

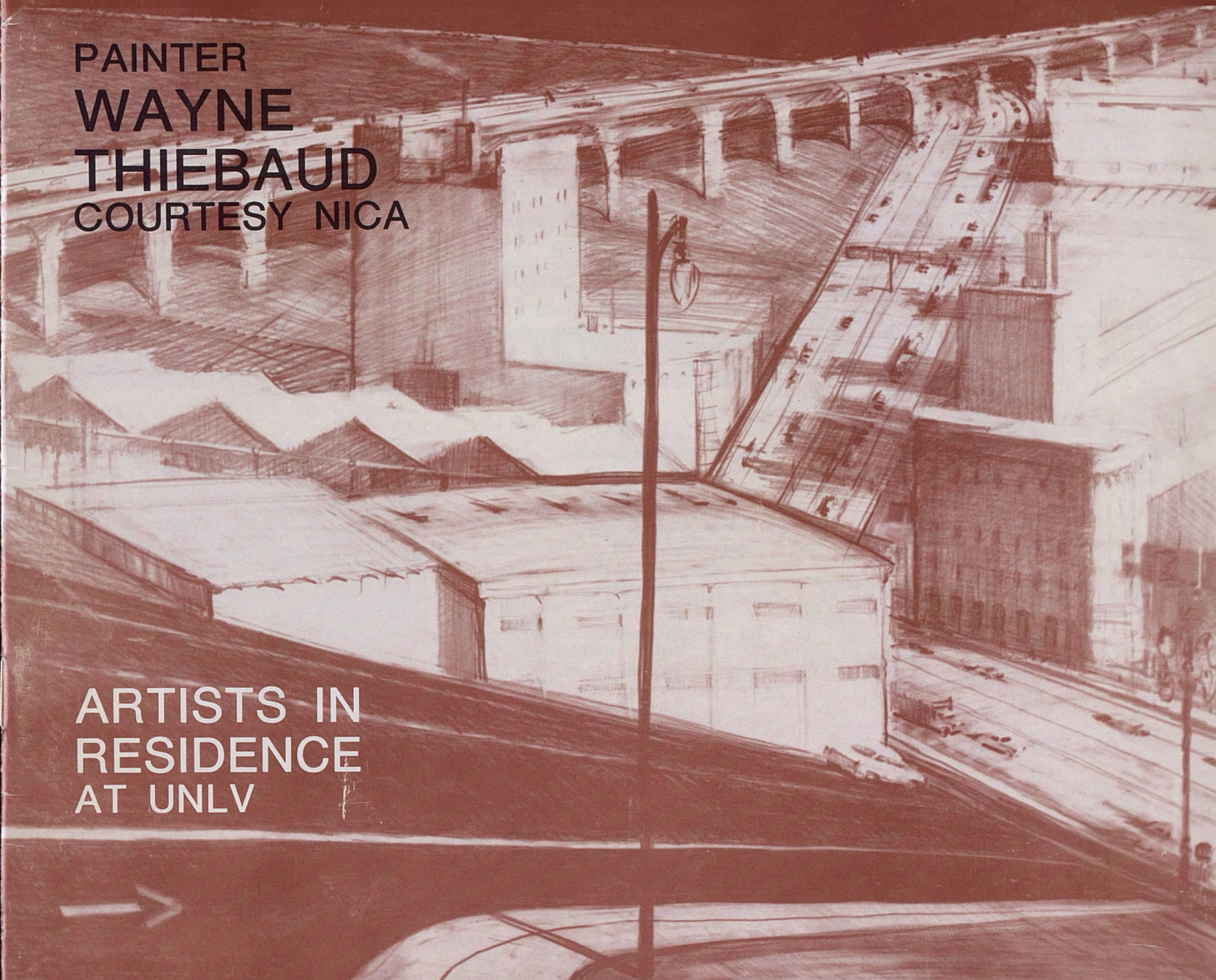
# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL  
NOVEMBER/DECEMBER 1989  
VOLUME 9, NUMBER 6

PAINTER  
**WAYNE  
THIEBAUD**  
COURTESY NICA

ARTISTS IN  
RESIDENCE  
AT UNLV





# FANTASY FURNITURE

NOVEMBER 3, 1989/JANUARY 5, 1990

## Featuring:

- Steven Banen
- Don Carstens
- Tom Coleman
- Stephen Daniell
- Jeffrey Dacks
- Michael Emmons
- Fabric Workshop
- Mark Hobley
- Joan Irving
- Jeffrey McDowell
- Riki Moss
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- Carol Sherwood
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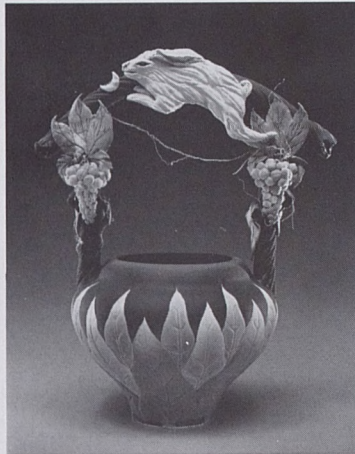


PHOTO: MEL SCHOCKNER

NANCY ADAMS ● "RABBIT BY MOONLIGHT" ● EARTHENWARE

### CERAMICS

Nancy Adams  
Doug Anderson  
Mona Adisa Brooks  
Elaine Coleman  
Tom Coleman  
Sara Fredrick  
Tom Hatten  
Claudia Hoffberg  
Claudia Hollister  
Kate & William Jacobson  
Michael & Miko Kahn  
Leslie Kanter

Gregory Milne  
Riki Moss  
Laura Peery  
Carol Sherwood  
Robin Spear  
Deb & David Stabley  
Barbara Takiguchi  
Robert Toyakuzu Troxell  
Louis Vaccaro  
Sara Wein  
Laura Wilensky

### GLASS:

Paul Harrie  
Elaine Hyde  
Joan Irving  
Bruce Pizzichillo  
Jim Robbins

### JEWELRY

Fred Babb  
Pat Garrett  
Judith Hoffman  
Bradley Levin  
Thomas Mann  
Bill Ruth & Sue Mahlstedt  
Jill Schwartz  
Jack Smile  
Allison Stern

### WOOD:

Poo Shun Leong  
Tony Lydgate  
Jay O'Rourke

### MIXED MEDIA:

Mark Hobley  
Gloria Pacosa  
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David Venezky

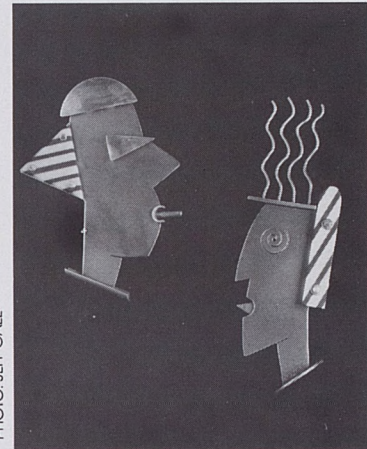


PHOTO: JEFF GALE

THOMAS MANN ● FACE BROOCHES ● MIXED MEDIA

# MOIRA JAMES

## GALLERY

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# VANISHING POINT

by Patrick Gaffey



Culture is more than a survivor in this desert. Where once it scabbled out a desperate existence, now it has laid down foundations and is building serious structures. It has been years since any one person could attend all the arts events in Southern Nevada, and now we are seeing real quality.

The advance is due only to the fact that the individual Nevadan has made a commitment to culture and the arts and is determined not to live here without them. Now we have a fine symphony orchestra, a growing opera company (an amazing achievement), excellent presenting programs like the Master Series and Community Concerts. 1989-90 promises to be the best-supported season ever for local community theatre,

with audiences exploding. And this issue's cover story details the recent achievements of the Nevada Institute for Contemporary Art, which is bringing the finest contemporary work to Southern Nevada and will undoubtedly found an important museum in the next few years. City Hall will soon have its first public artwork, and sculptures are appearing at McCarran Airport.

While all this is happening, Nevada has fallen from 49th to 50th among the states in its per capita funding of the arts. It is certainly not governmental support which has created what we have; it has been the donations of businesses and individuals; a few large donations, a myriad of smaller ones and uncountable hours, months, years, decades See VANISHING, p. 26.

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

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NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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

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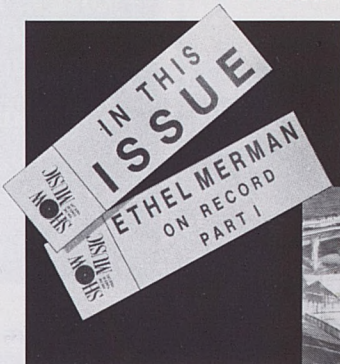
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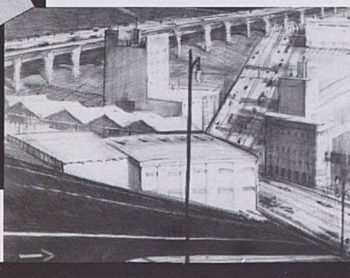
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## ON THE COVER



"Toward 280" (1978), graphite on paper; 23" x 29" by Wayne Thiebaud (see story, p. 16.) Photo by Pam Maddock.

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



# NOVEMBER



Bringham Young University's Young Ambassadors perform at Reed Whipple Center November 3.



"Red Rock Trading Post, Arizona," gelatin silver print (1932), part of Southwestern photographer Laura Gilpin's Nevada State Museum show, opening November 4 and sponsored by the First National Bank Foundation and the National Endowment for the Arts.

## EXHIBITS

### 01 WEDNESDAY

**A View of the Past**, cross-stitch by Lois Mack. Through December 5, West Las Vegas Library. 435-0919.

**Abstract Impressions**, collagraph prints by Arizona artist Joan Reddie. Through November 28, Sunrise Library. 435-0919.

**Ansel Adams Portfolio**, photos by Ansel Adams, and *Alternatives to the Silverprint*, display of non-traditional photo techniques. Through November 26, Nevada State Museum and Historical Society. 486-5205.

**Eleanor Herrick**, recent oils. November 1 through 30, James I. Gibson Library, Henderson. 564-5672.

**Karla Daniel, paintings**. Boulder City Art Guild Artist of the Month. Through November, BC Art Guild Gallery. 293-2138.

**Paint Sticks**, group show exploring uses of paint sticks, featuring Bill Leaf and Nancy Deaner. November 1 through December 3, Green Valley Library. Reception 5 p.m., December 7. 435-0919.

**Southern Europe: Spain, Italy and France**. Photos by Michael Plyler. Through November 7, Clark County Library Main and Photographic galleries. 435-0919.

### 02 THURSDAY

**Acrylics on Paper**, geometric abstracts by Joe Thomasula. November 2 through December 10, Spring Valley Library. 435-0919.



"Hunting Son," oil on canvas (16" x 20") by J.H. Sharp, will be included in the National Finals Art Auction, at Las Vegas Art Museum and the Golden Nugget.

**National Finals Rodeo Western Art Show**, November 2 through 30, Las Vegas Art Museum, all galleries. 647-4300.

### 03 FRIDAY

**Fantasy Furniture**, exhibit of furniture by artists. November 3 through January 5, Moira James Gallery, Green Valley. 454-4800.

### 04 SATURDAY

**Laura Gilpin**, photos of American Southwest. November 4 through January 3, Nevada State Museum and Historical Society. 486-5205.

### 09 THURSDAY

**Common Bond**, works on paper by Jim and Patty Kearns. November 9 through December 12, Clark County Library Main Gallery. Reception 5 p.m., November 9. 435-0919.

**Painted Ladies**, hand-colored photos of Victorian images by Phoebe Wrighter. November 9 through December 12, Clark

## EVENTS

### 01 WEDNESDAY

**Crooked River**, play by Red Shuttleworth, presented by University Theatre. 8 p.m., November 1, 2, 3 and 4. 2 p.m., November 5. Black Box Theatre, UNLV. Directed by Davey Marlin-Jones. 739-3353.

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

**The Misfits**. Film starring Marilyn Monroe and Eli Wallach. *American Classic Film Series*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

### 02 THURSDAY

**Crooked River**. See November 1.  
**Hanover Band**, orchestra performing music from Hanoverian period. 8 p.m., Artemus Ham Concert Hall. Presented by the Charles Vanda Master Series. 739-3535.

### 03 FRIDAY

**Crooked River**. See November 1.  
**Young Ambassadors**, performing group

**UNLV Theatre Arts artist-in-residence Davey Marlin-Jones (see story this issue) directs *Crooked River*, a drama by UNLV MFA student Red Shuttleworth. It's the story of a politician's wife confronting old ghosts and making peace with them. aa**

from Brigham Young University. 8 p.m., Cashman Field Theatre. \$8 and \$6. 386-6211.

### 04 SATURDAY

**Crooked River**. See November 1.

### 05 SUNDAY

**76 Trombones + 4**, fifth annual concert featuring 80 trombonists. 2 p.m., Artemus Ham Concert Hall. \$5 general admission, discounts for students, seniors and military. 739-3736.

**Crooked River**. See November 1.



County Library Photographic Gallery. Reception 5 p.m., November 9. 435-0919.

### 10 FRIDAY

**Artist's reception**, talk by photo instructor Dean Collins. Co-sponsored by Photographic Artists of Nevada. 5 p.m., Green Valley Library. 435-0919.

**David Baze**, paintings, Artspace Gallery. William Guest, paintings, Upstairs Gallery. Clark County Community College. November 10 through December 11. 643-6060.

**Roy Purcell**, recent paintings. November 10 through December 9, Barrick Museum of Natural History, UNLV. 739-3381.

### 15 WEDNESDAY

**City Hall Public Art Proposals**, models of competition finalists. November 15 through 28, Reed Whipple Cultural Center. 386-6211.

### 17 FRIDAY

**Stacy Ulrich**, recent fiber silkscreens. November 17 through December 12, Allied Arts Gallery. Reception November 17, 5 to 7 p.m. 731-5419.

### 19 SUNDAY

**Visual Artists in Education**, exhibit of work by Arizona arts educators. November 19 through December 18, Charleston Heights Arts Center. 386-6383.

### 20 MONDAY

**Works on Paper 1947-1987**, by Wayne Thiebaud. November 20 through December 22, Donna Beam Fine Art Gallery, UNLV. Sponsored by Nevada Institute for Contemporary Art and Marnell Corrao Associates. 739-3751.

### 30 THURSDAY

**Clay: A Reflection of Nature**, ceramics by Larry McKnight. November 30 through January 9, Sunrise Library. Reception 5 p.m., November 30. 435-0919.

**Nevada Symphonic Wind Ensemble**, free concert, 2 p.m., Charleston Heights Arts Center. Free. Funded in part by the Music Performance Trust Fund. 386-6383.

### 06 MONDAY

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

### 07 TUESDAY

**Azar Lawrence, saxophone, and friends**, former Miles Davis and McCoy Tyner sideman performing *Jazz at the Hob Nob*, 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

**Back to the Classics, Old News and Borrowed Blues**. Concert by Lynn Arnold and James Huntzinger. 7:30 p.m., Artemus Ham Concert Hall. \$5. Sponsored by Chamber Music Southwest. 739-3332.

**GambleAires**, performance by barber-shop quartet. 7 p.m., Sunrise Library. Free. 733-3613.

**GambleAires**, performance by barber-shop quartet. 7 p.m., Sunrise Library. Free. 733-3613.

### 08 WEDNESDAY

**Jimmy Cook**. See November 1.

**Really Rosie**, play presented by the Rainbow Company. 7 p.m., November 8, 9, 11, 17 and 18; 2 p.m., November 12, 18 and 19. Reed Whipple Cultural Center. \$4 adults, \$3 students and seniors, \$2 children. 386-6553.

**The Big Sleep**. Film starring Humphrey Bogart. *Classic Images Film Series: Film Noir*. 7 p.m., November 8, Rainbow Library. 6:30 p.m., November 9, Spring Valley Library. 3 p.m., November 10 and 11, Clark County Library. 6:30 p.m., November 14, Green Valley Library. Free. 733-3613.

**Eighty professional trombones including Carl Fontana will gather in Artemus Ham Hall for the fifth annual "76 Trombones + 4" concert. Proceeds will go to the Abe Nole Fund, which aids music students seeking to study at UNLV. Pete Barbutti emcees the evening of light classics and jazz standards. aa**

**The Manchurian Candidate**. Film starring Laurence Harvey and Angela Lansbury. *American Classics Film Series*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

### 09 THURSDAY

**Really Rosie**. See November 8.  
**The Big Sleep**. See November 8.



Barbara Hall, former public relations director for the International Museum of Photography at the George Eastman House in Rochester, N.Y., is the new public relations manager for the UNLV Performing Arts Center, and will also handle publicity for the university's art, dance, music and theatre arts departments.

### 10 FRIDAY

**The Big Sleep**. See November 8.

### 11 SATURDAY

**Really Rosie**. See November 8.

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

**The Big Sleep**. See November 8.

### 12 SUNDAY

**Annual Showcase**, presented by Community Drama Workshop. 1 p.m., November 12 and 8 p.m., November 13, Sam's Town Room A. Free. 457-0234.

**Auditions**, for Las Vegas Little Theatre production of *Gemini*. For details call 383-0021.

**Olde World Musicians**, 2:30 p.m., James Gibson Library in Henderson. Free. 565-2121.

**Really Rosie**. See November 8.

**Serenata Chamber Orchestra**, free performance featuring music by Fux, Vivaldi and others, and special guest soloist Lyndl Miller. 3 p.m., Clark County Library. 733-3613.

### 13 MONDAY

**Annual Showcase**. See November 12.  
**Auditions**. See November 12.

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## NOVEMBER

**Jimmy McGriff-Hank Crawford Group**, *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m., Four Queens. \$3 cover charge. Recorded for broadcast on KNPR 89.5 FM. 385-4011.

### 14 TUESDAY

**Azar Lawrence**. See November 7.  
**Great Books Discussion Group**, 7 p.m., Clark County Library. Topic: *Hamlet* by Shakespeare. 733-3613.  
**The Big Sleep**. See November 8.

### 15 WEDNESDAY

**Caravan**, concert featuring New Music ensemble. 7:30 p.m., Allied Arts Gallery. \$5 general admission, \$3 Allied Arts members. 731-5419.  
**Jimmy Cook**. See November 1.  
**Las Vegas Poetry Group**, 7 p.m., Clark County Library. 733-3613.

### 16 THURSDAY

**Salinger Exposed**. Reader's Theatre production on author J.D. Salinger, presented by Actors Repertory Theatre. 7 p.m., November 16 and 2 p.m., November 18, Clark County Library. 733-3613.  
**Vienna Boys Choir**, 8 p.m., Artemus Ham Concert Hall. Presented by Charles Vanda Master Series. 739-3535.

### 17 FRIDAY

**Chekhov-A Night of Comedy?** Two one-act farces by Anton Chekhov, narrated by Dr. Herman Van Betten, presented by New West Stage Company. 8 p.m., November 17 and 18, Charleston Heights Arts Center. 876-NWSC.  
**Really Rosie**. See November 8.  
**Renaissance and Baroque concert**, free, 7 p.m., Winchester Community Center, 3130 South McLeod. Sponsored by Cultural Division of Clark County. 455-7340.

### 18 SATURDAY

**Chekhov-A Night of Comedy?** See November 17.  
**Oliver Chassain, guitar**, concert sponsored by the Nevada Guitar Society and the UNLV Music Department. 8 p.m., Artemus Ham Concert Hall. 739-3801.  
**Really Rosie**. See November 8.  
**Salinger Exposed**. See November 16.  
**You and the Night and the Music**, benefit ball for Las Vegas Symphony. 6 p.m., at the home of Dr. Thomas and Caryn Wunderlich Gott, Quail Ridge. \$250. 739-3420.

### 19 SUNDAY

**Las Vegas Symphony**, 2 p.m., Artemus Ham Concert Hall. Special guest, Mark Drobinsky on cello. 739-3420.  
**Really Rosie**. See November 8.

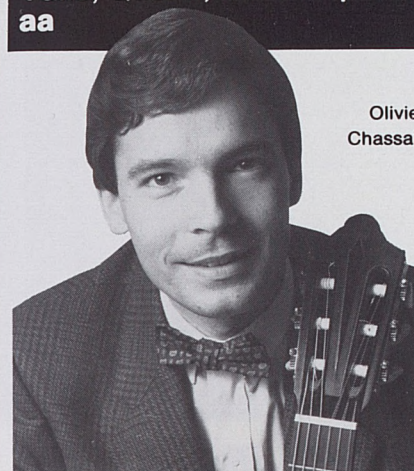
### 20 MONDAY

**Richie Cole, saxophone**, *Alan Grant's*



**Olivier Chassain**, winner of the 1988 Guitar Foundation of America Competition, will appear in a November 18 sponsored by the Nevada Guitar Society and the UNLV music department.

Guitarists **Hernan Morales** and **Andres Vargas**, harpist **Cesar Daniel**, percussionist **Nelson Rodriguez** and **Zino Del Valle**, Quena, will also perform.  
aa



Olivier  
Chassain

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

### 21 TUESDAY

**A World Apart**. Film starring Barbara Hershey. *American Classics Film Series*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.  
**Azar Lawrence**. See November 7.  
**The Maltese Falcon**. Film starring Humphrey Bogart. *Classic Images Film Series: Film Noir*. 6:30 p.m., November 21, Spring Valley Library. 7 p.m., November 22, Rainbow Library. 3 p.m., November 24 and 1 p.m., November 25, Clark County Library. 6:30 p.m., November 27, Sunrise Library. 6:30 p.m., November 28. Free. 733-3613.

### 22 WEDNESDAY

**Jimmy Cook**. See November 1.  
**The Maltese Falcon**. See November 21.





PATRICIA MCCOLLUM

W. Blanton

The premiere concert of the New Music ensemble Caravan, a reconstituted version of the Las Vegas Chamber Players, part of the Las Vegas Symphonic and Chamber Music Society, will feature guest artist Miles Anderson, a trombonist from Southern California, as well as regular ensemble members Virko Baley, Walter Blanton, Jack Cenna, Daniel Lewin, Carol Urban-Stivers, Richard Straub, and Felix Viscuglia. Two new works will be premiered, including a piece for Baley's piano written by Blanton with sections dedicated to the composers Thelonious Monk, Duke Ellington and Cecil Taylor. The setting will be relaxed and cabaret-style. Admission is \$5 and \$3 for Allied Arts members.

### 23 THURSDAY

**Amahl and the Night Visitors.** See December 15.

### 24 FRIDAY

**The Maltese Falcon.** See November 21.

### 25 SATURDAY

**The Maltese Falcon.** See November 21.

### 26 SUNDAY

**Manzoni Requiem,** by Giuseppe Verdi, performed by Southern Nevada Musical Arts Society. 3 p.m., Artemus Ham Con-

cert Hall. \$8 adults, \$6 seniors, \$4 students. 451-6672.

### 27 MONDAY

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

**The Maltese Falcon.** See November 21.

### 28 TUESDAY

**Azar Lawrence.** See November 7.

**Great Books Discussion Group,** 7 p.m., Clark County Library. Topic: *History of the Peloponnesian War,* by Thucydides. 733-3613.

**The Maltese Falcon.** See November 21.

### 29 WEDNESDAY

**Jack Morgan and the Russ Morgan Orchestra,** fundraiser for Helen J. Stewart School, by the Star Auxiliary. 2 to 4 p.m., Holiday Inn Showroom. \$10. 736-6852.

**Jimmy Cook.** See November 1.

**Seven Days in May.** Film starring Burt Lancaster and Kirk Douglas. *American Classic Film Series.* 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

### 30 THURSDAY

**Love's Labour's Lost,** play by William Shakespeare, presented by University Theatre. 8 p.m., November 30, December 1, 2, 6, 7, 8 and 9. 2 p.m., December 3 and 10. Directed by Roderick Horn. 739-3353.

**Opera Gala,** benefit for Nevada Opera Theatre. 7 p.m., Desert Inn Country Club Terrace Room. Silent auction, dinner and program featuring NOT Orchestra and Chorus. \$150 per person. 451-6331.

**Opera Gala,** fundraiser for the Nevada Opera Theatre, featuring dinner, silent auction and entertainment by N.O.T. Orchestra and Chorus. 7 p.m., Desert Inn Country Club Terrace. \$150/person. 451-6331.

**Sunset Symphony,** concert featuring 90-member youth orchestra. 7 p.m., Charleston Heights Arts Center. \$3 adults, \$2 students and seniors. 386-6383.

Was Russian author Anton Chekhov a funny guy? New West Stage Company will explore this question with "Chekhov—A Night of Comedy?"

The evening will feature Dr. Herman Van Betten narrating a pair of Chekhov one-act farces, "The Harmfulness of Tobacco" and "The Marriage Proposal." aa



Winners of the 1989 John McHugh Theatre Awards: **Front row:** From left, Bud Stephens, Las Vegas High School theatre manager, winner for outstanding high school production, *Barnum*; Peter Dingfield, outstanding actor, high school, for *Barnum*; Robbie Barry, outstanding actress, high school, for *Ferryboat*, Chaparral High; Sally McManaway, outstanding supporting actress, for Clark County Community College's *Steel Magnolias*; **back row:** Jim Lien, president of New West Stage Company, winner for outstanding musical, *Company*; Barbara Brennan, winner of the Community Service Award; Cindy Frei, who received special recognition for her continuing technical work for Clark County Community College Theatre; Gail Lehtinen, outstanding costume design for University Theatre's *Evita*; **not pictured:** Kathryn Sandy O'Brien, outstanding director for *Steel Magnolias* and outstanding lead actress for *Company*; Clark County Community College, outstanding play, *Steel Magnolias*; Joe Kucan, outstanding lead actor for New West Stage Company's *The Elephant Man*; Jim Hansen, outstanding supporting actor for Las Vegas Little Theatre's *The Nerd*; Kristin Backlund and Douglas Talley won for outstanding scenic design, for *Company*; Bob Kieran received the award for outstanding lighting design for the same play.

*Love's Labour's Lost*, Shakespeare's tale of young men who, after taking a vow of chastity fall in love, will be presented by the University Theatre. Roderick Horn directs. Horn, a past member of the Royal Shakespeare Company, last appeared at UNLV directing the controversial AIDS drama *The Normal Heart.* aa





# DECEMBER

Las Vegas Civic Ballet's  
*The Little Match Girl*  
opens December 1.



MARY WALTER SCODWELL

## EVENTS

## EXHIBITS

### 01 FRIDAY

**Dottie Conner, watercolors.** Artist of the Month. Through December, Boulder City Art Guild Gallery. 293-2138.

**Jennie Coca,** oils and photos. December 1 through 30, James I. Gibson Library, Henderson. 564-5672.

### 02 SATURDAY

**Souvenirs,** Photographs by David Arnold. December 2 through January 7, Nevada State Museum and Historical Society. 486-5205.

### 03 SUNDAY

**The Las Vegas Series,** realist paintings by David Gallegos. December 3 through January 3, Reed Whipple Cultural Center. 386-6211.

### 05 TUESDAY

**Dean Collins,** recent photography. December 5 through January 14, Green Valley Library. 435-0919.

### 12 TUESDAY

**Hey Girlie, Ya Call That Art?** Mixed media images by Donna Beam. December 12 through January 21, Spring Valley Library. Reception 5 p.m., December 12. 435-0919.

### 14 THURSDAY

**All Aboard,** railroad memorabilia. December 14 through January 11, Clark County Library Main Gallery. 435-0919.

**Maya...Of Earth, The Heavens, The Skies.** Photos by Cy Lehrer. December 14 through January 23, Clark County Library Photographic Gallery. 435-0919.

### 15 FRIDAY

**Akira Requa,** ceramics, and El Requa, sculpture/jewelry, Artspace Gallery. Vicki Richardson, Harold Bradford and Sylvester Collier, paintings, Upstairs Gallery, Clark County Community College. December 15 through February 28. 643-6060.

**Lee Deffebach,** recent work by Utah artist. December 15 through January 16, Allied Arts Gallery. Reception December 15, 5 to 7 p.m. 731-5419.

**Maya,** exhibit of photos depicting Mayan ruins and descendants, by Michael Plyler, Donald Baepler and Cy Lehrer. December 15 through January 27, Barrick Museum of Natural History, UNLV. 739-3381.

### 21 THURSDAY

**The Watercolors of Joe Jaqua,** realist paintings. December 21 through January 24, Charleston Heights Arts Center. 386-6383.

### 01 FRIDAY

**Love's Labour's Lost.** See November 30. **The Little Match Girl,** ballet presented by Las Vegas Civic Ballet. 7:30 p.m., December 1, 8 and 9; 2 p.m., December 2, 3, 9 and 10. Reed Whipple Cultural Center. \$6 adults, \$4 seniors and under 12. 386-6211.

**The Musical Comedy Murders of 1940,** comedy by John Bishop, presented by Clark County Community College Theatre. 8 p.m., December 1, 2, 7, 8 and 9. 2 p.m., December 3. Directed by Cynthia A. Casey. 644-PLAY.

### 02 SATURDAY

**Love's Labour's Lost.** See November 30. **The Little Match Girl.** See December 1. **The Musical Comedy Murders of 1940.** See December 1.

### 03 SUNDAY

**Love's Labour's Lost.** See November 30. **The Little Match Girl.** See December 1. **The Musical Comedy Murders of 1940.** See December 1.

### 04 MONDAY

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

### 05 TUESDAY

**Azar Lawrence.** See November 7. **Renaissance Feast,** fundraiser for Nevada School of the Arts. 7 p.m., Desert

**Magical dolls, dancing flowers, dueling mice and colorful characters will be featured during 16 performances of the holiday favorite *The Nutcracker*, presented by Nevada Dance Theatre.**

**Unlike other productions of the Tchaikovsky classic, NDT has fully choreographed Act I, rather than relying on mimes. The cast consists of 25 dancers and 56 children. aa**

Inn Country Club Terrace Room. Entertainment by Utah Shakespearean Revelers, UNLV Chamber Chorale and NSA student and faculty. 739-3502.

### 06 WEDNESDAY

**Jimmy Cook.** See November 1. **Love's Labour's Lost.** See November 30. **Rodeo Poetry Gathering,** 1:30 and 3:30 p.m., featuring top cowboy poets and musicians. \$7 adults, \$4 under 12. 1-738-7508.

### 07 THURSDAY

**Love's Labour's Lost.** See November 30. **New York Vocal Arts Ensemble,** concert at 7:30 p.m., Artemus Ham Concert Hall. \$15. Sponsored by Chamber Music Southwest. 739-3332.



**The Musical Comedy Murders of 1940.** See December 1.

## 08 FRIDAY

**Jazz at the Riviera**, three-day jazz festival featuring Scott Hamilton, Dave McKenna and Yank Lawson and others. \$150 per person for three days. For ticket and other information call 1-213-479-3108 or 794-9257.

**Love's Labour's Lost.** See November 30.  
**Serenata Trio**, free concert in Clark County Commission Chambers, noon to 1 p.m. Sponsored by the Cultural Division of Clark County Parks and Recreation Department. 455-7340.

**The Little Match Girl.** See December 1.  
**The Musical Comedy Murders of 1940.** See December 1.

## 09 SATURDAY

**Jazz at the Riviera.** See December 8.  
**Love's Labour's Lost.** See November 30.  
**Serenata Chamber Orchestra**, public rehearsal, 3 p.m., Spring Valley Library. 733-3613.  
**The Little Match Girl.** See December 1.  
**The Musical Comedy Murders of 1940.** See December 1.

## 10 SUNDAY

**Jazz at the Riviera.** See December 8.  
**Love's Labour's Lost.** See November 30.  
**Messiah**, by Handel, performed by Las Vegas Symphony Orchestra. 2 p.m., Artemus Ham Concert Hall. 739-3420.  
**Serenata Chamber Orchestra**, free concert featuring specially orchestrated holiday music. 3 p.m., Clark County Library. 733-3613.  
**The Little Match Girl.** See December 1.

## 11 MONDAY

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

## 12 TUESDAY

**Azar Lawrence.** See November 7.

## 13 WEDNESDAY

**Gold, Frankincense, Christmas Tree Ornaments and Myrrh**, holiday play by Thomas Ohlson, presented by Act 1 Productions. 7:30 p.m., December 13, 14, 15, 16 and 17, Reed Whipple Cultural Center. 366-7938.

**Jimmy Cook.** See November 1.

## 14 THURSDAY

**Gold, Frankincense....** See December 13.

**The Nutcracker**, classic holiday ballet performed by Nevada Dance Theatre. 8 p.m., December 14, 15, 16, 19, 20, 21, 22, 23, 26, 28 and 29. 7 p.m., December 17. 2 p.m., December 16, 17, 23 and 27. Judy Bayley Theatre. Tickets are \$9, \$14.50

and \$18.50, with discounts for children, seniors and UNLV community. 739-3838.

## 15 FRIDAY

**Amahl and the Night Visitors**, musical theatre presentation by Clark County Library District, Nevada Opera Theatre, Actors Repertory Theatre and Serenata Chamber Orchestra. 2 p.m., December 15, 16 and 23. 7 p.m., December 20 and 21. 8 p.m., December 22. All free. Special patron performance and reception, 7 p.m., December 15, \$50. 451-6331 or 733-3613.  
**Gold, Frankincense....** See December 13.

**The Chieftains: An Irish Christmas**, holiday concert by traditional Irish ensemble. 8 p.m., Artemus Ham Concert Hall. Presented by the Charles Vanda Master Series. 739-3535.

**The Nutcracker.** See December 14.

## 16 SATURDAY

**Amahl and the Night Visitors.** See December 15.

**Gold, Frankincense....** See December 13.

**The Nutcracker.** See December 14.

**At Clark County Community College Theatre, Cynthia Casey will direct John Bishop's comedy, *The Musical Comedy Murders of 1940*, a show that mocks show biz and the corny thrillers of early Hollywood. Casey recently helmed the much-acclaimed production *The Dresser* for the college, and choreographed the McHugh Award-winning *Company* for New West Stage Company. aa**

## 17 SUNDAY

**Gold, Frankincense....** See December 13.

**Holiday Pops Concert**, presented by Las Vegas Symphony Orchestra. 2 p.m., Artemus Ham Concert Hall. 739-3420.

**The Nutcracker.** See December 14.

## 18 MONDAY

**Las Vegas Studio Orchestra Holiday Concert**, 7:30 p.m., Reed Whipple Cultural Center. Funded in part by Musicians Performance Trust Fund. Free. 386-6211.

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

## 19 TUESDAY

**Azar Lawrence.** See November 7.  
**Storytellers of Las Vegas.** 7 p.m., Clark County Library. 733-3613.  
**The Nutcracker.** See December 14.

## 20 WEDNESDAY

**Amahl and the Night Visitors.** See December 15.

**Jimmy Cook.** See November 1.

**Las Vegas Poetry Group.** 7 p.m., Clark County Library. 733-3613.

**The Nutcracker.** See December 14.

## 21 THURSDAY

**Amahl and the Night Visitors.** See December 15.

**The Nutcracker.** See December 14.

**Winnie-the-Pooh**, play presented by the Rainbow Company. 7 p.m., December 21, 22 and 29; 2 p.m., December 23, 27, 28, 30 and 31. Charleston Heights Arts Center. \$4 adults, \$3 students and seniors, \$2 children. 386-6553.

## 22 FRIDAY

**Amahl and the Night Visitors.** See December 15.

**The Nutcracker.** See December 14.

**Winnie-the-Pooh.** See December 21.

## 23 SATURDAY

**The Nutcracker.** See December 14.

**Winnie-the-Pooh.** See December 21.

## 25 MONDAY

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

## 26 TUESDAY

**Azar Lawrence.** See November 7.

**Great Books Discussion Group**, 7 p.m., Clark County Library. Topic: Individual Christmas readings. 733-3613.

**The Nutcracker.** See December 14.

## 27 WEDNESDAY

**Jimmy Cook.** See November 1.

**The Nutcracker.** See December 14.

**Winnie-the-Pooh.** See December 21.

## 28 THURSDAY

**The Nutcracker.** See December 14.

**Winnie-the-Pooh.** See December 21.

## 29 FRIDAY

**The Nutcracker.** See December 14.

**Winnie-the-Pooh.** See December 21.

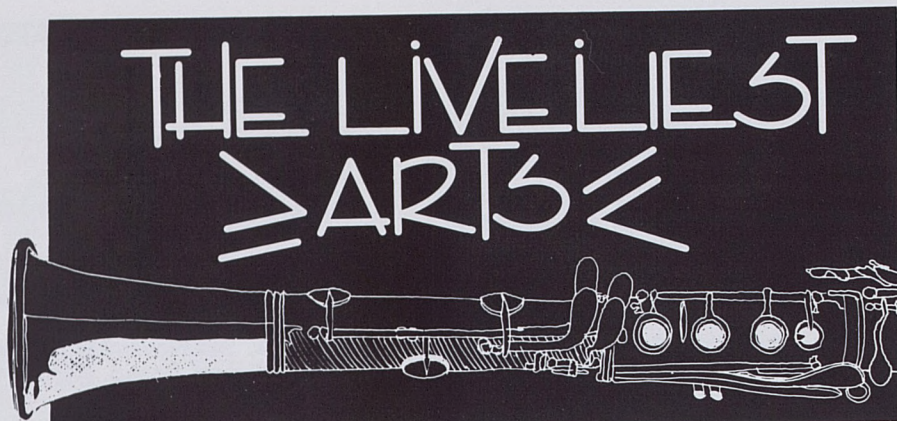
## 30 SATURDAY

**Winnie-the-Pooh.** See December 21.

## 31 SUNDAY

**Winnie-the-Pooh.** See December 21.





NEWS OF THE ARTS IN SOUTHERN NEVADA

# NEA, YES?

by SCOTT DICKENSHEETS

It started in the spring, with a few photographs some people found offensive, and before it ended—with neither a bang nor a whimper but more of an indecisive thump—this fall, Congress had compromised on its first serious attempt to dictate the content of art funded by the National Endowment for the Arts.

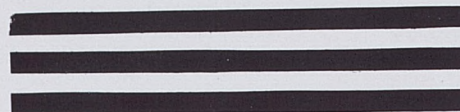
A hot summer was made hotter by a firestorm of controversy surrounding federal funding of one show in North Carolina that included Andres Serrano's photo of a crucifix in urine, as well as a touring exhibition of photos by Robert Mapplethorpe that included a small number of homoerotic images.

The debate was hauled into Congress by North Carolina Sen. Jesse Helms, who tacked onto the NEA's \$171 million annual funding bill an amendment stating the money could not be used to support art that offends any religion, "non-religion," ethnic group, or practically anyone else. He also proposed blacklisting the organizations which had organized the two shows from receiving federal funds for five years. The Senate approved the Helms measures with a voice vote in late July, then sent them to a conference committee.

In the original Senate voice vote, Nevada Senator Richard Bryan apparently

*Lord have mercy, Jesse, I'm not believing this."*

—Dorothy Helms, viewing a catalogue for the Robert Mapplethorpe retrospective.



"In an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious; they are free to make both horrendous mistakes and glorious celebrations. Where there's liberty, art succeeds."

—actor Ronald Reagan

"The opinion that art should have nothing to do with politics is itself a political attitude."

—George Orwell



sided with Helms, according to his press liaison Jim Mulhall. "I'm pretty sure he voted in favor of it," Mulhall said, but did not return numerous phone calls after he had been given time to confirm the vote.

Sen. Harry Reid's camp was also uncertain about his voice vote. "To be frank," said Reid media handler Craig Varoga, "I'm not sure that he was even on the floor when that vote was taken." Reid's voice vote could not be confirmed by *Arts Alive* press time.

Throughout the summer, the debate raged in the halls of Congress and outside. Statements were issued, positions were entrenched. Helms and his supporters said they were advocating prudent use of the taxpayers' dollars, while his opponents said they were battling a lunge toward censorship and "Big Brother." The acting NEA chairman claimed the Helms amendment would prevent the agency from functioning.

In one of the stranger acts of this media circus, Helms mailed samples of art he considered pornographic to some of his Congressional colleagues.

Meanwhile, fundamentalist pressure groups reportedly told more liberal legislators that opposition to restrictions would be interpreted as support for government-sponsored pornography.

Beyond Capitol Hill, pundits of every stripe weighed in with their opinions and nearly every cartoonist and editorial writer in the land had something to say. Artists organized a noisy boycott of Washington D.C.'s Corcoran Gallery after it cancelled the Mapplethorpe show, fearing government reprisals.

The legislative arguments were not confined to the Senate. On September 13, junior California Congresswoman Dana Rohrabacher proposed a motion that would have required House conference committee negotiators to accept the Helms amendment. In a procedural move, House members voted not to hear her motion.

On that vote, Northern Nevada Representative Barbara Vucanovich unequivocally backed Helms. "I am always concerned about taxpayers financing things that there's no reason to," she said. "I don't have any objection to what people do as artists, but I don't think taxpayers should have to support every thing they don't agree with."

Congressman James Bilbray, on the other hand, opposed the Rohrbacher motion on the grounds that once the censorship ball gets rolling, there's no telling whom it will squash. "It was a philosophical stand on his part," said Bilbray media manager Mark Fiero. "Once you get into censorship, you can't get out of it. Not that he supported those particular works," Fiero added quickly.

Eventually, the conference committee crafted a compromise, pulling some of the teeth from Helms'



# From Cloud Gate to UNLV

by DICK BENOIT



Dancer-teacher Chen Shu-Gi Tung, artist-in-residence in UNLV's Department of Dance Arts.

hat goes around comes around, especially in the world of modern dance. When American founder Martha Graham left New York's DeniShawn Company in the early 1920's, she was rebelling as much against Ruth St. Denis' eastern bent toward props, color and oriental structure as she was breaking free to express what would become the Graham technique.

That distinctly American technique, developed by California-raised Graham, has over the last six decades gone around the world and returned to the American west and UNLV's Department of Dance Arts in the person of dancer-teacher Chen Shu-Gi Tung.

Shu-Gi, a founding dancer in Taiwan's Cloud Gate School and dance company, brings with her the technique of Graham as well as some of the distinctive Chinese tradition of opera, ballet and T'ai Chi movement. She graduated from Taiwan's Chinese Cultural University in 1973.

Cloud Gate, a dream of American-schooled Lin Hwai-Min, became a reality that year. Shu-Gi was one of four dancers from the university he selected to form the Graham-oriented company and school. Shu-Gi studied, performed and taught with Cloud Gate for 14 years,

during which the traveling company gave 600 performances, including 195 overseas performances in 15 countries.

The traveling company was dismantled in 1987, but the Cloud Gate Research Association still includes an active dance school, which Shu-Gi served as director.

She came to the U.S. most recently as a graduate student and received her Master of Fine Arts degree from Texas Christian University this past spring. Much of her professional development outside Taiwan has been pursued in New York workshops, where she studied with such dancers and choreographers as Mary Hinkson and Anna Sokolow.

Dr. Carole Rae, director of Dance Arts, is very excited about having Shu-Gi with the department. "She is unlike any other artist-in-residence we've ever had," said Rae. "Her level of talent is that of a world-class, leading soloist, and she can teach, too."

Rae's enthusiasm must have been evident when Shu-Gi was considering offers following her masters work at TCU. "I came to UNLV because I sensed a respect for me and my work when I talked with the people here," she said.

At press time, Shu-Gi was scheduled to make her Las Vegas dancing debut in the October 28 and 29 concert by the Las Vegas Music and Dance Ensemble.

*Dick Benoit is a publicist for UNLV's Continuing Education program. aa*

amendment. Their bill restricted the NEA from funding "obscene" art, but included Supreme Court language saying that art judged obscene must also lack artistic merit to be denied funding. It was left up to the NEA to decide what was obscene. Sanctions against the two organizations were dropped. The bill also supplied \$250,000 to study the way federal art grants are awarded.

This measure was included as part of an \$11 billion interior appropriations package; Reid, a member of the Interior subcommittee, supported a motion to table the Helms' proposals during subcommittee discussions on the matter. The appropriations bill, which will expire after one year, was approved by both halves of Congress, and gives the NEA \$2 million more than its 1989 allocation. All four Nevada legislators voted in favor of the interior appropriations bill.

That's the way things stood when *Arts Alive* went to press. It is unlikely the last shots have been fired in this battle, however. Hearings to reauthorize the NEA will be held soon, and it's probable that both sides will drag out their heavy artillery again. aa



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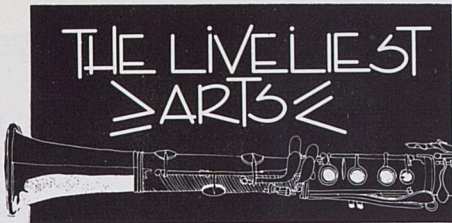
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East Tropicana at Eastern  
West Sahara at Spanish Oaks

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NEWS OF THE ARTS IN SOUTHERN NEVADA

# Culture



by SCOTT DICKENSHEETS

**A**ccording to Danny Greenspun, a culture hound noses through the culture, sniffing out the good parts. "A culture dog eats everything," he said. "He eats it whole and spits out the bad parts."

Thus, Culture Dog, Inc, the name wrapped around a combination art gallery-bookstore-gift gallery that opens this month in Green Valley. "I just pulled the name out of thin air," he said.

Greenspun and wife Robin will operate Culture Dog. Danny will oversee Culture Dog Bookstore, while Robin and gallery manager Elaine Coleman will handle the Moira James Gallery (named after the Greenspun's two kids). The complex will also feature a gift gallery, a coffee bar and a children's reading room.

Interviewed in late September in a temporary office next to the then-being-remodeled 6,500-square-foot, two-story space they would soon move into, Danny chortled and rubbed his hands over an architect's model of the Culture Dog facility. He was clearly excited. The sweaty carpenters, ubiquitous sawdust and screeching power tools next door represented the coming to fruition of a decade-old dream. "I've wanted to have a bookstore for most of my adult life," he said. "I've always loved the idea of getting to my office by walking through a bunch of books. I like that dark, musty, creeping-through-the-stacks kind of thing."

These are not stacks of your ordinary books, though. Sure, you'll be able to pick up the occasional sordid opus by Harold Robbins or maybe James Michener's latest "sprawling saga," but Culture Dog will probably be the only place in town where you can lay your hands on a \$30,000 edition of Joyce's *Ulysses*, complete with a series of prints by Robert Motherwell. Or a \$9,000 botany manual with illustrations by Jim Dine.

Of course, not all the books will dangle those kinds of price tags. "We'll carry books from \$4 to \$30,000," Danny said,

with strong emphases on literature, art and architecture, offbeat and hard-to-find books. He will maintain a small section of rare volumes. But don't come in looking for any New Age books or something like *Love's Burgeoning Fires*.

While Danny is busy with his books, Robin will run the Moira James Gallery and a related gift gallery. Both will emphasize three-dimensional arts and crafts.

"I just felt that the timing was right," she said, "that Las Vegas needed a crafts gallery. There's a very hazy line now between crafts and fine arts; they overlap greatly, and that's the whole idea of the gallery."

The inaugural exhibit will be "Fantasy Furniture," a display of furniture by artists, which runs from November 3 through January 5. The pieces in the show illustrate Robin's idea of overlap. Each one asserts itself as sculpture, but you can use them as well.

"The subtitle of the show is 'Functional Fantasy,'" Robin said, "because part of the criteria for the show was that the pieces had to be functional, they had to be usable." Pieces in the show will range from the energetic pop trendiness of Peter Shire to the graceful traditionalism of Thomas Stender. Southern Neva-

da sculptor Lee Sido will also have a piece in the show.

The gift gallery will not be heaped with lighters made of dice, roulette wheel tie clips or any other goofy mass-produced knick-knacks. Instead, there will be craft pieces, jewelry, dishware and dozens of unclassifiable items, all originals made by artists. Even in late September, before the shop officially opened, much of the stock on hand had been sold. Danny said he will also sell eclectic Culture Dog t-shirts, mugs and other merchandise.

Danny admitted that no real market research preceded this venture. They're winging it, convinced that Las Vegas is large and sophisticated enough to support an eccentric bookstore and craft gallery. They know, however, that they face a perception, both within city limits and beyond, that Las Vegas doesn't want/need/deserve a higher level of culture. "I hope that's nonsense," Danny says. His attitude swings between studied nonchalance and the anxious air of an entrepreneur with a sizable investment balancing like a fat ballerina on the toe of an untested idea.

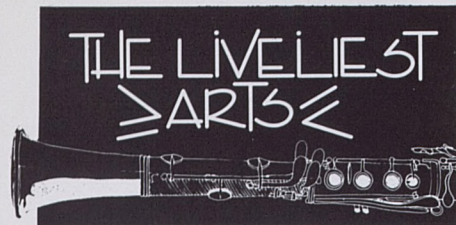
"We'll find out that either this is a great idea whose time has come," Danny says, "or that there's a good reason why there's nothing like this here already." Either way, he says, "we just want to up the tone of things a little." aa



Waiting for Culture Dog: Danny and Robin Greenspun.

PHOTOS: SCOTT DICKENSHEETS





NEWS OF THE ARTS IN SOUTHERN NEVADA

## Cowboy poets



An afternoon of cowboy poetry, music and stories is planned for December 6, in the Cashman Field Theatre, in conjunction with the National Finals Rodeo.

The afternoon will be split into two performances. The first, at 1:30 p.m., features Baxter Black, of Brighton, Colorado. Black is a well-known cowboy poet and rural humorist who has issued six books and four cassettes of cowboy poetry, and authors a syndicated column, "On the Edge of Common Sense."

The early show will also showcase the traditional western music of Texan Don Weatherford.

The late show, at 3:30 p.m., will be hosted by country-western singer Michael Martin Murphey, and will feature Waddie Mitchell. Mitchell is Nevada's foremost cowboy poet, and has logged three guest stints on "The Tonight Show."

Singing trio Sons of the San Joaquin will present harmonic music in the traditional Sons of the Pioneers style.

Paul Zarzyski, of Augusta, Montana, and Nevadan Charlotte Thompson round out the roster, though organizers say there will be surprise appearances by other poets, musicians and rodeo stars.

If listening isn't enough for you, if you've been siezed by the urge to write and recite cowboy verse, there will be a free "take-your-turn" session the same day, from 10 a.m. to noon, in room 101 of Cashman Theatre.

The gathering is sponsored by the Western Folklife Center. Tickets are \$7 adults, \$4 children. Call 1-738-7508 for details.

For the duration of the Rodeo, a silent auction of work by western artists will continue at Cashman Theatre. For more information, call Las Vegas Events at 731-2115. Also in association with the Rodeo, the National Finals Art Auction featuring top western artists will be held December 2. For information call the Las Vegas Art Museum, 647-4300. **aa**

## Get listed

The first Cultural Directory for Southern Nevada since 1979 is now being compiled by the Allied Arts Council. The directory will contain listings of individual visual artists, dancers, musicians, writers, actors, directors and theatre technicians as well as arts organizations and facilities and all art-related businesses, from galleries, dance studios and music stores to architects and printers. Categories will be created to accomodate such artists and organizations as appear for listing. The directory will be sent to all Allied Arts members and distributed as a reference source throughout Clark County.

To be listed, an individual artist, organization or business must be a member of the Allied Arts Council: Individual artists at the \$25 level, nonprofit organizations at the \$30 level, and businesses at the \$100 level. Then the artist or group must fill out a directory application form, which are available at the council

office.

Judy Kropid, Allied Arts Council President, said the need for such a guide has grown with Southern Nevada's cultural community. "We are constantly receiving requests from people looking for a particular kind of artist or performer," she said, "as well as people who, for one reason or another, need a comprehensive list of local artists and resources."

The deadline for application for listing, originally October 20, has been extended to November 15. For more information, call the council at 731-5419.

## And more of the liveliest

January 10 is the deadline for entries for the Arizona Aqueous V/90 competition, sponsored by the Tubac, Arizona, Center of the Arts. A \$1,000 first prize will be awarded. Any water medium is eligible, including three-dimensional work with water media as a design element. Three 35mm slide maximum required. For more information call 602-648-0415 or write: Arizona Aqueous, c/o Blanche F. Davidson, 160 Los Mangos, Green Valley, AZ, 85614.

Jeff Wilkes of Carson City won first place in the Open Division of the Summer Open Poetry Contest sponsored by the poetry journal *S.S. Calliope*. Second place was Rochelle Mehr of New Jersey, while Jim Burnett, of Minden, Nevada, came in third.

Wilkes also took first place in the Nevada Division, followed by Burnett in second place and Daphne Safley in third.

John and Judith Goolsby will reign as king and queen of the fourth annual Nevada School of the Arts Holiday Renaissance Feast, December 5, at 7 p.m. in the Desert Inn Country Club Terrace Room.

On hand for the affair will be Michael and Sonja Saltman, the Utah Shakespearean Festival Revelers, the UNLV Chamber Chorale, His Lordship's Trumpeters and NSA student and faculty Chamber Consorts. Call 739-3502 for reservations and information.

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# Michael Plyler: Back from Guatemala

by SCOTT DICKENSHEETS

In 1980, Michael Plyler spent a five week vacation in Central America, four in the Yucatan and one in Guatemala. He ended up wishing it were the other way around. "Guatemala is a great place," he said. "It's fun. Beer's cheap. I like the slow pace of life."

He liked it so much he's gone back seven times and spent a total of more than a year there. And since he's a photographer, he shot a lot of photos. The best of these images will be on display in the Marjorie Barrick Museum of Natural History beginning Dec. 15.

The 30 photographs in the show examine the descendants of the ancient Mayans and their lives in Guatemalan villages.

"It's like stepping back in time when you walk into a Mayan village," Plyler says. "They are a fairly reserved, proud people. They seem kind of shy and retiring, but if you can draw them out, they're as curious about you as you are about them."

At first, Plyler tried to be surreptitious about shooting the indians, but found he needed a more direct approach. "I tried to hide behind poles, sneak the lenses around corners, but that's not an optimal approach. People would move, or someone would walk in the way." So he started asking people if he could take their pictures, and eventually began paying them a *quetzal* to pose. That usually convinced the more reticent subjects, since a man could feed his family for several days on a *quetzal*, but it also caused another problem. "They'd tell everyone else, 'Hey, that guy is paying a *quetzal* to take your picture,' and pretty soon there'd be 58,000 people around. I had to learn to tactfully say 'Your face isn't interesting' or 'I don't want to take your picture.' But I still went through a lot of *quetzales*."

When he started going to Guatemala in the early eighties, the country was one of the most violent in Central America, but Plyler didn't have any real problems. "I never felt threatened. It was more of an inconvenience." Once, riding a local bus, Plyler spotted a group of men hiding in the roadside grass. They were rebels waiting to detain and rob any tourist buses that came along, but



Black and white photo by Michael Plyler.

they didn't bother with local vehicles, since the peasants rarely had anything worth taking. "If you read the newspapers, you got the idea that walking down the street you were in danger of being killed, and that's just not the way it was. You really had to go into remote areas and look for violence."

The civil war did have one beneficial side effect, at least for Plyler: it cleared out the tourists. The violence eventually declined, though, and Plyler says, "By the time I went back in 1985, you couldn't find a hotel room. The tourists were back. Now that the violence has started again, I'll wait a year and go back and have free run again."

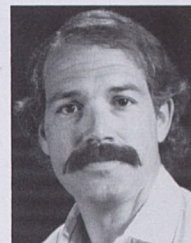
Plyler plans to distill his Guatemalan images into a book, and figures he needs to spend another six months in the country to collect enough photos. "I want the book to have 100 images in it. I have 50 or 75 really strong images now."

In the exhibit, Plyler's photographs will be joined by photos by Donald Baepler and photos of ancient Mayan ruins taken by Arizonan Sy Lehrer, as well as an exhibit of Mayan ceramics and weavings, to which Plyler may donate a few pieces he's collected. The show will run through January 27. **aa**

THE LIVELIEST  
ARTS



NEWS OF THE ARTS IN SOUTHERN NEVADA



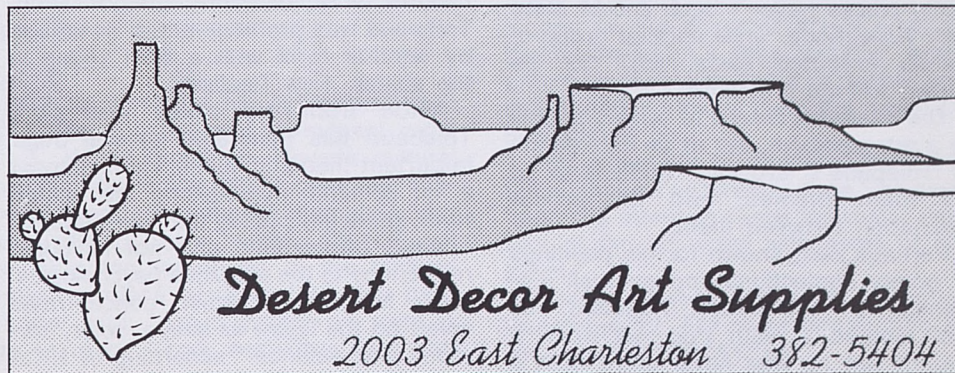
## Koep new theatre head

Dr. Jeffrey Koep has been named head of the UNLV theatre arts department, after 11 years as chairman of the Indiana University department of communication arts and theatre.

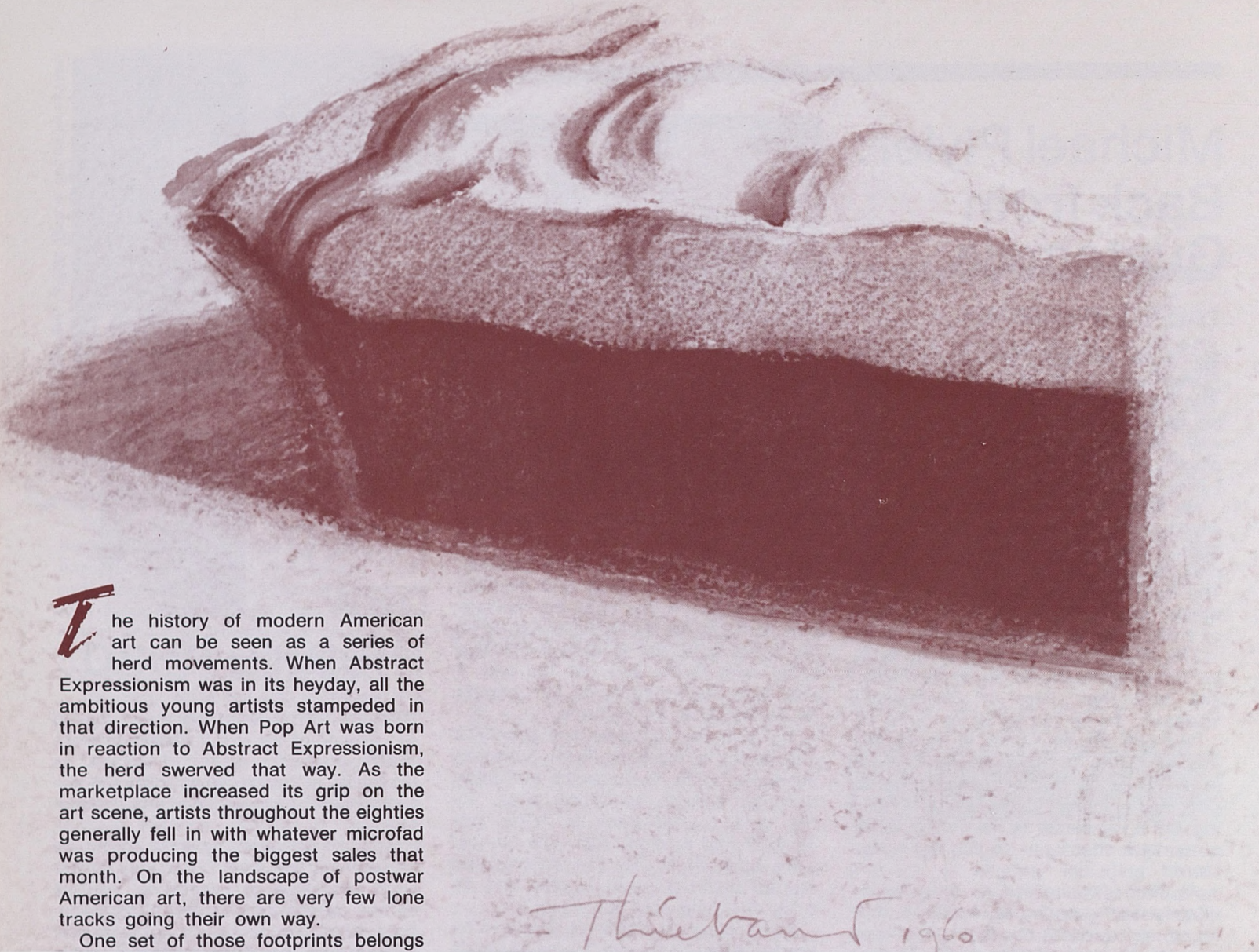
Koep has a varied resume. In January he received the John F. Kennedy Center Gold Medallion of Excellence. He has served on the Indiana Arts Commission, as well as two terms on the board of directors of the Indiana Theatre Association.

Koep was named Outstanding Teacher of the Year in 1983 by the Central States Speech Association, and has worked with theatre festivals and conventions around the country. He is currently on the executive committee of the American College Theatre Festival.

As an actor, Koep has appeared on national Nissan and McDonalds commercials, and his theatrical directing credits include *Little Shop of Horrors*. **aa**







**T**he history of modern American art can be seen as a series of herd movements. When Abstract Expressionism was in its heyday, all the ambitious young artists stampeded in that direction. When Pop Art was born in reaction to Abstract Expressionism, the herd swerved that way. As the marketplace increased its grip on the art scene, artists throughout the eighties generally fell in with whatever microfad was producing the biggest sales that month. On the landscape of postwar American art, there are very few lone tracks going their own way.

One set of those footprints belongs to California painter Wayne Thiebaud, whose traveling "Works on Paper" exhibit will be displayed in the Donna Beam Fine Art Galley at UNLV, beginning November 20.

The display, which is sponsored by the Nevada Institute for Contemporary Art (NICA) and funded by Marnell Corrao Associates, will include over 80 watercolors, drawings, prints and oils. Included are a significant number of works from the forties and fifties, when Thiebaud made the transition from commercial painter to fine artist. Some of these pieces haven't been shown since they were made, while another group of pieces executed since 1987 will be shown for the first time.

The exhibit is meant to serve not only as a retrospective, but as an exploration of Thiebaud's evolving relationship to his main themes, and the cross-pollination between them.

Perhaps best known for his paintings of gooey confections and gumball machines from the sixties, Thiebaud was first lumped in with Pop Art when it began. But he was never more than a

"Chocolate Meringue" (1960), pastel and watercolor on paper; 9" x 11 3/4," by Wayne Thiebaud.

peripheral member of that movement; he shared with them an interest in common, sometimes banal, subject matter, and the application of commercial art techniques to fine art, but his work was not an investigation into consumer culture and mass media imagery in the manner of the others. He also didn't invest his art with the smirking irony found in much Pop Art, and he managed to squirm out from under that label. In fact, in terms of handy categorization, Thiebaud was probably better described by another term with a brief vogue in the sixties, New Realism.

Aside from his cakes and pies, Thiebaud has generated several other important thematic series. He has spent a lot of time investigating the human form, generally posing the figure against a stark background and not including references to the subject's psychological state. Instead, the artist "concentrates solely on the figure as shape, color, harmony and balance," according to NICA

Director Tom Holder. Thiebaud has voiced doubts about his ability to capture the figure, but the show contains a number of figure studies that a California critic claims "will knock your socks off."

A third major group of Thiebaud's paintings are California landscapes. Some of them depict curved and winding freeways, while many are insanelly angled, tilted cityscapes. His cityscapes, perilously vertical and dizzying, are notable not just for their mad compression but also for the way they capture the sea-tinted colors of California.

**A**ccording to one critic, Thiebaud is "one of those realists who uses a lot of abstraction." He is always probing a subject for its abstract potential, seeing how far he can push it and still have the painting "realized within a context." For instance, his "School Figures" is held together by the central



figure; cover it up, and the piece dissolves into an abstract pattern of marks, Thiebaud's attempt to capture light and movement. He has often done this to scenes that throb with motion and light, such as New York City and Mexican marketplaces.

"Works on Paper" reveals deep resonances within Thiebaud's body of work, not only between old and new studies of closely related subject matter, but between completely different works. One critic has pointed out how the echoes of compositional elements in 1955's "Gambling Machines" show up in a 1986 cityscape. In another instance, cows from 1968 pastel landscape become cars in a 1987 watercolor. The show contains many similar examples.

**T**hiebaud was born in Arizona in 1920, but it was in California that the budding artist received his first training. He started out as a kid tracing Popeye cartoons, but studied commercial art in the late thirties. He worked briefly in the Disney Studios animation department. After spending much of World War II on a Sacramento army base, serving as cartoonist for the base magazine, he settled in Los Angeles, where he worked as a commercial artist and cartoonist.

Deciding he would rather be a serious artist, he went back to school, first at San Jose State College, then later at California State College in Sacramento.

In 1961, he had his first solo exhibits in San Francisco and New York, and in 1963, in Milan. Numerous awards and accolades later, he was elected to the American Academy and Institute of the Arts and Letters in 1985.

**N**ICA booked the Thiebaud show, says Holder, for two reasons, one professional, one personal. "Thiebaud has been a major figure in American art for 30 years, and in many ways, he typifies a uniquely American expression. He was known as a member of the Pop Art development in the Sixties, though not as closely as Lichtenstein or Warhol. He was on the fringe of it, but his imagery was closely identified with it. But I think he has since gone on to reshape a lot of American

attitudes about art. And that goes along with NICA's mission, which is to deal with American issues of the postwar era."

The other reason for scheduling Thiebaud may have to do with Holder's walking into a Kansas City gallery a long time ago and being confronted by a huge Thiebaud painting of several gumball machines. It was, Holder once said, the moment he first really felt the power of art.

"He was an important artist to me," Holder says now, "one of my major influences when I was trying to become an artist. So those are really the two main reasons we scheduled the show."

**"E**merging Legacy, a Collector's Perspective: Afro-American Art from 1880-1987," the second show of NICA's 1989-1990 season, fills out the organization's purpose in a different way. A retrospective of modern black art, the show explores the historical and social contexts—such as Reconstruction and the civil rights movement—that have shaped black art. "It provides a broad perspective on a very specific movement," Holder says. The exhibit, timed to coincide with Black History Month in February, will be open to visiting classes of schoolchildren, with trained docents on hand. This is not a well-studied sector of modern art, and Holder is proud that NICA is "kind of uncovering new ground" with the show.

NICA's joint effort with the Museum of Contemporary Art and a San Francisco publisher to assemble a comprehensive catalogue on Michael Heiser's huge earthwork "Double Negative" will attract more national attention for the rapidly growing institute.

"I think this project will give us a larger profile," Holder says.

**N**ow that NICA has established itself as a strong and permanent voice in the Southern Nevada cultural community, Holder, NICA president Steven Molasky, and the 23-member board are raising their sights. "We're not thinking too far ahead of the Michael Heiser project, because that's so big," Holder said, "but in general we want to try to reach larger audiences than just



"Man in Saddle Shoes" (1986), charcoal on paper; 29" x 23," by Wayne Thiebaud.

local audiences. We're trying to do a lot more networking."

One instance of that, he said, was a recent two-day meeting with the head of an important Japanese modern art museum, who was interested in Heiser's "Double Negative" and his current project, a mammoth earthwork called "City." This will expose thousands of Japanese art lovers to a form of art—earthworks—that they might not be familiar with, since there is so little room in Japan for such projects.

Along with its Jenny Holzer project, which placed her ambiguous slogans on many local electronic readerboards and landed on the cover of *Art in America*, these are NICA's first tentative steps onto a larger stage. But that is obviously the direction Holder feels the organization should go.

"We would like to do things that build upon what we've already done," he says, "with the intent to reach the major centers of the art world with some of our ideas."

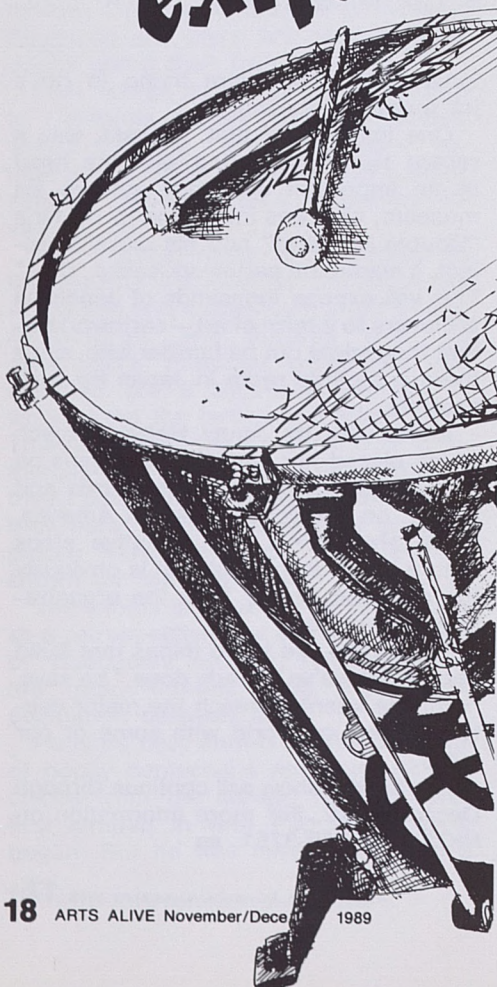
Thiebaud's show will continue through December 22. For more information on NICA, call 739-3751. **aa**





Bill Moody (drums) backs Jon Hendricks in Stockholm, 1969. Red Mitchell, bass; Reg Powell, piano.

# jazz in exile



by BILL MOODY

Jazz and politics don't often mix, but by sheer accident, in the fall of 1967, I made the first of several journeys to Europe and became personally involved in the 1968 Soviet invasion of Czechoslovakia. I had been invited to participate in the Prague International Jazz Festival as guest musician with a Czechoslovak band under the direction of Gustav Brom. While I was not the first such guest—trumpeter Ted Curson and clarinetist Edmund Hall had preceded me—I arrived, largely ignorant of both the political issues in balance at the time, and, that I was about to become part of an exodus in jazz that is now regarded as the third largest migration in the music's history.

I had spent the previous summer in a trio that included a Czech bassist on scholarship at the Berklee School of Music in Boston. Czechoslovakia, I learned, produces bassists of remarkable talent. George Mraz and Miroslav Vitous have since made their mark on jazz in this country with the likes of Oscar Peterson and Miles Davis. Milan was no exception. We hit it off personally and musically, and at summer's end, I found myself accepting his invitation and applying for a passport and visa.

Czechoslovakia's liberal leader, Alexander Dubcek, was then sparring with Moscow and implementing what he called "democratic socialism," a program that hardly met with the approval of the Kremlin, but one that was producing euphoria in Prague. These developments were, however, of less interest or concern to me than the musicians with whom I came in contact.

At the festival, we shared the program with Charles Lloyd's Quartet, a variety of combos from other Eastern Bloc countries, and a Russian big band which

I came to know quite well. When their own drummer came down with a case of flu, I was nominated to fill in since it was assumed I would know the jazz repertoire by heart. So there I was in Prague, playing Stan Kenton and Count Basie charts with musicians from Moscow.

The surprise of the festival, however, was a band co-led by Belgian pianist Francy Bolande and late American drummer Kenny Clarke. I knew Clarke, both from his early days with the Modern Jazz Quartet and through the publicity surrounding his move to France in 1956. I was astonished, however, now 11 years later—more so as the months drew on—at the number of American expatriates, not only in Clarke's band, but throughout Europe. Benny Bailey, Jimmy Woode, Sahib Shihab, Nat Peck, to name just a few—forgotten names from the backs of old album covers, but now doing very well in Paris, Munich, Stockholm and London.

The scheduled month with Brom's orchestra stretched into a year during which I learned first hand what it means to be in a country under siege. "Prague Spring" arrived with Dubcek still walking a tightrope between Moscow and Prague; the band was preparing for a tour of the Soviet Union. There I learned first hand what jazz means to Russians—every concert was sold out in advance—and by accident that Robert Kennedy had been assassinated. When we arrived in Leningrad, a tearful woman came forward and handed me a black armband. "This is for your wonderful Kennedy," she said, and then disappeared into the crowd gathered at the airport. That was the first I had heard of it.

The band members kept me up to date on Dubcek's progress with Breshnev, and I was assured that all of the new programs—free travel, editorial freedom—would remain in place. No one, not even Dubcek, figured on the several hundred thousand Warsaw Pact troops that surrounded Czechoslovakia actually doing anything. When we returned to Prague, the atmosphere was tense but under control. When I left for a weekend in Germany, I had no idea I would not see Prague again for several months.

I heard the news of the Soviet invasion on Voice of America, and when I finally got through, Brom told me my drums



and clothes were being held at the Brno radio station. "It is terrible, Bill," he said sadly, "but we will make it." Brom was right.

Neither the Russian tour nor the invasion was nearly so surprising as learning that Brom's guest for the 1968 festival was to be trumpeter Maynard Ferguson, who at the time was living in Bradford, England. The festival was bravely staged in the face of occupying troops and new restrictions, but it was clear things would never quite be the same again in Prague, either for jazz or the people.

I moved to Germany to work for Austrian saxophonist Hans Koller, and found in Hamburg fellow Californians Herb Geller and Jimmy Pratt. Both were on staff with Radio Hamburg. As musicians are always prone to do, I augmented Koller's work with house rhythm section work at a now-defunct jazz club which featured visiting American musicians. These included Leo Wright, Carmel Jones, Slide Hampton, Hank Mobley and Charles Tolliver, who were all living in Europe at the time.

As my second year in Europe drew to a close, I received word from Maynard Ferguson that singer Jon Hendricks was not only living in England, but was in search of a drummer. By the time I arrived in London, Jon was firmly entrenched in a basement club in Soho. When we later toured Sweden, we were joined by bassist Red Mitchell. Disenchanted with the Vietnam War and the monotony of studio work, Mitchell was fresh from a stint with Dizzy Gillespie but now a resident of Stockholm.

Everywhere I looked there were jazz musicians living and working in Europe. Most were in no hurry to go home, and still more were on the way. As I had already learned, their attitude was understandable. In Europe, they were accorded respect, often star treatment, from jazz fans, and enjoyed ample work opportunities to perform what is often referred to as America's classical music. I realized that, myself included, most of us were forgotten names back home, however much we found ourselves in demand in Europe.

I returned eventually, as have many of the jazz exiles, but to a climate less than conducive for an aspiring artist. aa

*Bill Moody is an English instructor at UNLV, and serves as Las Vegas correspondent for Cadence, a jazz magazine.*

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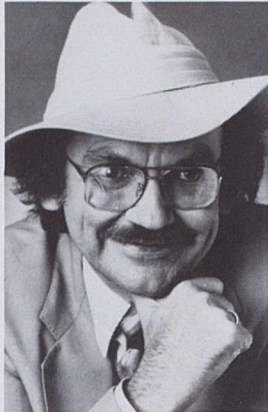
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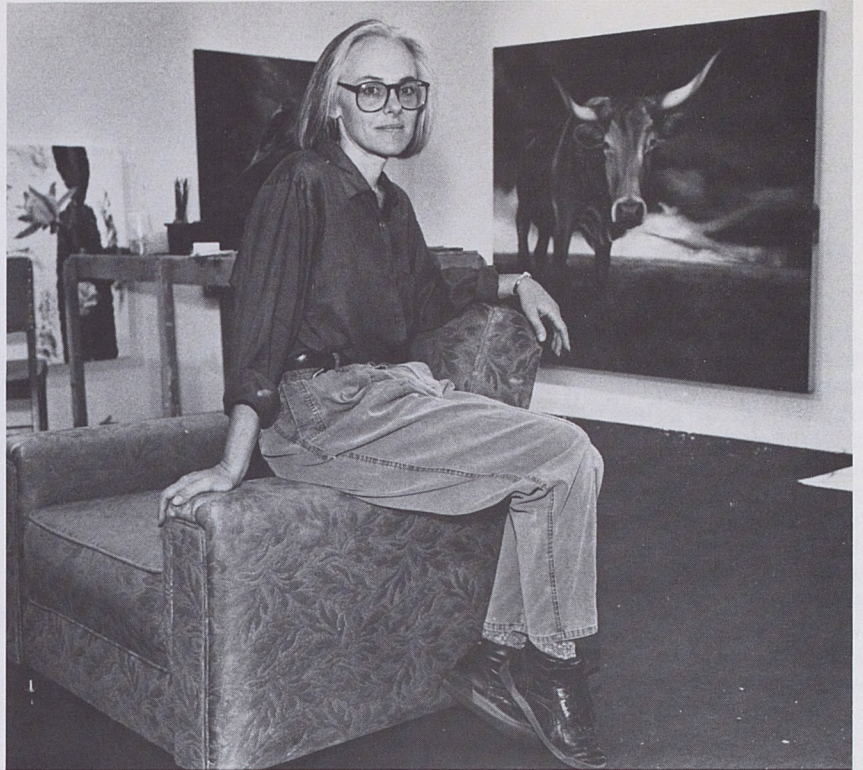
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Davey Marlin-Jones:  
"Theatre of the soul."

LEE ZAICHICK



Mary Warner, suffering from a common case of neon blindness.

# UNLV

## artist invasion

**I**

by MARY WHALEN

It was the great saxophonist Charlie Parker who said, "Most music is your life, your thoughts, your dreams. If you don't live it, it won't come out of your horn."

"Bird" was referring to musical expression. But honing talent and personal experience to lend expression to all the performing arts is also what UNLV's new "Artist in Residence" program is all about.

As a result of explosive student enrollment, the university has allocated four new faculty positions to the arts. The program brings in artists of music, dance, theatre and visual art who are nationally recognized in their fields. Faculty will rotate, working only one or two semesters, thus offering students exposure to artists in the various fields.

"This is something very vital which I feel has been missing on campus," said Dr. John Unrue, senior vice president and provost. "We're very enthusiastic about it. It's an extremely exciting opportunity."

"It will be a tremendous boost for the art department," said Dr. Robert Tracy, art department chairman. "Mary Warner is our guest artist this semester. She's a fantastic contemporary painter who will be influencing our graduate program

and reinforcing teaching faculty. She'll offer fresh insight, divergent opinions and new ideas.

"The program is a great way of affecting students with something not offered in the traditional academic environment," he said. "It'll give UNLV a national reputation for being able to offer top faculty a competitive salary."

Tracy feels the program will have an "immediate local effect" in the community, as artists will be lecturing, performing and exhibiting locally. "Las Vegas has been chastised as being a cultural wasteland," he said. "No more."

**T**

he music department's artist-in-residence is a man who exemplifies this ripple effect in the community. Don Menza is an internationally known jazz artist, saxophonist, flutist, composer and arranger. A past performer with the UNLV Jazz Ensemble, Menza will teach jazz improvisation and arranging classes. He will also perform with the UNLV Jazz Ensemble and the Chamber Music Southwest series, a seven-event series offering both faculty and visiting artists an opportunity to perform together.

LEE ZAICHICK



Don Menza: "Thank God I know how to cook."

"Ordinarily, the schedules of these sought-after artists, composers and teachers would prevent them from visiting our campus," said Dr. Richard Soule, music department chair. "But now, students get a first-hand opportunity to



work with them."

"It's the way of the future, especially in the performing arts," said theatre department chairman Dr. Jeff Koep. "Whereas faculty are ensconced in their certain way of doing things, these artists offer a new approach to artistic substance. I cannot put enough stress on the value of this program to the fine arts."



The Theatre Arts Department

boasts Davey Marlin-Jones as its artist-in-residence this semester. Marlin-Jones is a nationally known director and theatre critic who has worked with top directors, actors and playwrights across the country.

This semester he will be teaching Analysis and Structure as well as Cabaret Theatre (sketch performing). He directed *Crooked River*, an original play by MFA student Red Shuttleworth, in October. The spring semester will host Roderick Horn, a former member of the Young Shakespeare Company now working in New Zealand. Horn also brings a national perspective to the university. He will direct the young theatre company in Shakespeare's *Love's Labour's Lost*, to open November 30.

And what of the artists themselves? Arriving from hither and yon, expected to abandon their cosmopolitan roots for the desert, one would expect malcontentedness.

"We love it," said Marlin-Jones. "We left Washington D.C. to come here (he was art director of the Washington Theatre Club for seven years) and we thought we'd miss the greenery. But no one told us how beautiful and brilliantly blue the skies are out here."

Marlin-Jones has also worked for Gannett and Post-Newsweek Broadcasting as an art and film critic. He was consulting director for the St. Louis Repertory Theatre from 1972-1980. Since the early sixties, he has directed over 800 plays, including many at the Kennedy Center in New York and the Cincinnati Playhouse in the Park.

"I'm very impressed with UNLV students, their selflessness, their talent and their enthusiasm," he said. "The program itself is one of the most vital experiences I've ever had in my life. It stems from a respect for the student as a potential artist—a person who develops and hones his talent to be creatively and naturally curious."

Marlin-Jones stressed the "symbiotic relationship" that UNLV theatre plans to enjoy with the Las Vegas community. "We have the potential for that here now, in away we've never dreamed," he



Bobby Boling: Boundless energy.

said. "Any theatre that's not part of the soil in which it's grown isn't theatre of the soul."



Bobby Boling is an international jazz, tap and ballet dancer who has worked in New York City since he was 14. He has danced in summer stock performances, in films, at Radio City Music Hall and for four years in Paris with the Lido de Paris. Now the dance artist-in-residence, he says he and his wife "love Las Vegas."

Boling will be choreographing and teaching ballet and jazz students, but university classes alone can't contain his seemingly boundless energy. The youngest of his fellow resident artists, this 27-year-old wants to teach at local dance studios and public schools as well. "I want to get to the teenagers," he said. "The younger you learn, the better you can be. And especially the young men. If you can show them at a young age that dancing is not effeminate at all, but rather *athletic*, you get much better results.

"Versatility is the key," he said. "There is no such thing anymore as a jazz dancer or a tap dancer. Today, dancers really have to do it all."



Contemporary painter Mary Warner teaches life drawing and graduate seminar classes, and will be organizing field trips to Los Angeles galleries and museums. She will teach at UNLV while operating her own local studio and

organizing shows of her work in New York, Sacramento and Los Angeles. As an artist, she is known in the Southwest for her diptychs—typically a double-image narrative tradition, but hers are "metaphoric and symbolic rather than narrative."

Coming from Texas, where she has been painting oils of lonely cacti against western skies, Warner is currently suffering from a common case of neon blindness, which is like snow blindness but blinks off and on. "With all the neon and everything, the old downtown section is pretty neat," she said. "But the rest is so contemporary, there seems to be so little sense of tradition or roots. Coming from San Antonio, I guess it's culture shock."



Of his Las Vegas experience, sax man and jazz artist Don Menza proclaims, "Thank God I know how to cook." Menza says he and his wife will take turns driving to and from Los Angeles to be together during his "Vegas hiatus."

"I've been waiting to sit still for a while—more than two or three days during a performance, more than a week for a jazz festival or a summer camp. The university called and asked if I knew anyone who would want the job and I said, 'How 'bout me?' So, here I am in the middle of the desert.

"But I'm knocked out by the program," he said. "The academic community is very positive. Everybody has a good attitude. And I'm having a great time."

Which about sums it up. When great times and positive attitudes go hand in hand with a learning experience, good music has just got to come out of your horn.

Mary Whalen is a freelance writer and graduate student at UNLV.



# Cityarts



Vito Acconci: Solving the vampire problem.

Proposals for a \$75,000 sculpture to grace the curved south face of City Hall were unveiled in the Las Vegas City Hall Public Gallery on October 9. The proposals, by the five nationally-known artists selected in a competition held by the Las Vegas City Arts Commission, ranged from a huge, mirrored cross peeling away from the building to a design which would run strings down the building face, creating a gigantic "wind harp."

All five finalists have important public arts projects around the country, in addition to extensive resumes of significant gallery exhibits. After the finalists were selected on the basis of their past work, they were brought to Las Vegas to view the site and the local area. Then they returned to their studios and designed their proposals. The designs and the elaborate models or maquettes will be on display at three Las Vegas locations through December 18, so that the public may comment on them before the commission makes the final selection.

The five finalists and the public were welcomed to the October presentation by Mayor Ron Lurie, City Manager Ashley Hall and commission chair Angie Wallin.

Vito Acconci, of Brooklyn, presented the largest maquette and one with a powerful impact. A symmetrical mirrored cross reaches to the top of the building. Its arms are peeling down from the wall, held from curling further by metal lattices. Where the arms have left the wall, the faux marble facing is torn away. Water pours from the building's wounds. Below the cross, the existing water feature which runs along the bottom of the wall is parted to reveal an apparent entry to the building, which terminates in a mirrored wall.

Acconci, dressed in black, noted the castle-like appearance of City Hall, with its moat and small windows placed high and out of reach. He said that when he discovered it was built in 1973, he thought, "Of course. It was built in 1973 by people with a great fear of 1968." He said he wanted to use "a symbol of symbols," and chose the cross. He hoped it would make people think about what happens in Las Vegas. He thought the piece might make people wonder, "Is (the building) a hospital? Is it a church? Is it City Hall? Has religion gotten mixed up with government? Is that good?"

Then Acconci revealed that he really chose the cross because he couldn't get an old movie for television starring Darren McGavin out of his mind. In it, McGavin stalks Las Vegas, killing vampires. Now, Acconci says, he associates Las Vegas with vampires. "You can use this huge cross to fight them—and if someone walks in front of it and there's no reflection—that's a clue!

Alice Aycock, who collaborated with architect I.M. Pei on the Warner Building in Washington, D.C., submitted a design featuring sculptural elements which occupy the center of the lower half of the building face. A metal obelisque stands holding an arrangement of cantilevered beams, the highest of which is mounted with three large plastic lenses, rising leftward with the beam. An askew metal circlet with projecting rays rings the obelisque near ground level. All these elements are shaded by a pyramidal metal canopy projecting from the wall. At the October presentation, Aycock said that the lenses suggest an examination or a looking into.

Christopher Janney comes from a background of architecture and jazz. His

"City Harp" would consist of a large tube covered with red sandstone at ground level a small distance from the curved wall. Cables would wrap from under the tube around its front and stretch to the top of the building. Besides the sounds the wind would make through this enormous harp, anyone walking into the tube would activate recorded sounds. The howl of a coyote or Indian chanting might mix with the sounds of a roulette wheel or a jet airplane.

Edward Levine, who has a number of public art pieces in Atlanta, presented two maquettes. One places piles of sandstone boulders at each end of the existing water element, with water flowing over them. Trees and benches would make the area in front of the wall more inviting. The second proposal includes the benches and natural trees, but instead of sandstone fountains places a few random boulders in the water element among two-dimensional green fiberglass trees, pivoted to turn with the wind. Levine said the metal palm trees in McCarran Airport showed him that, "You can make your own kind of oasis, which, in a way, Las Vegas is—Fremont Street is one of the greatest environmental pieces I've ever seen."

William Maxwell presented the most involved proposal. He would sandblast or rout grooves into City Hall's face, making a design which would only be visible one section at a time, as the sun cast shadows in the shallow channels. The design would include desert animals superimposed on a pattern which would suggest three images—an overhead schematic of City Hall, the international symbol for atomic radiation and the Indian symbol for the Ghost Dance, which originated in Nevada and was supposed to provide protection from the white man. Flourite, a native mineral, in the grooves, would give the design a ghostly radiance at night.

In the sidewalk before the building, Maxwell would sandblast shallow designs which would fill with rain to make animal-shaped puddles lasting only a short time. In the water element, Maxwell would employ techniques he has created to make animal-shaped voids miraculously appear and refill. These effects would be controlled by a computer. At night, the snake- or coyote-shaped holes in the water surface would be illuminated by colored lights within.

The City Arts Commission was created in 1987 in the last few days of Mayor

See CITY ARTS, p. 30.



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# SHOW MUSIC

by JAMES HANSEN

I had a conversation recently, via telephone, with a friend of mine who is living, but not working, in Los Angeles. He was bemoaning the fact that it was becoming increasingly difficult for him to secure employment in the musical theatre on the west coast. "I couldn't be farther from Broadway," he said, "unless I moved to Las Vegas."

While the validity of such a statement might be questioned by a student of geography, the sentiment is not lost upon one whose heart beats quicker with the news that the local record shops have just received the latest Sondheim score. Indeed, if you polled local musical theatre aficionados regarding Las Vegas's contributions to Broadway's glorious past, you might conclude there have been none.

And you'd be wrong.

*Show Music* is "the only publication devoted to the world of show music on record." Its subscribers include Broadway performers such as Dorothy Loudon and comedienne Nancy Walker; composers Hugh Martin ("Meet Me in St. Louis") and Jerry Bach ("Fiddler on the Roof"); columnists Frank Rich of the *New York Times* and Rex Reed. It reaches nearly 2,000 readers from all over the U.S. and around the world, including a number of libraries such as the Performing Arts Library at Lincoln Center, the Library of Congress, the Music Library of UCLA, and others.

Each issue contains scores of reviews of new releases on record, tape and compact disc. Many include detailed accounts of the shows' origins and previous recording history. The "Composers' and Lyricists' Corner" covers reissues (in various formats) of historical first-time recordings of the works of Gershwin, Berlin, Porter, Arlen, Mercer, etc., as well as recent releases by various artists performing songs by the giants of American popular music. "Music from the Silver Screen" will keep you apprised of movie soundtracks that are currently being reissued or newly available on CD. "A Potpourri of Records



of Interest" reviews current releases of studio, concert and nightclub recordings performed by pop artists of the present and the past.

Foreign cast albums are well-represented in *Show Music's* "International Comedy on Record." A recent issue reviewed recordings of *My Fair Lady* from Israel, *Song and Dance* from Germany and the Japanese version of *Me and My Girl*. The best offerings of Australian musical theatre are chronicled in "Show Music Down Under."

But that's only part of what *Show Music* has to offer. There are fascinating interviews with Broadway composers and lyricists in "the Men Who Write the Shows." Another regular feature, "For the Record," presents biographical chronologies of Broadway's brightest stars, exploring the careers of such great performers as Ethel Merman, Jerry Orbach and Nanette Fabray. "Between the Covers" reviews theatrical biographies, musical theatre histories and current related-interest books. Information on new and hard-to-find sheet music and songbooks are listed in "The Sheet Music Scene."

If you're a home video enthusiast, "Musical Theatre on Video" will inform you of televised adaptations of stage musicals and which of these are available on video cassette. The feature "Video Treats" reviews theatre-related programs that are currently available to videophiles and provides price lists and ordering information.

Theatre trivia buffs will be pleased to find a question-and-answer section to which readers can submit their "whatever happened to..." questions. There is even a regularly featured musical theatre trivia quiz called "Theatrical Ticklers."

The *San Francisco Examiner* calls *Show Music* a "definitive, fact-studded quarterly for musical theatre lovers." But it's really more than that. Each issue is virtually a continuing history of the musical theatre and American popular musical. Says Rex Reed: "...every issue brings astounding new listings I would never know about otherwise...a service badly needed for a part of the music world badly neglected." Unique in its dedication to the preservation of theatre music, the magazine has received praise from such publications as *Playbill*, *USA Today*, the *New Orleans Times-Picayune*, and has been "highly recommended" to libraries by the *Library Journal*.

So how come you've never heard of it.

Editor Max Preeo explains: "In spite of favorable comment, it has been very difficult making people aware of *Show Music* because of my limited financial resources. The magazine is expensive to produce and it has been financed largely through the income it generates from subscribers (with limited advertising revenue) and from my own pocket. I believe in the potential of *Show Music*, but I have not so far been able to do the necessary advertising that would reach the widest audience for this magazine."

If you're a collector, a musical theatre enthusiast or just love a show tune, *Show Music* is a definite must-read.

Subscriptions are \$15 per year, from BBSHOW Music, 5800 Pebble Beach Boulevard, Las Vegas, Nevada, 89108. Back issues are also available. aa



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# Goodbye

## ARNOLD SHAW

Musicologist Arnold Shaw died in his Las Vegas home in September, losing a five-year fight against cancer. He was 80.

Shaw was the director of UNLV's Popular Music Research Center, which he founded in 1985. Beyond that, he had a varied musical career as a composer, musician, educator and chronicler of popular music.

His credits as a composer include "More," "Lollipops" and "ShBoom," all popular hits at one time or another. His composition "The Mod Muppet: 7 Nursery Rip-offs," earned him the 1973 Nevada Composer of the Year honors. He played piano with his own combo in the 1920s and 30s. Shaw was an adjunct professor of music at UNLV until 1988, and during his career he taught at Julian, the New School of Social Research, Fairleigh Dickinson University and the University of Nevada, Reno.

He will most likely be remembered, however, as a writer. He wrote biographies of numerous popular music stars, like Frank Sinatra and Harry Belafonte, a number of books on popular music, the blues, jazz and rock and roll, and many newspaper and magazine articles. His work three times received the Deems Taylor Award from the American Society of Composers, Authors and Publishers. He was widely considered one of the nation's leading popular music writers.

He reviewed Las Vegas Joe Williams last album in the May/June *Arts Alive*.

The Popular Music Research Center was one of his pet projects, and Shaw's surviving family suggests donations be made to that organization.

## LUCY BUNKER

Lucy Bluth Bunker, a prominent figure in the local music scene, died in August in Las Vegas. She was 68.

After receiving a music education degree from Brigham Young University in 1947, she moved to Las Vegas. For almost 25 years she gave piano and voice lessons, and organized choirs of Las Vegas residents. She was founder and director of the Bluth Chorale, which performed locally in the 1970s and 80s.

As a volunteer, she worked with the Community Concert Association and was on the Board of Directors of the Las Vegas Symphony Society. She also directed several other choirs, including a 400-voice ensemble that performed in the Salt Lake City Tabernacle in 1968. aa

## VANISHING POINT

VANISHING, from p. 3.

of dedicated time.

Although building first-class facilities, the next stage in the growth of the cultural community, cannot be done without governmental help, it is still the swell of private support which carries us along.

I don't know whether there is something noble and pure in creating culture the hard way, but that's the way we're doing it in Nevada.

All organizations need funding to survive, and large organizations, which can accomplish what small organizations can't, need more funds. For every arts organization in Nevada, raising money is a struggle, and continually takes precious hours away from building the arts.

Allied Arts Council is now involved in a two-pronged membership drive, recruiting business support and the support of individuals. Membership is the Council's lifeblood. With enough support

we can send more artists of all kinds into schools through our new Class Act Program (created with Junior League and the School District). We can expand Jazz Month into a first-class international jazz festival. We can build a world-class museum dedicated to contemporary neon art as well as the neon heritage of Nevada. We can give greater and more professional assistance to the artists and arts organizations in Southern Nevada.

Anyone who remembers Las Vegas of ten years ago must be amazed at its transformation. But that miracle is nothing compared to what can now be built on the foundations we have laid.

Mary Ruth Carleton is chairing the Allied Arts membership drive for the second year. Her committee, coordinating the drive through a series of 8:00 a.m. meetings, is: Andras Babero, Maureen Barrett, Cliff Beadle, William Chain, Wenlee Jensen, Judy Kropid, Beverly Neyland, Paula Quagliana, Steve Schorr, Dan Shaw, and Terry Wright.

They aren't asking you to show up ready to work at 8:00, but they do need your help. Allied Arts needs \$1,000 business members (and it's surprising how many are just waiting to be asked) and it needs \$25 individuals. You know someone who should belong to Allied Arts. Show them a copy of *Arts Alive*. Tell them what the council does. Ask them whether they wouldn't like to join us. And if you need any help, please call the office at 731-5419. We'll be glad to mail out membership brochures or give you any other help necessary. This is your arts council. The board works for you and the staff works for you. You know better than anyone why the arts are important. So please help us with your membership drive. The member you recruit will thank you for it.

**F**or the last three years, one of the most inspired workers for the arts has been our development director, **Alison Windsor**. Those of you who know her know we were lucky to hire her away from the Arthritis Foundation in Santa Barbara. She made an instant impact on the council and the community. Sometimes it seems she knows everyone in Las Vegas.

Now well loved and respected for her enthusiasm, talent and tirelessness, Alison, to all our regret, is leaving for Ventura, where she will head that branch of the Arthritis Foundation. She leaves a record of solid accomplishment and many, many friends in Las Vegas. Best of everything, Alison. aa



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## FIB funds 9 exhibits

The Nevada State Museum and Historical Society has scheduled nine photo-graphy exhibits to mark the much-celebrated 150th anniversary of the photographic process. The series, underwritten by First Interstate Bank, will emphasize diversity of technique and subject matter, and will feature artists from Nevada, California, Arizona and New Mexico.

"Ansel Adams Portfolio" will be displayed through November 26, highlighting 25 large format classic photos.

"Alternatives to the Silver Print," works by 10 contemporary photographers who use processes other than the

traditional silver print, will also run through November 26.

Works by Southwestern photographer Laura Gilpin will be shown November 4 through January 3.

"Souvenirs: Photographs by David Arnold," 28 photos dealing with "the residue of human involvement" in the western landscape, will be on view December 2 through January 7.

"Passing Through," ranch and rural portraits by Douglas Kent Hall, will be exhibited March 10 through April 8.

"Dry Lands: The Deserts of North America," color photos by Philip Hyde, will be on display from May 5 through July 15.

Landscapes by Eliot Porter will be shown June 9 through September 2.

A display of Miguel A. Gandert's photos from Albuquerque barrios will be on view August 18 to October 14.

"The Highway as Habitat: A Roy Stryker Documentary," will close the photo series. The show documents roadside America of the 1940's and '50's.

The photo series is sponsored by the First National Bank Foundation and the National Endowment for the Arts. The Nevada State Museum and Historical Society is located in Lorenzi Park. Hours are 8:30 a.m. to 4:30 p.m. daily. Call 486-5205 for details. aa

# MUSIC



## Musical Arts

The Southern Nevada Musical Arts Society will open its 27th season with the first Las Vegas performance of Giuseppe Verdi's "Manzoni Requiem" since 1967.

The 150-voice Musical Arts Chorus and the 50-piece Musical Arts Orchestra, along with guest soloists, under the direction of Dr. Douglas R. Peterson, will perform the piece at 3 p.m., November 26, in the Artemus Ham Concert Hall. Tickets are \$8 adults, \$6 seniors, \$4 students.

Upcoming shows in the season will include performances of Joseph Haydn's "Lord Nelson Mass," a Gilbert and Sullivan celebration and a closing "Pops Concert" featuring the music of Richard Rodgers. For more information call 451-6672. aa

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# lee deffebach

Utah painter Lee Deffebach, whom at least one critic has tagged the state's most important contemporary artist of the last fifty years, will display a selection of her recent work in the Allied Arts Gallery beginning December 15.

Deffebach received her traditional art education at the University of Utah, but left for New York City in 1949. New York at the time was foaming with the new aesthetics of the abstract expressionists, artists like DeKooning, Pollock, Helen Frankenthaler and the others, who were breaking new ground. Deffebach studied at the Art Students League and got caught up in the new movement.

Later, she began spending time abroad—in Italy, France, Turkey, North Africa, Greece, Malaysia, Singapore and Laos.

"Everything you do comes out in what you paint," Deffebach told one interviewer. "The more you see, the more there is to draw on."

Though perhaps best known for her oil on canvas abstracts, Deffebach has worked in numerous styles and media. She has done monotypes, watercolors, and, earlier in the eighties, a series of "junk art" assemblages, combining scraps of tin, wood and other found objects, which she often spray-painted. Some of her most recent work involves repeated layering and scraping of paint on canvases that explores ideas of concealment and revealing.

Her work has been displayed in numerous solo exhibits since 1957, while the list of group shows she has participated in is nearly three pages long.

Deffebach divides her time between her Salt Lake City studio, and a remote studio in Tuscarora, Nevada.

The exhibit will run through January 16. aa



Fiber silkscreen by Stacy Ulrich.

Recent fiber silkscreens by Stacy Ulrich will be displayed in the Allied Arts Gallery from November 17 through December 12, with an artist's reception planned for 5 to 7 p.m., November 17.

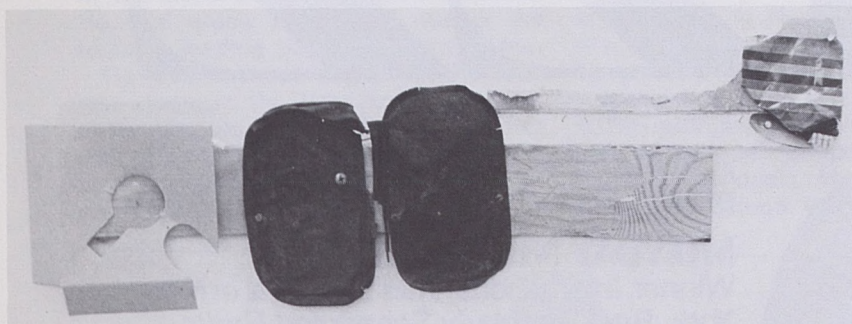
Ulrich says her work doesn't fall squarely into any easily described category. "I take fabric, usually cotton, muslim, canvas, or whatever I can get my hands on...and I silkscreen it, using paper napkins or tinfoil or whatever I can find to set up a negative/positive space, and I print it. I like it because it's different. It's in between painting and silkscreen. It's really fiber art, but when you say 'fiber' people think of weaving. It's not weaving. It's going to be different."

Ulrich, who earned a B.A. with a ceramics emphasis from UNLV last year, veered to fiber art after a June class with UNLV art instructor Michelle Fricke. She spent the summer pursuing this new line of work rather than ceramics, both for aesthetic reasons and for a more pragmatic one: "It's so hot in the summer, and my kiln is outside."

For her Allied Arts show, Ulrich has completed at least 15 pieces, and, at press time, was working on more, including a freestanding floor screen.

"These images sometimes come out really spooky looking," she said. "People see a lot of different things in them."

Curiously, Ulrich isn't one of those artists who knew from childhood that she was destined to be an artist. She entered UNLV as an accounting major, but a chance class in art history, taken to fill her fine arts requirement, piqued her interest and eventually changed her direction. Ulrich is now working as a substitute teacher while seeking a permanent position as an art teacher. aa



"Prototype," mixed media, 7" x 20" by Lee Deffebach.

# stacy ulrich



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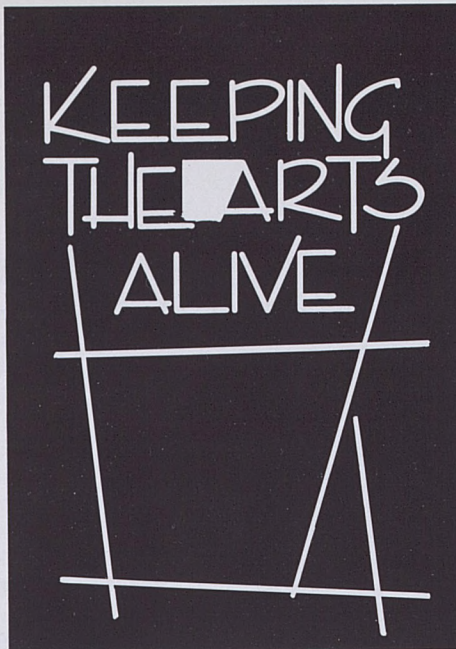
# cityarts

from p. 22.

William Briare's administration to provide public art for Las Vegas. The current competition is the commission's first project. In October the commission elected new officers. Angie Wallin is the newly elected chairperson. First Vice Chair is Patrick Gaffey. Second Vice Chair is Jeanne Maxwell Williams. Other commissioners are Jim Briare, Thomas Holder, William E. Marion, Joanne L. Nivison, Roger Scime, G.C. "Scott" Wallace and Carl N. Williams, Jr., M.D. Michael McCollum, Richard Perry and Charles Ruthe also served during the first two years of the commission's life and worked on the current project.

The maquettes and proposals are on display at the Charleston Heights Arts Center, 800 S. Brush Street through November 8. They will be on view November 15 through 28 at Reed Whipple Cultural Center, 821 Las Vegas Boulevard North, and December 4 through December 18 at Centel Plaza, 330 South Valley View Boulevard. Forms will be provided to solicit comment from members of the public at each of the exhibits. The commission will review all comments and expects to forward its selection to the City Council for approval in January.

aa



**F**irst Interstate Bank of Nevada has a long history as one of the state's more generous corporate supporters of the arts. A partial list of projects they have funded recently would include the Allied Arts Council's Jazz Month last May, which was bankrolled entirely by a \$10,000 FIB grant; the acclaimed "Anne Frank in the World" exhibit displayed earlier this fall in the Marjorie Barrick Museum of Natural History at UNLV; and KNPR's citywide Las Vegas Arts Festival and Craftworks Market at the end of September.

In the near future that list will grow to include a year-long series of important

photo exhibits at the Nevada State Museum and Historical Society, commemorating the 150th anniversary of the invention of photography; a pair of Holiday concerts by the Las Vegas Symphony Orchestra; and a spring production of "Afternoon of a Fawn" by Nevada Dance Theatre.

"We fund projects such as these," says FIB Vice President for Corporate and Community Affairs Karen Galatz, "because we want to give something back to the community that has helped make us the largest financial institution in the state."

She pointed out, though, that FIB tries to support the arts—as well as other community improvement groups and charities—in ways other than handing them money.

Publicity is important to the success of almost any cultural venture, and FIB sometimes helps out by distributing information on events, performances and exhibits with the monthly statements sent to FIB's thousands of customers.

"Another important resource," Galatz says, "are our corporate officers, many of whom are actively involved with non-profit organizations, including cultural agencies, offering their financial and managerial expertise.

"In the last few years more and more local businesses have begun to seriously support the cultural community here. I think everyone is beginning to realize how important a strong cultural base is to our community's economic future. We encourage everyone, both businesses and individuals, to support our arts community, which is now growing in such a rewarding way." aa

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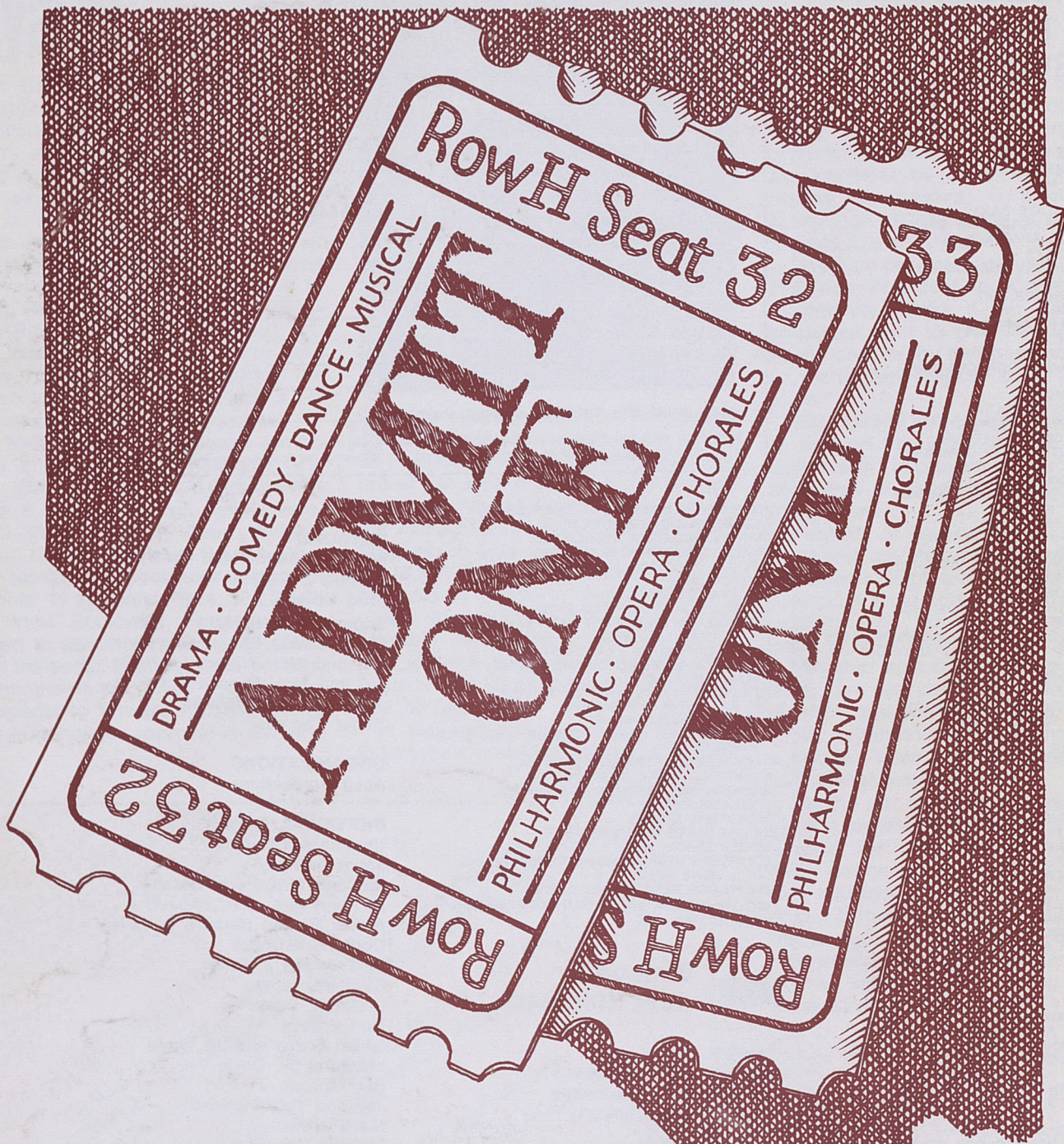
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