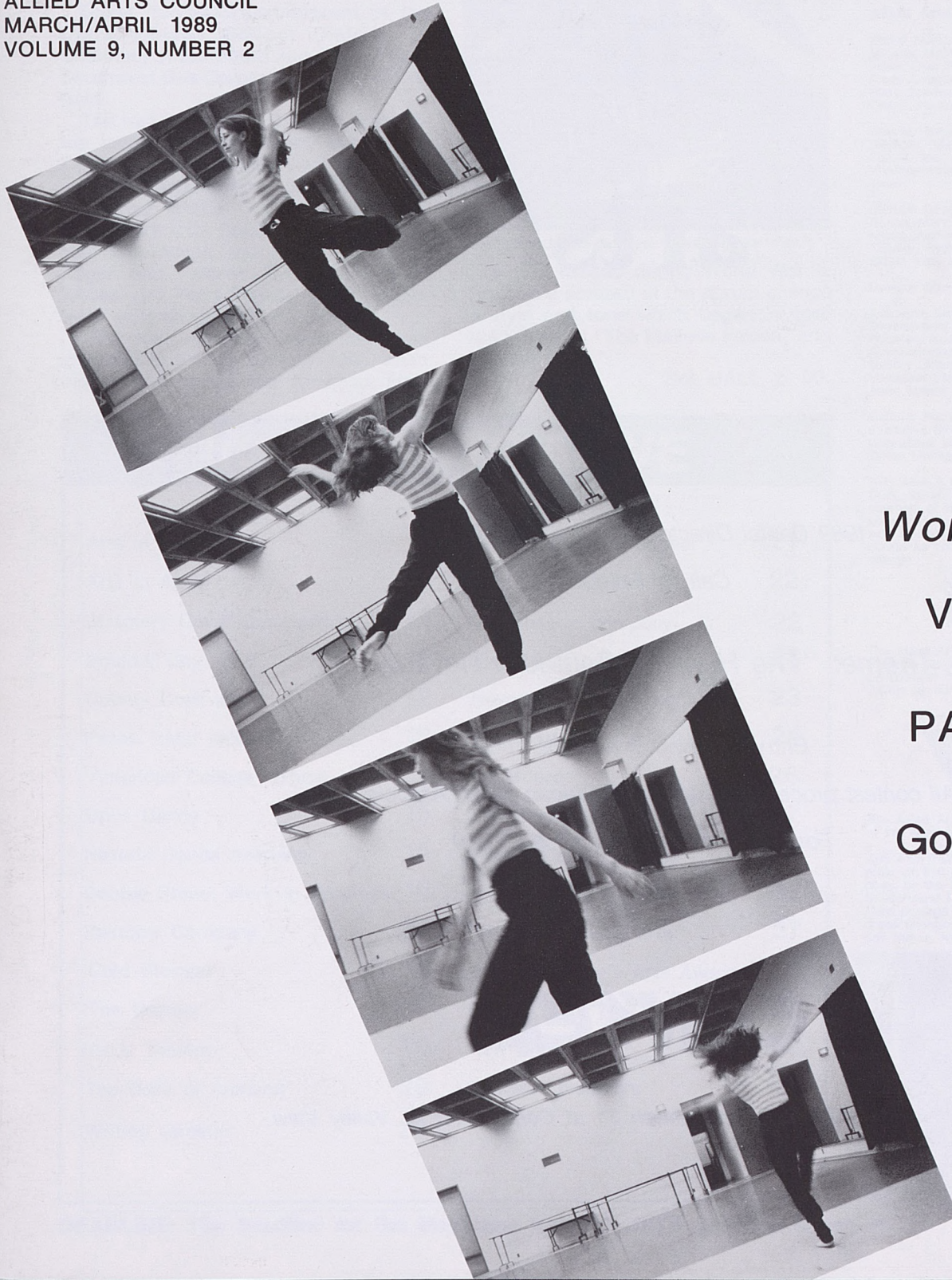


ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
MARCH/APRIL 1989
VOLUME 9, NUMBER 2



**DEBBIE
STONE**

Work in Progress

VIRKO BALEY
In Moscow

PASHA RAFAT
New Photos

**Governor's Arts
Awards 1989**

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

CEN'TEL

Please view the exhibit through March 31 at Centel, 330, S. Valley View.

Kenny Guinn to chair Ball

Dr. Kenny C. Guinn will chair the 1989 Allied Arts Masque Ball, Tuesday, April 18, in the Imperial Ballroom of the Aladdin Hotel and Casino. The theme of this year's ball will be "Film Noir."

Guinn, former superintendent of the Clark County School District, is Chairman of the Board and CEO of both Southwest Gas Corporation and PriMerit Bank.

The rest of the Ball Steering Committee includes Dema Guinn, Mary Ruth Carleton, Ted and Maria Comfort, James and Judy Kropid, Mark and Janet Line, Mike and Nickie Maffie, William and Linda Martin, Dr. Robert and Sylvia Maxson, Dr. Joseph and Paula Quagliana, Roger and Andrea Thomas, Beatrice Welles and Terry Wright. Other names were unconfirmed at presstime.

"Film Noir" (literally, "black film") was identified by French critics in 1946, when they began to see the American films



Alan Ladd in the film noir "This Gun for Hire."

they had missed during World War II. They were amazed at the abrupt change in style and tone which began in such 1941 films as "The Maltese Falcon" and "Citizen Kane."

See BALL, p. 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.

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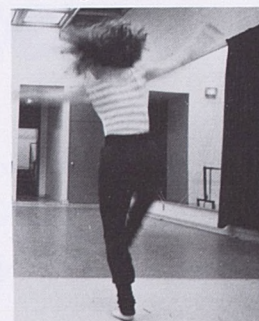
NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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).

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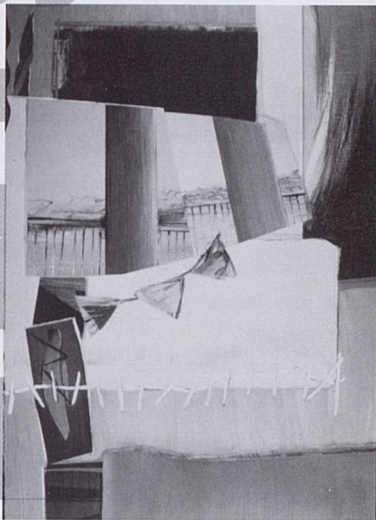
ON THE COVER

Debbie Stone.
See story, p. 16.
Photos by Scott Dickensheets

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



Paintings by Susan Bryan will be on display at Markus Gallery beginning March 31. See Calendar.

MARCH EXHIBITS

01 WEDNESDAY

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

Beni Casselle, paintings by the late artist. Through March 5, West Las Vegas Library. 435-0919.

Juried Student Show, work by UNLV art students. Through March 17, Donna Beam Fine Arts Gallery, UNLV. 739-3751.

Paul Kane, recent paintings. Through March 28, Allied Arts Gallery. 731-5419.

Pool Series, paintings by Phyllis Needham. Through March 3, Clark County Library Main Gallery. 435-0919.

Quiet Anxiety, drawings by Lind Strohmer. Through March 14, Spring Valley Library. 435-0919.

The Best of the NCC '88, juried exhibit of photos by Nevada Camera Club. Through March 5, Clark County Library Photo Gallery. 435-0919.

Works on Paper, drawings, paintings and collage by Marikay Gibb. Through March 28, Sunrise Library. 435-0919.

02 THURSDAY

Thure Johnson, recent paintings. March 2 through April 18, Green Valley Library. Reception 5 to 7 p.m., March 2. 435-0919.

03 FRIDAY

Four Students, recent photography by four UNLV art students. March 3 through 31, Upstairs Gallery, Clark County Community College. 643-6060.

05 SUNDAY

Taylor H. Blakely, watercolors and lithographs, Main Gallery. Sandra L. Jonson, recent work, Nevada Gallery. Gibson Junior High and George Harris Elementary schools, Youth Gallery. Through March. Reception noon to 3 p.m., March 5, Las Vegas Art Museum, Lorenzi Park. 647-4300.

07 TUESDAY

A Portrait of Mothers and Daughters, photo suite by Raisa Fastman. March 7 through April 7, Clark County Library Main and Photo galleries. 435-0919.

The Best of the Nevada Camera Club, juried exhibit of work by members. March 7 through April 19, West Las Vegas Library. 435-0919.

08 WEDNESDAY

Animation Drawing with Mr. Carle, four-week animation workshop led by Eric Carle. Adults only. Pre-registration required. 7 p.m., Rainbow Library. 435-0919.

16 THURSDAY

Nancy Deaner, recent works. March 16 through April 17, Spring Valley Library. Reception 5 to 7 p.m., March 16. 435-0919.

19 SUNDAY

Portraits from the Portfolio, photographs by Kurt Fishback. March 19 through April 19, Charleston Heights Arts Center. 386-6383.

27 MONDAY

Contemporary American Collage, exhibit of collage work by 50 American artists. March 27 through May 9, Donna Beam Fine Arts Gallery, UNLV. Reception 7 p.m., March 27. 739-3751.

30 THURSDAY

6th Annual 1st Congressional District Art Competition, sponsored by Congressman Jim Bilbray, work by Clark County high school art students. March 30 through April 20, Sunrise Library. 435-0919.

Art-A-Fair entries accepted, March 30, 31 and April 1, beginning at 10 a.m., Clark County Library Conference Room. 435-0919.

31 FRIDAY

Pasha Rafat, recent photographs. March 31 through May 2, Allied Arts Gallery. Reception 5 to 7 p.m., March 31. 731-5419.

Susan Bryan, recent work in acrylics. March 31 through April, Markus Gallery. Reception 6 to 9 p.m., March 31. 737-7307.

01 WEDNESDAY

Burden of Dreams, documentary of the filming of Werner Herzog's film *Fitzcarraldo*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

02 THURSDAY

The Normal Heart, Larry Kramer's drama about AIDS, presented by University Theatre. 8 p.m., March 2, 3, 4, 8, 9, 10 and 11. 2 p.m., March 5 and 12. Black Box Theatre, UNLV. Some presentations will be followed by panel discussions on AIDS. \$7 general admission, with discounts for seniors, students, military, handicapped and groups. 739-3353

03 FRIDAY

Bill Monroe and the Bluegrass Boys, performing bluegrass favorites and classics. 8 p.m., Cashman Field Theatre. Tickets: \$10, \$8 and \$5. 386-6511.

Star Child, drama presented by Signature Productions. 7:30 p.m., March 3, 6 and 13, Signature Playhouse, 4703 West Charleston. Admission \$15, \$8.50, \$7.50 and group rates. 642-9947.

The Normal Heart. See March 2.

04 SATURDAY

Embracing the Light, theatrical presentation starring Adrienne Barbeau, concerning AIDS. 2 p.m., March 4 and 8 p.m., March 5. Judy Bayley Theatre. Free. Sponsored by Southwest Gas Distinguished Artist Series. 739-3353.

Saturday's Warrior, drama presented by Signature Productions. 7:30 p.m., March 4, 9 and 11, Signature Playhouse, 4703 West Charleston. Admission \$15, \$8.50, \$7.50, and group rates. 642-9947.

Search for Talent contest, competition for children six to 18. Ages six through nine will

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Black and white photo by Barrie Taggart.

compete 1 p.m., March 4; ages 10 through 14 will compete 1 p.m., March 18; ages 15 through 18 will compete 1 p.m., March 25. All contests will be held at the Reed Whipple Cultural Center. 386-6211.

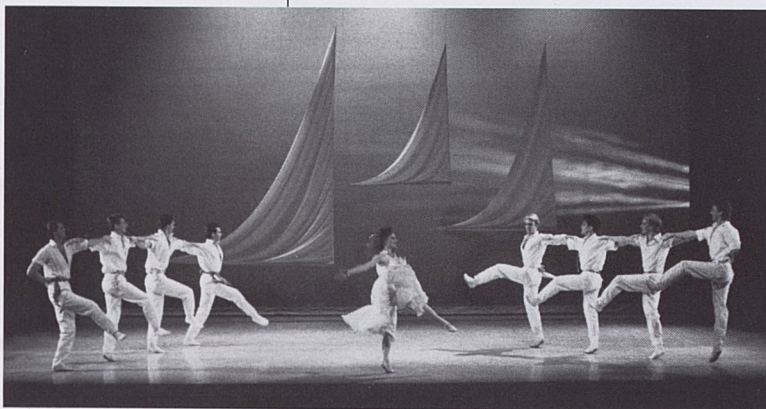
The Normal Heart. See March 2.

05 SUNDAY

Embracing the Light. See March 4.

Las Vegas Symphony Orchestra, concert featuring vocal group Electric Phoenix. 2 p.m., Artemus Ham Concert Hall. Admission \$19, \$16, \$13, \$8. 739-3420.

Quintessence, concert by woodwind quintet. 3 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors and handicapped. 386-6383.



Robyn Lawhorne performs with Nevada Dance Theatre men in Vassili Sulich's "Greek Songs," part of NDT's spring concert beginning March 16. See Calendar.

06 MONDAY

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

John Handy with Class, 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.

Star Child. See March 3.

07 TUESDAY

Spring concert, University Wind Ensemble, with special guests Clark and Eldorado high Schools symphonic bands. 8 p.m., Artemus Ham Concert Hall. \$2. 739-3801.

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

Tony Filippone, trumpet. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

University Wind Ensemble, spring concert. 8 p.m., Artemus Ham Concert Hall. \$2. 739-3332.

08 WEDNESDAY

Fitzcarraldo, film by Werner Herzog. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

The Magnificent Ambersons, film directed by and starring Orson Welles. Classic Images Film Series: Literary Classics. 7 p.m., March 8, Rainbow Library. 3 p.m., March 10, Clark County Library. 1 p.m., March 11, Clark County Library. 11 a.m., March 13, West Las Vegas Library. Free. 733-3613.

The Normal Heart. See March 2.

09 THURSDAY

Saturday's Warrior. See March 4.

The Normal Heart. See March 2.

10 FRIDAY

Cold Storage, comedy presented by Las Vegas Little Theatre. 8 p.m., March 10, 11, 16, 17, 18, 23, 24, 25. 2 p.m., March 12, 19, 26. Spring Valley Library. In addition, March 15 will be Educational Theatre Night, in which the audience can discuss the play with cast and crew. \$6 general admission, \$5 military, seniors, students and Allied Arts members. Group rates available. 383-0021.

Spartacus, film of Bolshoi Ballet. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.



Robyn Lawhorne performs with Nevada Dance Theatre men in Vassili Sulich's "Greek Songs," part of NDT's spring concert beginning March 16. See Calendar.

The Magnificent Ambersons. See March 8.

The Normal Heart. See March 2.

11 SATURDAY

Cold Storage. See March 10.

Saturday's Warrior. See March 4.

The Magnificent Ambersons. See March 8.

The Normal Heart. See March 2.

University Dance Theatre concert, featuring work by university and guest choreographers. 2 p.m., March 11 and 12, Judy Bayley Theatre. \$6 general admission, discounts available for students, seniors and children. 739-3827.

12 SUNDAY

An Afternoon in Old Vienna, concert by the

Las Vegas Civic Symphony. 2 p.m., Showboat Hotel Pavilion. \$8 adults, \$6 students and seniors, \$4 12 and under. 386-6511.

Cold Storage. See March 10.

The Normal Heart. See March 2.

University Dance Theatre concert. See March 11.

13 MONDAY

Community Drama Workshop. See March 6.

Kenny Burrell, 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.

Paula Gunn Allen, poet, reading from her work. 7 p.m., Clark County Library Auditorium. Free. Sponsored by the Nevada Humanities Committee. 733-3613.

Pre-registration, spring class session, Reed Whipple Cultural Center. March 13 through 19, Reed Whipple Cultural Center. 386-6211.

Star Child. See March 3.

The Magnificent Ambersons. See March 8.

14 TUESDAY

Bill Trujillo, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Constanza Orchestra of Rumania, 8 p.m., Artemus Ham Concert Hall. Presented by the Charles Vanda Masters Series. 739-3535.

Contemporary Trends in Native American Literature: The Trickster, lecture by novelist Gerald Vizenor. 7:30 p.m., Wright Hall room 116, UNLV. Free. sponsored by the Nevada Humanities Committee. 739-3401.

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *Kierkegaard: The Knight of Faith.* 733-3613.

Theatre Arts Group Workshop. See March 7.

15 WEDNESDAY

Autumn Sonata, film starring Ingrid Bergman and Liv Ullmann. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Contemporary Trends in Native American Literature: In Mad Love and War, reading by poet Joy Harjo. 7:30 p.m., Wright Hall room 116, UNLV. Free. Sponsored by the Nevada Humanities Committee. 739-3401.

Educational Theatre Night, presented by Las Vegas Little Theatre. After viewing a portion of *Cold Storage*, the audience can participate in a forum with actors and crew. 7 p.m., Spring Valley Library. Free to library card holders. 383-0021.

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

School District Dance Festival, featuring dance groups from local junior and senior high schools. 7 p.m., Artemus Ham Concert Hall, UNLV. \$3. 799-5600.

16 THURSDAY

Classic Mix-Repertory II, concert by Nevada Dance Theatre. 8 p.m., March 16, 17, 18. 2 and 7 p.m., March 19. Judy Bayley Theatre. Tickets: \$17.50, \$12.50, \$8, \$15, \$11, \$7 for children, seniors, university faculty and students and alumni. 739-3838.

Cold Storage. See March 10.

17 FRIDAY

Classic Mix-Repertory II. See March 16.
Cold Storage. See March 10.

18 SATURDAY

Classic Mix-Repertory II. See March 16.
Cold Storage. See March 10.

Serenata String Trio, performance featuring popular favorites and light classics, 2 p.m., Spring Valley Library. Free. 733-3613.

19 SUNDAY

Classic Mix-Repertory II. See March 16.
Cold Storage. See March 10.

Serenata Chamber Orchestra, concert featuring music by Mozart, Finzi and Michael Harrison. 3 p.m., Clark County Library. Free. 733-3613.

20 MONDAY

Community Drama Workshop. See March 6.

Harold Land, 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.

21 TUESDAY

Bob Pierson, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Storytellers of Las Vegas, storytelling as an art form, for interested adults. 7:30 p.m., Charleston Heights Arts Center. Free. 733-3613.

Theatre Arts Group Workshop. See March 7.

22 WEDNESDAY

8 1/2, film by Federico Fellini. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Watch on the Rhine, Classic Images Film Series: Literary Classics. 7 p.m., March 22, Rainbow Library. 3 p.m., March 24, Clark County Library. 1 p.m., March 25, Clark County Library. 11 a.m., March 27, West Las Vegas Library. Free. 733-3613.

23 THURSDAY

Cold Storage. See March 10.

24 FRIDAY

Cold Storage. See March 10.
Watch on the Rhine. See March 22.

25 SATURDAY

Cold Storage. See March 10.
Watch on the Rhine. See March 22.

26 SUNDAY

Cold Storage. See March 10.

27 MONDAY

Community Drama Workshop. See March 6.

Jack Sheldon, trumpet, and Red Holloway, 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.

Las Vegas Saxes, concert at 2:30 p.m., Sunrise Library. Free. 733-3613.

Watch on the Rhine. See March 22.

28 TUESDAY

Charlie Owens, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *Herodotus: The Persian Wars.* Free. 733-3613.

Theatre Arts Group Workshop. See March 7.

29 WEDNESDAY

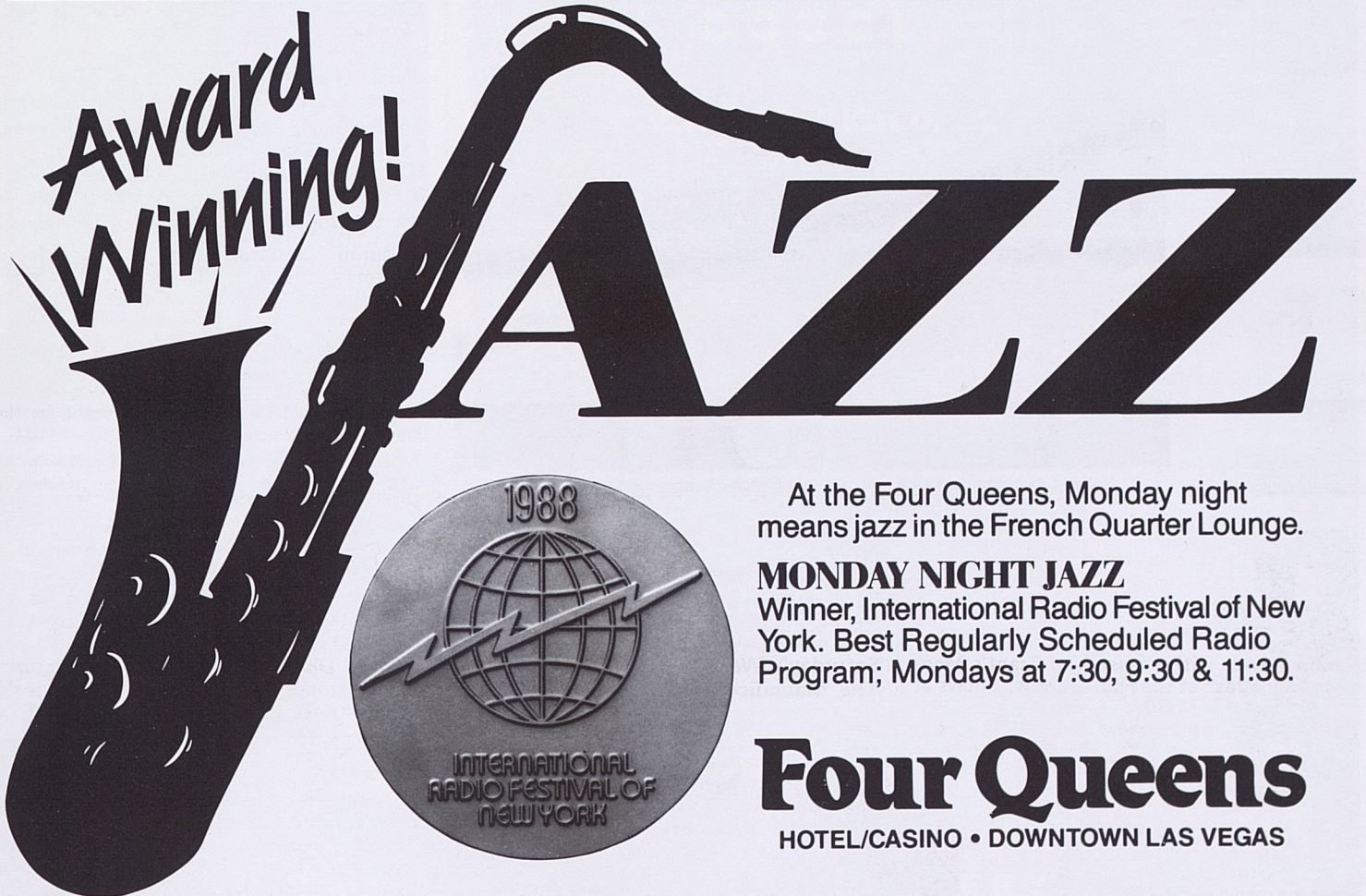
Anna Karenina, film of Bolshoi Ballet dancing Tolstoy's novel. Featuring Alexander Godunov. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

30 THURSDAY

The Belle of Amherst, drama about Emily Dickinson, presented by Actor's Repertory Theatre. 7 p.m., March 30 and April 6. 8 p.m., March 31 and April 7. 2 p.m., April 1. Flamingo Library Auditorium. Free. 647-7469.

31 FRIDAY

The Belle of Amherst. See March 30.
The Dresser, drama by Ronald Harwood, directed by Cynthia Casey. Presented by Clark County Community College Theatre. 8 p.m. March 31, April 1, 6, 7 and 8. 2 p.m. April 2. 3200 E. Cheyenne. \$6 adults, \$4 students, seniors and handicapped. 644-PLAY.



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APRIL EVENTS



Black and white photo by Melissa Logan.

APRIL EXHIBITS

01 SATURDAY

Art-A-Fair entries accepted, 10 a.m. to 4 p.m., Clark County Library Conference Room. 435-0919.

02 SUNDAY

American Mothers Annual Show, Main Gallery. Jinni Fine, airbrush, Nevada Gallery. Martin Luther King and Rex Bell elementary schools, Youth Gallery. Through April. reception noon to 3 p.m., April 2, Las Vegas Art Museum, Lorenzi Park. 647-4300.

Art-A-Fair Meet the Juror, discussion by sole juror Robert McCauley, of Rockford College. 1 p.m., Clark County Library Auditorium. 435-0919.

David Harmon's World, paintings and drawings by David Harmon. April 2 through May 3, Reed Whipple Cultural Center. 386-6211.

09 SUNDAY

Art-A-Fair Opening and Awards Presentation, 2 p.m., Clark County Library Main Gallery. April 9 through May 25. 435-0919.

11 TUESDAY

Fine Arts Celebration, in connection with National Library Week. Exhibits by Southern Nevada artists, music by Serenata String Trio. 4 to 6 p.m., Clark County Library Main Gallery. 435-0919.

22 SATURDAY

Clark County School District Student Art Exhibit, works by students kindergarten through 12th grade. April 22 through May 12, Green Valley, Sunrise, Spring Valley and West Las Vegas Libraries. 435-0919.

23 SUNDAY

Open Windows: Echoes and Shadows, collages by Trude Parkinson. April 23 through May 24, Charleston Heights Arts Center. 386-6383.

28 FRIDAY

Glenna Snow, watercolors, April 28 through May 5, Burk Gal'ry, Boulder City. Reception 7 to 9 p.m., April 28. 293-3958.

01 SATURDAY

Grand Ball, benefit for Las Vegas Symphony Orchestra. 8 p.m., in the home of Dr. Thomas Gott and Caryn Wunderlich-Gott. Reservations limited to 300. 739-3420.

Serenata String Trio, performance featuring popular favorites and light classics. 1 p.m., West Las Vegas Library. Free. 733-3613.

The Belle of Amherst. See March 30.

The Dresser. See March 31.

02 SUNDAY

The Dresser. See March 31.

03 MONDAY

Community Drama Workshop. See March 6.

Lorez Alexandria, 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 KNPR 89.5 FM. 385-4011.

04 TUESDAY

Chief Sanchez, trumpet. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Las Vegas Symphony Orchestra, concert featuring guest composer Bernard Rands. 2 p.m., Artemus Ham Concert Hall. Admission \$19, \$16, \$13, \$8. 739-3420.

Theatre Arts Group Workshop. See March 7.



Arnold Shaw, director of the Popular Music Resource Center at UNLV, recently received the ASCAP-Deems Taylor Award for his book *The Jazz Age*, awarded by the American Society of Composers, Authors and Publishers. It is his third ASCAP award.

SCOTT DICKENSHEETS

05 WEDNESDAY

Home Concert, University Chamber Chorale. 7:30 p.m., Artemus Ham Concert Hall. Free. Presented by University Forum. 739-3401.

The Lady and the Dog, film of Chekhov's story. International Film Series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

To Have and Have Not, film starring Humphrey Bogart and Lauren Bacall. Classic Images Film Series: Literary Classics. 7 p.m., April 5, Rainbow Library. 3 p.m., April 7, Clark County Library. 1 p.m., April 8, Clark County Library. Free. 733-3613.

06 THURSDAY

The Belle of Amherst. See March 30.

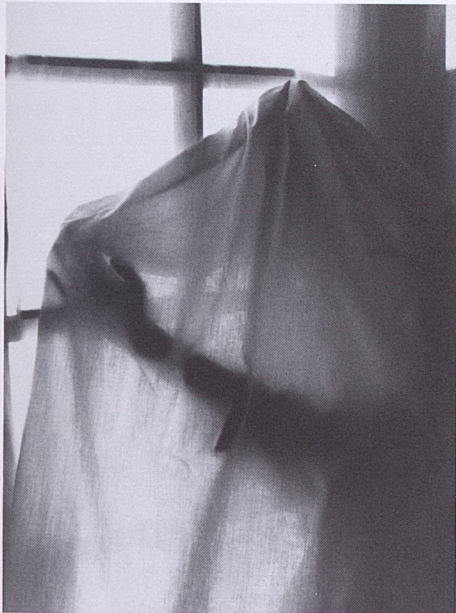
The Dresser. See March 31.

07 FRIDAY

A Sunday in the Country, International Film series. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

The Dresser. See March 31.

The Nightingale, play presented by the Rainbow Company. 7 p.m., April 7 and 14, 2 p.m., April 8, 9, 15 and 16. Reed Whipple Studio Theatre. Reservations suggested. 386-6553.



Black and white photo by Colett B. Judd.

To Have and Have Not. See April 5.
the Belle of Amherst. See March 30.

08 SATURDAY

Do Jump Movement Theatre, performance by movement ensemble. 7 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors and handicapped. 386-6383.

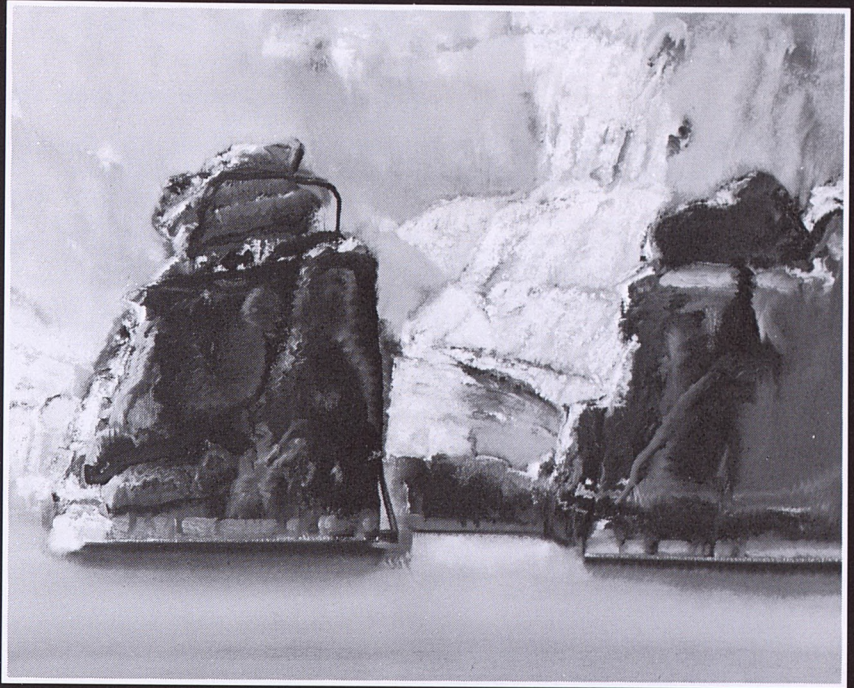
From Pen to Publisher, writer's seminar. Moderated by Mary Manning, featuring presentations by local writers. 8:30 a.m. to 5 p.m. \$50. Sponsored by Las Vegas Branch of the National League of American Pen Women. Call 736-9218 after 5 p.m.

Serenata String Trio, performance featuring popular favorites and light classics. 3 p.m., Sunrise Library. Free. 733-3613.

The Dresser. See March 31.

The Nightingale. See April 7.

To Have and Have Not. See April 5.



"HITE MARINA, LAKE POWELL"

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March 2 - 24

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The Opus Dance Ensemble will present their concert "Magnum Opus" on April 23. See Calendar.

09 SUNDAY

The Nightingale. See April 7.

10 MONDAY

Community Drama Workshop. See March 6.

Mose Allison, 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 KNPR 89.5 FM. 385-4011.

11 TUESDAY

Faculty Recital, Nevada School of the Arts. 7 p.m., Alta Ham Fine Arts Recital Hall. Free. 739-3502.

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *Of Civil government*, by Locke. 733-3613.

Jay Cameron, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Theatre Arts Group Workshop. See March 7.

14 FRIDAY

The Nightingale. See April 7.

15 SATURDAY

Serenata Chamber Orchestra, public rehearsal. 3 p.m., Spring Valley Library. Free. 733-3613.

Sign Design Theatre, dances featuring oral and sign languages. 2 p.m., Rainbow Library. Free. 733-3613.

The Nightingale. See April 7.

16 SUNDAY

Serenata Chamber Orchestra, concert featuring music by Telemann, Marcello and Gene Alvirar. 3 p.m., Clark County Library. Free. 733-3613.

The Nightingale. See April 7.

17 MONDAY

Community Drama Workshop. See March 6.

David Friesch, 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.

18 TUESDAY

Steve Lucke, guitar, and Ray Black, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Storytellers of Las Vegas, storytelling as an art form, for interested adults. 7:30 p.m., Charleston Heights Arts Center. Free. 733-3613.

Theatre Arts Group Workshop. See March 7.

19 WEDNESDAY

Las Vegas Poetry Group, open to poetry enthusiasts. 7 p.m., Clark County Library. Free. 733-3613.

The Fountainhead, film starring Gary Cooper. Classic Images Film Series: Literary Classics. 7 p.m., April 19, Rainbow Library. 3 p.m., April 21, Clark County Library. 1 p.m., April 22, Clark County Library. Free. 733-3613.

20 THURSDAY

Evita, musical by Andrew Lloyd Webber, presented by University Theatre. 8 p.m., April 20, 21, 22, 26, 27, 28 and 29. 2 p.m., April 23 and 30. Judy Bayley Theatre. \$7 general admission, with discounts for students, seniors, military, handicapped and groups. 739-3353.

21 FRIDAY

Evita. See April 20.

Las Vegas Civic Ballet, Spring Concert. 7:30 p.m., April 21 and 28. 2 p.m., April 22, 23, 29, 30. Charleston Heights Arts Center. Call for ticket information. 386-6383.

The Fountainhead. See April 19.

22 SATURDAY

Evita. See April 20.

Las Vegas Civic Ballet. See April 21.

The Fountainhead. See April 19.

23 SUNDAY

Evita. See April 20.

Las Vegas Civic Ballet. See April 21.

Las Vegas Saxes, concert at 3 p.m., Clark County Library. Free. 733-3613.

Magnum Opus, concert by Opus Dance Ensemble. 2 p.m., Tiffany Theatre, Tropicana Hotel. \$8 in advance, \$10 at the door. 732-9496.

24 MONDAY

Community Drama Workshop. See March 6.

Jake Hanna, drums, Buddy Collett, saxophone, and Doug MacDonald, 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.

25 TUESDAY

Carl Fontana, trombone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. Free. 734-2426.

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *Gulliver's Travels*, by Swift. Free. 733-3613.

Mummenschanz Mask and Mime Company, 8 p.m., Artemus Ham Concert Hall. Presented by the Charles Vanda Masters Series. 739-3535.

Theatre Arts Group Workshop. See March 7.

26 WEDNESDAY

Evita. See April 20.

27 THURSDAY

Evita. See April 20.

28 FRIDAY

Evita. See April 20.

Las Vegas Civic Ballet. See April 21.

29 SATURDAY

Evita. See April 20.

Las Vegas Civic Ballet. See April 21.

Serenata String Trio, performance featuring popular favorites and light classics. 1 p.m., Rainbow Library. Free. 733-3613.

30 SUNDAY

Evita. See April 20.

Las Vegas Civic Ballet. See April 21.

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Directory cover competition

Local artists still have time to submit entries to Centel's 7th Annual Directory Cover Competition. "The Heart of Southern Nevada" is the theme, and the entry deadline is March 10.

The entry fee is \$10, and the winner will take home \$1,000. Second prize is \$750, and third place wins \$500. This year's competition will benefit the American Heart Association.

"We're looking for someone to capture the heart, the essence, of Southern Ne-

vada," says James J. Kropid, vice president of Centel-Nevada.

Entry forms are available at all five Centel public offices, at various art and photography stores, galleries and schools, and at the American Heart Association, 3355 Spring Mountain Road, Suite 23.

Entries are limited to such two dimensional media as paint, watercolor, photography, collage and pen and ink. The winners will be featured on more than

500,000 phone books in July.

The January directory features a 24-page full-color insert focusing on the variety of the arts in Southern Nevada.

The section, located between the white and yellow pages, features 40 photographs and a two-page directory of museums, theatres, media and arts and cultural organizations. "Southern Nevada has been called a 'cultural wasteland,' and we strongly disagree," said James J. Kropid, Centel-Nevada vice president. "We prepared this section to salute the arts community and show the world another side of our famed city."

More than 525,000 directories have been distributed.

For information on the directory cover competition, call 877-7580. **aa**

Boulder City needs artists

The Boulder City Art Guild will sponsor the 4th Annual Clark County Artists' Show on May 20, in Boulder City's Bicentennial Park.

The organizers expect over 100 local artists to exhibit their work during the all-day event, which is free to the public. Food and drinks will be available.

Money earned from the show will be used to continue the Art Guild's scholarship program for Clark County students interested in a career in the visual arts.

Interested artists should contact the Guild at 293-2138. **aa**

Crafts 'n' ribs

The Fifth Annual Clark County Craft Fair and Rib Burn Off, sponsored by the Clark County Parks and Recreation Department, will be held May 20 and 21, and entries for the Craft Fair are now being accepted.

Artists and craftsmen will be selected by a panel of jurors. Applicants must submit a minimum of four and a maximum of eight slides of their original work. Slides must be representative of the work exhibited at the fair. All work must be original, not assembled from kits or plans. There will be a non-refundable \$5 jurying charge, and all decisions of the jury are final.

The county is encouraging arts and crafts with a Southwestern or country flavor, handmade kitchen and decorate items, homecrafts, beadwork, handmade jewelry, weavings, stained glass and games.

The entry deadline is March 30. For information and an application, call Leslie Chesebrough at 455-7340, noon to 6 p.m. weekdays, or the Clark County Cultural Affairs Division at 455-7506. **aa**

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RAFAT

Tasha

An exhibit of photographs by Pasha Rafat will open in the Allied Arts Gallery on Tuesday, April 4, with a reception from 6 to 8 p.m.

The photos in the show represent a new direction in Rafat's work. A UNLV photography instructor, he is best known for his distorted and manipulated photo imagery, work that explored the strange edges of the photographic process. In the fall of 1988, however, he changed gears.

"Simplicity" is the key word to describe his recent work. "I want to take an image and strip away the clutter and all of this extra information," he says. "This is quite a change for me."

The photographs now generally consist of an object on a pedestal with a simple background. He confiscates objects used by the university's drawing classes, and shoots them with a large 8x10 camera. The photographic process is still manipulated, but in a much more subtle way.

"I am trying to take a simple element and make the most out of it."

This new work began in the classroom. Rafat was setting up formal lighting situations for student demonstrations when he was struck by the possibilities of a new, simplified vision.

"My previous work was more emotionally derived," he says. "This new work has more to do with structural possibilities." His goal is to produce images that work not only on a photographic level, but on sculptural and painterly levels as well."

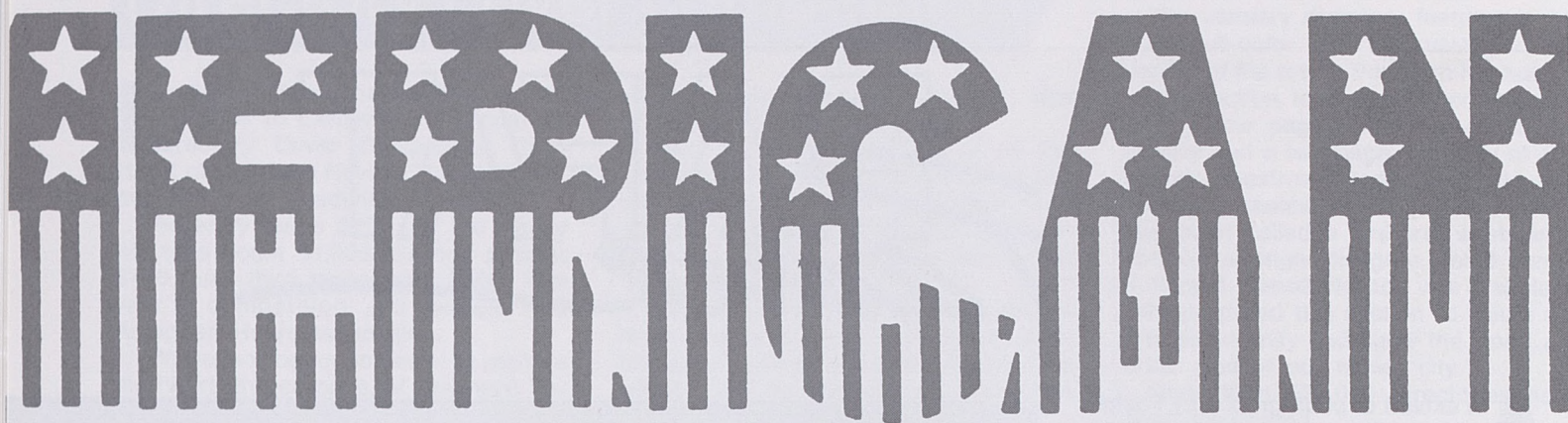
Rafat, a native of Tehran, Iran, has been a full-time instructor at UNLV since 1986. He taught part-time at the university beginning in 1982, also working part-time as an instructor at Clark County Community College. Over the years he has taught drawing, printmaking and photography, and is currently the *de-facto* head of the university's photography program.

Arriving in the U.S. at 19, Rafat attended Arizona State University, then moved on to California State University in Fullerton, where he earned his MFA.

Work by Paul Kane continues in the gallery through March 28, after which Rafat's show will run through May 2. **aa**



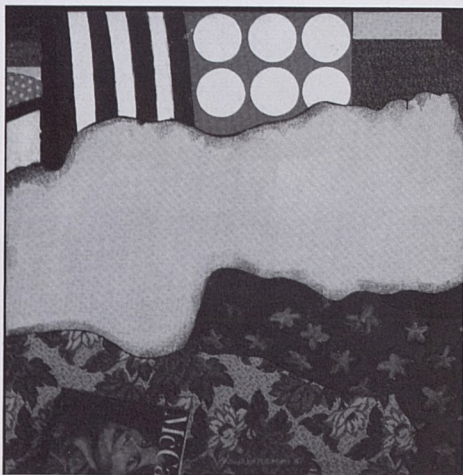
Black and white photo by Pasha Rafat.



COLLAGES

by ROBIN HUNT

"Great American Nude #12" by Tom Wesselmann, mixed media on board (1961), part of the NICA exhibit American Collage.



Collage has often been treated as a sort of experimental digression from the flow of mainstream painting and sculpture; in fact, collage is one of the leading art forms of the last twenty years, and nearly every important artist now works in it.

Beginning March 27, the collage work of 50 of this country's most prominent

artists will be shown in UNLV's Donna Beam Fine Arts Gallery in an exhibition titled "Contemporary American Collage: 1960-1986." It will run through May 9, with a 7 p.m. reception on March 27. Guest speakers at the reception will be the exhibit curators, Trevor Richardson and Michael Coblyn, who will discuss collage as an art form and the significance of the artists in the show.

The Herter Gallery of the University of Massachusetts at Amherst curated the exhibit, and the Nevada Institute for Contemporary Art is bringing it to Las Vegas.

Since the term entered our vocabulary around 1914, collage has grown from the simple inclusion of non-traditional material with conventional media to the exclusive use of unconventional materials, including three-dimensional objects and graphic and photographic elements. Collage was embraced early in the century by artists of every persuasion. The Constructivists, Dadaists and Surrealists quickly saw collage as an ideal means to mock conventional styles and media, and soon adopted its surprising juxtapositions of visual elements to propel their own themes.

Art reflects the times we live in, and these are times when we are assaulted by storms of visual images and information. Collage employs elements without a readily perceptible context, and in apparent disunity. The viewer is immediately struck by the dissonances and seeming lack of resolution. How far the artist carries the disunity and to what degree he attempts its resolution marks the character of each individual piece.

NICA's effort to bring "Contemporary American Collage" to Las Vegas began two years ago, and is the result of an ongoing process of networking with

other galleries. It was funded by a grant from the Nevada State Council on the Arts.

This will be the only showing of the exhibit in the west, the next nearest exhibition being in Kansas City.

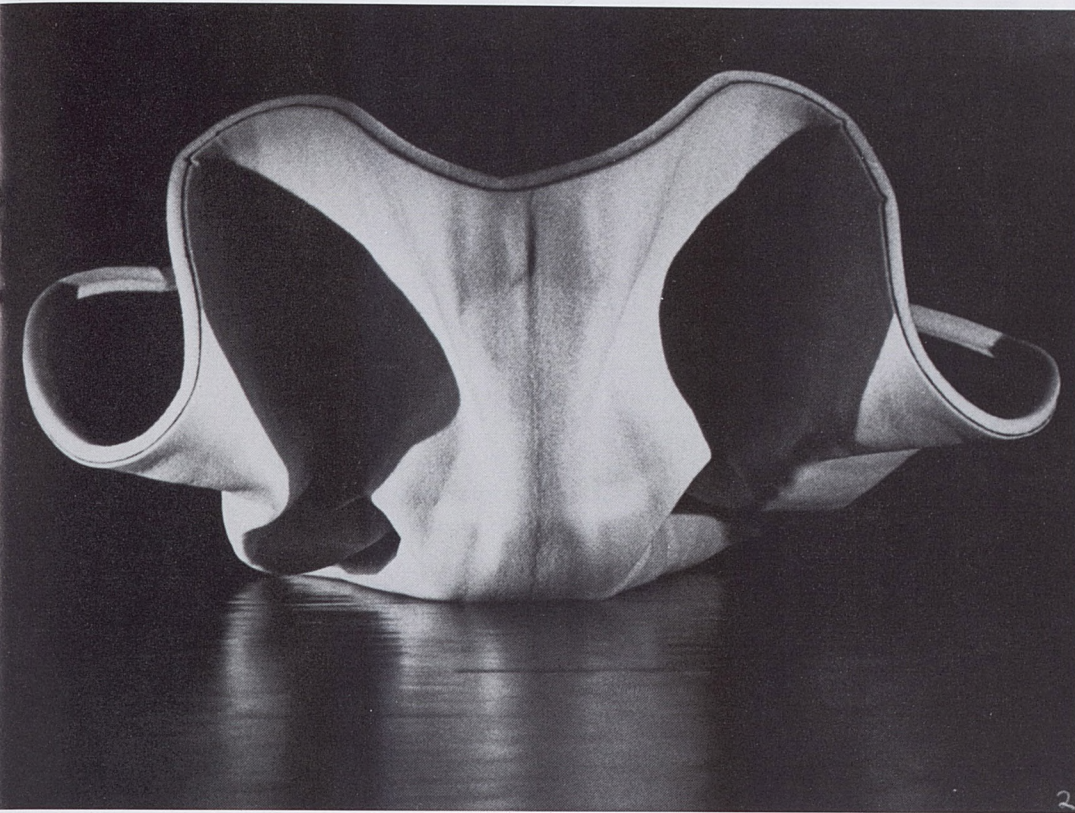
Selection of the 50 artists and acquisition of their works was by no means easy since nearly every prominent artist in the country has produced significant collage pieces, and those works are in high demand.

A wide variety of artistic themes, media interpretations and methods is evident in the exhibit, but its unity lies in more than just the use of collage. No artist works in a vacuum, and many of the artists in the show have worked in direct communication with one another. The influences these artists have on each other is evident in their art, and the collection may be seen as a community of solutions to similar artistic problems.

NICA director Tom Holder sees this exhibit as a window on the American art scene, serving not only to show the work of such prominent artists to the community, but educating it as well. Still, the exhibit has more than just a rarefied intellectual appeal. Many of the artists are well known; among them are Robert Rauschenberg, Roy Lichtenstein and Andy Warhol. Collage also has an immediate visual appeal: Many of the artists work with fragments of photographs and cartoons and much of the imagery is representational.

There is always the chance of controversy in such showings, and many of the pieces in "Contemporary American Collage" may strike the viewer as abrasive or incomprehensible. But, as Holder says, "If art doesn't challenge your understanding, it's probably not worthy as a serious work of art."

NICA has brought a number of high-profile shows to Las Vegas, including the Smorgon Family Collection of Contemporary American Art and "the Monumental Image" exhibit. Las Vegas is developing a reputation as a respected cultural center, in large part because of such exhibitions. aa



The Charles Vanda Master Series will present the Constanza Orchestra of Rumania March 14, and Mummenschanz Mask and Mime Company (pictured above), on April 25, both at 8 p.m. in Artemus Ham Concert Hall.

NDT Academy takes students

The Academy of Nevada Dance is offering full and partial scholarships for boys ages 8 to 18 with financial need and/or exceptional talent.

Ballet, character or jazz classes will be taught by male faculty members beginning in March. No previous training is necessary.

"Dance training increases coordination, agility, timing and strength," said academy director Linda Reifsnnyder Jenkins. "Many athletes take ballet. It also offers a potential career with ballet, modern and jazz performing companies, on Broadway or in production shows in Las Vegas, Atlantic City, Reno, Paris and on cruise lines."

'Magnum Opus' dance concert

"Magnum Opus," the spring concert of Opus Dance Ensemble, will be presented Sunday, April 23, at 2 p.m., in the Tropicana Hotel's Tiffany Theatre. The performance, the sixth in the company's semi-annual series, will feature a variety of ballet and jazz dances choreographed by Opus artistic director McGarry Cavan.

Tickets are \$8 in advance and \$10 at the door, and are available at Bullocks, the Tinder Box in the Boulevard Mall, the Bloom Saloon, the Upper Ear, or by calling 732-9646.

The concert will open with a series of Scott Joplin vignettes, performed as character ballets and set in a typical 1900's brothel. Local dancer Winston DeWitt Hemsley will portray Joplin.

The program also features "The Beloved," a ballet; a number called "Slaughter on Tenth Avenue;" a contemporary ballet with jazz stylings; and "Red Sun Rising," a piece influenced by Eastern music and movements.

"Magnum Opus" is supported in part by a grant from the Nevada State Council on the Arts. aa



Glenna Snow

Watercolor exhibit

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STONE WORK IN PROGRESS

From pickle girl to choreographer,
the continuing journey of Debbie Stone

by SCOTT DICKENSHEETS

Debbie Stone is frazzled. It's been a hectic week; the spring semester at UNLV has just cranked up, and Stone, an assistant professor of dance, has had hundreds of things to do, maybe thousands. Teaching, administration, paperwork, choreography. It's been a hectic week and it's not over yet.

Today it's a fine, mid-January Thursday, clear skies and mild sunshine, students in t-shirts playing volleyball over by the dorms; but here in the dance studio, room 302 of the university's PE complex, I can almost see a little black cloud over Stone.

It's time to rehearse her dance, "Sisters," a six-minute exploration of her relationship with her sisters, which is her contribution to the dance department's Spring Concert, set for March 11 and 12. There are three women stretching and warming up on the grey padded dance floor, and that's the problem. There should be four, Stone and the three dancers. One of them, Barbara Urban, had to miss the rehearsal to tend a sick kid. It's unavoidable, Stone knows, but it's still a pain. She is eager to see some progress, to see the thing start coming together, but it hasn't been easy to get all the dancers in the same room.

Last week she had to cancel a series of valuable rehearsals because everybody's schedules clashed. Now that the concept for "Sisters" has been defined and the choreography done, Stone hates like any artist to be tripped up by mere logistics.

The rehearsal goes on as planned, despite the missing dancer. "Sisters" is actually a piece of a piece of a piece, one third of a trio of sister dances that in turn are part of an entire family suite. "I originally conceived of this as a gift for my family," she says, but admits that none of them have seen it or even heard of it. Even though she was actively working on the piece over the holidays, she didn't mention it during family gatherings. Instead, she carefully

observed her sisters, looking for insights that could sharpen her characterizations.

Calling for an initial runthrough, Stone cues up the music, an eerie but lyrical piece by Meredith Monk, a lot of sad tinkling with a crying/chanting voice. "Sisters" begins with the dancer representing Stone herself (normally portrayed by the absent Urban) in an onstage reverie. Pam, the older sister, danced by Vicki Webb, is also onstage. Soon, younger sister Diane, danced by Kristee Smith, bounds exuberantly onstage, energizing the whole piece. As the dance progresses, though, the sisters mark off a growing emotional distance from each other, and by the end of the dance, each sister has established a distinctly separate life.

"We all came out very different," Stone says. "We're very separate, distinct individuals. If you put us in a room together it's very likely you wouldn't pick us out as being sisters. I really drew upon those individualities for the piece."

To my untrained eyes, even in this early and tentative form, with the central dancer missing and the other two still feeling their way through the choreography, Stone's themes of sisterhood and separation are clear. There are obvious moments of tenderness and isolation. She has designed "Sisters" to be nostalgic, but hasn't draped it with layers of sticky sentiment. Instead, it is a complex and revealing look at the way three people who start out very close can eventually put miles of emotional space between them.

"Can you put a little wiggle in your spine," Stone asks Webb, demonstrating a move that makes her look like a big snake trying to get out of a small hole. When Webb works it into the dance in the right place, it puts snap into the sequence of movements surrounding it. Stone smiles in satisfaction, and that black cloud over her head dissipates a little.

For the next 30 minutes or so, Stone and her two dancers fine-tune large

chunks of the piece, such as a series of turns in which Webb and Smith engage in an interlocking spin, as well as smaller things, like the alignment of knees and elbows.

As the rehearsal draws to a close, Stone calls for another complete runthrough. As the dance begins, Stone sits on the sidelines, swaying and waving her arms in vague instruction. Some of her comments barely reach my ears, six feet away, and seem intended less for the dancers than for herself.

"Yes, yes," she barks when she sees something go right. "Yes!"

"Uh-huh...UH-HUH!" she grunts a minute later.

More arm waving. "Good, good, yes, it had that edge to it."

"Yeah, yeah," she shouts, "that's it, *through the body!*" And there's barely a wisp of that dark cloud left.

Although it's not specifically alluded to in "Sisters," what drove each sister into her own cocoon was a serious illness contracted by their mother. It wasn't fatal, but it sapped the family's reservoir of feeling and threw a shadow across their childhoods. Her mother had always played the role of facilitator, mediating disputes and bringing the three girls together.

"She didn't die, but she kind of vacated the family. She had to, because she was so ill. She wasn't available to us. The shock to the family was felt by everybody. My dad was there the whole time...physically. He wasn't always there for us emotionally. He didn't recognize the needs of children, the need of the child to be reassured about some things, to be explained to about the change in the family situation. It was a major event in our lives, which really affected everything that has come since for any of us. It really threw me on my own resources at a very early age."

Stone was born in the San Francisco suburb of Pleasant Hill, a nicely rural area that lived up to its name, full of walnut orchards, oak-lined streets and rolling hills. She started dancing at age

and money. And I was totally disillusioned. I said to myself, 'I can't live this way. The battle's too dirty.'" So, a year into the career she'd spent four years preparing for, she quit.

She'd been taking dance classes all along, but hadn't taken it seriously. Now she did. To hell with it, she decided, I'm going to be a dancer, I'm going to do it and nothing's gonna get in the way. She didn't care whether or not it would provide a living, put groceries in the cabinet and electricity in the wires. She was going to do it. "I figured, if I love it this much, it's worth following."

She studied with the Northern California dancer and choreographer Tandy Beal, who later founded the eponymous dance company. Earning a degree, she headed for the University of Utah in search of an MFA. Due to her late start, she was not strong technically, and all her audition earned her was a year's probation. When her year was up she auditioned again, and blew it. "I was awful," she says bluntly. "They told me I wasn't MFA material. I could go into the MA program, but MA is research, MA is something else. I knew it wasn't right for me. I wanted to do the work, I didn't want to write about it. I wanted to dance."

She was given a month to pull herself together and audition again. This time it was magic. "It all went together and they couldn't believe their eyes," she recalls with a warm grin. "I was amazed at how fine I'd done, and there was no question at that point that I could get into the program."

Later, while writing her thesis, she took a leave to audition for the company her old teacher Tandy Beal was forming. After a lot of hard work and preparation, she was turned down.

Crushed and disturbed, she went back to Utah to finish her degree, and then she went to New York.

It was 1981. She found a place to live in Brooklyn, and got a job as a pickle girl. Working in a prosperous steak house, Stone prepared thousands of relish trays, her fingers dyed red from slicing apples. She can still recite the list of relish tray ingredients. Occasional stints as a busboy earned her entrance into the busboy underground, where she shared unfinished bottles of wine with the others. During her time in New York she also worked as a coat check girl and a cocktail waitress.

She was studying ballet with instructor Don Farnsworth, and modern dance with a revolving cast of teachers, and earned a spot as an unpaid dancer in a small

three, when she was enrolled in creative movement classes; she was in a group called the Runabouts, which danced to nursery rhymes. At age five she saw *Sleeping Beauty* and made up her mind to be a ballerina.

"That really wasn't the direction my family had in mind," she recalls. "They said, 'You don't want to do that,' and I believed them."

She grew up thinking she might want to be a writer, but when she left Pleasant Hill for the University of California at Santa Cruz in 1974, she enrolled in the

environmental studies program. She intended to get into urban planning.

After graduation, she worked in the Santa Cruz city planning department as part of a historic preservation commission. She did a lot of research intended to help save historic buildings in the area, which was something she could get excited about. Her enthusiasm didn't last long, smeared by the greasy politics of the planning business.

"While I was working there, I saw a couple of really fine, gorgeous, glorious old buildings go down, due to politics

troupe. Things were going okay.

Still, she couldn't convince her boyfriend to move east, and didn't like the miles between them. Also, while in New York she hadn't done any choreography, not one step. She began to worry about herself. After a year Stone left New York for Utah. She was 29.

At a dance workshop in Salt Lake City, she was offered a job in a children's theatre troupe in Tempe, Arizona, called Child's Play. She was thrown into the breach right away, replacing the lead actress in the company's current production, as well as doing the choreography for the show and serving as the group's dance instructor. She had little acting experience, and was unable to make friends among the company members. The pressure of her multiple roles and the unrelenting loneliness soon built to a critical point.

The group operated out of a school building, and once, after receiving six pages of written criticism from the Child's Play director, Stone locked herself in a bathroom, sat on a tiny kid's toilet, and had a screeching, crying fit.

The loneliness was hard to take. Once, she ran over a man's bicycle, and her first thought was shock at being in an accident, but her second was that she was going to meet someone.

"This guy won't be able to avoid talking to me," she recalls thinking.

Things were only getting worse, and after her contract expired, she didn't renew. She moved back to Utah, married her boyfriend, and started sending out resumes. One happened to cross the right desk at UNLV, and she was hired.

Stone's office is one of a row of tiny airless boxes on the second floor of UNLV's Grant Hall. There's no window, and the walls are a particularly unhealthy shade of yellow. Stone has managed to ease the grimness of the room with a few knickknacks and props from some of her dances. A flying saucer hangs in one corner, a prop from her dance "Yuefoz." Her husband made it from a pair of plastic kiddie pools, silver paint and a few flashing lights. There is a chair underneath it that no one can sit in. A catch of brightly colored paper fish hangs from the filing cabinet, and on one shelf is an oddly elongated doll that looks like it might have emerged from the flying saucer.

Stone is sitting at her desk, dressed in a blue dance suit, sweat pants and a black down vest, her long dark hair caught up in the back. She immediately comes off as self-confident, maintaining steady eye contact and speaking delib-

erately, with few false starts. She looks away occasionally to gather thoughts or scribble heavily underlined comments on a yellow legal pad.

"Sisters" is Stone's deepest foray into her own emotional territory, and it helped her work a few bugs out of her system and come to an understanding of the lingering effects of her mother's illness.

"In the process of doing the choreography for 'Sisters,' I realized that my mother's illness was the source of the separateness. It made me take an adult look at what my father had gone through,

She can still recite the list of relish tray ingredients.

throwing an adult perspective on my childhood."

"Sisters" and last year's love duet "Chambers" mark a change in direction for her. Both pieces rely on their emotional and theatrical aspects. Her training was rigidly purist, the weight put on formal aspects of dance, like line, form, shape and space. Emotional content was disdained. And although she has done her share of abstract, intellectual, formal pieces, Stone has come to feel that since dance is a human endeavor, it should not be scraped clean of humanity, and Stone sees herself moving further in that direction.

"Sisters" borders on narrative," she says. "What I want to be able to do is distill any idea I have, whether abstract, narrative, dramatic, or whatever else it might be. But if you're not going to put anything of yourself into it, then why do it at all?"

The idea for "Sisters" sat around gathering dust on a mental backshelf for more than five years before Stone started working on the actual choreography. It just never seemed ready to emerge. Then, last spring, the dance stuck its nose out into the light, and she began to plan it out. Finally, in November, she began actual choreography. Later that month, at a dance symposium in Reno, Stone presented "Sisters" as a work in progress, and the feedback convinced her it was moving in the right direction.

She approached the choreography for "Sisters" backwards, the same way she does a lot of her work, mapping out the personal terrain first, deciding what

kind of emotional weight and spin each character will bring to the dance and ascribing certain signature movements to each. For instance, throughout the dance, the figure of older sister Pam repeats a beckoning/rejection gesture with her arms, a visual metaphor for her approach/retreat method of dealing with life. Once those elements are in the bag, she works the formal choreographic principles into it.

"In my choreography, I work out the gut-level things first, then go back over it with a choreographer's eye. I like to work by just mucking around in the studio and seeing what happens. I can hear my teachers' voices in the back of my head going, 'What are you doing? Why are you doing it that way?' But you know, you've gotta grow up sometime."

"Chambers" was assembled from all of her favorite love poems, and the emotions in it were so close to the bone that Stone had to wait until she found just the right pair of dancers with the talent to do the choreography and the sensitivity to deal with Stone's feelings.

Not all of her work is so revealing. Last year she also produced the light-hearted "Yuefoz," and some of her other pieces are serious considerations on non-autobiographical topics. "The Last Dream" was about harmony and understanding, and Stone's belief that those are the things we all really want. "Nomaenz Laend," inspired by a summer spent in San Francisco, was a meditation on the ways that people slip through the cracks of society. "Visions in the Slipstream" was based on the paintings of Gustav Klimpt.

Back to the studio. Stone's just had another full-blast week. She spent a lot of time escorting visiting choreographer John Mead and rehearsing some of his work, as well as rehearsing her role as chorus voice #3 in Nevada Dance Theatre's *Oedipus the King*, and she often found herself in the studio past midnight.

Now, in the bruised aftermath of that week, she leads me to a small equipment closet in the rear of room 302, where, among other items, there are three chicken wire men and a giant coffee pot. They are props from some of Stone's previous productions, more of her husband's handiwork. Relics of the past, they mark where's she's already been, but they don't point to a definite path into the future. It's not clear where Stone's career is headed. She won't commit to any one course, saying both that she loves it here and that she'd love it in some place such as the San

Francisco Bay Area, where a lot of big dance action is happening. There are people in both places she'd like to work with, things that need doing in either city.

It's equally difficult to forecast her choreographic growth. I recall something Stone said to me in her office. I'd asked her about her development as a choreographer, and where she is going from here. "I don't think I'm a finished product," she had said. "I'm still a work in progress." aa

L.V. Little Theatre 'Cold Storage'

The Las Vegas Little Theatre will present the comedy *Cold Storage* by Ronald Ribman, beginning March 10, in the Spring Valley Library.

Cold Storage is the story of Joseph Parmigian, who is terminally ill, and Richard Landau, hospitalized for exploratory surgery. Both men are worried—Parmigian about his future, Landau about his past. As the play develops, so does their friendship.

"The Little Theatre has touched on this subject in the past," says director Ken Feldman. "When we did *Whose Life Is It Anyway?* a few years back, people were surprised at how humorous the whole subject of death can be. Though the story sounds very serious, it's really very funny."

Cold Storage runs through March 26. Performances are 8 p.m. March 10, 11, 16, 17, 18, 23, 24, 25, and 2 p.m., March 12, 19, 16.

In addition, on March 15 at 7 p.m., LVLT will present its fourth Educational Theatre Night. The audience will watch a brief scene from the play, then participate in an informal forum with the director and cast.

Ticket prices for *Cold Storage* are \$6 general admission, and \$5 students, seniors, Allied Arts members and military. Group rates are available. Call 383-0021 for information. aa

'The Dresser'

The Clark County Community College Theatre will present Ronald Harwood's drama *The Dresser* March 31 through April 8. The Theatre is on the campus at 3200 E. Cheyenne.

Against the backdrop of London in 1942, with the sounds of bombs exploding and air raid sirens wailing, an aging

actor known as Sir wages his own war. The battlefield is his dressing room and the front line is the stage. His enemies are age, indifference, exhaustion and futility.

Sir's only ally is his dresser, Norman. Struggle and survival are their watchwords, until one day in January when one of them falters. A new and ultimately decisive battle begins for Sir and Norman.

Casey has previously directed *Baby and Dames at Sea* for the CCCC Theatre, and she recently choreographed *Company* for the New West Stage Company.

Performances will be at 8 p.m. on March 31, April 1, 6, 7 and 8, with a 2 p.m. matinee on April 2, at the Clark County Community College Theatre.

General admission is \$6, \$4 for seniors, students and handicapped. Reservations are suggested due to limited seating. Call 644-PLAY for reservations and information. aa

Rainbow Co.

The closing of Reed Whipple Center during January forced the Rainbow Company to juggle their play schedule. The production originally scheduled for January, *The Incredible Jungle Journey of Fenda Maria*, has been

bumped into the 1989-1990 season. To fill out their current season, the Rainbow Company will perform *The Nightingale* in April.

"Obviously any change of this sort is better if you can avoid it," says Brian Strom, Rainbow's artistic director. "But we've got a very good show to take the place of *Jungle Journey*. And with *Nightingale*, we'll also have the opportunity to tour local schools in the Spring."

The change also allowed acclaimed local director Barbara Brennan to join the crew of *Nightingale*. As a director, Brennan is best-known for such plays as *Arsenic and old Lace*, *Noises Off*, *Talley's Folly* and *The Elephant Man*. But Brennan made her directing debut with the Rainbow Company's 1979 production *Aladdin*, after acting in several of the company's productions.

Adapted from a classic Hans Christian Andersen fairy tale, *The Nightingale* tells the story of an obsessed Emperor of China, who strives to capture the world's greatest treasures, including a magical songbird. The play is distinguished by its Oriental theatre techniques and its requirement that the audience participate in the action.

The Nightingale will be performed at 7 p.m. on April 7 and 1, and at 2 p.m. on April 8, 9, 15 and 16, in the Reed Whipple Studio Theatre. Seating is limited, and reservations are recommended. Call 386-6553. aa



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ART presents 'The Belle of Amherst'

Actor's Repertory Theatre will present five performances of *The Belle of Amherst*, a drama about poet Emily Dickinson, at the Flamingo Library in March and April. Sponsored by the Las Vegas-Clark County Library District, the play is free.

Company director Georgia Neu is working to secure state funding to take *The Belle of Amherst* on the road to some of Nevada's rural areas.

In the meantime, Neu has been touring local schools to lecture about Dickinson.

"At first it was going to be some high schools," Neu says of the lecture program. Then she was asked to take it to junior highs, and finally elementary schools.

"I thought, why not? I'll give it a try," Neu says.

Dickinson, who wrote *I Heard a Fly Buzz When I Died* and *Because I Could Not Stop for Death*, might be thought a little much for elementary school kids, but Neu says, "I don't think so. Much of her poetry was not gloomy. She did

some light, whimsical work. I think some of her best poetry is her nature poetry." Also, she added, she will emphasize that death was an ever-present reality during the time of Dickinson's childhood.

What is really important about Dickinson, Neu stresses, is that she didn't force her work into traditional European poetical forms, but instead devised new meters and rhythms. "She invented a whole new American idiom," neu says.

The Belle of Amherst will open at 7 p.m., March 30, in the Flamingo Library Auditorium, with performances at 8 p.m. on March 31, 2 p.m. on April 1, 7 p.m. on April 6, and 8 p.m. on April 7.

For information call 647-SHOW. aa

UNLV Theatre examines AIDS

The UNLV University Theatre will present Larry Kramer's drama *The Normal Heart* beginning March 2, in the University's Black Box Theatre.

The play, which tries to put a human face on the AIDS epidemic, will be the starting point for a series of AIDS-related programs at the university. The Nevada Humanities Committee will sponsor a series of post-play discussions, titled "Reverberations: The Many Implications of AIDS," in which audience members can quiz expert panelists on issues raised by the drama.

Also planned is another theatrical presentation, *Embracing the Light*, featuring

popular actress Adrienne Barbeau and noted Shakespearean actor Roderick Horn (who will also direct *The Normal Heart*), as well as local artists. *Embracing the Light* will be performed at 2 p.m. on March 4 and 8 p.m. March 5. The Southwest Gas Distinguished Artist Series is sponsoring the free show.

The Normal Heart will be performed at 8 p.m. on March 2, 3, 4, 8, 9, 10 and 11; as 2 p.m. on March 5 and 12.

In April, the University Theatre will present Andrew Lloyd Webber's musical *Evita*.

Robert Burgan will direct the story of Eva Peron, an ambitious cabaret singer who uses her charms to become one of the most powerful figures in Argentina. Dana Landers will choreograph the production, and Ellis Pryce-Jones will design the sets.

Performances will be at 8 p.m. on April 20, 21, 22, 26, 27, 28, and 29; and 2 p.m. on April 23 and 30. Tickets for both *The Normal Heart* and *Evita* are \$7 with discounts for students, seniors, handicapped, military and groups.

For more information call 739-3353. aa

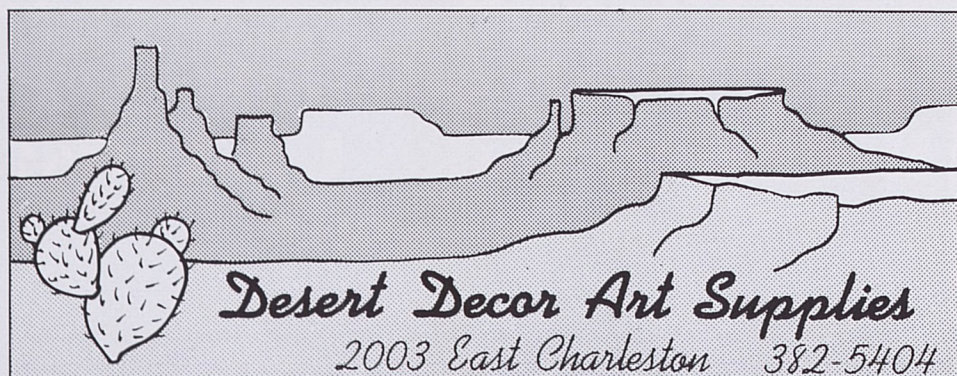
📍 'From Pen to Publisher'

"From Pen to Publisher," a seminar presented by the Las Vegas branch of the National League of American Pen Women, a non-profit organization of professional writers, artists and composers, from 8:30 a.m. to 5 p.m., Saturday, April 8.

Mary Manning, *Las Vegas SUN* journalist and a poet, will moderate an afternoon panel discussion on "Media Clout in Elections." Manning covers nuclear issues, the environment, health and medicine and utilities for the *SUN*. On a recent assignment she went to the Soviet Union for two weeks to report on the U.S.-U.S.S.R. joint verification experiment. Her five-part series "Message From Moscow" appeared in the *SUN's Scene* magazine. She serves the Pen Women as both state and branch secretary.

Additional speakers will include George Knapp of KLAS TV-8; Ruthe Deskin, assistant to the *SUN's* publisher; *SUN* political reporter Michael Campbell; UNLV professor Dr. Felecia Campbell; freelance writer Jack Sheehan; the *Las Vegas Review-Journal's Nevada Today* editor A.D. Hopkins; attorney Mark Tratos, and others. Seminar topics will range from magazine writing to the ins and outs of writing fiction.

The seminar costs \$50, which covers lunch and coffee breaks. A major portion of the profits will go the branch's scholarship/grant fund. For more information, call 736-9218 after 5 p.m. aa



Native American writers



Paula Gunn Allen

Four internationally recognized Native American poets and fiction writers will participate in a discussion on American Indian literature, March 14 and 15 at UNLV. Titled "Coyote Speaks: Contemporary Trends in Native American Literature," the conference will explore such topics as the conflict between native American and Anglo culture as reflected in Indian literature, the influence of storytelling and the oral tradition on American Indian Writing, and the significance of tribal heritage and cultural identity in poetry and fiction. The Nevada Humanities Committee is sponsoring the event.

The writers who will participate are Paula Gunn Allen, Gerald Vizenor, Joseph Bruchac and and Joy Harjo.

The moss shall inherit the earth

"The horrid prospect that television opens before us, with nobody speaking and nobody reading, suggests that a bleak and torpid epoch may lie ahead which, if it lasts long enough, will gradually, according to principles of evolution, produce a population indistinguishable from the lower forms of plant life.

"Astronomers at the University of Chicago have detected something that looks like moss growing on Mars. I am convinced that Mars was once inhabited by rational human beings like ourselves, who had the misfortune, some thousands of years ago, to invent television."

—Robert Hutchins, 1951 aa

The conference will begin March 14, at 4 p.m., with a discussion by Allen titled "Spiderwoman's Web: Context and Culture in Reading Native American Literature." Allen, a professor of Ethnic Studies/Native American Studies at the University of California, Berkeley, has published several volumes of poetry, including *Skin and Bones* and *Shadow Country*, as well as a novel.

The conference will continue that night with a 7:30 lecture by Vizenor, titled "Narrative Chance: The Trickster and New Interpretations of Native American Literature." He is the author of the novel *The Trickster of Liberty*.

On March 15, at 4 p.m., Bruchac, a novelist, poet and editor, will explore the significance of the oral traditions in Indian literature in his discussion "The Roots of Survival: Storytelling Among Native Americans, Past and Present."

The conference will conclude that evening at 7:30 p.m., with a discussion of Native American poetry by Harjo, titled "In Mad Love and War." Harjo teaches at the University of Arizona.

Coyote is one of the liveliest figures in Indian tales, who declined in power but not in literary interest as Indian civilizations developed. Originally seen as the clever and dangerous trickster, in later tales he became more of a clownish character whose tricks usually


rebounded against him.

The UNLV English Department and the College of Arts and Letters has lent additional support and assistance to the program. All conference activities are free and open to the public. No registration is required. The conference is part of a year-long series of programs titled "To Carry the Dream Wheel: Native American Voices in the Old/New World," funded in part by the National Endowment for the Humanities. Additional funding has been supplied by the Burlington Northern Foundation.

For more information call the Nevada Humanities Committee at 798-0337. aa



Joseph Bruchac



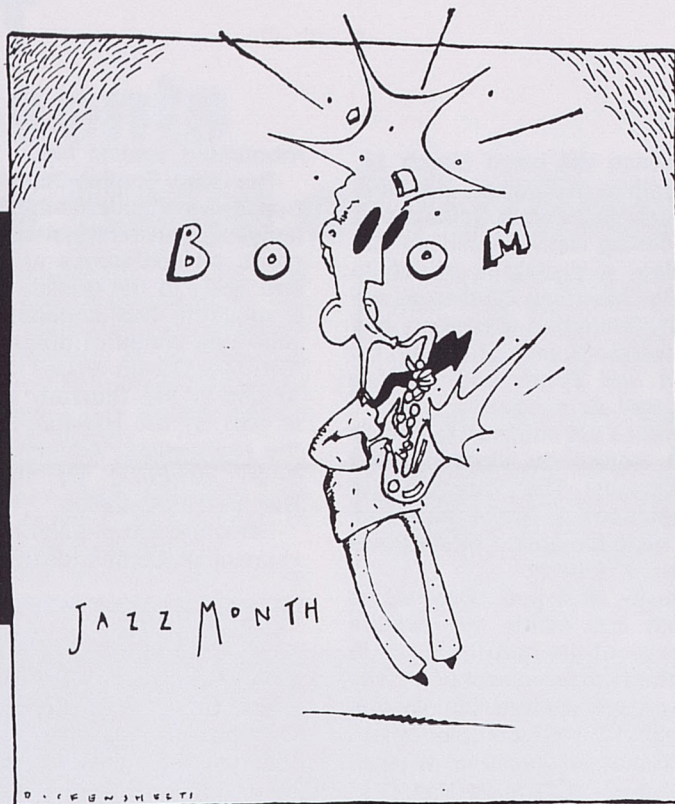
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Jazz Month '89

Seven concerts, featuring a wide range of local and national jazz performers, including singer Joe Williams, will highlight Jazz Month 1989.

First Interstate Bank of Nevada is funding Jazz Month, which will kick off May 6 with the traditional Jazz Picnic at Jaycee Park, featuring a 'crossover' jazz band, a salsa group and a blues band.

Jazz Under the Stars, an outdoor concert at Spring Mountain Ranch, where Allied Arts presented Andy Narell last year, is scheduled for May 20. Band

and ticket information will be announced. The concert will be presented in association with Michael Schivo Presents and in cooperation with the State Parks Cultural Arts Board.

Four concerts will be held at the Allied Arts Gallery, on four Wednesdays. Among the gallery performers will be the legendary **Joe Williams**; **Therapy**, a sextet led by local trumpeter Greg Marciel; and a "Composer's Night," featuring new works by four Las Vegas jazz composers—**Herbie Phillips**, **Jack Montrose**, **Don Hanna** and **Tom Gause**. The

fourth gallery concert will feature one of the world's premiere bassists, **Charlie Haden**, who became famous with the Ornette Coleman Quartet, was a member for several years of pianist Keith Jarrett's Quartet and now leads Quartet West. Tickets for each gallery event will be \$5, and \$3 for Allied Arts members.

Guitarist **Joe Pass** will be co-sponsored in a final Jazz Month concert the first weekend in June by Allied Arts and the UNLV Performing Arts Center at Judy Bayley Theatre.

Allied Arts will once again provide Jazz Month concerts in local schools, all by various conformations of Marciel's Therapy.

The City of Las Vegas is once again swinging in Jazz Month, with the **Walt Boenig Big Band** on May 7 and trumpet legend **Freddie Hubbard** on May 14, both at the Charleston Heights Arts Center. For more information on those two concerts call 386-6383.

The phrase "May is Jazz Month" has been registered by the Allied Arts Council in the State of Nevada. Allied Arts encourages participation in Jazz Month festivities, but asks that any organization or business wishing to use the phrase for promotional purposes contact the Council first.

Call Allied Arts at 731-5419 for more complete information. aa

Signature Productions

A new theatrical production company, Signature Productions, has been established in Las Vegas, with plans to provide family-oriented entertainment.

The group has established the Signature Playhouse at 4703 West Charleston. The first productions will be *Saturday's Warrior* by Doug Stewart and Lex de Azevedo, and *Star Child* by Stewart and Gaye Beeson. The productions were set to start in February and running through early March. *Saturday's Warrior* will be presented on March 4, 9 and 11, while *Star Child* will be presented on March 3, 6 and 13.

Signature Productions was started by Victor Austin, Karl Larsen and Jennifer

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Symphonic bands to combine

Beagley, in order to provide family entertainment as well as an outlet for theatre performers who, according to Austin, "Have never had much of an opportunity to develop (their talents) without having to compromise their moral values."

Signature productions is also planning to rent their stage and 206-person theatre on nights they aren't using it.

For more information on their productions or their facilities, call 642-9947. **aa**



The University Wind Ensemble

Nevada Guitar Society formed

A group of Las Vegas guitar enthusiasts has formed the Nevada Guitar Society, an organization that will "promote the growth, appreciation and understanding of all fretted instruments, to encourage high standards in instruction and performance and to provide a forum" for guitar lovers, according to secretary-treasurer Malena Burnett.

The initial meeting was held January 29, and subsequent meetings will be held at 4 p.m. on the last Sunday of every month. Locations will be announced.

The Nevada Guitar Society board of directors is Cameron F. Ashby, chairman; Dr. Glen Cooper, president and newsletter editor; James D. Abernathy, vice president; Burnett; Gary Queen, director of publicity and promotion; Edna Trapletti, director of membership; Dr. Joshua J. Kruger, general manager; and Katherine Jacobi, executive secretary.

Membership is open to the public, musicians or non-musicians. For information, call Burnett at 798-8077, evenings. **aa**

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Symphonic bands from Clark and Eldorado high schools will join the University Wind Ensemble for a Spring concert on March 7, at 8 p.m., in the Artemus Ham Concert Hall.

The first half of the concert will feature the high school bands performing a variety of music. The Eldorado ensemble, winner of the class A award in last fall's Third Annual UNLV Star of Nevada Marching Band Invitational, will perform a selection by Verdi, an *Old Scottish Melody* and a four-part contemporary work depicting the World War II bombing

of the German city Dresden.

The Clark High School Symphonic Band has also won its share of awards, including the highest score in last year's Clark County School District band festival and top honors in a California competition.

The University Wind Ensemble, directed by Thomas G. Leslie, will perform in the second half of the program. They will play works by Heins, J.S. Bach, Camphouse and Rimsky-Korsakow.

Tickets for the event are \$2. Call 739-3332 for information. **aa**

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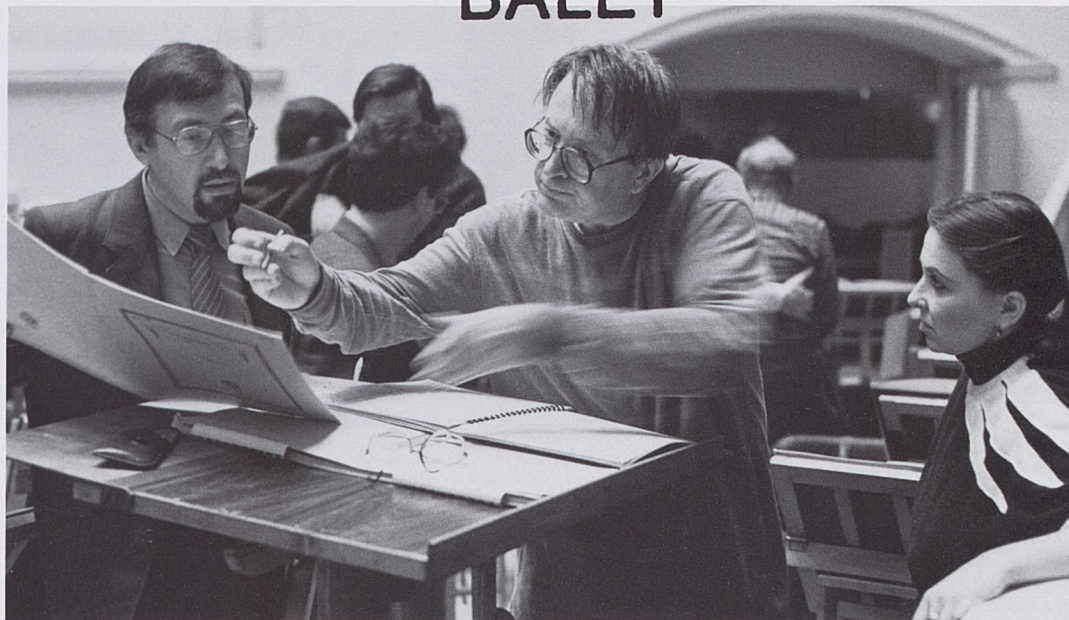
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-VIRKO- BALEY



Virko Baley in discussion with the principal violincellist of the Moscow Philharmonic, December 6, 1988.

BACK IN THE U.S.S.R.

Las Vegas Symphony musical director and conductor Virko Baley spent the end of 1988 in the Soviet Union as a guest conductor with several Russian orchestras. While there he kept a diary of his experiences and impressions, excerpts from which follow.

For Baley, it was a return to his homeland. It was also another example of the Symphony's continuing ties with the Russian musical community, which have seen the group perform a number of premieres by Soviet composers.

Early on a late January morning, in a restaurant near his office at UNLV, Baley, dressed in a suit, tie and sneakers, handed over the diary. In person he is bright and humorous, and on this morning he was eager to share his Russian experiences "I wrote this in a chatty manner," he said. "I didn't want this to sound like an essay."

by VIRKO BALEY

The tour was actually simple: two concerts in Kiev, Ukraine, my original homeland, and two in Moscow, the capital of Russia: the Third Rome and for many, if not most, in the West, the center of Eastern European mystery, a sort of icon of exhilaration.

The two orchestras have rather immense titles, one of the by-products of the system. They are: The Academic Symphony Orchestra of Moscow State Philharmonic (Moscow Philharmonic, for short), and State Academic Symphony Orchestra of Ukrainian S.S.R. (Kiev Philharmonic, for short). The program in Kiev was to be the same for both concerts:

"Sinfonia India," by Carlos Chavez, "Duma, a soliloquy," by Virko Baley, "In memoriam," a symphony for violin and orchestra by Vyacheslav Artyomov, and Boris Lyatoshinsky's monumental "Symphony No. 2." In Moscow, there would be two different programs. The first consisted essentially of American works, "Concerto for Orchestra" (Donald Erb), "The Chairman Dances" (John Adams), "Canti del sole" (Bernard Rands), for which I invited American tenor Paul Sperry, and Mozart's "Piano Concerto No. 27," which I both performed and conducted from the keyboard. The second concert was to include Beethoven's "Egmont Overture," the Artyomov and Baley pieces that were done in Kiev, and Tchaikovsky's "Symphony No. 4." But more on that later.

There is a story behind the selection of Chavez for Kiev. It was actually a last-minute substitution for "The Chairman Dances," by John Adams, which I had originally intended to perform in both cities. But the program notes of the piece, Madame Mao, the hallucinatory aspects of that scene; in other words, the suggestion of a political parody of the great communist brother, made the dignitaries in Kiev a little nervous. When I attempted to assure them that in Moscow the piece was being performed, and no one there was reading into it more than was warranted, I was told: "Well, that is in Moscow. They can do it...." The implication was clear:

we, in Kiev, must be more circumspect.

After arriving in Moscow on Wednesday, November 23, I was joined by Tanya, my Gosconcert guide and translator. Although I did not need a translator, she proved to be of great assistance in cutting through bureaucratic tangles. I stayed in Moscow for three days, enough time to get everything sorted out and hear the premiere of Artyomov's monumental "Requiem," dedicated to the victims of Stalinism. The work is powerful. The orchestra (Moscow Philharmonic), chorus and five vocal soloists were conducted by Dmitri Kitayenko. Yevtushenko gave an introduction in his usual dramatic and affecting way. We left for Kiev on Saturday, November 26.

The first rehearsal was on Tuesday, November 29. The schedule is a conductor's dream (listen Las Vegas and weep): six hours on Tuesday, six hours on Wednesday, four hours on Thursday and three on Friday, the date of the first concert (a dress rehearsal). A total of 19 hours (with breaks, the actual time is closer to 15.5 hours). It was simply a joy to be able to work in a manner where detail and nuance were to be part and parcel of the intention, not some aleatoric result of a collective attempt to feel the way toward a unity of concept.

What was especially interesting for me was to work on the Chavez—having performed it with an "authentic" Mexican

Moscow is what New York
longs to be.



Conducting the Moscow Philharmonic, December 7, 1988.

orchestra in Mexico City (and our own Las Vegas Symphony) just within the last year, so that memories were fresh. It was, after all, their first performance of the work.

Well, the first thing I found out was that a number of the percussion instruments needed for the piece were nowhere to be found in Kiev (this is a recurring problem in Eastern Europe, a shortage of good percussion instruments). Thus, the percussionists and I went into a huddle and eventually decided by trial and error what would work best. This willingness (in Kiev at least) to try to find the best possible substitute was touching.

I was eagerly anticipating my work with violinist Oleg (Oleh in Ukrainian) Krysa, a Ukrainian violinist of international fame and one for whom the well-known Russian composer Alfred Schnittke has written a number of pieces. The work we were set to perform by Artyomov is a technical horror story: full of immense hurdles, balance problems—but a very powerful and dramatic work, demanding almost as much virtuosity from the orchestra as from the soloist. The rehearsal went very smoothly. It was something that I needed to use as a gauge, since we were also going to be performing it with the Moscow Philharmonic the following week—and with nowhere near the same amount of rehearsal time.

My own piece received the best perfor-

mance to date—again, time made the difference, although the performance in Mexico City was quite good. But, the highlight for me was the chance to perform one of the masterpieces of Ukrainian music, the “Second Symphony” of Boris Lyatoshinsky, in the city where it was premiered. A great deal of time was (naturally) spent on it. The difficulty of weaving into a flexible and rubato line the rhythmically complex and thick structures was the hardest to achieve. But it worked—especially the second night. Actually, all the works improved by the second night in both accuracy and emotional sweep—a situation that does not always happen.

The reception by the audience was wonderful. At the end, after the Lyatoshinsky, they would not let us go: applause and flowers continued. I saw many familiar faces in the audience: the film director Yuri Ilyenko, the poet Ivan Drach, and the many musicians, Silvestrov, Hrabovsky, Stankovych, Shumeiko, Huba, etc. I finally led the orchestra off the stage.

The next day I left, accompanied by my Gosconcert translator Tanya, for Moscow.

Moscow is a megalopolis, a huge, sprawling city that houses close to eight million people, and is undeniably the center of the Soviet Union in every way. That does not mean that music, film or literature which is every bit as good is not created in Tallin or Kiev or Tbilisi

(sometimes a lot better), but that Moscow is the undeniable kingpin in this highly centralized society. Moscow is what New York longs to be.

There were the usual meetings with various official persons—but kept to the minimum. The flu, or whatever it was that I brought with me from Las Vegas, was still hanging on; as a result, two nights were spent sleepless. This would be a difficult week: there were two different concerts, two different programs, only three days apart (December 7 and 10). Time was of the essence. On my arrival in Moscow, I was told that Paul Sperry was due that evening; he was coming in from New York—he on one flight, Ann, his wife, on another (that is how they travel, as do many people with young children).

The next day, December 5, was my first rehearsal. The work that worried me most was Donald Erb’s “Concerto for Orchestra.” It is a long piece (for Donald), over 20 minutes and full of exotic instruments (mouth harmonicas, water goblets)—and I’m not sure that they have been procured.

It took only a few minutes to discover that the Moscow Philharmonic is an excellent ensemble. The string sound is wonderful. But the program was a difficult one for them: three new works, plus a Mozart concerto, to perform with just three rehearsals. They proved to be quite unfamiliar with Erb’s very American avant-garde style, and my worries were

-VIRKO-BALEY

confirmed: they did not have the percussion instruments. The rehearsal of the piece went at a crawl. The Adams and Rands went much better. A decision was going to have to be made. But it could wait until tomorrow.

The last piece to be rehearsed was the Mozart. The piano, a Hamburg Steinway, was quite simply one of the best pianos I have ever played—for Mozart it proved almost ideal. After the rehearsal I walked around Tchaikovsky Hall, a theatre I have seen in pictures, attended for concerts, and was now performing in. The acoustics were acceptable, but not as good as the Conservatory's or in Leningrad (where you hear as well no matter where you sit).

That evening I briefly visited some friends, then retired early. The next day I made the decision to cancel the Erb. The orchestra accepted my explanation: "Better to play the concert with one less piece, but well, than to have the whole program suffer." I felt that in a situation where there is a great deal of new and unfamiliar music, one owes not only to the music, but to the audience as well, the best possible performance or no performance at all.

The orchestra now enjoyed working, as if a burden had been lifted. "The Chairman Dances" now became the opener and the Rands the second half, with Mozart ending the first half. I felt that the concert would go well.

On December 7, the concert day, I found out terrible news: Artyomov's father died the day before, and his wife, and my friend, Valeria slipped on ice and had a bad concussion. Slava might not be able to come to the concert. I told him not to worry and felt very bad for them.

For the past few days I had been coming to the hall to practice the Mozart concerto. It is one of those "desert island" pieces for me—an extraordinary work, full of exquisite emotions and one of the few pieces of which I can truly say: every note counts. That is often said, but mostly it's sheer propaganda. Very few works that exist in linear (or real) time do not have dead spots—what I call the ho-hum sections, a sort of cliched shuffle; much of Mozart's music is actually full of such spots. But not this concerto.

Working on it with the Moscovites proved very interesting. I had the orchestra sit around the piano, as some sort of oversized quartet. It too a few tries at finding the right seating arrangement before we all could hear each other. After that the real rehearsing began. We decided to reduce the strings to less than half—in this way balance became natural, with pianissimos, pi-

anos, and mezzo-pianos, that trio of barely distinguishable dynamic levels (especially in a large performing space) now an achievable reality.

Paul Sperry had already made a wonderful impression. His coloring of words, the timbral variety he achieved, made a deep impression on the orchestra; Bernard's piece was proving to be quite a success (Hrabovsky and Artyomov, present at all the rehearsals, thought so too), and the orchestra was enjoying his expert orchestral writing.

What can one say about a concert? It happens, and with it all the years that led up to it. Each concert is like that. It is a form of reliving your life. The two hours function as a telescope, but a

Suddenly, we heard a scream and a crashing sound.

telescope in time. The Adams went very well—it bounced and sang and danced and laughed. It is a good piece. The Mozart, it seemed, was the best I have yet played. We all seemed to enjoy it. I felt I finally understood the piece. With the Rands, the orchestra proved how quickly they could assimilate an unknown style.

After the concert, flowers, well-wishers, autographs, and then I took the Sperrys, Tanya, Hrabovsky and the Srysas to dinner at the Intourist International. The food was good, the wine passable and the company very jolly.

As I was sitting and celebrating with my friends, I remembered the evening I had joined Ann and Paul Sperry in our hotel restaurant. It was during the time that news of just how terrible the earthquake really was in Armenia was becoming public in Moscow. The death count was now in the tens of thousands.

At a table not far from us I had noticed a man sitting—drinking slowly and, apparently, already quite drunk. He looked Armenian. Suddenly, we heard a scream and a crashing sound. Small pieces of glass shattered around us. I turned—the man had picked up the bottle and smashed it over his head. He just sat there. A few waiters ran to him, also a friend or someone who knew him. Most turned away and went back to eating. I could see blood beginning to ooze from his brow. He sat dazed—in pain, but not from the blow; the blow was an anaesthetic.

The next two days were spent rehearsing the new program and were, again, a chance to work with Krysa. This

time the program was easier because more than half of it was in their repertoire. And they know the standards—the Beethoven and Tchaikovsky were read as well as many orchestras might play them after many hours of rehearsals. Especially, of course, the Tchaikovsky; in fact, they know it so well that there is a resistance to anything new being injected—in this case a touch of Americana. Also that infernal after-beat! I can see some logic behind it: since they always play slightly behind, a change of direction is thus telegraphed ahead of time and response is then possible—but that is viable only with a certain repertoire, within the bounds of a middle European style of music which has dominated the music world quite successfully.

Saturday morning was dress rehearsal. Tanya, as usual, sent the car to pick me up. It was a little late, so by the time I got to the hall, there were just 10 minutes before rehearsal was to begin. Krysa was already there and asked if I knew that today had been declared *trauer* day, a day of mourning.

I had not known. If this were true, then all concerts and public performances were to be cancelled. The management called Krysa and me into their office and said that a day of mourning had in fact been declared, thus no concert. They were very sorry. We assured them that we completely understood—the Armenian tragedy was of such proportion that solidarity had to be declared. I then spoke to the orchestra. We all felt a sadness: the sudden, abrupt cancellation of our concert becoming both an emblem and a testimonial recognition of the potential abruptness of Fate and human courage in the face of it.

We all said goodbye. The next day I returned to New York. aa

Art news space

The Source, a newly-established marketing company, has launched a newsletter that will provide space for local arts coverage.

In each issue of the publication, a section called "Discover" will accept news releases on area cultural events, while a "guest column" will accommodate feature stories and profiles.

The newsletter will be distributed to business executives throughout the Las Vegas Valley. Individuals or organizations can submit information to The Source, 6423 Sandpiper Way, Las Vegas, Nevada, 89103, or call 365-6470. aa

Grand Ball

The Las Vegas Symphony's first annual Grand Ball will be held April 1 at the home of Dr. Thomas Gott and Caryn Wunderlich-Gott; the Symphony will also present concerts in both March and April. The Gott's home, in the Quail Ridge area of Green Valley, will have just been completed by the time of the event.

The evening will begin with cocktails and wine, accompanied by music from the Sierra Wind Quintet. Waltzing will begin at 8 p.m., with music supplied by the Las Vegas Symphony Orchestra.

The evening will feature special guest artist, pianist Roger Williams.

There will also be a French dinner, followed by dancing to the music of the Las Vegas Saxes.

Admission will be limited to the first 300 ticket buyers.

The Gotts' home was in the news July 4, when the still unfinished building burned to the ground. The couple regrouped and rebuilt; the result is a 14,000-square foot designer showplace-home.

On March 5, at 2 p.m., the Symphony will perform with special guest Electric Phoenix, a vocal group. On April 4, at 2 p.m., in the Artemus Ham Concert Hall, they will perform again, this time with special guest composer Bernard Rands.

For more information call 739-3420. aa

CC dance

The Clark County School District Annual Dance Festival will be held March 15, at 7 p.m., in the Artemus Ham Concert Hall.

Dance groups from many local junior and senior high schools are expected to participate, featuring a variety of styles from classical ballet to modern jazz to ethnic dances.

Tickets are \$3, and advance purchases are recommended since seating is limited. Call Judy Scott-Parry, 799-5600, for more information. aa

University Dance Theatre

Guest choreographers Sarah Mangelsdorf and John Mead will present new works in the University Dance Theatre concert on March 11 and 12, in the Judy Bayley Theatre.

Mangelsdorf, director of dance at Ball

State University in Indiana, will choreograph a duet for members of the UDT company. Some of her work has been performed at the American College Dance Festival.

Mead, now a freelance choreographer, was once associated with the Utah Repertory Dance Theatre, will present an energetic modern group dance. He has presented his choreography in the U.S. and Europe.

Other choreographers who will present work are Dana Landers, Winston Hemsley, McGarry Cavan, Bobby Boling, Janet Perkins, Eliane Vivace, Dan Gardner and Deborah Stone (see cover story).

Tickets for the University Dance Theatre concert are \$6, with discounts for students, seniors and children. For more information, call 739-3827. aa

15th Annual Art-A-Fair

The 15th Annual Art-A-Fair, curated by Gallery Manager Patricia Mortati McCollum, will be sponsored by the Las Vegas-Clark County Library District in April. The juried show will include Southern Nevada and southwest regional artists in all media. Entry forms for the competition will be available in all branch libraries during March. Robert McCauley will be the sole juror, a professor of art at Rockford College in Illinois. McCauley recently received a \$20,000 NEA grant for drawing.

Entries will be accepted in the conference room of the Clark County library, 1401 E. Flamingo Road, March 30, from 10 a.m. to 8 p.m.; March 31, from 10 a.m. to 4 p.m.; and April 1, from 10 a.m. to 4 p.m.

April 2 and 3, McCauley will judge the entries and will deliver a "Meet the Juror" lecture April 2 at 2 p.m. McCauley will discuss his criteria for judging and will answer questions.

On April 3 the selected artists will be posted in the Clark County Library Gallery. On April 4 and 5, work which has been juried out may be picked up from 10 a.m. to 8 p.m.

The exhibit will be installed on April 8, and on April 9 at 2 p.m., the exhibit will officially open with an awards ceremony, with gift certificates from Dick Blick and Aaron Brothers Art Marts given to winners. Some of the exhibit will tour to all six of the library district's branch galleries, but those works not touring may be picked up May 26 and 27.

For further information, call Patricia McCollum at 435-0919.

Tax reform hurts the arts

Donations of artworks have been reduced by nearly 50% since the passage of the Tax Reform Act of 1986, according to a recent survey of 124 art museums by the American Association of Museum Directors. Now, proposed changes in the Unrelated Business Income tax would tax income on everything sold in museum stores, except items selling for under \$15 with the museum's logo, or items under \$50 that are reproductions of an object actually in that museum's collection.

A panel entitled, "Cultural Crisis: The Impact of Federal Legislation on Museums and the Future of Visual Arts, organized by ArtTable Inc., was held at the Guggenheim Museum in early October to address these issues. Richard Oldenburg, director of the Museum of Modern Art, commented that his museum "would pay back to the federal government in taxes somewhat in excess of what we are now getting from the federal government in program support." An audio cassette of the panel is available through ArtTable for \$15 a copy. Telephone (212) 593-6310.

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Governor's Arts Awards



KNPR's Lamar Marchese with Governor Bob Miller (left), Frank Gagliardi (center), Centel's James Kropid with Miller (right) and Thelma Calhoun (bottom).



KNPR, Southern Nevada's public radio 89.5 FM; the **E.L. Wiegand Foundation**; and **Dr. Thomas Wright**, Dean of the UNLV College of Arts and Letters.

Centel Corporation has donated more than \$1 million to the arts in Southern Nevada during the last five years, and also provides a wide range of services and volunteer efforts to arts groups in Las Vegas. Centel regularly underwrites numerous public broadcast programs and it sponsors a phone book cover competition which showcases the talents of local artists.

Sue R. Clark has been on the board and staff of the Sierra Arts Foundation, Reno's local arts council, for the last 10 years, and has helped it grow to play a major role in the cultural life of Northern Nevada. During her tenure the Foundation has established a permanent facility, and has continued to offer ongoing artist residencies, grants programs and other services.

Charles Hunsberger has pushed the Las Vegas-Clark County Library District beyond the traditional book-related library functions, turning the library and its branches into community cultural centers. Under his 17-year leadership, the library district has built galleries and auditoriums as part of its facilities, and is the only library entity in the country to house three resident arts companies—two theatre troupes and a chamber orchestra.

KNPR has been a fixture in the Southern Nevada cultural community since it went on the air in 1980. Its program mix of jazz, classical music, and the blues, along with its broadcast

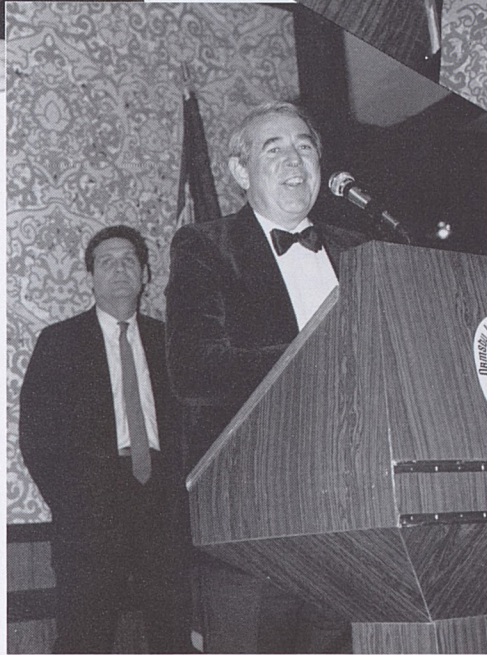
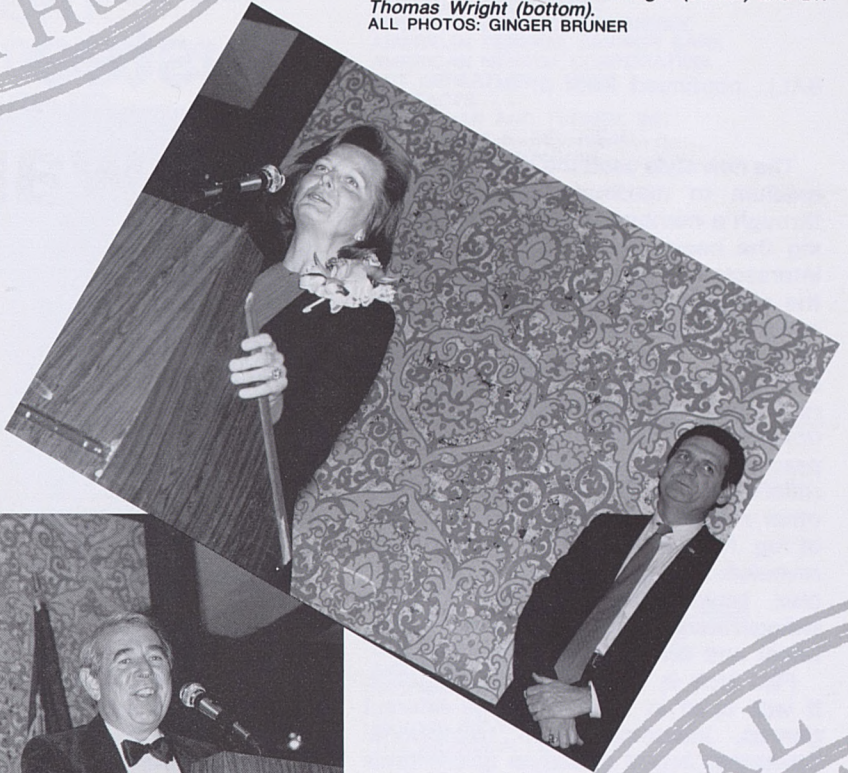
Five individuals from around Nevada, a corporation, a foundation and a radio station were honored by Governor Bob Miller at the tenth annual Governor's Arts Awards February 2, during the third Oasis Conference, in Carson City.

Honored this year for Excellence in the Arts was Las Vegas jazz musician/educator/composer **Frank Gagliardi**. Gagliardi is the founder of the widely-recognized UNLV Jazz Ensemble, which under his guidance has won numerous national competitions and has toured extensively abroad. Gagliardi is also an active composer and a timpanist for the Las Vegas Symphony.

Receiving awards for Service to the Arts were **Centel Corporation** of Las Vegas; **Sue R. Clark**, executive director of the Sierra Arts Foundation in Reno; **Charles Hunsberger**, director of the Las Vegas-Clark County Library District;



Governor Miller presents Michael Malarky of the E.L. Wiegand Foundation (upper left), Sue Clark (upper right), Charles Hunsberger (center) and Dr. Thomas Wright (bottom).
ALL PHOTOS: GINGER BRUNER



arts reporting and criticism, has made it a major entertainment and arts information center. KNPR has received numerous awards of recognition in recent years.

The E.L. Wiegand Foundation, established in 1982, has provided grants to several Northern Nevada arts groups, including a \$1.4 million grant to the Sierra Nevada Museum of Art, the largest grant ever given to a Nevada arts organization.

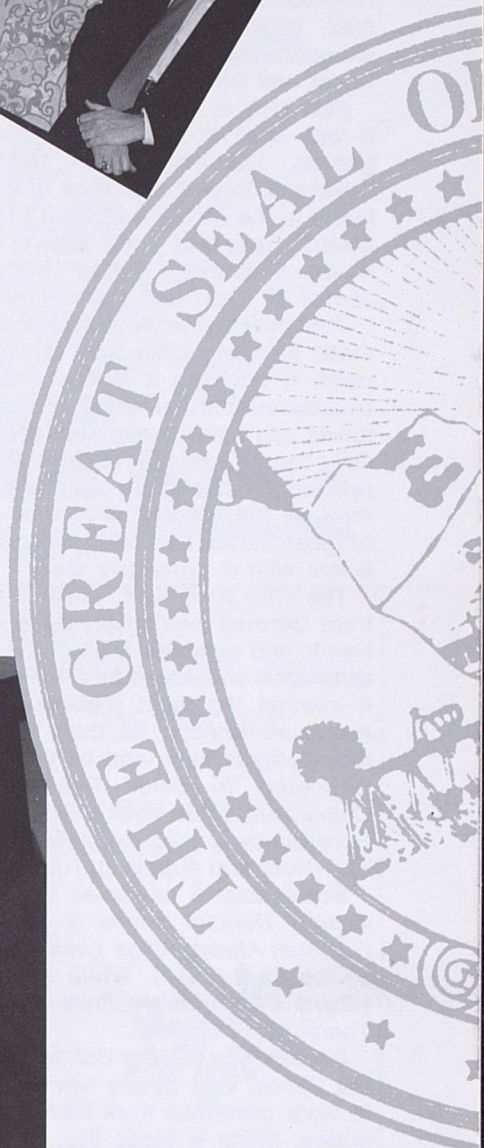
Dr. Thomas Wright, Dean of the UNLV College of Arts and Letters, has played a significant role in raising the profile of the arts in Southern Nevada. He coordinated the Year of the Arts at UNLV in 1986, and he has initiated such programs as the University Forum and the Southwest Gas Distinguished Artist Series.

Thelma Calhoun, long-time Carson City artist and arts patron, was recognized for distinguished service to the arts.

A painter, author and graphic artist, Calhoun has been a member of the Nevada State Council on the Arts several times, and has held various public offices in Carson City. As an artist, she is best-known for her series of drawings of historic Nevada buildings.

Each of the recipients will receive an original ceramic plate by Tuscarora artist Dennis Parks, who was chosen through a statewide competition.

Individuals, businesses and organizations may be nominated each year by any Nevadan, and are selected by the Nevada State Council on the Arts. **aa**



Galatz new trustee

BALL, continued from p. 3.

The new style used the black and white medium to maximum dramatic effect through a number of techniques, including the heavy use of shadows, usually intersected by the ever-present walls of the urban environment and often covering the faces of actors. Scenes were shot from extreme angles, producing strange trapezoidal shapes and a sense of fragmentation and alienation from an unknowable, hostile world. These impressions were heightened by shooting reflections through mirrors, water and other reflective surfaces, and heavy use of fog. Plots in the new films were often revealed through flashbacks and complex, broken chronology and featured exaggerated violence and other sensational and disorienting elements.

Film Noir is a style and not a genre. It was used in films of many different genres, including some exceptional Westerns, but it found a comfortable home in the films made from the "hard-boiled" novels of such writers as Raymond Chandler, Ernest Hemingway, James M. Cain and Dashiell Hammett.

The powerful style dictated the thematic content of the films in which it is used. It portrays a lonely, ambiguous, treacherous, brutal world in which even lovers can never really trust each other. Only heroes who hew to an isolated and pristine personal code can find their way through the maze. The cynical attitude of these heroes has been called "romanticism with a protective shell."

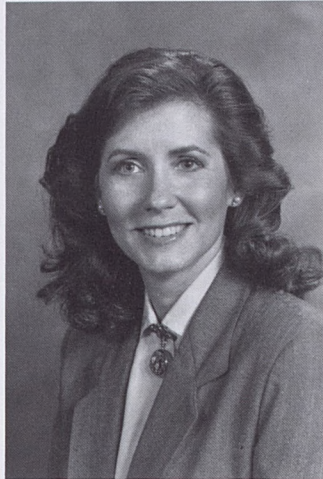
The Film Noir style, which developed from German expressionist film and the horror and gangster films of the thirties, developed and lasted into the late fifties. It marked the most creative period of American cinema. Its films have been repeatedly remade and its themes reinterpreted in color films such as *Chinatown*, with Jack Nicholson and Faye Dunaway; and *Body Heat* with William Hurt and Kathleen Turner.

Some classic examples of Film Noir include *Double Indemnity* (1944), *The Postman Always Rings Twice* (1946), *Out of the Past* (1947), *White Heat* (1949), *Where the Sidewalk Ends* (1950), and *Touch of Evil* (1958).

Decorations for the Ball will carry out the theme, and guests are encouraged to wear costumes from Films Noir; otherwise, dress is black tie.

Tickets are \$125 per person or \$1250 for a table of 10.

For more information call the Allied Arts Council at 731-5419. aa



Karen Galatz, Vice President for Corporate and Community Affairs for First Interstate Bank, has been elected to the board of the Allied Arts Council of Southern Nevada. Galatz recently returned to Las Vegas after serving as a member of Secretary of State George Schultz's policy planning staff. She is currently teaching a course in U.S. foreign policy since World War II in the UNLV political science department.

Galatz was News Secretary for Governor Richard Bryan during the first three years of his term before leaving for Washington as a White House fellow and special assistant to the Secretary of State. She has also been a news reporter and anchorperson for KLAS-TV and a reporter for the *Las Vegas SUN*.

Galatz has a master's from Georgetown University in Russian Area Studies and has also studied at Leningrad State University and the Pushkin Institute in Moscow.

"I believe the development of our cultural institutions is essential to the development of the economy of our state," she says, "So I'm delighted to be part of the Allied Arts Council." aa

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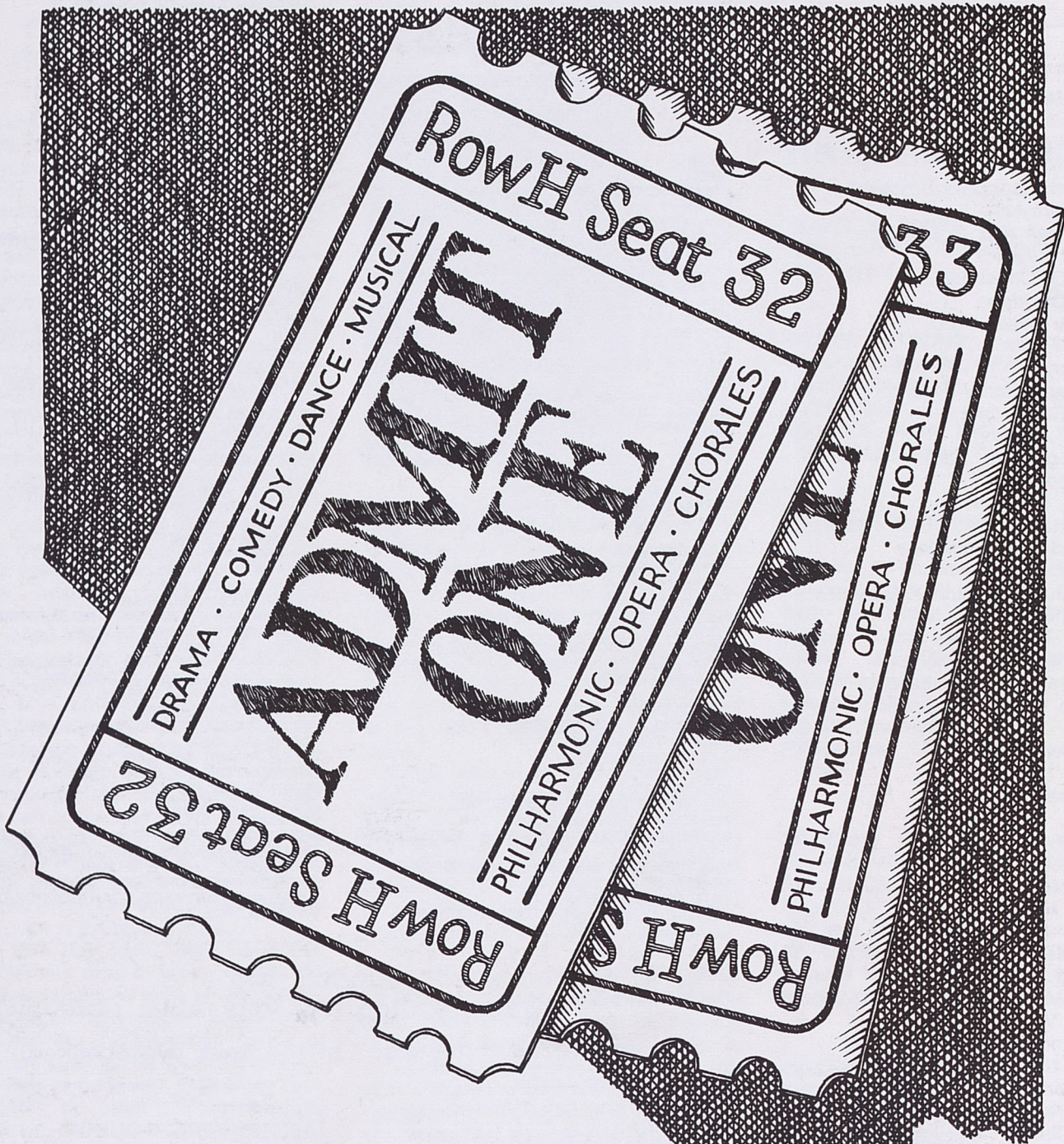
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