

ARTS ALIVE



THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
JULY/AUGUST 1988
VOLUME 8, NUMBER 4

ART IN PUBLIC PLACES

Novelist
John Irsfeld

Las Vegas Marimba Quartet

Theatre season in review

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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We thank the SUN

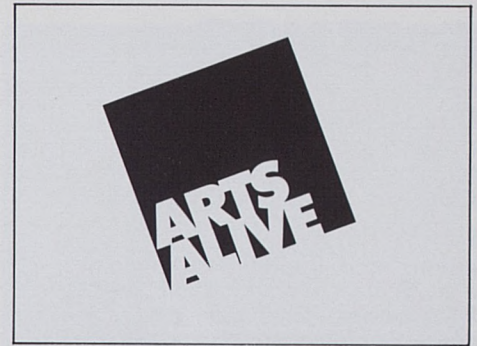
Since 1980 *Arts Alive* has been made possible by the support of the *Las Vegas SUN*, which makes available its typesetting facilities, its darkroom and its computer systems for the use of the Allied Arts Council. This continuing support, arranged by Danny Greenspun and made possible by the help of the rest of the Greenspun family and the staff of the *SUN*, has made it possible for *Arts Alive* to develop to its present point, to win several awards,

and to present the artists and arts organizations in Southern Nevada in a professional publication worthy of their talents and importance to this community.

We thank the *SUN* and its staff for their consistent and enduring support not only of this effort, but of the entire growing cultural infrastructure of our state. Only with this kind of far-sighted dedication can the arts in Nevada grow to their full potential. aa

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A member of the National Assembly of Local Arts Agencies

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ON THE COVER

"Double Negative," earthwork near Overton by Michael Heizer. See, p. 16.

EVENTS

03 SUNDAY

Olde World Musicians, Mandolin Quartet, 2:30 p.m., at the Henderson Civic Center, 201 Lead Street. Free. 565-2121.

04 MONDAY

Jimmy and Tootie Heath Quintet, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

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

05 TUESDAY

Theatre Arts Group Workshop, 6:30 to 9 p.m., Fremont Junior High, room 709. 877-6463.

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

06 WEDNESDAY

Sign Design Theatre, performance part of Children's Summer Concert Series, 2:30 p.m., at the Charleston Heights Arts Center. 386-6383.

07 THURSDAY

The Neverending Story, part of Summer Film Festival at Jaycee Park. Film begins at dusk. Free. 386-6211.

11 MONDAY

Community Drama Workshop. See July 4.
Marva Josie, vocals, at Alan Grant's Monday Night Jazz at the Four Queens. 8:30 p.m. to 1 a.m. Recorded for later broadcast over KNPR 89.5 FM. 385-4011.

12 TUESDAY

Theatre Arts Workshop. See July 5.
Roger Hall, saxophone, Jazz at the Hob Nob, 10 p.m. to 2 a.m. 3340 South Highland. 734-2426.

13 WEDNESDAY

UNLV Children's Creative Dance Lab, performance part of Children's Summer Concert Series, 2:30 p.m., Charleston Heights Arts Center. 386-6383.

Mountain Family Robinson, 7 p.m., July 13, Mt. Charleston Library. 733-3613.

14 THURSDAY

Sleeping Beauty, part of Summer Film Festival at Jaycee Park. Film begins at dusk. Free. 386-6211.

A Body in the Desert, poems by Billie Jean James, 7 p.m., at Bryn Well-A Centering Place For Women (men welcome also), 1700 East desert inn, # 309. \$5. 731-1700.

15 FRIDAY

Show Boat, film starring Ava Gardner and Howard Keel, Classic Images Film Series: Musicals of the 40's and 50's. 3 p.m., July 15, Clark County Library; 1 p.m., July 16, Clark County Library; 7 p.m., July 18, Rainbow Library; 6:30 p.m., July 19, Sunrise Library. 733-3613.

16 SATURDAY

Show Boat. See July 15.

Curse You Jack Dalton, Summer Melodrama in the Parks. July 16, Jaycee Park; July 17, Lorenzi Park; July 23, Rotary Park; July 24, Angel Park; July 30, Lorenzi Park; July 31, Jaycee Park. All performances begin at 8 p.m. Free. 386-6211.

The Three Lives of Thomasina, children's captioned film for the deaf. 10:30 a.m., July 16, Clark County Library; 6:30 p.m., July 18, Sunrise Library. Free tickets are available since seating is limited. 733-3613.

17 SUNDAY

Padmini Ramachandran, Indian film star and exotic dancer, 7 to 10 p.m., Masonic Temple Auditorium. Ten-course Indian meal included in \$25 and \$50 ticket price. 384-6000.

Curse You Jack Dalton. See July 16.

18 MONDAY

Show Boat. See July 15.

Community Drama Workshop. See July 4.

The Three Lives of Thomasina. See July 16.



Padmini, a famous film star of India, will perform a dance concert with four other Indian film artists, Sunday, July 17 from 7 to 10 p.m. at the Masonic Temple Auditorium. Tickets, at \$25 and \$50, include a lavish exotic 10 course buffet. The concert is sponsored by the India Arts Academy and co-hosted by the Friends of India and Allied Arts.

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

19 TUESDAY

Storytellers of Las Vegas, storytelling as an art form, open to interested adults. 7 p.m., July 19, Charleston Heights Arts Center. 733-3613.

Theatre Arts Group Workshop. See July 5.

Show Boat. See July 15.

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

20 WEDNESDAY

The Owl and the Pussycat, presented by Child's Play, part of Children's Summer Concert Series, 2:30 p.m., Charleston Heights Arts Center. 386-6383.

Las Vegas Poetry Group meeting, open to interested parties, 7 p.m., July 20, Clark County Library. 733-3613.

21 THURSDAY

Bedknobs and Broomsticks, part of Summer Film Festival at Jaycee Park. Film begins at dusk. Free. 386-6211.

Finian's Rainbow, Super Summer '88 at Spring Mountain Ranch, July 21, 22, 23, 28, 29, 30. Gates open a 6 p.m., play begins at dusk. 486-5123.

22 FRIDAY

Finian's Rainbow. See July 21.

23 SATURDAY

Curse You Jack Dalton. See July 16.

Finian's Rainbow. See July 21.

24 SUNDAY

Young Artist Recital: Kimberly Dempsey, former winner of Bolognini Piano Scholarship competitions, 3 p.m., Charleston Heights Arts Center. 386-6383.

Curse You Jack Dalton. See July 16.

25 MONDAY

Community Drama Workshop. See July 4.

Denny Zeitlin Group, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

26 TUESDAY

Theatre Arts Group Workshop. See July 5.

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

27 WEDNESDAY

Papa Haydn, performed by pianist Susan Duer, part of Children's Summer Concert Series, 2:30 p.m., Charleston Heights Arts Center. 386-6383.

28 THURSDAY

Aristocats, part of Summer Film Festival at Jaycee Park. Film begins at dusk. Free. 386-6211.

Finian's Rainbow. See July 21.

29 FRIDAY

Finian's Rainbow. See July 21.

Singing in the Rain, film starring Gene Kelly, Debbie Reynolds and Donald O'Connor. Classical Images Film Series: Musicals of the 40's and 50's. 3 p.m., July 29, Clark County Library Auditorium; 1 p.m., July 30, Clark County Library Auditorium; 7 p.m., August 1, Rainbow Library; 6:30, August 2, Sunrise Library. Free. 733-3613.

30 SATURDAY

Finian's Rainbow. See July 21.

Singing in the Rain. See July 29.

Curse You Jack Dalton. See July 16.

31 SUNDAY

Curse you Jack Dalton. See July 16.

EXHIBITS

JULY



This "Covered Jar" by Michael McCollum, 26" x 22" raku ceramic (1988) will be part of the UNLV Art Departments Annual Summer Crafts Sale, Friday, July 15, 10 a.m. to 5 p.m. in the Donna Beam Fine Arts Gallery. Featured artists will be Michele Fricke, Tom Coleman, McCollum and others.

01 FRIDAY

Las Vegas Art Museum, Desert Sculpture Association, Rebecca Purdy and Lois Calo Garvin, Main Gallery; Valerie Montpetit, ethnic art, Nevada Gallery; Dondero Elementary School, Youth Gallery; Las Vegas Art Museum, Lorenzi Park. 647-4300.

Lucille Petersen, oils and acrylics; July Artist of the Month, Boulder City Art Guild. 294-9982.

Art-A-Fair, top selections from 1988 juried annual exhibit, through July 11, Sunrise Library. 733-3613.

Pen and Petroglyphs Two, drawings of desert life by Jan Gunlock and prints of Indian petroglyphs by Joyce Spavin, through July 14, Spring Valley Library. 733-3613.

Billie Ruth Sudduth and Jerry Swan, handwoven baskets and handmade paper, through July 11, Green Valley Library. 733-3613.

Jeanne Maxwell Williams realistic and abstract sculpture in marble, alabaster and wonderstone, through July 8, Clark County Library Main Gallery. 733-3613.

Pat Bartek, architectural and interior photographs, through July 19, Clark County Library Upstairs/Downstairs Gallery. 733-3613.

New works by 30 local and out-of-town artists, Nevada Frames and Gallery, 3061 Sheridan, through July. Open 10 a.m. to 5 p.m. Monday through Saturday. 876-6734.

08 FRIDAY

Martin Coleman and Derrell Parker, large realistic drawings by Coleman and artwork by Parker, through August 9, in the Allied Arts Council Gallery. 731-5419.

09 SATURDAY

In Shadows Ancient: Rome the Eternal, black and white photos by Cy Lehrer exploring modern street life around Roman ruins, July 9 through August 23, Clark County Library Main Gallery. Reception 2 p.m., July 9. 733-3613.

12 TUESDAY

Art-A-Fair, top selections from 1988 juried annual exhibit, July 12 through August 11, Green Valley Library. 733-3613.

13 WEDNESDAY

Pen and Petroglyphs Two, drawings of desert life by Jan Gunlock and prints of Indian petroglyphs by Joyce Spavin, July 14 through August 16, Sunrise Library. 733-3613.

15 FRIDAY

Atmos-Fear, political art by pamphleteer artist Doug Minker, July 15 through August 11, Spring Valley Library. 733-3613.

17 SUNDAY

The World of Dick Ibach, autobiographical paintings by Dick Ibach, Charleston Heights Arts Center, July 17 through August 17. 386-6383.

21 THURSDAY

Alaska Sojourn, photo exhibit of Alaskan landscapes and wildlife by John Lehr. July 21 through August 23, Clark County Library Upstairs/Downstairs Gallery. Reception 6 p.m., July 21. 733-3613.

31 SUNDAY

William Turner, large abstract paintings, July 31 through August 31, Reed Whipple Cultural Arts Gallery. 386-6211.

The Apparel Gallery

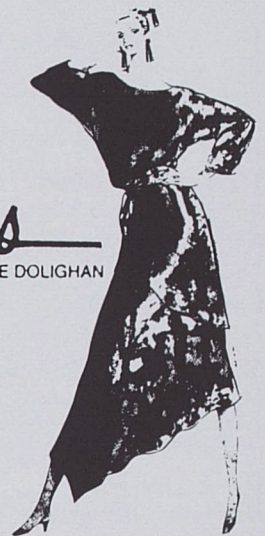
A Gallery of

Wearable
Art
Currently
Featuring:

Whispers
By CAROLE DOLIGHAN

and
Handpainted
Fiberwork

by
Mary Jane
Sarvis



Spring Mountain West to Wynn Road
(at Play It Again Sam)
Right on Wynn
2 1/2 Blocks to Location #1
On the Right - Suite A219
Saturdays Noon to 5
and by Private Snowing

362-8010

AUG. EVENTS

01 MONDAY

The Sy Zentner Big Band, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Singing in the Rain. See July 29.

Community Drama Workshop. See July 4.

02 TUESDAY

Theatre Arts Workshop. See July 5.

Singing in the Rain. See July 29.

Elec Bacsik, jazz violin, Jazz at the Hob Nob, 10 p.m. to 2 a.m. 3340 South Highland. 734-2426.

03 WEDNESDAY

Side Street Stutters, performance part of Children's Summer Concert Series, 2:30 p.m., Charleston Heights Arts Center. 386-6383.

04 THURSDAY

The Muppets Take Manhattan, part of Summer Film Festival at Jaycee Park. Film begins at dusk. Free. 386-6211.

05 FRIDAY

Midsummer Opera, two-day program presented by Nevada Opera Theatre. Reception, recital, buffet, 7 p.m., August 5, Boulder Dam Hotel; free concert, 8 p.m., August 6, Boulder City Cultural Center. 451-6331.

06 SATURDAY

Nevada Opera Theatre, free concert by NOT artists, chorus and orchestra, 8 p.m., Boulder City Cultural Center. 451-6331.

07 SUNDAY

Nashville Bluegrass Band, Sundown-Hoedown Concert Series, 7 p.m., Jaycee Park. Free. 386-6211.

08 MONDAY

Steve Elliot and Roger Ingram, big band featuring Bill Watrous, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See July 4.

09 TUESDAY

Theatre Arts Workshop. See July 5.

Bill Trujillo, saxophone, and quintet, Jazz at the Hob Nob, 10 p.m. to 2 a.m. 3340 South Highland. 734-2426.

10 WEDNESDAY

Tony and the Tigers: Jazz From the 20's Through Today, performance part of Children's Summer Concert Series, 2:30 p.m., Charleston Heights Arts Center. 386-6383.

11 THURSDAY

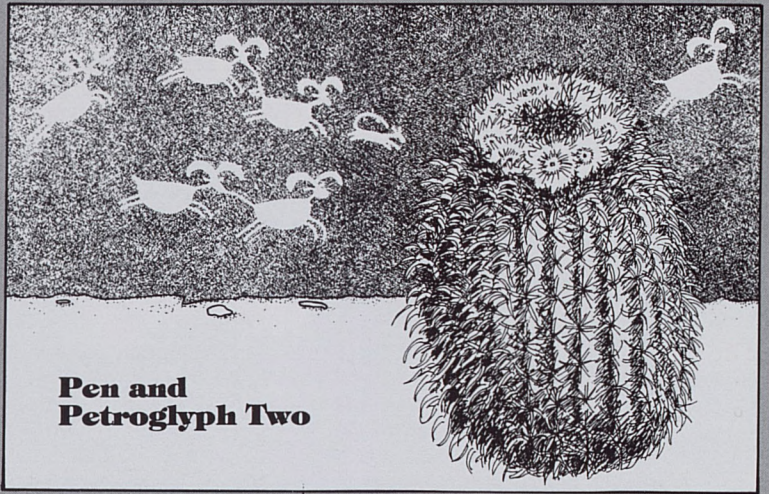
Fiddler on the Roof, Super Summer '88 at Spring Mountain Ranch, August 11, 12, 13, 18, 19, 20, 25, 26, 27. Gates open a 6 p.m., play begins at dusk. 486-5123.

12 FRIDAY

Band Wagon, film starring Fred Astaire and Cyd Charisse, Classical Images Film

EXHIBITS

AUG.



Pen and Petroglyph Two

01 MONDAY

Pen and Petroglyphs Two, drawings of desert life by Jan Gunlock and prints of Indian petroglyphs by Joyce Spavin, through August 16, Sunrise Library. 733-3613.

Lost City Museum Art Show, work by members of the Boulder City Art Guild, on display in the Lost City Museum, in Overton; through August. 294-9982.

Atmos-Fear, political art by pamphleteer artist Doug Minker, through August 11, Spring Valley Library. 733-3613.

Art-A-Fair, top selections from 1988 annual juried exhibit, through August 11, Green Valley Library. 733-3613.

Alaskan Sojourn, photos of Alaskan landscapes and wildlife by John Lehr, continuing through August 23, Clark County Library Upstairs/Downstairs Gallery. 733-3613.

In Shadows Ancient: Rome, the Eternal black and white photos exploring modern street life around Roman ruins; continuing through August 23, Clark County Library Main Gallery. 733-3613.

11 THURSDAY

Art-A-Fair, top selections from 1988 annual juried exhibit, August 11 through

September 7, Spring Valley Library. 733-3613.

12 FRIDAY

Erik Lauritzen, photographs from the last seven years, through September 13, Allied Arts Council Gallery. 731-5419.

13 SATURDAY

Ann La Caze, free-standing sculpture of handmade paper, wood and sheet metal, through September 28, Green Valley Library. 733-3613.

17 WEDNESDAY

Watercolors by Spring Pruet, through September 13, Sunrise Library. 733-3613.

25 THURSDAY

Richard Blanchard, recent drawings, paintings and sculptures, through September 23, Clark County Library Main Gallery. Reception 6 p.m., August 25. 733-3613.

Valley of Fire, "Faces, Animals, Monsters and Other Things," photographs by Bob Furtek, through September 30, Clark County Upstairs/Downstairs Gallery. Reception 6 p.m., August 25. 733-3613.

Series: Musicals of the 40's and 50's. 3 p.m., August 12, Clark County Library auditorium; 1 p.m., August 13, Clark County Library Auditorium; 7 p.m., August 15, Rainbow Library; 6:30 p.m., August 16, Sunrise Library. Free. 733-3613.

Fiddler on the Roof. See Aug. 11.

13 SATURDAY

Band Wagon. See August 12.

Fiddler on the Roof. See Aug. 11.

14 SUNDAY

Desert Wind and Yesterday's Country, bluegrass bands, Sundown-Hoedown Concert Series, 7 p.m., Jaycee Park. Free. 386-6211.

15 MONDAY

Band Wagon. See August 12.

Community Drama Workshop. See July 4.

16 TUESDAY

Storytellers of Las Vegas, storytelling

as an art form; open to interested adults, 7 p.m., Charleston Heights Arts Center. 733-3613.



Arco's AM-PM Sales Manager William Walker (right) presents a check to Allied Arts Executive Director Patrick Gaffey. The \$2500 check will pay for artist residencies in schools through Allied Arts' artist in residency program.

Theatre Arts Workshop. See July 5.

Band Wagon. See August 12.

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

17 WEDNESDAY

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

18 THURSDAY

Fiddler on the Roof. See Aug. 11.

19 FRIDAY

Fiddler on the Roof. See Aug. 11.

20 SATURDAY

Fiddler on the Roof. See Aug. 11.

21 SUNDAY

The Warburton Family and The Whitewater String Band, Sundown-Hoedown Concert Series, 7 p.m., Jaycee Park. Free. 386-6211.

22 MONDAY

Community Drama Workshop. See July 4.

23 TUESDAY

Theatre Arts Workshop. See July 5.

Steve Lucky, jazz guitar, Jazz at the Hob Nob, 10 p.m. to 2 a.m. 3340 South Highland. 734-2426.

25 THURSDAY

Fiddler on the Roof. See Aug. 11.

26 FRIDAY

Fiddler on the Roof. See Aug. 11.

Seven Brides for Seven Brothers, starring Jane Powell and Julie Newmar; Classic Images Film Series: Musical of the 40's and 50's. 3 p.m., August 26, Clark County Library Auditorium; 1 p.m., August 27, Clark County Library Auditorium; 7 p.m., August 29, Rainbow Library; 6:30 p.m., August 30, Sunrise Library. Free. 733-3613.

27 SATURDAY

Seven Brides for Seven Brothers.

Fiddler on the Roof. See Aug. 11.

28 SUNDAY

A Celebration of Theatre '88 annual awards ceremony honoring the best in local theatre. Co-sponsored by the Allied Arts Council and the UNLV Performing Arts Center. Hosted by Barbara Brennan, Terry Jackson, Karen McKenney. 7 p.m., UNLV Black Box Theatre. \$10 admission, reservations suggested. 731-5419.

Sagegrass and Silver State Cloggers, Sundown-Hoedown Concert Series, 7 p.m., Jaycee Park. Free. 386-6211.

29 MONDAY

James Toney, organ, and group, at Alan Grant's Monday Night Jazz at the Four Queens, 8:30 p.m. to 1 a.m. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See July 4.

Seven Brides for Seven Brothers. See August 26.

30 TUESDAY

Theatre Arts Workshop. See July 5.

Seven Brides for Seven Brothers. See August 26.

Bobby Dupree, drums, Jazz at the Hob Nob, 10 p.m. to 2 a.m. 3340 South Highland. 734-2426.



MARKUS GALLERIES

Fashion Show Mall - Upper Level
737-7307

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Ronnie Cutrone

Jay Higashi

Mike McCollum

Mark-Louis Walters

Tom Coleman

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MARKUS GALLERIES

Upper Level

Fashion Show Mall

The 1987-88 theatre season

by ARLEN COLLIER

This past theatre season was diminished in quantity but not quality, with two theatre companies ceasing production and another forced to halve its season. On the positive side, a new company began during the year. Considering the problems with theatre space and the lack of money that plague most community theatres elsewhere as well as here, we had a good season this year, even if it was, overall, less of a success than last year.

The majority of our theatre came this year from the University and Community College, where funds are more readily available. CCCC opened with a short run of David Mamet's *A Life in the Theatre* that absolutely sparkled with wit. Brought in from the Southern Utah State College Theatre Department, the performances of professional actors Patrick Page and especially Douglas H. Baker were probably the most accomplished serious roles seen this season. This was followed by a triumphant *Agnes of God*, and David J. Dekker's one-man show, *A Shock For Ebenezer*.

A second one-man show followed as Patrick Page heavily emoted through several scenes of Shakespeare. This was followed by Joseph Bernard's entertaining direction of Gardner's *A Thousand Clowns*. Fiona Kelly made her local directorial debut with an entertaining production of Brady's *To Gillian on Her 37th Birthday*, with a fine cast and one of the best sets of the season by Dekker.

The University set a theme for its productions this year and called it "Discover the World Through Theatre—A Passport." They opened with many a tourist's favorite spot—Las Vegas—as local playwrighting success professor Jerry L. Crawford's *The Facelifting of St. Abigail* was premiered and the Governor proclaimed Sunday, October 11 as Jerry Crawford Day during a performance of the play about the shattered lives of a couple who have lost their dreams.

This was followed by a happy production of *Stop the World I Want to Get Off* and two excellent plays that had fine moments but failed to reach Las Vegas audiences: William's *Night of the Iguana* and Checkhov's *The Cherry Orchard*. Kathy Hurst-Hoffman ended the season on a higher note directing a de-

lightfully droll musical, Wilson's *The Boy Friend*. The choreography by Jacque Jaeger was great fun. The sets and costumes by Tony Martin and Gail Lehtinen, respectively, were extremely lavish. The cast were most enthusiastic if not always exceptionally talented.

In January, UNLV brought in a noted group of folk-singers and story-tellers who gave us a good glimpse of alternative theatre, with a fine portrait of the people who endure Appalachian poverty.

Las Vegas Little Theatre finally found an auditorium to use in February and presented half a season. After the jitters of nowhere to play, the season opened badly with a rough production of *Harvey* by Mary Chase. This was followed by a well-acted version of Clark's *Purple Hearts*, and finally Willinger's *Andrea Has Two Boyfriends* about mental retardation, which saw some of the best local acting of the year by its cast of Peter James, Elke Schmaker, Tim O'Brien and Tim Southerland, ably directed by Sandy O'Brien.

The New West Stage Company did two excellent productions this year: Shaffer's *Amadeus* and Kesselring's *Arsenic and Old Lace*. Both shows were stunning entertainment. *Amadeus* had one of the most pictorially beautiful sets ever seen locally. It helped the audience to forget the Academy award-winning film of recent vintage.

Bob Dunkerly's direction kept this cumbersome play lively and entertaining as the audience watched Mozart (Mark-Louis Walters) fall victim to the melodramatic machinations of Salieri (Ray Favero).

I have seen many funny productions of *Arsenic and Old Lace* (I even played Teddy in my younger days) but none more hilarious than this one. Much credit for this must go to Barbara Brennan, who is far and away the best director of comedy in Las Vegas today. But I have to give special credit to Sandy O'Brien and an excellent cast, too large to name, for giving such superb comic performances.

The new group to emerge this year was Actor's Repertory Theatre under the supervision of Georgia Neu. The company made its debut last summer at "The Ranch" with a performance of *Guys*

and *Dolls*. This was followed by *Warren*, a play about AIDS for the benefit of the AIDS Hotline. This worthy aim was thwarted until March for lack of a theatre. It finally had a brief run in the UNLV Ballroom. The cast deserved better.

Warren was followed in April by an ambitious set of scenes from Shakespeare entitled, generically, *Shakespeare's Comedies*. The company embarked on a rigorous program to pull this off. They studied Shakespearean language and acting under local director Hilary Williams and under guest artist director David Hirvela of the University of Iowa and three State Shakespeare Festivals. The result was the first successful Shakespeare not on film to be seen in Las Vegas in a long, long time.

Whether the company endures depends on theatre space, the lack of which I have constantly decried. Everyone interested in good theatre in Las Vegas should do what they can to insure the survival of this promising new company which hopes to become an Equity house and turn its profits into theatre scholarships.

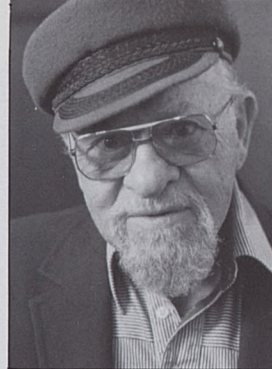
Finally, let me end at the beginning and talk about "The Ranch" summer productions last year. The half-finished stage made acoustics almost impossible even with mikes. Singers constantly faded in and out as the wind whistled. The shallowness of the stage was not conducive to good staging or choreography. So, although the picnicking public applauded vehemently, two of the three productions left much to be desired. (I did not see the third.)

Let us hope some of these problems of last season have been corrected and the Irving Berlin one-hundredth birthday tribute production of *Annie Get Your Gun* will be the success Berlin deserves, and the new season will get off to a roaring start.

Who do I favor in the local Oscar race [the John McHugh Awards, August 28]? I'm going to be wise and remain mum on the subject of sensitive actors, but in plays I have three categories: Best serious play was *Amadeus*; best musical was *The Boy Friend* and best comedy was *Arsenic and Old Lace*—and that is only one humble critic's opinion.

Charles Vanda

A life of distinction



Charles Vanda

Charles Vanda, founder of the Master Series, one of the most important cultural contributions ever made to Nevada, died June 4 at the age of 84.

At the time of his death, Vanda, who had received an honorary doctorate from UNLV in 1982, was director of the Performing Arts Center at UNLV, a position created especially for him.

In 1975, after Artemus W. Ham Concert Hall was built at UNLV, Vanda came to the campus and brought his extensive experience to bear as director of concert hall programming. He created the Master Series.

Vanda was justly proud of the unique record of the Master Series: In twelve years of programming the world's finest orchestras and soloists, the Master Series was in the black from the first day, without ever accepting grant funds or government support. Vanda sold every seat before each season began.

Among the performers who have appeared as part of the Master Series are the Philadelphia Symphony, Isaac Stern, Itzhak Perlman, the Pittsburgh Symphony

with Andre Previn, Leonard Bernstein and the New York Philharmonic, Aaron Copland, Zubin Mehta and the Cleveland Orchestra.

The series has been named the Charles Vanda Master Series in his honor.

When Vanda's close friend and UNLV benefactor Marjorie Barrick established the Barrick Lecture Series as part of the Barrick Endowment in 1980, Vanda again used his connections and experience to bring to UNLV such speakers as his longtime friend and colleague Walter Cronkite, John Kenneth Galbraith, William Buckley, Mark Russell, Edwin Newman, John Houseman, Jeane Kirkpatrick and former presidents Gerald Ford and Jimmy Carter.

In 1984 he established the Charles Vanda Endowment Fund for Visiting Artists, which brings top musicians to campus to teach master classes.

He received the Governor's Award for Distinguished Service to the Arts from Governor Richard Bryan in 1985.

Besides extensive service to St. Jude's Ranch for Children, Vanda was a mem-

ber of the boards of trustees of Nevada Dance Theatre and Allied Arts Council.

Born June 6, 1903 in New York City, Vanda began his career playing the bass saxophone, but soon discovered he was more talented as a press agent. By the mid-1930's, he was publicity director and manager for a talent bureau that represented some of radio's greatest stars. In 1935 he was named Western program manager for CBS and placed in charge of all its Hollywood programming.

After distinguished service in World War II, Vanda went on to an extensive career in television, including scripting such specials as "Victor Borge-Benny Goodman," as well as series like "The Saint." He moved to Henderson in 1966 and built the Channel 5 television station, which he sold in 1969, "retiring," only to start his career as an impresario six years later at UNLV.

His death leaves a void in Nevada which will never be filled. aa

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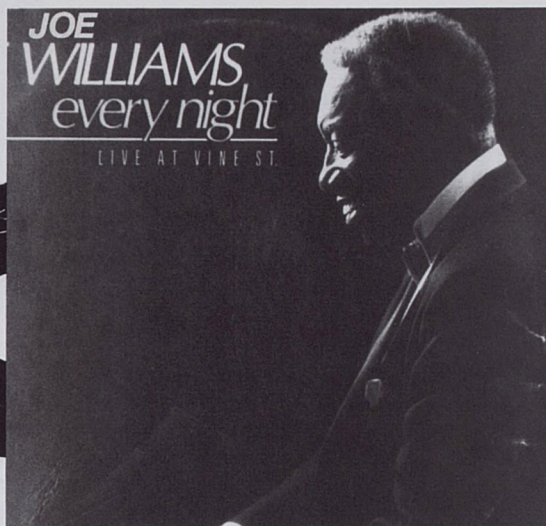
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NEVADA

VINYL



Joe Williams

Every Night Verve 833 236-1 (1988)

Also available on CD

Side A: Shake, Rattle and Roll; Every Night; A Dollar for a Dime; Too Marvelous for Words; Sometimes I'm Happy; *Side B:* Everyday (I Have the Blues)/All Blues; Same Old Story; Jimmy's Blues; I Want a Little Girl; Roll 'Em Pete.

Personnel: Williams, vocals; Norman Simmons, piano, musical dir.; Henry Johnson, guitar; Bob Badgely, bass; Gerryck King, drums.

The respect Joe Williams holds for blues singer Jimmy Rushing is akin to the reverence Johannes Brahms had for Beethoven. That Brahms and Williams have both enjoyed good brandy and the occasional cigar is probably a coincidence.

In musicological circles it is generally thought that Brahms held off composing his later symphonic works because, after the genius of Beethoven, he felt the form had been exhausted. Joe Williams began his singing career with the Basie band in late 1954 as the replacement for one of the greatest singers in the business, Jimmy Rushing. Soon came the inevitable question; did he do any of Rushing's tunes?

Wanting to forestall premature and therefore unfair comparisons to Rushing, Williams' reply was simple, well-centered and effective, just like his music. A verbal slam-dunk politely designed to mute any further discussion. "Nope," he said.

Music was an early influence on Joe Williams. Tape interviews and articles are dotted with references to listening to opera on the radio, of seeing Frederic Stock conduct the Chicago Symphony. He speaks of attending concerts in the summertime in Grant Park and elsewhere. Living with his mother and an aunt (pronounced "ahhnt"), young Joe, beginning in his teens, worked with some of the core of the great Chicago musicians. Jimmy Noone, Red Saunders hired him; so did Lionel Hampton, Andy Kirk and Coleman Hawkins. But selling cosmetics door to door, and working as

the doorman in a Chicago nightclub were also part of the way food got to the table in the Williams household. Working at the Regal Theatre, Joe was assured of direct contact with the important musicians of the day. The job with the Hampton band came about in just such a way. His later residencies in the Club DeLisa and radio remotes helped make Joe a well-known musician on the Chicago scene.

A Christmas present for 1954 was in the form of another job with the newly re-formed Count Basie big band (he had worked briefly in 1950 in Chicago with a Basie small group). This time the relationship lasted full time for about six years and got off to a flying start with the first unqualified record hit for Basie in a decade and a half.

"Every Day (I Have the Blues)" was recorded by Joe in 1951 for a small independent label, but sales were disappointing. The record with Basie was a solid success, thus supporting the theory that, "If at first you don't succeed..."

The new Joe Williams album, "Every Night," (Verve) retains much of the Basie style in both ballads and blues. The songs themselves are a loose tribute by Joe to some of his influences, even including a couple by Jimmy Rushing. Another great blues man, Joe Turner, gets a salute too, and "Every Day" is restated

here as a jazz waltz, interlapped with the Miles Davis blues-waltz "All Blues".

Having been mis-tagged years ago as a "blues" singer, it is probably superfluous (or too late, or both) to attack the myth. Like most prior albums, about half the material on "Every Night" is non-blues. A peerless collection of the American popular song, the new album spotlights the new against the old. Eubie Blake's "A Dollar for a Dime" and Johnny Mercer's "Too Marvelous for Words" balance a moving mellow-contemporary tune by Benard Ighner called "Same Old Story".

Even though recorded in Hollywood, it is hard to think of this as anything but a Las Vegas album. Joe is such an important part of the local community, as is bassist Bob Badgley. It falls quite naturally to see this album as having come from within, one local-boy-makes-good, so to speak.

But it is the young man from the city of Chicago who is well past his thirty-fifth year as a recording artist who shines down upon us—to inspire in a way only a person of his elegance, sophistication and upbringing can.

A future entrepreneur will soon open a "Last Chance Record Store." It will be located just short of the gangway to the ship that will, suddenly when you least expect it, dump you unceremoniously onto an uninhabited desert-type island. This store will have a vast, but extremely select inventory. You see, there is a local export quota of but 10 discs. You may only take 10. Consider your choices carefully.

Upon arrival at their uncharted destination, a few of the very wise and thoughtful will have, among their purchases from the Last Chance, a copy of Joe Williams' "Every Night". Joe might have tucked along a copy too, but he'll definitely have his golf clubs.

—George Lane aa

(Editor's note: KNPR's Brian Sanders would like to thank Mr. Lane for the return of his typewriter. However, in the future, Mr. Sanders requests the ribbon and especially the correction tape be replenished.)

Opera in Boulder City

For the third consecutive year, Nevada Opera Theatre will present *Midsummer Opera*, a celebration of opera, operetta and musical theatre. This festival of music is presented in cooperation with the Boulder City Cultural Center and is a State of Nevada

Grant (SONG) Presentation.

The program this year will occur over a two-day period. On Friday, August 5, a reception, recital and buffet will be held at the historic Boulder Dam Hotel. Nevada Opera Theatre artists will be featured in a recital during the reception. Tickets for this event are \$20 per person, and can be obtained by calling 451-6331.

On Saturday, August 6, Nevada Opera Theatre will present a free concert featuring Nevada Opera Theatre artists, chorus and orchestra, at the Boulder City Cultural Center at 8 p.m. aa

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MAY WAS HOT



The Ahmad Jamal Quartet at Artemus Ham Hall.



Drummer John Pezci, performing with the Badgley-Ferguson Trio.

From the opening notes of the Badgley-Ferguson Trio to the fading final chord of the Ahmad Jamal Quartet, Jazz Month '88 was the most successful May since the tradition was started by Monk Montgomery in the mid-'70's. Every concert was well attended, the most crowded being the over 800 who sprawled over the lawn at Spring Mountain Ranch to soak up the atmosphere of Red Rock and the sounds of the Andy Narell Quartet.

Badgley-Ferguson, often heard in Las Vegas, demonstrated what many months together has done to raise their already excellent level of playing. The concert also established the highest possible quality of production and broadcast, maintained over four gallery concerts by Brian Sanders and KNPR.

The Charlie Owens Quartet with guest James Newton blew the roof off with

Newton's stunning flute technique and Owen's exuberant joy in the music. The Walter Blanton Quartet showed that Las Vegas' best musicians can fluently rip through the most difficult and abstract jazz, and that local audiences can not only follow difficult music, but will cheer and stamp with delight when they hear it well played. Judy Roberts' command of the piano and of her own versatile voice showed some of the prodigious talent hidden all over America (in this case, Chicago), and that some of the most impressive performers don't have big names.

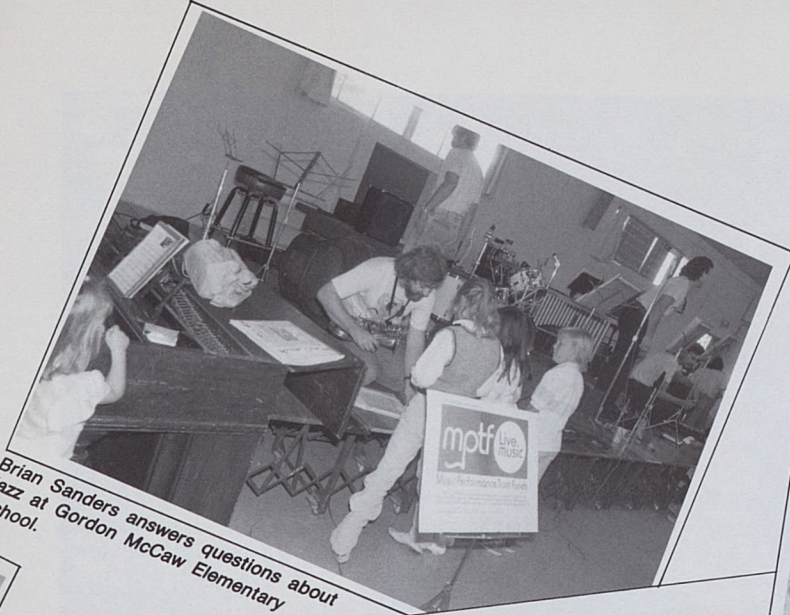
The traditional jazz picnic, featuring the Frank Gagliardi Big Band, the Dave Napier Octet and the John Lindner Quartet, returned to its success of the past, with a crowd of over 600 and fiercely swinging music throughout.

Pianist and steel drummer Andy

Narell's performance brought a new dimension to Jazz Month, with the sylvan setting of Red Rock and his quartet's music, which combined the freshness of "New Age" music with the integrity of real jazz.

The Ahmad Jamal Quartet showed off a new Jamal, with a densely-textured style covering all the possibilities of the instrument, riding over the equally dense and rich rhythmic background of James Cammack, bass, David Bowler, drums, and a percussionist.

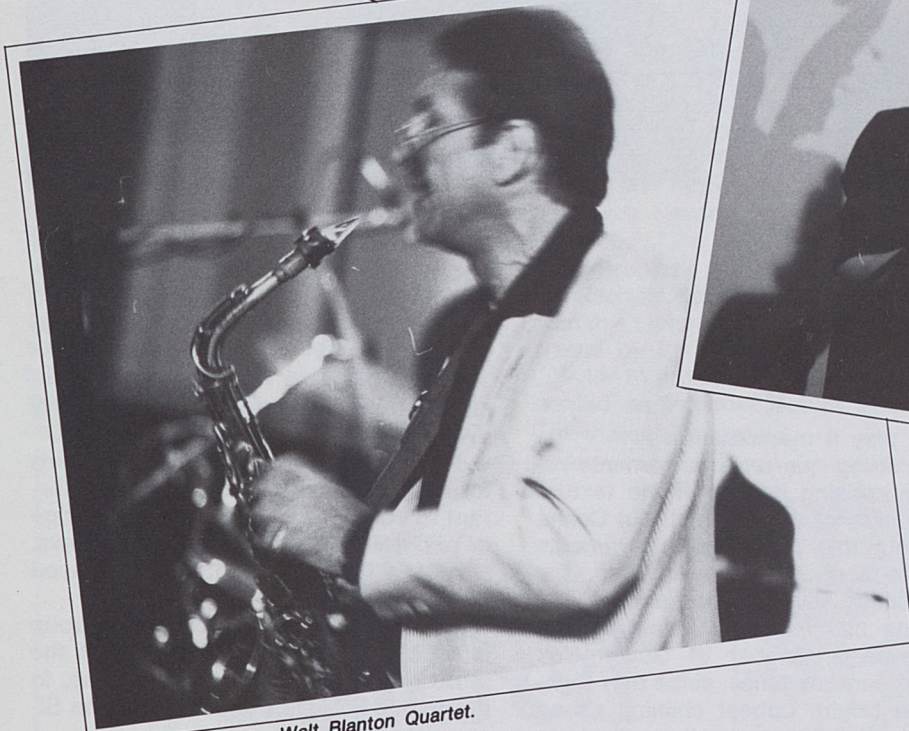
Ten local schools were treated to wonderful introductions to the music in the form of lecture/demonstrations by Greg Marciel's 9-piece band, Therapy, and by the Tom Ferguson Quintet. These school programs were funded by **Montevista Centre**, by **Marjorie Barrick** and by the **Music Performance Trust Fund, Local #369**.



Brian Sanders answers questions about Jazz at Gordon McCaw Elementary School.



Phyllis Hetzel, Mervyn's store manager, presents Allied Arts executive director Patrick Gaffey with a check to fund Jazz Month.



Joe Riggs, with the Walt Blanton Quartet.



Judy Roberts and Jim Cox in the Allied Arts Gallery.

PHOTOS: SCOTT DICKENSHEETS

Jazz Month would not have been possible without funding from **Mervyn's stores**, which co-sponsored it with Allied Arts. All of the musicians who came from out-of-state were housed in suites and treated to excellent care, all donated by the **Landmark Hotel and Casino**. Andy Narell's concert was funded by **Vista Management**, by **JMA Architecture and Engineering** and by **Mark and Janet Line**. Additional funding for the four gallery concerts was provided by **Virlis and Bernice Fischer**.

Jazz Month would also have been impossible without equipment donated by **Southern Nevada Music**; the **Professional Drum Shop**; **Vesely Music**; **Richard Lenz and Celestial Systems**; **Caesars Palace**; **Ray Willis, Lynn Fife and the Clark County School District**; **Discovery Children's Museum**; **Western Linen and Burkholder Junior High**.

Nor would Jazz Month have been possible without help from **Musicians Union Local #369**; **Deborah Campbell and KVVU TV-5**; **Bob Dunkerly and KVBC TV-3**; **Janie Greenspun, Lee Winston and KLVX Channel 10**; **Red McIlvaine and KNUU Radio**; **John Stark and KNPR 89.5 FM**; **John Bernstein and KEY 93**, **Bryan Brooks and KUNV 91 FM**; **First Interstate Bank Marketing**; **Centel**; **Nevada Power**; **Fashion Show Mall**; **Boulevard Mall**; **Animated Electronics**; **Donrey Outdoor Advertising**; **Joe Delaney, Rich Gubbe, Dick Maurice, Lamont Patterson, David Renzi, Sandy Thompson and the Las Vegas SUN**; **A.D. Hopkins, Lynn Feuerbach, Mike Weatherford and the Las Vegas Review-Journal**; **Nevada Magazine**; **LV Magazine**; the **Henderson Home News**; **Jeannie Rowe and UNLV's Moyer Student Union**; the **City of Las Vegas**, the

State Parks Cultural Arts Board, the UNLV Performing Arts Center, Pete Barbutti; **Gloria Binford**; **Walt and Carol Blanton**; **Steve Buffington**; **Ronnie DeFillips**; **Jimmy Dell**; **Kathleen deVillie**; **Sydnee Elliot**; **Alan and Gloria Grant**; **Ronda Hill**; **Sylvia Hill**; **Janalee Hill-James**; **Paula Johnson**; **Cyndy Katz**; **Celeste Kenner**; **Bill Laub, Jr.**; **Ken and Kathleen Levine**; **Gus Mancuso**; **Bill and Cathy Marion**; **Chris McCall**; **Gene Nakanishi**; **Dave and Marge Napier**; **John Nasshan, Jr.**; **Charlie Owens**; **Gina Perchetti**; **Bob Pierson**; **Diane Pink**; **Clifford Renti**; **Scott and Angie Rule**; **Gloria and John Rutherford**; **Brian Sanders**; **Larry Schlect**; **Sylvia Schlect**; **Dorothy Schwartz**; **Mary Scodwell**; **Dan and Judy Skea**; **Judy Tarte**; **Alan and Michelle Ware**; and **Dr. Herb Wong**. aa

The Las Vegas Marimba Quartet. From left, Jack Cenna, Bob Benora, Dean Appleman and Dave Ringenback.



Approaching Mozart 'marimbistically'

You may have wondered: Can four guys slapping sticks on wooden slats do justice to music by Mozart, Shostakovich and Brahms?

Well, yes, they can, if the four guys are Jack Cenna, Dean Appleman, David Ringenbach and Bob Benora, the Las Vegas Marimba Quartet.

The marimba is a melodic percussion instrument, something like a xylophone, with a row of resonating chambers suspended beneath the wooden bars. It has its origins in the primitive percussion instruments of Africa and Latin America, and a large part of the available music written for marimbas are traditional Latin folk tunes.

But these guys are serious musicians—professional percussionists all—and they soon began looking for greater challenges. Like Mozart, Shostakovich and Brahms. So they began adapting string quartet music to marimbas.

"Some things have been written for marimba quartet," says Cenna, "but we've started using string quartet literature. It utilizes the full spectrum of sound we can get from the instruments."

They have acquired two specially made marimbas, one that approximates the lower range of the cello, and one plays the higher violin range.

"It requires a lot of research," Cenna says, "not all string quartets can be adapted to marimba. We have to be

able to play it marimbistically."

Their string quartet arrangements retain a surprising degree of the texture and intricacy of the material, but Cenna points out that percussion instruments articulate sounds very well. Also, the four practice several times a week.

Despite their classical leanings, they incorporate a number of Guatemalan and Mexican folk tunes, since they highlight the bright, upbeat chiming sound of the instrument, as well as illustrate its roots. The quartet has been together for about a year, although the four have played together as floating members of the Las Vegas Percussion Quartet for years. Like a lot of good bands, this one came together during an inspired jam session.

"It mushroomed from an informal sight reading," Cenna recalls. "It's really a labor of love. Plus, it's great musical outlet for us, and an input for us creatively."

"Percussion is normally used as punctuation," he continues. "Here, we get to play all the music, all the time. It's a real good feeling creatively and musically. It's a different scenario than what we're used to."

Marimbas are played with long-handled mallets; Ringenbach says the hardest part is learning to hit the right spot on the key with a foot-long stick while keeping his eyes on the sheet music.

Rather than operate the quartet as a hobby, the four men are keeping it on a professional level, playing only paid concerts; they are currently working to book a tour in the fall.

"We wanted to keep it on a professional level, musically and on every level."

The Marimba Quartet also performs for a lot of school audiences. "It's important to educate students in the full range of percussion instruments," Cenna says. "And it's fun for us, too." They played 30 school concerts last year.

He says the eventual goal of the group is to become "an integral part of the musical infrastructure" in Las Vegas, to eventually achieve the stature of the Sierra Wind Quintet.

—S.D. aa

Area artists featured

Over 30 local and regional painters, sculptors, printmakers and other artisans will be featured throughout July at Nevada Frames and Gallery, 3061 Sheridan, 10 a.m. to 5 p.m., Monday through Saturday.

Among the local artists in the exhibit are Cyrus Afsary, Dottie Burton, Dr. James Callaway, Pat Gombarcik, Sharon Graf, Jan Gunlock, Mary Jo Harding, Cathy Heath, Mary Heinrichs, Janet Latch, Min Madsen, Laura Mann and Joe Mast. Artists from Overton, Reno, Oregon, New Mexico and Utah will also be represented.

Latham, Plyler, Platzer 1—2—3

A huge male face stares from a three foot by four foot canvas. It is the first place winner of the Las Vegas-Clark County Library District's 14th annual Art-A-Fair juried competition. The large portrait, entitled "Chris," was painted by Maryanna Latham in oil. Second place went to Michael Plyler for his photographic triptych "Serendipity Picnic," while third place went to Alan Platzer for his color photo "Dump Site—Vegas Valley Drive."

Receiving honorable mentions were artists Wanda Bachman, Harold Bradford, Bruce Groff, Sylvia Hill, Joel Holmes, John Kane and El Requa.

Linda Evans of Art Programs, Inc. in San Francisco, sole juror of the annual art competition, chose 41 paintings, sculptures and other media for the exhibit from 395 entries submitted by 176 artists. The selected artwork will be on display throughout the district at various

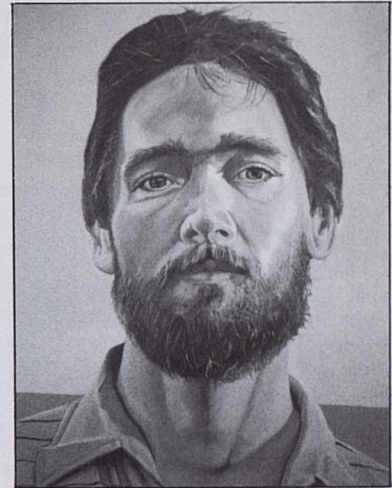
branches on a rotating basis. The show will be on display at the Sunrise Library, 5400 Harris, through July 11; then at the Green Valley Library, at the corner of Sunset Road and Green Valley Parkway, July 12 through August 10; then at the Spring Valley Library's Dana Marie Lull Gallery August 11 through September 7.

A new feature of the Art-A-Fair exhibition was introduced this year, the People's Choice Awards, in which the public was invited to vote for its favorites. First place was "Tally's New Found Friend," by Walter Pfyl; second was "Red Bridge," by Judy Berkowitz; third was "Messy Kitchen," by Concepcion Smith.

The top juried winners received \$1,500 in cash prizes and certificates donated by Shearson/Lehman Brothers, Desert Decor, Aaron Brothers, Dick Blick West and Copy Cat Printing Center, the corporate sponsors of the event.

In addition, \$800 in purchase awards were given for the library's permanent collection representing the work of Southern Nevada artists. Winners were "Saturday," a watercolor by Harold Bradford; "Hill Country II," a screenprint by Naomi Lewis; "Echo," an etching by Kammy Liang; and "Primitive Spirit," a pastel by Denise Shapiro.

Prior to judging the event, Evans presented an informal lecture at a "Meet-The-Judge" program.



"Chris" by Maryanna Latham, oils, 3' x 4',
1st Place Winner, 1988 Art-A-Fair.

"I am interested in the idea, the creativity and the technical quality of each piece," she said. "What's important is what the artwork evokes in me—its visual and emotional qualities. In looking for the first place, I was concerned that the piece made a strong artistic statement—the artist was willing to confront issues and deal with risks."

Other corporate supporters of Art-A-Fair include the Friends of Southern Nevada Libraries, the Barbary Coast Hotel, the Las Vegas SUN, the Review-Journal, Creative Cuisine, Lamb & One and the Nevada Camera Club. aa

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Art in Public Places

Will it really flood Las Vegas?

CYNTHIA GAFFEY



The late Beni Casselle's mural (c. 1978) on the West Las Vegas Library building.

In the desert rivers run great distances underground. The public art current in Southern Nevada has also been gathering force unseen: While Las Vegas is thought of as devoid of public art, five major non-profit and governmental groups are now working on public art projects in the Las Vegas Valley, and a strong new tributary has formed in the private sector.

Sculpture and other public art is appearing subliminally around the valley, without anyone realizing how much has accumulated. But the surprising amount of work which now exists is nothing to the wave of public art which promises to break over the valley in the next two to five years. It promises to be a revolution, changing the whole character of the valley and the community. It might change the nature of art itself.

The Source

Like many rivers, this one traveled across state lines. Art in public places is a nationwide movement started by the National Endowment for the Arts (NEA) in the '70's, after comparing the general lack of public art in this country to the wealth of public art through most of the rest of the world. The NEA began both commissioning major public artworks and spreading the word throughout the country on the impor-

ance of public art.

As a result, public art has been burgeoning across the country. The main source of funding has been from "Per Cent for the Arts" programs in which anywhere from .5% to 2% of construction funds for public buildings is allocated for accompanying art. With such programs, cities like Portland and Seattle have become virtual outdoor museums, strengthening civic pride, but more importantly, adding to the local economy through sizeable increases in tourism.

Now 33 states as well as Washington, D.C. and the Commonwealth of the Marianas have statewide public art programs. Since many cities and counties have programs as well, a total of 40 states have programs somewhere within their borders. In California, for instance, not only is there a state program, but there are also 21 city and four county programs within the state. Arizona has a state program of grant support for communities which commission art. Arts administrators there believe the state would already have a full-fledged percent program were it not for the slowdown in state government caused by the troubles and eventual impeachment of Governor Evan Mecham. They expect a program to be enacted within the next year. Six Arizona cities have their own per cent programs, including Phoenix,

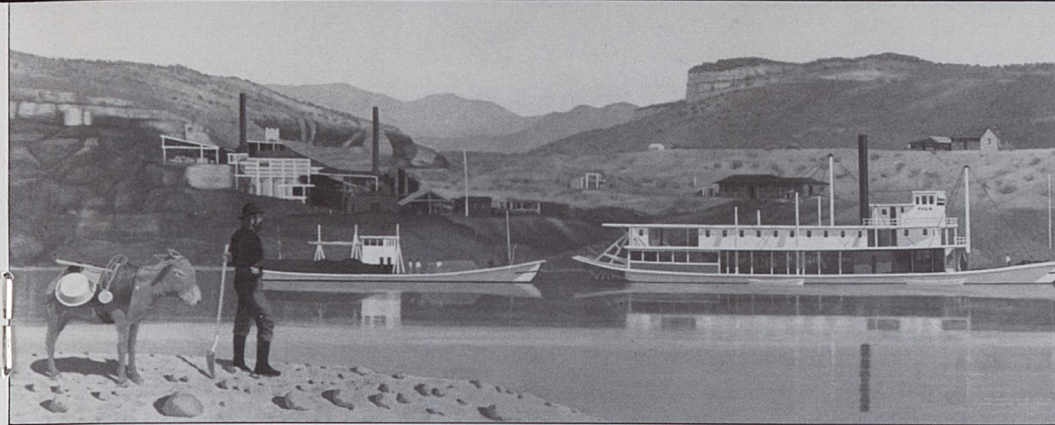
whose new program, already flush from the city's building boom, will soon receive its 1% of a new \$1 billion bond issue.

There is also a federal Per Cent for the Arts program so all-embracing that it has resulted in strange ironies. Bill Fox, executive director of the Nevada State Council on the Arts (NSCA) points out that some of the public art which it has bought, such as at CIA headquarters in Langley, Virginia, is permanently hidden from the public.

There are currently no per cent for the arts programs in Nevada, but the NSCA has been spreading the word throughout the state for several years, stimulating action, so that now two programs have toes in the door to governmental funding and one local program, the McCarran Airport Art Advisory Committee (MAAAC), has already acquired substantial funding in perpetuity.

When McCarran Airport was being remodeled, the NSCA alerted the Clark County Commission that TRA, the builder, was known for its work with public art. The commission and administrator Patricia Marchese began working with the builder, and formed MAAAC with developer Michael Saltman as chairman.

NSCA Community Development Coordinator Kirk Robertson met with MAAAC



"The Gila in El Dorado Canyon" by Robert Beckmann, 4' x 10' acrylic (1987), painted for the Colorado Belle Hotel and Casino in Laughlin.

and arranged for consultations with two curators from the San Francisco Airport's art program, and later suggested nationally known consultant Patricia Fuller, who was retained by MAAAC. MAAAC has already commissioned its

first installation for McCarran, a piece by Southern California artist Peter Shire, with a \$25,000 gift from TRA. Legal problems have stalled the appearance of that work.

In the meanwhile, MAAAC asked that

Selected public art of Southern Nevada

Winged Figures of the Republic by Oskar J.W. Hansen, 30-foot bronze figures, plus astrological chart, inscriptions, friezes, plaques (c. 1936), Hoover Dam

Inca Steps I, steel sculpture (1972) by Bill Wareham, outside Grant Hall, UNLV

Double Negative by Michael Heizer, earthwork (1977), Overton, Nevada

Mural by Robert Beckmann, of a runner (1979), Doolittle Recreation Center, Lake Mead and J Street

Trompe l'oeil mural by Robert Beckmann, of man sitting on wall (1977), City Engineering Design Center, 4th Street off Stewart near City Hall

Mural by Robert Beckmann (1977), Mirabelli Community Center, 6200 Elton

Mural by Beni Casselle, Afro-American theme (c. 1978), West Las Vegas Library, 1402 North D Street

Life of Christ, by Roy Purcell, 7 murals and stained glass (1980-81), First Presbyterian Church, 1515 W. Charleston

The Flashlight by Claes Oldenburg, steel sculpture (1981), UNLV Campus

Triptych mural of Nevada landscape by Roy Purcell (1982), First Interstate Bank, Sunset and Eastern

Edifice Brace by Lee Sido, steel sculpture (1987), Green Valley Business Park, Green Valley Parkway

Fleeting Floating by Lee Sido (1987), hanging steel sculpture, Clark Place Building, 301 Clark Avenue

Mural by Robert Beckmann, of Red Rock (1987) Nevada National Bank lobby, Sahara and Rancho

Mural of Sunrise Mountain by Roy Purcell (1987), Sunrise Library

The Promised Invention by Randy McCabe, steel sculpture (1987), Renaissance West, Tropicana and Decatur

Still Life for the Sundown Randy McCabe, steel sculpture (1987), Renaissance Business Park, Eastern and Tropicana

Lovers Entwined, bronze figures by Casanada, (installed 1987), American Nevada Professional Building, Green Valley

Four realistic bronze figures by J. Seward Johnson (installed 1986-88), Green Valley Parkway, Green Valley

Stained glass by Ed Carpenter (1988), Green Valley Library

Serpent Mound by Lloyd Hamrol, rock and earth sculpture (1988), Green Valley Library

Tribute to a Cowboy, monument-size bronze sculpture of Benny Binion by Deborah Copenhaver (1988), corner Casino Center and Ogden

The Water Bearers, two larger than life-sized bronze Indian figures by Glenna Goodacre (installed 1988), Southwest Gas Corporate Headquarters, Spring Mountain Road

PLANNED OR IN PROCESS:

Obelisque by Leda Albuquerque, American Nevada Professional Center Indoor sculpture, UNLV Alumni Building Sculpture by Peter Shire, McCarran Airport

Kinetic sculpture by Thurland Wagner, Spring Valley Library

approximately 40 sites around the airport be specifically set aside by the County Commission for art. The Commission agreed. Shortly thereafter, it became apparent that one of the specified sites was ideal for advertising, and commissioners went back to MAAAC to ask for the site back for that use. MAAAC agreed, on the condition that it receive all ad revenues from the site. The county commission was persuaded, thereby guaranteeing an income of approximately \$100,000 per year for the use of MAAAC in making McCarran Airport an international art showplace.

MAAAC has issued a national call for proposals from artists for McCarran Airport, and has created a nationally respected panel to make selections.

The Contemporary Diversion

As the new national movement toward art in public places achieves successes, artists, critics and the public are learning. The Vietnam War Memorial, for example, demonstrated the American public's ability to embrace "abstract" or "non-objective" art, despite its nervousness over those terms. The Memorial is also one more demonstration of the success of "site-specific" work—art which is part of its location and which could only exist there. The Memorial's location, its lines of sight amid Washington's other monuments, and the fact that it is inseparable from the ground on which it sits are essential to its success.

As discussion continues about public art, it becomes apparent that the 20th Century has been unique in its view of art objects as discrete entities of pure art, uncontaminated by any functional purpose. Function implies craft, not art, our age has said, while every other age has said a great painting can also be a decoration, a great carving can also be a door, a great sculpture can also be a pillar holding up a building's roof.

Now, for nearly the first time this century, artists creating art for a new building want that art to be part of the building; want to be involved in the design of the building from before the drawing of blueprints. And our traditional public art, created in a studio and then plopped onto a little clear space reserved by an architect, without any regard for a match between site and art, is now contemptuously termed Plop Art.

Some Nevadans have been privy to some of this national discussion, due to appearances in Las Vegas of such experts as Charles Zucker and Richard Andrews, first brought here by the NSCA four years ago. The NSCA has continued this seeding with ideas whenever possible, and it has begun to catch on: Last year, Allied Arts Council brought Andrews for a return visit.

As the discussion continues, it is changing the approaches of artists to their work and their very understanding of what art can be and do.

ART IN PUBLIC PLACES

The Sedimentary Process

Public art has been slowly collecting in Southern Nevada for centuries. If the Indian petroglyphs in our sandstone canyons were the first public art, a modern landmark came in the 1930's, when the Bureau of Reclamation conducted a public competition for artwork to be included with Hoover Dam. Norwegian-American sculptor Oskar J.W. Hansen of Los Angeles won. His contributions to the structure were boggling in many ways.

The two figurative sculptures, "The Winged Figures of the Republic," still were, as of 1978, the largest monumental bronzes ever cast in the United States and are 30 feet tall. Between them is a bronze astrological chart, laying out the aspects for 8:56 on September 30, 1935, the day FDR came to Nevada to dedicate the dam. The same bronze design charts such dates in history as the birth of Christ, preserving the information, as per Hansen's intention, for any extraterrestrials who might later become curious about the dam. Though this main body of work is on the Nevada side, Hansen also contributed a plaque to the Arizona side as well as inscriptions and friezes on two towers.

The most widely respected artist living in Nevada, little known to Nevadans, is Michael Heizer, who began carving art out of the Southern Nevada landscape in the early '70's. He is currently working on *The City*, an earthwork complex of overwhelming scale north of the Nevada Test Site, including one finished work, Complex One, which is currently not in condition to be seen, due to construction taking place around it.

Though most of Heizer's early Southern Nevada pieces have eroded away, his "Double Negative," [see cover] a sharp-edged cut into the side of a deep wash near Overton, which vanishes into the negative space of the wash itself and then continues its cut into the opposite side, was acquired by the Museum of Contemporary Art in Los Angeles in 1985 in a donation from gallery owner Virginia Dwan, becoming the first piece of site-specific art ever to become part of a regular museum collection.

"Double Negative" was created in 1969 and '70, and, as Heizer intended, is gradually being softened and modified by erosion.

The best-known public work in Southern Nevada is "The Flashlight," by Claes Oldenburg, between Artemus Ham Hall and Judy Bayley Theatre on the UNLV campus. When the 40 foot tall steel sculpture was installed in March, 1981, it was greeted with a torrent of public criticism, including indignant cries that it was a waste of "taxpayers' money." In reality, it was paid for with a \$35,000 grant from the private Robert Z. Hawkins Foundation, \$35,000 from the NEA and \$70,000 from the artist himself. The Flashlight was used in



"Double Negative," by Michael Heizer, (1969-1970), a 240,000-ton displacement in rhyolite and sandstone, with dimensions of 1,500 x 50 x 30 feet, cut into Mormon Mesa, near Overton. Collection: The Museum of Contemporary Art, Los Angeles.

Directions to "Double Negative"

Directions courtesy of Los Angeles' Museum of Contemporary Art (MOCA)

Michael Heizer's "Double Negative;" see cover and accompanying photo.

(Allow two hours to get there; the last 45 minutes is on dirt roads.)

Take Route 15 North from Las Vegas to Route 169 (exit #93) to Overton. Once in Overton, turn left onto Cooper Street, which leads to the Overton Airport. This will be a sharp left shortly after the Moapa Valley Community Center and Las Vegas Metropolitan Police Station (on left) and the Post Office (on right). Continue on Cooper Street to Airport Road. Turn right on Airport Road.

In order for us to determine the number of visitors to "Double Negative" and in an attempt to insure that visitors don't get lost, we request that when you reach the Overton Airport you sign in with the airport operator, Arnold L. Winter, and sign out upon leaving.

After signing in at the airport, proceed up the road to the top of the western edge of the mesa. As you pass the dump, it will turn into a dirt road.

When you reach the top of the mesa, note mileage and continue straight across the mesa (do not go onto immediate right or left road). After traveling

2.6 miles, keep your eyes to the left and make your first possible left (at 2.8 mi.) onto a small dirt road which is easy to miss. Note mileage again. The road runs to the north, parallel to the eastern edge of the mesa where "Double Negative" is located (and which overlooks the Virgin River). Proceed carefully. Road has many rocks and is hard to follow. Pass the first two notches in the mesa and a small U.S. Dept. of the Interior marker (3 wood poles) at right. "Double Negative" is located in the third notch. After traveling 1.3 miles, you will come to a fork which leads to each cut of "Double Negative." Bear right to the South cut. The left fork leads to the North cut.

Allow a good half hour before sundown to start leaving "Double Negative," as retracing one's steps is confusing. Go out to the main dirt road, turn right and go back down the mesa.

It is interesting to take alternate Route 169 through the Valley of Fire (beautiful red sandstone mountains and rock formations) back to Route 15. After signing out at the Overton Airport, turn left off the Airport Road onto Cooper Street and continue until a sign at right points to the Valley of Fire. Turn right and continue through the valley until you see signs for Route 15 back to Las Vegas. aa

1986-87 as the symbol of UNLV's Year of the Arts, with Oldenburg's permission.

The Flashlight and the works of Michael Heizer are the only examples of public art in Nevada so well known and respected that artists and critics regularly travel here from around the country and the world just to see them.

In January, 1977, the City of Las Vegas sponsored a project partially funded by the NSCA, to create five murals by Robert Beckmann, only two of which still exist. Beckmann put together various combinations of state, local and school district funding over the next few years in order to paint murals on local schools and other public buildings. At times artists Bill Leaf, Tom Holder, Velvet Saleem and the late Beni Casselle designed murals as part of these projects. Many of the murals were as transient as the populace; they faded or the buildings they adorned were destroyed. Holder's mural across Las Vegas Boulevard from City Hall was painted over by city employees.

Some of the murals from the '70's have survived, and have been added to by Beckmann, who has developed a thriving career painting murals and trompe l'oeil illusions around Las Vegas, including the moon inside Vegas World and a spectacular mural of a horse race in the Hilton sports book.

Artist Roy Purcell is also known for his spectacular murals, particularly his "Life of Christ" at First Presbyterian Church. Like Beckmann, Purcell has many large murals at various hotels and casinos, like Sam's Town.

The Swelling Current

An important move toward not only public art but a richer cultural environment came when Mark Fine, president of American Nevada Corporation, the developer of Green Valley, began working with consultant Judi Steele to present art outdoors in that community. The realistic works of J. Seward Johnson, heir to the Johnson Wax fortune, attracted more Southern Nevadans to the idea of public art than anything which has been shown here.

But the Johnson sculptures were only the beginning. The Art Advisory Committee of Green Valley began to show more contemporary sculpture along with the Johnsons, which had become the largest exhibit of his work in the world. Summer productions of Shakespeare and classical music were added to point Green Valley toward becoming a culturally soaked environment, so that when a new library was planned in the area, Fine and others pushed it in a cultural direction. Architect Barbara Flammang produced one of the most beautiful and impressive designs in the valley. Portland glass artist Ed Carpenter was imported to create a contemporary work in stained glass as part of the building. In May, Lloyd Hamrol completed "Serpent

SCOTT DICKENSHEETS




"Still Life for the Sundown" by Randy McCabe, steel sculpture (1987)
at Renaissance Business Park.

Mound," an earth/rock sculpture outside the library (see story, p. 24).

The Las Vegas-Clark County Library District, which increasingly emphasizes its cultural capabilities, is carrying public art through its new building program, and in June awarded Thurland "Skip" Wagner a \$15,000 commission for his proposal to create a site-specific sculpture for the interior courtyard space of the expanded Spring Valley Library.

Wagner's design is for a 300-pound, nine foot high freestanding vertical sculpture whose top piece consists of several moving parts which will be activated by wind or air currents. The mobile portion of the sculpture is six feet across. The base will be made of indigenous rock and supports the waist-high brass centerpiece which is reminiscent of a sundial. Rising out of the compass will be a cylindrical section clad in cobalt



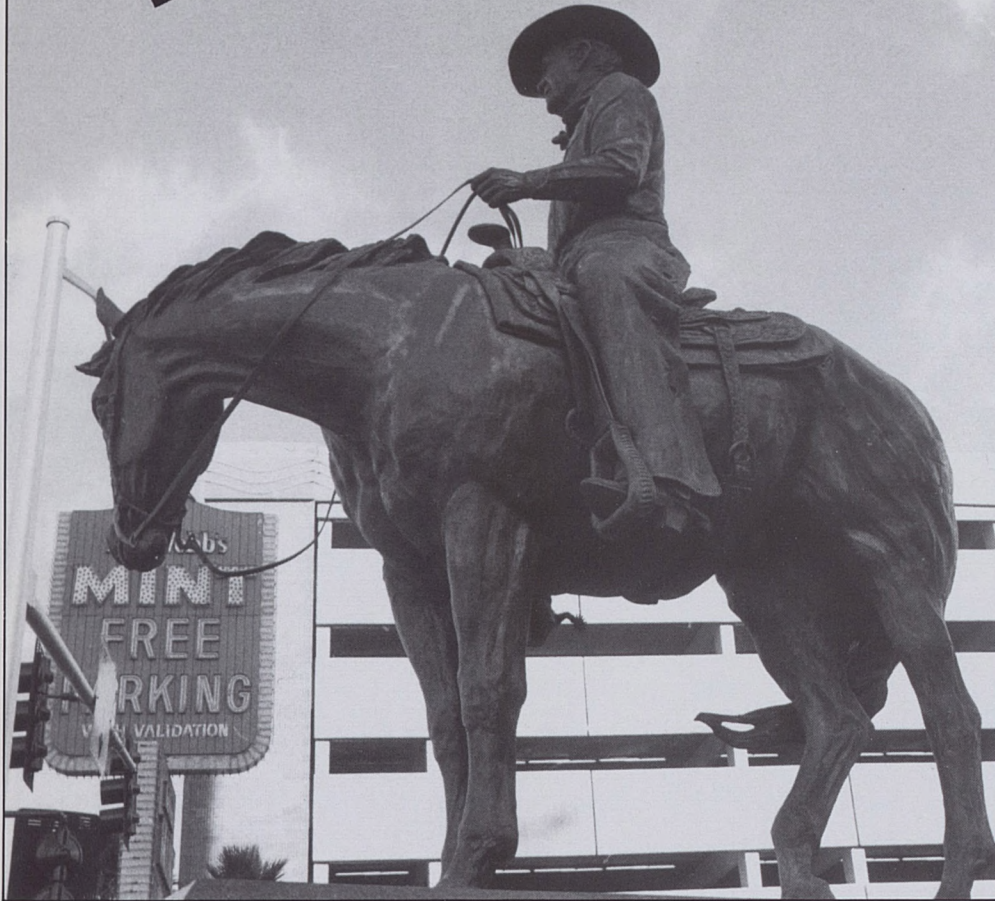
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ART IN PUBLIC PLACES



"Tribute to a Cowboy," a bronze sculpture of Benny Binion by Deborah Copenhaver (1988), was commissioned by the Horseshoe Hotel and Casino.

blue tile. Atop the tile, a copper segment stretches upward, and on it the mobile is balanced.

Upon doubling the size of its corporate headquarters, Southwest Gas included a new plaza with a small performance space for its Gas House Singers, an employee vocal group, and for other such employee events. The company purchased two larger than life-sized bronzes of Indian women for the space, each called "The Water Bearer," by Glenna Goodacre of Santa Fe. The company has not publicized the installation, apparently intending the works for the enjoyment of its employees, though any visitor to the headquarters can see them.

Michael Saltman, owner of Vista Management Group, besides chairing the McCarran Airport Art Advisory Committee, sees the value of public art in the business community. He commissioned colorful 20-foot high steel sculptures by Mesa, Arizona artist Randy McCabe for two of his distinctively designed centers, Renaissance Business Park at Tropicana and Eastern and the newer Renaissance

West.

Now every important building seems to be considered for sculpture. Businessman John LaBounty heads a subcommittee of the group currently raising funds for an alumni building at UNLV; the subcommittee is planning for a competition for a sculpture for the two-story entryway of the building. The competition will be limited to Nevada artists, with a prestigious 3-artist, out-of-state jury. LaBounty expects to offer the winning artist \$35,000 to \$40,000.

In June, the Horseshoe Hotel and Casino unveiled a larger-than-life statue of its founder, gambler Benny Binion, in the guise of a cowboy on horseback. The Horseshoe commissioned internationally-known sculptor Deborah Copenhaver of Spokane, who sculpted the work in her studio and cast it at a foundry in Portland.

Copenhaver portrayed Binion and the horse as just having finished a long ride. "It is that moment of reflection and assessment after a hard day's work," she said. "I was absolutely delighted to do

this piece because I consider it a realistic interpretation of a real cowboy, not an idealized one. He loves what he is doing and he's a true horseman who loves life. To me, Benny Binion epitomizes the essence of the true cowboy." She believes the statue successfully reveals Binion's perception of himself as a cowboy.

The Coming Deluge

In the next few years, MAAAC should be the first group to make a big, sudden impact, with its generous current funding and the possibility of developing more. As one major piece has already been commissioned and the process of assigning further commissions is already underway, multiple works should begin to appear in the next year. MAAAC plans to continue commissioning in perpetuity, and to eventually present rotating exhibits as well. McCarran Airport should become Southern Nevada's major art showplace short of a full-scale museum.

And that museum may not be as long in coming as some think. The Nevada Institute of Contemporary Art (NICA) has presented outstanding exhibits at UNLV for the last two years, building the record and the audience a museum needs, starting under its first president, Mark Fine. Under its current president, Steven Molasky, NICA has already begun long-range studies on the possible site and design of a museum building. And now moves are being made within the state legislature which may provide \$60 million dollars for a Las Vegas museum before even dreamers can prepare themselves (see story, this issue). NICA has presented two outdoor public art shows around Las Vegas, one on billboards and one on electronic readerboards, the second of which made the cover of *Art in America*.

State per cent for art bills have been introduced for several consecutive legislatures without real hope of success, but the last session passed Assembly Bill #423, providing \$4260 to undertake "preliminary actions necessary for the acquisition of works of art for inclusion with the new Supreme Court building and the new building to house the State Library and Archives," in Carson City.

The NSCA has created a committee, chaired by state arts council member Paul Burns, to run a selection process which will produce three finalists for each building, which can be presented to the legislature for possible funding. The committee is raising private funds to add to the \$4260 in order to reach the total of \$24,700 the competition will cost, including bringing the six finalists to Carson City to study the sites and paying them to produce maquettes of their concepts.

The opportunity to present the works of finalists to the legislature is seen as a toe in the door; if the legislature should

choose to fund the creation and installation of two final pieces, that could provide the needed popular support and momentum toward the enactment of a complete per cent for art program.

Back in Southern Nevada, the Art Advisory Committee of Green Valley has now purchased four of the Seward Johnson sculptures for permanent display, with half dozen more still on exhibit, along with a few contemporary pieces. A Castanada bronze was donated to the outdoor collection by a private individual, and now an obelisque which will be about 30 feet tall is being commissioned from Leda Albuquerque, a sculptress with an important national reputation. The summer Shakespeare program which drew 3,000 last year is being repeated, with *Taming of the Shrew* expected to draw 5,000 this summer. This is an extremely serious project which should ultimately demonstrate the demand for such an all-enveloping arts program as well as its effect on property values.

The new Las Vegas City Arts Commission, chaired by engineer Scott Wallace, has so far been given a one-time budget of \$100,000 and the mission of creating a sculpture garden for the City of Las Vegas. The group has been meeting with consultants and seems to take a broad understanding of its mission: The borders of the sculpture garden may turn out to be the borders of the City.

The Commission is now considering temporary artworks, to create interest in its project. It also is leaning toward adopting as one of its goals the creation of a per cent for arts program for the city.

Though the Commission has, of necessity been slow to start, it ultimately holds

as much promise as MAAAC. If its initial projects meet with favor, it has the whole of the city as its canvas, and could transform the image of Las Vegas.

The fifth group working on public art in Southern Nevada is the Allied Arts Council's Design Arts Committee, chaired by Tom Schoeman. Design Arts has long range plans for affecting the trend of architecture and design of public places, but is now immersed in its first project; the creation of a neon park for Las Vegas. Recognizing that the classic neon artwork on which our economy was built is rapidly disappearing, the committee has secured commitments for a number of signs which will shortly go out of use, and intends to reclaim classic pieces from such boneyards as that at the Young Electric Sign Company.

Though the original plan was an outdoor display of the sometimes mammoth signs, the conception has been modified to include indoor display of smaller works as well. An announcement is expected shortly on the first donation to the project, which will bring a peculiarly Las Vegas-type emphasis to Public Art in Southern Nevada.

Probably no other community in the country has as many separate groups working on public art. Southern Nevada tends not to be aware that it has any public art at all, but there has been a comparatively huge increase in the '80's. But that increase is nothing compared to what changing attitudes and five active organizations are going to unleash on our greenswards and sidewalks. From a public art standpoint, Las Vegas has just received the message that the dam above has broken and is waiting in the silence for the deluge.

—P.G. aa

McHugh Awards

The Allied Arts Council Theatre Division will present a "Celebration of Theatre '88" on Sunday, August 28 at 7 p.m., in UNLV's Black Box Theatre. This fifth annual event is co-sponsored by the UNLV Performing Arts Center. The event honors the late community theatre actor John McHugh.

Awards will be given to best actor, actress, supporting actor and actress, director, as well as an award for technical achievement. In addition to an award for community service, a \$500 cash award will go to the best production in community theatre.

For the second year three awards will be presented for best high school pro-

duction, best actor and best actress, with Sydnee Elliot and Marguerite Gowan Hall of the Allied Arts Council Theatre Division as judges.

The McHugh Award judges for the 1987-1988 season were Terry Wilsey, Shelley Williams, Iris Bernikow, Mary Reiff and Paula Burkhalter. The high school production judges were Paul and Sue Thornton, along with Donna and Karl Johnson.

The evening will be hosted by Barbara Brennan, Terry Jackson and Karen McKenney. Entertainment will be featured throughout the evening and music for dancing will be provided after the awards presentation.

Hor d'oeuvres will be served courtesy of Tony's Greco-Roman Restaurant on Sahara Avenue, and there will be a no host bar. Seating will be cabaret style and black tie is optional. Tickets are \$10 and limited, and are available at the Allied Arts Council gallery. Call 731-5419 for more information. aa

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Valorie Hill

Hill to curate

Designer Valorie Hill has been selected as the Allied Arts Council's new gallery director.

Hill sought the volunteer position for several reasons, but mainly to take on the challenge of orchestrating successful art exhibits.

"I've seen other art exhibits around that weren't very well done, and I thought, 'I can do better than that.' I just have a feeling I can do the job.

"I also wanted to do it because this is such a beautiful space," she adds.

As gallery director, Hill will establish and maintain a schedule of shows, set them up, take them down, and arrange artist's receptions.

That's a lot of work, but Hill says she isn't daunted by the volunteer nature of the position.

"That it's not a paid job shouldn't matter," she observes. "There's so much prestige attached to it."

Hill graduated in 1980 from the Art Center College of Design in Los Angeles, after going to high school in Las Vegas. Soon she was running her own successful design shop in Las Gatos, California. She currently splits her time between Southern Nevada and Northern California, and times her visits to Las Vegas to coincide with her gallery responsibilities.

Her ability to work with artists is enhanced by the fact that she is an artist herself. She fashions assemblage sculptures, artistic "books" of paper and other materials, and photo collages. And when she has a few spare moments she can usually be found in one of the many museums and galleries in the San Francisco area, several of which she is active in.

Some of her artwork will be on display this fall when she shares an exhibit in the Allied Arts Gallery with painter Dan Skea, a show that was arranged by former gallery directors Michael and Patricia McCollum. Patricia now manages the five exhibition galleries of the Las Vegas-Clark County Library District. **aa**

Mylar and gum wrappers, physical memories

Derrell Parker and Martin Coleman will be featured in a two-man show in the Allied Arts Gallery, opening July 8. There will be a reception for the artists that evening from 5 to 7 p.m.

Parker, a Las Vegas resident since 1971, fashions large-scale, intricate collages out of a variety of ordinary and extraordinary materials.

"I utilize whatever is at hand," he says, noting that one piece, which will not be included in the show, featured a stuffed fish. Paint, pastel, chalk, vinyl, mylar, scraps of paper, gum wrappers and feathers are some of the other materials he employs.

Humor, he points out, is an important element in his work. "I like to have fun with my pieces," he says. "Frankly, I think we sometimes tend to take art too seriously."

Most of his pieces are large, some as big as ten feet square; many are marked by a cartoonish energy and explosions of color.

Parker graduated from the University of Georgia with a BFA in design and a minor in drawing and painting. He taught school for a while, and later came to Las Vegas with the Air Force. Eventually he established his own interior design firm.

Most of his pieces in the exhibit will be work from the last three or four years, but a couple will be very recent assemblage pieces, utilizing mannequin legs.

Coleman's portion of the exhibit will consist of seven large drawings, six black and whites and one in color. His work, he says, is best described as "narrative realism."

"These are portraits of friends, co-workers and family with an image or series of images behind them that reflect on some important aspect of their psychological make-up. I have been inclined to investigate the areas of sexuality, jealousy, defense mechanisms, body image, feelings of inferiority and superiority, and religious beliefs and rebellions."

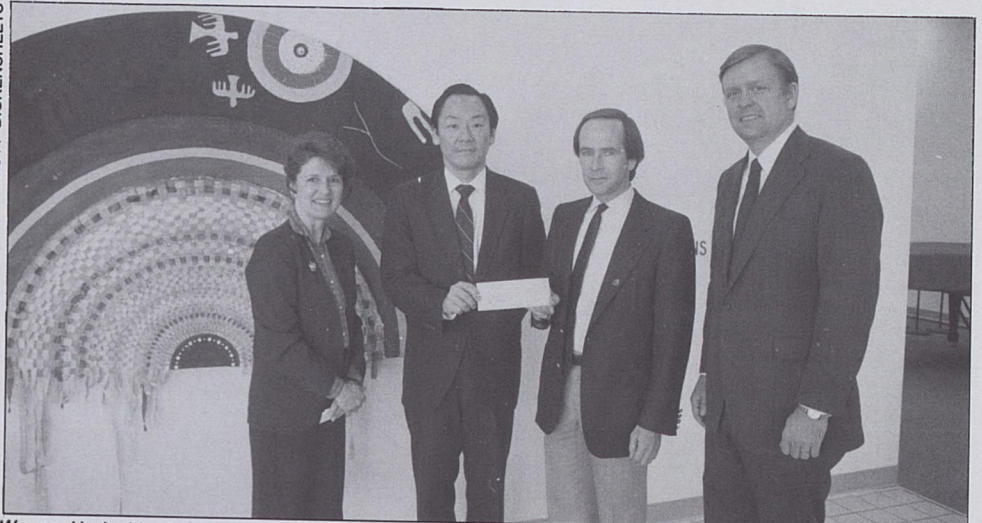
Coleman's experience as a burn victim has marked his work. "The 'physical memories' of such things as tan/burn lines, clothing impressions, birth marks and scars are used extensively in my portraits and figures. I believe they add significant visual clues to understanding the sitter's history and character, while at the same time fighting the prevalent media image of abstract body perfection."

Coleman, who lives in San Jose, California, graduated from the University of California, Santa Barbara in 1978. He earned a master of fine art degree from San Jose State University in 1984.

"As might be expected, I admire the work of the mid-Twentieth Century American Realists, such as Benton, Wood and Hopper. Among my contemporaries, I pay close attention to the work of Neil Jenney, Eric Fischl, Roger Brown and Michael Mazur."

The images in this show were done over the last three years, and Coleman says each drawing takes as much as a year to complete, since he periodically sets them aside to work on others, then returns to them fresh later.

The two-man show will run through August 10. **aa**



Wayne Horiuchi of Union Pacific Railroad and Jed Robinson of one of its divisions, Calnev Pipe Line Company, present Alison Windsor and Patrick Gaffey of Allied Arts with a \$3,000 check to improve the Allied Arts Gallery. The funding will buy new lighting, enable shows to be listed in Artweek, and fund several other improvements as well.

Cedar City '88

Othello, Cymbeline and As You Like It will be featured this season, from July 7 through September 3 at the Utah Shakespearean Festival in Cedar City.

The festival, which has become one of the best known and most highly respected in the country, will present *As You Like It* on Mondays and Thursdays, *Othello* on Tuesdays and Fridays and *Cymbeline* on Wednesdays and Saturdays through the two months of the festival, at 8:30 p.m. each day. Matinees of *As You Like It* will be presented every Wednesday and Saturday of the festival at 2 p.m., with the exception of July 9 and 13.

With the success of the festival, it has continued to grow; the '88 season will be a week longer than ever before.

The festival continues to present literary seminars on the plays presented, backstage tours, twice a week "royal teas," and twice a week "costume cavalcades," as well as an Opening Renaissance Feast and other special events July 7. A Highland Heritage Festival will be held July 8 and 9, and a Midsummer Renaissance Faire, July 14, 15, 16, 21, 22 and 23.

As You Like It, of course, is one of Shakespeare's best-loved comedies, *Othello*, one of his most popular tragedies, and *Cymbeline* a fairytale of legendary Britain. Each play is preceded by entertainment on the green and an orientation to the play, at 1:15 for matinees and 7:30 for evening performances.

The festival in 1988 is well into a major building and development project. The Randall L. Jones Memorial Theatre is scheduled to open in 1989, the first phase of building and expansion which will ultimately offer an entire Utah Shakespearean Festival for the Performing Arts Square.

Tickets, which run from \$12 to \$15, can be ordered and more information can be obtained by calling (801) 586-7878. The telephone will be answered during these times *only*: Beginning April 4, 1988, 10 a.m. to 6 p.m., Monday through Friday except holidays. Beginning June 1, 1988, 10 a.m. to 6 p.m., Monday through Friday except holidays. Beginning July 4, 1988, 10 a.m. to 8:30 p.m. Monday through Saturday. Cedar City is on Mountain Daylight Time.

The address of the festival is:

Box Office
Utah Shakespearean Festival
Cedar City, UT 84720



"Open Door," by Erik Lauritzen, black and white photograph.

Lauritzen: Photos

Reno photographer Erik Lauritzen will display the fruits of his last seven years of work in the Allied Arts Council Gallery during August. The show will open July 12 and will run through September 13.

A reception will be held August 12 at the Gallery from 5 to 7 p.m.

Lauritzen's exhibit will consist of 21 large color prints, three from each of the last seven years.

Working with large format cameras, Lauritzen abstracts objects from their normal settings to reveal them from another perspective.

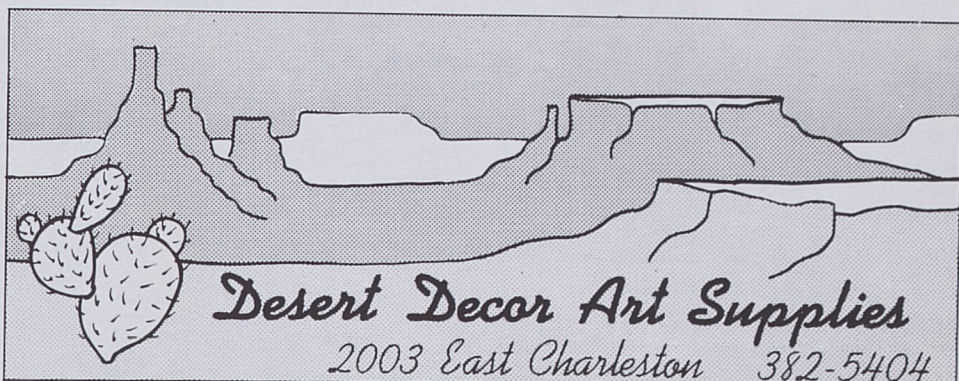
"Objects I see are taken out of context, removed from their environment, out of what they are and what they become. I aim to show aloneness, to isolate objectivity and present subjectivity via

color and composition."

Lauritzen graduated in 1977 from the San Francisco Art Institute, and earned a masters from the California State university, at Northridge. Despite this, Lauritzen believes his education has had little impact on his artwork.

He also spent a year in the mid-1970s printing some of the famous nudes of photographer Ruth Bernhard.

Lauritzen has had two portfolios published, "Portfolio One" in 1987 and "Hotel" in 1988. His work has been collected by the Museum of Contemporary Art in Los Angeles, the Los Angeles County Museum of Art, the Johnson Museum at Cornell University and the Carnegie Museum of Art in Pittsburgh, Pennsylvania. aa



Serpentine earthwork at Green Valley Library

Los Angeles sculptor Lloyd Hamrol, known for large public works such as "High Ground" in New Mexico, has now left his mark on Southern Nevada. More precisely, he has left his lump, in the form of "Serpent Mound," a twisting, snake-like earthwork built in front of the new Green Valley Library.

The curving shape of the mound reverberates against the clean, straight lines of the library, Hamrol says. "A dialogue of contrasts is set up between them."

Another contrast, the artist pointed out to the small audience gathered for the piece's dedication, is between the organic nature of "Serpent Mound," and the artificial, air-conditioned environment of the library.

"The building itself is very rational. What I wanted to do was introduce something organic and irrational to the site. It's a union of landscape feeling and animate form, with the mound erupting from the ground. There is also a sense of movement to it, or at least the potential of movement."

The mound, with its skin of different-colored bands of indigenous rock, recalls the desert ecology of Southern Nevada.

SCOTT DICKENSHEETS



Two views of Lloyd Hamrol and the mound.

"It's an anchor to the desert that's being covered up by things like Henderson and Green Valley," he says.

And it's fun to climb on. He was happy to see children crawling all over the mound. "I see they found it," he said. "Does it pass inspection?" he shouted to them. They shouted back an enthusiastic affirmative.

Yet "Serpent Mound" wasn't designed solely to contrast the library; Hamrol says the undulating form of the sculpture echos the energy of the library.

"The form of the building had a lot to do with the choices I made," he says. The wiggle shape of "Serpent Mound"

reflects the projections and recesses of the library, and he says he likes to think of the piece as a reflection of the library in a different medium.

"Serpent Mound" cost around \$50,000, and took Hamrol and his assistant several weeks to fashion; they completed it in mid-May.

Hamrol's other works include "High Ground," a circle of earth angled to a different degree than the surrounding land, at the University of New Mexico Law School in Albuquerque. Another well-known Hamrol piece is "Gyrojack," a stack of haphazardly tilted concrete rings in Seattle. He has constructed several other large pieces in California and around the West.

"Serpent Mound" is the latest addition to Green Valley's public art display. The Henderson neighborhood has long been known as "the area with the statues," a reference to the J. Seward Johnson bronze figures sited around Green Valley. It's the second major piece of art at the Green Valley Library, the first being a stained glass window by Ed Carpenter at the nexus of the building.

—S.D. aa



Alphonse Mouzon, Wishful Thinking, Uncle Festive, Richard Elliot and Doug Cameron will be featured at the first Mount Charleston Jazz Festival, to be held at the Mount Charleston Hotel, Sunday, August 7, in conjunction with Michelob.

Alphonse Mouzon was the original drummer for the legendary jazz fusion band Weather Report, led by Joe Zawinul and Wayne Shorter. He topped the jazz charts this year with his album *Early Spring*, which featured Ernie Watts, Ronnie Laws and Brandon Fields.

Mouzon co-founded the band Eleventh House with guitarist Larry Coryell and later worked with pianist McCoy Tyner. He has worked and recorded with musicians like George Benson, Eric Clapton, Al DiMeola, the late Gil Evans, Dizzy Gillespie, Herbie Hancock, Freddie Hubbard, John Klemmer, Les McCann, Lee Ritenour, Sonny Rollins, Carlos Santana and Stevie Wonder.

Wishful Thinking has released two chart-topping albums in the United States, *Wishful Thinking* and *Think Again*. The band has performed at the Queen Mary, Atlanta and UCLA Jazz Festivals.

Uncle Festive is a contemporary instrumental ensemble that combines the excitement of today's modern rock sounds with the creative adventurousness of jazz. Individually the group members have recorded with Tom Scott,

Mt. Chas. Jazz Fest

Stanley Clarke, David Benoit and Thomas Dolby.

Saxophonist Richard Elliot plays jazz fusion filled with funk and soul. An original member of the Tower of Power band, Richard also performed with Natalie Cole, Melissa Manchester, Michael McDonald and Huey Lewis and the News. On tour with his latest album, *The Power of Suggestion*, Richard played this year's Queen Mary Jazz Festival.

Electric violinist Doug Cameron brings broad musical diversity to the festival with his latest recording *Passion Suite*. Cameron has performed with Spyro Gyra, Greg Allman and Doc Severinsen, and recorded with Michael Sembello, Earth, Wind & Fire and George Benson.

Tickets are available by calling the Mount Charleston Hotel at 1-872-5500 and at all Ticketron outlets.

Richard Elliot



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John Irsfeld

John Irsfeld

The underside of an academic

by SCOTT DICKENSHEETS

John Irsfeld is a hard man to drag into the open. There seem to be at least two distinct Irsfelds, maybe more, each carrying its own kind of baggage. And even though you know they all live in the same body, it's sometimes difficult to believe.

Irsfeld number one is the one most people are familiar with. He's pretty visible these days, scampering back and forth as the busy deputy to UNLV's charismatic president Robert Maxson. Before that he was an aide to Academic Vice President John Unrue, and before that he served at the helm of the school's English Department. This Irsfeld is likeable; he's open and direct, bristling with energy. In conversation he is articulate and humorous, as willing to laugh at himself as anything else. Most of those who know of him have also heard he's a novelist, but it's a pretty good bet that only a handful of them have read any of his books.

And it's in those books that you'll find Irsfeld number two, his werewolf alter ego, staring out at you from these tales of blood and violence. His three published novels, *Coming Through*, *Little Kingdoms* and *Rat's Alley* are dark, brooding books set in Texas, punctuated with the kind of mean, menacing violence

that you know happens in real life. It's not the cartoonish violence of pulp fiction or the dry, abstracted violence of high-brow mystery novels, but the sudden violence that crawls in your window at midnight, or guns you down in the 7-11 during a \$23 robbery.

The Irsfeld that emerges from his books is markedly different from our man in the president's office. This one is shaggier, meaner, with red-rimmed eyes, and he can't sleep until he spews his malignant fantasies onto paper. He pounds on a battered typewriter in a sweaty subterranean chamber somewhere, with discolored liquor bottles lined in neat rows on the flimsy wooden desk....

But if you hold them both up to the light, they merge into the same graying, yet fit and trim John Irsfeld who occupies a tiny office crowded with books on the seventh floor of the Flora Dungan Humanities building at UNLV. It's here that he does the president's work, and it's here too that he comes in the gray hours of early morning to work on his books. It's here, too, that I've cornered him for a talk. There's no battered typewriter here, no flimsy wooden desk, and he must have gotten rid of the bottles before I arrived.

Irsfeld is rummaging around in the deepest bowels of his files. I've just asked him about his newly completed novel, *Rock and Roll Never Forgets*, and how long it took him to write. He is a fast writer—he whipped out *Little Kingdoms*, his second, and probably best, published novel, in 35 days.

But that was years ago, when he had the stamina of youth. When he started *Rock and Roll Never Forgets* he was closing in on 50, and even though he's in good shape, that's still a lot of mileage. He hadn't written a novel-length anything for three years, and he admits he wasn't sure if he still had the legs.

"Here it is," he grunts, rearing up from his files with several sheets from a large desk calendar. In the bottom right hand corner of each day's square he had recorded his progress on *Rock and Roll Never Forgets*. He started the book with 1,343 words on September 29, 1987, and wrote roughly 10,000 words a week, with occasional gaps when he was overwhelmed with university business. In late November, at the suggestion of his literary agent, Aaron Priest, who also oversees Philip Caputo and Erma Bombeck, he revised the first 60,000 words. On December 24, 110,000 words later, he was done. His legs worked fine, and he wasn't even breathing hard.

When he's working on a book, he comes to his office several hours before the workday begins. His desk, books and files just about fill the dim cubicle. A single narrow window lets in a few weak rays of sunlight, and he can spend his few idle moments contemplating his stunning view of the student parking lot. On bookshelves groaning under hundreds of books, the classic and the obscure, *Jane Eyre* is stacked against a collection of gutter-tales by Charles Bukowski. And on a low shelf by the door, his manuscripts slumber in anonymous black folders, some seen by his eyes alone.

His goal is to write five pages a day. "I've found that's just about right for me," he says. He's a meticulous writer. The carefully-recorded wordage is one indication of his organized and precise approach to the essentially scattershot task of writing. He has been known to fill out long and complex personnel forms on his characters so he'll have a better grip on them. For *Rock and Roll Never Forgets*, he wrote nine outlines, based on a newspaper article he clipped and dissected into sections suggesting chapters. "I always have everything laid out," he says, "but then I never go where I've laid it out. But if I know where I'm going, I can plant those seeds ahead of time."

"He is the most professional writer in Las Vegas," says Jack Sheehan, an editor who worked on some of Irsfeld's

work at both *Las Vegas* and *LV* magazines, "in terms of discipline, commitment to the craft of writing, and in his outlook on humanity. I enjoyed his writing tremendously, and I think it gave the magazine the literary credibility it was trying to achieve."

Irsfeld describes *Rock and Roll Never Forgets* as a "good cop-bad cop" story set in Houston, and makes a modest claim for its literary quality. "It may be serious literature that just looks like a mystery story," he says. "At least that's what I hope it is." He has already found the newspaper clippings that will form the core of a sequel to the book, if it's ever published.

For now, however, the writing is done, and it's time for the hard wait. Despite his outward calm, Irsfeld is anxious about the fate of *Rock and Roll Never Forgets*, which is currently making the rounds at Donald I. Fine, Inc., a prestigious publishing house. "It represents my third shot at literary success," he says.

There are reasons for him to be optimistic. Beside having a high-powered agent like Priest hustling his book, he's surfing a small wave of tiny, but encouraging literary successes. The University of Nevada Press published his novel *Rat's Alley* in 1987. The book, which he wrote—and Doubleday almost published—almost a decade ago, received critical praise and sold 2,000 copies; not bad, he points out, for a book published by an obscure university outfit in the west. Puttnam's couldn't muster enough muscle to sell more than 900 copies of *Little Kingdoms*.

That book, too is catching its second wind. A violent and menacing tale of prison escapees in Texas, it was mentioned prominently in a volume called *Classics of Texas Fiction*, alongside books by Larry McMurtry, William Humphreys and others. Spurred in part by that, the Southern Methodist University Press will reissue it in paperback soon, as part of its Southwest Life in Letters series. As far away as Boston, the book has its admirers: Convinced that it has staying power, the Boston University library has collected Irsfeld's papers, notes, correspondence and miscellaneous bits of writing, adding it to a collection that includes Eugene O'Neill and Isaac Asimov. And, again demonstrating their appetite for sordid Americana, French readers have bought more than 10,000 copies of *Little Kingdoms*.



"When I look at pictures of myself as a little child, I have these very sad eyes. And I'm almost always shooting an imaginary weapon of some kind. I thought it was because I was a little kid, but when I look at pictures of other little kids, I don't see them doing this

same thing. So I guess I always had this violent streak, even though I'm not a violent person. I've been in maybe three fistfights in my life."

Irsfeld is following his footprints back in time, trying to find the roots of his violent, troubled view of the world. The trail leads back through his stint in the Army, when the brass promised him Europe and gave him Puerto Rico instead; back through his college days, when he on the University of Texas campus on the infamous day Charles Whitman began shooting students at random; back through his childhood in the dusty outback Texas village of Mineral Wells. Eventually, he decides his malign perspective was forged at birth.

"I was born with such force that I got a concussion," he says. At the time of his birth, his mother was staying with her parents, who lived in an apartment above the funeral home they operated in Bemidji, Minnesota. It was there that little John was taken. "My life began in this double context of death and head injury. I'm not surprised that I should have developed this view of the world."

His desire to write was embedded early, too, at age 12, when his teachers and fellow students loved a poem he wrote. The dream had been planted. It continued to grow for several years, until, at seventeen, he tried to write his first novel. He didn't finish it, but he continued to think of himself as a writer.

He completed his first novel several years later, while stationed at an Army post in Puerto Rico. He would rise hours before reveille to work on the book, fueled by a conviction that military service would alter his personality irrevocably, and he wanted to write a book before that happened.

He almost chose to make a career of the service, but instead bailed out and went to college, where he eventually earned his doctorate.

In 1969 he accepted a teaching position at UNLV. He stepped off the bus in Boulder City and thought, this ain't so bad. Then he discovered the truth. "It took me five years to get over it," he once said.



He'd been calling himself a writer since he was sixteen, but was still unpublished, his first four books aggressively rejected. Things turned suddenly around in 1974. As he was wrapping up *Little Kingdoms*, the sixth novel he'd written, he got word from Puttnam's that they were going to publish his previous book, *Coming Through*. He was overjoyed and relieved,

because he had begun to suspect he would be an amateur writer, who writes books but never sells them. *Coming Through* sold about 3,500 copies, falling short of the industry rule of thumb that good first novels generally sell 5,000; but it was enough to pay for itself.

Puttnam's also published *Little Kingdoms*. The book gathered critical praise, but sold less than 1,000 copies. Still, Puttnam's told him he was the next Faulkner, and anyway, he thought, once you've been published you're on the fast track to the big time.

But a funny thing happened on the way to *Who's Who in American Literature*. Publishers stopped buying his books. It's not hard to figure out why. Even if you're the next Faulkner, your books better establish a cash flow or you're gone.

Earlier he had been able to piggyback on the success of money-making writers. "Mario Puzo used to pay my way," he says. "They published Mario Puzo and he made a lot of money, and they published me, by their own account, because they thought my books had literary value. It made the list look good, made them look like they weren't just a schlock house. At least that's what they said."

Those days ended soon after the publication of *Little Kingdoms*. Puttnam's had new owners, who decreed that all books had to carry their own weight, a policy that left Irsfeld out in the cold.

So: No one was buying his books. He was crushed. Even his agent didn't like them. He'd write them and send them to her; she'd read them and hate them and send them back. And Irsfeld, reeling against the ropes by this time, simply shelved them and began the next one.

The next eight years were dry ones for the thirsty novelist. He was made chairman of the English Department in 1977, but he still couldn't sell a book, and his self-image as a writer was sinking. He admitted to a reporter that those years were dark ones of drink and strange behavior, fueled by frustration and nurtured by the myth of the self-destructive artist.

But he kept writing. Maybe no one would read the damn things, but he would write them, one a year until 1984 when he was elevated into the administration.

He thought he had worked a hard day as chairman of the English Department,

'Houses of Ivory' and Hart's home

In an airy house with no furniture, with greenery crowding every window, with a rampaging turtle invading his study, Hart Wegner sits on the floor to discuss his life and writing and how the two mix.

The discussion loops lazy circles around his new book of short stories, *Houses of Ivory*. It's a book of often-linked stories set in Eastern Europe in the years surrounding World War II. It is, says fellow writer John Irsfeld, "an absolutely wonderful book."

Wegner, the head of UNLV's Film Studies program, lives in a long, narrow house in a quiet neighborhood near the Strip. His home is almost overrun by trees and plants, and a turtle that lives in the backyard keeps slipping into the house. "His dream is to live in the house and eat lettuce," Wegner says with a laugh. Since there is no furniture in the place, we sit on pillows in the study. Bookshelves tower above us, and we are surrounded by his collection of religious art.

He quotes the Bible to explain why he was moved to write about the people of Eastern Europe—Isiah 57:1: "The just perisheth, and no man layeth it to heart, and men of mercy are taken away, because there is none that understandeth."

"Whole cultures disappeared during World War II," he says, "and I thought someone should ponder it. I think of all these people still wandering around and they're wondering, 'Why did this happen and what does it mean?'"

He notes that a million Eastern Europeans died near the end of World War II, when the Russian armies swept into the area, and very few remember the cultures and peoples that were submerged.

On the other hand, he cautions, "this is not an historical expose," but a book about people and how they were affected by the tumultuous events of the time.

The seeds of the book were planted in 1980, when Wegner met novelist John Gardner, who penned *The Sunlight Dialogues* and others. Both were speakers at a University of West Virginia function, and Wegner remarked that he hadn't written in many years; Gardner urged him to try again and send him the results. It was the beginning of a nourishing exchange between the two men that had an immense impact on Wegner's work.

He shipped his first story, "The Stoning of Stanislava," to Gardner, who read it and sent it back with a list of suggestions and advice. The two men kept up a flow of letters until Gardner's death, although they never met again or even

spoke on the phone.

Gardner eventually published a number of Wegner's stories in his literary journal *MSS*, and Wegner learned from Gardner's widow that Gardner had followed her around the house, reading passages from Wegner's story "A Death in A Quiet Town" at her.

The book has received generally good reviews, Wegner says, although a *New York Times* reviewer was divided, praising the first suite of stories—all told from the point of view of a young girl—but dismissing the rest of the stories as part of "the monotonous bulk of fiction about loss and exile."

Wegner speculates that the reviewer—a woman—disliked those parts of the book because they are told from a male perspective.

"It takes me a long time to write a story," Wegner is saying in his clipped European accent. Sometimes he tinkers with a story for as long as two years before the pitch, tone and resonance sound just right to his ear. The task is made more difficult for Wegner because English is not his native language; he did not grow up listening to it and absorbing its rhythms and complexities.

"Yet English is the language in which I want to write," he says. "I think of myself as an American writer." He recalls that one of his stories was reprinted in a 1965 volume of *Best American Short Stories*, but was listed under the "foreign stories" category. He was upset.

"I wasn't writing in German and translating it to English. I was writing in English, and I was living in America. It didn't help to know that Graham Greene was in the same category."

Wegner was born in Silesia, a part of eastern Poland now occupied by Russia. By the time he got to UNLV, he had earned degrees at the University of Vienna, the University of Utah and Harvard. But he never did graduate from high school.

"I quit school when I was 14," he says. He continued to educate himself under the tutelage of a friendly bookstore owner. "We would meet at night and he would write up lists of world literature that I should read. And that's how I educated myself."

He misses that kind of creative interaction in Las Vegas, where there is no real support system for artists and writers, no network of literary publications and bookstores that attract and nurture creative people.

—S.D. aa

John Irsfeld

but he found the air very thin on the seventh floor and had a difficult time keeping up. "It took me two years to catch my breath," he says. He started another novel, right on schedule, the story of a group of professors who buy a college (a book he speculates would have, in fine Irsfeld fashion, "ended in flames"), but he didn't finish it.

"That was the first novel since my first novel that I had started and not finished," he says, looking back on those days with a grimace. He thought maybe he was washed up. "Maybe that's it for you," I said to myself. 'Maybe your literary career is over. Maybe you're writing for nothing now, maybe you're just indulging yourself. Maybe you ought not....'"

Despite his sagging self-image, he was having some local success writing a series of commentaries, modeled on E. B. White's personal essays, for *Las Vegas* magazine, and later for *LV Magazine*. He has since stopped.

"When I read him, I felt like I was reading a writer as opposed to a journalist," says Tim Learned, current editor of *Las Vegas* and an admirer of Irsfeld. "A writer uses the language to create, whereas a journalist uses the language to report. His style, the way he put words together, was unlike anything I'd ever seen in the two magazines before."

"What we found at the magazine," says Sheehan, "is that extremely avid readers loved his column. His writing was definitely aimed at the brain instead of the stomach. He's a writer's writer, the best in Nevada. His ability to use words effectively, to convey emotions, is the best we have."

Soon, of course, the university press began sniffing around, *Rat's Alley* was published, and things started looking up.

W

"Everybody dies in my books," he says with a knowing chuckle. "That's just the way it is." It's difficult to get a glimpse of Irsfeld number two; he has a fine

"Everybody dies in my books."

sense of camouflage and is seldom seen outside the novels. But toward the end of our discussion, as Irsfeld was trying to articulate his view of the world, his personality unzipped and number two peeked out briefly:

"I feel as if our hands are tied behind our backs...we have a blindfold on, and

we're in this corridor...and it's dark in this corridor, and we're on our knees, and because our hands are tied behind our backs, our head's up but we're pressed forward...and often our face is on the floor beneath us...and the floor is covered with excrement and broken glass, and we have 30 seconds to get out, and we're doped up and drunk...." During this monologue his face has been screwing into a grimace, his eyes have narrowed to something less than slits, and his voice has dropped to a harsh whisper, the same sound you hear during the most intense passages of his books. "And there ain't no way out...."

Then his face unclenches and he changes gears so fast it nearly snaps my neck. "At the same time I find it all vastly amusing."

At first I wasn't sure if he was serious, or if he was just laying some kind of twisted gibberish on me to see how I would react. That's a grim load for a sane man to haul around, and it didn't seem to allow for much light at the end of the tunnel. But he seemed perfectly sincere.

Fortunately, his novels serve as an outlet for such festering emotions. "Art has traditionally been a way for us to express negative things," he says. "Society has plenty of ways for us to say, 'I love you,' but not many ways to say, 'I hate you.' I'm inclined toward darkness. I see it as the nature of things. I mean, I find the world vastly amusing, but I also find it very sad." So to keep the leash on his dark side, he writes novels and dumps in the debris from the greasy underside of his psyche, and that keeps it all from bubbling to the top.

Of course, this therapeutic aspect of writing is a secondary benefit. Mainly he writes because it's what he does; he eats, he sleeps, he writes. It's just another bodily function, something so basic to his nature that it's probably wired right into his genes.

And maybe that's the difference between writers and word hobbyists. Writers gut it out, even when there's no reason to. Sunday writers can shelve their work until inspiration returns, but something drives real writers back to the typewriter, even when they know they're chasing their tails.

And even though I've never seen him in the act of writing, that's how I always picture Irsfeld. It's early in the morning, the sky is still pink in the east, and Irsfeld is hunched at his desk, writing. He occasionally looks at his watch to gauge the passing time; he's got to squeeze out that fifth page before time runs out and he has to go back to the well-lighted, buttontown world of Irsfeld number one. **aa**

\$120 million for arts in Nevada

The state legislature's Interim Legislative Subcommittee on Cultural Resources announced on May 13 in Carson City an extensive list of proposals, including more than doubling the state appropriation for the Nevada State Council on the Arts (NSCA) and creating over \$120 million in additional new cultural spending.

The committee, chaired by Senator Nick Horn of Las Vegas, was created by the last legislative session to make recommendations for "the preservation of Nevada's cultural resources," and fulfilled its mandate after months of study and statewide hearings.

The recommendations, which will be considered by the legislature beginning in the fall, include:

- Increase the current 7% room tax to 7.75%, with the additional money used to retire revenue bonds; the total proceeds over 10 years are conservatively estimated at \$156 million.

- \$60 million to be spent on an art museum in Las Vegas;

- \$40 million to be spent on a performing arts center in Reno;

- \$20 million to be spent in Nevada's fifteen rural counties (grants and loans in support of programs, buildings, etc.);

- All funds in excess of the \$2 million spent annually in rural Nevada during the ten years to be spent statewide (including Clark and Washoe counties); estimated revenues for this portion at \$3 million annually.

- Support the concept of a "Per Cent for Art" program in Nevada through which a specified percentage of the state public works' capital improvement/construction funds would be set aside to buy or commission art for state buildings.

- Recommend that the senate committee on finance and the assembly committee on ways and means give consideration to providing an overall (federal/state) budget for the Nevada State Council on the Arts of approximately \$1 per Nevada citizen, or as close to this figure as is possible. This would more than double the state's appropriation and give the NSCA, the major grant source for the arts in Nevada, a million dollar budget. Nevada is currently 47th among the states in its support for the arts.

"I'm asking people to have some vision, to dream some dreams," said chairman Horn. "In any major city, as many people attend museums and performing arts functions as support two baseball teams."

Horn and the committee argue that

cultural funding will pay strong dividends to the economy of Nevada. He said, "I'm not an opera fan, but the Metropolitan Opera in New York is equal to 12 world series and two major league baseball teams in economic impact."

Horn also said the proposal would result in a room tax increase from 7 percent to 7.75 percent in most counties, and that the rates in cities such as San Francisco or Los Angeles already are 11 percent or more.

"The tax is not necessarily out of line, nor do we feel it would hurt our competitive edge," he said. "It is important we work together. We don't want to harm gaming in any way. I think people will come to Nevada to see a King Tut exhibit or the Van Gogh collection," he said. "We hope the gaming industry will give us a chance."

Jerry Higgins, a lobbyist for the Gaming Industry Association, attended the presentation of the committee's recommendations and warned the proposal could cause room taxes to continue rising even higher and reduce the competitive edge of Nevada's hotels over resorts elsewhere. He said legislators who want more funds for cultural projects should consider tax hikes that don't affect tourism.

The \$60 million proposal for a Las Vegas art museum would include \$30 million for construction of a 150,000 square foot facility; \$5 million for consulting services and architectural design; \$5 million for an outdoor arena and landscaping; \$10 million dollars toward building collections; and a \$10 million endowment. The proposal anticipates operating expenses of about \$3 million annually, of which one-third would be provided by the endowment, and the rest from other private or public sources.

The \$20 million to be allocated for special projects in the rural counties was originally designed for statewide use, until Assemblyman Virgil Getto of Fallon insisted it be restricted to rural areas. However, the approximately \$36 million in excess funds which would probably be generated by the rise in room tax would be allocated statewide. Whether in rural counties or statewide, this \$56 million dollars would be made available for cross-disciplinary cultural grants; that is, for projects involving at least two of the following areas: The arts, history, preservation, museums, or the humanities. It is expected that in many cases these grants will be used for the restoration and conversion of historical buildings for various cultural uses. These funds could be applied for each year.

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New Allied Arts board members (from left) Tom Schoeman, John Lewis, Mary Scodwell, Mary Ruth Carlton, Judy Blaisdell, President Mike Maffie, Judy Kropid and Andres Babero. Not pictured: Lavonne Lewis.

New officers, trustees

New officers and seven new board members were elected at the annual membership meeting of the Allied Arts Council of Southern Nevada June 14 in the Allied Arts Gallery. Members chatted, snacked and listened to the guitar and flute of Art Gomez and Marci Banks, before getting down to business.

Then, in short order, the membership passed a revision of the council bylaws which, in addition to several minor changes, extended the term of President from one year to two and retained **Mike Maffie**, Executive Vice President of Southwest Gas, as Allied Arts President for a second year.

Janet Line was elected 1st Vice President, **Paula Quagliana** was elected 2nd Vice President, **Mary Scodwell** was elected Secretary, and **Cheryl Purdue** was re-elected as Treasurer.

Newly elected trustees were **Andres Babero**, legal counsel for Nevada Savings and Loan; **Judy Blaisdell**, registered

nurse at University Medical Center; **Mary Ruth Carlton**, anchorwoman for KLAS-TV; **Judy Kropid**, real estate salesperson; **John Lewis**, senior vice president and manager of the Southern Nevada retail division for First Interstate Bank; **Lavonne Lewis**, human resources manager at Reynolds Electrical and Engineering; **Tom Schoeman**, architect and partner in JMA Architects. Board member **Mary Scodwell** was elected to a second three-year term. (See photo, p. 3.)

President Maffie reported on the successes of the last year, in which Allied Arts Council raised more funding than ever before and had a record budget in funding an expansion of existing programs and additions of several new ones. Executive Director Patrick Gaffey described the new programs of the council and predicted a year of great growth not only for Allied Arts but for the entire cultural community of Southern Nevada.

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you can't leave it alone. But one guarantee that you can always find out what's going on in the arts around town is to read *ARTS ALIVE*. And to make sure that *ARTS ALIVE* is around, all you have to do is join the Allied Arts Council. When you give, we keep growing.

When you join the Allied Arts Council, your dollars help keep a vital arts information center going. But not only does your contribution help keep the arts in the news, it also brings special information right to your mailbox. You receive issues of *Arts Alive*, Southern Nevada's award-winning magazine of the arts, to keep you up to date on the arts throughout the year. You also receive invitations to dance, theatre, music, and poetry events, to exhibits and fine arts competitions, to foreign and art films. **Our members are all-important to our existence.**

Help us reach out to give the message of the arts to more Southern Nevadans. If you are already a member, tell your friends and business acquaintances that their membership earns a reward—in the form of increased cultural awareness in our community. The arts enrich our lives, individually and collectively, and make Southern Nevada a more attractive and meaningful place to live and work.

To join, just fill in the membership form below and send it along with a tax deductible check to the Allied Arts Council. If you already belong, congratulations and thanks! And please, pass this form along to a friend!

YES! I want to support the arts.
Start sending me Arts Alive right away!

Sign me up as a member at the level I've checked:

- | | |
|--------------------------|---------------------------|
| <input type="checkbox"/> | \$ 1000 ANGEL |
| <input type="checkbox"/> | \$ 500 GOLD PATRON |
| <input type="checkbox"/> | \$ 250 SILVER PATRON |
| <input type="checkbox"/> | \$ 100 BUSINESS/PATRON |
| <input type="checkbox"/> | \$ 30 FAMILY/ORGANIZATION |
| <input type="checkbox"/> | \$ 25 INDIVIDUAL |
| <input type="checkbox"/> | \$ 20 SENIOR |

Return to:
ALLIED ARTS COUNCIL
3710 South Maryland Parkway
Las Vegas, NV 89119
731-5419

Amount enclosed \$ _____

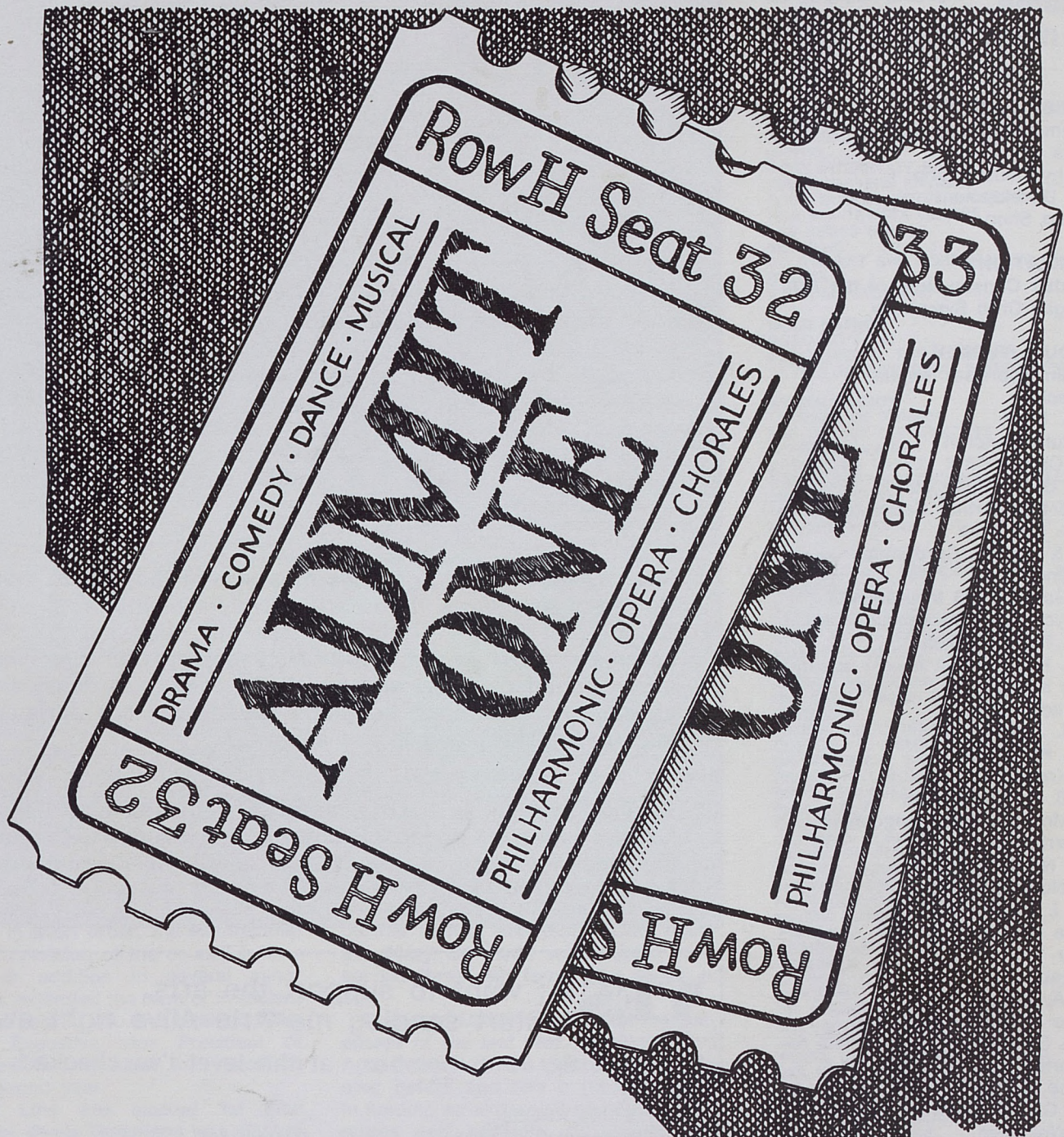
Name _____

Phone _____

Address _____

City/State/Zip _____

\$10 of your membership fee is for a subscription to ARTS ALIVE. Joining the Allied Arts Council is the only way to subscribe.



Applause, Applause.

From music to dance to opera to theater, we're proud to support the performing arts. And to all Nevadans who make performing an art, we applaud you.



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