

ARTS

ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
SEPTEMBER/OCTOBER 1989
VOLUME 9, NUMBER 5



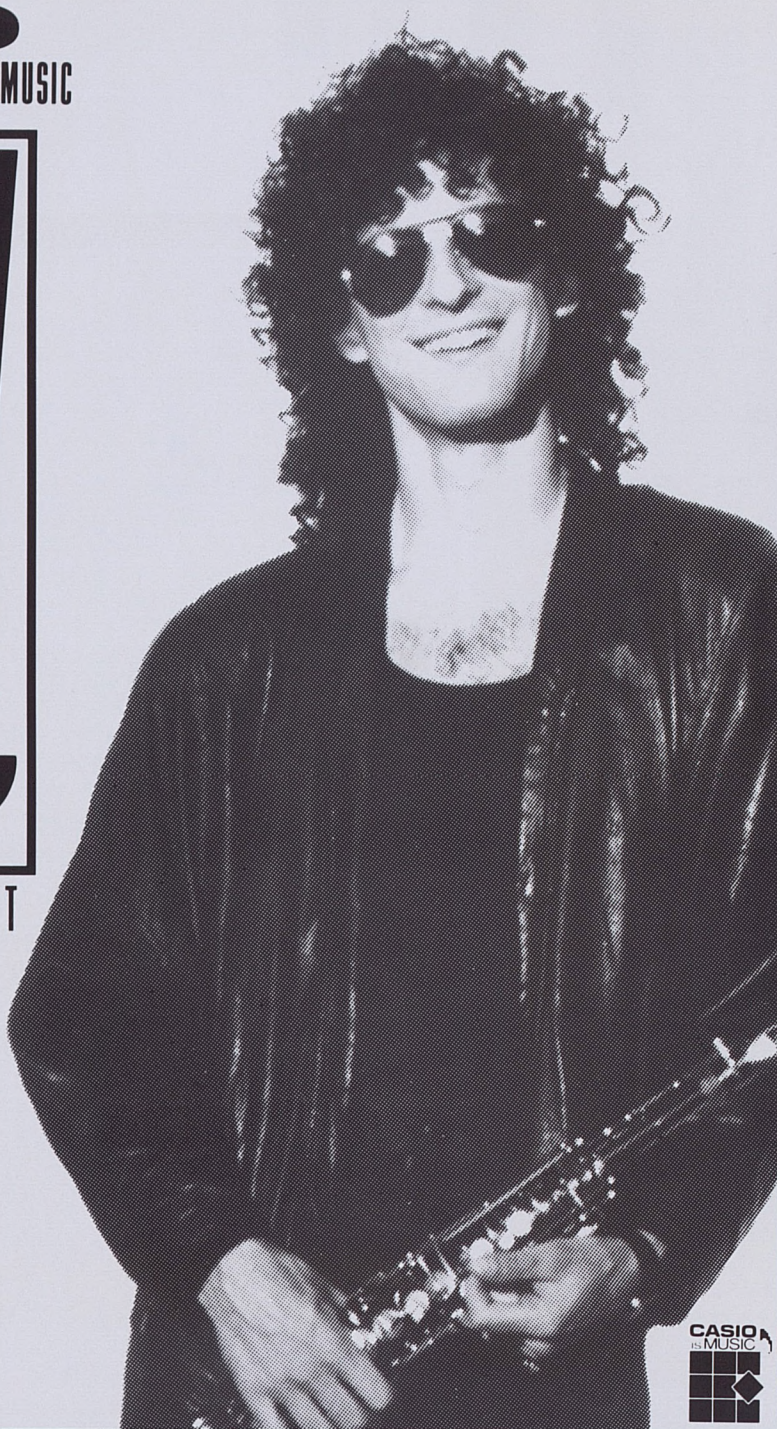
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ALADDIN



HOTEL & CASINO



VANISHING POINT

by PATRICK GAFFEY

This issue inaugurates a column wherein the editor of *Arts Alive* will present his views concerning arts issues as well as news of Allied Arts Council.

CENSORSHIP

There is no art in heaven. That is a certainty. In heaven, where everything is settled, patterned and perfect, there is no need for art.

Art is a continuing attempt to make sense of the ambiguous and generally senseless world in which we find ourselves; it serves the same purpose for the audience as it does for the artist.

The human mind works in patterns and seeks patterns. We stare at clouds

or a stucco wall and we see the first sort of pattern we are built to seek: the human face. We look at a chaotically changing world and, instantly, we begin imposing patterns upon it. Primitive man uses relatively simple patterns. Civilized man uses more sophisticated patterns. Modern man, after the spectacles of worldwide wars, mass starvations, monstrous exterminations of groups of humans by their own kind, recognizes a certain level of cacophony, unpredictability and irony in the world, and so tends to impose patterns on the world that include a degree of cacophony, unpredictability and irony. Modern literature is heavily ironic, and modern painting and music is often unpredictable and approaches cacophony. A modern mind knows too much to believe that any

See Vanishing Point page 16

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SEASON announcements

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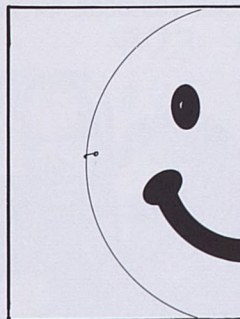
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ON THE COVER



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

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NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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"Don't Worry, Be Happy" at A Celebration of Theatre. See story, p. 16. Cover design by Diane Pink.

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



L.V. SYMPHONY

The Las Vegas Symphony Orchestra launches into its 10th season on September 15, with a special benefit gala, in association with the Charles Vanda Masters Series, featuring renowned soprano Leontyne Price, in the Artemus Ham Concert Hall.

Close on the heels of that event will be the first of two autumn Picnic Pops concerts, on September 17, on the lawn at UNLV. The next Picnic Pops will be October 1, same place, with country fiddler Jana Jae as special guest.

The first concert of the subscription season will take place October 22 in Ham Hall, featuring guest pianist Alexander Slobodyanik.

Subscription Concert II is set for November 19, Ham Hall, with guest Mark Drobinsky on cello.

The Symphony's popular annual performance of Handel's *Messiah* will be on December 10 in Ham Hall. A Holiday Pops concert is scheduled for December 17, also in Ham Hall.

The subscription season picks up again January 23, in Ham Hall, with special guests violinist Yuri Mazurkevich, dancer Luisa Triana and soprano Lucy Shelton.

The fourth subscription concert is February 12, and will feature the Desert Chorale, under the direction of Nancy Musgrove.

The next performance is set for March 4, and will feature pianist Leon Bates.

The final concert will be April 30, with a raft of special guests, including conductor/composer Bernard Rands, cellist Ofra Harnoy and Symphony musical director and conductor Virko Baley in a piano duo with Elissa Stutz.

Virko Baley will again conduct the Symphony this season.

Season subscriptions are available in two forms, one for the full series of six concerts, the other for an abbreviated season of three. Call the Symphony office for details, 739-3420. **aa**

CHAMBER MUSIC SOUTHWEST

UNLV music professor Dr. Yoshi Ishikawa, director of the Chamber Music Southwest series, has scheduled a concert a month between October and April, presenting performances by 13 Nevada artists and 10 guest musicians.

The Don Menza Quartet will perform "An Evening of Jazz" on October 14. Menza, an artist in residence with the UNLV music department, has played with Maynard Ferguson and Stan Kenton, among others.

On November 7, french horn player Lynn Arnold and trombonist James Hutzinger will present "Back to Classics: Old News and Borrowed Blues." Both are experienced Las Vegas performers.

The New York Vocal Arts Ensemble will perform December 7. The group has recently returned from a tour of Communist Bloc countries, and has recorded eight albums.

Eastman Brass, an acclaimed quintet, will give two shows, January 17, to open the 1990 half of the season.

On February 3, harpsichordist John Metz will perform "Music Fit for a King."

The next month, on March 16, pianist Brenda Ishikawa will perform a program titled "Romanticism and Beyond."

The final show of the season will be on April 7, featuring the Sierra Wind Quintet presenting "Musical Decadence: Music for Multiple Winds." Sierra Wind is well-known to Southern Nevada music audiences, and has received national attention. They recently cut an album.

All shows will begin at 7:30 p.m. in the Artemus Ham Concert Hall. Season tickets are \$35 for the general public and \$30 for students and seniors. Individual concerts are \$5 each, except for Don Menza, the New York Vocal Ensemble and Eastman Brass, which will cost \$15 each.

Call 739-3332 for information. **aa**



Eastman Brass, part of Chamber Music Southwest

MUSIC

MASTER SERIES

The Charles Vanda Master Series will open its 1989-1990 season on October 26, with a performance by the New Mexico Symphony Orchestra.

The New Mexico Symphony was born in 1932 under the guidance of Grace Thompson Edmister, the first woman to found a symphony orchestra. The ensemble won the ASCAP Award for Adventurous Programming of Contemporary Music in 1976 and 1977.

The Masters Series continues November 2, with the Hanover Band. The Hanover Band is the first and only orchestra in the world performing music from the entire Hanoverian period (1740 to 1830). Their repertoire includes Mendelssohn, Schubert, Beethoven, Haydn, Mozart and Bach.

Soon after that, on November 16, the Vienna Choir Boys will return to Las Vegas. Founded in 1498, the sweet-voiced choir has become one of the world's most popular music ensembles. Over the years, the group has toured most of the world, and has made more than 40 trips to the U.S.

On January 25, the BalletMet will continue the Masters Series. This company is the premiere ballet ensemble in the Midwest, with 18 principle dancers and a budget of well over \$1 million.

Violin maestro and conductor Yehudi Menuhin will lead the English String Orchestra in a February 7 Masters Series concert. Menuhin is a recognized violin virtuoso who, since his Carnegie Hall debut at age 11, has performed with every major orchestra in the world. He has received at least 51 international music awards.

See Masters Series page six



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Pilobolus Dance Theatre, part of this seasons' Master Series.



Masters Series from page four

The Masters Series continues on March 15 with the Pilobolus Dance Theatre. Founded in 1971 and based in Connecticut, Pilobolus has toured extensively abroad and has been involved in numerous television dance programs.

On March 26, the 121-member Orchestre der Beethovenhalle Bonn will appear in Las Vegas as part of their first U.S. tour. The orchestra, founded in 1907, is under the direction of American conductor Dennis Russell Davies.

The series will close on May 7 with a performance by the Radio Symphony Orchestra of Berlin, which performs more than 50 programs at home in Berlin and around the world each year.

All performances will take place in the Artemus Ham Concert Hall. Season tickets are still available. Call 739-3535. **aa**



SCHOOL OF THE ARTS

Nevada School of the Arts will open their thirteenth season of arts education on September 5, with classes for students of all ages and interests.

NSA, the only school in Nevada belonging to the National Guild of Community Schools of the Arts, will offer a range of music classes, including violin, cello, flute and piano, as well as intermediate through advanced chamber music, music theory, music history and literature and jazz studies. A new addition this season is a synthesizer class. Private lessons on most instruments are also available.

Visual arts classes include drawing



From "The Rise and Fall of Taste" by David Geise.

and mixed media instruction, as well as studies in printmaking and T-shirt design.

Classes are available for students from age three to senior citizens.

In addition to its instructional duties, NSA will also host the annual gathering of the National Guild of Community Schools of the Arts. Many of NSA's student performers will combine with students from other guild organizations for a special concert for the delegates.

NSA offices are located in room 222 of UNLV's Grant Hall. For more information on classes and private lessons, call 739-3502. **aa**

NICA

The Nevada institute for Contemporary Art begins its 1989-1990 season with an exhibit of paintings by noted California artist Wayne Thiebaud. "Works on Paper, 1947-1987," will run from November 20 to December 22 in the Donna Beam Fine Art Gallery at UNLV.

Thiebaud, known for his Pop Art images of candy apples, pie slices, gum-balls and wildly-tilted California landscapes, will present a slide lecture in Artemus Ham Hall on November 20.

Spanning forty years of the artist's career, this first major Thiebaud retrospective features 84 oils, acrylics, prints, watercolors and drawings.

The second exhibit will coincide with Black History Month. From February 12 to March 9, NICA will present "Emerging Legacy, A Collector's Perspective: Afro-American Art From 1880-1987" in the Donna Beam Gallery.

The show will examine the relationship between 20th Century black artists and their heritage, as well as the tumultuous social and political events that have played a significant role in the development of black art. NICA plans to make the exhibit available to school children by having trained docents on hand to guide visiting classes through the exhibit.

The final display of the NICA season will be "The Rise and Fall of Taste," by David Geise. This exhibit, which was postponed from several years ago, opens on March 19, and runs through April 20.

In this show, Geise has fabricated imitations of Roman ruins, as well as maps and floor plans for a fictional "Villa Bitricci." A closer look will reveal that Geise has played fast and loose with history, layering Victorian wallpaper or 19th Century stamped-iron ceiling pieces beneath his crumbling Roman fragments, as a demonstration that what we consider tradition is really an accumulation of changes in taste. Geise will present a lecture prior to the opening.

For more information on NICA, call 739-3751. **aa**



THEATRE

NEVADA OPERA THEATRE

The Nevada Opera Theatre will open its 1989-1990 season with the fourth annual Opera Gala, on October 7, with the theme "Phantasies of the Opera." The event is scheduled to begin at 6:30 p.m. in the Aladdin Hotel and Casino. Nevada Opera Theatre artists will perform selections from famous opera, while original sets from *La Boheme*, *The Merry Widow*, and *The Magic Flute* will be on display. Tickets are \$150 each, \$1,500 for a table of 10.

For the holiday season, the N.O.T. will join with the Las Vegas-Clark County Library District and Actor's Repertory Theatre to present *Amahl and the Night Visitors*, a holiday opera. Performance dates are December 15, 16, 20, 21, 22 and 23. Shows are free.

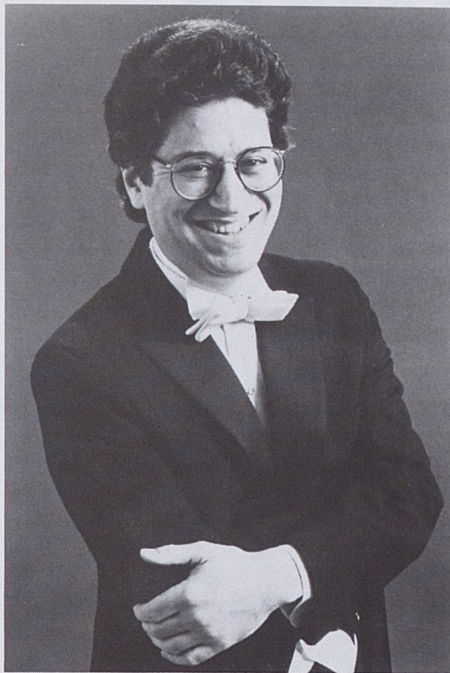


UNLV THEATRE

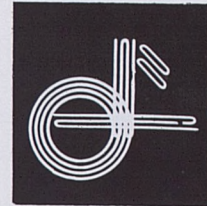
The University Theatre at UNLV will open the 1989-1990 theatre season with *Celebration*, a musical about theatre by Harvey Schmidt and Tom Jones. The show will run from September 28 to October 8, in the Judy Bayley Theatre.

Following that will be *Crooked River*, by the university's MFA playwriting candidate Red Shuttleworth. Running from October 26 through November 5 in the UNLV Black Box Theatre, the drama is about a woman confronting the ghosts in her life.

Next will be Shakespeare's *Love's Labour's Lost*, directed by Roderick Horn, from November 30 through De-



Paul Nadler



COMMUNITY CONCERTS

"The Many Moods of Mantovani" by the world-famous Mantovani Orchestra will open the 1989-1990 season of the Southern Nevada Community Concert Association. In concert October 12, the 38-member orchestra will perform selections from Cole Porter, Richard Rodgers and Leonard Bernstein.

The award-winning Mannes Trio will follow with a January 14 concert. The trio is in residence at Mannes College of Music, and performs a wide range of classical selections.

On February 21, Ballet Oregon will make a stop in Las Vegas. This company has made numerous domestic and international trips, and has developed a repertoire of more than 35 ballets.

One of the world's few concert marimbists, Linda Maxey, will be in concert March 1. Her repertoire includes pieces by Bach, Handel and Rachmaninoff.

Harpist Carrol McLaughlin and jazz pianist Bill Marx will close out the Community Concert season on April 12.

All concerts will be held in Artemus Ham Concert Hall at 8 p.m., and admission is only through season subscriptions. Season tickets are \$25 for adults and \$10 for students. For complete information, call 648-8962. **aa**

Some listeners, however, were loyal to jazz. "I think it's crummy," one longtime listener said of the move. "I thought it was bad when they cut (jazz) back to 10 o'clock." Asked if she would continue to tune in during the same hours she used to listen to jazz, she said, "Probably not." Nor is she the only jazz listener upset by the format change. **aa**

N.O.T.'s regular performance season will get underway in February with the presentation, in Italian, of *La Traviata*.

Portland Opera general and artistic director Robert Bailey will serve as stage director for the February 18 performance, while Henry Holt will conduct the orchestra and 50-member cast.

In June, N.O.T. will stage *Carmen* in French, starring tenor Hans Ashbaker and, as the fickle gypsy Carmen, Leslie Richard Pellegrini. Both performers have notable records with major opera companies around the country. Internationally acclaimed conductor Paul Nadler will wield the baton.

Both shows will be preceded by "Backstage at the Opera" benefits. For complete ticket information call 451-6331. **aa**

ember 10, in the Judy Bayley Theatre. Horn is a former member of the Royal Shakespeare Company.

Cinders, a Polish play depicting a totalitarian society, will be presented from February 1 through February 11 in the Black Box Theatre. Written by Janusz Glowacki, the drama was first performed in the heyday of the Polish solidarity movement before being banned by the government.

From March 1 to March 11, the theatre will present *Broadway Bound*, the final play in Neil Simon's autobiographical trilogy, in the Judy Bayley Theatre. The comedy chronicles Simon's struggle to succeed as a professional comedy writer.

The season will close with the Stephen Sondheim musical *A Little Night Music*, April 26 through May 6, in the Judy Bayley Theatre.

Season tickets are still available. For information call 739-3353. **aa**

SEPTEMBER

EVENTS

02 SATURDAY

Sound of Music. See September 1.

05 TUESDAY

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

Pre-registration, for classes at Reed Whipple Cultural Center. Classes for teens, children and adults. Brochure available. Registration runs through September 17. 386-6211.

06 WEDNESDAY

An American in Paris, film starring Gene Kelly, Leslie Caron and Oscar Levant. *Classic Images Film Series.* 7 p.m., September 6, Rainbow Library. 3 p.m., September 8, Clark County Library. 1

p.m., September 9, Clark County Library. 6:30 p.m., September 12, Green Valley Library. Free. 733-3613.

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

Morning Glory, film starring Katherine Hepburn. *American Classic Film Series.* 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of Las Vegas. 386-6383.

07 THURSDAY

Oklahoma, Rogers and Hammerstein musical, presented by Actors Repertory Theatre. 7:30 p.m., September 7, 8, 9, 14, 15, 16 and 17. Starlight Pavilion, outdoors at Clark County Library. Call for ticket information, 648-1986.

SEPTEMBER EXHIBITS

01 FRIDAY

22nd Southwest Invitational, regional contemporary art. Through September 20, Reed Whipple Cultural Center. 386-6211.

Art-A-Fair, selections from annual Library District art contest. Through September 17, Spring Valley Library. 435-0919.

Contemporary Arts Collective, work by Collective members. Through September 30, Clark County Library Main Gallery. 435-0919.

Desert Quilters, handmade quilts by Desert Quilters Society. Through September 5, Sunrise Library. 435-0919.

Glamour and Allure, Hollywood photographs of George Hurrell. Through October 22, Nevada State Museum and Historical Society. 486-5205.

Kim Kennedy, handwoven tapestries. Through September 19, Green Valley Library. 435-0919.

Parkinson Architects, retrospective of architectural works. Through September 29, Donna Beam Fine Art Gallery, UNLV. 739-3751.

Prints by Black Artists, limited edition prints by black artists. Through September 12, West Las Vegas Library. 435-0919.

Spectrum '89, photographs by Leo Tafolla. Through September 30, Clark County Library Photographic Gallery. 435-0919.

Through Coyote's Eyes, Native American art. Through September 17, Nevada State Museum and Historical Society. 486-5205.

07 THURSDAY

Earth Mark, recent work by Char Purcell. September 7 through October 17. Sunrise Library. Reception 5 to 7 p.m., September 7. 435-0919.

10 SUNDAY

Anne Frank in the World: 1929-1945, exhibit of Anne Frank memorabilia. September 10 through October 8, Marjorie Bar-

rick Natural History Museum, UNLV. Sponsored by the First Interstate Bank Foundation, the Las Vegas Jewish Federation and the Nevada Humanities Committee. 739-3751.

Low Fire Ceramics, by Arizona artist Jeffrey Perkins. September 10 through October 11, Charleston Heights Arts Center. 386-6383.

14 THURSDAY

Selections from the Tsetetsi Gallery, featuring work by prominent black artists. September 14 through October 24, West Las Vegas Library. Reception 5 to 7 p.m., September 14. 435-0919.

16 SATURDAY

Family Portraits: Cacti of the Americas, portraits of cacti. September 16 through October 16, Nevada State Museum and Historical Society. 486-5205.

19 TUESDAY

The Civilized Condition, wall and floor sculptures by Diane J. Butner. September 19 through October 31, Spring Valley Library. Reception 5 to 7 p.m., September 19. 435-0919.

22 FRIDAY

Jose Bellver, recent paintings. September 22 through October 17, Allied Arts Gallery. Reception 5 to 7 p.m., September 22. 731-5419.

Leslie Safarik, new ceramic sculptures by California artist. September 22 through October 29, Green Valley Library. Reception 6 to 8 p.m., September 22. Funded by American Nevada Corp. 435-0919.

24 SUNDAY

Images of an Idyllic Past, photographs by Edward S. Curtis. September 24 through October 25, Reed Whipple Cultural Center. Reception 2 to 4 p.m., September 24. 386-6211.



Brian Wright and Celeste Colet with University Dance Theatre.

01 FRIDAY

Auditions for UNLV Dance Theatre. 3:30 p.m., McDermott Physical Education Building dance studio, room 302. Males and females needed. Bring resumes. 739-3827.

Dance auditions, University Dance Theatre. Male and female dancers needed. 3:30 p.m. at the Dance Studio in UNLV's McDermott Physical Education complex. Bring resumes. 739-3827.

Sound of Music, Rogers and Hammerstein musical, presented by Actors Repertory Theatre. 7:30 p.m., September 1 and 2, Starlight Pavilion, outdoors at Clark County Library. Call for ticket information. 648-1986.

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08 FRIDAY

An American in Paris. See September 6.
Biloxi Blues, comedy by Neil Simon, presented by Las Vegas Little Theatre. 8 p.m., September 8, 9, 14, 15, 16, 21, 22 and 23. 2 p.m., September 10, 17 and 24. Also, a free *Educational Theatre Night* will be held at 7 p.m., September 27. Spring Valley Library. Thursday/Sunday tickets are \$6 general, \$5 seniors, students, Allied Arts members and military. Friday/Saturday prices are \$1 more. 383-0021.
Oklahoma. See September 7.

Biloxi, Mississippi during World War II is the setting for *Biloxi Blues*, presented by the Las Vegas Little Theatre. Paul Thornton directs.

The play, depicting a young man's experiences in an Army training camp in 1943, is part of Simon's trilogy of autobiographical comedies.

Thornton directed the McHugh Award-nominated "Purple Hearts" last year. aa

09 SATURDAY

An American in Paris. See September 6.
Biloxi Blues. See September 8.
Oklahoma. See September 7.

10 SUNDAY

Biloxi Blues. See September 8.
Celebration of Theatre, event honoring best in local theatre, featuring presentation of John McHugh Theatre Awards. 7 p.m., Black Box Theatre, UNLV. \$12 general admission, \$10 Allied Arts members. 731-5419.

12 TUESDAY

An American in Paris. See September 6.
Ballet Folklorico de Mexico, Mexican dance troupe, benefit for Nevada Dance Theatre. 8 p.m., Artemus Ham Concert Hall. Co-sponsored by KVVU-TV5. Call for ticket information. 739-3838.
Dan Gardner, choreographer, master class in jazz dance. 2 p.m., Ham Fine Arts Building room 110. Free but reservations required. 739-3827.

Great Books Discussion Group, 7 p.m., Clark County Library. Topics: *I Want to Know Why*, by Sherwood Anderson and *Hills Like White Elephants*, by Ernest Hemingway. 733-3613.
Hart Wegner, author of *Houses of Ivory*, reading from his work. 7 p.m., Allied Arts Gallery. Free. 731-5419.

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

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

13 WEDNESDAY

Jimmy Cook, saxophone. See September 6.

Key Largo, film starring Humphrey Bogart, Lauren Bacall and Edward G. Robin-

son. *American Classic Film Series.* 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of Las Vegas. 386-6383.

14 THURSDAY

Biloxi Blues. See September 8.
Dan Gardner, choreographer, master class in jazz dance. 1 p.m., Ham Fine Arts Building room 110. Free but reservations required. 739-3827.
Oklahoma. See September 7.

15 FRIDAY

As You Like It, by William Shakespeare. *Nevada Shakespeare in the Park,* presented by Jester Productions. September 15, 16 and 17, Fox Ridge Park, Green Valley. Free. 898-0544.

Biloxi Blues. See September 8.
Harry, Dance and Other Works, by choreographer Senta Driver. 8 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6383.

Leontyne Price, soprano, in concert, 8 p.m., Artemus Ham Concert Hall. Sponsored by Las Vegas Symphony and Charles Vanda Masters Series. Tickets \$15, \$35, \$60 and \$100. 739-3420.

Oklahoma. See September 7.

16 SATURDAY

As you Like It. See September 15.
Biloxi Blues. See September 8.
Henderson Quilt Discovery Day, part of Nevada State Heritage Quilt Project. 10 a.m. to 4 p.m., James Gibson Library, Henderson. 565-8402.
Oklahoma. See September 7.

17 SUNDAY

As you Like It. See September 15.
Biloxi Blues. See September 8.
Oklahoma. See September 7.
Picnic Pops, concert by Las Vegas Symphony Orchestra. 4:30 p.m., on the lawn at UNLV. Sponsored by Valley Bank. Call for ticket information. 739-3420.

18 MONDAY

My Darling Clementine. *Western Heritage Film Series.* Introduction by Dr. Hart Wegner. 7:30 p.m., Reed Whipple Cultural Center. Free. 386-6211. 0920The Searchers. *Western Heritage Film Series.* Introduction by Dr. Hart Wegner. 7:30 p.m., Reed Whipple Cultural Center. Free. 386-6211.

19 TUESDAY

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

Storytellers of Las Vegas. Open to adults. 7:30 p.m., Clark County Library. 733-3613.

20 WEDNESDAY

Funny Face, film starring Fred Astaire and Audrey Hepburn. *Classic Images Film Series.* 7 p.m., September 20, Rainbow Library. 3 p.m., September 22, Clark County

Library. 1 p.m., September 23, Clark County Library. 6:30 p.m., September 25, Sunrise Library. 6:30 p.m., September 26, Green Valley Library. Free. 733-3613.

Jimmy Cook, saxophone. See September 6.

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

21 THURSDAY

Biloxi Blues. See September 8.

22 FRIDAY

Biloxi Blues. See September 8.

Cinetex '89, convention of film professionals. Through September 27, Bally's Casino. 213-201-8875.

Funny Face. See September 20.

Harvest Festival, festival of traditional and contemporary fine arts and crafts. September 22, 23 and 24, Cashman Field Center. \$5.50 adults, \$2.50 for children ages six to 11. Under six free. 737-1529.

Private Lives, comedy by Noel Coward, presented by New West Stage Company, starring Equity actors Patrick Page and Liisa Ivary. 8 p.m., September 22, 23, 26, 27, 28, 29 and 30. 2 p.m., September 24. Charleston Heights Arts Center. Directed by Robert D. Dunkerly. 876-NWSC.

Special guest Equity actors Patrick Page and Liisa Ivary will portray Elyot and Amanda in *Private Lives*, directed by Robert D. Dunkerly.

Page is currently playing the leads in *MacBeth* and *Nothing Like the Sun*, at the Utah Shakespearean Festival.

Private Lives is presented by the City of Las Vegas and is co-sponsored by KVBC Channel 3. aa

Red River. *Western Heritage Film Series.* Introduction by Dr. Hart Wegner. 7:30 p.m., Reed Whipple Cultural Center. Free. 386-6211.

Rock Stories, play by Thomas Dyer and Robert Mayberry, presented by Rainbow Company. 7 p.m., September 22 and 29. 2 p.m., September 23, 24, 30 and October 1. Reed Whipple Cultural Center. \$4 adults, \$3 students and seniors, \$2 children. 386-6211.

23 SATURDAY

Biloxi Blues. See September 8.

Bucking the Tiger, one-man show about Doc Holliday, performed by Fred Nelson. *Western Heritage Series.* 7 p.m., Reed Whipple Cultural Center. \$5 adults, \$3 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

Funny Face. See September 20.

Harvest Festival. See September 22.

Private Lives. See September 22.

Rock Stories. See September 22.

24 SUNDAY

Biloxi Blues. See September 8.

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Harvest Festival. See September 22.

Horse Tracks, cowboy songs and poetry. *Western Heritage Series.* 3 p.m., Reed Whipple Cultural Center. \$5 adults, \$3 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

Private Lives. See September 22.

Rock Stories. See September 22.

25 MONDAY

Funny Face. See September 20.

26 TUESDAY

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

Funny Face. See September 20.

Great Books Discussion Group, 7 p.m., Clark County Library. Topics: *Sonny's Blues*, by James Baldwin, and *The Father*, the R.V. Cassil. 733-3613.

Private Lives. See September 22.

27 WEDNESDAY

Educational Theatre Night, open forum featuring brief scene from *Biloxi Blues*, followed by discussion between audience and crew. Free. Spring Valley Library. 383-0021.

Jimmy Cook, saxophone. See September 6.

Private Lives. See September 22.

28 THURSDAY

Celebration, musical by Harvey Schmidt and Tom Jones, presented by University Theatre. 8 p.m., September 28, 29, 30, October 4, 5, 6 and 7. 2 p.m., October 1 and 8. Judy Bayley Theatre. \$7 general admission. 739-3353.

Private Lives. See September 22.

Windwalker. *Western Heritage Film Series.* Introduction by Dr. Hart Wegner. 7:30 p.m., Reed Whipple Cultural Center. Free. 386-6211.

29 FRIDAY

Celebration. See September 28.

Craftworks Market, culmination of Las Vegas Arts Festival, sponsored by KNPR 89.5 FM. Noon September 29 through dusk on October 1, Jaycee Park. Arts and crafts from regional artists on display, plus activities and live cultural entertainment. For complete list of events, call KNPR at 456-6695.

Private Lives. See September 22.

Rock Stories. See September 22.

30 SATURDAY

Celebration. See September 28.

Craftworks Market. See September 29.

Jackalope, performance by Native American flutist R. Carlos Nakai and synthesizerist Larry Yanez. 8 p.m., Reed Whipple Cultural Center. *Western Heritage Series.* \$5 adults, \$3 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

Modern Jazz Quartet, 8 p.m., Artemus Ham Concert Hall. For ticket information call 739-3801.

Private Lives. See September 22.

Rock Stories. See September 22.

Warburton Family, bluegrass band. Free outdoor concert, 7 to 10 p.m., Winchester Community Center, 3130 South McLeod. Sponsored by the Cultural Division of Clark County Department of Parks and Recreation. 455-7340.

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OCTOBER

EVENTS

01 SUNDAY

Celebration. See September 28.
Craftworks Market. See September 29.
Picnic Pops, concert by Las Vegas Symphony Orchestra. 4:30 p.m., on the lawn at UNLV. Sponsored by Valley Bank. Call for ticket information. 739-3420.
Rock Stories. See September 22.

03 TUESDAY

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

Romance

of the Spanish Guitar, fundraiser for Nevada Guitar Society. 8 p.m., Artemus Ham Hall. \$15 general admission, \$10 Nevada Guitar Society members, Allied Arts members, Latin and Las Vegas Chamber of Commerce members, \$8 students, seniors and handicapped. 798-8077.

04 WEDNESDAY

Celebration. See September 28.
Jimmy Cook, saxophone. See September 6.

05 THURSDAY

Celebration. See September 28.

06 FRIDAY

Antigone, classic Greek drama updated by Hilary Williams-Dekker, presented by Actors Repertory Theatre. 8 p.m., October 6, 7, 13 and 14. 2 p.m., October 7. 7 p.m., October 12. Jewel Box Theatre, Clark County Library. 648-1986.

Casablanca, film starring Humphrey Bogart and Ingrid Bergman. *American Classic Film Series.* 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of

"Incest, love, murder, revenge, power struggles and romance." This is what Hilary Williams-Dekker promises in her updated version of the classic Greek play *Antigone*.

While preserving the philosophical acumen of the Sophocles original, this time around the language will be modern and snappy, Williams says, in hopes today's audiences will respond. aa

Las Vegas. 386-6383.

Celebration. See September 28.

07 SATURDAY

Antigone. See October 6.

Antigone. See October 6.

Art in the Park, outdoor art show and sale sponsored by Boulder City Hospital Auxiliary. 10 a.m. to 5 p.m., Boulder City. 293-2034.

Celebration. See September 28.

Phantasies of the Opera, benefit for Nevada Opera Theatre, featuring sets and costumes from various operas. 6:30 p.m., Aladdin Hotel Ballroom. \$150. 451-6331.

08 SUNDAY

Art in the Park. See October 7.

Celebration. See September 28.

Las Vegas Civic Orchestra, 3 p.m., Reed Whipple Cultural Center. \$5 adults, \$3 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

10 TUESDAY

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *Habits and*

OCTOBER EXHIBITS

01 SUNDAY

Ron Rencher, paintings, Main Gallery. **Jackie Gagnabin, Nevada Gallery.** Clark High School, Youth Gallery. Through October, Las Vegas Art Museum, Lorenzi Park. Reception noon to 3 p.m., October 1. 647-4300.

03 TUESDAY

Southern Europe: Spain, Italy and France, photographs by Michael Plyler. October 3 through November 7, Clark County Library Main and Photographic Galleries. Reception 5 to 7 p.m., October 3. Lecture\slide presentation October 24. 435-0919.

07 SATURDAY

Ansel Adams Portfolio, photographs. October 7 through November 26, Nevada State Museum and Historical Society. 486-5205.

Brent Thomson, new work, two day show at Brent Thomson Art and Framing gallery in Boulder City. 293-4625.

16 MONDAY

City Hall Public Art Proposals, models of five proposals for City Hall public art. October 16 through November 9, Charleston Heights Arts Center. 386-6383.

19 THURSDAY

Abstract impressions, collagraph prints by Arizona artist Joan Reddie. October 19 through November 28, Sunrise Library. Reception 5 to 7 p.m., October 19. 435-0919.

20 FRIDAY

Charleen Gagliardi, recent work. October 20 through November 14, Allied Arts Gallery. Reception 5 to 7 p.m., October 20. 731-5419.

26 THURSDAY

A View of the Past, cross-stitch by Lois Mack. October 26 through December 5, West Las Vegas Library. Reception 5 to 7 p.m., October 26. 435-0919.

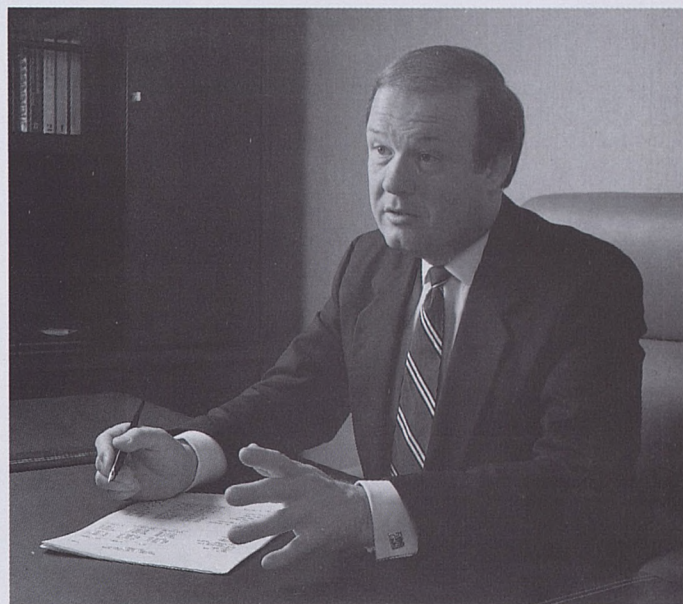
"Johnny Weismuller, 1934," from the exhibition, "Glamour and Allure, The Hollywood Photographs of George Hurrell."

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OCTOBER EVENTS

Will, by John Dewey. 733-3613.

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

Richard Wiley, Faulkner Prize-winning author of *Soldiers in Hiding*, reading from his work. Free. 7 p.m., Allied Arts Council. 731-5419.

11 WEDNESDAY

A Place in the Sun, film starring Elizabeth Taylor. *American Classic Film Series*. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of Las Vegas. 386-6383.

Hello, Dolly, film starring Barbara Streisand. *Classic Images Film Series*. 6:30 p.m., October 11, Rainbow Library. 2:30 p.m., October 13, Clark County Library. 1 p.m., October 14, Clark County Library. 6:30 p.m., October 16, Sunrise Library. 6:30 p.m., October 17, Green Valley Library. Free. 733-3613.

Jimmy Cook, saxophone. See September 6.

Nosferatu, silent film by F.W. Murnau. 7:30 p.m., Winchester Community Center, 3130 South McLeod. First in series of three vampire films sponsored by Cultural Division of Clark County Department of Parks and Recreation. Other films will be shown October 18 and 25. 455-7340.

12 THURSDAY

Antigone. See October 6.

Cinderella, ballet presented by Nevada Dance Theatre. 8 p.m., October 12, 13, 14, 15, 19, 20 and 21. 7 p.m., October 15. 2 p.m., October 15, 21 and 22. Judy Bayley Theatre. Call for ticket information. 739-3838.

Mantovani Orchestra, 8 p.m., Artemus Ham Concert Hall. Sponsored by Southern Nevada Community Concert Association. 646-3757.

13 FRIDAY

Antigone. See October 6.

Cinderella. See October 12.

Hello, Dolly. See October 11.

14 SATURDAY

Antigone. See October 6.

Cinderella. See October 12.



F.W. Murnau's *Nosferatu* was the first of innumerable films based on Bram Stoker's *Dracula*. Next in this series of three films is Werner Herzog's remake, *Nosferatu the Vampire*, starring a creepy Klaus Kinski. The final film is Roman Polanski's *The Fearless Vampire Killers*, a somewhat lighthearted look at the vampire legend, starring Sharon Tate and Polanski himself. aa

Don Menza Quartet, An Evening of Jazz. 7:30 p.m., Artemus Ham Concert Hall. Presented by Chamber Music Southwest concert series. \$15 general admission, \$12 seniors, students. Season tickets available. 739-3332.

Hello, Dolly. See October 11.

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

15 SUNDAY

Cinderella. See October 12.

Serenata Chamber Orchestra, season premiere concert. 3 p.m., Clark County Library. Music by Bach, Bloch and Corelli. Free. 733-3613.

16 MONDAY

Hello, Dolly. See October 11.

17 TUESDAY

Hello, Dolly. See October 11.

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

Storytellers of Las Vegas, open to adults. 7:30 p.m., Clark County Library. 733-3613.

18 WEDNESDAY

Jimmy Cook, saxophone. See September 6.

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

Nosferatu the Vampire, Werner Herzog's remake of classic silent film, starring Klaus Kinski. 7:30 p.m., Winchester Community Center, 3130 South McLeod. Sponsored by Cultural Division of Clark County Department of Parks and Recreation. 455-7340.

19 THURSDAY

Cinderella. See October 12.

20 FRIDAY

Cinderella. See October 12.

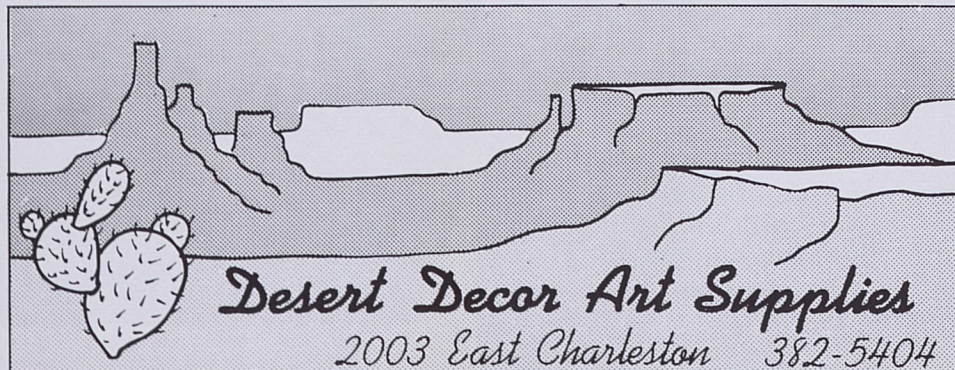
Dracula, play by John L. Balderstone and Hamilton Deane, presented by Las Vegas Little Theatre. 8 p.m., October 20, 21, 26, 27, 28, November 2, 3 and 4. 2 p.m., October 22, 29 and November 5. Special performances on October 30 and 31. Spring Valley Library. Thursday/Sunday prices are \$6 general admission, \$5 seniors, students and Allied Arts Council members. Friday and Saturday prices are \$7 and \$6. 383-0021.

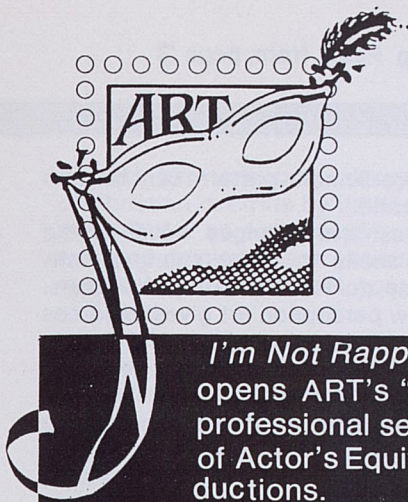
I'm Not Rappaport, comedy by Herb Gardner, presented by Actors Repertory Theatre. 8 p.m., October 20, 27 and November 3. 5:30 p.m., October 21, 22, 28, 29, November 4 and 5. 9 p.m., October 21, 28 and November 4. Jewel Box Theatre, Clark County Library. 648-1986.

The Boys Next Door, play by Tom Griffin, presented by Clark County Community College Theatre. 8 p.m., October 20,

Award-winning director Katherine Sandy O'Brien will direct *The Boys Next Door*, a humor-filled look at the lives of four retarded men and the social worker charged with taking care of them.

This is the second time she has directed a play about the mentally handicapped. She received a John McHugh Theatre Award last year for the first, *Andrea's Got Two Boyfriends*. aa





I'm Not Rappaport opens ART's "small professional season" of Actor's Equity productions.

Other productions in ART's professional season are *Les Liaisons Dangereuses* and *Vanities*. Equity status means that each production uses a stage manager and a majority of actors paid wages set by the Actors Equity Association. ART is currently the only Equity company in Las Vegas. **aa**

21, 26, 27 and 28. 2 p.m., October 22. Community College Theatre. Directed by Kathryn Sandy O'Brien. \$6 general admission, \$4 students, seniors and handicapped. 644-PLAY.

21 SATURDAY

Cinderella. See October 12.
Dracula. See October 20.
I'm Not Rappaport. See October 20.
The Boys Next Door. See October 20.

22 SUNDAY

Cinderella. See October 12.
Dracula. See October 20.
I'm Not Rappaport. See October 20.
Las Vegas Symphony Orchestra, concert featuring guest pianist Alexander Slobodyanik. 2 p.m., Artemus Ham Concert Hall. Sponsored by Maryland Square Shopping Center, Irene Perer, CPA and Marvin Perer, M.D. Call for ticket information. 739-3420.
The Boys Next Door. See October 20.

24 TUESDAY

Eddie Morgan, trombone, 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. Topic: *On Liberty*, by John Stuart Mill. 733-3613.
Jimmy Cook, saxophone. See September 6.

25 WEDNESDAY

Funny Girl, film starring Barbara Streisand. *Classic Images Film Series.* 6:30 p.m., October 25, Rainbow Library. 2:30 p.m., October 27, Clark County Library. 1 p.m., October 28, Clark County Library. 6:30 p.m., October 31, Green Valley Library. Free. 733-3613.
Mrs. Miniver, film starring Greer Garson.

American Classic Film Series. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of Las Vegas. 386-6383.
The Fearless Vampire Killers, film by Roman Polanski. 7:30 p.m., Winchester Community Center, 3130 South McLeod. Sponsored by Cultural Division of Clark County Department of Parks and Recreation. 455-7340.

26 THURSDAY

Crooked River, drama by Red Shuttleworth, presented by University Theatre. 8 p.m., October 26, 27, 28, November 1, 2, 3 and 4. 2 p.m., October 29 and November 5. Black Box Theatre, UNLV. Directed by Davey Marlin-Jones. \$7 general admission. 739-3353.
Dracula. See October 20.
New Mexico Symphony Orchestra, presented by Charles Vanda Masters Series. 8 p.m., Artemus Ham Concert Hall. Tickets are \$25 and \$35. 739-3535.
The Boys Next Door. See October 20.

27 FRIDAY

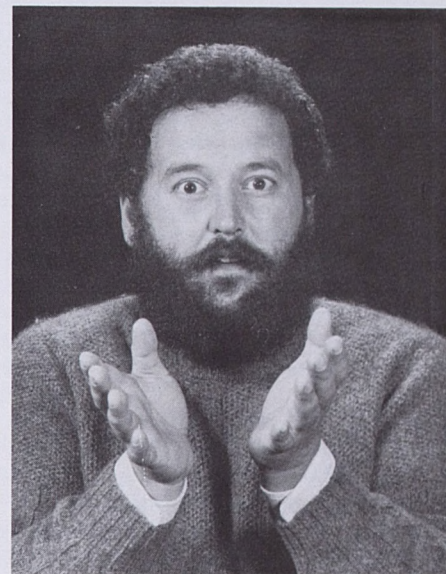
Crooked River. See September 26.
Dracula. See October 20.
Funny Girl. See October 25.
I'm Not Rappaport. See October 20.
The Boys Next Door. See October 20.
Vincent, one-man show by Klaas Hofstra about Vincent Van Gogh. 8 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

A two-day dance program hosted by UNLV will feature several guest artists as well as a number of locals. UNLV composer Beth Mehocic will be particularly well represented, with several choreographers, including Dance Department chairperson Carole Rae, performing to her music. Trumpeter Walter Blanton and musician Greg Macaluso will also participate, as will several local dancers and choreographers. **aa**

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Michael "Badhair" Williams is an experienced storyteller who has performed around the country and at the Smithsonian Institution. Here in Las Vegas he will perform a set of spooky tales for kids in the afternoon and another set—for adult and mature children—in the evening.

During the evening performance, the Winchester Center will turn into—EEEEK!—a haunted house. **aa**



"Badhair Williams"

28 SATURDAY

Crooked River. See September 26.
Dracula. See October 20.
Funny Girl. See October 25.
I'm Not Rappaport. See October 20.
Las Vegas Music and Dance Ensemble, concert featuring special guests choreographer Nancy McCaleb, musicians Miles Anderson and Erica Sharp, and local artists. 2 p.m., September 28 and 29, Judy Bayley Theatre. \$7 general admission, \$5 students, seniors and children. 739-3827.
Michael Badhair Williams, storyteller, telling spooky tales. 1 p.m. show for children, 7 p.m. performance for adults



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OCTOBER EVENTS



Ballet Oregon will appear February 21 as part of the Community Concerts season.

and mature children. Winchester Community Center, 3130 South McLeod. Sponsored by Cultural Division of Clark County Department of Parks and Recreation. \$3 adults, \$2.50 for seniors and children over 12, \$1.50 under 12. 455-7340.
The Boys Next Door. See October 20.

29 SUNDAY

Crooked River. See September 26.
Dracula. See October 20.

I'm Not Rappaport. See October 20.
Las Vegas Music and Dance Ensemble. See October 28.

30 MONDAY

Dracula. See October 20.
Jonathan Frid's Fools and Fiends, tales of terror for mature audiences. 8 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. Sponsored by the City of Las Vegas. 386-6211.

31 TUESDAY

Dracula. See October 20.
Funny Girl. See October 25.
John Lindner, piano, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

Vanishing Point from page 3

placid, predictable pattern can be true to our world.

Art lives and changes because the world it seeks to order changes constantly, as do we and our perceptions. Every new perception art gives us forces us and art to change again. And people who have lived different lives relate to different kinds of art.

There is no relativity in heaven; nothing for artists to think about or justify. Souls in heaven need only enjoy themselves, resonating with the universal harmony.

Senator Jesse Helms (R-N.C.) doesn't live in heaven, but in Washington, D.C. Every five years is a reauthorization year for the National Endowment for the Arts (NEA). 1989 is such a year, and Helms is leading an attack on the Endowment. He and others have identified a few individual works from a few of the visual art exhibits partly funded by the Endowment over the last few years, and singled them out as horrible examples of a system gone wrong.

The NEA system arranges to match a small amount of federal money with a larger amount from the states and a still larger amount from private sources to fund this country's symphonies, opera companies, dance companies, museums and other institutions which would not exist but for this funding. Helms wants to saddle the NEA with an amendment forbidding it to fund "obscene or indecent materials," "material which denigrates the objects or beliefs of the adherents of a particular religion or non-religion," or "material which denigrates, debases, or reviles a person, group, or class of citizens on the basis of race, creed, sex, handicap, age, or national origin." This amendment would clearly prevent the NEA from operating.

Several other amendments have been offered, one of which would prevent two excellent museums which were connected with shows to which Helms objects from receiving any federal money for a term of years. Another punitive amendment would take \$400,000 from the Visual Arts Program of the NEA and split it between two other programs.

Some of the works Helms objects to, from their descriptions, sound not only offensive, but intentionally and pointlessly offensive. Why, for instance, would Andres Serrano submerge a photograph of a painting of the crucifixion in urine? From that mere description, it is almost impossible to imagine. Only if one knows Serrano's work or sees this work in the context of the entire show, could one begin to understand it as a commentary, even an outraged cry,



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NEW ALLIED ARTS GALLERY DIRECTOR

Loucinda Stevens has been selected as the Allied Arts Council's new gallery director. In this capacity, Stevens will screen and choose the artists whose work will appear in the gallery.

"I intend to continue choosing artists whose work is professional and pertinent to our times," Stevens says. "I'm interested in exhibiting artists who have a really astute vision and clarity of concept. I think the content of the work, whatever the media, is important." Although the emphasis of the gallery is on contemporary art, Stevens insists she will not discount more traditional, representational work. "I'm looking for clarity, whether the work is abstract or representational. What is it about? What the work is about is what I think is important."

She says the gallery will show top local artists, and for her first show, she arranged a September exhibit of new work by Jose Bellver (see story this issue). There will also be shows by out-of-state artists; Stevens is currently talking with several Utahans about displays. *Utah?* "There are some great artists in Utah," she says.

Stevens, who in the early 1970's owned a gallery on the Strip, graduated from UNLV in 1986 with a BFA in art, sculpture emphasis. For several years she has been making welded steel abstract sculpture. She exhibits her work sparsely, but has created numerous works on commission, including a pair of outdoor pieces in upstate New York. She is currently trying to arrange a show of her work in Big Sur, California. **aa**

against the torturous misappropriation of Christian doctrine by those who today treat Christ as a commodity. Only then can one begin to see the work as an accusation: This is what you are doing to Christ.

But no one has to approve of or pretend to understand the work to defend it. Serrano, like the other artists attacked, has dedicated his life and career to art. The public is always ready to expect that art it doesn't understand has been created as some kind of joke to attract publicity and money. But it's rare for anyone to treat their life's work as a joke, and I know too many artists to believe they would so betray their own work. Artists who have been selected by the panel process of the NEA, which is the only rational way to distribute arts grants, are the finest artists this country produces, and they deserve some trust.

Even great artists make mistakes, head down blind alleys, produce work that doesn't last. One person's great art can be another's junk. It might be objected that an artist like Serrano should be able to work without crossing the line into what so many people will consider bad taste. But serious artists at work are engaged in the most important of human endeavors, that of trying to find and justify our place in the cosmos. They must be able to work freely, and use the most powerful material at their disposal. And they must be able to delve into the most sensitive areas. If an area of human life is particularly sensitive, that is always because it is important, and artists must be able to look into whatever we hold important.

If this were heaven, there would be no dark corners to roughly probe, and no art to offend. But in this world, the better the artist, the greater his or her suspicions when any area is declared off limits, and rightly so.

Most Americans have ambiguous feelings about the First Amendment. In the contexts of art which deals with sex in its variety, with the American flag, with religion, people commonly say, "I'm against censorship, but..."

There can't be any but about it. The First Amendment defines our country, our political system and our culture. While our political system is held up as the model for the Chinese, the Soviets, for Eastern Europe and the Third World, where people are regularly dying in attempts to win their freedom, can we say, "Freedom is fine, but..."?

Everyone is afraid of freedom to some degree. Freedom means responsibility,

making one's own decisions and living with the consequences. It also means one's neighbors will be making their own decisions, and who knows what *they* might decide to do.

But our country and our culture has committed itself to freedom of expression, and we have to stay the course. We have seen the alternative, and it doesn't work.

Immediately after Labor Day, a House-Senate conference committee will make the final decisions on the NEA authorization. Nevada's Senator Harry Reid, who holds a seat on the Subcommittee on the Interior, is playing an important role in the entire re-authorization process. His Washington phone number is (202) 224-3542. His local number is 388-6545.

In response to the growing national controversy, the Allied Arts Council of Southern Nevada Board of Trustees on August 14 formally adopted the following statement of the Association of Art Museum Directors, which represents 140 directors of the larger art museums in the United States and Canada:

All Americans should be alarmed at the Senate vote to restrict NEA's grant-making. This violates a vital principle, wisely upheld by Congress for the past 25 years, that artistic decisions must be protected from political judgments. Who is going to decide what is "indecent" or "denigrates the beliefs of a particular religion or nonreligion"? Artistic excellence should continue to be the criterion for NEA grants, as judged by panels of professionals. Congress should be proud of NEA's record—85,000 grants, millions of works of art created or exhibited. The Senate and House conferees must reject political restrictions on NEA, which would threaten the values of our free and open society. **aa**



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Box Theatre. The Celebration, which is co-sponsored by UNLV's Performing Arts Center, will feature the presentation of the 6th Annual John McHugh Theatre Awards.

After five years of company members waiting to hear whether they "won" and usually finding out that they "lost" to some other unworthy jerk, "Don't Worry, Be Happy" seemed the only appropriate philosophy. Since the theme was chosen, the murder of popular choreographer Winston DeWitt Hemsley and the recent death of actor Jerry Clark Cleary turned a powerful season somber. While those deaths made smiley faces more difficult, they also made them more necessary.

The history of the McHughs is rapidly lengthening, and like the history of any attempt to judge art, is riddled with controversy and opinion. But as long as you don't worry, that's part of the fun.

The John McHugh Awards were instigated in 1984 by Theatre Division Director Paul Thornton, who brought the idea here from the theatre community in Omaha. He revived the moribund division and induced Dorothy Schwartz to work with him as co-director. Among the people Thornton and Schwartz approached about starting the awards were theatregoers Gwynneth and Robert Weiss. John McHugh, the devoted community actor who had started his acting life as a child in the "Our Gang" comedies, had recently died, and the Weisses had collected funds at his funeral for some sort of living memorial to him.

The Weisses agreed to put the money they had collected as well as more of their own toward the theatre awards on the condition that they be named after McHugh. Since that first year, the Weisses have continued to support the awards with the greatest generosity. Without them, the awards would not exist today.

Now that five years have passed, a review of the McHughs make an interesting review of theatre's recent history here. Although, as with the Academy Awards, anyone can look at a past year and recall who they think should have won, still, the list of past winners remains an honor roll of important contributors to the Southern Nevada stage.

In 1984 the winner as Outstanding Production was **Clark County Community College Theatre's Talley's Folly**, directed

by PATRICK GAFFEY

DON'T WORRY, BE

In his "Don't Worry, Be Happy,"

Bobby McFerrin's Jamaican beachcomberization of Meher Baba's advice alternates with his languid catalogue of disasters and humiliations which have befallen his imaginary listener. As the list of misfortunes lengthens and the advice mindlessly repeats, one begins to see Baba's idiotic smile pasted across the pain of life like a huge, ineffectual band-aid.

But so what? Don't Worry, Be Happy. It's the theme of Allied Arts Council's Celebration of Theatre '89 at 7 p.m., Sunday, September 10 in UNLV's Black

by **Barbara Brennan**. **Tim O'Brien** won Outstanding Male Performance for the same production. **Michelle Poulin** won for Outstanding Female Performance in the Joseph Bernard production of *Nuts*, and **Joe and Rae Fell** won for continuing service to community theatre. A special posthumous award went to longtime KLAS-TV Community Services Director **Gregg Cooper**.

That same year, **Dominick A. Sgarlota** won first prize for his play *The Ostrich* in the Playwriting Competition funded by the Hearst Foundation through *Vegas Magazine*. Honorable mention went to **Brody Graves**, for *Scallywags*, **Tom Dyer** for *Charlie's War*, and **Kelly Masterson** for *Together We Fall*.

In 1985, Outstanding Production went to **Las Vegas Little Theatre's** *Master Harold and the Boys*, for which **Jack Bell** won Outstanding Actor and **Steven McKenzie** won Outstanding Director. **Linda Woods** was Outstanding Actress for UNLV's *The Dining Room*. **Ellis Pryce-Jones** won for Technical Excellence for Clark County Community College's *K-2*. **Dr. Paul Harris** received the McHugh Award for continuing service to community theatre.

The same year, **Kelly Masterson** won the Playwriting Competition with his play *Still Life*, which was later produced in New York, where Masterson was still living at last report. Second prize went to **Robert Blaskey** for *Wings of Dreams*, and third to **Sydnee Elliot**, for *City Weeds*. The Morton Sarett Production Awards, funded by the Weisses and by Helen Sarett, were given in support of two planned 1986 productions, **Las Vegas Little Theatre's** *A Soldier's Play* and **Clark County Community College's** *Educating Rita*.

In 1986, *Greater Tuna*, presented by **Jacob's Ladder**, was the Outstanding Production. Outstanding Director was **Kathryn Sandy O'Brien**, for Las Vegas Little Theatre's *Talking With*. **Mary Van Kirk** was Outstanding Actress, for *Sister Mary Ignatius Explains It All For You*, a UNLV production which had been condemned by the Catholic bishop of Nevada. **Kelly Masterson** was Outstanding Actor, for *Greater Tuna*, and **Terry Jackson** won his McHugh for Technical Excellence in *Greater Tuna*. **Marguerite Hall** was honored for her Continuing Service to Community Theatre.

Clark County Community College's

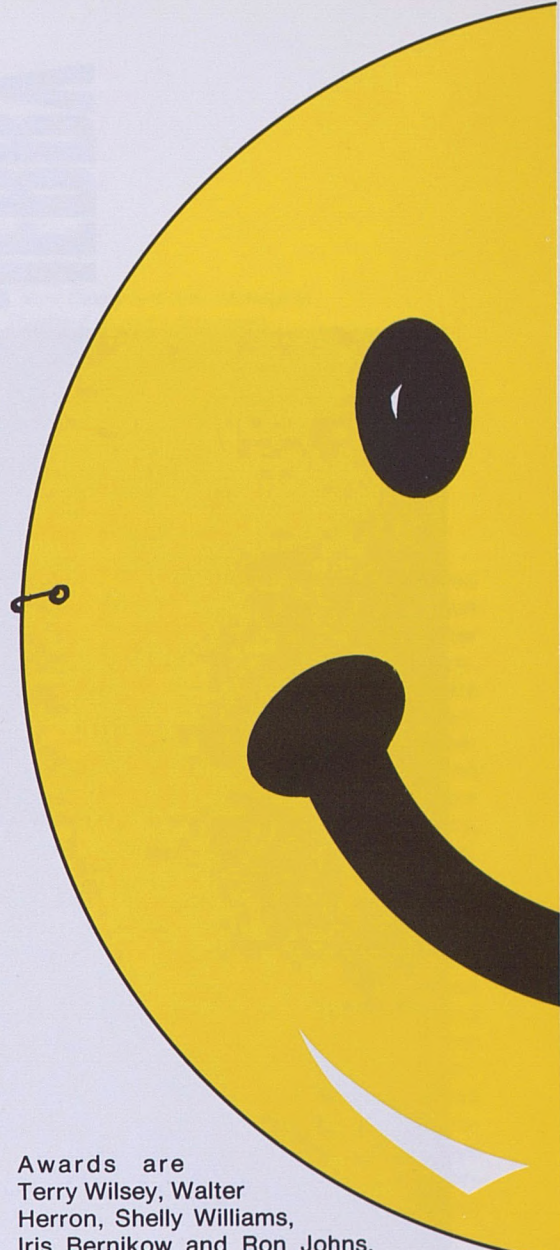
Noises Off nearly swept the awards in 1987, being named Best Play while **Rainbow Company's** *Once Upon a Mattress* was Best Musical. Also for *Noises Off*, **Barbara Brennan** was Best Director, **Hilary Williams** was Best Supporting Actress, **Tim Southerland** was Best Supporting Actor and **Kristin and Douglas Talley** won for Technical Design. Las Vegas Little Theatre's *Lion in Winter* took two McHughs, with **Mary Van Kirk** repeating as Best Actress and **Jerry Cleary** taking Best Actor. **Robert and Gwynneth Weiss** were honored for Continuing Service to Community Theatre. Special mention was given to **Joe Kucan** for his combat choreography in Rainbow Company's *Puss-n-Boots*, and **George Skipworth** for his performance in Las Vegas Little Theatre's *Side by Side by Sondheim*. **Dorothy Schwartz** was recognized for her four years of service as co-director of the Theatre Division. She continued as co-director that year, though Paul Thornton had been replaced by Sydnee Elliot.

The first-ever high school McHughs went to **Leona Reinhardt** as Best Actress in Bonanza High's *The Miracle Worker* and Best Actor **Josh Reisman** for Chaparral's *You Can't Take It With You*. Best Production was Bonanza's *Tom Jones*; the award was accepted by Bonanza Theatre Advisor **Carol Lommen-Horton**.

In 1988, Best Production was **Las Vegas Little Theatre's** *Andrea Has Two Boyfriends*. From the same production, **Kathryn Sandy O'Brien** was named Best Director, **Elke Schmacker** was Best Actress and **Tim Southerland** repeated as Best Supporting Actor.

Ray Favero was named Best Actor, for his work in New West Stage Company's *Amadeus*. For Best Supporting Actress, there was a tie between **Deborah Suda**, for Las Vegas Little Theatre's *Purple Hearts*, and **Katie Green**, for Clark County Community College Theatre's *To Gillian on Her 37th Birthday*. Actor/director **James Hansen** received the continuing service award. Winners for high school productions were **Josh Reisman**, repeating as Best Actor, for Chaparral High's *When Are You Coming Back Red Ryder?* and **Jackie Chapman**, also of Chaparral, for *Present Tense*. The award for best high school production went to **Eldorado High School** for *Noises Off*.

The judges for the 1989 John McHugh



Awards are Terry Wilsey, Walter Herron, Shelly Williams, Iris Bernikow and Ron Johns. The judges for high school productions are Paul Thornton, Sue Thornton, Dorothy Schwartz and Hayden Hoyle. The current co-directors of the Theatre Division, Godfrey, who succeeded Marguerite Hall, and Ruell Fiant, who succeeded Sydnee Elliot, urge everyone interested in community theatre to attend the awards, not to worry, and to be happy.

The nominations for 1989 have not been announced, but in the last issue of *Arts Alive*, critic Arlen Collier (and critics are noted as bad prognosticators of awards), besides saying of this last season, "This certainly was [Jerry] Cleary's year," picked as his five best plays of the season:

1. *Glengarry Glen Ross*
2. *Evita*
3. *Steel Magnolias*
4. *The Dresser*
5. *Fiddler on the Roof*

Who the McHugh judges like is another question. aa

JERRY CLEARY



by JAMES HANSEN

Nineteen seventy-one was a year of firsts for me. It was the year I first did a play in which the character I portrayed wore long pants rather than tights. It was the year I first realized that I would one day be six feet tall and could look forward to the time when the adjective "little" would not automatically precede my name in conversation. It was the year my mother first expressed her fear that I may have to serve in Vietnam; the year my father first expressed his desire that I think less about acting and more about making money. It was a time when the prospect of growing up seemed both inescapable and unattainable; a time of high ambitions and deep ambiguities, of innocence and heartlessness.

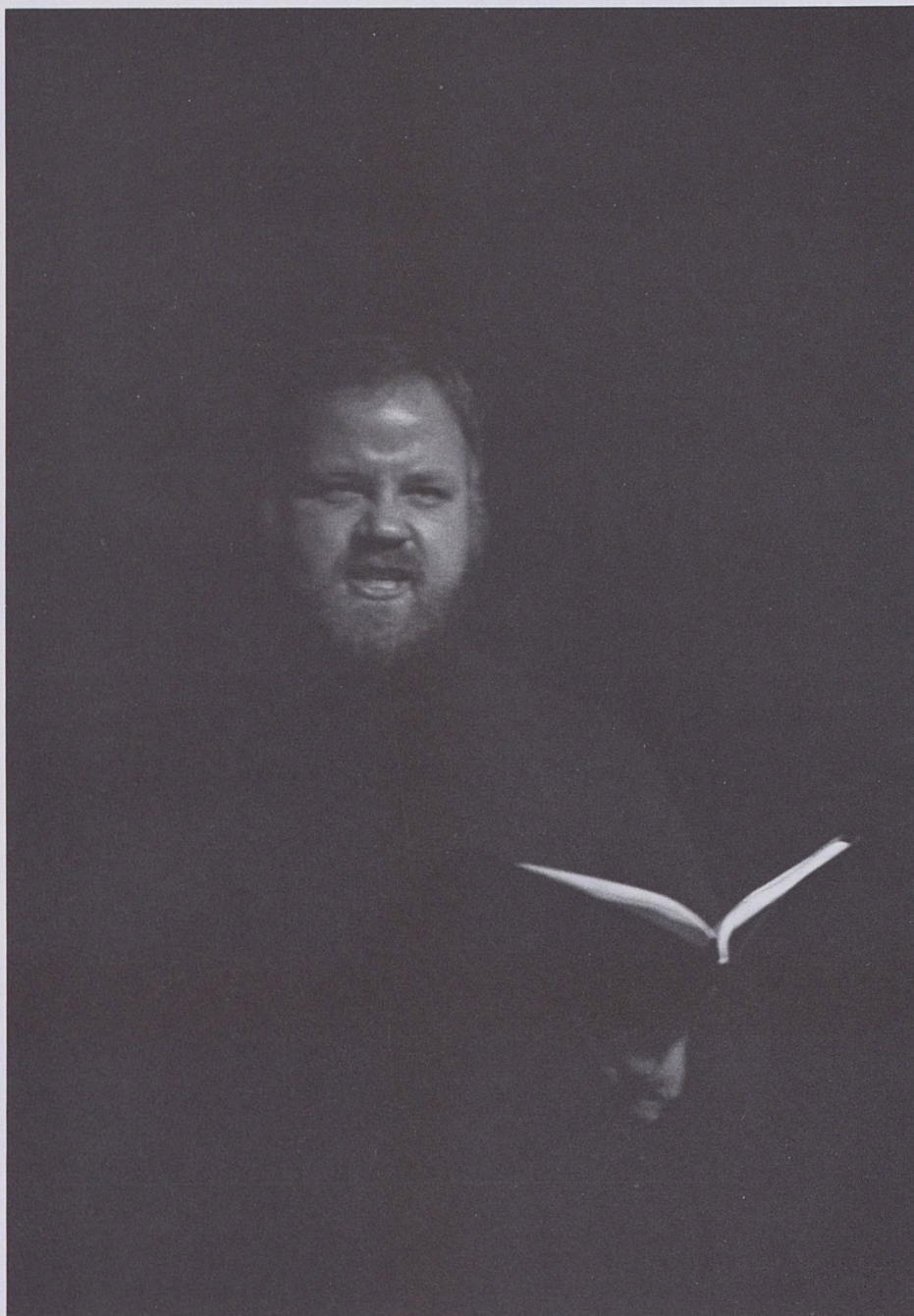
It was the year that I first met Jerry Cleary.

The group of boys I ran with were primarily alumni of Nevada Southern University's Youth Theatre, a program originated in the mid-1960's as a diversion for the offspring of the fine arts faculty. Or so I believe. Staffed largely by undergraduates, the program combined weekend acting classes and the production of children's theatre performed by children. It shared the university's only production facility, the Grant Hall Little Theatre, with the NSU Department of Speech and Theatre.

The energies that had sustained the Youth Theatre program began to wane as post-graduate studies, marriage and construction of the Judy Bayley Theatre overshadowed events at Grant Hall. We who had populated the productions there were left to pursue adolescence sans the creative outlet that had once dominated our free hours. Most went their separate ways. But a few of us remained bound together by our common passion: the stage. One theatre arts professor would later refer to this group as "The Lost Boys."

Jerry was our port in the storm. He became our friend, mentor and master of ceremonies. His apartment was a haven, a private club where we would gather during those hours once spent in rehearsal, for stage time had become increasingly rare. At Jerry's place we were free to relax, listen to music (he always had a large collection of albums), laugh, share ideas, vent frustrations, dream our dreams. We were safe at Jerry's. He believed in us, encouraged us; made us feel welcome and worthwhile and important.

The nights we shared at Jerry's



Jerry Clark Cleary in 1984.

“Odd things happen to all of us on our way through life without our noticing for a time that they have happened.”

--From the novel *Peter Pan*
by J.M. Barrie

apartment were much more important than any of us could have realized in those days. For, as time went on, we were bound ever closer together and our objectives became more clearly focused. It was from that rich medium that the idea of establishing our own company sprang forth. That was the brainchild of Joshua Abbey, who also gave the company its name. But, were it not for Jerry, we may never have stayed together long enough to bring it to light.

Theatre Exposed was created as a vehicle through which we could work together, exercising our own artistic judgements. We wanted to present works by contemporary playwrights whom we admired; to do shows that no other company had done locally. Box office was not our primary concern. We had a certain passion for each other's abilities and we chose plays that tested and stretched those abilities. It was in this familial atmosphere that Jerry found the confidence to explore and expand as an actor.

Jerry was, of course, one of the original members of Theatre Exposed. He would become its president, its staunchest defender and its most prolific actor. He also wrote many of the company's press releases. In spite of occasional creative disagreements, he remained fiercely loyal to Exposed and participated in virtually every show the company produced.

But the thing that Jerry, and indeed all of us, found so appealing about Theatre Exposed was that it was *fun*. A press article had called us “the Bad Boys of Las Vegas theatre,” a distinction we took great pride in. We did as we pleased and answered to nobody. The company was our very own Neverland and no adults were allowed. When we needed a space in which to perform, we turned on the boyish charm and promised to “be good,” but only until



Jerry Cleary and John McHugh in
Theatre Exposed's *Streamers*.



we got what we wanted. We were highly conspiratorial and swore revenge on those who sought to make us bow down to their silly rules. People who exercised their authority for its own sake were childish and deserved to be put down.

One such incident occurred at a theatrical facility we had secured for a production of *Sexual Perversity in Chicago*. The powers-that-be at the facility soon demanded that we drop the word “sexual” from the title and threatened to deny us the use of the theatre if we did not comply. We protested that we could not change the title under the terms of our agreement with the publisher, but the administrator would not be moved. Although it appalled us to do so, we reluctantly agreed.

Jerry was fit to be tied. We tried to mollify him, explaining that there was no other facility available. “Alright,” he said. “Let them print what they want. We’ll do our own publicity.” He had an artist friend design a flyer displaying the play's proper title in flowing script which terminated in a fashion that suggested an erect penis. He would surreptitiously distribute these flyers in the parking lots of all the theatres in town on the nights they had performances. Unfortunately, one of the flyers was left on the car of the man who had delivered the facility's demand. In the ensuing argument, Jerry defended his actions and received this response: “You're out of here!”

Everything was eventually smoothed over, but from that time forward, whenever there was a disagreement, Jerry would rise in mock anger and shout: “You're out of here! You're out of here!” He took great delight in referring to himself as “Mad Dog Cleary” for some time after that.

Sexual Perversity in Chicago marked the beginning of a major change of venue for Theatre Exposed which would alter the public's perception of the company, as well as our own, forever. Marguerite Hall stepped into a role in that production which had been vacated by another actress. She would eventually become the company's prime artistic motivator and lead us into a new era of legitimacy, financial stability and public awareness. Wendy had come to Neverland for spring cleaning and the Lost Boys had found their mother.

Theatre Exposed folded in 1986. Wendy was now a married woman and the Lost Boys said goodbye to Neverland forever. Jerry went on to work with other companies and would eventually be considered the finest character actor in Las Vegas. On July 10 of this year, Marguerite gave birth to our son. Three days later, Jerry passed away after a performance of *Peter Pan* at Spring Mountain Ranch.

He was the oldest of us. But as time advanced and the worries and responsibilities of growing up had wrought their changes on all of our lives, Jerry seemed mysteriously, almost magically, unaffected. He retained a sense of adventure, a playful and sometimes cruel wit, a certain precocious naivete; qualities which had once been the staple elements of our of our experience. Those aspects of youthful innocence which, for most of us, began to fade with the onset of adulthood like indigo from a pair of jeans.

The shocking news of his passing left me with the sinking realization that we were, suddenly and irreversibly, grown up.

In the years to come, I will think of him often and with fondness; for he helped to shape the events, the experiences, the values that make me what I am. And perhaps, if I'm very, very lucky, he'll visit me some evening and take me back to the days when I knew what it was like to fly. aa

Hart Wegner, author of the short story collection *Houses of Ivory*, will read from his work in the Allied Arts Gallery at 7 p.m. on September 12. A UNLV professor of film and languages, Wegner was recently awarded the first Charles Vanda Award for Excellence in the Arts.

"I feel very good about receiving this award," Wegner said, "because it is a victory for creative writing. I feel that fiction is being honored, rather than me."

Houses of Ivory is set in Eastern Europe before and after World War II, an area that was drastically changed by the war. Wegner spent much of his childhood in Silesia, a province of Eastern Europe that ceased to exist after the war. He attended universities in Utah and Vienna and earned a doctorate in literature from Harvard, and has been a UNLV faculty member since 1968. His short stories have appeared in a number of literary journals.

from HOUSES OF IVORY
by HART WEGNER

Shortly after Christmas my mother was on her way to the Franciscans when she decided we should accompany her as far as the church door; from there Pela could pull us back home on our new sled. It was already dark and we huddled in identical coats, knit caps and shawls on the sled, listening to the crunch of the steel runners on the frozen snow. Mother stopped at the corner, for she had recognized under the gaslight the sister of the hunchbacked woman. Since there wasn't anyplace where we could be sent, we stayed on our sled next to a wall of snow that loomed up to Pela's shoulder, and there we waited in the half-shadows, protected from the wind. I sat behind my sister and with my face on her shoulder I looked over at the two women in the blue light of the gas lantern.

At first Mme. Yaceniuk's sister whispered, her breath clouding my mother's cheek, then she spoke louder and we could hear every word. What she told

had by then become a scandal, but Mother either didn't know yet or, to hear the other woman's version, pretended not to know. Yaceniuk had taken the wife of a railroad man as mistress and he visited her apartment whenever her husband went out on a train run. My mother asked what she was like and the answer shrilled in bursts of breath: "Blond, bleached blond." I felt good, because my own hair was dark brown, but I pulled my wollen cap farther down and snuggled up to my sister. "Blond, bleached blond," she repeated angrily as if she were the voice of the Last Judgement.

Once while the priest was at that woman's house her husband came home; his train had been blocked by snow, and he could not leave. When the priest heard the key in the door he leaped from the first floor window, while she, leaning across the same window-sill, shouted after the running man: "Thief! Thief! Hold that thief!" Mme. Yaceniuk's sister explained—as if she were the only person qualified to discuss the sordid details of this case—"She shouted to put her husband off, because he had seen a man jump into the street from her bedroom."

Passersby under the woman's window heard her frantic cries and in turn shouted, "Thief, thief, stop the thief," and their shouts overtook the running priest. A policeman patrolling the tenement area intercepted the fleeing man and, since Yaceniuk was dressed like any other man, the policeman couldn't know that he was a priest. Yaceniuk, too scared to think of anything else, pulled a silver-plated *terzerol* from his coat pocket and shot the policeman, who died in the snowy street. The priest ran home and hid. Why he carried a pistol I don't know; many people did in those days. The newspaper attributed the crime to a fleeing burglar and, since the priest had remained unrecognized that night, he was not in any way connected to the shooting.

Three days later Pan Yaceniuk swallowed poison.

I hugged my sister to keep warm and peered over her shoulder into my mother's face, but she didn't speak. Instead I saw a cloud of breath float toward her face and for the first time in my life I heard the word *cyankali*. Then it was chopped into smaller, slower puffs and I heard it again, very clearly this time, "*cy-an-ka-li*." By the way the two figures talked under the gaslight, I could tell that the word meant something grave and I shuddered. The cyanide didn't kill him immediately—as a matter of fact, I don't even know if it was really cyanide, as she claimed, or another poison—but it fused the lining of his stomach. That is what she told my mother that night.

Yaceniuk's dying took more than two weeks and his death was not a quiet one. Those who lay sick in the hospital of St. Pantaleimon the Healer heard his

voice reverberate harshly through the winding corridors as he screamed out his soul in fear of hell's fire and damnation. The nuns shuddered in the shadows of the dying-room as they listened to sin after sin from his blistered lips: the priest lying in the bed of the adulterous wife; Yaceniuk, pistol in hand, bent over the bleeding policeman, and finally, the priest sitting at his desk, taking poison.

aa

Richard Wiley is the newly hired creative writing professor at UNLV. His novel Soldiers in Hiding, from which the following excerpt was taken, won the prestigious PEN/Faulkner Award for best first novel in 1986. His latest novel is called Fool's Gold.

Over the years, Wiley has lived and worked in Korea, Japan and Africa, and studied at the prestigious Iowa Writer's Workshop.

from SOLDIERS IN HIDING
by RICHARD WILEY

It gives me pleasure to hinder American tourists occasionally. It is a small pleasure, to be sure, but a real one, and it is so very un-Japanese.

There was a woman recently who stood at the edge of the street next to the mouth of an open subway, waiting for an obliging stranger, for someone to stop and ask if he might be of help. Her husband stood with her wearing slacks of many colors, the kind that stretch and hug the knees.

When I came into the dim morning they were facing me, so I smiled and heard the woman say, "Ask this man, dear. Older men are often the most accommodating."

She put five sausage fingers between his shoulder blades and gave him a little nudge, a small push in my direction. Salary men in grays and browns hurried by all around us, for as is my custom I had been the first off the train and now my corridors were catching up, coming out into a grim daylight of their own.

"Excuse me," said the man, even then standing a little aside so that I could see his big wife nodding a few feet behind him. "Do you speak English?"

I smiled, leading him out of the pedestrian flow, over against a wall where we could talk more privately.

"We're looking for Tokyo Tower," he told me. "We want to go there."

He spaced his words slowly and evenly so I cocked my head a little and looked at him, at the smiling face of his wife over his shoulder.

"To-ki-yo Tow-er," he said again, his lips narrowing.

"I understand," I told him.

His wife was pulled to us by streams of people heading, now, into the station. "He speaks English, Harold," she told her husband. "We've found one with good English." She turned to me and said, "We're from Des Moines. He's been here before."

"Sure has changed," he said.

I looked at them both a second and behind them, through the low smog, I could actually see Tokyo Tower a little, coming like a dunce cap off the small broadcast station that was my own destination.

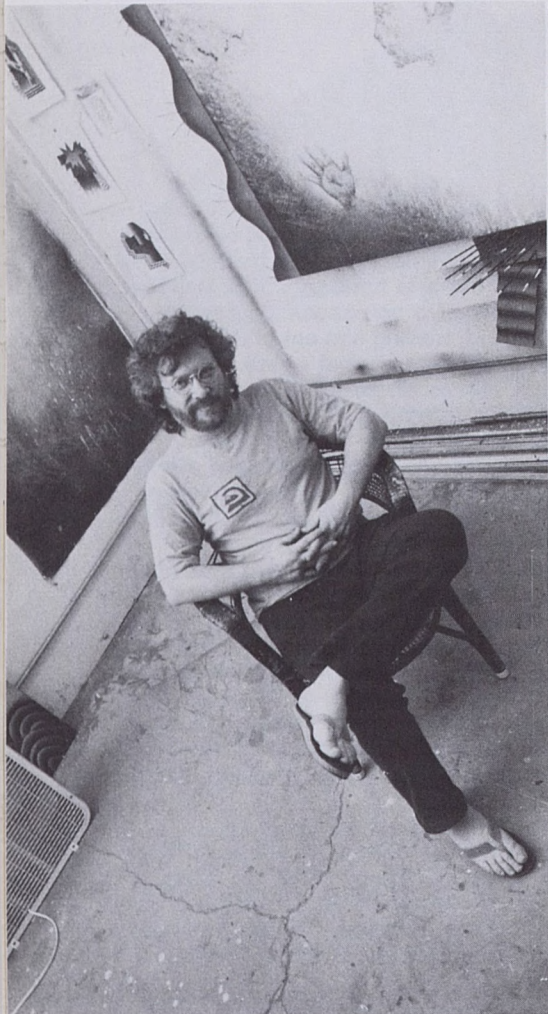
"You've got to take the train," I told them. "You must go deep down into this station and take the Ginza line. Take it as far as it will go. The last stop is right at the foot of Tokyo Tower."

"My," said the wife. "I didn't realize we were so far."

This little anecdote, this little meanness, is exemplary of my state of mind these days. The man was my junior by less than a decade. Fewer than ten years separated his plump face from my drawn one, from my thin Japanese face with its lines and folds, yet they saw me as old. And his wife with the color of her hair actually entering the realm of blue. With people such as these it is easy to be deceitful. It is easy to be mean to men whose pants stretch about the knees, whose pants are multicolored, who waggle for their wives so. Indeed, my false finger took pleasure in pointing and it was beyond me to simply say, "I'm going that way myself," and to take them to the tower, to the sale of all its cheap replicas with which they might decorate Des Moines. aa

JOSE BELLVER PAINT-STAINED HEART

SCOTT DICKENSHEETS



The Allied Arts Gallery will host an exhibit of new works by Jose Bellver beginning with a 5 p.m. reception on September 22. The display will run through October 17.

by SCOTT DICKENSHEETS

Jose Bellver works hard. Every time I've visited him during the last few years, it's been in the middle of a 12- or 16-hour day, there's paint all over the place, and he usually has several canvases going at once. When he's not painting, he's thinking about painting. Sometimes, in order to get in a little more work, he goes to his studio while the morning is still dark.

I showed up a little later than that one day, swimming through the mid-July humidity to his small studio near McCarran airport. I'd kept track of his work since my short-lived days as a tender and impressionable art student, when

Bellver, teaching a drawing class, introduced me to artistic discipline, creative thinking and nude models. I hoped to distract him—*hey, is that Salvador Dali over there?*—long enough to sneak out with a few paintings, a sheaf of drawings or at least a sketchbook.

Dreams of grand larceny aside, I was curious about reports on the art grapevine that Bellver had changed gears, shifting away from the bursting funhouse canvases he is best known for and moving into different territory.

Bellver's studio is in a small cubicle of warehouse space almost underneath the airport's jet approach path. He works mainly against the back wall beneath a bank of ceiling lights. The rest of the studio is dim, and crowded with most of the things Bellver owns. The stereo played some kind of orchestral chanting, which was periodically smothered by the low bass scream of jumbo jets apparently trying to land on his roof.

Bellver was dressed in black, and his face, though tired, was open and friendly, framed by a full head of shaggy hair and a graying beard. Round spectacles were perched out on his nose. He was born in Spain, and despite his years in melting-pot America, his speech still carries a heavy accent.

There have indeed been changes in his work, fundamental ones. Although marginal traces sometimes remain—several new works still bristle with colorful spikes—his signature abstracts with their eye-popping colors, playful but tightly choreographed geometries and throbbing energy have, for now, been submerged in a more somber, introspective style. His new paintings are often peopled with enigmatic figures, and are more problematic and intellectually knotty than before. Bellver obviously has something on his mind.

Streams don't change course for no reason, and I wondered what had bumped Bellver into his new direction. I knew the past year had been one of personal and professional upheaval for him, and though he doesn't care to talk about those things, they can't help but seep into his work. It's not hard to read between the lines of several paintings, particularly those that probe the male-female relationship. In one, the male figure has a smooth featureless egg for a head, while the woman standing next to him has the face of an impassive wolf.

Some of them though, while just as intense, don't seem to offer up specific

clues to their origin. One is a portrait of Che Guevara, and you can't tell if he's dead or alive. A smaller work shows a figure representing Bellver's mother partially glimpsed through a doorway in an otherwise murky, brooding setting. Another is a large portrait of a religious figure in sacred robes, eyes empty, right hand raised in apparent gesture. The background is a ripe green, and panel is trimmed with an American flag motif and captioned with a lyric by rock band U2. It is, Bellver says, about God. These paintings suggest larger, sometimes spiritual concerns, and the artist himself says this whole group of canvases is linked by a scrutiny into "the human condition."

Still, it's not totally correct to chalk up all the changes to personal turbulence. There were subtle shifts evident in his work several years ago. He had come to feel that his colorful, energetic style had played out, and his studies of Mark Rothko were leading to paintings of a flatter, more introspective look, distant ancestors of his new work.

I enjoy talking art with Bellver because he only rarely uses words like "post-modern," and, although he has invested most of his life and all of his soul in art and can rhapsodize about it with the best of them, he can also bring the whole thing down to the kind of nuts-and-bolts level that reminds you art is something you do with your hands as well as your brain, a hands-on job like any other.

"That one," he said, leading me to the God painting, "I painted the whole thing with a small brush. It took me more than a million brush strokes." He shook his head and laughed and we both spent a few minutes wondering how a viewer could get out of it in a few minutes what it took a million strokes put in.

More than any other group of his work I have seen, this new batch shows off his technical mastery. One, a black and white drawing of a woman with a background of colored pastels, is so photorealistic that from five feet away it looks like a blown-up photograph. Most of these paintings feature figures of some sort, and several of them are rendered in exquisite detail. His skills in composition and color design have been apparent for years, but, as Bellver himself acknowledged, this is the first time in a long time that a fuller range of his skills have been on display.

We talked for a while longer, and he

spoke with knowledge and insight about politics and art, about the similarities and differences between artists of different disciplines, about which artists are coasting on their reputations and which are breaking new ground. He discussed in great detail the tricky legal maneuvering by the heir of artist Willem deKooning, who is making a grab for his estate while he is still alive. I was hard pressed to keep up my end of the conversation and was often reduced to nodding thoughtfully. We didn't talk much about Bellver himself, but I knew some of the details anyway.

Bellver's family tree is loaded with distinguished Spanish jurists and diplomats. As the oldest cousin in his generation, he was set to fall in line behind them; but at the last minute he went over the wall. At 23, just short of a law degree, he abandoned law school to study art. It was a decision that, in a land as resonant with family tradition as Spain, was bound to cause problems. It did. Though Bellver now shrugs that period

See Bellver page 34



An as-yet untitled painting by Jose Bellver.

SCOTT DICKENSHEETS



GAGLIARDI

OPEN LETTER

by CHARLEEN GAGLIARDI

Two days before my husband Frank and I were to drive back for a month's stay in the Colorado mountains we had moved from 25 years ago, Allied Arts called and asked if I could stop by to be photographed and interviewed for

Arts Alive about the October 13 opening of my recent work.

Involved as I was with packing and with time schedules overlapping, I asked if Frank could take the photograph in the natural mountain environment I had grown up in, promising that I would also send him a written statement about my work as soon as I could get my mind focused.

Ten days after our arrival and after I had again learned how to breathe at an altitude of 9300 feet, it suddenly occurred to me that although I had lived and worked in Las Vegas for half of my life, I had never connected the subtle and innate intrusion of desert alchemy to the personal alchemy winding its way through my psyche and becoming visible to me through my art.

Walking among cool pines and riding the high peaks above timber line where patches of solid gray ice still remained, it seemed strangely natural to reflect on my desert experience and my denial of the invitation into its mystery.

Traditionally, the desert has been a place for meditation, self-disclosure and personal transformation. Ancient prophets, poets and painters have all dipped into its magic, pondered its excesses of darkness and light, water and

air, heat and cold, stillness and gale, trying to fuse into themselves these seemingly alchemical processes. For the first time I recognized this same desert alchemy as an informing influence on my present work, which is quite different from my past work.

My selection from a random array of found objects, papers, bronzing powders and small fiber particles are saturated in liquified mixed mediums, baked in the heat of the sun and solidified by cold. Working with these elements as they go through various timed cycles of the same desert extremes, I am confronted with my own inner tensions, challenges and final resolutions.

Each sculpture becomes "itself" through a fusion of diverse ingredients. Its individual and unique response to the extremes to which it has been subjected determines ultimately the way in which it communicates its own authentic discovery.

And so I have decided not to send a photograph taken in these once-natural surroundings so far away from my workplace, and at this altitude, which now seems too much removed from the nature of the desert which has forcefully and silently reshaped my life and my art. **aa**



by KEN WHITE

In an "anticipatory move," KNPR 89.5 FM changed its format in September, dropping its late night jazz show in favor of a classical/information mix.

KNPR, the public radio station in Las Vegas since 1980, also canceled its blues and folk music programs, while retaining "Jazz Night at the Four Queens," "Hearts of Space" and Garrison Keillor's new program.

The decision to change formats, according to program director John Stark, was based on "the most intense audience research we've ever done during our nine years on the air."

THE LIVELIEST ARTS

NEWS OF THE ARTS IN SOUTHERN NEVADA

Stark added that it was "a necessary long-range move. It would be devastating if another station were to switch to all-classical. That would force us to a major change if that happened."

Stark and general manager Lamar Marchese pored over Audience '88 research compiled by the Corporation for Public Broadcasting, a major source of funds for KNPR and other public radio stations in the United States, along with the results of focus group studies conducted by the station.

Audience '88 research showed the audience for classical/information formats is growing around the country, while the classical/jazz format has fewer listeners.

Figures show that, nationwide, 65 percent of listeners will tune in to the classical/information format, while only five percent prefer the classical/jazz mix.

According to the Winter 1989 ratings, 5,500 people listen to classical each day, while jazz—presented from 10 p.m. to 5 a.m., well outside peak listening times—had an audience of less than 800.

Stark said KNPR's audience is leveling off, not growing, with the increased pop-

ulation and, with the jazz/classical split, was expected to decline over the next few years. A single format is the answer to the decline, he claimed.

"People use public radio as they use commercial radio," Stark said. "They don't treat us as special. They tune in for consistent, reliable sounds. Diversity on a station can send mixed messages to the audience. By cutting up the programming, we minimized the audience."

More and more public radio stations are coming around to the thinking that "we're handicapping ourselves with multiformats," Stark said. "We have to look at how we can serve a large number of people to justify being a public radio station."

The change is also expected to help KNPR in fundraising efforts to meet its \$720,000 annual budget. The station's news listeners contribute more money during pledge drives than the classical or jazz listeners. With that in mind, National Public Radio news programs "Morning Edition" and "All Things Considered" have been expanded, from 5 to 8:30 a.m., and 4 to 6 p.m., respectively.



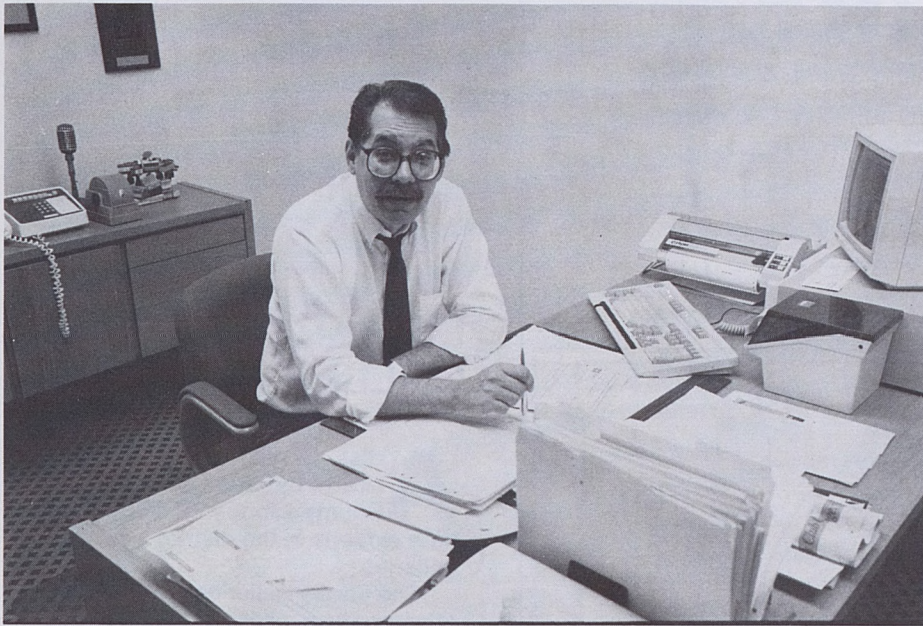
Escaped mimes at last year's Craftworks Market.

CRAFTWORKS

The annual Craftworks Market sponsored by public radio station KNPR will expand this year into the week-long city-wide Las Vegas Arts Festival. The market, in its eighth year, will be held the weekend of September 29 through dusk on October 1 in Jaycee Park.

The Festival will start almost a week before, on September 24. A host of Southern Nevada arts organizations will present performances and exhibits under the festival banner. Among the groups involved are the Allied Arts Council, the Discovery Children's Museum, the Las Vegas Symphony, The Nevada

PATRICIA MCCOLLUM



KNPR General Manager Lamar Marchese.

SCOTT DICKENSHEETS

As for the fate of the orphaned jazz program, KNPR is giving its record collection to KUNV, the university station, which has begun to slide more mainstream jazz into its predominantly fusion playlist. Ironically, KNPR has pledged to help publicize KUNV's jazz, making a greater effort, some critics say, than they did in promoting jazz when *they* played it.

"We've been advised to do this for years," Stark said. "You can't change the way people treat radio. They have a loyalty to stations, not programs. We're emphasizing programming, not programs."

Some listeners, however, were loyal to jazz. "I think it's crummy," one long-time listener said of the move. "I thought it was bad when they cut (jazz) back to 10 o'clock." Asked if she would continue to tune in during the same hours she used to listen to jazz, she said, "Probably not." Nor is she the only jazz listener upset by the format change.

The station is committed to the new format for at least one year.

Ken White is the Las Vegas Review-Journal's Media Watch columnist. aa

Opera Theatre, the New West Stage Company, the Nevada Institute for Contemporary Art, Sign Design Theatre, Clark County and others. For a complete listing of events, call Phyllis Rosenhaft at KNPR, 456-6695.

The Craftworks Market this year will feature works from over 130 artists nationwide, as well as an International Food Pavilion, numerous booths and continuous live entertainment on three stages. Providing that entertainment will be Opus Dance Ensemble, Nevada Dance Theatre, Las Vegas Symphony, the Nevada School of the Arts and other dance and music groups to be announced. Children will be able to visit a "hands-on" arts activities center, where they can participate in hand painting, mask-making, parachute dancing and a children's performance space. Admission to the market is \$3, free for children under 12 when accompanied by an adult. aa

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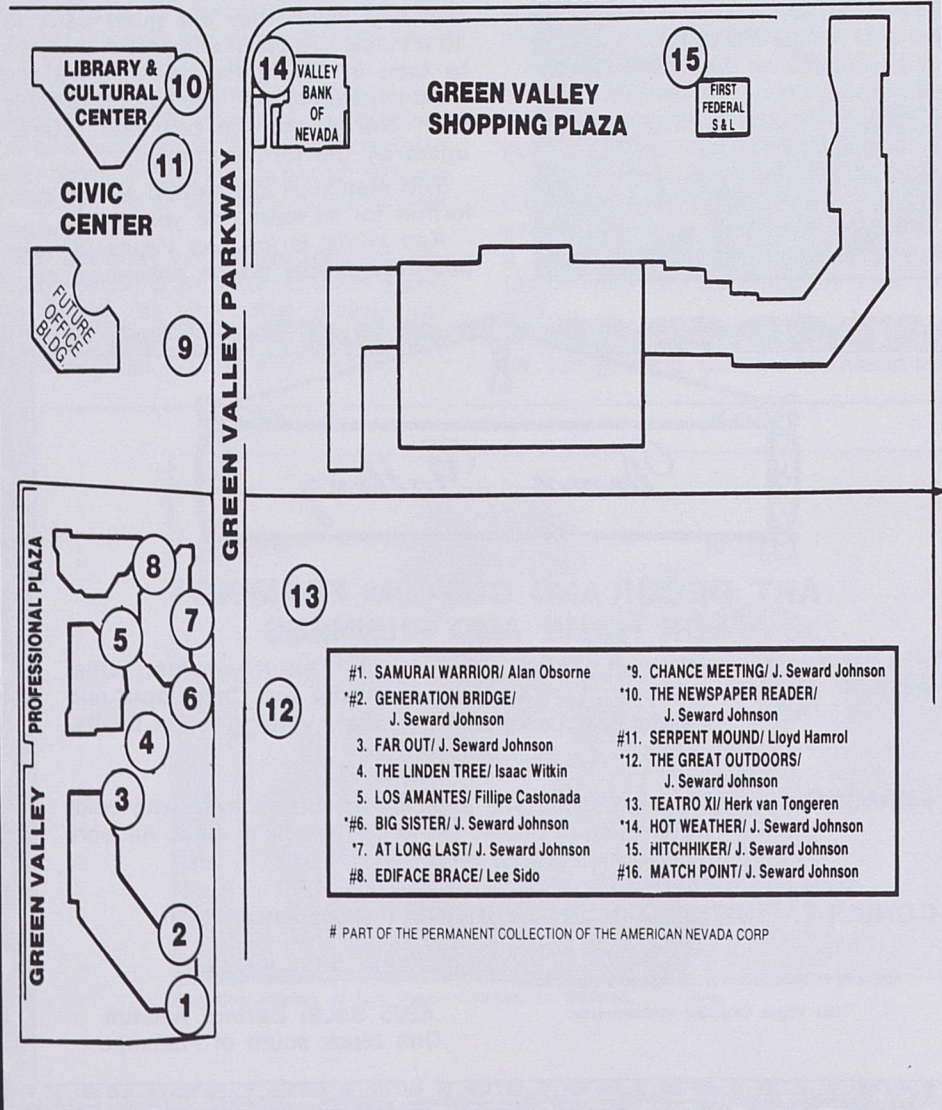


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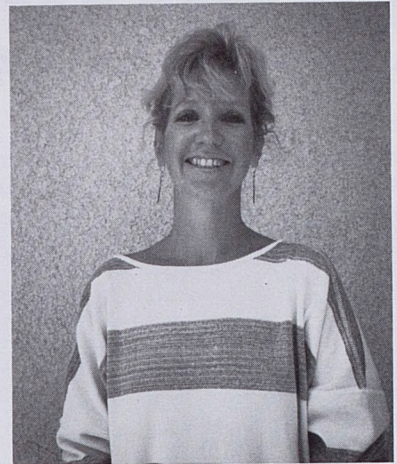
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THE LIVELIEST ARTS



New library gallery curator Denise Shapiro.

LIBRARY HIRES GALLERY MANAGER

Artist Denise Shapiro has been hired by the Las Vegas-Clark County Library District to coordinate exhibits in the district's six city-wide galleries.

"The library galleries reinforce the creative process, giving artists the idea that the community supports what they are doing," Shapiro says. "That's what I want to do."

"When I first moved to Las Vegas three years ago, I perceived the library district as a cultural center and it has grown in that role since then. The exhibits have illustrated that the library is connected to the community, with shows by local artists. But artists from outside this area are also shown here, which provides important perspective."

One of Shapiro's priorities is educational outreach, and she plans to schedule lectures, slide presentations and workshops. She is also eager to work with children.

Shapiro, who replaces Patrica McCollum, has worked as a commercial artist, textile designer, art consultant, art director and has created her own interior wall design business. She studied at the Parson's School of Design and received a drawing scholarship from New York City's Metropolitan Museum of Art; later she studied in San Francisco and Paris. Earlier this year she exhibited a group of branch and canvas wall hangings at the Green Valley Library.

Her office number is 435-0919. aa

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THE LIVELIEST ARTS



L.A.'s Jester Productions will present *As You Like It* in Green Valley.

GREEN VALLEY SHAKESPEARE

Shakespeare's *As You Like It* will be performed September 15, 16 and 17 in Green Valley's Fox Ridge Park. This Third Annual Nevada Shakespeare in the Park is free to the public.

The play will be mounted by Jester Productions, a professional theatre company from Los Angeles, and is being sponsored by the Arts Advisory Council of Green Valley, the Henderson Parks and Recreation Department, the Green Valley Community Association and American Nevada Corporation. **aa**

LEONTYNE PRICE

Soprano Leontyne Price will perform a recital September 15 in the Artemus Ham Concert Hall. The 8 p.m. event is sponsored by the Charles Vanda Masters Series and the Las Vegas Symphony Orchestra and Opera Company.

At 62, Price has avoided retirement, and critics agree that she is still at the top of her form.

During her long career, Price has earned four Emmy and 18 Grammy awards, 13 honorary doctorates and numerous other honors.

Tickets are \$15, \$35, \$60 and \$100. \$100 tickets include a reception with Price. For more information, call 739-3801. **aa**

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SUPER 1990 SUMMER PROPOSALS SOUGHT

The State Parks Cultural Arts Board is currently accepting proposals for Super Summer '90 productions at Spring Mountain Ranch. Those interested in presenting plays next summer have until October 27 to submit a proposal. For more information call 870-7985. **aa**

CINETEX RETURNS

Bally's Casino Resort will host Cinetex '89, a large gathering of film industry people scheduled for the week of September 22 through 27. The highlight of the event, organizers say, will be a tribute to writer-director-actor Harold Ramis. Other tributes will be announced soon.

This is the second year Cinetex has convened in Las Vegas. Last year's convention featured a host of tributes to stars such as Telly Savalas.

Cinetex is being organized by the non-profit American Film Institute, which is responsible for the creative, artistic and educational content of the event.

Ramis, sometimes referred to as "the Steven Spielberg of Comedy" by Hollywood publicists, was born in Chicago in 1944. He worked as an editor and writer at *Playboy* magazine before joining the Second City comedy troupe. In 1978, he worked on his first film, the mega-hit comedy *Animal House*. In the years since, he has been involved in *Ghostbusters*, *Caddyshack*, *Stripes* and a host of others, either as a writer, director or actor. The tribute will feature film clips, an on-stage interview and an question and answer session. **aa**



Lita Albuquerque's new obelisk.

JON DIZE GREEN VALLEY NEWS

OBELISK BUILT IN GREEN VALLEY

Three years after being commissioned, a 36-foot obelisk sculpture by California artist Lita Albuquerque has been installed in Green Valley.

The granite sculpture, which weighs nearly 59,000 pounds and looks like a miniature Washington Monument, was erected in mid-August in the plaza between the Green Valley Library and Green Valley Professional Center.

The sculpture will eventually become a sundial. Over the next year, Albuquerque plans to visit the site during equinoxes and solstices to record the obelisk's shadowfall, which she plans to mark with granite and bronze slabs.

American Nevada Corp., the overall developer of Green Valley, commissioned the work, which involved a year of planning and design, and six months to make. Albuquerque is a nationally recognized sculptor, painter and environmental artist. **aa**

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THE LIVELIEST ARTS

NSCA HANDS OUT GRANTS

The Nevada State Council on the Arts awarded a record \$378,175 in grants to Nevada artists and arts organizations during open session in Las Vegas July 26 through 28.

The Council awarded 45 grants out of 80 applications in the categories of Folk Arts Apprenticeships, Grants to Presenters, Artists Fellowships and Grants to Organizations. The Council was able to award 8% more grants than last year based on increased state funds.

Nevada Folk Arts Apprenticeship awards encourage the continuation of Nevada's traditional cultures by supporting qualified individuals to work directly with master folk artists. Four awards were given to support apprenticeships in saddlemaking, leather craft, horse hair hitching and traditional Shoshone music.

Eddie Brooks (Master artist), Elko \$2,000
Allan McDonald (Apprentice), Eureka

Arthur Cavanaugh (Master), Reno \$2,000
Steve Kane (Apprentice), Reno

Doug Krause (Master), Chyn., WY \$2,000
Toni Schutte (Apprentice), Tuscarora

Reynold Teller (Master), Owyhee \$2,000
Ira Walker (Apprentice), Owyhee

Artists Fellowships were awarded to five Nevada performing artists to assist in the creation and performance of new works, supporting efforts to advance their careers.

Virko Baley (music), Las Vegas \$4,000
Dr. Beth Mehocic (mus.), Las Vegas \$4,000
Paul Shuttleworth (th.), Las Vegas \$4,000
Brian Strom (theatre), Las Vegas \$4,000
L. Martina Young (dance), Reno \$4,000

Grants to Presenters were awarded to twelve organizations to support the presentation of performing, literary and/or visual arts touring events throughout the state.

Arts for the Schools, Crystal Bay \$1,716
Churchill Arts Council, Fallon \$6,750
Clark County Cult. Affairs, L.V. \$3,100
Las Vegas Art Museum \$2,653
Lincoln County Arts Council, Panaca \$5,250
Nev. State Mus. and Hist. Soc., L.V. \$3,300
N. Nev. Community College, Winn. \$1,994
Pershing Cnty. F. Arts Cl., Lovelock \$2,445
Reed Whipple Arts Center, L.V. \$4,000
Truckee Meadows C. Coll., Reno \$4,300
UNLV Chamber Music S.W., L.V. \$3,600
Yerington Theatre for the Arts \$5,647

Grants to Organizations were awarded to 24 small, medium and large institutions to support projects and general operations of arts organizations.

SMALL ORGANIZATIONS

Actors' Repertory Theatre, L.V. \$5,571
DICE Gallery/TMCC, Reno \$5,000
Nevada Festival Ballet, Reno \$5,571
Nevada Historical Society, Reno \$3,715
Nev. Inst. of Contemporary Art, L.V. \$3,715
New West Stage Company, L.V. \$7,500
N. Nevada Conc. Orch. Assn., Elko \$5,571
Reno Chamber Orchestra \$5,571
Sierra Wind Quintet, Las Vegas \$7,500

Simba Talent Devel. Center, L.V.	\$5,571
S. Nev. Musical Arts Society, L.V.	\$5,571
Very Special Arts, Reno	\$5,571
XS Gallery/WNCC, Carson City	\$3,715
Young Aud. of N. Nevada, Reno	\$5,571
Youth Music Foundation, Reno	\$5,571

LARGE ORGANIZATIONS

Allied Arts Council, Las Vegas (multi-year support)	\$22,500
Brewery Arts Center, Carson City	\$11,142
Las Vegas Symphony Orchestra (multi-year support)	\$22,500
Nevada Dance Theatre, Las Vegas (multi-year support)	\$22,500
Nevada Museum of Art, Reno	\$16,713
Nevada Public Radio, Las Vegas (multi-year support)	\$22,500
Nevada Opera Association, Reno	\$16,713
Nevada Opera Theatre, Las Vegas	\$11,142
Nevada School of the Arts, L.V.	\$16,713
Reno Phil. (multi-year support)	\$22,500
Sierra Arts Foundation, Reno (multi-year support)	\$22,500
Western Folklife Center, Elko	\$16,713

aa

MODERN JAZZ QUARTET TO PERFORM HERE

The Modern Jazz Quartet will perform in Las Vegas September 30, in the Artemus Ham Concert Hall, at 8 p.m.

This year marks the quartet's 37th year in the forefront of modern jazz. The quartet emerged from the Dizzy Gillespie Orchestra in 1952, with the idea that jazzmen needed to create more of their own material instead of merely improvising off the standard tunes of the day. The current ensemble—Milt Jackson on vibraharp, John Lewis on piano, Percy Heath on bass, and Connie Kay on drums—has been intact since 1955.

For information on ticket prices and availability, call 739-3801. aa



The Modern Jazz Quartet. From left, Percy Heath, vibist Milt Jackson, drummer Connie Kay and pianist John Lewis

anne frank

"I see the world gradually being turned into a wilderness, I hear the ever-approaching thunder, which will destroy us too. I feel the sufferings of millions and yet, if I look up into the heavens, I think that it will all come right, and this cruelty too will end, and that peace and tranquility will return again."



Anne Frank was fifteen when she wrote that passage in her now-famous diary, not long before she and her family were engulfed by the "ever-approaching thunder." The life and times of Anne Frank are now being explored by the acclaimed exhibition "Anne Frank in the World: 1929-1945," on display at the Marjorie Barrick Museum of Natural History at UNLV beginning September 10.

The exhibit features more than 800 historic photographs—many previously unpublished—that probe the birth of fascism in Germany and Holland. Paralleling that is Frank's family history, recreated through a series of photographs, depicting the impact of the times on one ordinary family. Also included is a scale model of the "secret annex" in which Frank and her family and several other refugees hid from the Nazis. The award-winning videotape *Just a Diary* will be shown with the exhibition.

Sponsored by the First Interstate Bank Foundation, the Las Vegas Jewish Federation and the Nevada Humanities Committee, the display runs through October 8. aa



KEEPING THE ARTS ALIVE

"Our story is 'How to keep a marriage together with a common interest in theatre and the arts,'" says Gwynneth Weiss of herself and her husband, Robert. They are a charming couple often seen at theatre productions, at jazz concerts, at the Master Series and at art openings. Robert is particularly distinctive: tall, suited, urbane, topped with a generously brimmed cowboy hat. Sometimes the couple is made a trio by Gwynneth's mother, Helen Sarett, a frequent traveler from New York.

The Weisses may be the most dedicated and effective patrons of theatre in Southern Nevada today, having created a number of important theatre programs as well as funding particular theatre companies, usually through their business, Grand Plaza Apartments, and often in concert with Mrs. Sarett.

The Weisses are the founding patrons of the John McHugh Theatre Awards, having decided almost immediately upon the death of the ubiquitous community

actor that he should be recognized in some way, and they have sustained the awards into what is now the sixth year. They created the Morton Sarett Memorial Production Awards to honor Helen's late husband, Gwynneth's stepfather, who was a playwright and editor, by funding innovative local theatre.

That award series was replaced by a national playwrighting competition based at UNLV, also in Morton Sarett's memory. The Sarett Playwrighting Award provides the winner \$3,000 and a production of the winning play at UNLV; it is calculated to draw national attention toward the Las Vegas theatre community. The competition is held every two years; it was started in 1987-88 and will be held for the second time during the coming year.

Robert's stepfather was also a playwright, who had the bad luck to open a play on Broadway to good reviews on the day the stock market crashed in 1929. The Weisses are dedicated readers of literature who will read "almost anything and everything," but Robert notes that his favorite contemporary author is Saul Bellow.

Wide readers have many interests, and the Weisses' interests extend through many disciplines and genres. Although they support many artistic enterprises quietly, they are supporters of Las Vegas Little Theatre, the Master Series, the UNLV Jazz Ensemble, the Nevada Institute for Contemporary Art, PBS station KLVX (funding "American Playhouse" and "Bookmark"). They supported KNPR Public Radio "from the beginning." Gwynneth says, "We support what we're interested in," and Robert adds, "We happen to like modern things, whether

it's furniture or art. If I'm in New York and have a choice between a popular musical and an offbeat play, I'll take the offbeat play."

Robert and Gwynneth moved here from Manhattan in 1971, and weren't as disappointed with culture here as one might expect. Gwynneth says, "You have many of the same problems with theatre in New York that you have here; audiences there are dwindling.

"Everyone says, 'when I came to Las Vegas, I went into culture shock.' I always think, instead of going into culture shock, why not do something? Whether it's money, time, energy or enthusiasm, everybody has something they can give."

aa

Bellver from page 25

off as "not very dramatic," it was a painful experience; a rift ensued between him and his family. There were arguments and they cut off his cash flow. "I thought they were all bad people," he once told me, recalling his anguish at seeing the family's high hopes for him transferred to other cousins.

But he persevered, knowing deep in his paint-stained heart that he was doing the right thing. And, he says, he was happy most of the time; he was painting, studying at the School of Fine Arts in Madrid, where Picasso, Miro and Dali had studied before him. Summers were often spent in Paris, studying and meeting other artists.

Later he came to Las Vegas, by way of Cal State Davis, where he earned an MA.

There was a point early in his first years here when Bellver painted in obscurity in an apartment near UNLV. To mute the strong afternoon sunlight, he taped paper over one window, but there were days when he would peer through a rip in the paper as UNLV faculty artists walked past on their way to lunch. "I would watch them until they walked past," he told me several years ago, "then I went back to my painting. I envied them. Not because they were art professors, but that they had come out of the closet, so to speak. They were established."

Bellver has since established himself as one of the state's top contemporary artists, though apparently not well enough to satisfy the UNLV Art Department, which dismissed him earlier this year. He's trying for a position at Clark County Community College, but as of this writing, his immediate future is on hold. Right now he's holed-up in his studio and taking things day by day.

I brooded about these things as I left him at his easel, but, following the line of reasoning Bellver himself would surely take, I decided that as long as he's painting, things can't be going too badly.

aa

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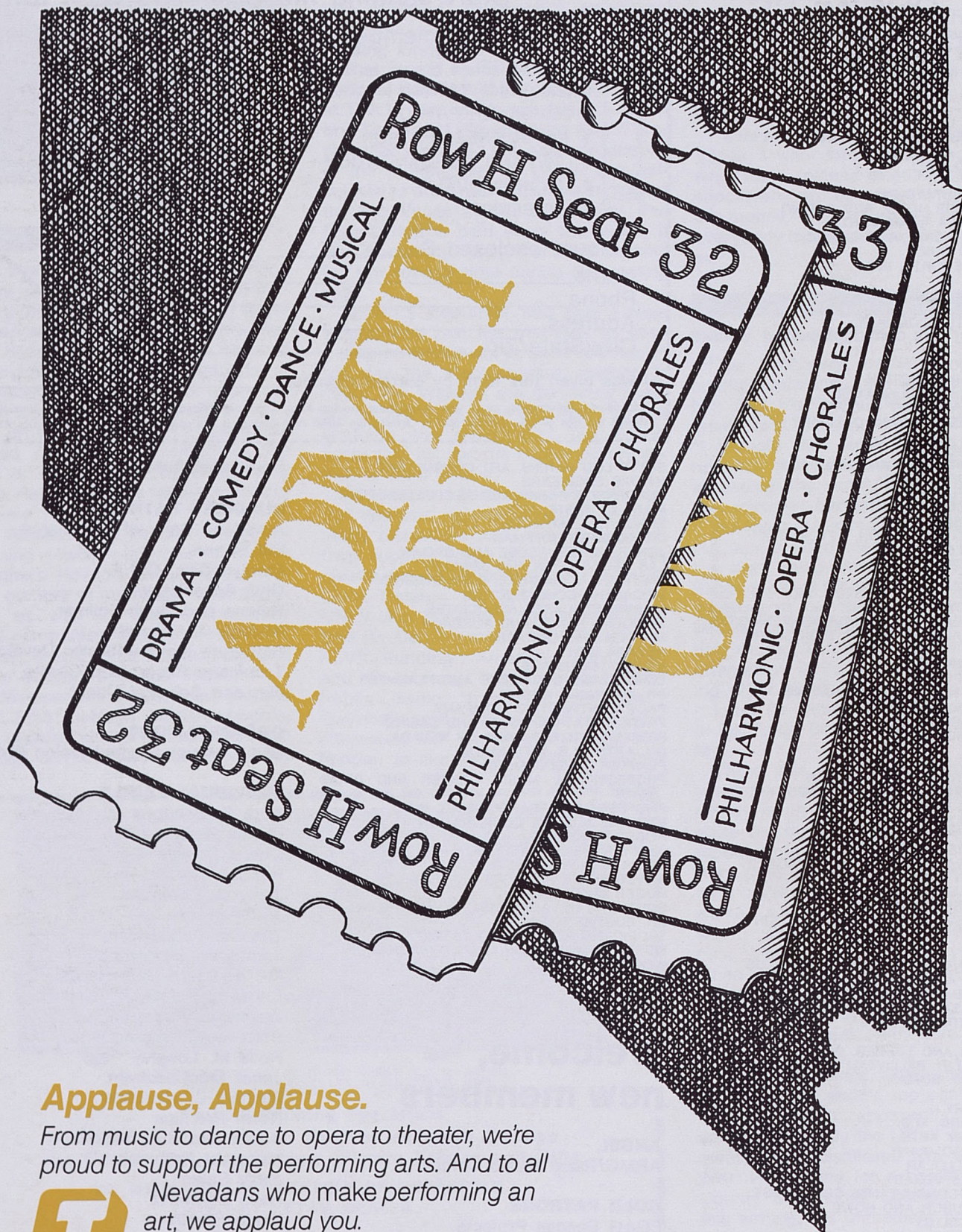
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