He recently won the Governor's Arts Award. Blanton can be heard on several albums recorded for Ashland Records by the New World Brass Quintet. He is a composer and has led several notable local jazz groups, notably Dharma, several years ago. Blanton's pianoless quartet will include Joe Riggs, tenor saxophone; Bill Plavin, bass; and Roy James, drums.

Andy Narell, of Berkeley, has brought the steel drums from Trinidad to jazz in the last few years. Narell has released four albums, including his latest, "The Hammer," with his quartet, including guitar, bass and trap drums. In a departure for Jazz Month, Narell will be presented by Allied Arts and the State Parks Cultural Arts Board under the stars and the towering Red Rock escarpment at Spring Mountain Ranch State Park, May 21, with picnicing beginning at 6 p.m. and the Andy Narell Quartet performing from 8 to 10 p.m. This special concert will be funded by the Vista Group and JMA Architecture and Engineering. The final Gallery concert, May 26, will feature **Judy Roberts** and bassist Jim Cox. Pianist/vocalist Roberts has been a mainstay on the Chicago jazz scene for



es Newton, Judy Roberts

the last 25 years. She records for Pausa Records, her latest album being *You Are There*. She has recorded with such musicians as bassist Ray Brown. She has also appeared many times over the last five years at the Hyatt Hotel in Phoenix.

Admission to the Gallery concerts will be \$2 general and \$1 for seniors and Allied Arts members.

Well-respected by fellow musicians (Miles Davis called him "the complete pianist"), **Ahmad Jamal** has also been among the most popular of jazz musicians since the 1958 release of his album *But Not For Me*. That album, with its single "Poinciana," earned Jamal the distinction of being the only artist to have an LP in the top ten of the national charts for 108 weeks. His work has sold very well ever since, and he has built a tremendous following throughout the world.

The Ahmad Jamal Trio, with bassist Santi Debriano and drummer Kenwood Dennard, will be presented at 3 p.m. in UNLV's Artemus Ham Hall May 29 by the Allied Arts Council and the UNLV Performing Arts Center. Tickets will be \$10 general admission and \$7.50 for seniors and Allied Arts members, and

can be purchased at the UNLV box office or Ticketron outlets.

Allied Arts has also arranged for two bands to perform in local schools throughout May. The **Tom Ferguson Quintet**, with Ferguson on piano, Bob Pierson on tenor sax, Greg Marciel on trumpet, Bob Badgley on bass and John Peczi, drums, will appear at Jim Bridger trombone; Russ Jervis, bass trombone; Tom Ferguson or Cary McCoy, piano; Ken Seifert, bass; Dave Ringenbach, percussion; and John Abraham, drums; will perform at Hyde Park Junior High, Vegas High, McCaw Elementary, and Chaparral High. The music for the school lecture/demonstrations is made possible by funds supplied by the recording companies of America through the Music Performance Trust Funds, a public service organization created under agreements with the American Federation of Musicians. The grants for these performances was obtained with the cooperation of local #369 AF of M. Matching funds for the school performances were provided by co-sponsor The Montevista Centre.

The City of Las Vegas will also present **Walter Boenig's Big Band** in concert, performing both Big Band-era hits and



new charts, at the Charleston Heights Arts Center, May 15 at 3 p.m. The concert will be free to the public, as will another City concert May 22, from 4:30 to 6:30 p.m. in Jaycee Park, featuring the Blues Kings.

Artist Bob Ross will present a show of "**Jazz Artwork**" to commemorate Jazz Month at Charleston Heights Arts Center. The exhibit will open with a reception May 8 from 2 to 4 p.m., which will feature bebop by Roger Rampton, vibes; John continued on p.23

Frank Gagliardi

Daddy of the UNLV Jazz Ensemble

by PATRICK GAFFEY

It could have been Rio; it could have been Tokyo; it was probably Milan. A furtive, middle-aged American couple in an empty street are tugging, yanking, struggling to peel a poster from a foreign wall. "Is that a policeman?" asks the man, looking over his shoulder past his straining arm.

The woman puffs, "Just keep pulling, Frank."

Frank Gagliardi is a quiet man, anonymous on the streets of Milan or Las Vegas. Despite the fact that he has made the UNLV Jazz Ensemble into one of the finest university jazz bands in the world, his name is not well known. Any-

way, most of those who do know his name mispronounce it. (The second "g" is silent.)

In the community of musicians, though, Gagliardi is not only known, but respected and admired. Jazz legends go out of their way to work with Gagliardi and the Jazz Ensemble. Jazz stars like reedmen Don Menza and Bud Shank, drummer Louis Bellson, trumpeters Bobby Shew, Jack Sheldon, Doc Severinsen, Chuck Findley and Freddie Hubbard, multi-instrumentalist Gus Mancuso, trombone legend Carl Fontana and singer Marlena Shaw not only perform with the band, but work with the stu-

dents. "One of the best supporters and fans," he says, "is Joe Williams. Sometimes he'll just come in to listen to a rehearsal." Williams, one of the greatest singers of jazz or blues, known for his extensive work with Count Basie, has performed with the Ensemble again and again. He was also instrumental in placing one Ensemble alumnus, Dennis Mackrell, behind the drum set in the Count Basie Orchestra.

These jazz godfathers, or mothers in the case of Shaw, are part of a network of musical relationships Gagliardi built during his career.

The most varied part of that career was spent, surprisingly, in Gagliardi's native Denver. Inspired by watching an



"When I see the true jazz artist, it's incredible."

older brother's band rehearsals, he was immediately captivated by drummers and started on drums at eight. He studied all of drumming, and then the other percussion instruments.

"Having started so early," he says, "by the time I was fifteen or sixteen, I was already playing some pretty nice jobs," working at shows and dances. Just as he entered the University of Denver out of high school, he was offered the second percussionist's chair with the Denver Symphony. He recalls, "It was almost overwhelming, because it was almost a major orchestra. I sort of grew up in that orchestra." And he performed with it for fifteen years, becoming its first percussionist and then tympanist. "I was fortunate not only to play with an excellent orchestra with a fine conductor, but also under Leopold Stokowski, Igor Stravinski, Andre Kostelanetz, and with soloists like Heifetz, Stern...."

Through college, he continued to play "jazz jobs and shows," including such prestigious jobs as the Denver appearances of the Hi-Lo's and the Modernaires and an entire summer with the Woody Herman Sextet. "At an early age, I was earning a great living at music."

Every summer the Metropolitan Opera would come to Central City near Denver. "I was asked to play tympani with key men from their symphony," which gave Gagliardi extensive experience with the



Frank Gagliardi



opera world.

With such an extensive classical past, and a present position as tympanist for the Las Vegas Symphony Orchestra, it is interesting to hear Gagliardi compare the worlds of classical music and jazz: "I have seen, through the years, the development of a top symphonic musician and a top jazz artist. They both travel the same path of technique, sensitivity, repertoire, and intonation, but the jazz musician, in addition to this, is either born with or develops the art of improvising, of being able to reproduce on the instrument what he feels inside or hears in his mind, on the spur of the moment.

"A few years back the New York Philharmonic was here. We were at a party and someone asked the famous flutist Julius Baker who his favorite musician was, and he said Charlie Parker.

"I don't want it to sound like one is better than the other, but when I see the true jazz artist, it's incredible. People don't seem to realize. Last year, we had scheduled at one of our jazz concerts, as soloist, [the late] Lockjaw Davis. And Lockjaw was getting sick. He was pretty sick with cancer. He reluctantly took our job, because he was worried. A month before the concert, he called me and bowed out. What he said was monumental. He said, 'I'm getting so that I can't play what I'm hearing.' Boy! That's a dynamite line. That's the thing about jazz. They play on the *spot* what they hear."

Still a member of the Denver Symphony, his education finished, Gagliardi walked into the University of Denver music department one day to find, "some of the students were trying to do a jazz band rehearsal." They asked him for "some pointers."

Under Gagliardi's direction, the ragged group quickly became the University of Denver Stage Band. Four years later Gagliardi took the band to the only national competition then existing, at Notre Dame, and encountered for the first time Miami, North Texas State and the other heavyweights of collegiate jazz. Denver came in fifth.

A quick study, Gagliardi brought his band back the following year and took first place against the nation's best. In the audience were representatives of the State Department, which was then using jazz extensively to represent the U.S. overseas. Gagliardi's band was picked for a two-month tour of the Far East.

"Boy!" he says, "That stirred up a lot of things in Denver. When we came back, everybody in the band was a hero." The band did tour the Far East, but without Gagliardi; he had already moved on.

"After 15 years in the Symphony, which I dearly loved, teaching both percussion and jazz at the University—and



"I loved being in the pit."

I was so grateful because my background covered everything—I felt I had to think about a change. How many times can you play Tchaikovsky's 4th and Beethoven's 'Eroica'?"

While he had spent so much time playing classical music and jazz, he says, "One of my first loves was playing great shows. I loved being in the pit."

Gagliardi had married early, "but everything worked." He met Charleen, now a respected Southern Nevada artist, "walking through the park one day." Now she accompanies Frank and the band on international tours. Charleen's small works, wall hangings and even free standing work is all made of paper, and her sharp eye picks out interesting paper wherever she goes. She has collected a myriad of oriental papers from Japan, and has conscripted Frank as an assistant in obtaining the paper of many countries in whatever way necessary, including ripping down posters in public places. But the blue-clad arm they've been expecting still hasn't clapped them on the shoulders.

In the early sixties, when the Sands was the home of Sinatra and the rest of the day's biggest names, Frank and Charleen went to Las Vegas once a year. "I used to love the shows," he says. "I used to love seeing the 15-piece bands with big string sections.

"As luck would have it, one day I was at the musicians' union in Denver, and in walked Antonio Morelli, music director for the Sands, looking for a drummer who could also play all of the percussion instruments." With Charleen's enthusiastic backing, Gagliardi accepted a month's tryout at the Sands. At the end of the month, Morelli offered him the job, and he took it. "A lot of my friends said, 'You must be crazy.'

"I thought Charleen and I would stay

six months and have some fun, but we never went back. While I was in Denver, I was working all the time and I never saw my kids, who were seven and nine. Then I came out here and discovered I could make *more* money playing two shows a night, and I could spend time with my family. Of course, our friends said, 'Oh, my goodness, you'd raise your kids there?' I'm happy to say, 'You bet I did.'

One of Gagliardi's dreams, to play with Frank Sinatra, came true at the Sands. "It was the heyday of the Sands, and his. The thrill of [playing with a great artist] makes every hardship, every disappointment, worth it. And I think every professional musician knows exactly what I'm talking about. On a certain night, a certain show, a given night when everything is right: The band, the audience, the performer; it's a feeling that's unexplainable." That feeling is the ultimate reward Gagliardi has received again and again in his career, not only with Sinatra, but "in the symphonic world, the jazz shows...that happened so much to me that I feel very lucky about it all."

In 1971 or '72, UNLV music department Chairman Ken Hanlon asked Gagliardi if he would take over the UNLV jazz band. He agreed to do it part time. Just as in Denver, "it caught on a little bit, kept growing; we built courses, the jazz faculty grew, and all of a sudden, this was going full blast."

In 1976, the biggest stage for collegiate jazz was the international competition at Montreux. Despite just having started the UNLV program, Gagliardi wanted to compete. But to get to Switzerland, the band needed money. Gagliardi went up and down the Strip, pulling the coats of all of his star friends, but, "only Wayne Newton responded." Newton donated \$5,000. Gagliardi and the students went to work on the community. "We needed about \$28,000, and two weeks before leaving, we were about \$5,000 short." Gagliardi went up and down the Strip again. "No luck. One night I bumped into Wayne at the Sands. He asked me how things were going. I told him we were still \$5,000 short. He said, 'Well, you've got it now.'"

At Montreux, Gagliardi was once again leading a young David to compete with the giants. Miami, an established Goliath, won, but Gagliardi and a new program took second in international competition.

When the band returned from Mon-



The Ensemble has won virtually everything there was to win.

treux, Newton wanted to meet. "He had come up with a brainchild," says Gagliardi. Newton saw that the UNLV musicians were good enough to play on the Strip, despite the exceptional reading abilities required. Newton envisioned a program that would allow a UNLV student to rehearse in the daytime with a Strip orchestra and play in the show that night. The regular musician replaced would still be paid, and the student's pay would go into the Wayne Newton UNLV Intern Program, to benefit the Jazz Ensemble. Newton worked out the details with the union and secured its approval. "Between shows," says Gagliardi, "he would drive around to hotels and convince owners to participate."

Through the next several years, the program raised money for travel, sheet music and scholarships. Thanks to the program, the Ensemble has made seven trips overseas and issued seven albums. It has participated in jazz festivals across the country, like the Pacific Coast Jazz Festival and the Orange Coast Jazz Festival, and along the way has won virtually everything there was to win. The young program is now one of the Goliaths.

As Las Vegas has changed, however, the Intern Program has suffered. The change to penny-wise corporate owner-

PATRICIA MCCOLLUM



ship of large hotels, while improving the city's image, brought cutbacks in such amenities as lounge entertainment and also impacted the Intern Program. "Now," says Gagliardi, "we're down to one hotel, as opposed to seven or eight." But in the last few weeks, he saw Newton again, "always a supporter, always interested," and discussed setting up a meeting. Gagliardi now feels that Las Vegas has settled down and that it is now time to re-establish the program.

Meanwhile, the Ensemble keeps producing pros. Gagliardi observes that, "there isn't a hotel in Las Vegas without an alumnus in its orchestra." And many graduates are working with stars: Keith Nelson and Jeff Lams are with Donna Summer; Randy Mattson and Adam Shendal with Wayne Shorter. Walfredo Reyes has been working with Ben Vereen and Tania Maria, and Scott Tibbs is in Los Angeles in association with Chick Corea. Loran McClung is now the lead alto saxophonist with the prestigious #1 Army Band in Washington, D.C., and tenor sax player Philip Wigfall, whom Gagliardi calls "a jazz giant of the future," just made the Dean's List at the Berklee School of Music. Gagliardi also notes that Matt Carr, "probably the most outstanding jazz player to go through the program," is playing locally.

The Ensemble left for Japan in April for *five months'* work for the Mitsui Corporation, at two island resorts, on Kyushu and Hokkaido. Gagliardi went for the first few weeks, but will return to Las Vegas for a UNLV Jazz Ensemble alumni concert and to lead the Frank Gagliardi Big Band at May's Jazz Picnic, in Jaycee Park May 7.

"I'm 56 now," he says. "I've been playing professionally for 40 years. I can

still see Stravinski conducting in the front of my head there. I'm pretty proud of what I've done."

Far from living for the past, he spends much of his time writing arrangements for the Ensemble and for other college bands. In his and Charleen's condo in Manzanillo, Mexico, he uses the traditional piano, but at home he has more sophisticated equipment. "I can work out a chart on synthesizer, put it into the computer, bring it up on the screen and print out parts in transposed keys. I used to hate copying parts." Composing electronically "is kind of my hobby now. My Mackintosh SE is all midi'd up to my synthesizer, and I have samplers, a drum machine.... The generation below me is so good at this and so fast—I'm a lot slower, but it's a new world."

As for the future of jazz, "the prognosis is great; jazz education deserves a lot of credit for the health of jazz. It used to be a bad word. It almost died. But now the yuppies are getting out of rock and beginning to hook onto jazz.

"For a while, today's music had gone too far into rock—not to say there isn't good rock. The fusion of rock and jazz is really super to me. Jazz is my big love, but fusion is the best of both worlds; I like it, and some of today's singers—I love Whitney Houston and Anita Baker—these people are really doin' it."

"Just evaluating my own viewpoint of everything I've done, I'd have to say that whatever aspect of music you take, why, as long as it was good, it wouldn't matter what it was. If I hear a great performance of a symphony—man, there's nothing better than that. If I hear a great performance by a rock group.... It just has to be good." aa

Hear Frank Live!

The Frank Gagliardi Big Band, formed for this special occasion, will perform at the **Jazz Picnic**, May 7 at Jaycee Park, from 3 to 7 p.m. It will be co-sponsored by the Allied Arts Council and the City of Las Vegas, with funding from Mervyn's.

The **UNLV Jazz Ensemble Alumni Concert**, featuring professional musicians who are graduates of Gagliardi's jazz program, will be held May 15 at 2 p.m. in Judy Bayley Theatre on the UNLV campus.

New home for Theatre

Once the only theatre group in Las Vegas with a permanent home, Las Vegas Little Theatre (LVLT) spent the last two years wandering in the wilderness, landing temporarily at Reed Whipple Center, UNLV's Grant Hall and, currently, at Helen Stewart School. But the exile is over. The Las Vegas-Clark County Library District has given Las Vegas Little Theatre a home.

The Spring Valley Library and LVLT have entered a three year and three month lease for the new 200-seat theatre facility at the expanded library branch. Performances at Spring Valley will begin in the fall.

"We're not nomads anymore," said Sue Thornton, the Little Theatre's treasurer-publicist.

The new agreement gives the theatre total control over the selection and content of its productions, and allows either the theatre or the library to end the lease on a year to year basis.

The contract calls for the theatre to produce one youth-oriented theatre workshop per season. LVLT has also agreed to provide a free Library District Educational Theatre Night during production runs.

Seasons will run from September through May, with a new show opening approximately every seven weeks. June, July and August will be "dark" months. While looking for a permanent home, the group was allowed to use the Helen J. Stewart auditorium this year for a three-production half-season, according to Thornton. "We are looking forward to a full season with five or six plays," she says.

The group's play selection committee is meeting to determine the playbill for the coming season. LVLT is not a repertory company and holds open auditions. Says Thornton, "The membership of the Las Vegas Little Theatre varies constantly, according to what play is being produced and who is in it."

"This lease is very important for community theatre because there has been a continuing theatre space crisis for the last several years," said Allied Arts Council executive director Patrick Gaffey. "I'm very glad to see that this provides a home for the Las Vegas Little Theatre, because the group has done good work for the last 10 years. Because of the lack of space we have lost some important theatre groups, and I hope

CYNTHIA GAFFEY



Spring Valley Library administrator Doug Henderson, with Las Vegas Little Theatre board members Nancy Godfrey, Paul Thornton and Sue Thornton.

this means we won't lose LVLT."

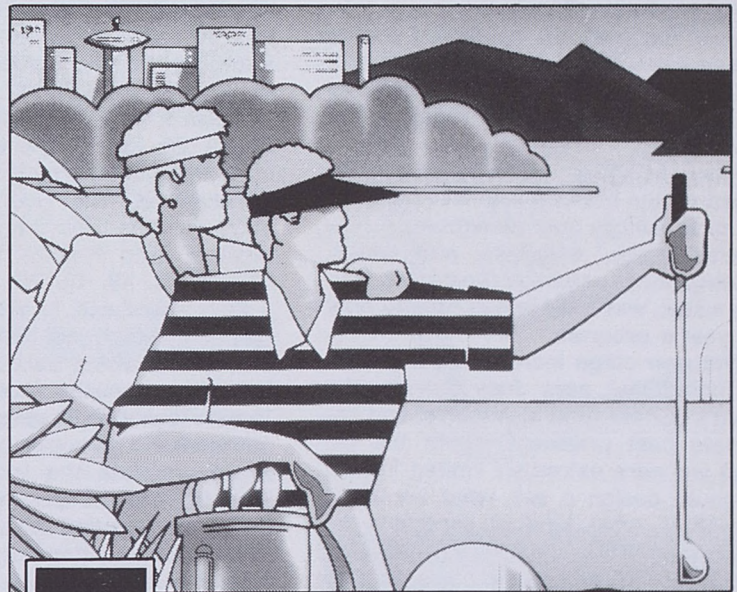
"Housing the Las Vegas Little Theatre is good use of the facility," said Spring Valley Library administrator Doug Henderson. "It is for the cultural good of the community and the library. We give them a stable home and they give us stable programming."

The library was recently reopened after several months of expansion, which almost tripled the size of the facility, from 8,000 square feet to 23,000, including the auditorium that will house the theatre. **aa**

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Super Summer '88 presented on new stage

Performances of *Annie Get Your Gun*, *Finian's Rainbow* and *Fiddler on the Roof* will highlight the upcoming summer theatre program at Spring Mountain Ranch.

Super Summer '88, presented by the Nevada State Parks Cultural Arts Board, will also include a pair of concerts by the Four Freshmen and a Woodsy Owl Day.

These activities will no longer be staged on the bare 20 x 40 foot platform that past visitors may remember. A new covered stage, complete with wings, dressing rooms, storage rooms and running water, was built just in time to host last year's program.

"The new stage increased our potential incredibly," says Judy Sylvain, the board's current fundraising chief and immediate past president. "With the old stage we were extremely limited in how we could design a set, what we could do with it, what kind of programs we could have."

With the new facilities in place, Sylvain said the board can consider off-season and daytime presentations.

The new platform, with its stage-level dressing rooms, gives the board enough flexibility to sponsor more complex presentations, featuring multiple costume changes. In previous years, the actors had to change costumes in a tent, a makeshift dressing room, or whatever else was handy.

The new facility also has permanent rigging, eliminating the costly process

of having everything trucked out and set up for each presentation, as was done in the past.

Annie Get Your Gun is being staged by Georgia Neu and Rob Gubbins for the Actor's Repertory Theatre of Southern Nevada. Performances are set for June 9, 10, 11, 16, 17, 18, 23, 24, 25.

Finian's Rainbow is scheduled July 21, 22, 23, 28, 29, 30, and will be produced by Steve McKenzie of Jacob's Ladder.

Fiddler on the Roof, presented by Betty Sullivan-Cleary and the Southern Nevada Civic Theatre, will run August 11, 12, 13, 18, 19, 20, 25, 26, 27.

Also scheduled is Woodsy Owl Day, May 21, which will open the season, and a fundraising barbecue August 14, featuring a special showing of *Fiddler*. Tickets for the fundraiser are \$25 each.

The new stage was built just in time to accommodate the increasing crowds that now attend Super Summer sessions. Last year, the first with the new stage, 22,000 people came out, an average audience of 817 for each performance.

That figure is bound to keep growing, and along with the increase in stage capacity, the audience meadow has been enlarged to handle 1,100 viewers. Also, in an attempt to untangle long waiting lines, advance tickets for Saturday night performances will be sold.

That's the good news. Tied to it is a load of bad news: The stage is still not paid for.

The price tag for the new stage was \$350,000. By early 1987 the board had

collected all but \$90,000 and decided to go for it. A private firm lent the whole bundle on a five-year term, and construction was under way.

"We had collected money from people who gave it to us in good faith," Sylvain says. "We felt we would lose our momentum, and their good faith, if we waited any longer."

"We knew that if we're going to have a good program, we needed a facility that could accommodate a good program."

The \$90,000 shortfall bothers Sylvain mainly because it diverts the board's energy from its primary purpose, programming the Spring Mountain Ranch entertainment and coordinating the massive volunteer effort that supports each presentation.

"We need to find that last \$90,000 so the board can get back to their main duties." In other fiscal matters the board is about 90 percent self-supporting. Sylvain says the gate receipts pay the production costs, and other monies trickle in from grants and donations.

Each performance requires 20 or 30 volunteers to direct traffic, man the concession stand and generally keep things running smoothly. "Without the volunteers there would be no program," Sylvain says flatly.

The actors also donate their work, and several Spring Mountain Ranch rangers work split shifts on performance nights so they can be on patrol.

Performances at Spring Mountain Ranch began in 1976, when the Nevada Division of State Parks brought in the New Shakespeare Company from San Francisco. The next year, with the Shakespeare company again performing, the state asked the Junior League of Las Vegas to lend a hand raising funds and coordinating volunteers. The State Parks Cultural Arts Board evolved from there, officially forming in 1980. In 1978, the Shakespeare troupe couldn't make it. The board offered several different productions, and the Super Summer program was born.

The board is composed of 29 members, volunteers all. Their main mission, Sylvain says, is to provide low-cost family entertainment, which usually means popular musicals, productions that will bring large crowds.

"Our main criteria is 'what will draw the most people?'" she says, quickly adding that more esoteric productions appealing to a narrower audience have not been ruled out. "We're not insensitive to artistic concerns," she continues, "but we're hoping that people who come to our shows will come back for other types of things. We're trying to build repeat business. But our main concern has to be providing low-cost family entertainment." aa

Kral musical adaptation to premiere

On May 27 the Rainbow Company will premiere a new musical called *Dandy Jim Valentine and the Elmore Bank's Time Lock, Clockwork, Crack-Proof Safe*, based on a pair of O. Henry stories.

The book for the musical is being written by Brian Kral, with lyrics by Kral, Lucinda Neal and Thomas Dyer. The music is by Jack Greco and Jay Neal.

The show is set in the early 20th Century, and features a variety of musical styles, from country-western and bluegrass to ragtime and gospel. Based on the short stories "A Retrieved Reformation" and "Guardian of the Accolade," both involving bank adventures and misunderstandings, *Dandy Jim Valentine* concerns a paroled safe-cracker who tries to start a new life with a fresh identity, despite efforts to lead him back to crime.

The play will be directed by Dr. Robert Pevitts, and will run through June 12 at the Charleston Heights Arts Center.

"The stories are a great deal of fun," Kral says, "and form the ideal basis for a musical." Ironically, another play based on "Retrieved Reformation," *Alias Jimmy Valentine*, debuted off-Broadway in February, to less than enthusiastic results.

"I wish I could say their only mistake was in not using our adaption," Kral jokes. "But in fact, the two productions were started entirely independent of one another, and we were quite surprised to hear someone else was working with

the same material. Actually, their mistake may have been in not including the *second* story—but we'll know better after we've opened." This isn't the first time the Rainbow Company has performed a Kral adaption of an O. Henry story. In 1978 the troupe presented his reworking of *Ransom of Red Chief*, later reviving it for a state-wide tour. Anchorage Press has published the adaption. "Coordinating all the elements of a musical is a challenge," Pevitts said, "but you couldn't ask for a stronger group to pull it off locally."

Greco has served as musical director for a number of Rainbow Company productions, including *Annie*, *The Wiz*, *Li'l Abner* and *Once Upon a Mattress*. Jay and Cindy Neal have been performing locally for eight years, and Cindy was musical director for the company's 1979 production of *Oliver* and the Clark County Community College's production of *Baby*. Thomas Dyer most recently wrote an adaption of *A Wrinkle in Time* for the Rainbow Company.

Choreography for the show will be done by Karen McKenney, who directed Rainbow Company's John McHugh-award-winning musical *Once Upon a Mattress* last year, as well as the recent *(W) Rites of Passage, Too*.

Reservations for *Dandy Jim Valentine* are recommended; call 386-6553. Performances are scheduled for 7 p.m. May 27, June 3, 4, 10; and 2 p.m. on May 28 and 29, and June 4, 5, 11, 12. **aa**

Comedy at LVLT

The Las Vegas Little Theatre will present David Willinger's *Andrea Has Two Boyfriends*, a gentle comedy which explores the world of the adult mentally handicapped, starting May 6 in the Helen J. Stewart auditorium.

The play will run through May 22, at 8 p.m. every Friday and Saturday, and 2 p.m. every Sunday.

The play centers on Andrea (Elke Schmacker) and her two boyfriends

Freddie and Richard (Tim Sutherland and Tim O'Brien). Mike, a social worker (played by Peter James) offers some insight into the frustrations and tribulations of being handicapped.

This production, the theatre's minority offering this season, will be directed by Kathryn Sandy O'Brien, winner of a 1986 John McHugh Theatre Award for outstanding director for her work on the Little Theatre production *Talking With*.

The Las Vegas Little Theatre is a non-profit organization funded in part by the Nevada State Council on the Arts and the National Endowment for the Arts, and is not part of the Helen J. Stewart School.

For further information or reservations call 383-0021. **aa**

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Dance workshop at Discovery



Cathie Gilbreath, dance Artist in Residence at Discovery: The Children's Museum, and daughter Galen.

Dancer Cathie Gilbreath will conduct a dance workshop in June for Discovery: the Children's Museum, which will be co-sponsored by the City of Las Vegas as part of the Nevada State Council on the Arts' Artist-In-Residence program.

Currently finishing a residency sponsored by Allied Arts Council and funded by the Gaming Foundation for Educa-

tional Excellence at Dell Robinson Junior High, Gilbreath is already looking ahead to her next project. "I'm working on a performance in late April with the Dell Robinson kids, during National Dance Week," she said. "I hope that performance will help recruit kids to the June workshop."

The Discovery workshop will run the last three weeks of June, from 9:30 a.m.

to noon on Monday through Friday at Discovery's temporary home in the Nevada State Museum in Lorenzi Park.

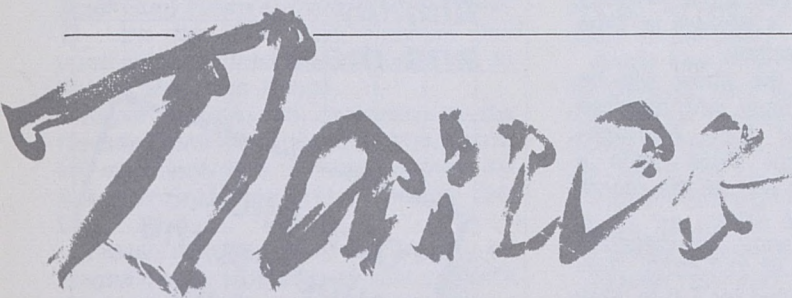
The workshop is open to children ages eight to 13. No previous dance experience is necessary, though students will have to maintain regular attendance, since a performance is planned. There will be a registration fee of \$7.50. Space in the workshop is limited, so early registration is advised.

Gilbreath, who received a master's degree in dance from the University of Ohio, said the classes will develop dance pieces based on two themes. One, called "Makin' Dances," will use the Discovery exhibits—the shadow box, the zoetrope, the costume center—to help inspire the dancer's individual creative expression.

The other theme is "Dancin' in the Streets;" it will blend the familiar folklore of children's games and rhymes into a choreographed piece.

She said she hopes to work with local trumpet player Tony Scodwell, who is completing a residency at Garside Junior High. "Tony and I would like to do at least one piece with live music. I think it would be just great to have all these kids working together and pooling their talents into one creative work."

For further information call Discovery at 382-3445. **aa**



concert by Nevada's youth

Forty-five youngsters are scheduled to participate in the Academy of Nevada Dance Theatre's June program, presented in conjunction with the Nevada School of the Arts. Performances are set for 8 p.m. June 4 and 2 p.m. June 5, in UNLV's Judy Bayley Theatre.

Four new dances have been choreographed especially for this program. Stephen Jenkins, Nevada Dance Theatre's ballet master, will present his work "Seven by Seven," to music by Adolphe Adam. This ballet features seven dancers performing seven solo pointe variations, and was choreographed to "give the dancers the opportunity to showcase their abilities," Jenkins said.

"Salute America" is the second work presented by Jenkins, and was designed to be a fun piece of choreography using

some of John Philip Souza's lesser-known music, such as "Peaches and Cream Fox Trot."

According to Jenkins, this ballet was created "for the pleasure of the dancers as well as the audience. I wanted the kids to really have fun with this without worrying so much about this turn-out or that step." "Salute America" features forty dancers and the longest kick line in Las Vegas, and starts setting the mood for the Fourth of July.

A modern dance performed to the music of Ira Stein and Russell Walder's "Transit" was choreographed by Vincent Gargani. Gargani, a dancer with Nevada Dance Theatre and jazz instructor at the Academy, has choreographed "Transitions," his first major piece. The three movements of this contemporary work emphasize the ability of dancers to make

a flowing transition from one mood to another.

Linda Reifsnnyder Jenkins, director of the Academy of Nevada Dance Theatre and the Youth Company, has choreographed "Kinderszenen," (scenes from childhood) to the music of Robert Schumann. "Kinderszenen" gives the dancers an opportunity to express many childhood emotions, from fear and loneliness to lighthearted fun and friendship. This ballet will be accompanied by five pianists from the Nevada School of the Arts.

The concerts provide young dancers a chance to perform in a professional setting, with lights, costume and an audience.

"It is important to entertain the audience, but our primary goal is to give our students a professional experience in which they develop their performing abilities," Jenkins said.

Students must apply to perform in the concert. "We feel that it takes a commitment on the part of the students to perform in the concerts as no class time is used for rehearsal," she continued. "The students give up Saturdays after class time to learn their choreography and music."

Ticket information for the June concert can be obtained by calling 739-3502 or 798-2989. **aa**

Symphony fund campaign underway

The Las Vegas Symphony is conducting a fundraising drive to raise \$100,000 by June 1. According to Executive Director Judith Markham, the symphony board is, "asking for money from companies that have never given to the symphony before."

The symphony also plans a fall gala ball, featuring a chamber orchestra drawn from the symphony. Markham expects the gala to raise \$20,000.

The finances of the Las Vegas Symphony Orchestra were probed by local media over the last few weeks at the prompting of an anonymous letter purporting to have been written by "Twelve Concerned Symphony Musicians," reporting that symphony musicians had not been paid for some time, with pay for two concerts still outstanding, and listing other complaints as well.

That the symphony has been carrying a significant debt for many years has been a matter of public knowledge, as has the resulting delay in payment of musicians: Musicians' pay is the major portion of the symphony budget. Payroll for a concert varies between \$10,000 and \$18,000, depending on the size of the orchestra required for a particular concert. Still, says Markham, money owed musicians holds, "absolute priority above any of our bills, except staff, who are working many hours a week."

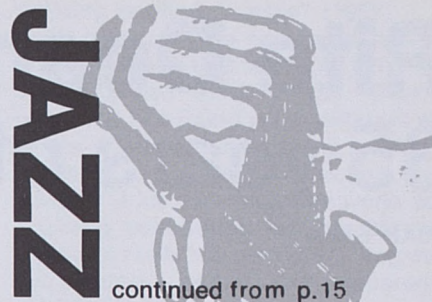
The symphony is in the same position as the rest of the symphonies in the country, several of which, including those of Oakland and New Orleans, have died in recent years. Ticket sales pay only a small part of any symphony's budget. Against the \$10,000 to \$18,000 musicians' pay, Markham says individual ticket sales come to about \$2500 per concert. Ticket revenue only covers be-

tween 25% and 28% of the annual budget. The symphony program book brings in \$22,000 annually in advertising, and about \$40,000 is raised through grants. The rest of the \$360,000 budget must be raised in donations or from special events.

The most recent report on the symphony deficit showed it growing from \$108,548 on June 30, 1986 to \$187,042 by June 30, 1987. The debt then decreased to an unaudited figure of \$164,336 by December 31, an improvement of over \$20,000. According to Markham, payment to musicians for one performance was made since the complaints of the anonymous letter. Shortly after, though, the symphony performed another concert, and "now we're back up to two [owed for] again."

When the media found some cases of incomplete symphony paperwork (its corporate charter had expired, and solicitation permits had not been obtained from the county or the city), the organization moved quickly to bring all its filings up to date. According to Markham, the corporate charter was reinstated March 14, and the process of obtaining the permits is well underway. She says, "We got caught without doing some real basic things. Some responsibilities weren't clear. I think there are probably a lot of arts organizations in the same situation."

In fact, few arts agencies in Southern Nevada have totally completed the evolution from the all-volunteer group with good intentions and little expertise to the completely professional organization. A number of large and well-known local groups began scrambling to organize their paperwork the day the revelations about the symphony appeared. **aa**



continued from p.15

Abraham, drums; and Ken Seifert, bass.

The UNLV Jazz Ensemble Alumni Concert, featuring professional musicians who are graduates of Frank Gagliardi's jazz program, will be held May 15 at 2 p.m. in Judy Bayley Theatre on the UNLV campus.

The **Four Queens Hotel** throbs with jazz every Monday night, and its performances are recorded by **KNPR 89.5 FM** for later local, national and international broadcasts. In May, Alan Grant will present vocalist Shirley Horn, May 2; alto saxophonist Richie Cole, May 9; tenor saxophonist Houston Person and vocalist Etta James, May 16; singer Ernie Andrews, May 23; and the quartet of pianist John Hicks, May 30. Shows begin at 8:30 p.m.

The **Hob Nob** on Highland near Spring Mountain will continue its Tuesday night schedule through May, with Tom Ehlen, trumpet, May 3; Jay Cameron, alto saxophone May 10; Eddie Morgan, trombone, May 17; John Solzano, saxophone, May 24; Tony Filippone, trumpet, May 31. Music runs from 10 p.m. to 2 a.m. each Tuesday night.

Vibist **Joe Locatelli's** quintet can be heard at Pep's in North Las Vegas every Wednesday night. The **Jimmy Cook Quartet** will play at the Shark Club's "club within a club," May 6, 7, 13 and 14, from 11 p.m. to 3 a.m. The Jimmy Cook Big Jazz Band will play in the club's main room May 1 from 8 p.m. to midnight, and **Eureka** will play the main room from 9 to midnight May 8.

The Jazz Month '88 advisory committee, which is organizing the activities for Allied Arts, is comprised of Carol Blanton, Walter Blanton, Alan Grant, Gus Mancuso, Bob Pierson, Brian Sanders, Dan Skea, Judy Tarte and Alan Ware. Food for the Jazz Picnic will be coordinated by Sylvia Schlect. Allied Arts Development Director Alison Windsor is Jazz Month coordinator.

Jazz Month assistance was provided by Bernice Fischer, KNPR 89.5 FM, KUNV 91.5 FM, KEY 93 FM, KLVX TV 10, KVBC TV 3, KVVU TV 5, KLAS TV 8, Donrey Outdoor Advertising, Musicians Local No. 369 AFM, AFL-CIO, Southern Nevada Music Co., the Clark County School District, Landmark Hotel and Casino, and the Drum Shop.

For more information on Jazz Month, call the Allied Arts Council at 731-5419.

aa

MARY WALTER SCODWELL



Trumpeter Tony Scodwell was one of two artists-in-residence this spring under a new Allied Arts program, in cooperation with the Nevada State Council on the Arts (NSCA). The residencies of Scodwell, at Garside Junior High, and dancer Cathie Gilbreath were funded by the Nevada Gaming Foundation for Educational Excellence, the NSCA and the National Endowment for the Arts. Left to right are Garside band director David Wooten, vice principal Don Cheneyworth, student Greg Lehman, Kirk Robertson of the NSCA and Scodwell.

Rita Deanin Abbey

35 years of integrity

by DAN SKEA

Rita Deanin Abbey's 35-Year Retrospective, recently seen at UNLV's Museum of Natural History and now on exhibit (through June 5) at the Palm Springs Desert Museum in California, is a generous and highly-satisfying summation of the artist's career to date. Representing the various phases through which she has evolved since 1953, the show tells a fascinating tale of this energetic artist's esthetic journey, highlighting major junctures along the way.

Rita Abbey is one of the hardest-working artists I know. When I think of how relentlessly prolific she has been throughout the years, I'm tempted to drag out words like "compulsive," "obsessed," or "driven" to describe her. But I quickly realize that these particular adjectives are not really appropriate for Abbey. True, they do begin to convey some sense of her intense dedication, and to point out certain vital aspects of her artistic personality. But they also seem to suggest an artist not in complete control—one somehow dominated by an overpowering impulse she is powerless to govern or control. And this, I think, is not at all the case.

Abbey's magnificent control, in fact, is probably her principal attribute. She has found a way to edit and shape the forces of raw creative thought, and to employ those forces as a means of personal expression. The judicious logic she brings to the task is what makes her work so uniquely her own.

This is not slap-dash painting—throw it all out there with abandon and see what it amounts to later; this is thoughtful, well-ordered work, the product of a finely-tuned intelligence. Which is not to suggest that it lacks emotion, for there is plenty of that here too. A common trap in critical writing (one I've fallen into myself) is the tendency to treat logic and emotion as mutually exclusive opposites. By this questionable reasoning, to think in an orderly and intelligent fashion is cold and unfeeling, while to experience emotion deeply is somehow "dumb." Abbey's art, a successful synthesis in which logic and emotion are reconciled, effectively puts the lie to this old myth.

The 83 works in the exhibit, culled from twenty different series, reveal how truly diverse and wide-ranging Abbey's explorations have been. While each and every direction has not been pursued

with equal success, the very fact that so many have been attempted says something important, not only about her industriousness, but also about her great courage. She has consistently proven herself willing to risk failure in the honest pursuit of a personal vision. It takes courage for an artist to venture forth into the unknown. Many never do. Instead, they establish a signature style and stick with it—essentially reproducing the same work of art over and over again, with a minor variation here or there.

Abbey, however, by continually seeking out new means of making her ideas tangible, has maintained that critical element of risk and adventure which forms the core of all growth and change.

As curator Katherine Plake Hough points out in an illustrated essay (a handsome full-color catalogue accompanies the exhibit) there are many interesting

parallels to be drawn between the works of the various periods. Indeed, one of the show's great strengths is the fascinating way in which certain pivotal pieces seem to grow into and out of one another. A telling example of this was seen at UNLV, where side-by-side installation of several early paintings made it all the more clear.

In "Serenity" and "Taos Solitude" (both 1953), Abbey employs a formal strategy of large shapes within a static design to achieve an overall feeling of equilibrium. With "Spatial Forces" (1956) and "Perception of Baja" (1957), however, she moves in the opposite direction; here chaotic patterns of energized color create fields of jagged movement. Having thoroughly explored the implications of each of these separate approaches, Abbey then incorporates both in "River's Edge" (1961), wherein swirling currents of energy are contained by slower-moving surrounding forces, thus producing a remarkable balance of tension and release.

In a show this extensive there is a lot of art to chose from, and each viewer will find his or her own favorite works. For me, high points include some of the less ambitious pieces, such as "Drawings from a Model," (1975) and "Paintings on Paper #11" (1977), as well as the densely mysterious acrylic-on-canvas



Rita Deanin Abbey, "Elements," acrylic on canvas, 60 x 70 inches (1979).



painting entitled "Jungle" (1967).

No matter where one turns, however, it is obvious that Rita Abbey is an artist who has had a lot to say. Over the years she has found many different ways of saying it, but has never spoken insincerely or without conviction. Nowadays it is hard to imagine anyone doing anything consistently well for 35 years, let alone with the sustained degree of inventiveness and integrity apparent in this fine exhibit.

And what about doubt? Has there ever been any of that?

Of course there has; all serious artists (especially those who work in so-called abstract modes) suffer periods of uncertainty from time to time. The trick with doubt, as Abbey well knows, is to admit it rather than deny it—to confront and defeat it on its own terms, and then to move on. In order to survive and continue, the artist must somehow find a way to get beyond the wall of doubt—whether the chosen path leads over, under, around or even through it. For 35 years now, Rita Abbey has willed herself past every doubt. With this retrospective she dispels them all—and moves on. **aa**

Rita Deanin Abbey
 "Outside of Time"
 Porcelain enamel fired on steel
 48 x 48 inches
 (1988)

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MINNIE DOBBINS

Evoking the desert

“I like things that are lumpy, that have texture and dimension,” says painter Minnie Dobbins as she slaps another load of wet sand onto a work in progress.

The sand is mixed with paint and glue, and once Dobbins has packed it onto the edges of her piece, she gouges designs into it with a power drill. This violence occurs on her dining room table. Several weeks before the May 6 opening of her Allied Arts Gallery show, she is working on pieces all over her house. In the living room is a piece in which she is trying to graft a desert theme to a jukebox shape. At the moment, she admits, it looks more like a tombstone. More unfinished pieces hang in other rooms awaiting attention.

Although she thinks of herself as a painter, her interest in texture has drawn her away from traditional painting styles. Most of her recent works have been constructions of glass and sand on canvas.

“I feel very confident using the main element of the desert in my work,” Dobbins says of her sand paintings. They remind her of her childhood on a farm and how she was captivated by the feel of the rich soil. “This is the closest I can come to the actual feeling of the earth.”

Still, she thinks her work will enter a new phase soon. “I realize I’m going to have to move away (from the glass and sand pieces),” she says, “because it’s just too heavy. I’ll have to work with lighter materials.”

Sadly, Dobbins owes her life as an artist to the death of her husband.

Until the early Seventies, Dobbins was slipping easily through life, “content to be a housewife and raise my kids.” She generally ignored a childhood ability to draw well, limiting herself to painting the occasional flower on a Sunday afternoon.

Then in 1972 she learned her husband was dying. And she realized that years of domestic life had left her woefully unprepared to be on her own.

Dobbins often compares her life to a fairy tale, and in this particular story, local artist Tom Holder is the man who showed up with the glass slipper.

In 1971, she had taken a painting class under Holder, who, seeing a kernel of ability in her work, prodded her to develop her talent.

Her off-kilter gyroscope found the right direction. Dobbins attacked her education, earning an art degree in 2 1/2 years. With Holder’s encouragement, she began to produce lively, humorous work, rooted in autobiographical imagery.

“The thing I observed in Minnie’s work,” says Holder, “was an inherent color sense, and an interest in the tactile qualities of the painted surface.”

“It seemed like she needed to learn the importance of concept in painting, as well as the importance of scale and monumentality.”

“But she was motivated and highly

intelligent, and I knew that if I were to provide her with information and encouragement, she would develop into a talented artist. And she has.”

Her husband died in 1979.

“I let everything go,” she says of the dark time after his death. “I could not face the materials. I went into a long period when I was in an artistic limbo.”

The grim inertia lasted about three years, during which she had “no inner spark. Everything I did was...flat. It was not worth doing, and I knew it, so I simply quit.” Some mornings she would type encouraging memos to herself—“Minnie, you’re going to paint today!”—hoping to jump-start her creative juices. For a long time, it didn’t work.

Eventually, in 1982, she picked up a brush, tentatively at first, and began daubing colors into a small grid. The seeds of her rejuvenation had been planted, and they soon bloomed in the colors of that painted grid.

“The colors were bouncing, they were titillating, they were sensuous. I was renewed. I began to see direction, I began

SCOTT DICKENSHEETS



Minnie Dobbins in her studio. At top of page, “High Desert, Well-Heeled,” 4’ x 6’, linen, modeling paste, sand, glass, wood, acrylic (1988).

to see hope, I began to see happiness.”

The fairy tale picked up speed after that. In 1983, Dobbins took first place in the local Art-A-Fair. Soon, she began to have her work placed in galleries locally, in Colorado and in Arizona.

“It was just like a fairy tale. It’s what every artist dreams of. It sounds corny, but I could not believe this was happening to me.”

The increased exposure resulted in a commission from an Arizona firm to provide the featured art in their new Phoenix hotel. She created a huge 12 foot by 16 foot mural and three other pieces for them. The mural, she says, “is probably the most important piece of work I have done, in terms of both scale and content.” It took her the whole summer of 1987.

She has not let her husband’s death figure into her work. She did one painting about death after he died, but that was all. “I had to let it go,” she says. “There is so much in life to deal with.”

Instead, her work reflects a growing fascination with the desert Southwest.

Dobbins has been spending a lot of time in the desert, exploring what she feels will be the seminal influence on her future artwork.

“My subject matter will always be the desert,” she says, explaining that most of her work from now on will at least have a desert subtext, no matter what the overt subject.

It was while transporting her work to Phoenix that she was first stunned by the desert’s visual power. It was just outside of Wickenburg, Arizona, that she saw it with new eyes.

“I never really saw the desert before,” she says. “You know how you see but never see until you finally see?”

Her desert concerns turn up in her imagery, as well as in her use of sand. She also attempts to evoke a desert feel through the use of Southwestern colors and abstracted American Indian shapes.

Now she is devoting most of her time and energy to her artwork. “All I want to do is do my work. It’s what I do all day.”

Dobbins generally exercises what she calls her “wee small talent” in a bright, airy studio just off the kitchen. Small piles of glass shards are scattered around and several pieces are propped against walls and in corners. A pair of ragged, crusty gloves sits on a shelf with her materials. The studio seems as comfortably broken in as the gloves.

“A lot of people have criticized my work for being too decorative,” she says. “They say it’s ‘too pretty.’ But that’s what I feel. I walk my own path and it’s kind of lonely, but it’s the path I’ve chosen, and I’m going to keep on going. I have an inner conviction that this is the right thing for me to do.”

—Scott Dickensheets aa



Jeanne Maxwell Williams

Sculpture in May at Flamingo Library

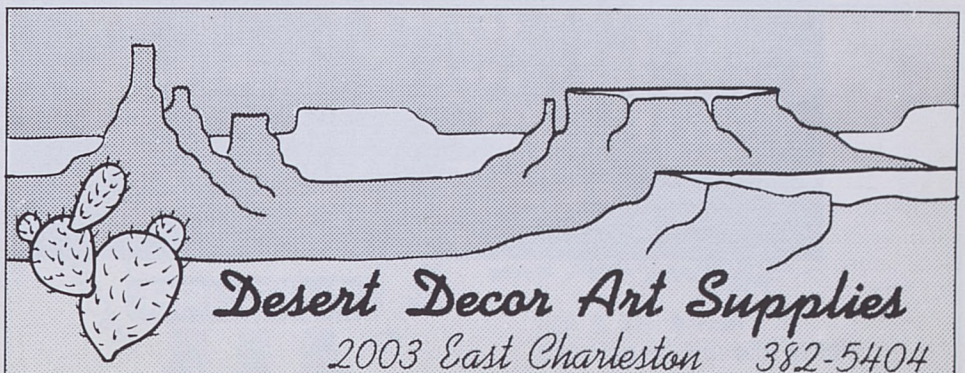
Jeanne Maxwell Williams will be exhibiting her marble and alabaster sculptures in the main gallery at the Flamingo Library from May 22 through July 9. Over 24 carved pieces will be on display. The exhibit will open with a reception for the artist Sunday, May 22 from 3 to 5 p.m.

Williams attended Syracuse University and studied sculpture under Jan Holland at the Detroit Institute of Arts; at Marshall Fredericks’ studio in Royal Oak, Michigan; the Institute d’Allende, in San Miguel, Mexico, where she worked on bronze castings; and the Haber School

of Sculpture on Long Island, where she learned to carve marble.

Williams has had one-woman shows at First Western Savings in 1986 and at Clark County Community College in 1987. She has exhibited work at Goldwater’s Gallery in 1986, 1987 and 1988. She is represented by the Winged Horse Gallery and Newsom’s Gallery.

In 1987, Williams was appointed a commissioner of the Las Vegas Art Commission, for a three-year term. She is also an advisor for the Las Vegas Art Museum and a member of the Desert Sculpture Association. aa



Architecture went deco

Art Deco architecture had a brief heyday in the late twenties, before evolving into the more austere Streamline Moderne. Before its demise, however, Art Deco spawned some regional variants, a notable one being Pueblo Deco architecture.

"Pueblo Deco Architecture of the Southwest" is a traveling exhibit opening at the Nevada State Museum in Lorenzi Park on May 28, and continuing through June 30. Produced by the Albuquerque Museum, "Pueblo Deco" combines photographs, architectural renderings and text to explore the richness and complexity of a style which has recently seen a revival around the country.

The term Art Deco comes from the *Exposition Internationale des Art Decoratifs* held in Paris in 1925. The early Twenties had seen a search for a new architectural vocabulary which would express the dynamism of burgeoning technology. The search was partly a turning away from the classicism of the Beaux Arts, neo-classical and Colonial Revival styles.

Art Deco involved the application of ornamentation such as zigzags, chevrons and repetitive geometric designs, along with floral and faunal carvings. Combined with a richness of material (often bronze or copper), the style was used in public and monumental buildings such as offices and theatres.

In the Southwest, Art Deco had a unique interpretation. Instead of Art Deco high-rises such as the Chrysler Building in New York or Bullocks Wilshire in Los Angeles, buildings in New Mexico and Arizona were smaller, tended to use earth tones, and employed Native American designs as ornamentation.

The Pueblo Deco show will be accompanied by an exhibit featuring Las Vegas High School, an Art Deco building built during Southern Nevada's first major building boom, in 1930. The school, done in a style termed Aztec Moderne by local newspapers in 1931, is listed on the National Register of Historic Places, and fits neatly into the Pueblo Deco style. The Las Vegas High exhibit will be produced by the Nevada State Museum.

The show will also feature a small display of Deco and Moderne artifacts.

In addition to the exhibit, the museum will sponsor a public program June 2, featuring UNLV architectural historian Dr. Robert Tracy, who will discuss Art Deco architecture in a broader context. Tracy has aided in documenting and interpreting Art Deco buildings in California.

On Thursday, June 16 at 7:30 p.m., Hugh Burgess, director of the architecture program at UNLV, will speak on "Trends in Southwest Architecture."

There is no admission charge the opening day of the exhibit. After that, it will cost \$1 for adults, children under 18 free. For further information call the museum at 486-5205. **aa**



Kimo Theater, Albuquerque, New Mexico



City County Building, Phoenix, Arizona

Fashion retrospective to benefit Discovery

Hattie Carnegie, Norman Norell, Pauline Trigeres, Hubert de Givenchy, Christian Dior, James Galanos—these names evoke a certain elegance that is hard to duplicate today. "The Way it Was," a retrospective showing of designer fashions from the forties, fifties and sixties, will bring back that elegance as a benefit for Discovery: The Children's Museum, with a fashion show and luncheon Thursday, June 2 at the Sahara Hotel.

The gowns to be featured are originally from Fanny's dress shop, which for many years was the most exclusive women's clothing store in Las Vegas. Maury Soss, who operated Fanny's with his mother, Fanny Soss, has assembled a collection of beautiful, one-of-a-kind items. "I collect examples of fashion the way other people collect works of art," he said.

Other gowns in the show are on loan from a number of Las Vegas women. The fashions will be modeled by prominent business and professional women of Las Vegas, some of whom are former models for such houses as Adrian, Dior and Courreges.

Discovery is a participatory museum for children for children and adults which emphasizes the arts and sciences. Created by the Allied Arts Council and Junior League, it will move into a new downtown building, which it will share with the Las Vegas-Clark County Library, in 1989. Discovery has a temporary exhibit at the Nevada State Museum in Lorenzi Park through June, 1988.

Tickets to the Discovery benefit fashion show/luncheon are \$28. For more information, call the Discovery office at 382-3445. **aa**

Competition deadline

July 11 is the deadline for slides for "The Joy of Sacks," a national juried competition open to artists of any medium interested in taking sacks and bags to new artistic heights.

The contest is being sponsored by the Galeria Mesa, in Mesa, Arizona. For a prospectus write "The Joy of Sacks," Galeria Mesa, P.O. Box 1466, Mesa, AZ, 85211-1466, or call 602-834-2242. **aa**

Jesse Metcalf

Local artist and long-time Allied Arts Council supporter Jessie Metcalf died Feb. 11 after a short illness. She was 78.

Metcalf came to the Southwest from New England more than four decades ago, and was captivated by the desert. She began to capture it in watercolors and oils, and quickly became active in the Southern Nevada arts community. She won several ribbons in local art shows. Her work has been shown in Toronto, Montreal, Greenwich Village and Miami, and she has been listed in the Who's Who of Western Artists.

As an arts booster, Metcalf was a charter member of the Allied Arts Council and once served as director of the Artist's and Craftsman's Guild of Nevada.

She was also an active campaigner for senior citizens and an enthusiastic supporter of the UNLV Alumni Association. Among her 20,000 hours of public service were terms as president of the Salvation Army Women's Auxiliary, the University Musical Society, the V.F.W. Women's Auxiliary and the St. Jude's Women's Auxiliary.

Her late husband Bryan was active with the UNLV Alumni Association, and Jessie donated many of her paintings to the organization. She also donated money toward a new alumni building.

Metcalf had no surviving relatives. **aa**

Printmaking, drawing fellowships offered

The National Endowment for the Arts and the Western States Arts Federation are offering fellowships to visual artists in Nevada and 12 other western states.

June 1 is the application deadline for the \$3,500 awards; the four-juror panel will grant up to 15 fellowships. Professional artists working in printmaking or drawing are eligible; no artists who have previously received NEA fellowships will be accepted, nor will full-time students or non-professional hobbyists.

Interested artists must submit exactly 10 high-quality slides of recent work in a standard plastic slide sleeve. Only 35mm slides suitable for carousel projection will be reviewed. Each slide must include the artist's name, the title of the work, the medium, date and dimensions. The top of the slide must be indicated, and all must be numbered sequentially. Accompany each submission with a slide list containing all necessary information on the slides.

An optional statement about the nature or significance of the artist's work, no longer than one page, will be allowed.

Four jurors chosen for their knowledge of drawing and printmaking, as well as current trends in visual art, will review the slides and make their decisions by late August.

NEA and WESTAF plan to give fellowships annually, each year recognizing

artists in a different media. The 1989 fellowships will be for crafts.

In addition to the cash award, selected artists will have their work vigorously promoted throughout the region. It will be reproduced in a portfolio circulated to galleries, museums and collectors. The program will also provide stipends to galleries and museums that mount exhibitions of the artist's work, as well as travel money for selected artists to attend the 1988 Los Angeles Contemporary International Art Fair.

For further information contact Violetta Romero, Fellowship Assistant, Western States Art Federation, 207 Shelby St. suite 200, Santa Fe, NM, 87501, or call 505-988-1166. **aa**



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Scott Dickensheets

New publicist for AAC

Scott Dickensheets is the new publicist for the Allied Arts Council of Southern Nevada. Dickensheets, who worked previously as a reporter for the *Henderson Home News*, will be working through the various media to publicize the arts and culture of the Clark County area.

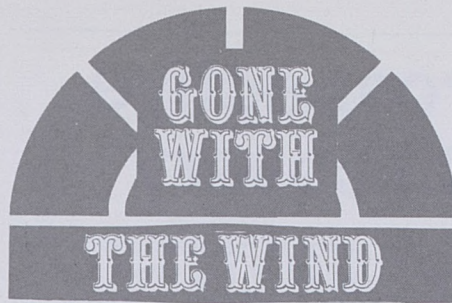
"We need a fine writer who understands the arts and their importance," says Allied Arts Executive Director Patrick Gaffey. "We need someone with the energy to find out all that is happening in the arts here and report it, and that's a very big job. We also need an excellent photographer. Scott is all of those things, and we were lucky to get him."

Dickensheets worked for the *Home News* for nearly three years, and before that had interned as a reporter for the *Las Vegas SUN*. He has written for *Arts Alive* as a volunteer over the last two years. He has also been a reporter, cartoonist and entertainment editor for UNLV's *Yellin' Rebel* and news director for KUNV radio.

In his new position, Dickensheets will have extensive writing and editorial responsibilities for *Arts Alive*. He will compile the Council's arts calendar, which is sent to 60 media outlets weekly. He will also be working to publicize Allied Arts and the rest of the arts community through all local media. He is planning a publicity workshop for artists and non-profit organizations for late in the fall.

"One of the important jobs of our publicist," says Gaffey, "is to maintain close working relationships with the media, and to look for new opportunities for arts publicity. One of the biggest stories in Southern Nevada in the last three years has been the explosive growth of the arts, but surprisingly few people realize what is happening. There are still people who don't know we have a fine symphony, don't know we have an excellent ballet company."

Dickensheets replaces Patricia McCollum, who has been hired to curate the five galleries of the library district. **aa**



Five hundred delighted guests thronged the Grand Ballroom of the Tropicana Hotel and Casino for an April evening of Southern hospitality, revelry and amusement at Allied Arts' Fourth Annual Masque Ball, under the guidance of Dave Quinn, Senior Vice President with First Interstate Bank, Rhett, Scarlett, Ashley, and Melanie. Warmth and humor from Master of Ceremonies Denny Weddle entertained the guests, and music was provided by the Dick Wright Dixieland Band and the Johnny Haig Orchestra.

Many thanks to the Masque Ball Steering Committee for the tireless effort which resulted in such a successful event. Working with Dave Quinn on the committee were Cari Bernstein, Cheryl Collingsworth, Robin Greenspun, Bill Martin, Dr. Robert Maxson, Barbara Molasky, Paula Quagliana, Sharon Quinn and Dan Shaw. A special thank you to Roger Thomas and Jane Radoff for designing the decor for the evening.

The Board of Trustees of the Allied Arts Council and the Masque Ball Committee wish to thank the following individuals, merchants and corporations for their support of the Allied Arts Council's annual fundraiser. Apologies to anyone we may have missed due to the printing schedule.

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Beckmann at NNB

Nevada National Bank, at Sahara and Rancho, has installed a large mural by local painter Robert Beckmann. "Red Rock Morning" was painted with acrylics on three-quarter inch plywood, texturized with sand. The three-dimensional mural is 40 feet long and eight feet high, including the skyscape.

Although the *New York Times* has referred to Beckmann as the "unofficial artist in residence in Las Vegas," he has lived in many sections of the country and has exhibited his art nationwide.

In 1977, Beckmann won a competition, sponsored by the City of Las Vegas, for an artist to work with special students from Western High School to create murals as public art. The program was expanded in 1988 and 11 more public murals were created, with funding from the City of Las Vegas, Clark County, Henderson, Boulder City and the National Endowment for the Arts.

Since 1977, Robert Beckmann Studio (formerly Wallalternatives) has created more than 200 large scale interior and exterior murals throughout Nevada and Colorado. Recent projects include a large exterior mural (an architectural illusion) for Sam's Town and interior murals for American Asphalt Company, the Las Vegas Hilton Super Book, Vegas World's lobby, the Colorado Belle in Laughlin, and Sam's Town. His studio is also doing color consulting for the Riviera and the Mint.

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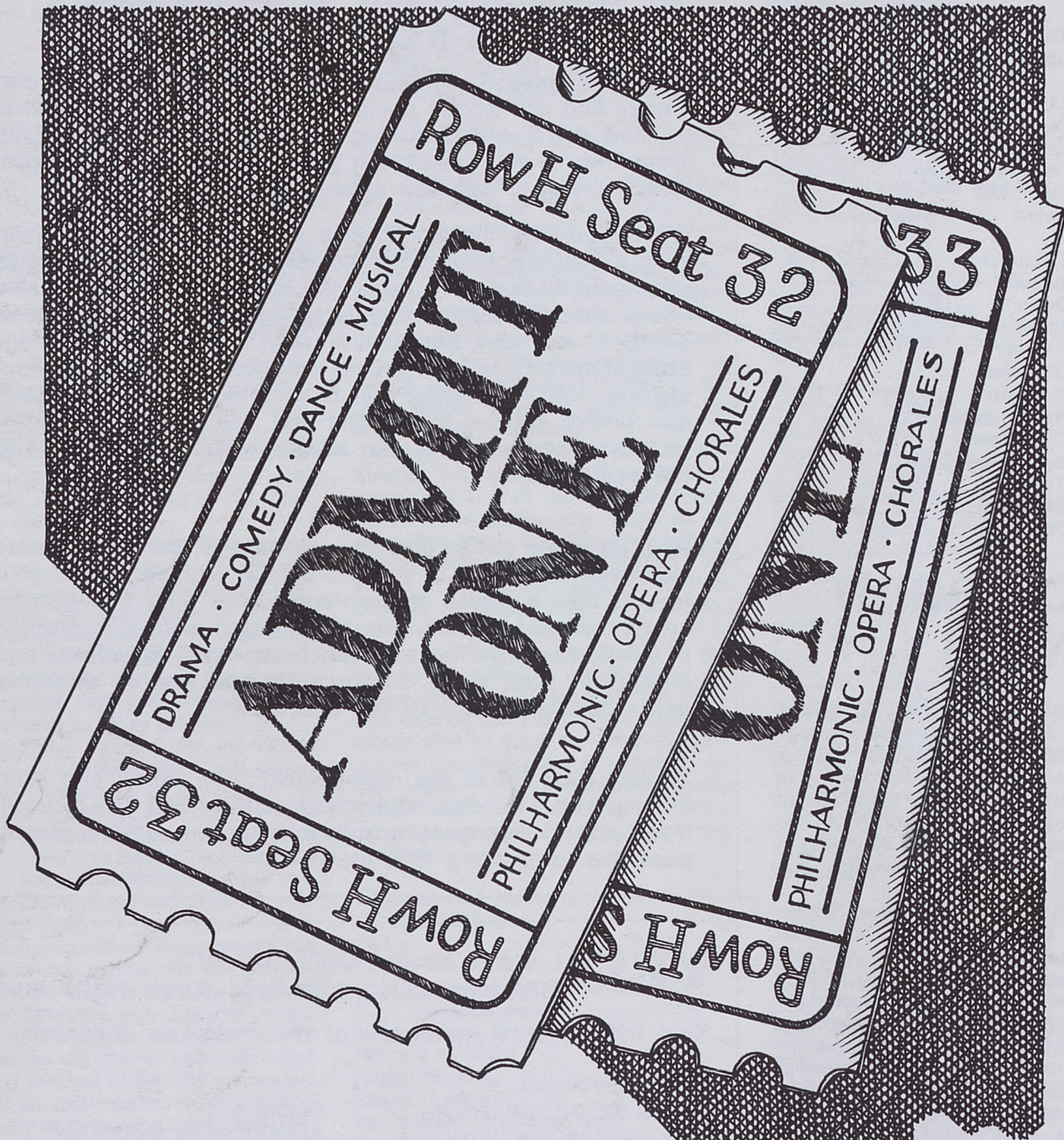
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