

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
JULY/AUGUST 1989
VOLUME 9, NUMBER 4

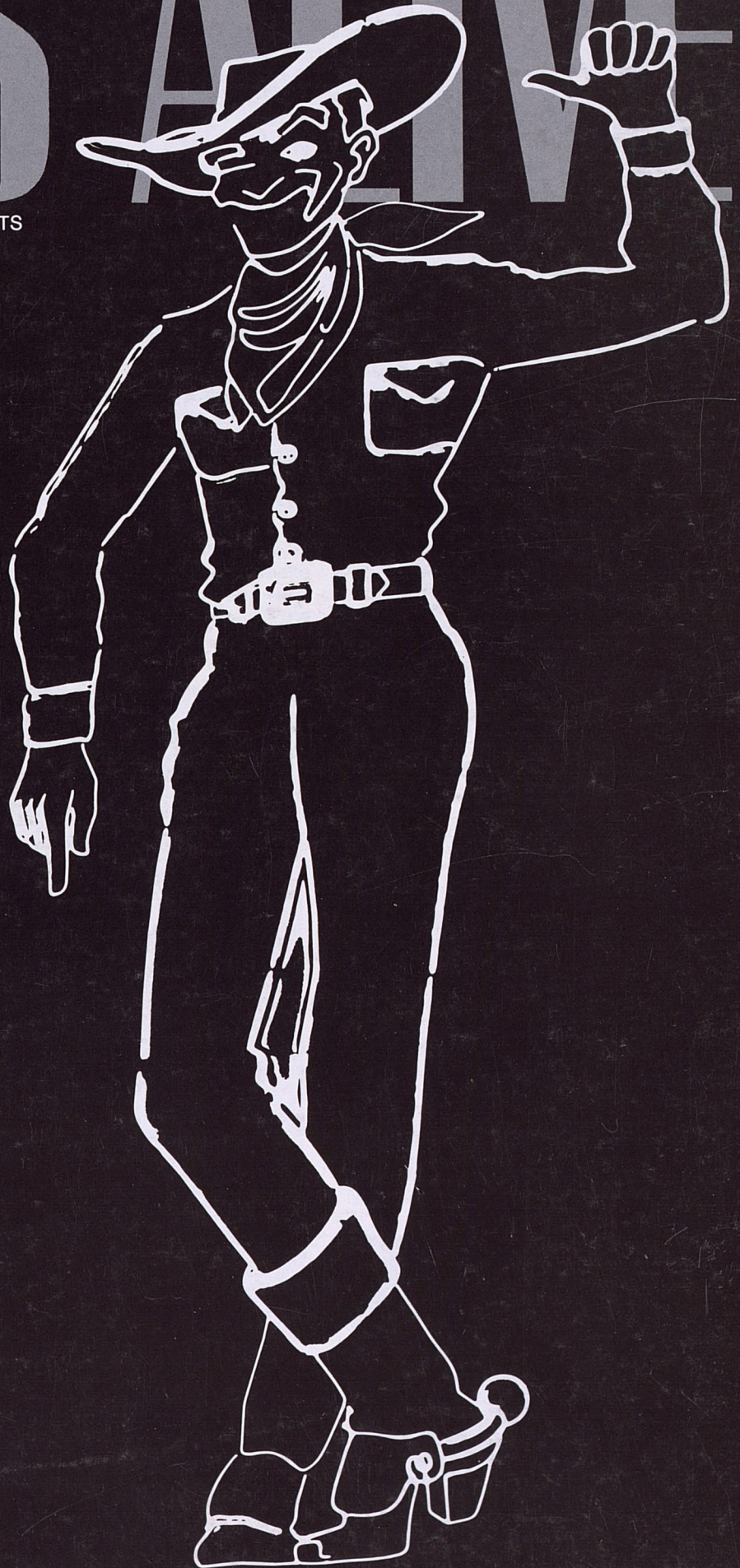
**NEON
MUSEUM
ART OF NIGHT**

**UNLV's
New MFA**

**RICK SOULE
COVERS FLUTE**

**LOCAL THEATRE
ARLEN COLLIER
LOOKS BACK**

**NEW WEST
THE BUSINESS
OF THEATRE**



Join Us in a
(Re)Naissance
of the Arts

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

It's a trend we want to see continue.

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

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

 **Renaissance
Centers**

Quality Developments by
THE VISTA GROUP





New Allied Arts trustees and officers (from left) Dan Shaw, Bill Chain, Maureen Barrett, President Judy Kropid, 1st Vice President Andras Babero, Terry Wright, Secretary Mary Scodwell, Dr. Beverly Neyland. Not pictured, Cliff Beadle, Fred Cover, Wenlee Jensen.

KROPID NEW AAC PRESIDENT

A new slate of officers and Board of Trustee members was elected and special volunteers were honored during the annual Allied Arts Council general membership meeting, held June 19 in the Allied Arts Gallery.

The new president of Allied Arts Council, for the next two years, is Judy Kropid. Andras Babero was elected first vice president. Paula Quagliana, second vice president; Cheryl Purdue, treasurer; and Mary Scodwell, secretary, were all re-elected to their positions.

New trustees elected to the board were: Maureen Barrett, Cliff Beadle, William Chain, Fred Cover, Dr. Beverly Neyland, Wenlee Jensen, Dan Shaw (one-year term) and Terry Wright.

Four names were added to the Allied Arts Honor Roll and will be permanently displayed in the Council's offices and gallery: Marjorie Barrick, for her counsel during her years as an influential board

member; Barrett and Associates, for lending their graphic expertise to the production of *Arts Alive*; the *Las Vegas SUN*, for donating the use of their typesetting and production facilities for *Arts Alive*; and the Landmark Hotel and Casino, for providing rooms for visiting artists and musicians involved in AAC projects over the last several years.

The Janet Anthony Harp Trio performed during the informal reception. Then members heard a report on the activities of the just-ended fiscal year (July 1 to June 30). The Council ended the year with a solid financial base, due to the overwhelming success of the 1989 Masque Ball and the efforts of the corporate membership drive.

The Council also recognized volunteers who made special efforts to make the successful year possible. They were Mary Ruth Carleton, who chairs the

See p. 30.

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DEADLINE: The deadline for the September/October issue of *ARTS ALIVE* is July 21.



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Allied Arts Council

Board Members:
Judy Kropid, President.
Andras Babero, First Vice President.
Paula Quagliana, Second Vice President.
Mary Scodwell, Secretary.
Cheryl Purdue, Treasurer.

Maureen Barrett, Cliff Beadle, Cari Bernstein, Judy Blaisdell, Mary Ruth Carleton, William Chain, Fred Cover, Wenlee Jensen, Karen Galatz, Lavonne Lewis, Vivienne Morris, Beverly Neyland, Tom Schoeman, Dan Shaw, Terry Wright.

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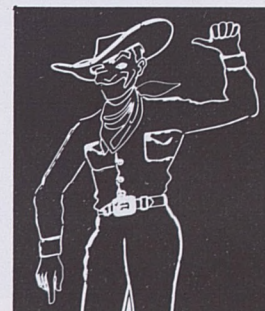
The Allied Arts Council of Southern Nevada is a member of the National Alliance of Local Arts Agencies (NALAA).

NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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

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ON THE COVER

Neon character Vegas Vic. See story, p.16. Photo courtesy Las Vegas News Bureau.

JULY EVENTS

PHOTO: PATRICIA MORTATI.



Stoneware Jar, ash glaze (1989) by Mike McCollum, 22" high x 19" wide, part of the ceramic show and sale, July 14, 10 a.m. to 4 p.m., Donna Beam Fine Art Gallery, UNLV.

01 SATURDAY

Good Ol' Persons, bluegrass-country band. 8 p.m., Jaycee Park. Free. Sponsored by the City of Las Vegas. 386-6383.

03 MONDAY

Community Drama Workshop, with Joe Behar. 8 to 10 p.m., Sam's Town Bowling Center, room A. Free. 457-0234.

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

JULY EXHIBITS

01 SATURDAY

Art-A-Fair. Selections from annual Library District art contest. Through July 9, Sunrise Library. 435-0919.

Cedar Creek Connections. Paintings by Kelsie Harder, through July 18, Green Valley Library. 435-0919.

Chris Schultz and Chris Waller, mixed media sculpture. Through July 11, Clark County Library Main Gallery. 435-0919.

Light Impressions. Landscape photography by Don Ginther and Stephen Roberts. Through July 11, Clark County Library Photographic Gallery. 435-0919.

Silent Orators. Encaustic, mixed media sculptures by Gary Szymanski. Through August 14, Spring Valley Library. 435-0919.

There Will Come Soft Rains. Lithographs by Charles Morgan. Through July 10, West Las Vegas Library. 435-0919.

02 SUNDAY

Contemporary Native American Artists of Arizona. Group show on loan from Arizona Commission on the Arts. Through August 2, Charleston Heights Arts Center. 386-6383.

Mauro Possobon, sculpture, Main Gallery. Roxanne Bertone, paintings, Nevada Gallery. Valley High School, Youth Gallery. Through July, Las Vegas Art Museum, Lorenzi Park. 647-4300.

07 FRIDAY

Peripheral Visions. Photos by Gary Thomas Sutto. July 7 through August 8, Allied Arts Gallery. 731-5419.

11 TUESDAY

Desert Quilters. Handmade quilts by Desert Quilters club members. July 11

through September 5, Sunrise Library. Reception, 5 to 7 p.m., July 11. 435-0919.

12 WEDNESDAY

Art-A-Fair. Selections from annual Library District art contest. July 12 through August 13, West Las Vegas Library. 435-0919.

13 THURSDAY

Joy Prendergast, large format black and white photos. July 13 through August 20, Clark County Library Photographic Gallery. Reception, 5 to 7 p.m., July 13. 435-0919.

Vic Jones and Duncan McKerracher, oil and mixed media paintings. July 13 through August 20, Clark County Library Main Gallery. Reception 5 to 7 p.m., July 13. 435-0919.

14 FRIDAY

UNLV Art Department Annual Summer Art Sale, ceramics for sale by Mike McCollum, Tom Coleman and Cory Roth, and weavings by Michele Fricke. 10 a.m. to 4 p.m., Donna Beam Fine Art Gallery, UNLV.

16 SUNDAY

National Watercolor Society Exhibit. Juried national watercolor competition. Through August 16, Reed Whipple Cultural Center. 386-6211.

20 THURSDAY

Crowned Heads-With the Splendors of Tonsorial Prowess. Hairpieces and photographs by Dennie Pasion. July 20 through August 15, Green Valley Library. Reception 6:30 to 8:30 p.m., featuring *living sculptures*. 435-0919. 0815Prints by Black Artists. August 15 through September 12, West Las Vegas Library. 435-0919.

04 TUESDAY

Fourth of July Pops concert, presented by Las Vegas Symphony Orchestra. Featuring music by John Philip Sousa, John Williams and others, plus *Lincoln's Portrait*, narrated by Sen. Richard Bryan. 4 p.m., Cashman Field. \$12, \$10, \$8. Seniors and students receive \$2 discount. Children under 12, \$4. 739-3420.

Philip Wigfall, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

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

05 WEDNESDAY

The Nightingale, adaptation of Han Christian Andersen fairy tale, presented by Rainbow Company. Special performance, 10:30 a.m. and 2:30 p.m., Charleston Heights Arts Center. \$2 adult, \$1 under 15. 386-6383.

07 FRIDAY

UNLV Children's Creative Dance Lab, presentation for children. 1:30 p.m., Reed Whipple Cultural Center. \$2 adult, \$1 under 15. 386-6211.

10 MONDAY

Community Drama Workshop. See July 3.

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

11 TUESDAY

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

Great Books Discussion Group, 7 p.m., Clark County Library. Topics: *The Secret Life of Walter Mitty*, by James Thurber and *Signs and Symbols*, by Vladamir Nabokov. Free. 733-3613.

John Irsfeld, reading from his work. 7 p.m., Allied Arts Gallery. Free. 731-5419.

Theatre Arts Group Workshop. See July 4.

12 WEDNESDAY

Yankee Doodle Dandy. Film starring James Cagney. *Classic Images Film Series*. 6:30 p.m., July 12, Rainbow Library. 6:30 p.m., July 13, Spring Valley Library. 3

The Fine Art of Commitment

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

If commitment is measured
by the precious resources of time,
energy and financial support,
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To the arts,
indeed.

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The Mountain Man
Frederic Sackrider Remington
Bronze 28½" high



p.m., July 14, Clark County Library. 1 p.m., July 15, Clark County Library. 10:30 a.m., July 17, West Las Vegas Library. 6:30 p.m., July 18, Green Valley Library. Free. 733-3613.

13 THURSDAY

Peter Pan. Classic play presented by Sullivan-Cleary Productions. Part of *Super Summer 89* at Spring Mountain Ranch. Gates open at 6 p.m., performances start at 8 p.m. July 13, 14, 15, 20, 21, 22, 26, 27, 28 and 29. For ticket information and availability, call 594-PLAY.
Yankee Doodle Dandy. See July 12.

14 FRIDAY

Pat Mendoza, storyteller, presentation for children. 1:30 p.m., Reed Whipple Cultural Center. \$2 adults, \$1 under 15. 386-6211.
Peter Pan. See July 13.
Yankee Doodle Dandy. See July 12.

15 SATURDAY

Bad Day at Gopher's Breath. *Old Time Melodrama.* Written by Al Ver Schure and Lee Ver Schure. All performances 8 p.m. July 15, Jaycee Park. July 16, Lorenzi Park. July 22, Angel Park. July 23, Freedom Park. July 29, Lorenzi Park. July 30, Jaycee Park. Free. 386-6383.
Peter Pan. See July 13.
Yankee Doodle Dandy. See July 12.

16 SUNDAY

Bad Day at Gopher's Breath. See July 15.

17 MONDAY

Bobby Shew, trumpet. Alan Grant's Monday Night Jazz at the Four Queens. 7:30, 9:30 and 11:30 p.m., Four Queens Hotel. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Community Drama Workshop. See July 3.
Yankee Doodle Dandy. See July 12.

18 TUESDAY

Storytellers of Las Vegas. Storytelling for adults. 7:30 p.m., Charleston Heights Arts Center. Free. 733-3613.
Theatre Arts Group Workshop. See July 4.
Tony Fillippone, trumpet. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.
Yankee Doodle Dandy. See July 12.

19 WEDNESDAY

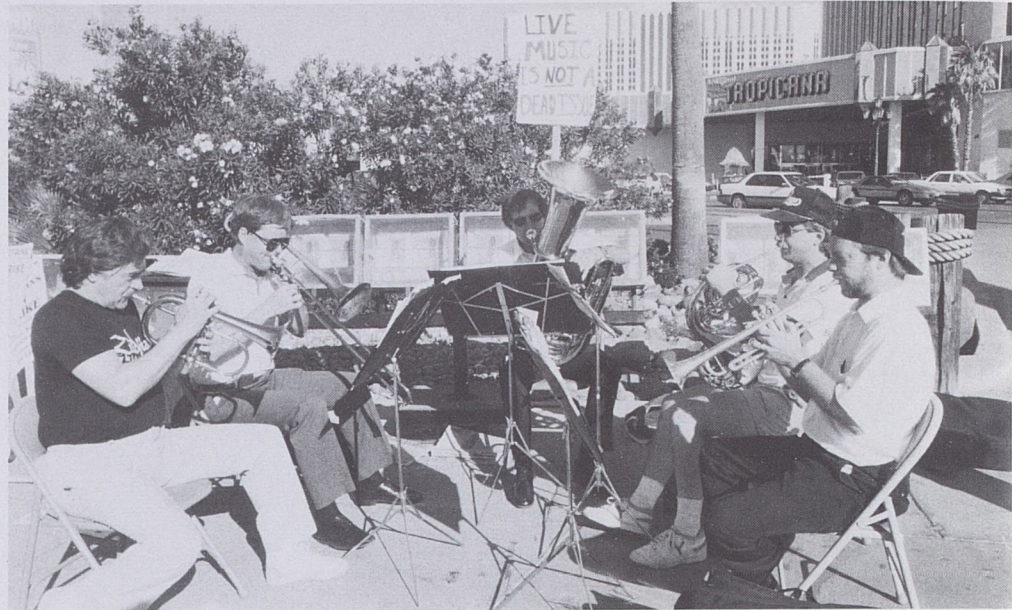
Las Vegas Poetry Group. Gathering for poetry enthusiasts. 7 p.m., Clark County Library. Free. 733-3613.
Meet the Musician, pianist Dennis Kobray portrays Mozart and plays excerpts from his compositions. 10:30 a.m. and 2:30 p.m., Charleston Heights Arts Center. \$2 adults, \$1 under 15. 386-6383.

20 THURSDAY

Peter Pan. See July 13.

21 FRIDAY

Peter Pan. See July 13.
Sunshine Generation, presentation for children. 1:30 p.m., Reed Whipple Cul-



PHOTOS: SCOTT DICKENSHEETS

The Classical Brass Quintet practices what it preaches on the picket line at the Tropicana. From left, Ray Price, sitting in on flugelhorn, Clay Overlien, Garry Russell, Doug Beasley and Dave Banks.

tural Center. \$2 adults, \$1 under 15. 386-6211.

22 SATURDAY

Bad Day at Gopher's Breath. See July 15.
Peter Pan. See July 13.

23 SUNDAY

Bad Day at Gopher's Breath. See July 15.

24 MONDAY

Alan Grant's Monday Night Jazz at the Four Queens. Artist TBA. 7:30, 9:30 and 11:30 p.m., Four Queens Hotel. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Community Drama Workshop. See July 3.

25 TUESDAY

Bill Trujillo, saxophone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.
Great Books Discussion Group, 7 p.m., Clark County Library. Topics: *A Hunger Artist*, by Frantz Kafka and *Theft* by Katherine Anne Porter. Free. 733-3613.
Theatre Arts Group Workshop. See July 4.

26 WEDNESDAY

Las Vegas Marimba Quartet, demonstration for children. 10:30 a.m. and 2:30 p.m., Charleston Heights Arts Center. \$2 adults, \$1 under 15. 386-6383.
Peter Pan. See July 13.
Stars and Stripes Forever. Film about John Philip Sousa. *Classic Images Film Series.* 7 p.m., July 26, Rainbow Library. 7 p.m., July 27, Spring Valley Library. 3 p.m.,

July 28, Clark County Library. 2 p.m., July 29, Clark County Library. 11 a.m., July 31, West Las Vegas Library. 7 p.m., August 1, Green Valley Library. Free. 731-5419.

27 THURSDAY

Peter Pan. See July 13.
Stars and Stripes Forever. See July 26.

28 FRIDAY

Peter Pan. See July 13.
Stars and Stripes Forever. See July 26.
Suzuki Concert Group, presentation for children from Nevada School of the Arts performance group. 1:30 p.m., Reed Whipple Cultural Center. \$2 children, \$1 under 15. 386-6211.

29 SATURDAY

Bad Day at Gopher's Breath. See July 15.
Peter Pan. See July 13.
Stars and Stripes Forever. See July 26.

30 SUNDAY

Bad Day at Gopher's Breath. See July 15.
New World Brass Quintet, reunion concert. 7 p.m., Allied Arts Council Gallery. 731-5419.

31 MONDAY

Barney Kessell, guitar. Alan Grant's Monday Night Jazz at the Four Queens. 7:30, 9:30 and 11:30 p.m., Four Queens Hotel. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Community Drama Workshop. See July 3.
Stars and Stripes Forever. See July 26.

AUGUST EXHIBITS

06 SUNDAY

Karen Hillier, recent photography. August 6 through September 6, Charleston Heights Arts Center. 386-6383.

16 WEDNESDAY

Art-A-Fair. Selections from annual Library District art contest. August 16 through September 17, Spring Valley Library. 435-0919.

17 THURSDAY

Kim Kennedy, handwoven tapestries. August 17 through September 19, Green Valley Library. 435-0919.

18 FRIDAY

Martin Holmes and Bill Parker, recent work. August 18 through September 19, Allied Arts Gallery. 731-5419.

Reed Whipple Cultural Center. Reception 5 to 7 p.m., August 17. 435-0919.

20 SUNDAY

22nd Southwest Invitational. Exhibit of regional contemporary art. August 20 through September 20, Reed Whipple Cultural Center. 386-6211.

22 TUESDAY

Contemporary Arts Collective, group exhibit by members of Contemporary Arts Collective. August 22 through September 28, Clark County Library Main Gallery. Reception, 5 to 7 p.m., September 6. 435-0919.

Leo Tafolla, color and b/w photos. August 22 through September 28, Clark County Library Photographic Gallery. 435-0919.

AUGUST

EVENTS

01 TUESDAY

Eagle I Shields, drums, and 12-piece orchestra. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

Stars and Stripes Forever. See July 26.
Theatre Arts Group Workshop. See July 4.

02 WEDNESDAY

Paulette Atencio, storyteller, 10:30 a.m. and 2:30 p.m., Charleston Heights Arts Center. \$2 adults, \$1 under 15. 386-6383.
Storytelling Workshop, with Paulette Atencio. For adults and teens. 4 p.m., Charleston Heights Arts Center. Free. 386-6383.

06 SUNDAY

High Country, country-bluegrass band. Sundown Hoedown concert series. 7 p.m., Jaycee Park. Free. Sponsored by the City of Las Vegas. 386-6211.

I Can Get It For You Wholesale. Musical presented by Temple Beth Shalom. 8 p.m., August 6, 7, 8, 13, 14, 20 and 21. 8:30 p.m., August 12 and 19. 2 p.m., August 13. 6 p.m., August 20. Jack Entratter Theatre, Temple Beth Shalom, 1600 East Oakey. \$7 general admission, \$6 seniors, \$18 for August 20 6 p.m. dinner show.

07 MONDAY

Community Drama Workshop. See July 3.

I Can Get It For You Wholesale. See August 6.

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

08 TUESDAY

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

I Can Get It For You Wholesale. See August 6.

Theatre Arts Group Workshop. See July 4.

Viva Segovia! Guitar recital by Hernan Morales, part of Nevada Guitar Society Classic Guitar Summer Workshop. 8 p.m., Judy Bayley Theatre. For ticket information, call 739-3394.

09 WEDNESDAY

Katie Cathcart Puppet Theatre, presentation for children. 10:30 a.m. and 2:30 p.m., Charleston Heights Arts Center. \$2 adults, \$1 under 15. 386-6383.

Scott Kritzer, guitar recital, part of Nevada Guitar Society Classic Guitar Summer Workshop. 8 p.m., Judy Bayley Theatre. For ticket information, call 739-3394.

State Fair. Film starring Harry Morgan. *Classic Images Film Series*. 7 p.m., August 9, Rainbow Library. 7 p.m., August 10, Spring Valley Library. 3 p.m., August 11, Clark County Library. 1 p.m., August 12, Clark County Library. 11 a.m., August 14, West Las Vegas Library. 7 p.m., August 15, Green Valley Library. Free. 733-3613.

10 THURSDAY

Frank Koonce, guitar recital, part of Nevada Guitar Society Classic Guitar Summer Workshop. 8 p.m., Judy Bayley Theatre. For ticket information call 739-3394.

State Fair. See August 9.

West Side Story. Play presented by Pepe Productions. Part of *Super Summer 89* at Spring Mountain Ranch. Gates open at 6

p.m., performances start at 8 p.m. August 10, 11, 12, 17, 18, 19, 23, 24, 25 and 26. For ticket information and availability, call 594-PLAY.

11 FRIDAY

Connections, guitar recital by David Grimes, part of Nevada Guitar Society Classic Guitar Summer Workshop. 8 p.m., Judy Bayley Theatre. For ticket information, call 739-3394.

State Fair. See August 9.

West Side Story. See August 10.

12 SATURDAY

Guitar Recital, featuring students from Nevada Guitar Society Classic Guitar Summer Workshop. 8 p.m., Judy Bayley Theatre. For ticket information call 739-3394.

I Can Get It For You Wholesale. See August 6.

State Fair. See August 9.

West Side Story. See August 10.

13 SUNDAY

I Can Get It For You Wholesale. See August 6.

The Rising South, and Ribbons and Straw, bluegrass bands. Sundown Hoedown concert series. 7 p.m., Jaycee Park. Free. Sponsored by the City of Las Vegas. 386-6211.

14 MONDAY

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

Community Drama Workshop. See July 3.

AUGUST EVENTS

I Can Get It For You Wholesale. See August 6.
State Fair. See August 9.

15 TUESDAY

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

State Fair. See August 9.

Storytellers of Las Vegas. Open to adults. 7:30 p.m., Charleston Heights Arts Center. Free. 733-3613.

Theatre Arts Group Workshop. See July 4.

16 WEDNESDAY

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

17 THURSDAY

West Side Story. See August 10.

18 FRIDAY

West Side Story. See August 10.

19 SATURDAY

I Can Get It For You Wholesale. See August 6.

West Side Story. See August 10.

20 SUNDAY

I Can Get It For You Wholesale. See August 6.

Whitewater String Band, and Yesterday's Country, bluegrass bands. Sundown Hoe-down concert series. 7 p.m., Jaycee Park.

Free. Sponsored by the City of Las Vegas. 386-6211.

21 MONDAY

Community Drama Workshop. See July 3.

I Can Get It For you Wholesale. See August 6.

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

22 TUESDAY

Great Books Discussion Group. 7 p.m., Clark County Library. Topics: *The Veldt*, by Ray Bradbury and *Sorrow-Acre*, by Isak Dinesen. Free. 733-3613.

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

Theatre Arts Group Workshop. See July 4.

23 WEDNESDAY

There's No Business Like Show Business. Film starring Donald O'Connor. *Classic Images Film Series.* 7 p.m., August 23, Rainbow Library. 7 p.m., August 24, Spring Valley Library. 3 p.m., August 25, Clark County Library. 1 p.m., August 26, Clark County Library. 11 a.m., August 28, West Las Vegas Library. 7 p.m., August 29, Green Valley Library. Free. 733-3613.

West Side Story. See August 10.

24 THURSDAY

There's No Business Like Show Busi-

ness. See August 23.

West Side Story. See August 10.

25 FRIDAY

There's No Business Like Show Business. See August 23.

West Side Story. See August 10.

26 SATURDAY

There's No Business Like Show Business. See August 23.

West Side Story. See August 10.

27 SUNDAY

Warburton Family, bluegrass band, with special guest Jay Buckley. Sundown Hoe-down concert series. 7 p.m., Jaycee Park. Free. Sponsored by the City of Las Vegas. 386-6211.

28 MONDAY

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

Community Drama Workshop. See July 3.

There's No Business Like Show Business. See August 23.

29 TUESDAY

Richard Lopez, trombone. Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

Theatre Arts Group Workshop. See July 4.

There's No Business Like Show Business. See August 23.

Award Winning!

JAZZ

1988

INTERNATIONAL RADIO FESTIVAL OF NEW YORK

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

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

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A state for the arts

NEVADA

by JOHN A. SMITH

Nevada is certainly a state of the arts. Just a few statistics make that point obvious.

Nevada has more musicians and artists per capita than any other state. Indeed, only California and New York have more residents who are arts professionals. More than 15,500 involved in the arts generate over \$250 million in salaries annually. The number of arts organizations has more than tripled in the last decade, from 60 to over 210. Our state boasts 49 museums. Nevada's arts organizations annually put more than \$10 million into our economy.

We have professional symphony orchestras and opera companies in both Las Vegas and Reno. Community theatre groups present high quality productions which sometimes equal the caliber one would expect to find only in major metropolitan areas. Dance companies, both professional and semi-professional, offer yet another option to those who seek the positive aspects which the arts bring to our overall quality of life in Nevada.

Given these impressive statistics, we must be able to assume that Nevada is also a state for the arts. Right?

Well, while the answer to that question may not be a resounding "no," it is also far from a resounding "yes."

Consider these statistics, prepared by the National Assembly of State arts Agencies for fiscal 1988: Of the 56 states and territories, Nevada ranks 49th in its per capita legislative appropriation to its state arts council. In this second year of the current biennium, our state has invested, via the Nevada State Council on the Arts, only 28.1 cents per capita in the arts. The national average is \$1.

The Nevada Alliance for the Arts, our state's arts advocacy organization, has been working through its more than 200 individual and corporate members to convince the governor and legislature that state financial support of the arts must be increased. Through the efforts of NAA, Gov. Bob Miller has recommended an increase of \$50,000 annually to the State Arts Council. As much as that increase is needed, it does not go far enough in meeting the growing needs in our state.

During the past three years, requests for funding from the NSCA have grown 300 percent faster than available funds. In 1985, arts organizations in our state with operating budgets of \$250,000 or more were eligible for up to \$30,000 in NSCA grants. For the past three years that amount has been reduced to \$22,000, in an effort to disperse limited funds over the ever-increasing number

of arts organizations and individual artists in the Silver State.

What can be done to improve this situation and make Nevada truly a state for the arts, as well as a state of the arts?

More state funding for the arts is one obvious answer.

The Governor has taken the first step with his recommended increase for the NSCA. While the NAA would prefer to see a state appropriation which would equal or exceed the per capita national average, we would be satisfied to achieve a level of state funding which, when combined with grants from the National Endowment for the Arts, would total \$1 million.

Several positive advances in support for the arts and artists have been made during the current legislative session.

A bill outlining the rights which individual artists have to their works, even after they have been commissioned or sold, has been passed by the legislature and signed into law. An appropriation of \$190,460 for public art for the proposed new Supreme Court and State

Library buildings is, as of this writing, still under consideration. It appears, however, to be meeting with acceptance from many key lawmakers.

Through the efforts of NAA during the past two years, the need for increased arts support at the state legislative level has been brought more into focus. Despite the advances outlined above, support for the arts still lags behind the growth of the arts. Much work needs to be done.

Members of the Allied Arts Council and readers of *Arts Alive* are urged to make their views on the importance of the arts in and for our state known to their legislators. Too often we find individual legislators indicating that they never heard of a groundswell of grass roots interest and support for more state funding for the arts.

Let your voice be heard.

Nevada must be a state for the Arts!

John A. Smith is president of the Nevada Alliance for the Arts and executive director of the Nevada School of the Arts. aa

FRIENDS FOR CHRISTIAN FISHER

On July 11, a benefit titled "Friends for Christian Fisher" will be held at 8 p.m., in the Judy Bayley Theatre.

Fisher, a 20-year-old UNLV theatre student, had his hand severed while moving scenery in the school's Black Box Theatre. Doctors in San Francisco successfully reattached his hand, but it is unclear how much Fisher will ever be able to use it.

Tony Zuiker, host of the benefit, and other friends of Fisher's, will be performing dramatic literature, reading poetry and performing pantomime.

The event is sponsored by the Clark County Credit Union, under the authority

of manager Todd Harris, who will be on hand July 11 to accept a donation by the City of Las Vegas to the Friends of Christian Fisher fund.

"I respect Christian as a friend and as an actor," Zuiker said. "The benefit is a gesture to show our appreciation for the wisdom he has shed on us on and off the stage. We all wish the best for him."

Donations to the fund can be sent to:

Friends of Christian Fisher
Attn: Todd Harris
Account # 44840-007
3100 West Sahara Ave., Suite 208
Las Vegas, NV 89102. aa

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UNLV MFA

by ROBIN HUNT



Painting by Nancy Deaner

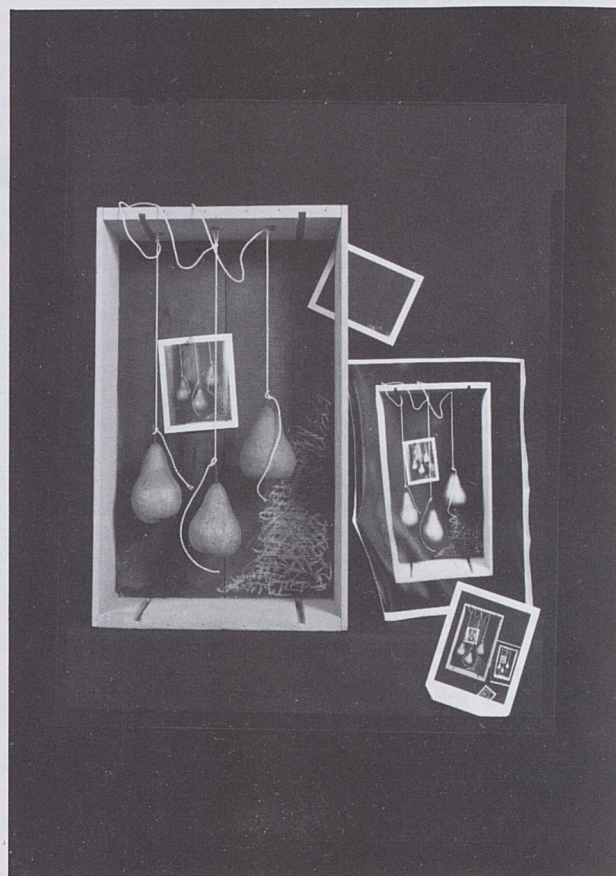


Photo by Kathleen Nathan

It's been a long time coming, but UNLV's initial crop of graduate art students have completed their first year, and with them the university joins the rest of the nation in having a graduate art program.

The creation of a Masters of Fine Arts degree program at UNLV represents a big step in the cultural growth of Southern Nevada. Where the undergraduate program has been geared toward local students, the graduate program is designed to attract talent from all over the country.

The entire Art Department faculty is involved with the MFA curriculum, which consists of concentrations in six studio areas: ceramics, drawing, painting, photography, printmaking and sculpture; also included are seminar classes in art history. Three students are in the program now, with two more expected to join in September. All three of the current students are on assistantships with teaching duties, though teaching is not the emphasis of the program.

Art Department coordinator of graduate studies Jim Pink says that while

one must have an MFA degree to teach at a college level, and while many MFA graduates from UNLV will undoubtedly find teaching positions, the emphasis of the program lies more in providing a rigorous studio environment to foster the artist's creative development.

"There are basically two routes for an artist to take to develop his skills beyond the undergraduate level," Pink says. "One would be to set up a studio in New York, perhaps, or Chicago or Los Angeles. By locating himself in that type of environment, the artist enables himself to set up a visual dialogue with established artists working in those major artistic communities.

"But that isn't always easy to do. On the other hand, once an artist has been accepted into a university graduate art school, he finds himself among people who take an immediate interest in his work, and he can usually expect some provision of studio space to facilitate his production."

Selection of candidates for the program is based on a review of the applicant's work. In addition to applications

and statements of intent, potential students submit 20 slides of their work for examination by a faculty committee.

"What we look for," says Art Department chairman Mike McCollum, "is a continuity of artistic 'issue' evident in the works shown." An "issue" is a sort of artistic problem with which the artist wrestles, or a thematic exploration that the artist carries over several pieces. For example, an artist may devote his efforts to finding unity in disparate geometric forms, or explore various aspects of lightfall in landscapes.

"We expect to see the artist set up the problem himself, though he may not have yet solved it," McCollum says.

An applicant is also expected to be able to articulate his visual issues verbally, and to that end he submits a statement of intent which, among other things, addresses his artistic issue. The works should also demonstrate technical expertise, that the artist has achieved control of his medium, because one thing the program is not is a school of technique. "An artist should have, to a great extent, mastered his technique in the



Photo by Charles Morgan

course of his undergraduate work," McCollum says. "At the same time, we expect not to see the technique dominate the pieces we examine. Real art goes beyond technique, and the kind of student we are looking for has that level of maturity."

As the emphasis of the program is not on teaching, neither is it on classroom work. With the exception of art history, there are no classes in the conventional sense. Outside of his assistantship duties, the student spends most of his time in the studio, and his thesis, in most cases, will be a gallery showing.

Nevada was the last state college system to acquire an MFA program in art. McCollum has been a witness to the long, often arduously slow growth of UNLV's Art Department since he joined what was then only a two-instructor faculty in 1969: "In those days, UNLV was still Nevada Southern University, just a southern campus of UNR, and art classes were simply service courses for other disciplines."

Consideration for an MFA program began as early as 1977, but at that time there weren't enough faculty, undergraduate students, money or space to realize it. But the faculty continued to grow, and 1980 saw the construction of the Alta Ham Fine Arts complex. As student enrollment and state allocations increased, money became available for undergraduate scholarships and expansion of the art gallery. UNLV then had a solid foundation for an MFA program.

Consultants were called in from the University of Georgia and the University of California at San Diego, and more than 20 graduate programs across the country were examined as models.

UNLV's first MFA class was launched in September, 1988, with two students on assistantships from the Art Department, and one on an unused assistantship from the Music Department. All three students in this first class have either taken some or all of their undergraduate work at UNLV or have lived in the community. But in the future, the tendency will be to attract students from other parts of the country, and to en-

courage UNLV graduates to go elsewhere.

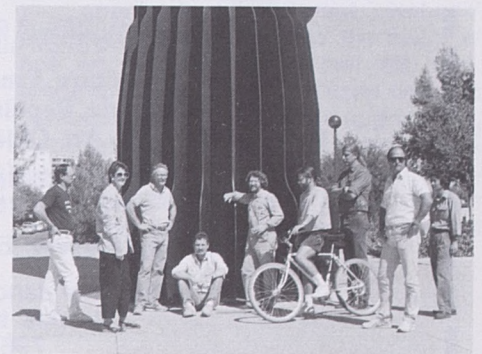
"Part of the value of any graduate program," Pink says, "lies in expanding the student's horizons. After four or five years, a student will have gotten everything he can from us anyway."

Members of the UNLV art faculty have established pockets of recognition in areas around the country, and no doubt some students will be drawn to UNLV to work with these artists. But beyond that, the program has other appeals. By September of this year, four \$7,000-a-year assistantships will be available, and \$2.5 million is being allocated for the renovation of Grant Hall, most of which will benefit graduate students as studio space.

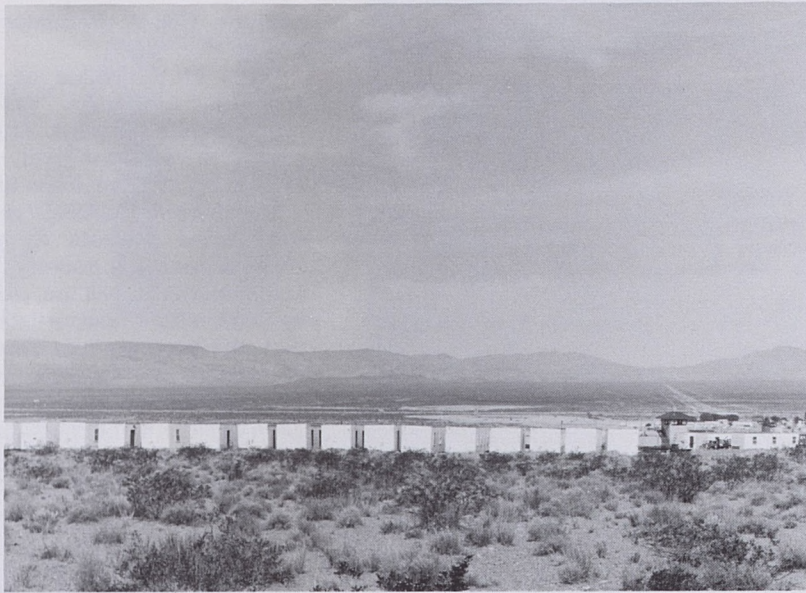
The overall growth of the department and the advent of the MFA program may have resulted in more competitive, more serious undergraduates as well. Where once the art curriculum was often derided among students as "basket-weaving" courses, the department now has a reputation for rigor. Art studies are losing their easy, laid-back openness in favor of a more demanding philosophy, which may discourage less devoted students.

The growth of the art program at UNLV has helped foster a "Las Vegas art scene," though the community still lacks strong gallery support for artists and is fettered by its reputation. But Southern Nevada has an appeal to artists in its isolation, the surreal beauty of its deserts and neon-washed streets, and in its opportunities. A fast-growing community where cultural growth has not quite kept up is fertile ground for artists. A thriving MFA art program can only strengthen the city's cultural hand. **aa**

Robin Hunt, a long-time Las Vegas, wrote about the "Contemporary American Collage" exhibit for the May-June issue of Arts Alive.



UNLV art faculty; from left, Tom Holder, Cathy Kelly, Mike McCollum, Pasha Rafat, Jose Belliver, Lee Sido, James Pink, Bob Tracy and Bill Leaf.



"Honor Camp Quarters (Under Construction) S. Nevada Correctional Center, Jean NV," b&w photo by Gary Sutto, 1987.

SUTTO
JULY 14

Seattle photographer Gary Sutto will exhibit a selection of his work in the Allied Arts Gallery beginning July 14.

For this show, Sutto will display images he made during residencies in Nevada in 1987 and 1988. During these sessions, which were co-funded by the state and Union Pacific Railroad, Sutto

traveled along UP rail lines, photographing the landscape around them.

"These are not photographs of trains or train stations," he said. "They are close-up studies of old factories, stores, campsites and small-town stuff."

The idea for this project was born during a 1978 train ride. "It was a beautiful way to travel," he said, "and the train went through a lot of land that was otherwise inaccessible. I wanted to document these places, before rail travel is discontinued."

In 1985, he pitched the idea to Am-track as an advertising campaign. They passed on it. Luckily he was able to interest the Nevada State Council on the Arts.

For the project, Sutto followed the rails in the Reno area, and down through Elko and Winnemucca. Later, he tracked the track from Caliente through Las Vegas and down to the California border.

"I've been photographing my neighborhood landscape since 1978, beginning in Rochester, New York, and the Nevada work is an extension of that continuing project," Sutto said. "My neighborhood has expanded in scope. Rather than taking a walk around the block in the afternoon, I found myself driving through an expanding landscape."

"I respond to some of the same stimulus as before; what's in front of me, the immediate foreground, objects and colors, and what someone has done to them. It's this marking that I find most intriguing."

The show, "Peripheral Visions: Color Photographs of Nevada," originally consisted of 110 photographs. For his Allied Arts exhibit, Sutto will choose a selection of those. Most of them are Ektacolor prints from 4x5 negatives.

Sutto is a contract photographer with the Seattle Art Museum, and his work is featured in permanent collections around the country. He has participated in numerous one-man and group exhibits.

The show runs through August 15. **aa**

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HOLMES

AUGUST 11

“Orchestrated intuitive gestures of cropped appropriation.” That’s how Reno painter Martin Holmes describes his work. “Totalitarian consumerism as the subject of scrutiny and critique.” Las Vegas will have the opportunity to coin their own phrases for it when Holmes exhibits a group of his large paintings in the Allied Arts Gallery, beginning August 11.

“I would place myself in the general arena of deconstructive appropriation, and would characterize my style as being somewhere between photorealism and junk.” What he’s trying to say is that in his paintings he lifts fragments from advertisements or junk mail or other forms of visual mass media, removes them from their contexts, and arranges them into new and more meaningful configurations.

A review of a recent Holmes show in Reno noted that in these times, when “packaging is everything,” Holmes “tears the wrapping apart and examines its manipulative properties.”

These are the marks of a man working from a specific conceptual framework. Holmes pointed out that his career as an artist has been punctuated by long periods of travel, when he was looking for ideas he could piece together into a strong aesthetic theory. His resume even lists a period when he “conceptualized and evolved.”

His resume yields other nuggets of information. Born in World War II England, he attended art school there in the early sixties. Like many others in that decade, he spent much of his time on the road, wandering through Europe and the Mideast, sampling various lifestyles. He spent a year or so as a reporter for the *Tehran Journal*, in Iran. He served as a production assistant for an experimental filmmaker. He designed sets for a London theatre company. He “designed-reconstructed-manufactured and retailed” clothing in San Francisco. In New York it was soft sculpture and hangings.

These are not the haphazard tracks of an aimless experience seeker, how-



“Zons” by Martin Holmes, acrylic on canvas, 8 - 10/86, 117" x 90.”

ever. Instead, they seem to be deliberate attempts to gather experience and knowledge that he could weave into a theoretical foundation for his artwork. “I explored, to a varying extent, theatre, film, decorative/functional art and literary reportage, as attempts to engage

in activities the products of which were ‘useful’ and to an extent functional.”

In 1984, when he settled in Reno, he felt he found what he was looking for, and set about building a body of work.

The two-man show will be on display through September 12. **aa**

BARKER

AUGUST 11

Holmes will be sharing the gallery with Reno graphic artist William Barker. Barker is himself hard put to describe his work.

“It’s a series of paper sculptures about the power of packaging,” he said. “It involves a lot of cellophane and paper and a lot of things packed in there.” Asked for a more specific description, he said, “It’s fairly small.”

His thematic concerns are similar to

Holmes’. “It’s about packaging and how powerful it is,” he said. “It’s also about how packaging is destroying our environment. I don’t think we’re really aware of how much packaging we think we need.”

His ideas of the manipulative nature of packaging is similar to Holmes’, but the approach is different. Holmes’ paintings fall squarely into the realm of fine art, but suggested that his work tends to blur the lines between fine and commercial art. That seems appropriate, since, after earning an associate degree from Coast Community College in California, Barker earned a living through illustration, photography and commercial art. **aa**

\$75,000 Las Vegas commission FINALISTS SELECTED

Five nationally known artists have been selected as finalists for the \$75,000 commission of a work to grace the curved face of Las Vegas City Hall. Vito Acconci, Alice Aycock, Christopher Janney, Edward Levine and William Maxwell were selected by the Las Vegas Arts Commission's jury panel. The five finalists will be brought to Las Vegas in June and July to view the area and the site and will then return to their studios to prepare their final proposals and maquettes.

Those proposals and models will be publicly exhibited and public comment will be solicited before the Commission makes a final choice.

Each of the finalists will speak publicly while in Las Vegas, giving interested Las Vegas opportunities to hear and meet all of them, and those appearances will be co-sponsored by UNLV's Nevada Institute for Contemporary Art (NICA). So far dates and times have been set for two of the artists' speaking engagements: Ed Levine will speak Wednesday, June 21 and Alice Aycock Wednesday, June 28. Both appearances will be in the Studio Theatre at Reed Whipple Cultural Center, and times for both will be 6 to 7 p.m.

The jury panel which selected the finalists consisted of: Claudia Chapline, artist and Program Manager for Art in Public Buildings for the California Arts Council; Douglas Hollis, a San Francisco artist who has created many public works; Michael McCollum, artist, chair of the UNLV Art Department and Las Vegas Arts Commission second vice chair; Jim Melchert, artist and faculty member of the art department at U.C. Berkeley; and Kirk Robertson, artist and poet now managing the Individual and Community Programs for the Nevada State Council on the Arts.

A statement from the panel indicated that all five finalists were selected on unanimous votes, and added, "These five artists have the ability of investigating the nature of 'place' in various ways. They will be effective in meeting with and responding to the public and will take the responsibility of introducing their work to the public. They have confidence in themselves in their work and are thoroughly experienced.

"The five are quite different from each other and offer a spread of sensibilities to the site. Any one of these five artists

is capable of creating a work that would serve as a metaphor for the city of Las Vegas."

The Las Vegas City Arts Commission has existed for two years. It was initially funded with \$100,000 in federal grants and has requested further funding from the City. The Commission replaced the Mayor's Sculpture Garden Committee, and is charged with providing public art for the city. It has committed its entire initial budget to this first project.

Of the artists selected as finalists, Vito Acconci is currently working on two collaborative projects, one with architect Steven Holl, on a seven-block walking area in Washington, D.C. and one with architect Lars Lerup and landscape architect Barbara Stauffacher Solomon, on a natural history museum in the San Fernando Valley. He is working on two solo projects; the wall of an expanded convention center in St. Louis, and an area in front of the proposed Supreme Court Building in Carson City, for which he has also been selected a finalist. He has had a massive number of one-man shows around the world, the latest in 1988 at the Museum of Modern Art in New York City.

Alice Aycock is working on a Per Cent for the Arts sculpture for the rooftop of a new building by Perkins, Geddis, Eastman in Queens, New York City; and a piece in Southern California which deals with water and masonry. She has previously collaborated with Jim Freed, a partner of I.M. Pei, for the Warner Building in Washington, D.C.; and with Adele Santos on a roof garden in Japan. She has permanent installations at Buffalo State University; in Bellingham, Washington; Central Park, N.Y.C.; and Houston. She has had many solo exhibitions throughout the United States and Italy in the '70's and '80's.

Christopher Janney, whose background is in architecture and jazz, is working on "Winterbreath," an outdoor steam/sound winter fountain in collaboration with artist Joan Brigham; "Bird Dance," an outdoor interactive electronic sculpture for birds; and "Rainbow Pass," a nine-story light/sound environment for Arquitectonica's Miracle Center building in Miami. Janney's listing of "Major exhibitions, installations and performances," stretches across North America and Europe and back to 1978.

Edward Levine is currently a finalist

for a plaza competition the the City of Charlotte, North Carolina. He has completed a long list of public art pieces in Atlanta; at the St. Johns Museum of Art in Wilmington, North Carolina; at Spirit Square in North Carolina; at Artpark in Lewiston, New York; and at many other locations, mostly in the South. He has had extensive administrative experience in public art, including service as a consultant to the National Endowment for the Arts Art in Public Places Program.

William J. Maxwell's most recent large-scale project is at the Palace of Fine Arts Lagoon in San Francisco and is called "Pandora." He has also created public artworks at San Francisco's Exploratorium, at the Aspen Art Museum in Colorado and at Scripps College in Claremont. He has a long list of exhibition credits stretching back to 1975, mostly in the South and West. Maxwell works often with light effects and proposes in Las Vegas to create effects reflecting light off the pool at the foot of City Hall onto the wall.

The Las Vegas City Arts Commission is chaired by G.C. "Scott" Wallace. First vice chair is Angie Wallin. The rest of the commission, in addition to McCollum, is: James Briare, Patrick Gaffey, William Marion, Joanne Nivison, Roger Scime, Jeanne Maxwell Williams and Dr. Carl Williams. **aa**

ART OUTDOORS

The Las Vegas-Clark County Library District has built a new outdoor performing arts theatre on the 2.5 acre lawn behind the main library on Flamingo Road. It was inaugurated with an evening of music on June 30, featuring the Serenata Chamber Orchestra, the Las Vegas Saxes and others.

"The library district was pleased to present the first of what we plan to be many performances on the stage of its new theatre," said library programming coordinator Peggy Trasatti. "The modular outdoor theatre is wired for sound and lights with an open framework to utilize them and to define the space. The frame is erected on a concrete pad."

According to Trasatti, local performing groups have long needed access to such a facility, as there is none like it in the Las Vegas area.

"With this new facility, families can pack a picnic and bring their blankets and lawn chairs for an evening under the stars."

The free concert was funded by a State of Nevada Grant and the Music Performance Trust Fund.

For information on the use of the theatre, call the library's programming department, 733-3613. **aa**

ART HEART of COMMUNITY

Three artists, Harold C. Bradford, Jr., Vicki Richardson and Sylvester Collier, collaborated to produce "The Baobab Tree," a three-dimensional wall sculpture for the new West Las Vegas Library.

Bradford, who holds a BA and an MFA from Washington State University, is the

Beni Casselle's Baobab Tree, part of his mural on the old West Las Vegas Library (below), is remembered in "Baobab Tree" at right, a three-artist collaboration in the new West Las Vegas Library.

PHOTO: MICHAEL PLYLER



selle, depicting scenes of black pride and heritage, included the African baobab tree as a symbol of life and learning.

African folk tales depict the baobab tree as a spiritual meeting place, revered and respected by generations as the place in the community where information and oral traditions were shared.

The trunk of the baobab measures 30 to 50 feet in diameter, with short branches and thinly scattered leaves, seasonally producing fruit and large white flowers. The tree lives to a very old age, providing shelter, medicine, food, water and clothing.

"The Baobab sculpture translates into a beautiful organic form which echoes the patterns found in the colorful floating banners, by artist Louis Kodis, which are hanging in the library," said Richardson.

"The tree symbolizes the education and life-giving function the library can offer to the community. The facility serves to validate the community by its very presence. The tree represents growth and stability as well as the gift of knowledge it protects." aa

mixed media piece; Walter Pfyl won second place for his oil painting, "Leonard;" third place went to Loraine Wayne for "Hen and Chickens," a watercolor. Special mentions were given to R. Viki Richardson, Margaret Sudweeks and Bobbie White.

In the sculpture category, Mauro Posobon won first place for his terra cotta piece, "African Woman." Second place went to Jean Maxwell Williams, for her alabaster sculpture "Te Amo," while third place honors went to Michael Justice



Quintet reforms

The New World Brass Quintet will gather for a reunion concert July 30, at 7 p.m., in the Allied Arts Gallery.

One of the most popular local chamber groups during their previous incarnation, the quintet consists of Walter Blanton and Tom Gause on trumpet, Lynn Arnold on french horn, Jim Huntzinger on trombone and Garry Russell on tuba. Blanton, Gause and Russell are the only original members of the ensemble.

From 1981 to 1986, the New World Brass Quintet performed throughout the country and in Mexico under the Western States Arts Federation's performing arts touring program.

"Especially between 1982 and 1985, we toured extensively, from coast to coast, literally from Maine to California," Blanton said. "At the time, we were the only group from Nevada to participate in that touring program."

The group built a strong local following based on their strong performances and eclectic repertoire: "We played a full range of chamber music styles," Blanton said. "From Renaissance to contemporary to jazz. The fact that we had real honest-to-goodness jazz made us different. We were difficult to classify."

That classification problem probably hampered sales of the ensemble's four albums, Blanton said, although the albums generally received good critical reviews.

The quintet finally broke up in 1986 when two original members left town.

For their upcoming concert, the group will perform mostly original pieces, with some arrangements of chamber pieces.

For more information on the concert, call Allied Arts at 731-5419. aa

for "Moore Dogma," an alabaster piece.

Noted local artist Cliff Segerblom judged the competition, which was open only to Las Vegas Art Museum members and saw 65 artists submit a total of 107 entries.

Adamson, a graphic artist for the Fletcher Jones Group, works mostly in pencil, occasionally incorporating watercolors into her pieces. The museum plans an exhibit of her work early next year. aa

WINNERS

Lynne Adamson took "Best of Show" honors for her colored pencil drawing, "The Gardener," in this year's Membership Show at the Las Vegas Art Museum.

In the painting category, Carolyn Schivo won first place for an untitled

CYNTHIA GAFFEY

NEON

"Neon looks good in Nevada. The tawdriness is refined out of it in so much wide black space."

—Basin and Range
John McPhee



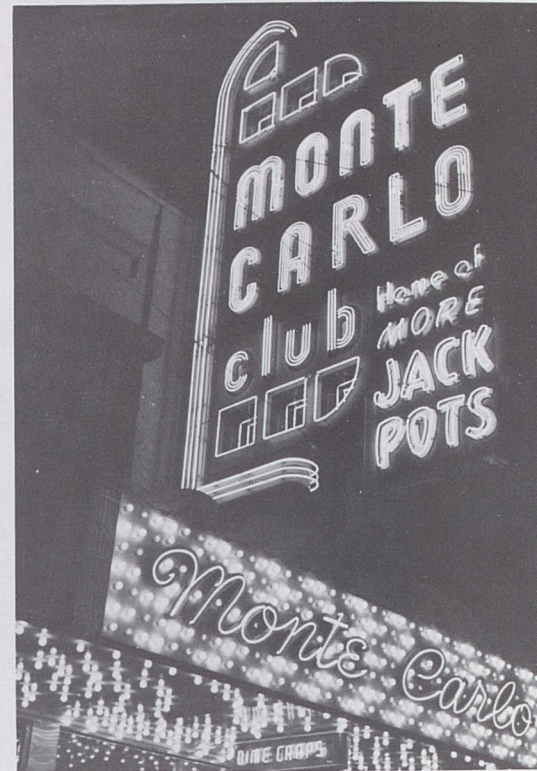
So "neon art" can seem an oxymoron to the Las Vegas jade. As a spider can see his web as a food-providing mechanism rather than an intricate miracle, so the Nevadan can be unaware of whether the bright lure for the star-eyed tourist is made of classic glass tubing or sheets of mundane plastic.

But consciousness of neon is growing in the international art community. MONA, the Museum of Neon Art, near the Temporary Contemporary in Los Angeles, has a growing reputation, especially notable considering its tiny size. Neon, like jazz, is well respected overseas, partly as an emblem of American culture (though it was invented in France). Tokyo is now the neon capitol of the world, and it is generally expected that Japanese museums will soon be collecting neon seriously.

In the late 1970's, the Preservation Association of Clark County (PACC), used to crying out while the desert sun burns every memory to the ground, issued a call for a community effort to create a museum or park in which to save the classic Las Vegas neon which still remained. The project was bounced around as a possibility by a number of organizations until, about three years ago, Allied Arts created its Design Arts Committee to influence design and architecture in Clark County. Under its chair, architect Tom Schoeman, the committee decided to undertake the "Neon Park" as its first project, and probably none too soon, given international interest and Japanese resources.

"Neon incorporates historic significance," says Schoeman, "in that it is probably the most visible element of Las Vegas development. It is important in an aesthetic sense as well, in that many neon works are very successful examples of graphic and kinetic art."

During the first two years, the project's dimensions emerged slowly; as its massive, shadowy shape began to be revealed, the committee quailed, but pushed on.



These historic neon signs, as well as the ones from

The first sign to be obtained for the project was the animated 5th Street Liquor sign, located from the late '40's on Las Vegas Boulevard (originally 5th Street) between Charleston and Fremont, donated by Raymond and Leon Potter, sons of Gordon Potter, who first confounded his friends by daring to build a bar "so far out of town." YESCO, the fabricator of the sign, donated its time and equipment to crane and transport the sign for Allied Arts.

The project's second sign came from the same neighborhood; the Dot's Flowers sign, from one of the oldest flower shops in the city, donated by its last owner, Jacqueline Wilkins.

One of the original, wan hopes of the committee was to locate the original thunderbird from the eponymous hotel. The search was disappointingly easy; the sign had been stored by the Ad Art sign company in the yard where it was made, in Stockton, California. Ad Art is now waiting for the committee to raise the money needed to restore the sign, and has offered to transport it to Las Vegas free of charge.

At YESCO's invitation, the committee



By PATRICK GAFFEY

If you stay anyplace long enough, the obvious begins to disappear. In Las Vegas, the actual landscape, the desert and the mountains, which first seem like plain dirt, begin to command a greater place in one's consciousness as their true colors emerge in violets and magentas, oranges, reds and blues.

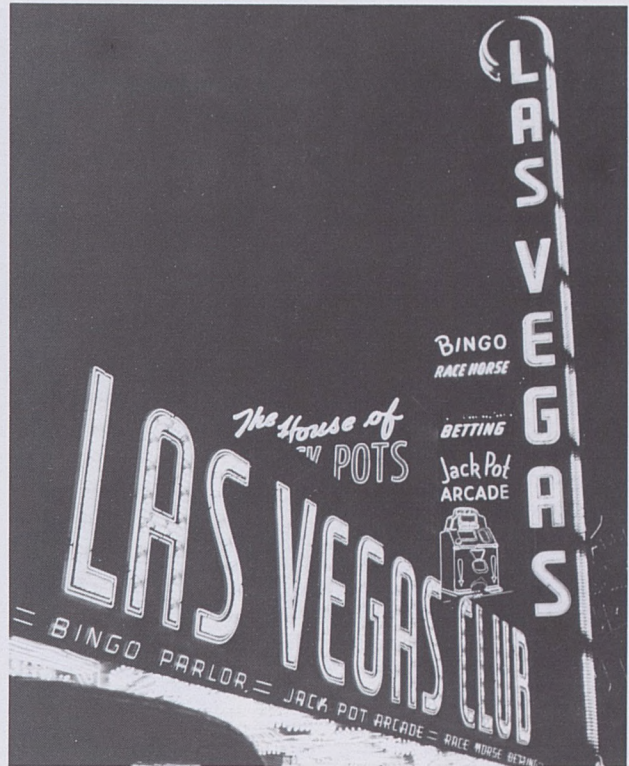
But what one first noticed first vanishes. Tom Wolfe (in *The Kandy-Kolored Tangerine-Flake Streamline Baby*) records what he first noticed in the early '60's: "One can look at Las Vegas from a mile away on Route 91 and see no buildings, no trees, only signs. But such signs! They tower. They revolve, they oscillate, they soar in shapes before which the existing vocabulary of art history is helpless. I can only attempt to supply names—Boomerang Modern, Palette Curvilinear, Flash Gordon Ming-Alert Spiral, McDonald's Hamburger Parabola, Mint Casino Elliptical, Miami Beach Kidney."

The body develops defenses. What overwhelms the first-time viewer has at most a subliminal effect on the veteran rider, once again on his way to work, passing through the neon canyon.



·NEON·

Design heritage saved for museum



HISTORIC PHOTOS COURTESY LAS VEGAS NEWS BUREAU

the Hotel Apache and the Flamingo on the following page, no longer exist.

toured the company's Las Vegas "boneyard," a fantastical postapocalyptic dreamscape in which a number of scenes for films have been shot, and identified twelve signs which YESCO has agreed to donate and to move for Allied Arts to a parcel which the City of Las Vegas has loaned for storage. The twelve signs include pieces as small as the star from the top of the old Mint sign and as large as the elaborate bullnose and overhead sign from the Golden Nugget, featured in every classic postcard view of Fremont Street. Also among the twelve are the original Aladdin's lamp, the Hacienda's gaucho on a rearing, bejeweled steed, once located in front of the airport, and the crown from the almost forgotten Royal Nevada Hotel.

The committee is working with the owners of several signs in efforts to save them, including the Nevada Motel, topped with Vegas Vic, and the old Red Barn cocktail glass.

In some cases, saving signs has turned out to be neither simple nor even possible. When the recent expansion of the Flamingo Hilton required the removal of its 130-foot pink mushroom sign on the

Strip, the hotel called Allied Arts and offered to donate it. But when the construction crew began to work on removing it, it developed that the sign had been assembled on site and had to be cut into 18 pieces for removal, rendering it useless metal mincemeat. As the discovery was not made until work was underway, an alternate removal plan would not only have required substantial funding, but that funding would have had to be immediately available to be effective. Taken by surprise, the committee was unable to react; in any case, the pricetag for saving the sign might have proven out of reach.

The hotel is considering a donation of the smaller version of that sign, currently fronting Flamingo Road, at some later date.

A similar situation developed as Foxy's, with its flaming rococco neon wraparound, was razed for a new hotel. The new owners wanted the signs saved, but the contractors had not included the extra cost for careful salvage in their bid. In destruction, as in construction, time is money, and in the few days it took the committee to arrange for sal-

vage, one missed phone call resulted in the bulldozing of the plucky, firehose-wielding fox.

In mid-June, on the first 110° day of the year, Dot's Flowers was being torn down and no sign company equipment was available to save the colorful neon, which features the "F" in "Flowers" bursting into bloom. With the luckless fox in mind, two Allied Arts staffers and committee member Paula Hobson, all dressed in office wear, took a borrowed pickup truck to the half-wrecked building, and with the help of the destruction crew, manhandled the sign into the truck bed, where it perched precariously.

After a delicate ride to the City's sewage treatment plant, City employees helped ease the piece to the ground under the blasting sun. Several pieces of glass tubing was broken, but the sign was saved.

Both the Design Arts Committee and Young Electric Sign Company (YESCO) were given PACC's 1989 Preservation Awards for their work on the project so far.

In the cases of the owners of classic

• NEON •



PHOTO: CYNTHIA GAFFEY

The 5th Street Liquor sign was the first to be donated to the Allied Arts museum effort.

signs, as with the sign companies themselves, cooperation has been instant and nearly total. Schoeman says, "The response has been extremely favorable. The Las Vegas community has begun to recognize its heritage and the importance of preserving it. The symbolism in the neon works is easily recognized as important and worth saving."

Schoeman says fundraising has begun to retrofit two or three of the signs already acquired for temporary placement at the Nevada State Museum and Historical Society until a permanent site is arranged. His firm, JMA Architects, has donated the funds to restore the Fifth Street Liquor sign. Now the committee is seeking \$10,000 to repair the Thunderbird.

As the committee has grappled with the project, its shape has changed, the original "neon park" concept giving way to an indoor neon museum with no more than half a dozen signs displayed outside. Admission will have to be charged in order to pay the high power costs for lighting the signs.

While the museum will open with a focus on historic neon, provision will be made for temporary exhibitions of touring shows of neon and kinetic art, and contemporary neon pieces will be commissioned from artists.

The site for the museum is still uncertain. Clearly, the committee requires a site with heavy traffic, and several downtown locations are being studied. Obtaining the right site may be impossible without state or local governmental assistance, and the committee is working with representatives of both.

Speaking for the Design Arts Committee, Schoeman says, "We feel that, once complete, this museum will attract international attention."

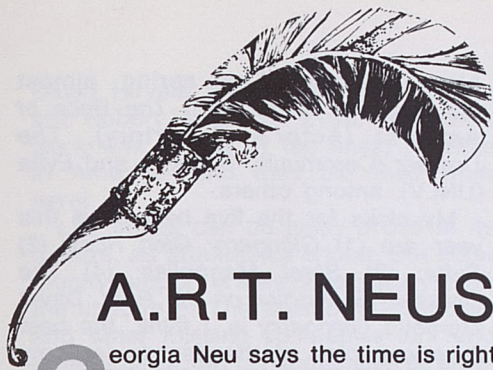
Current members of the Design Arts Committee, besides Schoeman, are: James Briare, Matthew Callister, Douglas Deaner, Patrick Gaffey, Thomas Graham, Paula Lee Hobson, Terry V. Leavitt, Frank Reynolds, Cheryl Schooley, James Stroh, Robert Tracy and Arthur Wolf.

Given rising interest in neon and Las Vegas' position in the neon world, the

museum promises to be a powerful international draw as well as a powerful symbol of the vitality and vice of Las Vegas, America and the modern world.

Tom Wolfe, perhaps first to consider neon within an artistic context, was interested in Las Vegas and neon as part of "a new style of life in America," which is manifested in Las Vegas in the first monumental art and culture created by and for a proletariat rather than an aristocracy.

Of this new style, he says, "the super-hyper-version is Las Vegas.... The important thing about the building of Las Vegas is not that the builders were gangsters but that they were proles.... The usual thing has happened, of course. Because it is prole, it gets ignored, except on the sensational level. Yet long after Las Vegas' influence as a gambling heaven has gone, Las Vegas' forms and symbols will be influencing American life. That fantastic skyline! Las Vegas' neon sculpture, its fantastic fifteen-story-high display signs, parabolas, boomerangs, rhomboids, trapezoids and all the rest of it, are already the staple design of the American landscape outside of the oldest parts of the oldest cities.... They are the new landmarks of America, the new guideposts, the new way Americans get their bearings." aa



A.R.T. NEUS

Georgia Neu says the time is right for her Actor's Repertory Theatre to move into the ranks of professional theatre companies. "We're going to be an Equity company next season."

What that means is that ART will join the Equity theatre organization, utilize an Equity stage manager and use Equity actors—paid Equity rates—in more than half of the roles in all ART plays.

"We'll have 11 Equity roles in our coming season," she said, outlining the schedule of productions the group will present at the Clark County Library.

For three weekends beginning on October 19, ART will present *I'm Not Rapaport*, by Herb Gardner. On three weekends in January, they will stage *Les Liaisons Dangereuses*, the play upon which the critically-acclaimed film *Dangerous Liaisons* was based. *Vanities* will be the third Equity production, in April.

In addition, ART will present a special production of *Tracers* in March, directed by Kathryn Sandy O'Brien. Other special projects are pending.

The move to Equity status has bumped up the cost of each production, and Neu estimated her budget for the 1989-1990 season will be in the neighborhood of \$60,000.

Despite the inflated budget, Neu is visibly excited about going pro. Community theatres here have talked about "going Equity" since the days of The Meadows Playhouse, but apparently now ART will be the first.

There were some lean periods when Neu had to prop up the company with her own money, but with last season's acclaimed productions, such as *Glen-garry Glen Ross*, *The Belle of Amherst*, *On Golden Pond* and *Dear Liar* (see Arlen Collier's season review in this issue), ART has momentum and is feeling confident. **aa**

LVL T



The Las Vegas Little Theatre has announced its line up of productions for the 1989-1990 theatre season.

Neil Simon's award-winning comedy *Biloxi Blues* will start the season Septem-

ber 8. Paul Thornton will direct the play, which will run through September 24.

Next is *Dracula*, adapted by John L. Balderstone and Hamilton Deane from the classic novel. *Dracula* will run October 20 through November 5. Kathy Hurst-Hoffman will direct.

From February 2 through 18, LVL T will present Albert Innaurato's comedy *Gemini*.

Next, Ken Feldman will direct *That Championship Season*, by Jason Miller. Performances are set for March 30 through April 15.

Closing out the season will *Angry Housewives* by A.M. Collins and Chad Henry, directed by Betty Sullivan-Cleary, on May 11 through 27.

Accompanying each production will be a free Educational Theatre Night, during which a scene from the play will be presented, followed by discussions with cast and crew.

All performances will be held at the Spring Valley Library. Thursday, Friday and Saturday shows will be at 8 p.m., Sunday shows at 2 p.m.

Season subscriptions are available now, for \$30, \$25 and \$20. For complete information, call 383-0021. **aa**

SUPER SUMMER

Productions of *Peter Pan* and *West Side Story* will highlight the remaining portion of Super Summer '89 at Spring Mountain Ranch State Park.



This is the 12th year that the all-volunteer State Parks Cultural Arts Board has coordinated a season of performances in the outdoor facility.

Peter Pan, mounted by Sullivan-Cleary Productions, will be presented July 13, 14, 20, 21, 22, 26, 27, 28 and 29. *West Side Story*, presented by Pepe Productions, will be performed on August 10, 11, 12, 17, 18, 19, 23, 24, 25 and 26.

The gates open at 6 p.m. and close promptly at 8 p.m., or when the park is full. Park officials invite guests to bring blankets or lawn chairs and picnic diners, but ask that pets be left home.

The growing popularity of the Super Summer productions has prompted the State Parks Cultural Arts Board to offer advance tickets.

Last year, advance tickets were sold for Saturday night shows; otherwise, tickets were sold at the gate. Since the plays were almost always sold out, people were often turned away.

This year, tickets can be purchased through the Sun Teleguide system, for a ticket handling fee of 30¢ per ticket. Bullocks will also sell tickets for Friday and Saturday night presentations at no extra charge.

For general information on the performances, call 594-PLAY. For information on ticket availability, call 594-5555. **aa**

ELK DREAMER GALLERY

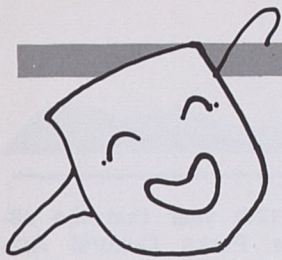
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THEATRE NOW

In these last years of the decade, theatre in Las Vegas has finally achieved what looks like a permanent place in the cultural scene. It has not been easy, but some very dedicated people have persevered and succeeded. Old-timers in Las Vegas can remember the struggles and the failures.

In the early 1970's, about the only theatre off the Strip was at UNLV. The Judy Bayley Theatre had opened, and a combination of local actors and university people brought us some excellent theatre. Those who were there will never forget *The House of Bernarda Alba* and *Who's Afraid of Virginia Woolfe*, for example.

Then came the noble attempt by the Meadows Playhouse. After a few years of producing fine theatre, the Playhouse folded for lack of community support. Only the university, the community college and the City-supported Rainbow Company were left to fill the theatre needs of Las Vegas. Other companies opened and closed for lack of interest, theatres, money, and a variety of reasons. Two important ones were Theatre Exposed and Jacob's Ladder. While open, these companies gave Las Vegas more than they received.

There was a pervasive aura of impermanence surrounding theatre here when I began as a critic for the *Las Vegas SUN*. Now, as I resign from those tasks, I leave the theatres to themselves, knowing they can and will succeed. (I do not mean to imply that I had anything to do with their success. They did it on their own and should be very proud.) I feel privileged to have been around while this rapid rise took place.

My first review for the *SUN* was a Las Vegas Little Theatre production of *P.S. Your Cat is Dead*. The group couldn't find or afford a director (I never inquired which). The production showed it. The theatre was the dreadfully shallow little theatre at Reed Whipple, and there couldn't have been fifteen in the audience the night I was there.

But Paul Thornton and his crew bravely found a better house at UNLV and did some accomplished theatre over the next few years. Now, the leadership having passed to Ken Feldman, the company is playing to packed houses of a hundred or more. This is due mainly to a talented group of theatre people. However, part of the credit goes to the Spring Valley Library for providing an excellent theatre space for the group.

Awhile back in these pages, I lamented the lack of theatre space in this city-county. Softball fields everywhere, but hardly a housing for culture. Even the talented Rainbow company makes do on a basketball court. But now, thanks to the Las Vegas-Clark County Library District and the City of Las Vegas, three highly active, professional theatres are housed in various public buildings in town.

NewWest Stage Company, headed by Robert D. Dunkerly, packs the house at the City's Charleston Heights Arts Center for every performance of their brilliant productions. And this year, Georgia Neu's Actor's Repertory Theatre got into full swing with some excellent productions at the Flamingo Library theatre. There should still be an empty space at the Sunrise Library, and I trust with so much talent available in the area, it won't remain vacant long.

Indeed, we do have talent galore around town these days. This year has seen some excellent productions by every theatre group in town. Fine summer productions of *Fiddler on the Roof* and *Annie Get Your Gun* at Spring Mountain Ranch led into the fall season. (I won't try to mention every piece of theatre done this year. One omission that way will get the letter writers started again. So if your favorite is missing here, my apologies beforehand.)

The season began with a series of excellent pieces, headed by *Hughie* (NewWest) and *Dear Liar* (Actor's Repertory), each a *tour de force* for actors. UNLV opened with *Brighton Beach Memoirs*, and followed with a new prize-winning play called *Immodest Acts*; both were interesting and disappointing.

The O'Neill centennial continued with UNLV presenting *The Great God Brown*, ponderous as only O'Neill can be. *On Golden Pond*, by Actor's Repertory, rounded out some highly successful theatre.

The winter brought some of the best theatre this city has ever seen, with *Steel Magnolias* at Community College, *Glengarry Glen Ross* by Actor's Repertory, and *Elephant Man* by NewWest. A magnificent menu! The winter also saw some lavish productions in the Rainbow Company's *Cinderella* and NewWest's *Company*. (Rainbow also did an excellent job on *The Nightingale* and *The Skin of Our Teeth*, I am informed by trusted sources.) Rounding out the best of winter was *Of Mice and Men* at Las Vegas

Little Theatre. The spring almost matched the winter with *The Belle of Amherst* (Actor's Repertory), *The Dresser* (Community College), and *Evita* (UNLV), among others.

My picks for the five best plays this year are (1) *Glengarry Glen Ross*; (2) *Evita*; (3) *Steel Magnolias*; (4) *The Dresser*; (5) *Fiddler on the Roof*. David Mamet's *Glengarry* is, I think, the best American play of the decade (see my review for reasons), and this production brought out the themes and nuances quite deftly. *Evita* had the look and feel of a professional company, and was one of the best productions I have ever seen at the university. The two productions that follow on my list continue the fine tradition of excellent theatre at Community College. *Fiddler* was the most polished work ever done at Spring Mountain Ranch in the summer. Jerry Clark Cleary did much to put this one on my list.

Actors are another matter. It is not so easy to rank performances. This year there were two male starring vehicles that gave actors a chance to shine, and in true star fashion, those actors did. So a tie for best male performance in a dramatic role goes to Joe Kucan as the Elephant Man, and Jerry Clark Cleary as Sir in *The Dresser* and as Levene in *Glengarry Glen Ross*. This certainly was Cleary's year.

Some very close also-rans are Patrick Thomson as Hughie, Art Engler for *On Golden Pond*, and David Dekker in *Dear Liar*. I also have a tie in the comedy/musical category. The best are Todd J. Espeland in *Brighton Beach Memoirs* and Andrew Rogow as Che in *Evita*. Both are UNLV students and are to be commended. Rogow was clearly the best performer in *Evita*, and I was rather upset, to say the least, when the *SUN* decided to pull the paragraph about him from my review. Runners-up were Cleary in *Fiddler* (he can't win everything!), Rick Steadman in *The Nerd* and Bobb Terrazas as the Prince in *Cinderella*.

I have a tie on the actress side as well. Two sterling performances stand above the rest: Georgia Neu as Emily Dickinson in *The Belle of Amherst* and Cindy Casey as M'Lynn in *Steel Magnolias*. Other honors here must go to Hilary Williams in *Dear Liar* and Verloree Bader in *On Golden Pond*.

In the comedy/musical category for best actress, I have a solo winner, a perennial favorite: Kathryn Sandy O'Brien as the drunken Joanna in *Company*. Those nosed out by O'Brien are Rachel Teague as the wife in *Fiddler*, Kaye von Kessel as *Evita*, and Nan Brennan as Annie in *Annie Get Your Gun* last summer.

There are a host of other excellent performers deserving mention, but I will only single out my choice of directors:

David Hirvela for *Glengarry Glen Ross* and Robert Burgan for *Evita*. Each one's work was worthy of the finest theatres in America—and they did their work here!

Las Vegas can be justly proud of its theatre, as attendance shows. But community support is always necessary. Ever the spectre of The Meadows Playhouse and other missing companies lurk and remind us of the consequences of indifference.

Arlen Collier is an English instructor at UNLV and has written theatre criticism in Las Vegas for many years. **aa**

SHAKESPEARE FESTIVAL

The annual Utah Shakespearean Festival will get rolling in early July, with productions of *The Tempest*, *MacBeth* and *The Winter's Tale*. A second theatre, featuring productions of world drama classics, opened in late June, featuring *The Glass Menagerie* by Tennessee Williams, *The Imaginary Invalid* by Moliere and *Nothing Like the Sun* by Doug Christensen.

The local number for the festival is 870-7442, for answers regarding tickets, times, dates and productions.

The Festival will run through September 2. **aa**

UNLV Theatre

Two musicals, a Neil Simon comedy, a bit of foreign theatre and a graduate student play will highlight the 1989-1990 University Theatre season.

The musicals are *Celebration*, by Harvey Schmidt and Tom Jones, and *A Little Night Music*, by Stephen Sondheim. Also on the schedule is *Broadway Bound*, the third part of Neil Simon's autobiographical trilogy (Las Vegas Little Theatre will present the second installment, *Biloxi Blues* as part of its season).

Award-winning UNLV Theatre Department graduate student Red Shuttleworth will premiere his play *Crooked River*. The troupe will also present *Cinders*, one of the most noted recent dramas from Eastern Europe, as well as a performance by the second-oldest Noh Theatre in Japan.

Season subscriptions are still available, and can be purchased through the UNLV Performing Arts Center or the Sun Teleguide system. For more information, call 739-3353. **aa**



Stage combat; serious fun.

SWASH! BUCKLE! OUCH! HA! 10th COMBAT WORKSHOP

For three weeks this summer, the UNLV campus will be alive with the sounds of jabbing, thrusting, parrying and people swashing their buckles, as the Society of American Fight Directors holds its Tenth Annual National Stage Combat Workshop in Las Vegas.

From July 17 through August 4, actors, directors, choreographers and movement teachers will study the use of daggers, swords, staves and unarmed combat on the stage. Seven of the nine Fight Masters in the U.S. will be on

hand for the event.

The workshop culminates in a performance on August 4, called "A Knight at the Fights," in the Judy Bayley Theatre. For ticket and performance information, call the Performing Arts Box Office at 739-3801.

The Society of American Fight Directors was founded in 1977 to promote the art of fight choreography as an integral part of the entertainment industry. Members of the society serve as consultants for television, movie and theatrical productions. **aa**

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by SCOTT DICKENSHEETS

To put this whole theatre business in context, Bob Dunkerly offers a simple statistic: "Studies show that only .5 to about 1.5 percent of the public wants to see live theatre." That's less, he says, than the audience for dance or classical music or most of the other arts.

On the other hand, Dunkerly and his New West Stage Company have done well working that range. More than 4,000 people came to their three productions last season, and they expect to lure 7,000 this coming season. Those numbers fall firmly into that his statistical percentage, but they're enough to boost New West into the top ranks of Las Vegas community theatre. "New West has grown beyond our wildest expectations," he says.

There was a time, a few years ago, when people told Dunkerly that his fledgling company wouldn't even draw those numbers. "Brian Strom, Barbara Brennan and I were sitting around bemoaning the fact that only academic theatre seemed to be thriving. At that time there were only about four regularly functioning theatre companies in Las Vegas. A lot of people had stopped going. We thought, wouldn't it be great if

NEW WEST THE BUSINESS OF THEATRE

we could get them back into the theatre. People told us that the audiences weren't there."

That was 1985. Dunkerly was running the Clark County Community College Theatre by then, and they lifted a previous production out of CCCC's line-up, *Educating Rita*, and performed it in the Community College Theatre under the New West banner. It sold out three weekends in a row. Encouraged, they moved it to the Charleston Heights Arts Center so they could gauge the wider public reaction. It played to about 50 people a night. That was a stinging reminder that the audience for theatre is a fickle animal, not always dependable.

His fingers burnt once, Dunkerly was wary about trying again. He eventually changed his mind, and New West staged two plays the next year, *The Importance of Being Earnest* and *Noises Off*. The crowds picked up, and, in subsequent seasons which have included productions of *Amadeus*, *Arsenic and Old Lace* and *The Elephant Man*, they have kept coming.

New West continued for a while to cannibalize CCCC's schedule, waiting a few months for each production to cool off before they revived it. New West would buy the sets and related props from Community College. They were paying their own way.

The upcoming season will be New West's fourth. This season, New West is bringing in a pair of Equity guest artists, Patrick Page and Liisa Ivary, to star in the popular chestnut *Private Lives* by Noel Coward. Two other major productions are scheduled: the critically acclaimed *I'm Not Rappaport* by Herb Gardner, and Lee Blessing's drama of the survival of civilization in the nuclear age, *A Walk in the Woods*. New West will also present *Chekhov—A Night of Comedy?*, a suite of three one-acts by the Russian author, narrated by Dr. Herman Van Betten.

Dunkerly feels New West now has to maintain its audience, yet still challenge it. He can prod the company's growth with old reliables like *Private Lives* and

last year's *Arsenic and Old Lace*, but knows he has to present something more substantial as well. Can't have the audience getting bored by a steady diet of proven hits. They scheduled *A Walk in the Woods* for that reason, to draw in bona-fide theatregoers and give them something to chew on. "Now is the time to do something of that demeanor," he says.

Sitting in his quiet, art-filled living room, the latest *New Yorker* on the coffee table, Dunkerly lobs off various theories explaining New West's continued vigor. Proven track record. quality productions. Pretty much what you'd expect him to say. But another quality comes through: his unwillingness to view theatre as Theatre, as simply some grand, romantic, artistic adventure.

"This is not a recreational field," he says. "It's definitely a business." He quotes economist John Kenneth Galbraith. "Amateurs talk about Art. Artists talk about money."

But isn't theatre an art form?

"Sure it's art," he says. "It's all art. It's also a numbers business." He ranks business manager James Lien as important in the hierarchy of New West as himself.

Good business means maintaining a sound economic base, trying to do everything on a professional level, getting the best actors and crew possible, and paying them something. Good business meant declining the chance to do *Les Liasons Dangereuse*—because it would have been too expensive to mount—instead of charging ahead in a reckless attempt to capitalize on the critical success of the movie. A bad *Liasons* might tarnish the company's carefully nurtured reputation.

New West's approximately \$80,000-a-year budget is met through state grants and ticket sales. Dunkerly says they are about to launch their first major fundraising drive, in an attempt to further improve their business base and make sure the company continues into the nineties. "We want to see this dream go on," he said. aa

READINGS IN OUR MIDST

READINGS

“In Our Midst,” a reading series featuring Las Vegas writers, will continue July 11, in the Allied Arts Gallery, with a 7 p.m. reading by novelist John Irsfeld. Currently a deputy to UNLV President Robert Maxson, Irsfeld has published three critically acclaimed novels, *Coming Through*, *Little Kingdoms* and *Rats Alley*. A fourth, *Life in Iceland*, is pending. This excerpt is from that work in progress.

The series will continue on September 12, at 7 p.m., when UNLV film studies and language professor Hart Wegner will read from his short stories. He recently published a book of stories titled *Houses of Ivory*. On October 10, award-winning novelist Richard Wiley—winner of the PEN/Faulkner Award for best first novel, will read at 7 p.m. Wiley has been hired to teach creative writing at UNLV. He has published two books of fiction, *Soldiers in Hiding*, which won the Faulkner prize, and *Fool's Gold*. A third, *The Festival of 3,000 Maidens*, is pending.

from “Life in Iceland”

by JOHN IRSFELD

Thurs.

Today R. tells me that he does not agree with the Zen aphorism that contentment is measured by how much one is able to let things be in life and accept them as they are.

“Contentment is zero,” he says, “nothing. You don't want to be at zero.”

“I'm not so sure,” I say. I do not know.

“No, you don't. You don't have to settle for that. You can be *happy*. It is hard,” he adds, looking away at nothing for a moment. “God, it's hard. But it can be done.”

“I don't mind,” I say. “I don't mind hanging around in zero for a while.”

He shakes his head.

“Well,” I say, “after all, you did say that one had to go through nothing to get to something; that he had to go through the land of *Indifference* to reach the land of *So What*. Maybe I'm just reaching the land of *Indifference*.”

He shakes his head again, gives me one of his cynical, suspicious, negative looks.

Then he says, “Think about this: The key to happiness in life is not accep-

...tance, but agreement. If you can actively agree that things are right to be the way they are, that other people are right to do what they do, be what they are, then you can be happy. Agreeing to their rightness is more than...no, it's *different* from accepting. Accepting leads merely to contentment; *agreement* leads to happiness.”

I nod. It sounds OK.

For the first time since I have been coming here I am impatient for the hour to end.

Two interesting occurrences today: At work I took out Lilla's story to read and found that I had absolutely no interest at all in what she had written. I have every reason to believe that the story includes me, somehow, and yet I found myself utterly uninterested. I was mildly surprised; I looked at it for a long time.

At home, then, later, I spied the two fortune cookies that I still have—now together in a clean yellow and white ashtray—from my trip to L.A. light years ago. I picked them up, fondled them for a moment, considered opening one and reading the fortune, decided not to, and put them both back down in the ashtray. I did not throw them away only because there was no trash bag in the bedroom at the time. The cookies sit now where they have been. I do not care what is in them.

Tonight I read, Truth and lies are both part of the Truth; ugliness and beauty are both part of Beauty; good and evil are both part of Good. These are the three facets of the Viable Void.

I copy the words out on a little card, prop it up against my clock radio on the table beside my bed.

Thurs.

“I want you to know,” I say, “how much I appreciate what you have done for me in the past months. I...” I do not know what to say.

R. twists about once uncomfortably in his big chair. “I haven't told you anything you didn't already know,” he says.

“Maybe not,” I say. “But I didn't know it if I knew it.”

“Look,” he says. “Nobody has to go out there to the track with you everyday

and get a stick, like those Zen people do, what are they called?”

I can't remember.

“You go out there on your own and go around the track, don't you?”

“Yes,” I say. “I do.”

“OK. All you're doing in here is going around the track. Only I'm sitting up here on a big chair with a stick and a megaphone, and I keep shaking that stick at you and saying *One more lap! Just one more lap!*”

“Maybe,” I say. “All I know is, there's not a bill I pay that I pay with more pleasure, more pure happiness, than yours.”

He almost smiles, but not quite.

He reaches for his appointment book.

I am seated at the dining room table just off the kitchen at home. The table is clear; the kitchen, like the rest of the house, is clean and orderly. Before me on the table is a yellow Accuracy legal pad, 8½ by 11¾ inches, narrow ruled. Next to it is a #3 yellow Heath pencil, new, sharpened point, unused eraser.

I am sitting straight in the chair, square to the table edge. My feet are placed side by side flat on the floor. My hands are resting in my lap, the left in the right, the thumbs touching. I feel as if I am only barely here, only partly present in the room. My heart beats ever so slowly. I have not had a drink or a cigarette in so long that none of the vestiges of their effects linger to distract me. I am no longer sore from my running. I feel only where my body touches the chair in which I sit.

On the paper I see I have written *Dear Ginger and Stevie*. Then, later I suspect, because the slant of the letters is slightly different, I have written *and Lilla*. Underneath, no line skipped between them, are the words *I love you*. There are neat little x's drawn through the *I* and *you*. Only the word *love* remains.

But I do not understand it.

I have never experienced it.

I have no earthly idea what it signifies.

And so I lift my right hand, still feeling nothing, grasp the yellow pencil, and mark neat little x's through the word *love*. I replace the pencil beside the pad, and my hand floats gently back to rest upon the other hand, both of them open, like a bowl.

This isn't *So What*, but it isn't *Ain't it Awful*, either.

It's just life in Iceland. aa



JAZZ

MAY SWUNG



Joe Williams lit up the Allied Arts Gallery.

SCOTT DICKENSHEETS

May was the finest Jazz Month ever, and it took a huge number of people to make it happen. Allied Arts would like to thank all those involved, starting with the outstanding musicians who played music we never heard before and will never hear again.

First Interstate Bank made the expanded Jazz Month possible with a most generous grant of \$10,000.

The Landmark Hotel provided accommodations for the musicians who came from out of town.

The City of Las Vegas, the Las Vegas-Clark County Library District and Clark County each, like Allied Arts, presented a full schedule of concerts, filling the valley with music from one end to the other.

Allied Arts Council's Jazz Month Committee was headed by Walter Blanton and included Carol Blanton, Steve Bufington, Frank Gagliardi, Charlie Owens, Rick Romito, Brian Sanders, Mary Walter Scodwell, Tony Scodwell, Dan Skea, Judy Elred-Tarte and Alan Ware.

The committee could not have done its work without the help of Kathleen De Ville, Ronnie DiFillips, Sydnee Elliot, Alan Grant, Sylvia Hill, Melanie Keppel, Bill Laub, Jr., Michael and Sonja Saltman, Sylvia Schlect, Dorothy Schwartz, The Carpet-Bagger, Cinema Services, Clark County School District, DePaulis Discount Music, The Drum Shop, the Four Queens Hotel, Graphics West, The Home Club, KNPR 89.5 FM, KCEP 88.1 FM, KEYV 93 FM, KLAS Channel 8, KLVX Channel 10, KTNV Channel 13, KUNV 91.5 FM, KVBC Channel 3, KVVU Channel 5, Las Vegas Little Theatre, *Las Vegas Review-Journal*, *Las Vegas SUN*, Musicians Union Local 369, the Nevada Division of State Parks and the State Parks Cultural Arts Board, PriMerit Bank, Southern Nevada Music, UNLV Performing Arts Center, Vesely Music, and Western Linen. aa

SCOTT DICKENSHEETS



The creators for Composers' Night, (from left), Jack Montrose, Tom Gause, Herbie Phillips and Don Hannah, with pianist Michael Saltman, who with his wife Sonja Saltman commissioned their compositions.



Walter Blanton, trumpet; Charlie Haden, bass.



Afterburner at the Jazz Picnic in Jaycee Park.

MARY WALTER SCODWELL



The Blues Kings at the Jazz Picnic.

SCOTT DICKENSHEETS



Saxophonist Mark Russo of the Yellowjackets.

SCOTT DICKENSHEETS



The crowd at Spring Mountain Ranch listens to the Yellowjackets.

MARY WALTER SCODWELL

RICK SOULE

COVERING THE FLUTE

by MARY WHALEN

Rick Soule is one flutist who is humbled by his instrument. And proud of it. "I've been playing the same flute for about 30 years now, and it's a very sobering, humbling fact to think that I am still learning from it," he said.

"I grew up in a factory town in Connecticut, where the town industry was making Stanley tools," Soule said. "When I first heard the flute played by an instructor of mine in college, I was struck by what a beautiful-sounding instrument it was and I wanted to play the flute like he did. I soon found that the more time I spent playing it, the more excited I was. I became, and still am, a student of the instrument."

Today, Soule brings no measure of inexperience or incompetence to his instrument. Rather, his playing style has been described as "satiny clean, articulate and well balanced." As a professional flutist and soloist with the Las Vegas Symphony Orchestra and associate professor in UNLV's Department of Music, Soule is now in his 16th year of teaching and performing at UNLV.

Leaving behind his blue-collar background, Soule completed his undergraduate work at Boston University and went on to complete a graduate and doctoral program at Peabody Conservatory of Music in Baltimore (now a division of Johns Hopkins University). Dreaming that the ideal job would one day allow him to teach and perform, Soule was offered a position at UNLV in the mid-70s, where he fulfilled that dream.

"When I came to UNLV, I was asked, 'What are you good at? What would you like to do?'" he said. "Back east, that would have been unheard of in any

orchestra because of the strict sense of tradition that abounds. Ordinarily, you are given that chair and expected to do that job. It's like an assembly line.

"UNLV is a young university, it's a young faculty and there's a feeling that this is a place where you can make your own niche, especially now. The symphony has become very popular in the community and this is a very exciting time."

In addition to his solo performances, Soule spends 20 hours a week "teaching studio" (flute lessons). He also does live broadcasts for KNPR Public Radio, teaches at the Nevada School of the Arts (high school preparatory instruction), plays with the Sierra Wind Quintet and tours both nationally and locally. Last month he played with a delegation of flutists from the National Flute Association at the Moscow Conservatory in Leningrad and Kiev, as part of an exchange program with Soviet flutists.

At the other end of the performing spectrum, Soule accompanies symphony harpist Caryn Wunderlich on tours throughout Nevada's small cow counties and dusty mining towns. In places like Fallon, Elko, Ely Winnemucca and Eureka he plays in libraries, schools and tiny concert halls for townspeople and young children in an effort to "get the music to the people."

"The children are fascinated by the instruments, especially the harp," Soule said. "But they would look at my flute, and of course, it being silver, they would inevitably ask me, 'Well, what kind of silver is it?' Because they knew all about the stuff. And when I told them it was

not quite sterling silver, but was more 'coin silver' because it had a little nickel in it, these elementary school kids knew exactly what I was talking about because their parents, who work with silver, had taught them."

To promote excellence in flute playing, Soule also began the Las Vegas Flute Club in 1980. The club is associated with other flute clubs around the country. Club competition winners have competed in national contests and the group itself has consequently received national prominence.

Upon his return from Russia, Soule took over as chair of UNLV's department of music, a position which will allow him to realize further musical ambitions for the campus and community.

"We are just on the verge of beginning a new string program for the department," he said. "Some of the best string players in the country are here because of the Strip, and we have traditionally relied on these people to teach, as adjunct faculty. But you can't build a program with adjunct faculty. We will be building our own competitive string program, hiring full-time faculty members who are also string musicians."

Soule explained that another dream he hopes to realize in the next three to five years, with the help of some competitive string scholarships, is a total student orchestra.

"It will be a very big step for the school," he said with cautious enthusiasm, "but funding will be crucial. We need trained teachers, and now, because of the growth of this area, the school is in a key position to develop its art programs, which were shrinking in the mid-70s. UNLV is in a key position now to contribute artistically to this community."

Contrary to some local belief, Soule feels that Las Vegas is not culturally depressed, but rather is a culturally rich and vibrant community with much to offer. The only problem, as he sees it, is an audience not yet large enough or established enough to be philanthropic about the arts.

"This is a very youth, sports and resort oriented community," he said. "The only limiting factor I see is the tremendous competition for the arts dollar on the state level. Because of the tremendous

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growth of Southern Nevada, there is more and more competition each year for grants made available by the (state) arts council for arts-related projects. The supply isn't even close to what the community demands right now."

Soule explained that something else we're seeing for the first time, both at UNLV and in the community, are different activities going on at the same time, in competition for the same audience. "In a community of similar size in the east, you would never see something of the magnitude of the Panasonic Golf Tournament and the National Finals Rodeo held in the same town, at the same time, or even in the same year."

"But given any typical Las Vegas weekend, the same audience may have to choose between a Nevada Dance Theatre performance, a symphony performance, or a sporting event, all at the same time," he said. "If anything is depressed, it's not cultural availability, it's audience size, and for this reason."

Yet, as "Las Vegas's own James Galloway," this pied piper has anything but given up on his community. Rather, his goals for putting our city on the cultural map are clearly defined and of high priority.

"I have two very definite goals," he said proudly. "First, I want to widen the performance circle for myself and other local flutists, including international

study. Second, I want to establish UNLV as a center for flute study in the U.S. and a hub for performers.

"Las Vegas audiences are like none other, they're so appreciative, yet very discriminating," he said. "They know exactly what you're doing all the time. They can tell if you're on or if you're not on. They're a very important part of what I do—they're the other half." **aa**

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Joe Williams In Good Company
Verve (digital) Polygram 837 332-2

Personnel: Williams, vocals; Norman Simmons, piano; Henry Johnson, guitar; Bob Badgley, bass; Gerryck King, drums. With the Supersax saxophone section: Med Flory, lead alto; Lanny Morgan, 2nd alto; Ray Reed, 1st tenor; Jay Migliori, 2nd tenor; Jack Nimitz, baritone. On "Baby" and "Is You Is," Marlena Shaw, vocals; and Efrain Toro, percussion added. On "Love" and "Too Good," Williams, vocals; Shirley Horn, piano; Charles Ables, bass; Steve Williams, drums.

Side A: Just Friends; Baby You Got What It Takes; How Deep Is The Ocean; Love Without Money; Ain't Got Nothin' But The Blues.

Side B: Between The Devil And The Deep Blue Sea; Is You Is Or Is You Ain't My Baby; Too Good To Be True; Embraceable You; Please Don't Talk About Me When I'm Gone. Recorded in Hollywood, January 19 and 21, 1989.

Reviewed by ARNOLD SHAW

"Just Friends," the initial track on this superb new Joe Williams album, sets the mood and style of the opus. It is warm, conversational, bluesy, down-to-earth, and, for those who knew the young blues shouter, rather laid back. "Just Friends" was a ballad of the early Thirties by the hit-writer of "Heartaches," John Klenner. It is one of six oldies on the album that run the gamut from pop Irving Berlin and the rhythm and blues of Louis Jordan to the sophisticated show tunes of Harold Arlen and George Gershwin.

It was with the Basie band that Williams established his hegemony as a prime blues singer. But he always refused to be categorized as such. This album reinforces that stance. It has blues; it has a big band sound; it is impressive in the pop baritone vein; it has jazz; it is "torchy"; and it has its playful and rhythmic moments of scat.

Silver-voiced Marlena Shaw joins Joe on the second track, "Baby You Got What It Takes," recalling and more than meeting the challenge of the Brook Benton-Dinah Washington version of the song. Joe and Marlena also carry the provocative interplay that was so characteristic of Brook and Dinah to delightful heights in "Is You Is or Is You Ain't My Baby." Changing the song from a solo to a dual complaint, they make the Louis Jordan standard their own—and a high point of the album—through

conversational interchanges and improvisational scatting.

Joe goes it alone in six selections, all of them oldies. He has become a more analytical and reflective singer, and his romantic outings are rich in emotive shadings. Standards like "Embraceable You," "How Deep Is The Ocean" and "Between The Devil And The Deep Blue Sea," emerge in fresh colors and with an impressive sensitivity. Duke Ellington's "Ain't Got Nothing But The Blues" plunges to a heartfelt depth of blues poignance. As he plumbs the lower reaches of his voice, the Ellington blues contrasts sharply with the last and climactic track, the uptempo and demanding "Please Don't Talk About Me When I'm Gone."

Instrumentally, Joe has the stellar backing of the Supersax saxophone section, who add a roaring big band blues sound to "Embraceable You" and "Just Friends." Pianist Norman Simmons provides scintillating Earl Hines-like choruses in several numbers, especially "Between The Devil And The Deep Blue Sea," while guitarist Henry Johnson brightens "Baby You Got What It Takes."

When the Allied Arts Council announced a Jazz Month concert by Joe, they were startled by the numbers of phone calls. Callers were dismayed to learn that there was no reserved seating and that their only guarantee of good seats, or *any* seats, was to come early—perhaps an hour early. After all, this was to be an intimate concert and the Council gallery could seat only 200. Williams has always been very popular with Vegas audiences, partly because he lives here. But this demand for seats posed an irony. It was based not simply on the artistry of his singing, but on the newly acquired status that emanated from his appearances on the very popular Bill Cosby TV show. While some aficionados were calling for Williams the singer, others were interested in Williams the celebrity.

But the truth about Williams the celebrity is that Williams the singer is as potent as he ever was—and more so. The blues shouter has become a subtle super-singer. **aa**

Arnold Shaw, director of UNLV's Popular Music Research Center, is the author of The Jazz Age: Popular Music in the 1920s, for which he won his third award from the National Academy of Songwriters and Composers. aa



PHOTO: TONY SCODWELL

LAS VEGAS Symphony

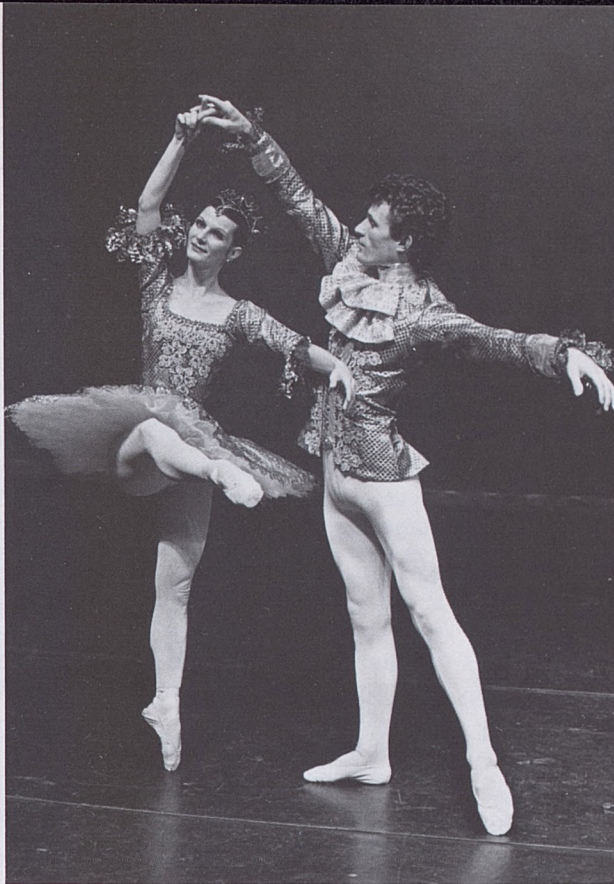
The Las Vegas Symphony will present a Fourth of July Pops Concert at 4 p.m., July 4, in the Cashman Theatre.

Musical director Virko Baley will conduct an All-American program, including "Lincoln's Portrait," which will be narrated by Sen. Richard Bryan, an all-City, 100-voice choir, and various selections by John Philip Souza, John Williams, Morton Gould and other familiar patriotic pieces.

The July 4th Pops Celebration is sponsored by Target Stores.

Tickets are \$12, \$10 and \$8; senior citizens and students receive a \$2 discount and children 12 and under get \$4 off. For more information, call 739-3420. **aa**

PHOTO: NEW VISION PHOTOGRAPHICS



Cinderella and the Prince; Nevada Dance Theatre.



The fledgling Nevada Guitar Society will host its first annual Classical Guitar Summer Workshop August 7 through 13. The theme is "Re-Evaluating and Re-Vitalizing the Standard Repertoire."

David Grimes, president of the Guitar Foundation of America, is the artistic director of the workshop. Faculty members include Arizona State University Professor Frank Koonce, Lewis and Clark College Professor Scott Kritzer, guitar maker David Daily and widely toured performer Hernan Morales.

Students receive five days of lectures and classes, with nightly recitals, for \$160. The workshop ends with an all-day excursion to Lake Mead.

The public is invited to the evening performances, which will feature Grimes, Koonce, Kritzer and Morales, as well as a recital by top workshop students. Each night's performance is in the Judy Bayley Theatre, beginning at 8 p.m. A \$10 advance ticket will get the spectator into all five nights.

The workshop is presented by the Nevada Guitar Society and the UNLV Division of Continuing Education. For information, call 739-3394. **aa**

Season subscriptions are now available for the 1989-1990 Nevada Dance Theatre season, which includes a guest performance by an acclaimed Mexican dance troupe, as well as presentations of *Cinderella*, the ever-popular *The Nutcracker* and a massive production called *The Las Vegas Suite*, a ballet about Las Vegas.

The Ballet Folklorico de Mexico will perform a benefit for NDT on September 12. The Ballet Folklorico is an official cultural representative of the Mexican government, and portrays the cultures of almost-vanished peoples through music, dance and authentic costumes.

The regular season opens with 10 performances of *Cinderella* in October, featuring a striking interpretation of the classic tale by NDT artistic director Vassili Sulich. KLAS Channel 8 is co-sponsoring the event.

Sixteen performances of *The Nutcracker* have been planned for the

1989 holiday season, December 14 through 29, as well as a pair of additional performances in St. George, Utah.

NDT will stage *Contemporary Fantasies* on March 15 through 18. The show will feature pieces by choreographers Robert North, Stephen Jenkins and Vassili Sulich.

The season closes with the largest project ever undertaken by Nevada Dance theatre, *The Las Vegas Suite*. A full-evening ballet about Las Vegas, it has been sponsored by the Mirage and Golden Nugget casinos and the Las Vegas Convention and Visitors Authority. A contemporary ballet, *The Las Vegas Suite* will explore the history, setting and atmosphere of the city.

Season tickets for the four NDT events are \$30, \$50 and \$65; subscribers also receive a discount for tickets to the Ballet Folklorico de Mexico. For more information, call 739-3838. **aa**



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Winston Hemsley with Eliane Vivace.

WINSTON HEMSLEY

The Las Vegas cultural community was rocked in early May by the death of choreographer-dancer Winston DeWitt Hemsley. He was found murdered in his home on May 11.

More than 500 people attended the two-hour Buddhist ceremony marking his passing. Friends, relatives and co-workers shared memories and stories about the slain dancer, who had worked at several Las Vegas hotels and around the world.

Among his many accomplishments were stints on Broadway, in Europe and in Hollywood. Later, in Las Vegas, Hemsley cofounded Simba Talent Development Center with LaVerne Ligon. With Simba, Hemsley found a way to work with often-disadvantaged kids and pass on his skills to them.

"It's not an unhappy time," one childhood friend of Hemsley's told the Las Vegas SUN at the ceremony. "He

did everything he wanted to do. He was a star all over the world. People are dancing his steps everywhere."

"I think we have lost a great performer and humanitarian," said dancer Eliane Vivaci. "He was exciting and electric on-stage. Dancing with him was like nothing I've ever experienced before, and I know I'll never experience it again."

"He loved to work with kids, whether they were little kids or university kids. He just gave of his time whether he was paid or not. He just did it for the love of dance."

She added that Hemsley helped kids with problems outside of the dance studio. "They would go to Winston with their problems," she said, "and he would help them see the positive side of things."

She recalled a time when she was working on a citywide high school production of *A Chorus Line*, and Hemsley took time from a packed schedule to talk to the young cast. During his talk, he revealed that he had originated the role of Richie on Broadway. The part had originally been written for a girl, Vivaci said, but she was suddenly unavailable, and the part was rewritten to accommodate Hemsley. "I'd known him for years," she said, "and he'd never told me that. His humility...well, he kept quiet about all the things he'd done. If you didn't know about all of that, you'd think he was just a little choreographer here in Las Vegas..."

He'd lived in Las Vegas for 16 years. When he died, Hemsley was 43. **aa**

J.D. BRANDT

Musician and former Southern Nevada Bluegrass Society president J.D. Brandt died in May, at age 51.

Brandt got his start in the music business as a Tacoma, Washington disc jockey, and later worked as a guitarist and singer for Buck Owens and others. In Las Vegas, Brandt sang lead vocals for the popular local bluegrass band Sagegrass. He also headed the Nevada Bluegrass Society for three years. He was a 30-year employee of United Airlines, and had lived in Las Vegas since 1967.

He is survived by his wife, Kathleen, four daughters, two sons, a father, a sister, two brothers and 13 grandchildren. **aa**

HENRY LEVINE

Henry Levine, a long-time Las Vegas musician and conductor, died in May at 81.

During a long and varied career, Levine—known by fellow musicians as "Hot Lips Levine"—played first trumpet in the NBC Symphony Orchestra under Arturo Toscanini, created the Chamber Music Society program on NBC Radio. He also conducted the Tom Jones show and *Europa*, and worked with the show *Bottoms Up*. Over the years he performed with Bob Hope, Bing Crosby, Lena Horne, Ella Fitzgerald and others. Until his 1983 retirement, he played with the Royal Dixie Jazz Band.

He had lived in Las Vegas for the past 29 years, and is survived by his wife Vivian Lewis, as well as a brother and a sister. **aa**

Continued from p. 3.

membership committee; Tom Schoeman, who heads the design arts committee; Janet Line, who chaired the nominating committee; Walter Blanton, Music Division director, who coordinated Jazz Month; Gwen Gibson and Mary Coxson, Dance Division directors, who put together the annual Choreographers Showcase; Sydnee Elliot, Theatre Division co-director, who has coordinated the yearly Celebration of Theatre/John McHugh Awards ceremony; Nancy Godfrey, co-director of the Theatre Division, who also acted as a technical advisor for the Masque Ball; Dorothy Schwartz, who worked tirelessly on the Masque Ball on with the Celebration of Theatre; Valorie Hill, now-departed gallery direc-

tor, who flew in from California every month to coordinate gallery shows, sometimes at her own expense; Sylvia Hill, who also helped with the gallery and with Jazz Month; Brian Sanders, for special efforts to promote Jazz month on KNPR Public Radio and for numerous helping hands; Ann Moore, Paige Flint, Sharon Farnam and Arlene Hirsch, volunteer clerical staff, who work together to get the many AAC mailings into the mail.

Outgoing Board of Trustee members, each of whom served Allied Arts faithfully for a number of years, are: Michael Maffie, Marjorie Barrick, Jack Guinn, Lois Ice, Janet Line, Bill Martin, Mary Ann Sachs, George Tate, Dan Skea and Sydnee Elliot. Barrick will continue to serve the Council on its Advisory Board.

MARY WALTER SCODWELL



The April Allied Arts Masque Ball, chaired by Dr. Kenny Guinn, was the most successful ever. Pictured, from left, Dr. Robert Maxson, Marjorie Barrick, Colette and Sidney Saltz.

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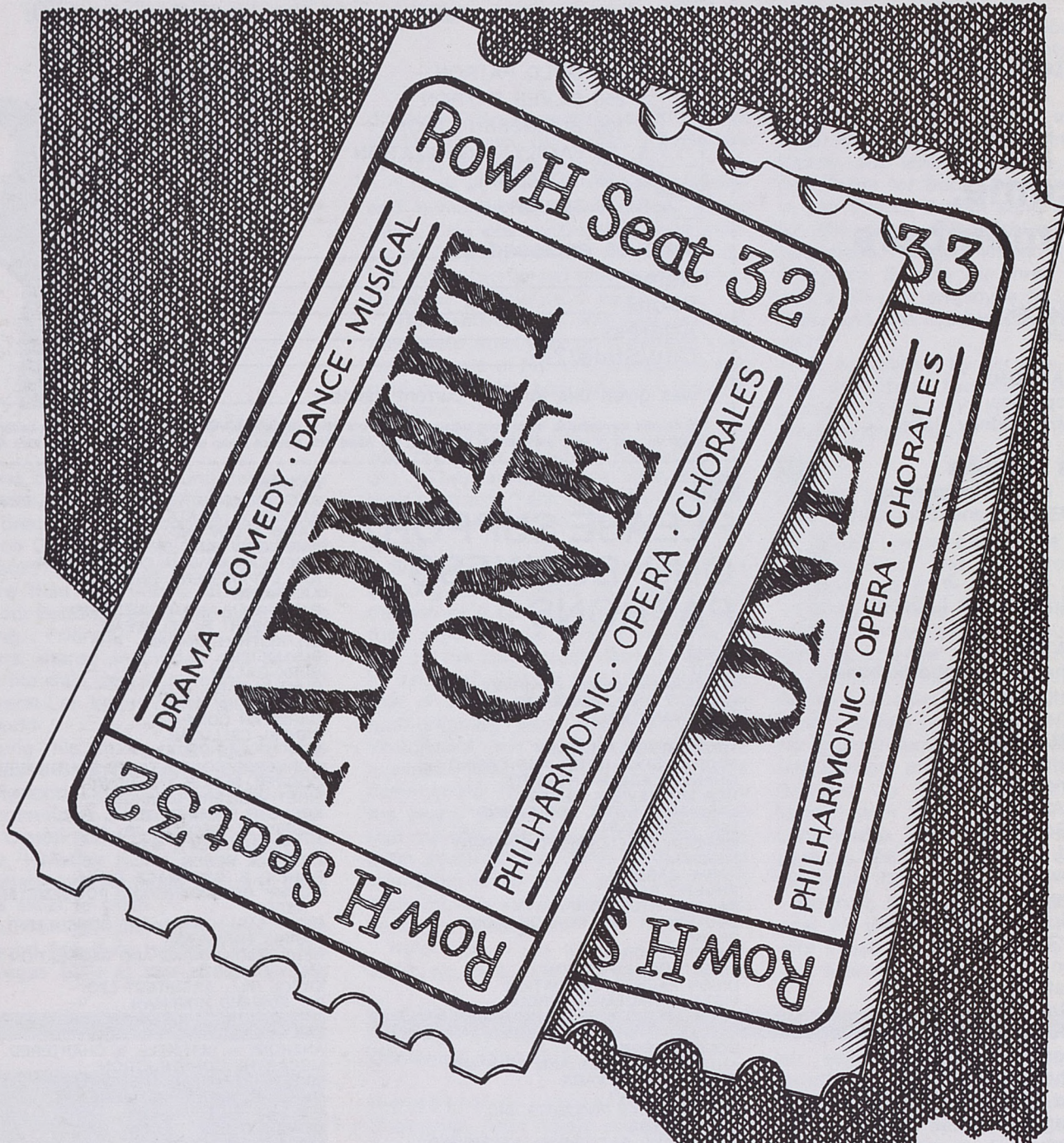
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