

ARTS ALIVE



THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
JANUARY/FEBRUARY 1989
VOLUME 9, NUMBER 1

**RODOLFO
FERNANDEZ**
Serenata Chamber
Orchestra

Support the

Hearts. 

1989 Centel Directory Cover Competition

Call for Entries

Theme: "The Heart of Southern Nevada"

Entry deadline: March 10, 1989

All contest proceeds go to the American Heart Association

For more information, call 877-7580

CENTEL

Dear members,

"Color Nevada Cultural" is the slogan of the Allied Arts Council's 1988-89 membership campaign, and members have been working hard to do just that.

As the campaign closes, we need the help of all our members to make it the biggest success ever. The arts in Southern Nevada have grown tremendously in quality and quantity in the last few years, due to people like you. Now we need to bring a few more Southern Nevadans into our ranks.

In January, as we start the New Year, we want to ask each of you to help us find just one more member. From the members who do, we will have a drawing and award an **exciting prize**, which we'll

describe in a moment.

In the year just past, you have meant a lot to us. Every member has helped fund the continued publication of *Arts Alive*, the only arts magazine in Las Vegas. Every member has helped keep the Council's weekly arts calendar going out to more than 50 media outlets every week. Every member has helped support the Council's programs, such as the Choreographer's Showcase, the Celebration of Theatre, Jazz Month in May and our regional art gallery, activities that help stimulate the arts in Southern Nevada. And every member makes it possible for us to continue coming up with new and innovative projects, such as Class Act, which, with the co-sponsorship of

See MEMBERSHIP, P. 30

Kenny Guinn to chair ball

Kenny Guinn, Chief Executive Officer of Southwest Gas and Chairman of the Board and Chief Executive Officer of PriMerit Bank, will chair the fifth annual Allied Arts Masque Ball Wednesday, April 19, 1989 at the

Aladdin Hotel.

Tickets will be \$125 per person or \$1,250 for tables of ten. The event is the major annual fundraiser for Allied Arts Council and has made possible the growth of the Council and the expansion of its activities over the last four years.

Please mark your calendars for what promises to be a thoroughly enjoyable evening. **aa**

Inside ARTS ALIVE

Arts in November	4	New fiction magazine	22
Arts in December	8	City art competition	22
Choreographers' Showcase	10	Writers to read works	23
'Oedipus the King'	12	Allied Arts Gallery exhibits	24
Dancer Gary Gardia	14	Lee Sido sculpture	25
Dance from San Diego	15	Two on the Far East	25
Serenata Chamber Orchestra	16	Art Classes	25
'Madame Butterfly'	19	Steinbeck by LVL	26
Woodwinds, pianist due	19	'Glengarry Glen Ross'	26
Las Vegas Symphony concert	20	'The Elephant Man'	26
Sunset Symphony does opera	20	Musical at UNLV	27
Clark County needs artists	20	Oasis Conference	27
Musical Arts Society	21	IRS rules change	27
Publicity Workshop	21	Wells' 'Weatherspace' reviewed	28
Class Act artists chosen	22	'Garvin Bushell' reviewed	29
NV School of Arts recitals	22	New Members	30



Arts Alive is published by the Allied Arts Council of Southern Nevada and is distributed bi-monthly to its members. Call 731-5419 for membership information.

Editor: Patrick Gaffey.
Associate Editor: Scott Dickensheets.
Art and Production: Diane Pink, Diana Crane, Rose Olson, Joe Thomasula, Tom Smith: Barrett and Associates.
Contributing Staff: Ginger Bruner, Lisa Coffey, Arlen Collier, Cynthia Gaffey, Patricia McCollum, Brian Sanders, Mary Walter Scodwell, Morag Veljkovic.

Allied Arts Council

Board Members:
Michael Maffie, President.
Janet Line, First Vice President.
Paula Quagliana, Second Vice President.
Mary Scodwell, Secretary.
Cheryl Purdue, Treasurer.

Andras Babero, Marjorie Barrick, Carl Bernstein, Judy Blaisdell, Mary Ruth Carleton, Jack Guinn, Lois T. Ice, Judy Kropid, John Lewis, Lavonne Lewis, William Martin, Vivienne Morris, Mary Ann Sachs, Tom Schoeman, George Tate.

Division Directors:
Dance, Mary Coxson and Gwen Gibson.
Music, Walter Blanton.
Theater, Sydnee Elliot and Nancy Godfrey.
Visual Arts, Daniel Skea.

General Counsel: Mark Tratos.

Executive Director: Patrick Gaffey.
Development Director: Alison Windsor.
Publicist: Scott Dickensheets.
Administrative Assistant: Kimberly McCall-Warren.
Gallery Director: Valorie Hill.

Cultural Focus
Executive Director: Hal Steiner.
Operations Director: Karren Smith.
Office Manager: Andy landlorio.

Arts Alive is typeset through the courtesy of the *Las Vegas SUN*, its staff, and its computer services, and produced courtesy of Barrett and Associates. Opinions expressed by columnists are theirs and not necessarily those of the Allied Arts Council board or staff. Information provided is as accurate as can be obtained at presstime, but is subject to change.



The Allied Arts Council is funded, in part, through a grant from the Nevada State Council on the Arts and the National Endowment for the Arts, a Federal agency; and funded mainly by our members and business supporters.

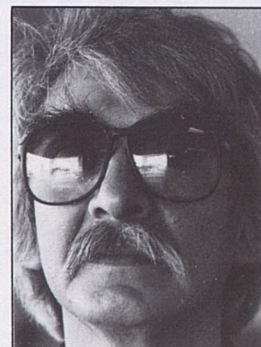
NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



A member of Arts for America, the National Assembly of Local Arts Agencies

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

Arts Alive (752690) is published bimonthly at the subscription price of \$10 a year, only as part of regular membership dues, by the Allied Arts Council of Southern Nevada, 3710 S. Maryland Parkway, Las Vegas, NV 89119-5619. Second class postage, Las Vegas, Nevada. **Postmaster:** Send address changes to: *Arts Alive*, 3710 S. Maryland Parkway, Las Vegas, NV 89119-5619.



ON THE COVER

Rodolfo Fernandez.
See story, p. 16.
Photo, by Scott Dickensheets

DEADLINE: The deadline for the March/April issue of *ARTS ALIVE* is January 20.

JANUARY

EVENTS



Pianist Misha Dichter will appear in recital February 28.

02 MONDAY

Eddie Harris, saxophone, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. 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.

03 TUESDAY

Philip Wigfall, tenor saxophone, Jazz at the Hob Nob. 10 p.m. to 2 a.m., 3340 South Highland. Free. 734-2426.

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

EXHIBITS

"Self Portrait" by Beni Casselle (1981). A retrospective of the late artist's work opens January 2.



02 MONDAY

Christmas Show, Ornaments and seasonal artifacts from the collection of Fran Haney. Through January 8, Flamingo Library Main Gallery. 733-3613.

Where Have All The Children Gone? photos by Richard Battey and Sandi Conn. Through January 8, Flamingo Library Photo Gallery. 733-3613.

Dwellings, canvas and branch assemblages by Denise Shapiro. Through January 24, Green Valley Library. 733-3613.

Farrell Walback, non-representational paintings. Through January 10, Spring Valley Library. 733-3613.

Richard Grange, landscapes and watercolors. Through January 17, Sunrise Library. 733-3613.

Beni Casselle, retrospective of the late artist's paintings. Through March 5, West Las Vegas Library. Reception February 1. 733-3613.

08 SUNDAY

On Paper, paintings by Nina Marshall. Through February 8, Charleston Heights Arts Center. 386-6383.

Las Vegas Art Museum: Fragments of the Dream, paintings by Vicki Richardson, Harold Bradford, Sy Collier and Bill McCurdy, Main Gallery. Helen del Hoya, Ethel Ciulla, Nevada Gallery. Bridger Junior High, Youth Gallery. Reception noon to 3 p.m., January 8. Las Vegas Art Museum, Lorenzi Park. 647-4300.

10 TUESDAY

Christopher Tsouras, black and white photos of found objects. Through February 7, Flamingo Library Photo Gallery. Reception 5 to 7 p.m., January 10. 733-3613.

Golden Age Art Exhibit, group exhibit of work by local senior artists. Through February 3. Flamingo Library Main Gallery. Reception 5 to 7 p.m., January 10. 733-3613.

12 THURSDAY

Spirit Masks, handmade masks by Las Vegas Day School students. Through February 14, Spring Valley Library. Reception 4 to 6 p.m., January 12. 733-3613.

19 THURSDAY

Escape to Laguna, scenes from Laguna Beach, California, painted by Lucille Bruner. Through February 26, Sunrise Library. Reception 5 to 7 p.m., January 19. 733-3613.

20 FRIDAY

Megaliths, photographs by Paul Caponigro. Through April 23, Nevada State Museum and Historical Society, Lorenzi Park. \$1 adults, under 12 free. 486-5205.

The Bush Presidency, Installation by Jon Winet and Margaret Crane. Through February 20, Allied Arts Gallery. Reception 5 to 7 p.m., January 20. 731-5419.

22 SUNDAY

Four Sacred Mountains, "Color, Form and Abstraction in Contemporary Indian Art." Group show featuring 17 American Indian artists. Through February 22, Reed Whipple Cultural Center. On loan from the Arizona Commission on the Arts. 386-6211.

26 THURSDAY

Impressions of the Far East, watercolors by Cathy Heath, photos by Ginger Bruner. Through February 28, Green Valley Library. Reception 5 to 7 p.m., January 26. 733-3613.

27 FRIDAY

A Common Thread, traditional and experimental fiber art. Through March 12, Nevada State Museum and Historical Society, Lorenzi Park. \$1 adults, under 12 free. 486-5205.

Join Us in a
(Re)Naissance
of the Arts

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

It's a trend we want to see continue.

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

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

 **Renaissance
Centers**

Quality Developments by
THE VISTA GROUP



JANUARY EVENTS

04 WEDNESDAY

Queen Christina, film starring Greta Garbo. A Tribute to Greta Garbo film series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

06 FRIDAY

Anna Karenina, film starring Greta Garbo. A Tribute to Greta Garbo film series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

07 SATURDAY

Las Vegas Saxes, in concert, 3 p.m., Flamingo Library Auditorium. Free. 733-3613.

Student recital, Nevada School of the Arts piano students, under instructors Esther Weinstein and Carol Urban. 1 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

08 SUNDAY

Therapy, jazz band in concert. 3 p.m., Charleston Heights Arts Center. Free. Sponsored by the City of Las Vegas and the Music Performance Trust fund. 386-6383.

09 MONDAY

Student recital, Nevada School of the Arts piano students, under instructor Paula Johnson. 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

Nevada School of the Arts, registration for 1989 Spring semester begins. Classes in music and visual arts available. Through January 20. 739-3502.

Joe Locatelli, vibes Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

10 TUESDAY

Great Books Discussion Group, 7 p.m., Flamingo Library Conference Room. Free. 733-3613.

Student recital, Nevada School of the Arts Suzuki flute and cello students. 7:30 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

Camille, film starring Greta Garbo. A Tribute to Greta Garbo film series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

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



Michelle McClain at a recent NSA student recital. This year's recitals begin January 7.

Theatre Arts Group Workshop. See January 3.

11 WEDNESDAY

Tunes of Glory, Classic Images Film Series: From the British Collection. 7 p.m., January 11, Rainbow Library. 3 p.m., January 13, Flamingo Library Auditorium. 1 p.m., January 14, Flamingo Library Auditorium. Free. 733-3613.

Student recital, Nevada School of the Arts woodwind students. 5 and 7 p.m., Alta Ham Fine Arts Recital Hall. Free. 739-3502.

12 THURSDAY

Student recital, Nevada School of the Arts voice, guitar and piano students, under instructors Michael Mulder, Hal Stesch and Deborah Wagner. 7 p.m., Alta Ham Fine Arts Recital Hall, UNLV. Free. 739-3502.

Ninotchka, film starring Greta Garbo. A Tribute to Greta Garbo film series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Auditions, for Clark County Community College production of *The Dresser*. Parts for three females, ages 18 to 55, and six males, ages 26 to 60. British accent required. 644-PLAY.

13 FRIDAY

Sunset Symphony, with special guests opera singer Elizabeth Braden and pia-

nist Janet Christensen. 7:30 p.m., Casman Field Theatre. Free. Sponsored by the City of Las Vegas and the Union Pacific Foundation. 386-6511.

Tunes of Glory. See January 11.

14 SATURDAY

Serenata Chamber Orchestra, concert featuring soloist Rebecca Sabin Ramsey. 3 p.m., January 14, West Las Vegas Library. Also, 3 p.m., January 15, Flamingo Library Auditorium. Free. 733-3613.

Tunes of Glory. See January 11.

Student recitals, Nevada School of the Arts students: Suzuki String Awards recital, 11 a.m., Artemus Ham Concert Hall. Suzuki piano students, 1 and 3 p.m., Black Box Theatre, UNLV. Brass and percussion recital, 5 p.m., Black Box Theatre, UNLV. Free. 739-3502.

15 SUNDAY

An Afternoon of Gilbert and Sullivan, selections from Gilbert and Sullivan operas presented by Musical Arts Society, 3 p.m., Judy Bayley Theatre. \$7 adults, \$5 seniors, military and handicapped, \$4 students. 461-6672.

Serenata Chamber Orchestra. See January 14.

16 MONDAY

Papa John Creach, violin, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

17 TUESDAY

Eagle I Shields Big Band, Jazz at the Hob Nob. 10 p.m. to 2 a.m., 3340 South Highland. Free. 734-2426.

Theatre Arts Group Workshop. See January 3.

18 WEDNESDAY

Las Vegas Poetry Group, meeting, 7 p.m., Flamingo Library Auditorium. Free. 733-3613.

20 FRIDAY

Party of One, musical by Morris Bobrow, presented by the UNLV University Theatre. 8 p.m., January 20, 21. 2 p.m., January 22. Judy Bayley Theatre, UNLV. 739-3353.

Glengarry Glen Ross, drama by David Mamet, presented by Actor's Repertory Theatre. 8 p.m., January 20, 21, 22, 27, 28, 29, February 3, 4, 5. Flamingo Library Auditorium. 647-SHOW.

Of Mice and Men, drama by John Steinbeck, presented by Las Vegas Little The-

atre. 8 p.m., January 20, 21, 26, 27, 28, February 2, 3, 4. 2 p.m., January 22, 29, February 5. Spring Valley Library. \$6 general admission, \$5 seniors, military, Allied Arts members, \$3 students. 383-0021.

21 SATURDAY

Publicity workshop, sponsored by the Allied Arts Council. Media professionals discuss publicity tactics. 9 a.m. to 4 p.m., Allied Arts Gallery. \$25 general public, \$20 Allied Arts members. Reservations suggested. 731-5419.

Party of One. See January 20.

Glangarry Glen Ross. See January 20.

Of Mice and Men. See January 20.

22 SUNDAY

Party of One. See January 20.

Glangarry Glen Ross. See January 20.

Of Mice and Men. See January 20.

23 MONDAY

Richie Cole, saxophone, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Prague Chamber Orchestra, in concert. 8 p.m., Artemus Ham Concert Hall, UNLV. Presented by the Charles Vanda Masters Series. 739-3535.

Community Drama Workshop. See January 2.

24 TUESDAY

Great Books Discussion Group, 7 p.m., Flamingo Library Conference Room.

Free. 733-3613.

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

Theatre Arts Group Workshop. See January 3.

25 WEDNESDAY

Summertime, Classic Images Film Series: The British Collection. 7 p.m., January 25, Rainbow Library. 3 p.m., January 27, Flamingo Library Auditorium. 1 p.m., January 28, Flamingo Library Auditorium. Free. 733-3613.

Paul Parmalee, piano, in concert, 7:30 p.m., Artemus Ham Concert Hall. Presented by Chamber Music Southwest series. \$5 general admission, \$3 students, seniors. 739-3332.

Educational Theatre Night, presented by Las Vegas Little Theatre. Scenes from *Of Mice and Men* will be performed to stimulate audience discussion. Free. 383-0021.

26 THURSDAY

Of Mice and Men. See January 20.

27 FRIDAY

The Quintet of the Americas, in concert, 8 p.m., Artemus Ham Concert Hall. 648-8962.

The Elephant Man, drama by Bernard Pomerance, presented by New West Stage Company. 8 p.m., January 27, 28, 31, February 1, 2, 3, 4. 2 p.m., January 29. Charleston Heights Arts Center. Opening night gala January 27, with champagne reception at 7 p.m. 876-NWSC.

Summertime. See January 25.

Glangarry Glen Ross. See January 20.

Of Mice and Men. See January 20.

28 SATURDAY

Recital, Las Vegas Music Teacher's Association. 2 p.m., Alta Ham Fine Arts building, room 132. 363-6458.

Glangarry Glen Ross. See January 20.

Summertime. See January 25.

Of Mice and Men. See January 20.

The Elephant Man. See January 27.

29 SUNDAY

3's Company and Dancers, Dance concert featuring acclaimed San Diego troupe. 2 p.m., Judy Bayley Theatre. Call for ticket prices. 739-

Glangarry Glen Ross. See January 20.

Of Mice and Men. See January 20.

The Elephant Man. See January 27.

30 MONDAY

Charlie Byrd, guitar, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

31 TUESDAY

Richard Lopez and Neil Maxa, trombone, Jazz at the Hob Nob. 10 p.m. to 2 a.m., 3340 South Highland. Free. 734-2426.

Theatre Arts Group Workshop. See January 3.

The Elephant Man. See January 27.

Award Winning!

JAZZ

1988

INTERNATIONAL RADIO FESTIVAL OF NEW YORK

At the Four Queens, Monday night means jazz in the French Quarter Lounge.

MONDAY NIGHT JAZZ

Winner, International Radio Festival of New York. Best Regularly Scheduled Radio Program; Mondays at 7:30, 9:30 & 11:30.

Four Queens

HOTEL/CASINO • DOWNTOWN LAS VEGAS

LIBRARY

EVENTS



"Blue Fire," painting by Polly Peacock of Reno, will be part of the exhibit "A Common Thread," opening January 27 at the Nevada State Museum.



Opus Dance Company will present "Adopt a Dancer" February 26.

EXHIBITS

01 WEDNESDAY

Beni Casselle, reception and gallery dedication in honor of local artist, West Las Vegas Library. Retrospective exhibit continues through March 5.

05 SUNDAY

It's a Small, Small World, exhibit of miniatures and dollhouses. Through March 3, Flamingo Library Main Gallery. 733-3613.

Las Vegas Art Museum: Stephen and Maria Booker, Main Gallery. Dan Montalto, intaglias, Nevada Gallery. Doris French Elementary and Rancho High School, Youth Gallery. Reception noon to 3 p.m., February 5. Las Vegas Art Museum, Lorenzi Park. 646-4300.

09 THURSDAY

Best of the NCC '88, juried exhibit of photos by Nevada Camera Club members. Through March 6, Flamingo Library Photo Gallery. Reception 5 to 7 p.m., February 9. 733-3613.

10 FRIDAY

Watercolor workshop, conducted by Lucille Bruner, 10 a.m. to 3 p.m., February

10 and 11. Free, but reservations required. Rainbow Library. 645-7500.

12 SUNDAY

Neil Moss, ceramics, recent work from California potter. Through March 15, Charleston Heights Arts Center. 386-6383

16 THURSDAY

Quiet Anxiety, chalk and pencil drawings by Linda Strohmenger. Through March 14, Spring Valley Library. Reception 5 to 7 p.m., February 16. 733-3613.

24 FRIDAY

Paul Kane, recent paintings. Through March 28, Allied Arts Gallery. Reception 5 to 7 p.m., February 24. 731-5419.

26 SUNDAY

Antonio Sorcini, paintings. Through March 29, Reed Whipple Cultural Center. 386-6211.

28 TUESDAY

Works on Paper, drawings, paintings, collage by Marikay Gibb. Through March 28, Sunrise Library. Reception 5 to 7 p.m., February 28. 733-3613.

04 SATURDAY

Of Mice and Men. See January 20.
The Elephant Man. See January 27.

05 SUNDAY

Of Mice and Men. See January 20.

06 MONDAY

Nick Brignola, baritone saxophone, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

Las Vegas Symphony, concert with special guest violinist Oleg Krysa. 8 p.m., Artemus Ham Concert Hall. 739-3420.

Auditions, for Las Vegas Little Theatre production of *Cold Storage*. Parts for two males, one aged 35 to 45, the other 50 to 70, and one female 20 to 30, with ethnic look. 7 p.m., February 6 and 7, Spring Valley Library. 383-0021.

07 TUESDAY

Oedipus Rex, film of Sophocles' play. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Ronnie Di Fillips, piano, Jazz at the Hob Nob. 10 p.m. to 2 a.m., 3340 South Highland. Free. 734-2426.

Theatre Arts Group Workshop. See January 3.

08 WEDNESDAY

Waltz of the Toreadors, Classic Images Film Series: The British Collection. 7 p.m., February 8, Rainbow Library. 3 p.m., February 10, Flamingo Library Auditorium. 1 p.m., January 11, Flamingo Library Auditorium. Free. 733-3613.

09 THURSDAY

Jean Cocteau's "Oedipus the King," presented by Nevada Dance Theatre and UNLV Department of Theatre. 8 p.m., February 9, 10, 11. 2 and 7 p.m. February 12. Judy Bayley Theatre. \$17.50, \$12.50, \$8 general admission. \$15, \$11, \$7 students, seniors and children. Group discounts available. 739-3838.

10 FRIDAY

Cleo Parker Robinson Dance Ensemble, performance for Black History Month. 8 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors, handicapped. 386-6383.

Jean Cocteau's "Oedipus the King." See February 9.

Gustavo Romero, piano, in concert. 8 p.m., Artemus Ham Concert Hall. Presented by Southern Nevada Community Concert Association. 648-8962.

Waltz of the Toreadors. See February 8.

11 SATURDAY

Jean Cocteau's "Oedipus the King." See February 9.

Backstage at the Opera, benefit for Nevada Opera Theatre. 7 p.m., Artemus Ham Concert Hall. Call for ticket prices. 451-3534.

01 WEDNESDAY

The Elephant Man. See January 27.

02 THURSDAY

Of Mice and Men. See January 20.
The Elephant Man. See January 27.

03 FRIDAY

Of Mice and Men. See January 20.
The Elephant Man. See January 27.

Waltz of the Toreadors. See February 8.
Las Vegas Saxes, in concert. 3:30 p.m., Flamingo Library Auditorium. Free. 733-3613.

12 SUNDAY

Jean Cocteau's "Oedipus the King." See February 9.

Madama Butterfly, opera by Puccini, sung in Italian. Presented by the Nevada Opera Theatre. 2 p.m., Artemus Ham Concert Hall. Pre-opera lecture at 1 p.m. in Artemus Ham lobby. Call for prices. 451-3534.

13 MONDAY

Community Drama Workshop. See January 2.

14 TUESDAY

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

Theatre Arts Group Workshop. See January 3.

Great Books Discussion Group, 7 p.m., Flamingo Library Conference Room. Free. 733-3613.

15 WEDNESDAY

Chimes at Midnight, film by Orson Welles. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Las Vegas Poetry Group, 7 p.m., Flamingo Library Conference Room. Free. 733-3613.

17 FRIDAY

The Dead, film of James Joyce short story by John Huston. International Film Series. 7:30, Charleston Heights Arts Center. \$1. 386-6383.

Abdullah Felipe Hall, piano, presenting music by black composers, 8 p.m. February 17 and 18, 2 p.m., February 19. Reed Whipple Cultural Arts Center. \$7 adults, \$5 students, seniors and handicapped. 386-6211.

Andrea's Got Two Boyfriends, special run of comedy-drama, presented by Las Vegas Little Theatre. 8 p.m., February 17 and 18, Spring Valley Library. \$6 general admission. \$5 seniors, students, military and Allied Arts members. Directed by Kathryn Sandy O'Brien. 383-0021.

18 SATURDAY

Abdullah Felipe Hall. See January 17.

Andrea's Got Two Boyfriends. See February 17.

19 SUNDAY

Abdullah Felipe Hall. See January 17.
University Musical Society Orchestra, in concert. 3 p.m., Charleston Heights Arts Center. Free. Sponsored by City of Las Vegas and Music Performance Trust fund. 386-6383.

Serenata Chamber Orchestra, in concert. 3 p.m., Flamingo Library Auditorium. Free. 733-3613.

20 MONDAY

Morgana King, vocals, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on



The Prague Chamber Orchestra will appear as part of the Master Series January 23.

KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

21 TUESDAY

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

Theatre Arts Group Workshop. See January 3.

22 WEDNESDAY

The Third Man, Classic Images Film Series: The British Collection. 7 p.m., February 22, Rainbow Library. 3 p.m., February 24, Flamingo Library Auditorium. 1 p.m., February 25, Flamingo Library Auditorium. Free. 733-3613.

24 FRIDAY

Paul Robeson: Tribute to an Artist, film. 3 p.m., West Las Vegas Library. Free. 733-3613.

The Third Man. See January 22.

25 SATURDAY

Choreographer's Showcase, new Las Vegas choreography. 2 p.m., February 25 and 26, Charleston Heights Arts Center. \$6 adults, \$4 students and seniors. Reception following February 25 performances. Reservations suggested. Sponsored by the Allied Arts Council. 731-5419.

Sierra Wind Quintet, in concert. 7:30 p.m., Artemus Ham Concert Hall. Presented by Chamber Music Southwest series. \$5 general admission, \$3 students, seniors. 739-3332.

Recital, Las Vegas Music Teacher's Association. 2 p.m., Alta Ham Fine Arts

building, room 132. 363-6458.

The Third Man. See January 22.

26 SUNDAY

Choreographer's Showcase. See February 25.

Adopt-A-Dancer, fundraiser for Opus Dance Ensemble. 3 p.m., at the Centel Building on Valley View. \$10. 735-1033.

27 MONDAY

Sheila Jordan, vocals, **Harvie Swartz, bass**, Alan Grant's Monday Night Jazz at the Four Queens. Shows at 7:30, 9:30 and 11:30 p.m., Four Queens Hotel and Casino. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Community Drama Workshop. See January 2.

28 TUESDAY

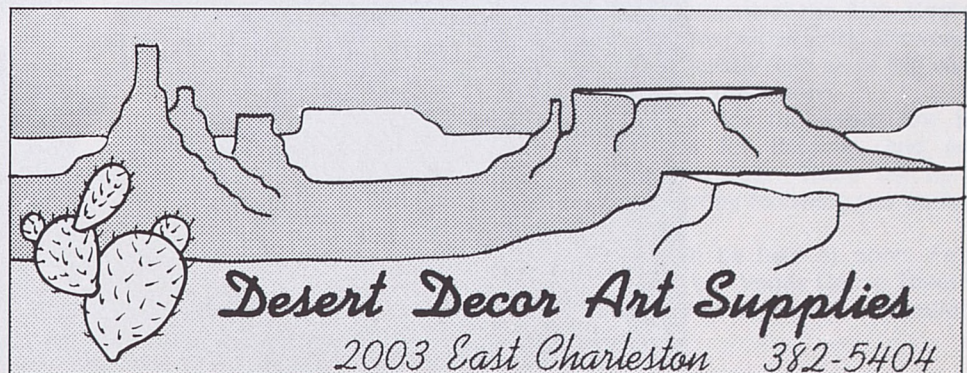
Richard Shelton and Ann Zwinger, poet and writer, reading from their work. 7:30 p.m., Allied Arts Gallery. Free. Sponsored by Nevada State Council on the Arts, UNLV College of Arts and Letters and Allied Arts Council. 731-5419.

Joe Locatelli, vibes, Jazz at the Hob Nob. 10 p.m. to 2 a.m., 3340 South Highland. Free. 734-2426.

Misha Dichter, piano, in concert. 8 p.m., Artemus Ham Concert Hall, UNLV. Presented by the Charles Vanda Masters Series. 739-3535.

Theatre Arts Group Workshop. See January 3.

Great Books Discussion Group, 7 p.m., Flamingo Library Conference Room. Free. 733-3613.



8th Annual Choreographers'



Photos by Mary Scodwell from last year's Showcase, including last year's guest artist, Diana MacNeil-Barres (lower left) with Mark Barres on vibes.





Showcase

Dancer and choreographer Cliff Kueter will be the guest artistic advisor at the 1989 Choreographers' Showcase, slated for February 25 and 26, at 2 p.m., in the Charleston Heights Arts Center.

This is the eighth year of the showcase, which presents the creative work of local dancers and choreographers. The event has grown over the years into a powerful and exiting concert of modern and jazz dance.

The abundant commercial dance work in Las Vegas hotels and casinos has created a reservoir of exceptional dance professionals in Southern Nevada, and Showcase organizers Gwen Gibson and Mary Coxson say the event is a valuable forum for those dancers to do work beyond the bounds of their casino dancing. A number of UNLV dance faculty members also participate each year, using the Showcase to present new work and develop new themes.

"It's a chance for local choreographers to present work that might not otherwise find an audience," Gibson says.

Kueter, a member of the dance faculty at Arizona State University, has studied and worked with such dance greats as Merce Cunningham, Martha Graham and Daniel Nagrin. He toured extensively as a featured soloist with the Paul Taylor Dance Company, and directed his own successful New York City dance troupe for 10 years, until 1979.

In 1982, he became artistic director of the New Dance Company San Jose in Northern California, whose productions of his work won him wide acclaim. Over the years he has been awarded numerous national grants, including several Choreographic Fellowships from the National Endowment of the Arts. Kueter will view all of the pieces in the showcase and consult privately with all of the choreographers on their work.

Ticket prices for the event are \$6 adults and \$4 for children, and are available at the door. There will be a reception Saturday following the performances.

Auditions will be held at noon, February 5, in the Las Vegas Dance Theatre studios. Call 731-5419 for information.

aa



Cocteau's 'Oedipus' in a collaborative production

In 1960, French playwright, poet and novelist Jean Cocteau undertook with composer Maurice Thiriet the production of a new, Cocteau-written version of Sophocle's *Oedipus the King*, in the Lyon Opera House.

To choreograph Act I, which presents in dance and music the background or prologue of the story, Thiriet commissioned a young, untested Yugoslavian who had been dancing in Paris.

The production starred Jean Marais; the rest of the actors came from the Comedie Francaise and the singers from the Lyon Opera. The young choreographer, Vassili Sulich, himself danced the part of the Sphinx.

The critical success of the production and the favorable attention given the first act launched Sulich's choreographic career. He was given the opportunity to choreograph any opera of his choice during the next Lyon Opera season. The opera he did was another success, and was taken to Geneva. There, the director of the Geneva Opera invited Sulich to choreograph *Faust*. Meanwhile, the director of the Lyon Opera moved to Buenos Aires, to direct the Colon Opera and invited Sulich there, where he did *Samson and Delilah*.

It was the beginning of a distinguished worldwide career for Sulich. His choreography has since been seen from Sidney to Moscow. This season he choreographed *La Gioconda* for the San Francisco Opera, the seventh consecutive season his work has been presented by that company. When the *La Gioconda*



Claudine Lanoe was Jocasta and George Reich was Oedipus in the 1960 Lyon production of *Oedipe Roi*.

was performed in November, applause for the dancing nearly stopped the show.

Now, having lived in Las Vegas since the mid-sixties and having created here the fine regional ballet company Nevada Dance Theatre (NDT), Sulich is bringing back Cocteau's *Oedipe Roi* in its first complete theatrical, operatic, balletic production since 1960.

Late NDT news

\$150,000 was allocated December 13 by the Las Vegas Convention and Visitors Authority to Nevada Dance Theatre (NDT) to pay half the production costs of a new ballet with the working title *Las Vegas Suite*.

Hotel owner Steve Wynn and advertising magnate Sig Rogich appeared before the Authority board to testify in favor of the allocation.

The ballet, which will cover the history of Las Vegas from its settlement through the Bugsy Seigel years to the present, will be commissioned by California choreographer Derryl Yeager, who has produced very contemporary work with a light touch previously for NDT. Yeager is working with Wynn, who conceived the idea.

The company hopes to tour the new work to 40 cities starting in 1990, and to present it on television as well. Pre-production costs were estimated at \$300,000 and total costs at \$500,000.

The vote for approval of the request was 11-0. aa

The new production will be a united effort of NDT and UNLV's Department of Theatre Arts. UNLV theatre professor and playwright Jerry Crawford will direct the dramatic second act, and the cast draws heavily on UNLV faculty members.

This second full production of *Oedipus* will be in English. Jean Decock of UNLV's foreign languages department has completed a new translation of Cocteau's play, working with Crawford to be sure the new lines would work well for actors.

There will be other differences from the original production. As a recording of the Thiriet score is not available, Sulich will be using the Philip Glass scores from two films, *Koyaanisqatsi* and *Mishima*. "I was very happy when we got permission to use excerpts from his scores," says Sulich. "It was a wonderful surprise when I listened, to find the music fits the story of Oedipus like it was written for it."

Sulich has expanded his original choreography to include the second act. The choreography of the first act has been expanded to double its length, and in the second act, dancers will make up the chorus.

The team of Sulich, Crawford and Decock worked together to audition actors and will continue together through the directing of the production. "I'm looking forward to this kind of cooperation," says Sulich. "I always find more artists together can produce more and better work."

And many more artists are involved. Sonny Martin, assistant technical director of Judy Bayley Theatre, has designed and constructed scenery and props, donating all his time. The stage will be dominated by the three gigantic wings of the Sphinx, which will drop off one by one as the three parts of the Riddle of the Sphinx are solved.

Lighting, which Sulich sees as critical, was designed by Nicholas Cavallaro. Dance costumes were designed by Ballet West's David Heuvel and Mary Ann Nellis, and actors' costumes by Ellis Pryce-Jones.

Brian Strom, director of Rainbow Company, will play Oedipus. UNLV professors Cathy Hurst, David Bradley and Paul Harris will play Jocasta, Creon and Tiresias, respectively.

NDT principals Tamara Lohrenz Morrissey, Thom Yzaguirre and Clarice Geissel will dance the roles of the Sphinx, Oedipus and Jocasta.

The production will play five times, beginning February 9, with 8 p.m. performances Thursday the 9th, Friday and Saturday, with 2 and 7 p.m. performances Sunday. Tickets are available at the UNLV Performing Arts Box Office, priced at \$17.50, \$12.50 and \$8 with discounts for senior citizens, children and the UNLV community at \$15, \$11 and \$7. Groups of 20 or more are \$14, \$10 and \$6. For reservations, call 739-3801.

—P. G. aa

The Fine Art of Commitment

It's demonstrated daily
at Valley Bank of Nevada.
Not only by our people, products
and services to and for Nevada,
but in particular, to the elevation
and advancement of the arts
in our state.

If commitment is measured
by the precious resources of time,
energy and financial support,
indeed, we are committed to Nevada.
To the arts,
indeed.

See
Valley Bank of Nevada's
Fine Arts Collection at
selected area branches.



**Valley Bank
of Nevada**
MEMBER FDIC

We're there when you need us.

The Mountain Man
Frederic Sackrider Remington
Bronze 28½" high



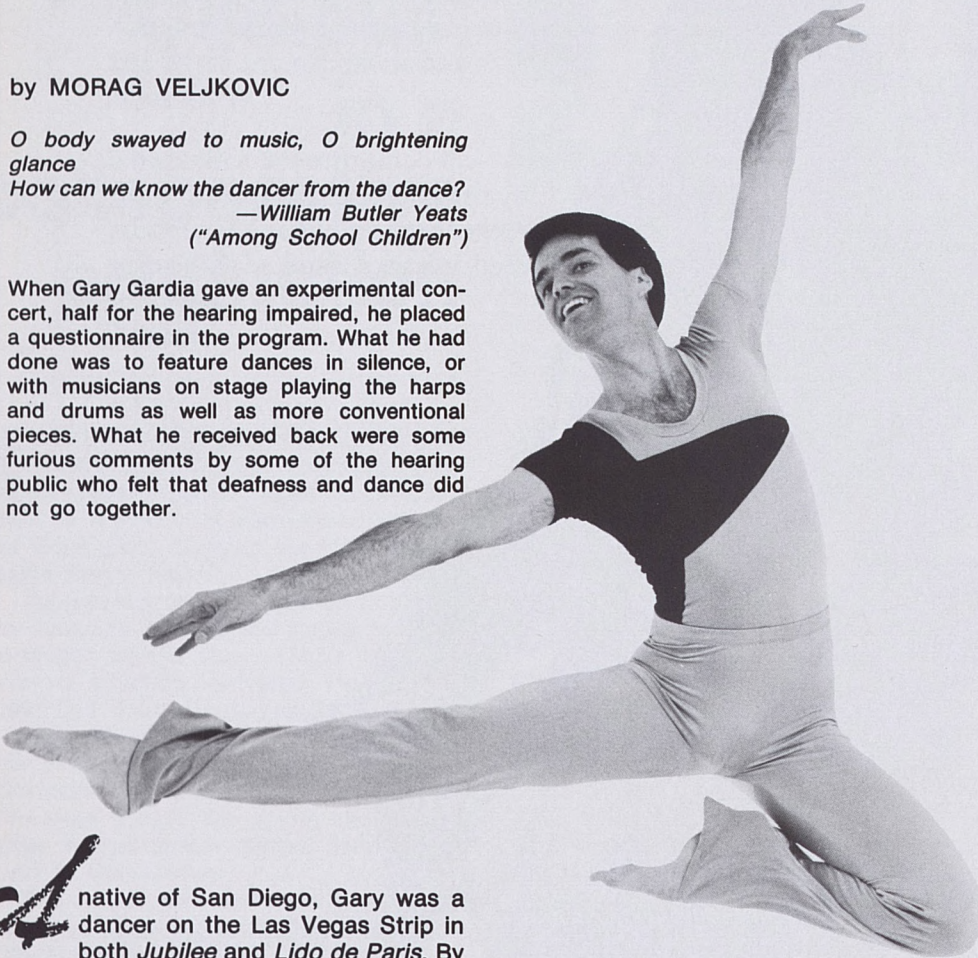
Gary Gardia

Dance is for everyone

by MORAG VELJKOVIC

*O body swayed to music, O brightening glance
How can we know the dancer from the dance?
—William Butler Yeats
("Among School Children")*

When Gary Gardia gave an experimental concert, half for the hearing impaired, he placed a questionnaire in the program. What he had done was to feature dances in silence, or with musicians on stage playing the harps and drums as well as more conventional pieces. What he received back were some furious comments by some of the hearing public who felt that deafness and dance did not go together.



cl native of San Diego, Gary was a dancer on the Las Vegas Strip in both *Jubilee* and *Lido de Paris*. By his own admission he was always the oddball. While the others talked of parties and affairs, he would read, spin away at his spinning wheel, and try to understand the meaning of life. Not too many chorus boys bring their spinning wheels to work or work as deaf interpreters.

He also gained his masters in dance and education at UNLV, choreographed, and taught jazz and modern classes. Today, retired from the Strip, Gary is deeply involved in the local community. He is director of volunteers at the Nathan Adelson Hospice, still teaches dance, and is artistic director and choreographer for the Sign Design Theatre Company, which is a theatre of dance and drama for hearing and deaf children.

Deaf and Dance together?

"It starts with movement," says Gary, "and sign language is created around body movement. It's not a language based around words. In a way it's a pantomime created by making pictures in space."

Why bother teaching dance to a young person ranging in age from four to eighteen, who can't hear music? After all, music is at the core of most dance creation, isn't it?

"Music has nothing to do with dance," Gary says. "Yes, music is one way of inspiring movement, but dance can be inspired by hundreds of things. Just because you're deaf does not mean you can't be artistic. The goal of Sign Design Theatre is to put deaf and hearing chil-

dren together on equal terms. All our hearing pupils have to learn and be proficient in sign language, and when we have a performance we don't point out who is hearing impaired and who isn't. That's not what we're all about."

How does a deaf dancer know when to begin or stop movement? Does he dance to music? How does he stay with the others? Can the deaf feel sound?

"A deaf person can feel vibrations of sound usually through the floor if it is not a solid concrete block. A dancer can follow by watching, can dance in silence, or can be taught to move with music. The steps are learned by memorizing rhythm. If you take a movement phrase, say a *chasse*, which has a sliding up and down movement, the dancer will memorize the feel of the movement, and learn the tempo by counting and practicing. The deaf are not, as a rule, as inhibited as hearing people. They're more open because they've not been subjected to a lot of the limitations which hearing people have heard. Give a deaf child a movement and he'll take off with it."

Are deaf children more imaginative?

"You can't generalize." Gary doesn't like generalizations. "I want to start a company for the deaf, blind, wheelchair-bound, all special people."

That is surely ridiculous. How can you dance from a wheelchair?

It depends on your definition of dance and dancers, says Gary. "Someone in a wheelchair is not going to work at *Jubilee* or join the New York City ballet, but that doesn't mean he can't dance. A child skipping through the park is dancing. To be able to experience the exhilaration of movement, even if it's only with your hands, is dancing."

What Gary wants to give others is the chance to enjoy and imagine. "Dance gave me so much, who am I to say, 'No, you can't do that.' We put limits on everything, and it's a shame. I learned that working at the hospice. 'I'm dying so I can't do this.' The truth is that you're living. Get on with your life. I use what I've learned at the hospice. You want to be angry. That's your right. Be angry, stay angry, or write it down, or express it in movement."

"I could probably do a whole dance right now and never get out of the chair, and someone would find it beautiful. Martha Graham did 'Lamentations' in a

chair and it was gorgeous. Why do we put so many limits on ourselves and others? It's a waste of life."

Does Gary ever have the urge to choreograph for really wonderful professional dancers? He says yes, all the time, but right now it's a matter of priorities.

Gary had to deal with death when he lost both a brother and his father very suddenly. He read the book on death and dying by Elizabeth Kubler Ross and got involved at first as a form of self-therapy. Now he believes that death is a celebration and his volunteer work is one of his main interests.

"I think that, in life, we are constantly given challenges and gifts. What we as individuals do is up to us. Some look and learn sooner than others, some get angry, work it out, and move on, and some stay angry for life. That has nothing to do with being ill, deaf, or a dancer. That's life. I believe my point and the reason I do all that I do is that the arts should be for everyone. That's also the message of the Sign Design Theatre. Arts should not be limited or kept from the financially handicapped, or what I prefer to call the special people. People like me are not giving hope. I want to help create the opportunity. I want to make the arts available to everybody. No exceptions." aa

Dance from San Diego

One of San Diego's leading contemporary dance troupes, 3's Company and Dancers, will perform at UNLV January 29, at 2 p.m., in the Judy Bayley Theatre.

Active in the San Diego dance scene, 3's Company and Dancers perform numerous concerts there; they also host presentations by dance companies of international renown, such as Twyla Tharp, the Martha Graham Company and Jan Mueller and the Works.

The company also teaches at the University of California, San Diego, and tours extensively throughout California.

Ticket prices were unavailable at *Arts Alive* press time. For more information call 739-3827. aa



Three's Company

NEVADA SCHOOL OF THE ARTS

Quality Fine Arts Education for Students 4 through Adult



Private and Class Music and Visual Arts Instruction Beginning through Advanced Levels

Music Theory History Orff Chamber Music Jazz Studies

Suzuki Method Available on Flute, Piano, Violin, Viola and Cello

In Residence At UNLV

739-3502

Rodolfo Fernandez: Serenata Chamber Orchestra

by SCOTT DICKENSHEETS

Rodolfo Fernandez is putting his musicians through their paces. The thin Chilean conductor, his all-black clothing dramatically offsetting his heavy white hair and mustache, is perched on his stool on the Clark County Library auditorium stage, his back to the empty seats. In a loose crescent in front of him is assembled the Serenata Chamber Orchestra, the ensemble-in-residence of the Las Vegas-Clark County Library District.

It's rehearsal time. In three days Serenata will perform one of their 10 public concerts this season. Since they don't recycle material from previous performances, they're working on several new pieces. In his heavily accented English, Fernandez guides them through a tricky passage that requires razor precision from each instrument to keep it from becoming a mudslide. A few notes into it he stops them, and they back up and take another run at it. It doesn't sound right. Fernandez voices the part, "Bam-bam-BAM," pounding out the emphasis. A violinist offers some suggestions and Fernandez nods. They launch into it again, a sweet cello line with a sudden explosion of violins, and from where I'm sitting in the back of the dark auditorium, this time it sounds so clear and sharp it could cut glass. Although I can't see Fernandez' face, I imagine a smile of satisfaction curling under the white overhang of his mustache.

The nerve center of Serenata is a small office in Fernandez' house. It's here that Fernandez, Serenata's conductor and musical skipper, comes to chart the course of the orchestra. The available wall-space is crowded with shelves of books and records, and every flat surface except for his desk is covered with tiny armies of knickknacks, figurines and other objects that he collects. Aside from his two housemates, Fernandez shares the place with a fledgling ecosystem: Six cats, three dogs, and squadrons of birds



lured by feeders. He has managed to avoid the kind of mayhem you might expect with all these species sharing the same turf—even, he claims, teaching the cats not to pursue the birds. I decide at length to take this as a comment on his skill at orchestration and arrangement. Anyone who can keep all these animals in harmonious agreement, I figure, has the right kind of equipment to keep the many moving parts of an orchestra functioning smoothly.

We sit among the souvenirs, with one of the dogs hacking and gurgling on the floor between us, and Fernandez talks about Serenata, Las Vegas, his own personal history, and what they all have to do with each other.

Fernandez, 57, is slight, almost frail; you get the impression he could slip pretty easily into his cello case. His white hair and mustache might be described as shaggy if they weren't so neatly trimmed. Like many South Americans, he has preserved the Old World manners of imperial Spain, and neither his courtly demeanor nor his refined accent have been ironed flat by his time in America.

He is not a study in restraint, at least not when talking about Serenata. It's a subject that taps his passion. His voice quickens, his hands weave back and forth like charmed snakes, his speech is encrusted with words like "beautiful," and he refers occasionally to Serenata with such phrases as "this dream."

"We are still in an age of innocence," Fernandez says of the four-year-old ensemble. "We still believe it can be beautiful. We are still working to conquer the repertoire, and our artistic demands grow from one concert to the next."

The 16-piece Serenata Chamber Orchestra is sponsored entirely by the Las Vegas-Clark County Library District, the only library in the U.S. that has a full-time orchestra in residence, according to district director Charles Hunsburger.

"I think it's important for the library to provide for the community not only recorded or published music, but the opportunity to hear it performed," he says. "Serenata completes the circle. It's important to our total program."

"This is the highest point of my development," Fernandez says, talking about his current activities and how they fit into the arc of his career. He oversees Serenata in a kind of benevolent dictatorship; he's firmly in control, but no autocrat. The rehearsal I watched was interrupted several times by bursts of chatter. Fernandez was patient, letting the talk play itself out, then getting things underway. He listened with interest to what the musicians had to say about the music and the performance.

"It's a 16-person effort," Fernandez says in his study. "You cannot conduct a piece of work with your mind so made up that there is no room for anything else."

"To establish communication, that is the most important thing. You cannot be above the music and the musicians. If you do not have communion, you cannot produce beautiful music. You cannot be a stranger to the musicians, and they cannot be strangers to you. The more they know your peccadillos, know what you mean when you do this or that or that, the better off you are."

"We are together in this," he continues. "There has never been a time when I have not profited from being with these

people."

Fernandez and the musicians were assembled to perform a special National Library Day concert at the Clark County Library in April, 1985. They found an instant audience, one whose enthusiasm convinced the library honchos to make it a permanent arrangement.

"We have a very faithful audience," Fernandez says. "We've really built up something great. We have receptions for the audience and we get to know them. We don't function in an ivory tower; they know us by our first names. We try to honor the trust of these people."

To meet the growing expectations of their audience, Fernandez and the group try to make each concert better than the last.

That requires a lot of hard work on both sides of the baton. For their part, the musicians must continue to hone their playing skills. A pocket orchestra like *Serenata* offers little cover for a musician who doesn't know his stuff. In a larger group, a violinist who's a bit fuzzy on a certain passage can lay back in the weeds while the rest of the orchestra masks his uncertainty. *Serenata* offers no hiding places. "Everybody is accountable," Fernandez says, "because every note produced is heard. In a 16-person orchestra, the musicians do not enjoy anonymity."

Fernandez, meanwhile, has the difficult task of selecting and arranging the music they play. And since he wants to avoid rounding up the usual suspects—Bach, Beethoven, the regular line-up of classical music's heavy hitters—it takes a lot of legwork and research to assemble a repertoire. "I do much personal research, sometimes traveling to out-of-state libraries and consulting with other conductors." One piece in the mid-December Christmas concert, for example, "Meditazione for Viola and Cello Solo and Orchestra," by Rodrigo Drigo, required several months of sleuthing to acquire. It's a rare work in that it has solos for viola and cello, and once Fernandez found a mention of it in a book, he decided he had to have it for *Serenata*. Seven months of intricate detective work later, he found a source in Yugoslavia that could provide the written score.

Fernandez obviously revels in this kind of stuff, and retelling the story prompts a long and impassioned impromptu lecture about Drigo, a confidant of Tchaikovsky, that is notable for both its scholarship and its vigor. "I get excited about all of the things that surround a piece of music," he declares. "The music is just one leaf on the tree. I want to see this tree in the spring and in the fall. I want to know what the roots are like."

But all of the research and preparation and rehearsals lead up to that moment when he steps up to the podium to lead



From "Cartoons and Other Crazy Lines by Pepe," by Rodolfo Fernandez.

the orchestra. He talks with hushed enthusiasm about it: "You're all alone in your dressing room, and they say 'A minute to go,' then they say '30 seconds,' then you go out there, and there is no point of return. You're visible, obvious to everybody, then you take the podium...." His voice trails off for a few seconds, until he finds it again. "The time at the podium is not measured in hours or seconds. I don't want to sound ridiculous, but it's in another time zone." He sighs, smiles and admits, "I have a very romantic concept of conducting."

"I love the stage, I love the lights, I love moving chairs," he continues. He also likes to sit for a moment in the emptied auditorium, savoring the leftover energy, the sense that something happened there. "It's a very special feeling."

From May to September, the off-season, Fernandez plots the next round of concerts, consulting with

the orchestra's section leaders and principals. "We meet several times to discuss personnel, repertoire, dates and corrections. It's a roundtable discussion; everyone can participate." They also meet to play. Band members often gather at his house for jam sessions. "If there's not much to do, you get a phone call, 'Want to play some quartets?' 'Let's play,' and we play."

The end result of all this togetherness is a very tight and stable group of musicians. There are few openings in the group, and stiff competition for those that arise.

"These musicians get along so well; we have been together for a long time. These are three-fourths the same people that start with me in this dream four years ago, when we played for the fun of it."

Many *Serenata* musicians also perform with other cultural groups in town, such as the Nevada Opera Theatre orchestra or the Las Vegas Symphony, and Fer-

andez encourages that kind of cross-pollination, because everything they do with the other groups eventually benefits Serenata.

"The orchestra provides musicians with an outlet," he says. "It provides them with another job in town. We are a very small payroll, but a very steady payroll."

Fernandez still remembers the first live music he heard: Beethoven's "Opus 18 #1." It was during a weekend concert in a Lutheran Church in Valdivia, the town on the coast of Chile where he spent his childhood. Valdivia was heavily colonized by Germans in the mid-19th Century. They brought with them their culture and their music, their Schubert, their Bach, their Beethoven, and Fernandez says he can remember walking through the streets and hearing classical music wafting from many houses and churches.

Music and the arts were a constant factor in his life from a very young age. "My parents were great lovers of music," he says. They played classical records on their Victrola and took him to concerts. He also saw orchestras and ballets brought to town by the government, who would load the musicians on a train and ship them all over the country.

A Victrola recording of a piece by Schubert marked the first time Fernan-



dez heard a cello. He was four. By then he could recognize violin and piano sounds, but the dark, low lines of the cello were new to his ears. Later, at the home of a local music teacher named Mahler, Fernandez saw his first cellist,

whose name—Maestro Lauer—he still recalls.

"I sat almost under his chair," the conductor recalls, obviously warmed by the memory. "I couldn't believe the sounds he was making. It touched me very deeply. I was too young to be thinking of career plans; it was just a force."

He also exhibited a talent for drawing, but his parents never secured him either music or art lessons.

So, although he had loved the sound of the cello from his earliest years, Fernandez got a late start playing it. It wasn't until he was in college at the University of Santiago as an art student that he finally acted on his secret childhood ambition. During his sophomore year, he bought a cello and approached a music professor about lessons.

The professor was impressed with his zeal, and later by his talent, and Fernandez finally found himself on the road he should have been on all along. He has since come to believe that not having music lesson as a child eventually worked to his advantage, because when he learned the cello it was because *he* wanted to, not because his parents wanted him to.

He left Chile in 1961 to come to America.

Since then, a shadow has fallen across Chile, in the shape of a dictator named Pinochet, and if there's a subject besides music that can arouse Fernandez' passion, it's the repression in Chile. "Our country is a country of democracy. It is very progressive," he says, sighing in frustration. "I know we are going to be free someday," he says. "Chile does not need a president who wears a uniform and boots."

After a decade of teaching college in Florida and Louisiana, he spent two seasons as a cellist with the Swiss Chamber Orchestra in 1972-1973. Also in 1972, he made his American debut in the Carnegie Recital Hall. He again taught for several years in Florida and Louisiana, until, a dozen years ago, he arrived in Las Vegas.

"I had friends here, who knew about the musical opportunities here," he says.

He helped form the Nevada String Quartet, which presented regular concerts at the Clark County Library until 1982, when it collapsed after the big hotels began dropping their string sections. Many talented string players, including members of the quartet, moved on to out-of-town work.

That year, Fernandez founded the Trio Serenata, a cello unit that performed around Las Vegas and toured some of the state's rural areas. Three years later, library officials asked him to assemble the Serenata Chamber Orchestra.

Although keeping the reins on Serenata consumes most of his time and energy, Fernandez also paints and writes whenever he can.

It's not easy to describe his visual style. Throw a couple hundred years of art history into a blender. Crank it to high. When it gets going good and fast and every style is sloshed around with every other style, remove the lid. The resulting splash might begin to describe the range of his paintings. Different styles seem to meet, merge and mutate in his work. You just can't back him into any one corner. This painting might look like a hybrid of various Impressionist techniques; over here is something several decades more contemporary. Leave it to other painters to probe every fold and wrinkle of their signature style; Fernandez will skip like a flat rock across the waters of art, appropriating whatever elements he likes. In his book of drawings, *Cartoons and Other Crazy Lines*, which he self-published in 1978, he included drawings so diverse it is sometimes difficult to believe they issued from the same pen. Some of them have the childlike grace of William Steig's drawings, other's look far more primitive, some are simple, some are crammed with detail, some are rendered in a delicate line, others look as if they were slashed hurriedly onto the paper.

He has had a pair of exhibitions of his paintings at the Clark County Library, and some of his poems have been included in several international volumes of verse.

Sitting in his study, surrounded by reminders of his success here, he talks about how the Southern Nevada desert has proven to be a fertile ground for his aspirations. From his childhood he nurtured a desire to be a conductor, and now, in Las Vegas, he has become one. He has become a painter, as well, and a published poet.

"I find this is a very good place. You can do things here as well as anywhere else if you have initiative, if you have drive. If you want to do something, you can do it. You try to do something, and if it doesn't work, you try a second time, and a third time and a tenth time. It will come."

"This is not a wasteland. In the Sunday calendars in the newspapers there are so many activities you could divide yourself into many pieces and not go to everything.

"We have earned our place here. We are meeting a need. I think there was room for another group. We add to what was already here." He smiles and reaches down to ruffle the dog, which has begun to gurgle more precariously than before. **aa**



Soprano Pamela Kucenic

Kucenic to sing 'Butterfly'

Puccini's classic opera *Madama Butterfly* will be sung in Italian by Nevada Opera Theatre on February 12, at 2 p.m. in the Artemus Ham Concert Hall on the UNLV campus.

New York opera singer Pamela Kucenic, who has performed with the Metropolitan Opera and the New York City Opera, will sing the lead role of Cho-Cho-San. She last worked with the Nevada Opera Theatre in its production of *Il Trovatore*.

James Wolverton, grand prize winner

Woodwinds, pianist due

The Quintet of the Americas and pianist Gustavo Romero will come to Las Vegas in January and February as part of the Southern Nevada Community Concert Association season.

The Quintet of the Americas, which will perform in Artemus Ham Concert Hall January 27 at 8 p.m., was formed in 1976 by the principal woodwind players of the Orquestra Sinfonica de Colombia in Bogota. Several years later, in 1979, the quintet moved to New York City and served as ensemble-in-

at the 1988 International Luciano Pavarotti Auditions, will sing the role of Lieutenant Pinkerton.

Maestro Thomas Conlin will conduct the Nevada Opera Theatre Orchestra. Conlin is music director of the Charleston Symphony Orchestra and has conducted orchestras on four continents.

The sets and costumes have been borrowed from the Portland and Eugene, Oregon opera companies.

A pre-performance lecture will be held at 1 p.m. in the lobby of the Artemus Ham hall.

On February 11, at 7 p.m., the N.O.T. will present a fundraiser, "Backstage at the Opera."

For more information, call 451-6331. **aa**

residence at Hunter College. Since 1982 it has served as ensemble-in-residence at New York's Center for Inter-American Relations.

Their Las Vegas show is one of 50 North American dates the group will play this season.

Romero will perform February 10 at 8 p.m. in Artemus Ham Concert Hall. Since 1977, he has toured major American cities through the Epstein Scholar program of the Boys Clubs of America.

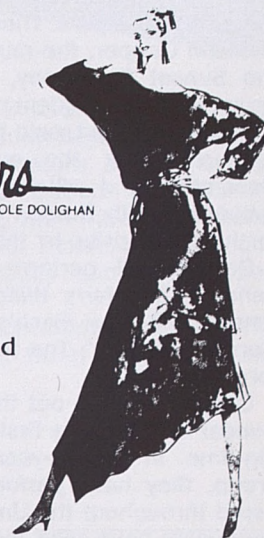
At age 14, Romero appeared twice with the New York Philharmonic, conducted by Zubin Mehta. He has subsequently appeared with the Los Angeles Philharmonic, the Boston Pops and the Liege Philharmonic of Belgium. **aa**

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
2½ Blocks to Location #1
On the Right - Suite A219
1 p.m. to 6 p.m.,
Tuesdays through Saturdays
and by Private Showing

362-8010

Sunset goes opera

New York opera singer Elisabeth Braden and Denver pianist Janet Christensen will perform a free concert with the Clark County School District's Sunset Symphony on January 13, at 7:30 p.m., in the Cashman Field Theatre.

The performance marks the end of the pair's week-long residency in Las Vegas, made possible by a \$19,000 grant from Union Pacific. Braden and Christensen have also spent time in Reno, Caliente, Winnemucca and Elko as part of their program.

Braden has sung with the New York City Opera, as well as with many opera companies around the country. Along the way she has collected numerous awards, including the 1983 Asbach "Uralt" Award, given by the Liederkrantz Foundation.

Christensen, a former assistant opera director at Northwestern University, currently runs a large coaching studio in Denver, and teaches at the Metropolitan State College there. She has toured Europe and America, and has been assistant at the Chicago Lyric Opera and the Chicago Opera Theatre.

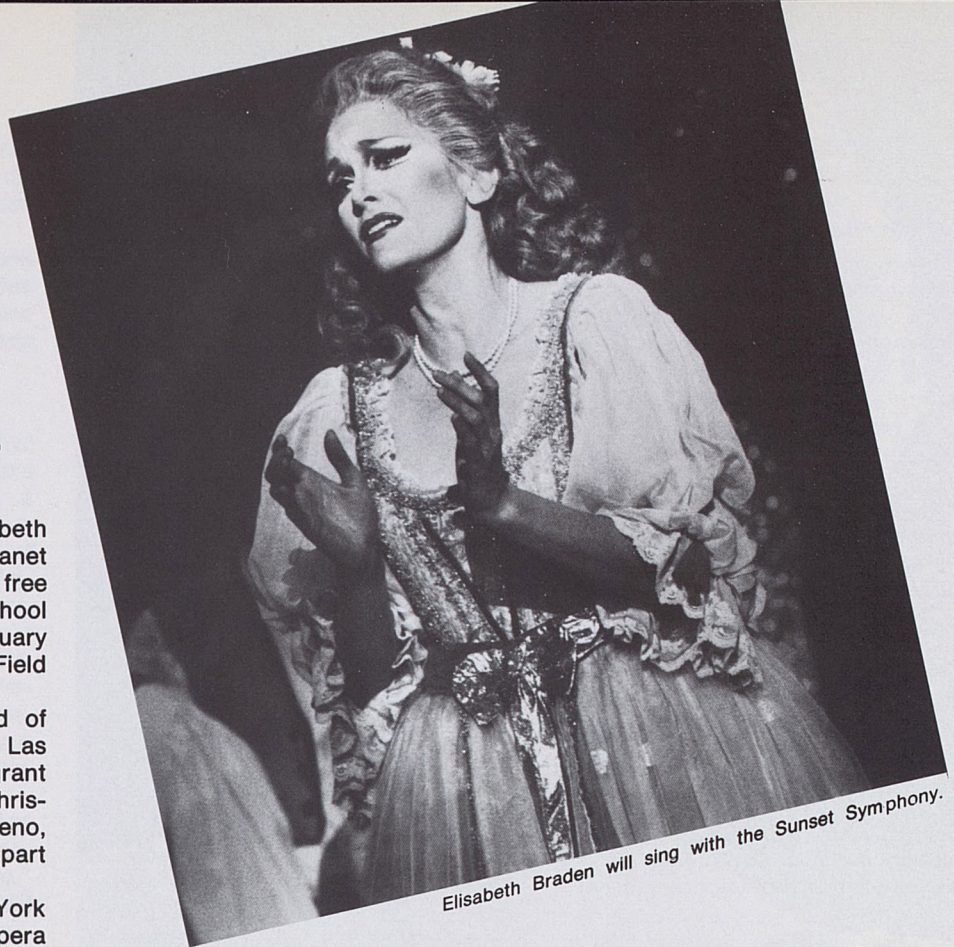
Glenn Cooper, the musical director of the Sunset Symphony, which is made up of 90 top student musicians from the school district, said the group began rehearsing for the concert in mid-December, and will have a number of rehearsals with Braden and Christensen in the week prior to the concert.

Braden will perform excerpts from Lehar's *The Merry Widow*, while Christensen will play Bach's "Brandenburg Concerto No. 5." The two will also perform together.

Cooper pointed out that this isn't the Sunset Symphony's first brush with the big-time. In the 10-year history of the group, they have performed and competed throughout the United States. Recent years have seen them in New York City's Carnegie Hall, in Hawaii, St. Louis and Mexico City.

"The symphony gives the students a chance to perform in a large orchestral setting," Cooper said. "We do mostly classical works, although we do some John Williams/Boston Pops kind of thing also."

For information call 386-6511.



Elisabeth Braden will sing with the Sunset Symphony.

Glasnost in Las Vegas

Violinist Oleg Krysa will join conductor Virko Baley and the Las Vegas Symphony Orchestra in concert February 6 at 8 p.m., in the Artemus Ham Concert Hall, UNLV.

The concert, sponsored by Arthur Andersen and Company and Southwest Gas Corporation, will feature selections from Mahler, Brahms and Tchaikovsky, as well as a concerto written by Myroslav Skoryk specifically for Krysa and the Las Vegas Symphony.

Krysa, the head of the violin department at the Moscow State Conservatoire, has won a long list of international awards, including the Leninist Komosomol Prize, the Paganini International Competition and others.

Skoryk is currently a professor in the composition department of the Kiev Conservatory. He has written several film scores and his music has been widely played throughout the USSR and the world.

The Symphony will kick off its annual fundraising drive in January, with a goal of collecting \$125,000. Overseeing the campaign will be Scott Y. MacTaggart, president-elect of the Las Vegas Symphony Board of Trustees.

In December, Symphony musical director Virko Baley ventured to the U.S.S.R. as a guest conductor for the

Moscow Philharmonic and the Kiev Philharmonic orchestras.

For more information on the concert or the fundraising drive, call 739-3420.

aa

Clark County seeks artists

The Clark County Parks and Recreation Department is looking for artists in the visual arts, music, theatre and dance to provide afterschool activities for elementary students as part of the Safe Key program.

Safe Key is a program aimed at students of working parents, and takes place in the schools from 3 to 6 p.m. It is sponsored jointly by the City of Las Vegas Parks and Leisure Activities Department, the Clark County Parks and Recreation Department, the Clark County School District and the Citizen Safe Key Steering Committee.

Arts specialists will be working closely with county staff to develop "enrichment" themes around which to present arts activities. Instructional times will be 90 minutes per session, with 30 minutes paid preparation time. Arts specialists will be paid \$10 per hour plus mileage. For information about the program, call Dorothy Wright, coordinator, 455-7340.

aa

Publicity workshop

A publicity workshop for nonprofit organizations and artists will be presented by the Allied Arts Council Saturday, January 21, beginning at 9 a.m., in the Allied Arts Gallery.

Among the speakers will be Jeannine Klein, city editor of the *Las Vegas SUN*; Lynn Feuerbach, feature editor of the *Las Vegas Review-Journal*; Deborah Campbell, public affairs director for KVVU-TV5; Joe Thomasula, graphic artist with Barrett and Associates; photographer Patricia Mortati; and Cynthia Gaffey, public relations coordinator for the Las Vegas-Clark County Library District.

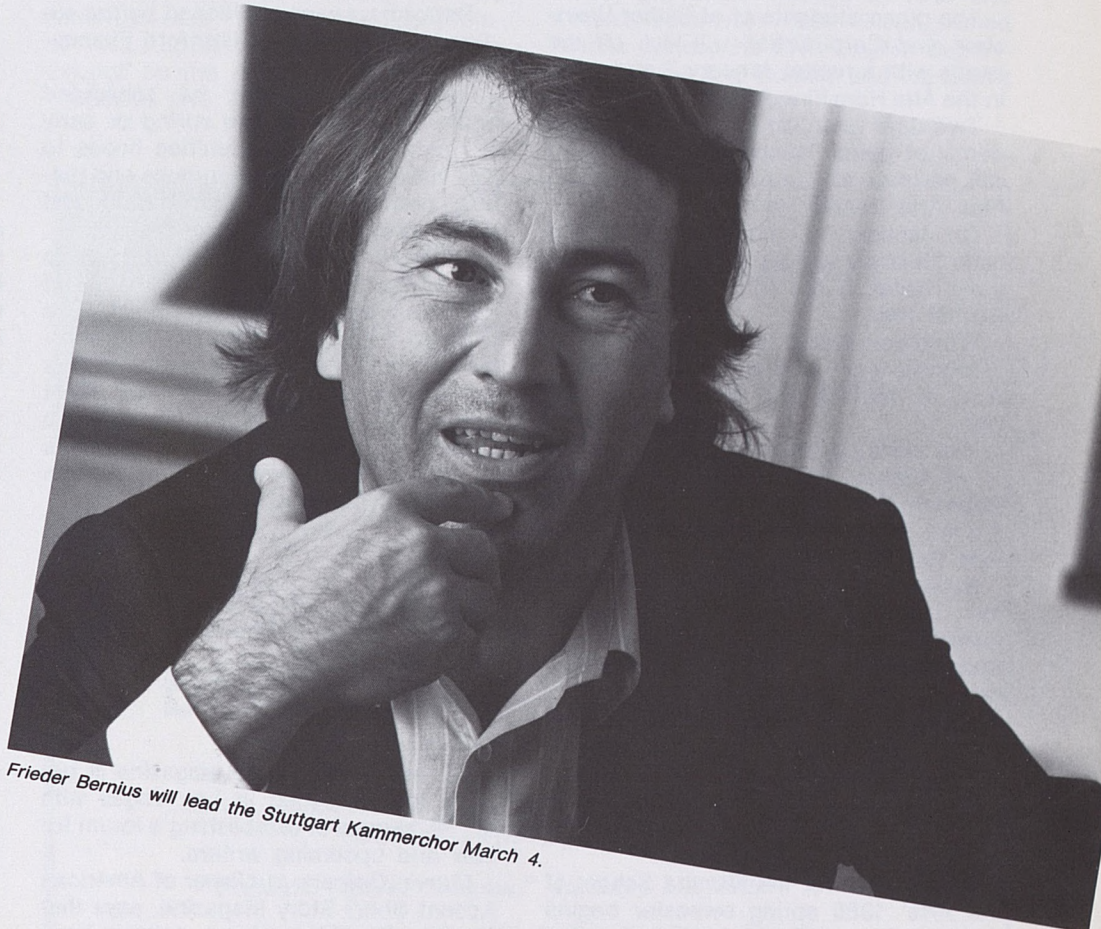
The cost for the all-day workshop is \$25 for the general public and \$20 for Allied Arts Council members. Advance registration is strongly recommended, at Allied Arts, 3710 Maryland Parkway. Call 731-5419 for more information. **aa**



Chorales in February, March

The Musical Arts Society will present Stuttgart Kammerchor from Stuttgart, West Germany, on March 4, at 8 p.m., in the Artemus Ham Concert Hall.

The prize-winning 38 member choir, under the direction of Frieder Bernius, is one of the leading European chorale ensembles of the eighties. Their Las Vegas stop is part of their premiere U.S. tour, which includes performances in Seattle, San Francisco and Fort Worth, as well as at the national convention of the American Choral directors Association,



Frieder Bernius will lead the Stuttgart Kammerchor March 4.

in Louisville. Founded in 1968, the group has made over 30 recordings.

Tickets for the concert, which will feature the choral music of Johannes Brahms and Felix Mendelssohn, are \$10 adults, \$8 seniors, military and handicapped, and \$5 for students. Co-sponsoring the event is the UNLV Performing Arts Center.

The Musical Arts Society continues its own season, its 26th, with "An Afternoon

of Gilbert and Sullivan," January 15, at 3 p.m., in the Judy Bayley Theatre. The afternoon will feature selections from several classic Gilbert and Sullivan works, including *The Pirates of Penzance* and *The Mikado*. Tickets are \$7 adults, \$5 seniors, military and handicapped, \$4 students.

For more information, call 451-6672, or 739-3801 for ticket reservations.**aa**



JMA ARCHITECTS & ENGINEERS, INC.

4292 S. Maryland Parkway • Las Vegas, Nevada 89119 • (702) 731-2033 • Fax # (702) 731-2039

*Architecture & Engineering
Landscape Architecture
Interior Design
Graphic Design*



NV School of Arts recitals

The Nevada School of the Arts will present a series of student recitals during the week of January 7 through 14, at UNLV.

The piano students of of Esther Weinstein and Carol Urban will kick off the series with a recital January 7 at 1 p.m., in the Alta Ham Fine Arts Recital Hall.

Two days later, on January 9, the students of piano teacher Paula Johnson will perform at 7 p.m. in the Alta Ham Fine Arts Recital Hall.

On January 10, the Suzuki flute and cello students will be featured in a 7:30 p.m. recital in the Alta Ham Fine Arts Recital Hall.

Woodwind students will perform a pair of concerts on January 11, at 5 and 7 p.m., in the Alta Ham Fine Arts Recital Hall.

The voice, guitar and piano students of of Michael Mulder, Hal Stesch and Deborah Wagner will have a recital at 7 p.m., January 12, in the Alta Ham Fine Arts Recital Hall.

Several student concerts are slated for January 14: The Suzuki String Awards recital at 11 a.m. in the Artemus Ham Concert Hall; the Suzuki piano students at 1 and 3 p.m. in the Black Box Theatre; the brass and percussion students at 5 p.m. in the Black Box Theatre.

During the same week, NSA visual arts students will display their work at the sites of each recital.

All performances are free.

Registration for the Nevada School of the Arts' 1989 spring semester begins January 9, and runs through January 20. Among the classes available are music theory, music history and jazz studies, as well as drawing, painting, watercolor and many more.

For information call 739-3502. **aa**

Class Act artists picked

Class Act, the new program co-sponsored by Allied Arts Council, Junior League and the Clark County School District, has auditioned artists for its first school performances, scheduled to start in February.

The first performing groups approved for participation in Class Act are Barclay String Ensemble, Desert Arts Brass Quintet, the Polynesian music/ dance ensemble Hot Lava, Las Vegas Percussion Quartet, Sierra Wind Quintet, and UNLV's Dance Construction Crew. One more dance group was still being re-

viewed as *Arts Alive* went to print.

The Class Act committee, headed by Lisa Lavelle and Gail Phillips, felt that the groups chosen were first rate. "We can't wait to start getting them out into the schools," said Phillips.

Performers were auditioned before audiences of children at Stanford Elementary School.

Auditions will soon be scheduled again, probably for late spring or early summer, when the committee hopes to add visual artist demonstrations and theatre performances to the music and dance groups already accepted.

Class Act is currently raising funds to underwrite the majority of the costs of performances. Each school will be charged \$105 per performance. Performances will be limited to elementary schools for at least the first year. Most elementary schools in the county have applied to participate. When funding is in place, the committee will begin scheduling performances. **aa**

New fiction published

A new short fiction magazine is being published in Las Vegas with the goal of establishing a forum for new and upcoming writers.

Marvin Gelbart, publisher of American Accent Short Story Magazine, says that opportunities for young writers have shriveled in the last few years. The need to compete with television, he says, has caused magazines to cut space once dedicated to short stories. Meanwhile, the publishing industry's relentless hyping of every new author has caused the reading public to fall back on established authors.

These and other factors, Gelbart says, have made it "nearly impossible for a beginning writer to get published."

"The short story, which has always been the stepping stone for new writers, is in dire trouble," he says, "not for lack of writers but for lack of a forum. If ever there was a time to launch a new magazine for the serious writer or reader, it is now."

The first issue of American Accent contains a majority of work by writers from Las Vegas. It will now be published monthly. A one year subscription is \$25. Send to American Accent Publishing Co., Inc., PO Box 80270, Las Vegas, NV, 89180. Writers send SASE for guidelines. **aa**

\$75,000 art competition

The Las Vegas City Council voted December 21 to approve the spending of almost \$100,000 to commission a work of art for the south face of City Hall through a national art competition.

The competition will be the first project of the Las Vegas Arts Commission, appointed by the city in 1987 to create a public visual art program for Las Vegas.

Artists will be invited through advertisements in publications around the country to send for the competition prospectus. \$75,000 will be offered for the fabrication and siting of a work in the fountain pool at the bottom of the curving south wall of City Hall. The work may extend up the wall of the building.

Artists will be asked to submit up to twenty slides of relevant previous work, a resume, and a proposal which includes a budget and related work experience.

A panel of five arts professionals will screen applications to select five finalists. The selection panel consists of: Claudia Chapline, manager of the Arts in Public Buildings Program for the State of California Arts Council; Doug Hollis, an internationally known sculptor from San Francisco; Jim Melchert, an artist, chair of the UC Berkeley art department and former director of the Visual Arts Program of the National Endowment for the Arts; Michael McCollum, an artist, chair of the UNLV art department and a member of the Las Vegas Arts Commission; and Kirk Robertson, an artist and director of individual and community programs for the Nevada State Council on the Arts.

The five finalists selected by the panel will be brought to Las Vegas to view the site and will be paid \$2,000 each to prepare final proposals and maquettes. The final proposals, with drawings and models, will be publicly exhibited and public comment solicited before the commission makes a final selection, which will be forwarded to the city council for approval.

Local artists with relevant experience are particularly invited to apply. A prospectus will be available around January 15, 1989. Complete applications must be received by the commission by 5 p.m. April 1, 1989.

The Las Vegas Art Commission is chaired by Scott Wallace. Angie Wallin is first vice chair and McCollum is Second vice chair. The other commissioners are Jim Briare, Patrick Gaffey, Richard Perry, Charles Ruthe, Jeanne Maxwell Williams and Dr. Carl Williams.

For more information, call Cheryl Schooley at 386-6511. **aa**

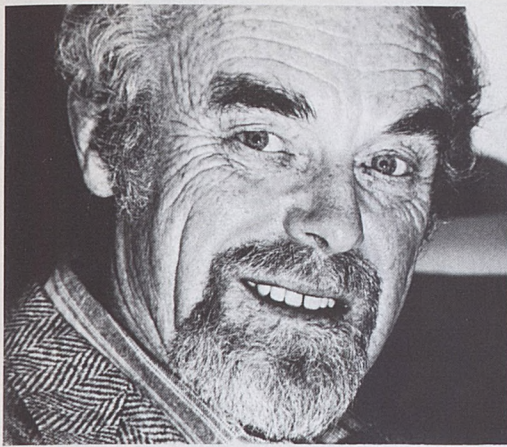


PHOTO: BOYD NICHOLL

Richard Shelton

Poet, writer to read in L.V.

Poet Richard Shelton and non-fiction writer Ann Zwinger will be in Las Vegas to lecture and read from their work February 28, as part of a statewide series of readings by nationally known writers.

The two writers will read from their work for the public at 7:30 p.m. at the Allied Arts Gallery. Earlier in the day, from 2:30 to 4 p.m., they will give lectures for UNLV students in Wright Hall, Room 116.

Shelton, of Tucson, has published much of his work over the years in the *New Yorker*. He has published a dozen books and chapbooks of his poetry, the most recent being *Hohokam* in 1986. A collection of his prose, *The Other Side of the Story*, is forthcoming. Shelton read from his work in 1983 at Flamingo Library as part of an earlier Allied Arts Council readings series. "As far as I'm concerned," says Allied Arts Executive Director Patrick Gaffey, "Shelton is one of our very finest poets and his last



Ann Zwinger

reading in Las Vegas was a revelation." He currently teaches writing at the University of Arizona.

Zwinger has published nine non-fiction titles, including *These Mysterious Lands* this year and *A Desert Country Near the Sea* in 1983. She lives in Colorado Springs and lectures at Colorado College.

"I think she's the best writer dealing with the non-fiction reality of the American west," says program coordinator Kirk Robertson, of the Nevada State Council on the Arts.

Shelton and Zwinger are the second

pair of writers brought to Nevada under the program; the final two, Tess Gallagher and Richard Ford, will come here in May. Montana writer William Kittredge came in November; his partner, Kim Stafford, was unable to make the trip.

The reading series is funded by the Nevada State Council on the Arts, the National Endowment for the Arts, the Hilliard Fund of the University of Nevada, Reno, the UNLV College of Arts and Letters/Southwest Gas Distinguished Artists Series, the UNR English Department, Allied Arts Council and the Sierra Arts Foundation. **aa**

CELEBRITY TRAVEL

AT CITIBANK PARK

FOR THE ART OF FINE TRAVEL AT RATES THAT ARE MUSIC TO YOUR EARS. WHERE YOU ARE THE STAR OF THE SHOW

AIR / TRAIN / CAR / SHIP • TOUR / SHOW / SPORTS / TREKS • HOTEL / INN / B & B / INN / RV

TRAVELING ARTISTS GALLERY
NOW SHOWING

Watercolor paintings from Canyon De Chelly, Navaho Country 88

COMING ADVENTURES

Phoenix Opera, "Lakme," January 14, 1989

Las Vegas Little Theatre Fan Club Trip to Reno for the Nevada Community Theatre Competition, February 24, 1989

Arizona Aqueous—Art of the Sonoran Desert, March 16—19, 1989

Deep in the Art of Texas at Bluebonnet Time, April 5—9, 1989
Texas from Country to Mexico to Germany to America

Nevada Opera Theatre—"Phantom"—Weekend, June 3 4, 1989
Includes good seats for L.A. "Phantom of the Opera"

Party Cruise Specials from \$325

Also features N.Cl.'s new S.S. Southward Mini Mexico

Admiral's 3-& 4-Night Supercruises To Mexico
Now Shine With The Brightest Stars

Theatre & Concert Tickets at Box Office Prices —
Worldwide with Round Trip Airfare & Booking

Tickets or Information:
at Citibank Park • 3900 Paradise Road, Suite K • Las Vegas, Nevada 89101

Space Limited Call Now —
Terry at 369-9777 • Out of State 1-800-346-5999



Photo by Jon Winet.

Two Allied Arts Gallery exhibits tackle politics

"The Bush Presidency," a multimedia exhibit by artist Jon Winet and writer Margaret Crane, will open in the Allied Arts Gallery January 20, followed by an exhibit of paintings by Paul Kane continuing through March.

"It's overtly political," says Winet of his and Crane's show, adding that the show will draw from his stock of 75,000 photographic negatives, many snapped at the recent political conventions, and will utilize text, paint, possibly video and "related display materials." "We're interested in finding out what is personal about the political realm and what is political about the personal realm."

"The Bush Presidency" will consist of pieces designed specifically for this show, as well as related works from previous shows.

This exhibit has its genesis in a show called "The Principle of Loss" that the pair displayed for 90 minutes on Election Night, November 8, in a San Francisco gallery.

For their Allied Arts show, Winet and Crane will use mural-sized photographs

and text applied directly to the walls. "I'm sure a couple of the walls will be pretty well saturated," Winet says.

The opening of the show will coincide with President-elect George Bush's Inauguration Day, Winet said, adding he hopes the reception will coincide with the inaugural proceedings.

Since 1984, Winet has served as curator and program consultant for the XS Gallery at Western Nevada Community College in Carson City. In 1988 he established DICE (an acronym for "for the Development of Innovative Contemporary Exhibitions") at the Truckee Meadows Community College in Reno. In Las Vegas, as an artist-in-residence with the Allied Arts Council, he helped start the Council's Choreographers Showcase.

Crane has participated in numerous group exhibitions in San Francisco, Georgia, Texas, Las Vegas and around California. She has also written for a variety of art publications. In 1981 she earned a bachelors degree in creative writing from San Francisco State University.

Crane and Winet have worked to-

gether for several years, and have displayed their collaborations in the Flamingo Library, and around the country.

"The Bush Presidency" will open with a 5 to 7 p.m. reception January 20, and will run through February 20.

Opening February 24, the gallery will host a show of paintings by 1986 UNLV art department graduate Paul Kane.

Kane, who at press time was still working on the paintings, said they will be a bit of a departure from his recent work, in that they will be traditional two-dimensional pieces, instead of works that project out into the gallery.

"The paintings will deal with political attitudes," Kane says, "with power and oppression, and with political themes such as race and sexuality."

"All of my work tends to be conceptual," Kane continues. "It's not just aesthetic or form-related. It's not just an object to me."

This doesn't mean, however, that he has abandoned aesthetics, but that the ideas behind the work take precedence. "In my estimation, my paintings tend to be beautiful, they are nice things to look at, but that's not my concern when I'm doing them."

Kane's paintings, some of which will be as large as 10 feet across, will be on display in the Allied Arts Gallery beginning February 24 and running through March 28. There will be an afternoon reception, from 5 to 7 p.m., on February 24.

Continued, facing page.

ALLIED ARTS GALLERY, from p. 24.

In November, new track lighting was installed in the Allied Arts Gallery. The installation, which involved approximately six electricians working for about six hours, was donated by the **Young Electric Sign Company**. The installation was coordinated by volunteer **Polly Beckmann**. The lighting was badly needed and has made an major improvement in the gallery. The Allied Arts Council thanks everyone involved.

Call 731-5419 for more information. aa

Art classes

Art classes and workshops featuring well-known local instructors Roy and Charlene Purcell and Steve Lesnick are scheduled for January at the Dick Blick art supply store in Henderson.

Lesnick will teach a general art class for people pursuing their own style in any media, on Thursday nights, beginning January 5, 7 to 9 p.m. Enrollment is limited to 15. The fee is \$60 per month plus materials.

Artist Douglas Lloyd will host a watercolor class that allows each student to progress at a comfortable rate, from 9 a.m. to noon on Saturdays, beginning January 14. The class limit is 15, with a fee of \$10 per class plus materials.

Noted Nevada illustrator Roy Purcell will teach an introductory watercolor class, in which students will learn basic techniques and compositional skills. The class, limited to 20 students, will take place Thursday nights, from 6:30 to 8:30 p.m., beginning January 26 and running for six weeks. The cost is \$40 plus materials.

People interested in calligraphy can take a course from Charlene Purcell on Thursday nights, beginning January 26, from 6:30 to 8:30 p.m. The fee is \$40 plus materials.

Dick Blick will also host a two-day watercolor workshop featuring instructors Robert Uecker, Mary Jo Harding and Vicki Richardson, on January 7, from 9 a.m. to 4 p.m., and on January 8, from 9 a.m. to 3 p.m. The fee is \$50 per student plus materials. There will be a free demonstration at 7 p.m., January 6.

Class fees go entirely to the artist instructors. For information call Anne Angora, 451-7662. aa

New sculpture by Lee Sido

The recent works of acclaimed local sculptor Lee Sido will be on display beginning January 17 in the Donna Beam Fine Art Gallery at UNLV. Sido, a member of the university's art faculty, is well known in Southern Nevada for his intricate, architectural sculptures.

The exhibit will consist of new sculptures stemming from Sido's spring sabbatical, during which he did research on architectural images. He studied high-rise buildings in Chicago, where skyscrapers originated, and bungalows in Southern California, where owners have erected elaborate facades. He also researched the architecture of Santa Fe.

"The sculptures are all the result of my looking at, and interpreting, these different styles, in combination with the architectural ideas that my sculpture has been based on for years," Sido says.

Although the new works will still have many of the distinctive visual touches that immediately identify a Sido sculpture, he said there will be some new elements.

"Probably the biggest change is the inclusion of realistic elements," he says. "In one sculpture I use some miniature tree branches; in many of them I use cast ceramic human doll heads." Also, where most of his past work has dealt with architectural fragments, the new pieces will be stylized images of buildings. "I'm also trying to reintroduce a note of humor into the work," Sido adds.

The point of the new sculptures, Sido says, is to ponder not only the appearance of the building, but the personalities of the occupants as well.

The show will run through February 10, with a reception January 18, from 6 to 8 p.m.

Following Sido in the Donna Beam gallery will be the week-long American College Theatre Festival, February 16 through 19.

For details call 739-3893. aa

The Far East by two

"Impressions of the Far East," a joint exhibit by photographer Ginger Bruner and watercolorist Cathy F. Heath, will be displayed in the Green Valley Library January 26 through February 28. There will be a reception from 5 to 7 p.m., January 26.

Both artists have spent time in the Far East—Bruner in Japan, Heath in China—and both were influenced by Eastern philosophy and artistic technique.

Heath spent three weeks touring China in 1987, and was intrigued by the Chinese attention to detail and decoration. "Everything was done with great attention paid to detail, from the laying out of tea cups to the wrapping of our purchases," she says. She shot 23 rolls of film. From those she chose 12 images to interpret in watercolor. The 12 pieces in "Impressions of the Far East" are the first images in a larger body of work.

Bruner will be showing photographs made during her six-month stay in Japan earlier this year. Her "Garden Series" is an installation of 10 C-type prints with musical accompaniment, with each piece subtitled according to its corresponding music. The lush garden scenes represent the Japanese attachment to nature and their appreciation of beauty and serenity.

"The gardens are isolated and often not easy to find," she says. "They have been cultivated for hundreds of years, and the beauty is overwhelming."

Both artists say they have tried to incorporate an Eastern design sense into the works exhibited, and will explore that aesthetic in future works. aa

Professional Hair and Make-Up Artist

LEE BRITTENHAM

Freelance, Theatrical and Salon Experience

456-WAVE (24-Hour pager: 389-6565)

Steinbeck at LVLT

John Steinbeck's *Of Mice and Men* will be presented by Las Vegas Little Theatre at Spring Valley Library, from January 20 through February 5.

Of Mice and Men, winner of the 1938 New York Drama Critics Circle Award for best play of the year, is the story of the binding friendship between Lennie, a burly, slow-witted man, and George, a small, keen man who protects George from the harshness of the world. The play depicts their dream of owning their own land, and their tragic fate.

"It's a play about dreams," says director Paul Harris. "Everyone must dream, otherwise their minds and spirits stagnate." Harris recently directed the UNLV University Theatre production of *Immodest Acts*.

Newcomers Reed Leard and Daiton Rutkowski will portray Lennie and George, with a supporting cast consisting of Bill Toller, Leslie Niles, Jim Williams, Ed Clayton, Ken Feldman, Bowd Beal, George Aivaliotis, Jack Bell and Dave Cousins. *Of Mice and Men* will be

presented at 8 p.m., January 20, 21, 26, 27, 28, February 2, 3, 4; and 2 p.m., January 22, 29 and February 5.

Tickets are \$6 general admission, \$5 seniors, military and Allied Arts Council members, \$3 students.

On January 25, at 7 p.m., LVLT will host its third Educational Theatre Night, a free evening in which audience members watch a brief scene from the play, then discuss it with the cast and director.

In February, LVLT will present a brief encore of the award-winning comedy *Andrea's Got Two Boyfriends* as a benefit to raise funds to send the cast and crew to the Nevada Community Theatre Association's One-Act Theatre Festival in Reno February 24 and 25.

The play, a gentle comedy about romance among a trio of mentally handicapped people, captured John McHugh Theatre Awards for actress Elke Schmaker, who played Andrea, supporting actor Tim Southerland and director Kathryn Sandy O'Brien. It will run February 17 and 18, at 8 p.m., in the Spring Valley Library. Tickets are \$6 general admission, \$5 for seniors, students, military and Allied Arts Council members, and \$3 for season subscribers.

Open auditions for the LVLT production of Ronald Ribman's comedy *Cold Storage* will be held February 6 and 7

at 7 p.m. in the Spring Valley Library. *Cold Storage* is the story of two cancer patients and the different ways they face their situation.

The play calls for a cast of three: One male between 35 and 45; one male between 50 and 70; and an ethnic-appearing female between 20 and 30. Director Ken Feldman says all actors come prepared for a cold reading.

For information on any of the above, call 383-0021. **aa**

ART tackles David Mamet

One of the first amateur productions in the Western U.S. of David Mamet's abrasive drama *Glengarry Glen Ross* will open January 20 in the Flamingo Library Auditorium, a production of Actors Repertory Theatre (ART).

Georgia Neu, director of ART, says the amateur rights for the play, which won the 1984 Pulitzer Prize for drama, have just become available.

The play, set in a seedy real estate office, is really about the uses and abuses of language and the failure of the main characters to communicate with each other, according to Neu.

The language of *Glengarry Glen Ross* is rough and profane, and Neu says ART's version won't water it down. No one under 18 will be admitted.

Neu is visibly excited about doing the play, which critics have acclaimed as one of the finest American plays of recent years. "I want to be able to do more of this kind of theatre," Neu says, adding that a play by Mamet might draw out people who aren't interested in less intense drama. "A lot of people have said, 'Great! You're doing a play by Mamet,'" Neu says.

Glengarry Glen Ross won a Pulitzer Prize for Mamet, whose other works include *American Buffalo*, *Sexual Perversity in Chicago*, the recent *Speed-The-Plow*, and screenplays for such movies as *The Postman Always Rings Twice*. He wrote the screenplays and directed the movies *House of Games* and *Things Change*.

Performances will be at 8 p.m. on January 20, 21, 22, 27, 28, 29, February 3, 4, 5, at the Flamingo Library Auditorium. To direct the play, ART is importing professor David Hirvela from the University of Iowa. For more information, call ART at 647-SHOW. **aa**

'The Elephant Man:' not the movie

Director Barbara Brennan and the New West Stage Company will team up in January to bring John Merrick to life in the stage version of *The Elephant Man*.

Merrick was a 19th Century London man with horrific disfigurements, who eventually rose to become a celebrity in Victorian England.

The play, written by Bernard Pomerance, has been made into a well-known movie, but Brennan insists there are some fundamental differences between the stage and screen versions.

"*The Elephant Man* is a play celebrating the human spirit," she says. "The movie went for the more grotesque angles, but the play shows the more spiritual side of the man. We see a man who has accepted his life, such as it is, and in that acceptance reached for the endless possibilities." Unlike the film, the play does not call for horrific make-up, and actor Joe Kucan will use only his acting skills to suggest Merrick's deformities.

The play is also about Dr. Frederick, a man who befriended Merrick, and,

Brennan says, "it is through his eyes that we learn not to pass judgement." Brennan, noted around Las Vegas for her directorial abilities, says she's done a lot of research into both the nature of Merrick's afflictions and the Victorian society in which he lived, in order to make the play as resonant as possible.

Brennan has achieved local acclaim directing productions of *Talley's Folly*, *K2*, *Noises Off*, and last year's *Arsenic and Old Lace*.

Besides Kucan, the cast includes Richard Kimmell, Ray Simon, Garland Cunningham, Mark Louis Walters, Merri O'Neal Contino and Jeanne Dubuque. *The Elephant Man* will be presented at 8 p.m. January 27, 28, 31, February 1, 2, 3 and 4; and 2 p.m. January 29, at the Charleston Heights Arts Center. There will be a special opening night gala January 27, with a champagne reception at 7 p.m. before the 8 p.m. performance. Tickets for opening night are \$15; other performances are \$7.50 general admission and \$5 students, seniors and handicapped.

For information and reservations, call 876-NWSC. **aa**

New IRS rules for nonprofits

From the National Assembly of State Arts Agencies:

With some prodding from Congress, the commissioner of the Internal Revenue Service has notified over 400,000 non-profit organizations that they must begin telling donors to what extent their contributions are not fully deductible when some gift or benefit is received in return. In order to get at those taxpayers who may be deducting the full amount of a charitable contribution when a dinner or tote bag was received in return, the IRS is going after the charities to be more forthcoming in their solicitations. Failure by charities to inform donors how much of their contributions are deductible has, according to the IRS, "led to erroneous tax reporting of these payments by some patrons."

As a result of congressional concern "that some charitable organizations may not make sufficient disclosure in soliciting donations," the IRS will monitor the fundraising practices of charities for the 1988 tax year to ascertain whether taxpayers are furnished accurate information concerning the deductibility of their contributions.

Vague statements, such as "contributions are fully deductible to the extent provided by law," will not satisfy the IRS. Any ticket or receipt furnished to the contributor by the charity must state how much of the payment is a gift and how much covers the cost of the benefit. The law assumes that the non-deductible portion of a ticket to a fundraising dinner, for example, remains the same even if the food is donated or if the ticket is bought and not used by the contributor. To claim full deductibility, it would be better to make an outright gift and not eat the dinner or claim the tote bag.

Non-profit organizations should be directed to IRS publication number 1391, *Deductibility of Payments Made To Charities Conducting Fundraising Events*, for guidance on specific aspects of charitable solicitations connected with some form of benefit returned to the contributor. **aa**

Award-winning musical at UNLV

UNLV's University Theatre will perform Morris Bobrow's musical, *Party of One*, a comedy about being single, at 8 p.m., January 20 and 21, and 2 p.m., January 22, in the Judy Bayley Theatre.

The show is an import from San Francisco, where it won the Bay Area Theatre Critic's Circle Award, the Cabaret Gold Award and the Drama-Logue Critic's Award.

Tickets are \$7 general admission, with discounts for students, seniors, military and handicapped.

Call 739-3801 for details. **aa**



OASIS: Be there

Andrei Codrescu, poet and commentator on National Public Radio, and Clay Jenkinson portraying Thomas Jefferson speaking about the expansion of the West, are two of the many speakers scheduled to participate in the third annual Oasis Conference in Carson City, February 1 through 3.

The conference is an opportunity for the staffs and trustees of Nevada organizations concerned with the arts, humanities and historic preservation to become acquainted with each other, to share stories, swap information and attend entertaining and informative sessions.

This year's Oasis theme is "Setting Your Sites/Sights." Recognizing the importance of both facility planning and programming, the conference will address a wide range of subjects and issues, including legislative concerns. Historic preservation, urban design, public policy forums and cultural tourism are a few of the topics to be addressed.

As with previous years, the program concludes with the partnership luncheon with Governor Bob Miller giving the state of the state address with reference to arts, humanities, historic preservation and museums. Social events include the legislative reception at the Nevada Railroad Museum and the Governor's Arts Awards.

Oasis is cooperatively sponsored by the Nevada Humanities Committee, the Nevada State Council on the Arts, the Department of Museums and History and the Division of Historic Preservation and Archeology. The Nevada State Library and the Nevada Commission on Tourism are also actively involved. The sponsoring organizations may be contacted directly to obtain a copy of the program.

There is a pre-conference registration fee of \$25 per person. A limited number of travel assistance grants are available for organizations outside the Reno/Carson City area. Apply before January 2.

For more information, call the Nevada State Council on the Arts, 1-789-0225.

aa

*In Las Vegas
We're The Place For:*

620 SOUTH FOURTH STREET
LAS VEGAS, NEVADA
(702) 382-1838

COMPLETE OFFSET PRINTING SERVICES

- * ENVELOPES
- * LETTERHEADS
- * NEWSLETTERS
- * BUSINESS CARDS
- * CARBONLESS FORMS



- * TYPESETTING
- * RESUMES
- * LABELS
- * BROCHURES
- * RUBBER STAMPS

Tony Wells

Prairies to Himalayas

by BRIAN SANDERS

Tony Wells

Weatherspace, cassette tape, 1988, Karma Productions KARP-102.

Side One: Weatherspace. Side Two: Ceremony.

Personnel: Tony Wells, flute, alto flute, Tibetan singing bowls, wind chimes, bass and soprano waterphones, gongs, bells, ting chas, dun chen (Tibetan trumpet), sculptured percussion, thunderstorm, rain, special effects, wind.

Sound Engineer, Lou Ragland.

Final mix engineering, special effects, Scott Jennings.

Recorded at Aroun' Town Productions, Las Vegas, Nevada.

To order: Send \$9.99 plus \$1.00 shipping and handling to:

Karma Productions, 701 Brush Street, Las Vegas, NV 89107

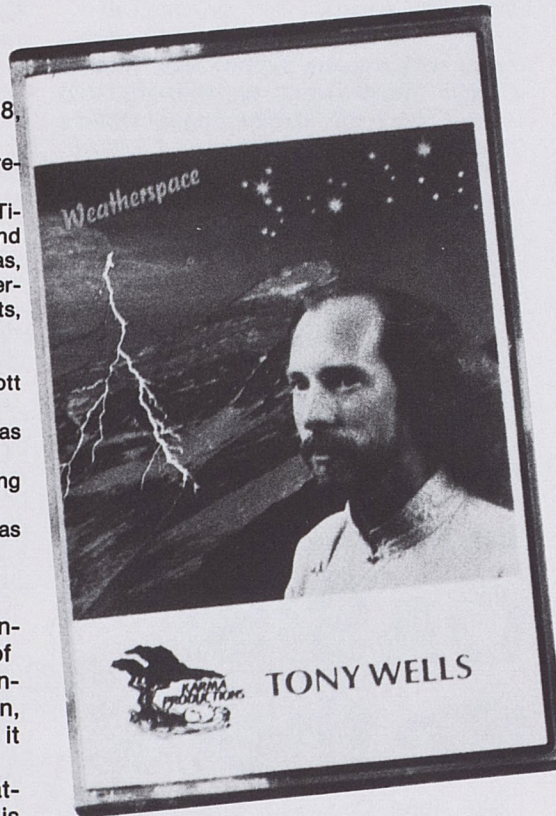
Historically, music critics and listeners have made frequent use of a simple device. When confronted with a departure from tradition, either radical or subtle, they brand it "non-music."

Or "non-art" or "non-film" or whatever. For me, that critic or listener is saying he doesn't understand, want to understand, or even try to understand what it is that's going on.

Beethoven, Van Gogh, Charlie Parker, Stravinsky, Andy Warhol, John Coltrane all suffered at the pens of such enlightened evaluators. Certainly, that which is generally accepted as music today is different from ten years ago, let alone two hundred. Different cultures, too, have diverse modes of musical expression.

In music theory, we learned that "music is an organization of sounds and silences within a framework of time." Webster refers to music as "sounds that result in a structurally complete and emotionally expressive composition." Another meaning from the same entry is more liberal: "A rhythmic sequence of pleasing sounds." There are problems with each of those definitions, but as far as dictionary terms go they work pretty well.

Tony Wells' *Weatherspace* is certainly musical, but not by strict dictionary definitions. Many of us are still locked into the idea that "music" is saxophones, guitars and pianos, lyrics about about death, trucks, divorce and occasionally



taxes. Wells' flutes, Tibetan singing bowls, waterphones, gongs and other instruments indeed make pleasing sounds, but unless you're accustomed to the sounds of Western China, they're going to sound strange. *Weatherspace* is rhythmic, but on a rhythmic level far slower and more graceful than nearly all Western music. Remember, ocean tides and the seasons are rhythmic cycles, too. The organization of *Weatherspace* has composition and form, but not in the written-out notes of classical music, or the song forms of jazz.

Some, even those who trumpet their affection for the "freedom" of jazz, might snicker and dismiss Tony Wells as a charlatan, a phony. But is it fair to compare this music to the compositions of Mozart, the jazz flute of Eric Dolphy? Do we evaluate this music based on what it sets out to be for itself, or for what a casual observer determines it should be. Does something rate because of what it is? Or fall short for not being what it does not intend to be?

What *Weatherspace* is is two moods: the title music, and another called "Cere-

mony." These sound collages, like some others in the genre, employ environmental sound effects, such as rain and wind. They remind one of what radio used to be, that is, theatre of the mind. The thunderstorms on side one transport me back in years to the midwest and an evening on the Illinois prairie. The emphasis on Oriental sounds (Tibetan trumpets, gongs, singing bowls and small finger cymbals called ting chas) in "Ceremony," suggests a mountaintop dance in the cloud forest of the Himalayas. That's a lot of traveling for 10 bucks.

Sounds on the tape interact with the listener's environment. As I listen on this mid-November day, Tony's thunderstorm is augmented by Nevada's brisk north wind. The doppler-shifted sound of an airplane passing overhead grows organically out of the vocal sounds on the recording; their chance meeting is impossible to separate into component parts. This is participatory music. You may supply to the visuals and add to the sonics. Think or don't think as you wish.

Tony Wells is the only musician heard on *Weatherspace*. He has layered the sounds via multi-track tape recorder, in the same fashion as his two previous cassette releases. Unlike those projects, which were recorded on his home equipment, *Weatherspace* was recorded almost entirely in the studio. The end result is quite good technically, several quality steps up from before. Credit engineer Scott Jennings five stars for what must have been an incredibly complex mixdown session.

Weatherspace is a quiet, involving, provocative recording that, for some, is a taste yet to be acquired. In this culture that strives, to bombard, overwhelm and complicate, Tony Wells is saying, hold on here—there's another way to do this. And it works.

Brian Sanders is senior producer for Public Radio KNPR, 89.5. As recording engineer and producer, he is responsible for most of the local music heard on the station, including "Four Queens Jazz Night from Las Vegas," "Serenata Chamber Orchestra" and live broadcasts of Jazz Month activities from the Allied Arts Council. A saxophonist by night, he has lived in Southern Nevada almost eight years. aa



Garvin Bushell and the history of jazz

Jazz from the Beginning

Garvin Bushell as told to Mark Tucker
The University of Michigan Press
198 p. \$29.95

Jelly Roll Morton claimed he invented jazz in 1902. That same year, Garvin Bushell was born in Springfield, Ohio. He began his career playing clarinet in the Sells-Floto Circus and was soon playing ragtime, the predecessor of jazz, and accompanying blues singers like Mamie Smith, Ethel Waters and later, Bessie Smith.

In 1921 he and trumpet player Bubber Miley toured to Chicago with Mamie Smith. The two made nightly pilgrimages to the Dreamland Ballroom to hear King Oliver and his Creole Jazz Band, which had just brought jazz up the river from New Orleans. From there they continued to Kansas City, where they met the 16-year old saxophonist Coleman Hawkins, whose mother wouldn't let him return with them to New York.

Back in New York, Miley became the first jazz messenger. He joined the budding Duke Ellington band. The torch he had lit listening to King Oliver in the Dreamland he passed to his new bandmates, to whom jazz was still only a rumor. Before Miley, they were only playing dance music. Once he joined, they made their first series of great jazz records.

Bushell's life has weaved its way through such epochal events and through the history of American music as he performed with the bands of Fletcher Henderson, Cab Calloway, Chick Webb (with Ella Fitzgerald), with the Dixieland revival bands of Bunk Johnson and Wilber De Paris, and in the 1960's with the Gil Evans Orchestra, Miles Davis and 1961's pre-eminent avant-garde ensemble, the John Coltrane unit which included Eric Dolphy, McCoy Tyner and Elvin Jones.

During the same lifetime, as he ex-

panded his instrumental repertoire from clarinet to alto sax and throughout the double reeds, he played in many early revues on Broadway, in a woodwind quintet, and in various symphonies.

Bushell has lived in Las Vegas since 1976, playing occasionally and teaching steadily. He recently suffered a stroke which severely limited his performing ability and, he says, damaged his memory. But the effects are not noticeable in person. He seems the same eager and interested conversationalist and still, at 86, teaches a long roster of students in his studio at home.

Over four issues in 1983, *Arts Alive* carried a series on his life by this writer which established Bushell's birthdate and may have helped interest Mark Tucker in undertaking *Jazz from the Beginning*.

Tucker, an assistant professor of music at Columbia University, has written a work of great purity. He has hewn absolutely to the "as told to" format, without interjecting any comments of his own, although he adds a 31 page discography of Bushell's recorded work and a nine page "glossary of musicians and performers," providing a bit of background on some of the least known names Bushell mentions.

Tucker's editing of Bushell's words has produced a seamless, smoothly flowing narrative, always in Bushell's unique voice. That voice and its point of view is a delight. Bushell, a cultivated man with a courtly tone, obviously savored the many flavors of life with an enthusiasm that has left him sharp memories and the ability to tell a good story. He has also gained the objectivity of age and can look back on his past with irony and honesty. He has firm opinions and a clear view of history, and he is as charming and ingratiating on the page as he is in person.

The book is full of fine anecdote, and Tucker has kept the focus firmly on music and the story of Bushell's life, which includes a 1924 tour with Sam Wooding and the *Chocolate Kiddies* revue, of Europe, the Soviet Union and South America; absorbing encounters with the early lives of people like Fats Waller, Sidney Bechet, the singer Bricktop, and even W.K. Vanderbilt; as well as a personal view of what it was and is like to

be black in America.

The purity of Tucker's approach will give optimum satisfaction to the small audience at which it is targeted: Academics and aficionados of jazz who are already well acquainted with its history. For those readers there are no superfluous explanations and no irritating pontification. They can revel in Bushell's contact with the nucleus of McKinney's Cotton Pickers or in the recognition of Florence Mills, Freddie Keppard and countless lesser lights as they appear throughout Bushell's life.

Though the casual reader will also find *Jazz from the Beginning* a delight, he will not be catered to. He will find no explanation, for example, of the tremendous importance of Bubber Miley. Miley and Mills and Keppard and Ted Lewis and the Cotton Pickers and Arthur Whetsol are too familiar to the audience Tucker is addressing to be noted in the "glossary."

Tucker has carefully edited out of this biography any apocrypha by Bushell, such as his belief that the great saxophonist Ben Webster, whom he knew well, was a homosexual; a belief certainly of interest to Webster's fans, partly because it might have explained some of his irregular behavior, and also interesting because of the opinion once expressed (and since abandoned) by some critics that, for reasons having to do with the very nature of the music, no important jazz musicians were gay.

Also absent are many of Bushell's opinions about the evolution of the music, some of which might be questioned, but which together, and with a different approach by Tucker, could have made this a history of jazz as well as of one man's life playing it. But that would have been another book.

This autobiography is a work of great integrity which introduces us to a man very much worth knowing and follows him through what now seems a faraway and exotic world. The photographs are fascinating, including two by Las Vegas photographer and *Arts Alive* staff member Patricia Mortati-McCollum.

Jazz from the Beginning is an exceptional and thoroughly enjoyable memoir of a remarkable man now living quietly among us.

—Patrick Gaffey aa



The Allied Arts Council Membership Committee. From left, Bill Martin, Andras Babero, Chairperson Mary Ruth Carleton, Judy Kropid and Cari Bernstein. Not pictured, Tom Schoeman and Mary Scodwell.

MEMBERSHIP, from p. 3

Junior League and the Clark County School District, will bring professional performing artists into Clark County schools and expose a whole new generation to the excitement of the arts. You make possible as well the planned expansion of Jazz Month into a full-blown festival. Whatever your level of patronage, your membership has been an important part of the Council's achievements.

The membership committee is working hard to keep in close contact with our members, through surveys and in other ways, and the Council is responding to the desires of the members. For instance, when a recent survey revealed that many members were interested in film series, the Council quickly arranged to co-sponsor a series of art films with Syufy Theatres, bringing the acclaimed film biography of Charlie Parker, *Bird*, to Las Vegas, as well as four more art films which followed it.

The Membership Committee is chaired by **Mary Ruth Carleton** and includes **Andras Babero, Cari Bernstein, Judy Kropid, Bill Martin, Tom Schoeman, and Mary Scodwell**. Through many weeks of hard work, the Committee has enlisted the following new business members: (Angels) **Barrett and Associates, MarCor Development, Nevada Savings, Nevada Title;** (Gold Patrons) **Goold and Patterson, Hudson Cleaners, Land Title, Tiberti Construction;** (Silver Patrons) **KLAS TV-8, Westar Development;** (Patrons) **Bullocks, Converse Consultants, Harris Engineers, Las Vegas Loan and Jewelry, Marquis, Haney and Aubach, Omni Means, and Western Mortgage.**

The committee is also asking current business members to increase their levels of patronage. **Centel and Southwest Gas**, who were already Angels, responded by greatly increasing their annual donation. **Arthur Anderson and Company** and **Citibank** increased their membership to the Gold Patron level. **Nevada National Bank; Martin, Peltyn and Associates; Nevada Power; Tate and Snyder, Architects; and G.C. Wal-**

lace, Inc. all increased their memberships to the Silver Patron level.

We urge you to support all of Allied Arts Council's business supporters. They care about our community.

New challenges lie ahead for Allied Arts. All of us want to see Southern Nevada become the Southwest arts mecca it should be.

So the membership committee is asking each member for help in recruiting new business and individual members. Our goal is to double the current membership to help ensure our current rate of growth. We're asking every member to cut out the membership form included here and give it to a friend, a relative, a business associate.

Before you give them the form, write your name on the line, "I was given this form by current member...." To be eligible for the membership contest, **we must receive the application by February 10, 1989.** When we receive your friend's membership, you become eligible to win two tickets to the April 19 Allied Arts Masque Ball at the Aladdin Hotel and lunch for two with Channel 8 news anchor **Mary Ruth Carleton**. Your chances of winning increase with every new member you recruit!

So don't wait! Everyone knows someone who should be a member of Allied Arts, who wants to support the arts and who should be receiving every issue of *Arts Alive*. If every one of us finds just one more member, that will double our membership and we'll be able to work that much harder for the arts. Do your friend a favor! Cut out this coupon for him or her today!

Welcome, new members

ANGEL PATRONS

Marjorie Barrick
MarCor Development Company
Southwest Gas Corporation
Summa Corporation
Young Electric Sign Company

GOLD PATRONS

Land Title of Nevada
Nevada Power
Tiberti Construction

SILVER PATRONS

Somerset House Motel/Shopping Center
Nevada National Bank
Tate-Snyder Architects
Westar Development Corporation

PATRONS

Accountants Resource/Legal Plus
Steven Agata, M.D.
Mr. and Mrs. Alfred Barnard
Bullock's
Cardivan Company
Thomasine Carson
Converse Consultants Southwest
First Western Savings Association
Mr. and Mrs. Jeff Gale
C. Thomas Gott
Dr. Paul Green
Harris Engineers
Henderson Parks and Recreation Dept.
Mary D. Herte, M.D.
Judy Hopson
Susan Molasky
Omni-Means Engineers and Planners
Pace Contracting Company
Bill and Gail Phillips
Arthur B. Pitterman, M.D.
Silver State Printers
Western Mortgage Loan Corporation

ORGANIZATIONS

The Salvation Army
Very Special Arts Nevada

INDIVIDUAL/FAMILY

Margot A. Anderson
Charlotte (Casey) Augspurg
George Avellar
Mrs. Leontyna Babcock
Mr. and Mrs. James Bachmann
Patricia Bangert
Dale Michael Barnhurst
Sarah Beberman
Ronald S. Bell
Catherine G. Bellver
Doris Bene
Dean Berthoty
Mrs. Gaby Hababou Beyer
Jeffrey Bissell
Mr. and Mrs. Leon Block
C. Boissonault
Tom Brikowski
Anne Brimhall
Roy Brogan
Eileen Brookman
John R. and Francis Brown
Kathryn Brown
M.C. Burkholder
Stella Butterfield
Dwayne and Carol Chesnut
Harriet F. Cuddy
Catherine Cunningham
Dona L. Davis
Thelma Davis
Kathryn R. Deiterman
Discover Travel
Gwen DenDooven
Barbara Ann Drakos

J. Erich Evered
 Ms. Diane Foosaner
 Gary and Tara Foy
 Lisa A. Gagne
 Evelyn Goot
 Carole A. Hamilton
 Clark and Virginia Hampton
 Betty E. Hanson
 Mr. Charles Hecht
 Jeanette Heinse
 Laurie Hendrickson
 Jim Hodge
 Mary Hubel
 Linda Iafollo
 Ruth C. Jagodzinski
 Irene F. Javier
 Mrs. Lillian D. Jessen
 Fannye B. Jones
 Michele Kaufman
 Hortense G. Koller
 E.M. Krolak
 Benson Lee
 Barbara Lester
 Sara Lewis
 Josephine D. Loyd
 Teresa MacVittie
 Maralee Mayberry
 Kathleen H. McLean
 Mr. and Mrs. Dennis L. Morgan
 Nicholas E. Naff
 Trisha Nicoletti
 Cheryle Ogara
 Miranda Y. Ogawa
 Alma Overholser
 Cecille Paulino
 Mr. and Mrs. Randy Pike
 Dorothy W. Polsgrove
 Barbara and Don Pulliam
 Betty D. Quinte
 Shirley Rappaport
 Sam and Ruth Richardson
 Roy Sanger
 Manny Sarfatti
 Willard Schimke
 Nancy and Bill Scoble
 June Sheridan
 Tamara Smith
 James J. Spinello
 Harold and Doris Steiner
 Deborah Stone
 Barbara E. Stout
 Gloria Sturman
 Miriam Super
 Mrs. Jo-Ann Thaxton
 Larry and Joan Tuntland
 Adelaide Walder
 Carolyn Warkmeister
 Frances Warren
 Elinor L. Webster
 Valorie Weiner Enterprises
 I.B. Williams
 Johan Woods
 Ann Young

Business Members

ANGEL
 ARCO
 ARMC/RAZAF MUSIC COMPANY
 BARRETT AND ASSOCIATES
 CENTEL
 FIRST INTERSTATE BANK
 FOUR QUEENS HOTEL AND CASINO
 GRAND PLAZA APARTMENTS
 HCA MONTEVISTA CENTRE
 LAS VEGAS SUN
 MARCOR DEVELOPMENT COMPANY
 MERVYNS
 NEVADA SAVINGS AND LOAN ASSOCIATION
 NEVADA TITLE COMPANY
 SOUTHWEST GAS CORPORATION
 SUMMA
 TARGET STORES
 UNION PACIFIC FOUNDATION
 VISTA MANAGEMENT
 YOUNG ELECTRIC SIGN COMPANY

GOLD PATRON
 ARTHUR ANDERSEN AND COMPANY
 CITIBANK OF NEVADA
 EG&G GO FUND
 EG&G SPECIAL PROJECTS, INC.
 FOOD 4 LESS
 GOULD AND PATTERSON, ATTORNEYS
 HUDSON CLEANERS
 LAND TITLE OF NEVADA
 NEVADA POWER
 TIBERTI CONSTRUCTION

SILVER PATRON
 G.C. WALLACE, INC.
 HOUSTON LUMBER
 KLAS TV-8
 LAS VEGAS TRANSIT SYSTEM, INC.
 NEVADA NATIONAL BANK
 REYNOLDS ELECTRICAL & ENGINEERING CO.
 HAL AND JACK SCHUSTER, PUBLISHERS
 SOMERSET HOUSE MOTEL
 TATE-SNYDER ARCHITECTS
 WESTAR DEVELOPMENT CORPORATION

PATRON
 A & H SUPPLY, INC.
 ACCOUNTANTS RESOURCE, LEGAL PLUS
 STEVEN W. AGATA, M.D.
 DAVID ALLEN AND ASSOCIATES
 AMALGAMATED PLANTS
 AMERICAN BANK OF COMMERCE
 AMERICAN NEVADA CORPORATION
 ART DEPARTMENT, UNLV
 ARTIFACTS
 BAUGHMAN AND TURNER, INC.
 CLIFFORD R. BEADLE, CPA
 DR. ROBERT R. BELLIVEAU

DR. KEITH G. BOMAN
 BULLOCK'S
 BURK GAL'RY
 CANTERBURY ARTS
 CARDIVAN COMPANY
 PAT CLARK PONTIAC
 COOPER, BURCH AND HOWE
 CONVERSE CONSULTANTS SOUTHWEST
 FACILITIES DESIGN GROUP
 FIRST FEDERAL SAVINGS
 FIRST WESTERN SAVINGS
 DR. PAUL GREEN
 GAUDIN FORD
 KENNETH FRUMKIN, M.D.
 JOSEPH M. GEORGE, JR., M.D.
 ROBERT B. GRZYWACZ, D.P.M.
 HARRIS ENGINEERS
 HENDERSON PARKS AND RECREATION DEPT.
 MARY C. HERTE, M.D.
 ERROL HILL ARCHITECT, LTD.
 DR. EDWARD HOFFMAN
 JED ENTERPRISES
 JMA ARCHITECTS AND ENGINEERS
 JONES, JONES, CLOSE AND BROWN
 CITY OF LAS VEGAS
 MARVIN STRUSSER ASSOCIATES
 MARQUIS, HANEY AND AURBACH
 MCCARTHY CONSTRUCTION
 MELTON PHOTOGRAPHY
 NEVADA BEVERAGE
 THE NEVADIAN COMPANY
 OMNI-MEANS ENGINEERS AND PLANNERS
 PACE CONTRACTING COMPANY
 PACIFIC PROPERTIES
 PALACE STATION HOTEL & CASINO
 MARTIN PELTYN AND ASSOCIATES
 IRENE PERER, C.P.A./MARVIN H. PERER, M.D.
 DR. ARTHUR B. PITTMAN
 PLASTER DEVELOPMENT
 PROFESSIONAL TRANSCRIBING, INC.
 THE PROP SHOP
 RISSMAN AND RISSMAN ASSOCIATES
 ROBERT'S REALTY
 JERRY R. SEILER, ATTY. AT LAW
 SIGNATURE HOMES
 DR. EUGENE SPECK
 SILVER STATE PRINTERS
 SOUTHERN NEVADA MUSIC COMPANY, INC.
 SOUTHERN NEVADA ZOOLOGICAL PARK
 SOUTHWEST AUTO WRECKING
 TRA CONSULTANTS
 TROPICANA RESORT AND CASINO
 CHARLES WATERMAN, ATTY. AT LAW
 WESTERN MORTGAGE LOAN CORPORATION
 WOODWORKS, INC.

Thanks for your holiday donations:

Stanley and Georgia Ames
 Las Vegas Loan and Jewelry
 Bill Laub, Jr.
 Dorothy Schwartz

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 _____

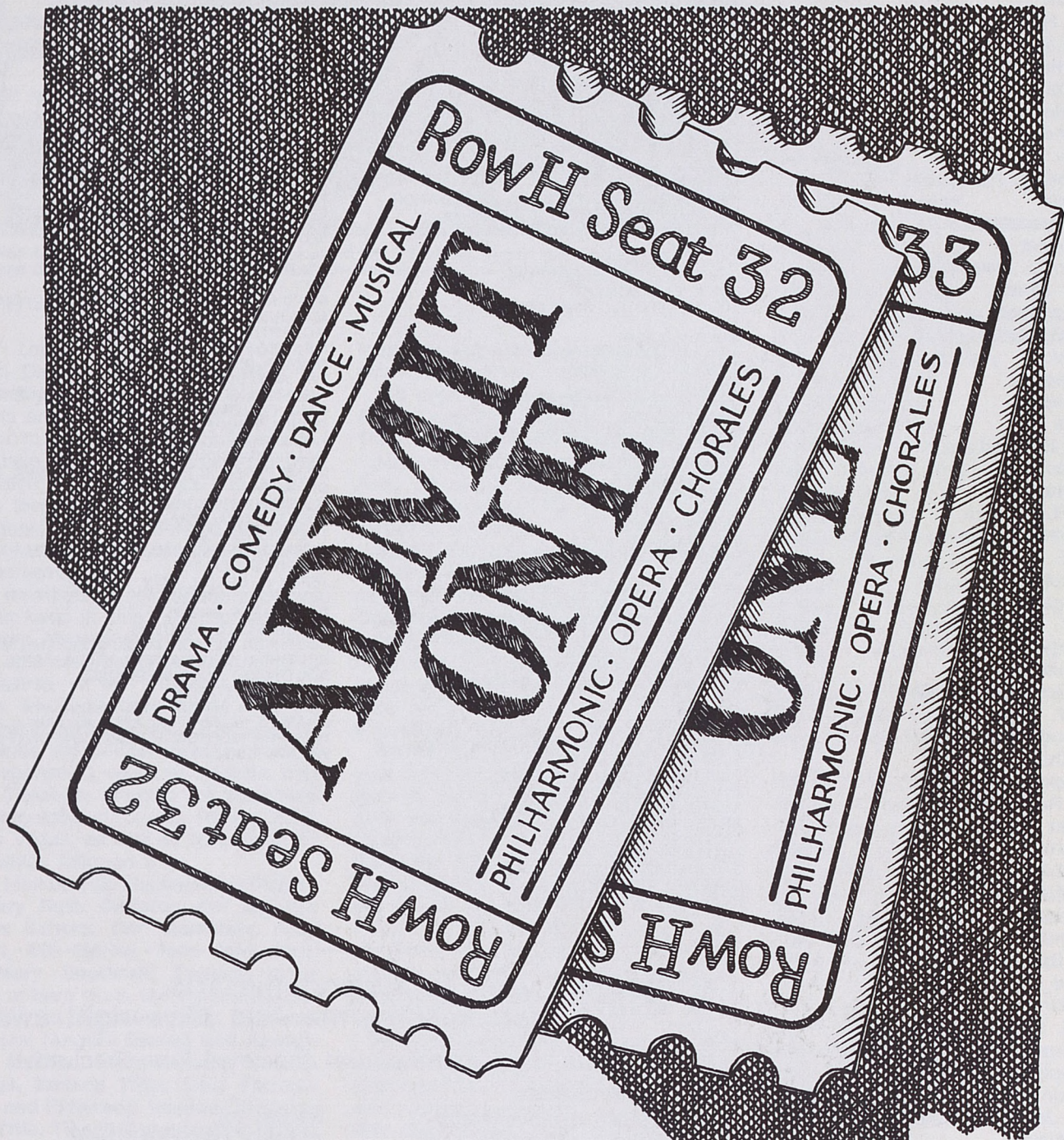
Address _____

City/State/Zip _____

I was given this form by current member _____

\$10 of your membership is for your subscription to *Arts Alive*. Under new IRS rules, that \$10 is not tax-deductible, though the rest of your membership is. Joining the Allied Arts Council is the only way to subscribe to *Arts Alive*.

Thank you!



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.



First Interstate Bank

Nobody makes banking easier.

Member FDIC