

# ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL  
JANUARY/FEBRUARY 1990  
VOLUME 10, NUMBER 1

\$2.75

**“If artists want to go in a men’s room and write dirty words on the wall, let them furnish their own crayons.”**



# BIENNIAL 90

---

## Nevada Artist Competition

Organized By:  
Nevada State Museum and Historical Society  
and the  
Nevada Museum of Art

**Sponsored By:**

Anderson & Pearl, Attorneys at Law  
Barrett & Associates  
Barrett & Smith, Certified Public Accountants  
MarCor Resorts, Inc.  
Morrissey & Stuart

**Exhibition Dates:**

June 2 – July 15, 1990 • Las Vegas  
Nevada State Museum and  
Historical Society, Lorenzi Park  
July 27 – September 2, 1990 • Reno  
E.L. Wiegand Museum of Art

**Juror:**

David Turner, Director  
Museum of Fine Arts, Museum of New Mexico in Santa Fe

**Awards:**

*\$2,000 in cash awards*

**Biennial 90 is a juried competition, open to any artist residing in the state of Nevada.  
For an entry form or additional information,  
call (702) 486-5205 in Las Vegas or (702) 329-3333 in Reno.**

*Entry deadline: March 15, 1990.*

# VANISHING POINT

by Patrick Gaffey

The countdown to the millennium will soon reach single digits. The '80's are history, and we're rocketing toward a time when we'll be history, too. However you feel about the '80's, at least they were a real decade, unlike the '70's, which comprised the tag ends of the '60's and a few filler years.

For the Las Vegas cultural community, the '80's were the decade when everything started to happen. The cultural life in 1979 was mean and dismal compared to the state of the arts in Southern Nevada today. So were expectations. Now we can see at least the possibility of some world-class cultural developments in the '90's.

Carol Cling, feature writer and film reviewer for the *Review-Journal*, and I compiled the following list of cultural milestones all of us passed, slogging through the '80's the hard way. We surely

TOP TEN NEW MUSIC ALBUMS OF THE '80'S  
STEPHEN CAPLAN, PRINCIPAL OBOE, L.V. SYMPHONY ORCHESTRA; HOST, "SOUNDS OF OUR CENTURY," KUNV (NO ORDER)

1. STEVE REICH, *DIFFERENT TRAINS/ELECTRIC COUNTERPOINT* (KRONOS QUARTET, PAT METHENY), NON-SUCH
2. MESSIAEN, LUTOSLAWSKI, *TURANGALILA SYMPHONY, SYMPHONY #3* (ESA PEKKA SALONEN), CBS MASTERWORKS
3. ALAN HOVHANNES, *AND GOD CREATED WHALES* (DAVID AMOS), CRYSTAL RECORDS
4. ARVO PAART, *TABULA RASA*, ECM
5. PIERRE BOULEZ, *RITUEL* (BOULEZ), CBS MASTERWORKS
6. PHILIP GLASS, *SATYAGRAHA*, CBS MASTERWORKS
7. JOHN ADAMS, *NIXON IN CHINA*, NONSUCH
8. HECTOR BERLIOZ, *SYMPHONIE FANTASTIQUE* (NORRINGTON), EMI (ON ORIGINAL INSTRUMENTS IT SOUNDS BRAND NEW)
9. LAURIE ANDERSON, *UNITED STATES LIVE*, WARNER BROTHERS
10. PAUL SIMON, *GRACELAND*, WARNER BROTHERS

omitted some important markers; let us know and we'll add them next issue.

Interspersed are some Top Ten lists

Continued on p. 28.

## Inside ARTS ALIVE

- 5 Arts in January
- 8 Arts in February
- 10 New gallery opens
- 10 MFA exhibit
- 11 John Barth
- 12 'Emerging Legacy'



- 12 Cultural Corridor
- 12 Gangs onstage
- 13 New AAC staff
- 13 Artist Tom Bisesti
- 14 Czech play coming
- 14 Artist competition
- 14 New arts funding
- 16 Maquettes shown
- 16 "eleven" exhibit
- 17 Nevada Opera
- 18 Art and Politics

- 23 Actors Rep Theatre
- 24 Robert Barclay
- 27 Choreo Showcase
- 28 Class Act: Kawambe
- 34 Business patrons
- 34 New members



## ON THE COVER

Jesse Helms, 1987. Photo by James K.W. Atherton, *The Washington Post* (see story, p. 18).



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

Editor: Patrick Gaffey.  
Associate Editor: Scott Dickensheets.  
Art and Production: Diane Pink ; Barrett and Associates.  
Contributing Staff: Ginger Bruner, Arlen Collier, Cynthia Gaffey, James Hansen, Robin Hunt, Brian Sanders, Mary Walter Scodwell, Tony Scodwell, Morag Veljkovic, Mary Whalen.

### Allied Arts Council

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

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

Division Directors:  
Dance, Mary Coxson and Gwen Gibson.  
Music, Walter Blanton.  
Theater, Ruell Flant and Nancy Godfrey.  
Visual Arts, Derrell Parker.

General Counsel: Mark Tratos.

Staff:  
Executive Director: Patrick Gaffey.  
Development Director: Jean Norton.  
Publicist: Scott Dickensheets.  
Office Manager: Kimberly McCall-Warren.  
Gallery Director: Loucinda Stevens.  
Volunteer Staff: Sharon Farnam, Paige Flint, Arlene Hirsch, Anne Moore.

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

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



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

NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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

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

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

**DEADLINE: The deadline for the March/April issue of ARTS ALIVE is Friday, January 19.**

“Tell me  
thy company,  
and I shall tell thee  
what thou art.”

*Miguel de Cervantes*

Those who support the arts do so not only for themselves, but for the pleasure it brings others.

At the Vista Group, our recognition of individuals and organizations through awards to outstanding young artists at UNLV as well as service on numerous advisory boards affords us an intimate involvement with the arts.

Our enthusiasm for the arts in Las Vegas remains as strong as ever. Because only through steadfast commitment can the arts flourish and make the community we share a richer place to live and work.



**Renaissance  
Centers**

Quality Developments by  
THE VISTA GROUP



# EXHIBITS

## 01 MONDAY

**Heinz Rettig**, recent work. Through January, Boulder City Art Guild. 1495 Nevada Highway, Boulder City. 293-2138.

## 02 TUESDAY

**All Aboard**, display of railroad memorabilia. Through January 11, Clark County Library Main Gallery. 435-0919.

**Clay: A Reflection of Nature**, ceramic sculptures by Larry McKnight. Through January 9, Sunrise Library. 435-0919.

**Commercial Photography**, recent photography by Dean Collins. Through January 14, Green Valley Library. 435-0919.

**Hey Girlie, Ya Call That Art?** mixed-media images by Donna Beam. Through January 21, Spring Valley Library. 435-0919.

**Joe Jaqua**, watercolors. Through January 24, Charleston Heights Arts Center. 386-6383.

**Maya...Of Earth, The Heavens, The Skies**, photos by Cy Lehrer. Through January 23, Clark County Library Photographic Museum. 435-0919.

## 03 WEDNESDAY

**Mary Warner/Mary Ann Bonjorni**, recent paintings. January 3 through February 2, Donna Beam Gallery, UNLV. 739-3751.

## 04 THURSDAY

**Apostle for Peace**, paintings about Martin Luther King, Jr. by Sherman Watkins. January 4 through 30, Las Vegas Art Museum. Reception noon to 3 p.m., January 7. 647-4300.

**Parallel Paths**, oil paintings by twin sisters Joy Fiore and Georgia Gandalf. January 4 through 30, West Las Vegas Library. Reception 5 p.m. 435-0919.

## 07 SUNDAY

**Great Basin National Park: Impressions from the Soul, An Artist's View**. Watercolors by Lady Jill Mueller. January 7 through February 26, Nevada State Museum and Historical Society. 486-5205.

**Pinhole Photographs**, by Craig Barber. January 7 through February 7, Reed Whipple Cultural Center. 386-6211.

## 11 THURSDAY

**An Adventure in Scandinavian Counted Cross-Stitch**, designs by John Meren. January 11 through February 20, Sunrise Library. Reception 5 p.m., including vocal recital by opera singer Tom Gallagher. 435-0919.

**Nevada 89**, photography exhibit. January 11 through January 25, Nevada State Museum and Historical Society. 486-5205.

## 13 SATURDAY

**Visual Messages Out of the Blue**, paintings by Trish Clements. January 13 through 23, Clark County Library Main Gallery. Reception 2:30 p.m. 435-0919.

## 14 SUNDAY

**David Venezki**, metal sculpture, and David and Deborah Stabley, ceramics. January 14 through 30, Moira James Gallery, Green Valley. 454-4800.

## 17 WEDNESDAY

**Saints and Sinners**, oil paintings by Mick Shelton. January 17 through February 28, Green Valley Library. Reception 5 p.m. 435-0919.

## 19 FRIDAY

**MFA Exhibit**, work by UNLV MFA candidates Charles Morgan, Nancy Deaner and Kathleen Nathan. January 19 through February 6, Allied Arts Gallery. Reception 5 to 7 p.m. 731-5419.

## 20 SATURDAY

**Elements of Design: The Influence of Oriental Rugs on Navajo Weaving**. January 20 through March 11, Nevada State Museum and Historical Society. 486-5205.

## 23 TUESDAY

**Tom Bisesti**, recent works. January 23 through March 1, Spring Valley Library. Reception 5 p.m. 435-0919.

## 25 THURSDAY

**Art Educators Art Exhibition**, January 25 through February 27, Clark County Library Main Gallery. Reception 5 p.m. 435-0919.  
**Best of the Nevada Camera Club '89**, juried photography exhibit. January 25 through February 27, Clark County Library Photographic Gallery. Reception 5 p.m. 435-0919.

## 27 SATURDAY

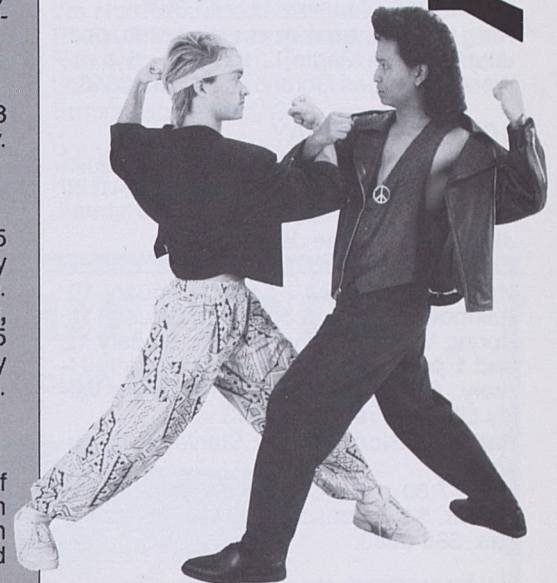
**State Public Art Competition**, models of public art proposals for state building in Northern Nevada. January 27 through February 25, Nevada State Museum and Historical Society. 486-5205.



Reno photographer Erik Lauritzen was chosen to create this year's Governor's Arts Award. He will print the edition of five black and white prints at 14" x 17". The awards ceremony will be Tuesday, February 13 at the Alexis Park. For more information, call 1-789-0225.

# JANUARY

## EVENTS



The Oberlin Dance Company will perform in Las Vegas on January 22.

## 01 MONDAY

**Tom Ferguson Sextet, Alan Grant's Monday Night Jazz at the Four Queens**. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

## 02 TUESDAY

**Registration** begins for winter classes at Reed Whipple Cultural Center. 386-6211.  
**Tony Fillippone, trumpet**, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

## 03 WEDNESDAY

**Jimmy Cook, saxophone**, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2423.

continued

**Salt of the Earth**, film by Herbert Biberman concerning mine strike in New Mexico. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by City of Las Vegas. 386-6383.

## 06 SATURDAY

**Gospel Concert**, featuring the Hall Family, the Harris Sisters, Nellis Air Force Base Gospel Choir and the True Love Missionary Baptist Church Choir. 8 p.m., Reed Whipple Cultural Center. \$5. 386-6211.

## 08 MONDAY

**Richie Cole**, saxophone, *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

## 09 TUESDAY

**Eddie Morgan**, trombone, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

**Great Books Discussion Group**, 7 p.m., Clark County Library. Topic: *What is War* by Carl von Clausewitz. 733-3613.

**King and Montgomery to Memphis**, documentary on Martin L. King Jr. 6 p.m., West Las Vegas Library. Free. 733-3613.

## 10 WEDNESDAY

**Hearts and Hands**, film on history of quilt-making. 7 p.m., Winchester Center, 3130 S. McLeod. 455-7340.

**Jimmy Cook**. See January 3.

**Laura**, film starring Gene Tierney. *Classic Images Film Series*. 7 p.m., January 10, Rainbow Library. 6:30 p.m., January 11, Spring Valley Library. 3 p.m., January 12 and 1 p.m., January 13, Clark County Library. 6:30 p.m., January 16, Green Valley Library. Free. 733-3613.

**Paths of Glory**, film by Stanley Kubrick, starring Kirk Douglas. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by City of Las Vegas. 386-6383.

## 11 THURSDAY

**Laura**. See January 10.

## 12 FRIDAY

**Endgame**, by Samuel Beckett, presented by City of Las Vegas. 8 p.m., January 12 and 13, 7 p.m., January 14. Reed Whipple Cultural Center. Free. 386-6553.

**Laura**. See January 10.

## 13 SATURDAY

**Auditions**, for production of *Gypsy*, to be produced by Francine Smith. Singers, dancers and actors needed. 1 p.m., Helen J. Stewart school. 735-3884.

**Endgame**. See January 12.

**Laura**. See January 10.

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

The Musical Arts Singers will present "A Gilbert and Sullivan Celebration," featuring highlights from such G and S classics as *The Mikado*, *The Gondoliers*, and, of course, *Pirates of Penzance*, complete with costumes and staging. Dr. Douglas Peterson, holder of a degree in Vocal Pedagogy, in his 22nd year at the helm of the Musical Arts Society, directs. aa

## 14 SUNDAY

**Auditions**, for Choreographers Showcase. Beginning at noon, Las Vegas Dance Theatre Studio. Call for audition time. 731-5419.

**Auditions** for Las Vegas Little Theatre's production of *That Championship Season* will be held at 7 p.m., January 14 and 15, in the Spring Valley Library. For more information, call 383-0021.

**Endgame**. See January 12.

**Serenata Chamber Orchestra**, concert featuring guest soloists Richard Soule and Kim DeLibro. 3 p.m., Clark County Library. Free. 733-3613.

## 15 MONDAY

**Auditions**. See January 14.

**Jack Sheldon**, trumpet, and Red Holloway, saxophone. *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

## 16 TUESDAY

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

**Eastman Brass**, in concert, presented by Chamber Music Southwest. 7:30 p.m., Artemus Ham Concert Hall. \$15 general admission, \$12 students and seniors. 739-3801.

**I Have a Dream film tribute**, newsreel biography of Martin L. King Jr. and film comparing King to Gandhi. 6 p.m., West Las Vegas Library. Free. 733-3613.

**Laura**. See January 10.

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

## 17 WEDNESDAY

**Jimmy Cook**. See January 3.

**Poetry for Everyone**, verse readings by members of Las Vegas Poetry Group. 7 p.m., Clark County Library. Free. 733-3613.

## 19 FRIDAY

**Plain and Fancy: Quilts Old and New**, lecture by Bill Ormand. 7 p.m., Winchester Center, 3130 S. McLeod. 455-7340.

## 20 SATURDAY

**A Gilbert and Sullivan Celebration**, excerpts from Gilbert and Sullivan compositions, presented by Southern Nevada Musical Arts Society. 8 p.m., January 20, and 3 p.m., January 21, Judy Bayley Theatre. \$8 adults, \$6 seniors, military, handicapped, \$4 students. 451-6672.

**Percussion Discussion**, percussion workshop by David Bowie. 1 p.m., West Las Vegas Library. Free. 733-3613.

## 21 SUNDAY

**A Gilbert and Sullivan Celebration**. See January 20.

## 22 MONDAY

**Cedar Walton**, piano, *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

**Oberlin Dance Company**, San Francisco dance troupe. 8 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. Sponsored by City of Las Vegas. 386-6211.

## 23 TUESDAY

**Great Books Discussion Group**, 7 p.m., Clark County Library. Topic: *Uncle Vanya* by Anton Chekhov. 733-3613.

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

**Las Vegas Symphony Orchestra**, concert featuring special guests violinist Yuri Mazurkevich, soprano Lucy Shelton and dancer Luisa Triana. 8 p.m., Artemus Ham Concert Hall. 739-3420.

**Martin L. King Jr. Commemorative Collection**, film of King speeches. 6 p.m., West Las Vegas Library. Free. 733-3613.

**Master Dance Class**, with Oberlin Dance Company. 10 a.m., Reed Whipple Cultural Center. \$5. 386-6211.

**Master class in dance**, conducted by members of Oberlin Dance Company. 10 a.m., Reed Whipple Cultural Center. \$5. 386-6211.

## 24 WEDNESDAY

**Jimmy Cook**. See January 3.

**Sunset Boulevard**, film starring Gloria Swanson and William Holden. *Classic Images Film Series*. 7 p.m., January 24, Rainbow Library. 3 p.m., January 26 and 1 p.m., January 27, Clark County Library. 6:30 p.m., January 30, Green Valley Library. Free. 733-3613.

## 25 THURSDAY

**Ballet Metropolitan**, classical ballet concert presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$25 and \$17.50, with discounts for seniors, students and military. 739-3535.

Pianist Laura Spitzer has performed in places as diverse as Manhattan, New York and Manhattan, Nevada, earning acclaim in both. Spitzer and her concert grand Steinway piano have logged a lot of miles performing in rural areas, and in 1986 she received the Governor's Arts Award. Her January 26 concert is sponsored by the Cultural Affairs Division of Clark County Parks and Recreation Department. **aa**

**26 FRIDAY**

**I'm Not Rappaport**, comedy by Herb Gardner, presented by New West Stage Company. 8 p.m., January 27, 30, 31, February 1, 2 and 3; 2 p.m., January 28. Charleston Heights Arts Center. \$8.50 adults, \$6 students, seniors, handicapped. 876-NWSC.

**Laura Spitzer, piano**, solo concert, 7 p.m., Winchester Center, 3130 S. McLeod. \$2 adults, \$1 students and seniors. Sponsored by the Cultural Division of the Clark County Parks and Recreation Department. 455-7340.

**Les Liaisons Dangereuses**, play by Christopher Hampton, presented by Actors Repertory Theatre. 8:30 p.m., Jan-

uary 26, February 2 and 9. 5:30 p.m., January 27, 28, February 3, 4, 10 and 11. 9 p.m., January 27, February 3 and 10. At the Clark County Library. 647-SHOW. Sunset Boulevard. See January 24.

**27 SATURDAY**

**I'm Not Rappaport**. See January 26.  
**Les Liaisons Dangereuses**. See January 26.

Sunset Boulevard. See January 24.

**28 SUNDAY**

**I'm Not Rappaport**. See January 26.  
**Les Liaisons Dangereuses**. See January 26.

Accomplished comedy director Barbara Brennan will helm the second production this season of *I'm Not Rappaport*, Herb Gardner's acclaimed comedy, this time presented by New West Stage Company. Joseph Bernard and Walter Mason star as lead characters Nat and Midge. Both are special guest Equity artists. **aa**

**Parental Discretion Advised,**

multi-media dance concert, presented by UNLV Dance Department. 2 and 7 p.m., Judy Bayley Theatre. \$7 general admission, \$5 students, seniors and military. 739-3827.

**29 MONDAY**

**Members of Tonight Show Band, Alan Grant's Monday Night Jazz at the Four Queens**. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

**30 TUESDAY**

**I'm Not Rappaport**. See January 26.  
**Philip Wigfall, saxophone**, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob nob Lounge. 734-2426.

Sunset Boulevard. See January 24.

**31 WEDNESDAY**

**I'm Not Rappaport**. See January 26.  
**Jimmy Cook**. See January 3.

**NEVADA SCHOOL OF THE ARTS**

Quality Fine Arts Education for Students 4 through Adult



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

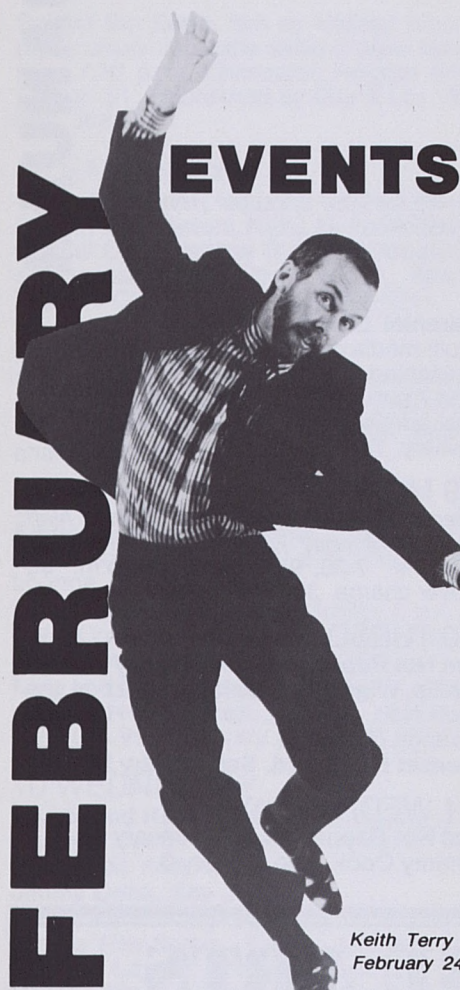
Music Theory      History      Orff      Chamber Music      Jazz Studies

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

In Residence At UNLV

**739-3502**

# EXHIBITS



Keith Terry  
February 24.

## 01 THURSDAY

**Cinders**, play by Janusz Glowacki, presented by University Theatre. 8 p.m., February 1, 2, 3, 7, 8, 9 and 10; 2 p.m., February 4 and 11, Black Box Theatre, UNLV. \$7 general admission.

**I'm Not Rappaport**. See January 26.

**Sunset Symphony**, Southern Nevada youth orchestra in concert. 7 p.m., Reed Whipple Cultural Center. \$3 adults, \$2 students, seniors and handicapped. 386-6211.

Albert Innaurato's comedy **Gemini**, presented by the Las Vegas Little Theatre, concerns a young man who can't decide if he's in love with his girlfriend or her brother. The cast includes such local theatre regulars as Ken Feldman, Katie Green and Betty Sullivan-Cleary, as well as a host of newer faces, all directed by Fiona Kelley. aa

## 02 FRIDAY

**Cinders**. See February 1.

**Gemini**, comedy by Albert Innaurato, presented by Las Vegas Little Theatre. 8 p.m.,

## 01 THURSDAY

**Black History Month Photo Exhibit**, photos depicting turn of century black settlers. February 1 through March 6, West Las Vegas Library. 5 p.m. reception will continue into Black History Month reception. 435-0919.

**John Foremaster**, recent work. Through February, Boulder City Art Guild. 1495 Nevada Highway, Boulder City. 293-2138.

## 02 FRIDAY

**eleven: a visual response**, group exhibit by members of eleven, a group of women artists. February 2 through March 17, Barrick Museum of Natural History, UNLV. Reception 5 to 7 p.m. 739-3381.

## 03 SATURDAY

**Trappings of the American West: Works by and for the Cowboy**. February 3 through March 4, Nevada State Museum and Historical Society. 486-5205.

## 04 SUNDAY

**Mary Jo Harding, Vicki Richardson, Larry Brosi**, recent work, in the Main Gallery of the Las Vegas Art Museum. Also: Dan Swenson. February 4 through 25. Reception noon to 3 p.m., February 4 647-4300.

## 09 FRIDAY

**Valentine Invitational Show**, works by 50 local, state and national artists, with a February 14 High Cream Tea and public auction. February 9 through March 6, Allied Arts Gallery. 731-5419.

February 2, 7, 8, 9, 14, 15 and 16. 2 p.m., February 3, 10, 17. Spring Valley Library. 383-0021.

**I'm Not Rappaport**. See January 26.

**Kawambe**, African dance ensemble. 8 p.m., Las Vegas High School auditorium. \$5 adults, \$3 students. Sponsored by Class Act and Cultural Division of Clark County Parks and Recreation Department. 455-7340.

**Les Liaisons Dangereuses**. See January 26.

## 03 SATURDAY

**Cinders**. See February 1.

**Gemini**. See February 2.

**Harlem Spiritual Ensemble**, group specializing in Negro spirituals. 8 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. 386-6211.

**I'm Not Rappaport**. See January 26.

**Les Liaisons Dangereuses**. See January 26.

**Music Fit for a King**, concert by harpist-chordist John Metz. Presented by Chamber Music Southwest. 7:30 p.m., Artemus Ham Concert Hall. \$5 general admission, \$3 students and seniors. 739-3801.

## 11 SUNDAY

**Micro Photo-Images**, by Gary Rosenblum. February 11 through March 14, Reed Whipple Cultural Center. Reception 2 to 4 p.m. 386-6211.

## 12 MONDAY

**Emerging Legacy: A Collector's Perspective**, African-American Art 1880-1987. Survey of black American art, in conjunction with Black History Month. February 12 through March 9, Donna Beam Fine Art Gallery, UNLV. Sponsored by Nevada Institute for Contemporary Art. 739-3751.

## 13 TUESDAY

**Test Site Series**, ceramics by Tom Coleman. February 3 through March 4, Moira James Gallery, Green Valley. 454-4800.

## 16 FRIDAY

**Jun and Fumiyo Kaneko**, ceramic art. February 16 through April 14, Mark Masuoka Gallery.

## 22 THURSDAY

**Painted Sand and Sand Paste**, recent works by Phyllis Sperber. February 22 through March 22, Sunrise Library. 5 p.m. reception. 435-0919.

## 23 FRIDAY

**CCCC Art Faculty Exhibit**, Clark County Community College Artspace Gallery. Ed Inks, Upstairs Gallery. February 23 through 30, Clark County Community College. 643-6060.

## 04 SUNDAY

**Cinders**. See February 1.

**Les Liaisons Dangereuses**. See January 26.

## 05 MONDAY

**Joe Locatelli, vibes, Alan Grant's Monday Night Jazz at the Four Queens**. 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

**Tom Gause, trumpet**, 8 p.m. concert, Artemus Ham Concert Hall. 739-3840.

## 06 TUESDAY

**Black History: Lost, Stolen or Strayed?** film narrated by Bill Cosby. 6 p.m., West Las Vegas Library. Free. 733-3613.

**Julius**

**Caesar**, film by Joseph Mankiewicz. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by City of Las Vegas. 386-6211.

**Larry Schlect, saxophone**, and Rocky Lombardo, trumpet, Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

## 07 WEDNESDAY

**Cinders**. See February 1.

**Gemini**. See February 2.





"Cityscape" by Richard W. Dempsey, oil on board, 1955, will be part of NICA's "Emerging Legacy" exhibit, February 12 through March 9.

**Jimmy Cook.** See January 3.

**Kiss of Death,** film starring Richard Widmark. *Classic Images Film Series.* 7 p.m., February 7, Rainbow Library. 1 p.m., February 10, Clark County Library. 6:30 p.m., February 13, Green Valley Library. Free. 733-3613.

**Stormy Weather,** film about entertainer Bill Robinson. 7 p.m., Winchester Community Center. Free. 455-7340.

**Yehudi Menuhin and the English String Orchestra,** presented by the Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$25 and \$17.50, with discounts for students, seniors and military. 739-3535.

## 08 THURSDAY

**Cinders.** See February 1.

**Gemini.** See February 2.

## 09 FRIDAY

**A Lesson From Aloes,** drama by Athol Fugard, presented by Clark County Community College Theatre. 8 p.m., February 9, 10, 15, 16 and 17. 2 p.m., February 11. At the CCC Theatre. 644-PLAY.

**Cinders.** See February 1.

**Gemini.** See February 2.

**Les Liaisons Dangereuses.** See January 26.

## 10 SATURDAY

**A Lesson From Aloes.** See February 9.  
**Choreographers Showcase,** forum for new dance. 2 p.m., Charleston Heights Arts Center. Presented by Allied Arts Council and the City of Las Vegas. 731-5419.

**Cinders.** See February 1.

**Gemini.** See February 2.

**Les Liaisons Dangereuses.** See January 26.

## 11 SUNDAY

**A Lesson From Aloes.** See February 9.  
**Choreographers Showcase.** See February 10.

**Cinders.** See February 1.

**Les Liaisons Dangereuses.** See January 26.

## 12 MONDAY

**Bobby Hutcherson, vibes,** *Alan Grant's Monday Night Jazz at the Four Queens.* 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

**Las Vegas Symphony Orchestra,** concert featuring guest conductor Bernard Rands and pianists Virko Baley and Elissa Stutz. 8 p.m., Artemus Ham Concert Hall. 739-3420.

## 13 TUESDAY

**Film tribute to Black History Month,** 6 p.m., West Las Vegas Library. Free. 733-3613.

**Governor's Arts Awards,** 7 p.m., Alexis Park Resort. \$35 includes cocktails and dinner. RSVP: 1-789-0225.

**Great Books Discussion Group,** 7 p.m., Clark County Library. Topic: *On Evil* by Moses Maimonides. 733-3613.

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

**The Taming of the Shrew,** film starring Elizabeth Taylor and Richard Burton. 7:30 p.m., Charleston Heights Arts Center. \$1. Sponsored by the City of Las Vegas. 386-6211.

## 14 WEDNESDAY

**Carmen Jones,** adaptation of Bizet's opera by Oscar Hammerstein II. 7 p.m., Winchester Community Center. Free. 455-7340.

**Gemini.** See February 2.

**Jimmy Cook.** See January 3.

## 15 THURSDAY

**A Lesson From Aloes.** See February 9.

**Gemini.** See February 2.

## 16 FRIDAY

**A Lesson From Aloes.** See February 9.

**Gemini.** See February 2.

**O.P.E.R.A.,** Old Pueblo Experimental Repertory Adventure concert. 7 p.m., Reed Whipple Cultural Center. \$5 adults, \$3 students, seniors and handicapped. 386-6211.

## 17 SATURDAY

**A Lesson From Aloes.** See February 9.

**Backstage at the Opera,** fundraiser for Nevada Opera Theatre. 6:30 p.m., Cashman Field Theatre. \$100. 451-6331.

**Gemini.** See February 2.

**Percussion Discussion,** percussion workshop with David Bowie. 3 p.m., Clark County Library. Free. 733-3613.

**Scott Joplin and Ragtime America,** concert of Joplin music featuring Jan Rosemond Trio. 8 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors and handicapped. 386-6211.

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

## 18 SUNDAY

**An Afternoon in Old Vienna,** concert by Las Vegas Civic Symphony. 1 p.m., Showboat Hotel Pavilion. \$8 adults, \$5 students and seniors. Sponsored by City of Las Vegas. 386-6211.

**Celebration of Life Concert,** featuring pianist John Henry, is scheduled for 2 p.m. in the Cashman Field Theatre. Date may be changed due to conflict with Nevada Opera Theatre production; issue unsettled at press time. 438-1687.

**La Traviata,** tragic opera by Verdi, sung in Italian. Presented by Nevada Opera Theatre. 8 p.m., Cashman Field Theatre. 451-6331.

**Serenata Chamber Orchestra,** concert featuring soloists Richard Soule and Kim DeLibro. 3 p.m., Clark County Library. Free. 733-3613.

## 19 MONDAY

**Morgana King, vocals,** *Alan Grant's Monday Night Jazz at the Four Queens.* 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

## 20 TUESDAY

**Black History Month film tribute,** 6 p.m., West Las Vegas Library. Free. 733-3613.

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

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

## 21 WEDNESDAY

**Jimmy Cook.** See January 3.

**Leadbelly,** film about famous bluesman. 7 p.m., Winchester Community Center. Free. 455-7340.

**Panic in the Streets,** film by Elia Kazan. *Classic Images Film Series.* 7 p.m., February 21, Rainbow Library. 3 p.m., February 23 and 1 p.m., February 24, Clark County Library. 6:30 p.m., February 27, Green Valley Library. Free. 733-3613.

## 23 FRIDAY

**Panic in the Streets.** See February 21.

**Dancer and self-percussionist Keith Terry describes his unusual act as the kind of music and dance that existed "before men learned to hollow out trees." "He hits himself," is how someone else put it. "Body Music" combines percussion, rhythm, movement and vaudeville in a playful one-man act featuring music made with his body. aa**

## 24 SATURDAY

**Keith Terry: Body Music,** concert by percussionist Keith Terry. 8 p.m., Artemus Ham Concert Hall. Sponsored by Cultural Division of Clark County Parks and Recreation Department. \$6 adults, \$4 students and seniors. 455-7340.

**Panic in the Streets.** See February 21.

## 26 MONDAY

**Don Rader, trumpet,** and Lanny Morgan, saxophone. *Alan Grant's Monday Night Jazz at the Four Queens.* 7:30, 9:30 and 11:30 p.m. \$3 cover charge. 385-4011.

## 27 TUESDAY

**Great Books Discussion Group,** 7 p.m., Clark County Library. Topic: *The Illiad* by Homer. 733-3613.

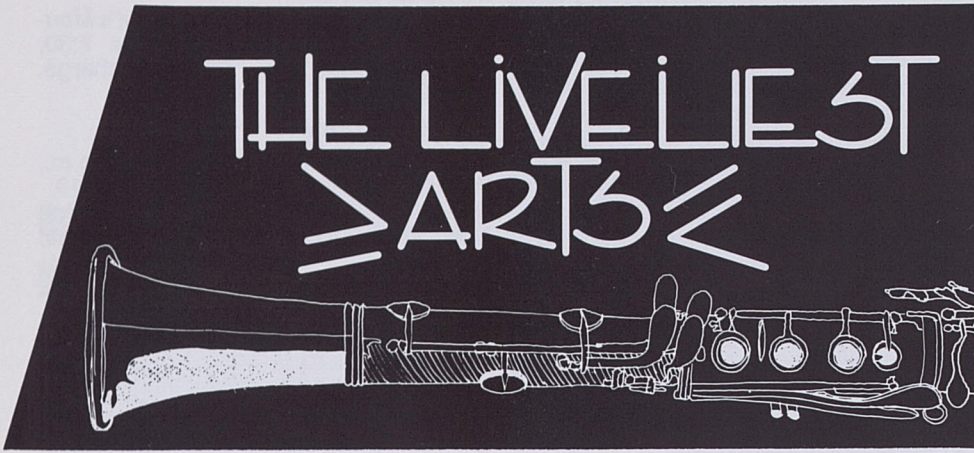
**Neil Maxa, trombone,** Jazz at the Hob Nob. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

**Panic in the Streets.** See February 21.

## 28 WEDNESDAY

**Jimmy Cook.** See January 3.

**Say Amen, Somebody,** documentary on black gospel music. 7 p.m., Winchester Community Center. Free. 455-7340.



NEWS OF THE ARTS IN SOUTHERN NEVADA

## New Gallery Opens

**L**as Vegas newcomers Mark and Deborah Masuoka will open a new visual art gallery in January, one they hope will bring a greater international feel to the local arts community.

The Mark Masuoka Gallery, on the Maryland Parkway circle just south of Charleston, will host six shows a year, says Mark. Most of them will feature artists who work on a national or international scale, although he says he will try to include at least one show by a local artist each year.

In January, Masuoka will display an interim exhibit featuring works from "artists we are interested in."

The first full-scale exhibit will be large ceramics by Japanese artist Jun Kaneko and constructions by his wife, Fumiyo, and opens February 16 and runs through April 14.

The second show will feature surreal photographs by Soviet artist Misha Gordin. Gordin, who defected in 1975, produces intense and sensual photos using a 30-step process. He currently lives in

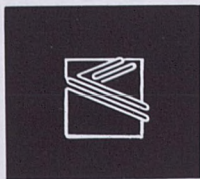
Detroit. That show will open in late April and run through mid-June.

After that will be a two-man show featuring prints by Montana artist John Buck and watercolors by Hawaiian Hiroki Morinoe. Buck, husband of sculptor Deborah Butterfield, who has displayed her horse-like sculptures here, is currently a finalist in the competition for public art to be sited with the state Library Archives building in Carson City.

The Masuokas came to Las Vegas in August, after interning with the Bemis Project in Nebraska and studying art at the Cranbrook Institute. Mark's father lives part-time in Las Vegas, and had acquired the building that now houses the gallery.

"We came here for the area," Mark said during a recent interview. "We were pretty impressed. We didn't know what to expect."

Both Masuokas are ceramic artists who studied under Jun Kaneko. If things go well with the gallery, they plan to build an industrial-size kiln here for producing large-scale work. **aa**



Ceramicist Jun Kaneko and large-scale greenware



## MFA at AAC

**T**he Allied Arts Gallery will host an exhibit of work by the three members of UNLV's first MFA art program, beginning January 19.

"The Midway Show," will feature collages and lithographs by Charles Morgan, paintings by Nancy Deaner and sculptures by Kathleen Nathan. All three are at the halfway point in their MFA program, thus the title of the exhibit.

"The MFA program is a 60-hour degree," explained MFA coordinator James Pink. "The students are encouraged to find a place to show their work in the community. They are supposed to put up a body of work that represents well the first 30 hours of their degree.

"This exhibit features three totally diverse people. It's like three separate shows. I think each is represented well, and the show looks great."

He also pointed out that each student has a lot riding on this exhibit. Each will meet with their MFA committee while the show is hanging, and discuss whether or not the work is strong enough for them to continue toward their masters degree.

"The Midway Show" will hang through February 6.

## also...

**A** special invitational Valentine's show will take over the Gallery in February. More than 50 top visual artists, mostly from Nevada, but with a few surprise national names, are being invited by Gallery Director Loucinda Stevens to submit one Valentine-themed work each. On Valentine's Day, February 14, the work will be auctioned.

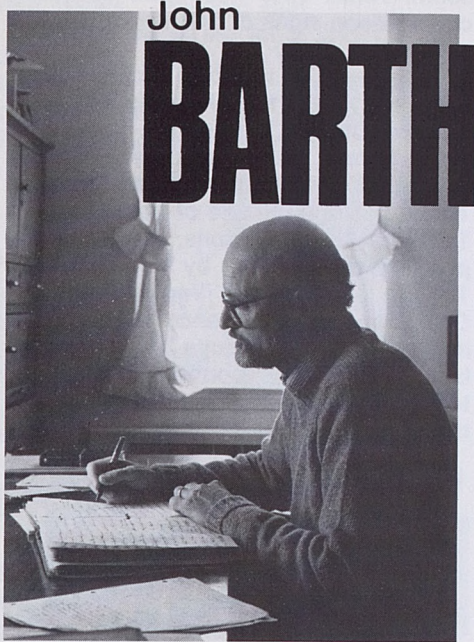
The focal point of the Valentine's Day activities will be a British-style "high-cream tea," for several dozen invited guests and artists. The tea starts at 4:30 p.m. The auction, which is open to the public, begins at 6 p.m.

Among the artists whose work will be available for auction will be artists from New York, California and elsewhere, as well as favorites from Las Vegas and Reno, said Stevens.

The works to be auctioned will be displayed from February 9 through March 6.

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





by SCOTT DICKENSHEETS

**J**ohn Barth is one of America's leading novelists, one of the foremost of the generation of absurdist writers who gained prominence in the sixties. Not as widely known as Joseph Heller, nor as enigmatic as Thomas Pynchon, the two writers he is most often mentioned with, Barth is their literary equal, as comic as Heller and as inventive as Pynchon.

He was in Las Vegas over the Thanksgiving weekend with his wife, to give a reading and talk at UNLV. Unable to let the presence, however brief, of a major novelist go unnoticed by Southern Nevada's only arts magazine, *Arts Alive* sent me over to chat him up.

If you go in knowing, as I did, that Barth is a professor, then he ends up looking like you thought he would—academic—thin, bookish, with a neatly trimmed beard and large glasses. He is erudite and engaging in conversation, obviously a practiced speaker. We sat in the apartment-like motel suite he and his wife were occupying, Barth enthusing about the crisp and moderate morning weather.

The first question I had to get out of the way, the one everyone wanted me to ask when they heard I was going to talk to Barth, was, is the first "G" in *Giles Goat-boy*, his fourth novel, hard or soft? Barth laughed. "It started out as a hard G," he said, "because I liked the reputation of the two hard g's. But now it's Jiles."

Actually, "that's the novel I look back on with the least fondness," he said. The story of a boy raised on a university goat farm who believes he is a savior-like figure, the novel is an elaborate allegory, "a comic Old Testament," as Barth once

described it. It's really about a person trapped in the classic role of the Hero, "but completely aware of the pattern he is following," Barth said. "It was a worthwhile idea at the time."

Asked which of his books he recalled with the most fondness, he gave the typical author's answer, "The latest one," holding up a thick black manuscript.

His new novel is *The Seventh Voyage of Somebody the Sailor*, and consists of "reorchestrations" of the tales of Sinbad, with alternating chapters set in the here-and-now, a rites-of-passage story meant to resonate with the Sinbad theme. It involves some complex literary devices, which he attempted to explain but which were quickly lost on me. He shrugged and smiled, trying to simplify it. "You try to pay all your narrative bills and hope your credit is good," he explained.

In fact, much of the conversation consisted of Barth saying things I only partly grasped. It was the classic meeting between the old master and the tail-wagging young pup. The difference between us was neatly illustrated when, discussing the topic of writers reading their work aloud, I said, "A good reader can make bad material sound better than it is," and he immediately reiterated by saying, "Yes, a skilled reader can make a second-rate text sound more impressive." I guess he won that round.

I tried to jab back—"Some critics say you're just a clever but shallow master of technique!"—but it was a weak swing, and before I could land a solid blow, he pummelled me with a flurry of literary analysis, a complicated discussion of modern letters embroidered with casual references to Great Big Writers I'd heard of but never gotten around to reading, until I was huddled into a corner, vainly trying to ward off the blows long enough to throw in the towel. I was finally borne from the ring by midget handlers and left in the alley.

Actually, the boxing metaphor only represents my perspective on the encounter. Barth was far too gracious to give me a sound thrashing intentionally. How was he to know that my education was so sporadic, that most of the novels I've read—including one or two of his—have

been shoved into my short-term memory long enough to pass tests in classes like "The American Novel of Cosmic Absurdity" and then forgotten? Sad but true, and not his fault. He was a nice guy.

The conversation eventually touched down on the then-current issue of *Harper's* magazine, which carried a manifesto by Tom Wolfe calling for a resurgence of social realist fiction in the manner of, well, Wolfe's own *Bonfire of the Vanities*. Wolfe argued that decades of fabulism, magic realism, cosmic absurdism, post-modernism and various other strains of non-realistic fiction had left American letters anemic and pallid. Barth, who can be variously described as a fabulist, magic realist, cosmic absurdist and postmodernist, was bemused by Wolfe's backhanded attack.

"I think there is a whole lot of room in literature for both Anton Chekhov and Lewis Carroll," he said.

Barth himself had given up obviously realistic writing after his second novel, *The End of the Road*. "I wasn't interested in writing about real people speaking real dialogue," he once said.

Critics have occasionally dismissed him as clever but shallow, all technique and no substance. "Obviously, I think they're wrong," he said, chuckling. Technique is important, he said, because a good novel has to engage a reader's intellect. But it's passion that animates good writing. "It's not unimportant to ask if a book is modernist or postmodernist or whatever, but the real question is, 'Is it terrific? Does it knock your socks off?' Technique should not be like a gargoyle at the gate, keeping people out."

Although he has sometimes been criticized as too "academic," Barth is proud of his professorship. "I have chalk dust on the sleeves of my soul," he said.

Of his stay in Las Vegas, Barth said he was "overwhelmed," presumably by the sensory impact of the city, as well as the austere beauty of the desert around it. He approached Las Vegas, he said, with the image everyone has of a town absorbed in its own myth, a rootless city of 24-hour glitz. "Which is

continued



## JMA ARCHITECTS & ENGINEERS, INC.

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

Architecture & Engineering  
Landscape Architecture  
Interior Design  
Graphic Design



NEWS OF THE ARTS IN SOUTHERN NEVADA

fine," he said, "because you have to approach it with *something*." But a bit of exploring and a good Thai meal had given the Barths a little insight into the real Las Vegas. Coming from Massachusetts, the Barths are self-described "marine creatures," and were particularly intrigued by the Southern Nevada landscape and climate. "We plan to spend the Thanksgiving weekend exploring the desert," he said.

As I finally left, Barth was standing on the balcony outside his modest suite, contemplating the possibilities of a fine Las Vegas morning. **aa**

history art exhibit



Jacob Lawrence "Graduation" Gouache on paper, 1948

# BLACK

In conjunction with Black History Month in February, the Nevada Institute for Contemporary Art (NICA) will bring an exhibit of African-American art, possibly including some African art as well, to UNLV's Donna Beam Gallery on February 12.

"Emerging Legacy: A Collector's Perspective: African-American Art from 1880-1987," surveys 20th Century black art and the social, political and historical forces that have shaped it. Reconstruction, the Federal Works Progress Administration and the Civil Rights

Movement have all helped to define an environment that continues to inspire artistic interpretation.

NICA plans to bus Clark County schoolchildren to the exhibit, where they will be lead through the show by trained guides. Tours will also be available to the general public.

"Black History Month provides us with a special opportunity," says NICA director Tom Holder, "to reflect upon and recognize the contributions of African-Americans. 'Emerging Legacy: A Collector's Perspective' maps the course of African-American visual artistic achievement. The exhibition assembles 70 works from the Evan-Tibbs Collection in Washington D.C. by black artists of varying backgrounds and stylistic diversity, who share a likeness in mind and spirit, which is reflected in their art."

Organized by the Smithsonian Institute, the exhibit's Las Vegas appearance is funded by Mervyn's and Citibank, with additional educational funding from the Nevada Humanities Committee. NICA may add some pieces from local collector George Sturman's African sculpture collection for the Las Vegas exhibit. The show runs through March 9.

This summer, NICA will offer a 15-day trip to France and the Netherlands to mark the centennial of Vincent Van Gogh's death. Holder will lead the tour, which will trace the life of Van Gogh, as well as visit a massive exhibit of major Van Gogh paintings. Cost: \$2845.

For more information on "Emerging Legacy" or the Van Gogh trip, call 739-3751. **aa**

## Cultural CORRIDOR

Las Vegas moved closer to both a "cultural corridor" and a neon museum when the City Council voted December 20 to lease the old Elks Building on Las Vegas Boulevard North to the Las Vegas Natural History Museum for an initial year for \$1, with rent to be readjusted based on receipts after that time. The resolution which was passed included a stipulation that the area immediately south of the Elks Building be used by the Allied Arts Council to build a museum of neon art.

The acquisition by the City of nine acres between Las Vegas Boulevard and Cashman Center was spurred by the board of the Natural History Museum, which had lost its Strip home. In the process of saving itself, the museum also saved the Old Mormon Fort, which the City will now sell to the state for excavation and development as an attraction, and provided a space for the neon mu-

seum. Allied Arts has been collecting classic neon signs of Las Vegas for over two years.

These entities will form a cultural corridor, along with the City's Reed Whipple Cultural Center, the soon-to-be opened main library and Discovery children's museum and Cashman Center. Cashman Theatre will be the site of Nevada Opera Theatre's future seasons, as well as one program a year each by Nevada Dance Theatre and the Las Vegas Symphony Orchestra. Nevada Dance will premiere its new "Las Vegas Suite," funded partly by the Las Vegas Convention and Visitors Authority, in Cashman Theatre in the spring. **aa**

## Gang DANCE

Gang life hits the stage of the Judy Bayley Theatre in January as the UNLV Department of Dance Arts presents "Parental Discretion Advised." Based on firsthand research and 1,500 unique pictures/slides by Mary Guirsh and Melinda Lamprey, the concert addresses sociological issues that face today's troubled youth, such as gangs, drugs, Satanism and the skinhead movement.

Guirsch and Lamprey began their research as a master's project in criminal justice, but found very little current material available. This forced them to go out and find firsthand information by dealing directly with these subcultures and the various law enforcement agencies in Las Vegas.

Their research intrigued Dr. Beth Mehocic, composer-in-residence for the Department of Dance Arts, who imagined the concert and began to work on the scenario. Mehocic is the producer/director of the concert and views the project as "an artist's concept of current sociological issues."

"We're not out to glorify gangs," she said, "but we want to present an informative production which confronts the gang issue, as well as other subcultural phenomenon such as devil worship and drugs." As the director, Mehocic selected three choreographers—Dr. Carole Rae, Eliane Vivaci and Bill Wagner—to work closely with her, Guirsch and Lamprey in putting the production together. "We want the drama to be as accurate as possible while still maintaining artistic merit," Mehocic said.

"Parental Discretion Advised" is a multi-media event which will include an informative discussion on gang symbolism by Guirsch and Lamprey and a question-and-answer session at the end.

"This is an attempt to join the performing arts with the social sciences on cur-

rent issues," Mehocic said.

The concert is set for 2 and 7 p.m., January 28, in the Judy Bayley Theatre. General admission is \$7 and \$5 for students, seniors and military. Call 739-3827 for information. aa

# Jean Norton



"I've always had an avocation for the arts," says Jean Norton, the Allied Arts Council's newly-hired development director. "It will be a challenge now to actually work in the arts and do all I can to support the artists who are here and the artists who are going to be here."

Norton, chosen from among dozens of local and nationwide applicants, will coordinate the Council's fundraising activities, write grants, oversee special projects and assist in the agency's cultural programming.

A 10-year resident of Las Vegas, Norton is an award-winning television producer and a freelance writer. Her documentary on patterns of black migration to Southern Nevada, *The Road to Las Vegas: A Black Perspective*, produced with KLVX Channel 10, and funded by Humanities Committee grants from three states, won a Corporation for Public Broadcasting Award three years ago. Since then she has produced a television documentary surveying the history of Las Vegas, which was used by the Clark County Museum. She has also produced, written and directed several informational videos. Her writing has appeared in several publications.

Norton brings a combined arts and business background to her new position. Before coming to Las Vegas, she was active in East Coast theatre. "Because of my theatre experience, I have a long-standing interest in the arts," she says. Prior to that, she earned a degree in marketing from the University of Arkansas, and did masters work in finance at George Washington University in Washington D.C.

"There are so many cultural programs available here," Norton says. "Because this is such a growth community; we have to find a way to reach the thousands of new people coming into Las Vegas, as well as those already here, letting them know what's available and getting them interested and involved." aa

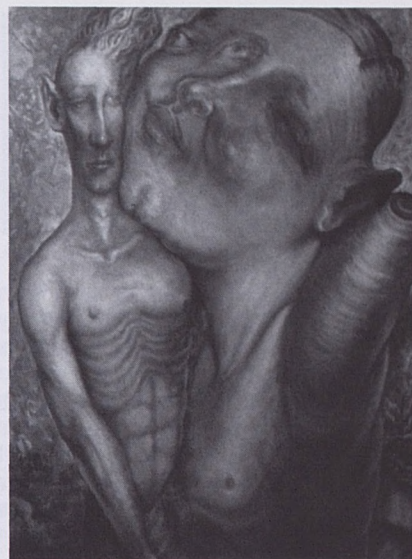
# TOM BISESTI

Dream images and metaphor

by SCOTT DICKENSHEETS

Recent works by Tom Bisesti will hang in the Spring Valley Library January 23 through March 1, with an opening reception slated for 5 p.m. January 23.

There were a lot of arched eyebrows last spring when Tom Bisesti's painting "God and Man" was unveiled as the winner of the Library District's 15th annual Art-A-Fair competition. After all, the canvas portrayed two weird mutant figures, one grotesquely swollen, the other rib-exposingly thin, pressed together in a fleshy embrace. Even without the provocative title, it is a disturbing work. The fat figure has a truncated arm and a bruised face. One eye is swollen shut and the other two are out of place. Despite signs of discomfort, he is smiling. The skinny figure is wearing purple pants, has ears like hubcaps and hair piled up beyond the top of the painting.



"Which one is God and which one is man and what the hell does it mean?" people were overheard to ask, and those are questions that even Bisesti can't answer.

"I don't really know," he says with the air of a man to whom the question is just a bit irrelevant. Even if he designated one of the figures God and the other Man, it wouldn't help unravel the meaning of the work.

"A lot of people said, 'That's not the

## Mark Masuoka Gallery

JUN AND FUMIYO KANEKO

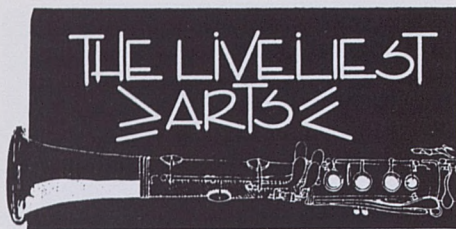


MIXED MEDIA AND SCULPTURE



FEBRUARY 16 - APRIL 14, 1990

1149 S. MARYLAND PARKWAY LAS VEGAS, NEVADA 89104  
(702) 366-0377 FAX: (702) 366-1174



NEWS OF THE ARTS IN SOUTHERN NEVADA

kind of God I know," Bisesti says with a laugh. "I use a lot of dream imagery and metaphor. Things in my paintings don't always mean what they seem to mean." Thus, another canvas, in which a man is being violently cut open, is not about violence, Bisesti insists, but rather about cleansing. In other paintings, the dreamy feel is given a harder edge by a brutal expressionist style.

"I'm looking for a balance between the dynamic and the poetry of each piece," he said."

Bisesti came to Las Vegas six years ago to execute a portrait commission, after two years at the University of Hartford Art School and almost 20 years of doing commissioned artwork. "I planned to stay for a month or two," he said. "But there was a feeling of opportunity, a nice freedom here, so I hung on. It seemed like a nice place."

He has made a living painting portraits and murals, but for a while, lacking confidence, he didn't put much effort into fine art. "God and Man" was the turning point, he says, and its first place showing in the Art-A-Fair gave him the confidence to begin devoting more time to his fine art. "I'm trying to shift into doing more personal work full-time and get completely away from commercial work."

"In my paintings, I guess I'm working out internal aspects of myself," Bisesti says. He starts out in an unusual way, simply smearing paint on the canvas until an image begins to emerge of its own accord. "I look at it from different angles, turn it upside down, and I start refining and defining it, until it takes a direction. It's always a surprise for me at the end, because I never know how it's going to turn out." The images he sees, though, are influenced by his interest in seeking out what he calls his "primal self," a search stimulated by his interest in aboriginal, American Indian and Oriental thinking.

Philosophical underpinnings aside, Bisesti says the ultimate criteria for his work is whether or not it connects with the viewer. "It's successful if it's exciting, if it grabs the person and touches them on some level." **aa**

## UNLV play BANNED

**C**inders, the banned-in-Poland play by Janusz Glowacki, will be presented by the UNLV Theatre Arts Department beginning February 1 (see calendar for complete schedule).

Set in a Polish girl's reform school and addressing themes of repression and totalitarianism, the play is about an ambitious filmmaker filming a documentary about the school's production of *Cinderella*. The school's leaders are

instructed to cooperate with the director, and the schoolgirls are coerced into giving false interviews about how the school has rescued them from "the web of society."

The play will be presented in the UNLV Black Box Theatre, and director Cathy Hurst-Hoffman plans to use the intimate facility to set up an interactive performance involving the audience. Viewers will become reform school inmates.

Glowacki's books and plays have long been targets of censorship in Poland, and he eventually moved to the United States. His first American play, *Hunting Cockroaches*, concerned recent immigrants trying to deal with the rigid standards imposed on artists in America.

For more information, call 739-3353. **aa**

## NV artist COMPETITION

**U**NLV's Alumni Association is sponsoring a statewide competition for a sculpture for its new Alumni Center, now under construction.

Nevada artists are invited to submit a drawing of their design, a description of the materials required and a written proposal. The winning artist will receive \$35,000.

"We are interested in a sculpture that

communicates a feeling about the university," said John LaBounty, head of the sculpture search committee. "The piece should reflect university life, education and alumni." LaBounty urges artists to see the site before creating a

proposal.

A selected panel will choose three finalists, who will then submit scale models of their proposals.

Drawings and proposals should be submitted to the Alumni Relations office between January 8 and February 21. The three finalists will be chosen by February 26.

For more information call 739-3621. **aa**

## FUNDS for new forms

**"N**ew Forms:Regional Initiative" is a new funding source for artists whose work explores new definitions of art forms or cultural traditions. The program is designed to support creation of innovative, adventurous and culturally diverse work.

Artists in Nevada, Colorado, Idaho, Montana, Wyoming and Utah are eligible. The program is jointly funded by the National Endowment for the Arts and the Rockefeller Foundation, and is co-administered by the Colorado Dance Festival and the Helena (Montana) Film Society.

Projects may involve one or more of the following disciplines: dance, music/sound, theatre, visual arts, video/film, text, performance art, installations, environmental art and environmental performance works. Projects that deal with contemporary subject matter, experiment within a specific cultural tradition or that may not have access to other funding sources are encouraged.

Application deadline is February 14; money will be distributed by April 14. For more information contact the Nevada State Council on the Arts, 1-789-0225. **aa**

# The Fine Art of Commitment

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

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

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



**Valley Bank  
of Nevada**  
MEMBER FDIC

**We're there when you need us.**

The Mountain Man  
*Frederic Sackrider Remington*  
Bronze 28½" high





NEWS OF THE ARTS IN SOUTHERN NEVADA

# PUBLIC ART views sought

**S**outhern Nevadans will have the January and February to view the five finalist proposals in the competition to site public art with the

new state Supreme Court and Library Archives buildings in Carson City.

Models of the proposals will be on display at the Nevada State Museum and Historical Society in Lorenzi Park, from January 26 through February 25.

The finalists are Vito Acconci, William Maxwell and Richard Turner for the Supreme Court building, and Joseph Bartscherer and John Buck for the Library Archives building. Acconci and Maxwell are also finalists for the Las Vegas City Hall public art competition.

According to a Nevada State Council on the Arts spokesman, NSCA will probably seek to appropriate .5 percent of the construction costs of the two buildings to fund the art. This would amount to \$116,500 for the Supreme Court building and \$73,900 for the Library Archives building.

For more information on the Southern Nevada exhibit, call 486-5205. aa

# 'ELEVEN'

by SCOTT DICKENSHEETS

**W**ith the vigorous growth of the arts in the last few years, Southern Nevada's cultural community is constantly sprouting new shoots. One of the most impressive is "eleven," a band of some of the area's top women artists. Most already have well-established reputations, but they will announce their group identity beginning February 2, with an exhibit called "eleven: a visual response," in UNLV's Barrick Museum of Natural History.

eleven began to take shape more than a year ago. Spurred by a visiting exhibit by out-of-state women artists, painter Nancy Deaner and the-no-longer-here UNLV art instructor Michelle Fricke began networking.

"Michelle and I decided there were a lot of really strong women artists in Las Vegas," Deaner said, "Why couldn't Las Vegas have a women's group? That's when I called Minnie (Dobbins, a painter),

DAVID VENESKY  
JAMES ROBSON

"ICONS"

WITH

DAVID AND  
DEB STABLEY

CERAMIC SCULPTURE  
JANUARY 14-30, 1990

TOM COLEMAN

"TEST SITE  
SERIES"

MONUMENTAL  
TEE-POTS

FEBRUARY 3-  
MARCH 4, 1990

LAURIE HALL

"METAL  
FANTASIES"

FEBRUARY 3-  
MARCH 4, 1990

MORA JAMES  
GALLERY

2801 Athenian Drive (702) 454-4800



and Minnie called JoAnne (Cooper, a metalsmith and head of the Clark County Community College Art Department). We had lunch and decided we all felt the same." eleven's first meeting was December 13, 1988.

Aside from Deaner, Dobbins and Cooper, eleven consists of Charleen Gagliardi, Susan Bryan, Mary Ann Bonjour, Patricia McCollum, Sybil Scianna, Maryanna Latham, Elaine Coleman, Sylvia Hill and Ann LaCaze.

"Our primary focus is exhibition," Cooper said. The members of eleven feel they may have more opportunities as a group than as individuals. "I think each person has their reasons for being with the group," she continued. "It doesn't mean we all feel the same way about it, we just all feel strongly that we need to support each other."

"(We want) to de-isolate ourselves," Susan Bryan said, "because Las Vegas is long on isolation, I think, as far as the arts community."

Though some might infer a political statement in the banding-together of women artists, particularly at a time of the growing politicization of nearly every aspect of being female, several members of the group firmly swatted down that idea.

"Individual artists may have their own statements to make in their art, but as far as the group's determination, it's not that," Bryan said. "It's more supportive."

Dobbins (reading prepared remarks): "The single-sex focus of the eleven exhibition is not intended to suggest that a category of women's art exists. No single iconography, ideology or stylistic direction defines this exhibition."

In other words, the group fosters no unified thematic concerns; each artist simply pursues her own inspiration with the encouragement of the group. All sorts of media are represented: painting, collage, sculpture, metalwork and mixed media.

The group is loosely organized, keeping no minutes, following no bylaws, heeding no president. "Which is probably why it works," Deaner said. "I feel that every meeting evolves a little in one direction or another."

"It's more like a seminar," Cooper said, "in that we all have something to contribute."

No matter how many names are on the roster, eleven will always be known as eleven. "We really don't care if we're twelve and called eleven or nine and called eleven," Deaner said, "although I think everyone agrees we want to keep the group around 11. We're not recruiting a ton of members."

Bryan: "It's easier to relate to people when there aren't too many of them."

The exhibit is their first action as a group. As time goes by, the members of eleven will continue to define their

role within the larger arts community. The first priority is to get their work before the public. Sometime in the future they may or may not seek official non-profit status, though Dobbins insists the group is *already* non-profit. Everything depends on how eleven evolves.

"If nothing more comes of it than knowing that women can do this in our area and succeed at it," Deaner said,

"then that's terrific."

The exhibit will run through March 17, with a 5 to 7 p.m. reception on February 2. "eleven: a visual response," will also play a role in a three-day colloquium celebrating Womens' History Month, called "Woman: Image and Ima-maker," at UNLV in March. The Barrick Museum will host a reception from 5 to 7 p.m., March 13. **aa**

# OPERA

**F**ebruary is one of the busiest months of the year for Nevada Opera Theatre. Aside from their ongoing Opera Outreach program, which takes opera performances into area schools, NOT will present a full-scale production of Verdi's *La Traviata*, as well as a major fundraising project. February is shaping up to be a blur that it might take the opera company part of March to recover from.

Caught in mid-flight in NOT's tiny office on Flamingo Road, executive director Eileen Hayes was both excited and apprehensive about everything happening in February.

On February 18, NOT will present *La Traviata*, in Italian. With elaborate sets and costumes and a cast and crew of around 90, *La Traviata* is a massive undertaking. On February 17, NOT will host "Backstage at the Opera," a fundraiser accompanying each major production in which attendees can get a feel for what it takes to stage the show.

*La Traviata* is a "tragedy of misunderstanding," Hayes said. It's the story of the courtesan Violetta, who initially dismisses the love of Alfredo. She later comes to love him, despite her rapidly failing health. But Alfredo's father convinces her to end the affair, and when she does, hot-tempered Alfredo publicly insults her. Learning the true reason for her change of feelings, Alfredo rushes to her side, and the pair is reunited in time for Violetta to die. This will be NOT's first production in the Cashman Center Theatre.

Another top company priority, Hayes says, is the ongoing Opera Outreach program, which brings NOT artists into local schools. "We performed to 8,000 students last week," she exulted in an early November interview. She is clearly taken with the potential of Opera Outreach to build future Nevada Opera Theatre audiences.

"Opera Outreach is equally important

to us as our major productions," she stressed. The program is modeled on a similar one undertaken by the Utah Opera Company, which has swelled the ranks of its audience with high school students who got their first taste of opera through the outreach program. Hayes is banking on a similar turnout here.

"The kids were so hungry for opera performances it was incredible," Hayes said, showing mild amazement. "We're not only nurturing their souls, we're educating them." She expects Opera Outreach to perform to 20,000 kids during the 1989-1990 school year.

On February 24 and 25, NOT will host a two-day trip to the Los Angeles area for a performance by Opera Pacific of Puccini's *Turandot*. Patrons will stay at the five-star Westin Hotel and take a side trip to Newport Beach on the second day.

"This is a wonderful opportunity for fundraising," Hayes said.

This is NOT's fifth season, and Hayes pointed out that it's one of big changes. For one thing, the company is in the midst of moving into the Cashman Theatre. Next year she plans to have four major productions in the facility.

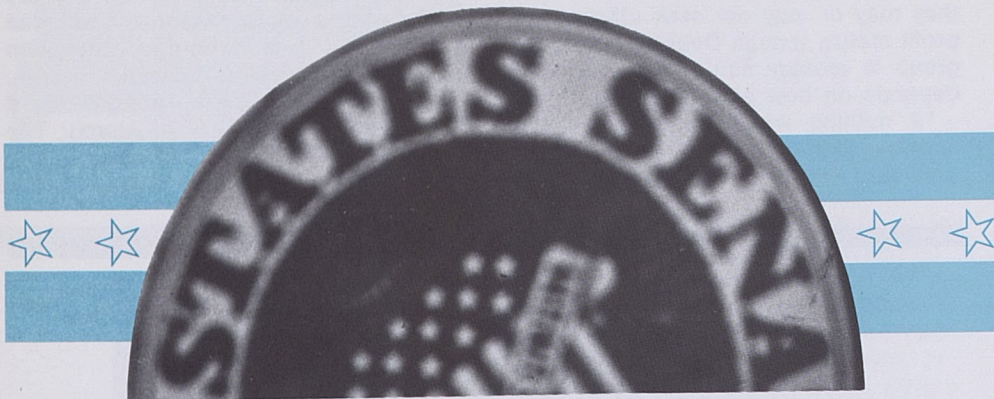
The budget is also growing. Next year's budget is estimated at \$385,000. "In 10 years our budget will probably be \$1 million," she said.

"Opera is the most expensive art form," Hayes said, noting the ballooning cost of staging the lavish performances. A 1986 production of *La Boheme* cost \$45,000, while a 1990 version of the same opera would cost \$90,000.

Money problems have sometimes dogged Nevada Opera Theatre, but Hayes said that as of December 1, the company no longer has a deficit, a state of affairs she attributes to the leadership of NOT president Chuck Dixon and the board of trustees.

For more information on Nevada Opera Theatre, call 451-6331. **aa**

THEATRE



## Art ☆ and ☆ Politics ☆ 1990

by Patrick Gaffey

In our age, there is no such thing as "keeping out of politics." All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia.

—George Orwell, "Politics and the English Language"

If artists want to go in a men's room and write dirty words on the wall, let them furnish their own crayons; let them furnish their own wall.

—Senator Jesse Helms

As the Twentieth Century's final decade begins, artists seem suddenly vindicated in the communist world. The long-submerged opposition rises to reveal itself as an overwhelming majority, and the artists who once seemed lonely victims are now borne forward to lead a rejuvenated society.

In November, the government of Czechoslovakia announced that all the 1960's films which were banned after the 1968 crushing of "Prague Spring" could be shown again. Only weeks later, playwright Vaclav Havel, who spent five years in jail under the recently melted regime, seems poised to become the new president. Boris Pasternak, who even in death made life hard for the Soviet government as a symbol of the opposition, was honored in December when his son Yevgeny traveled to Stockholm to accept the Nobel Prize his father was forbidden to receive in 1958 for his banned novel *Dr. Zhivago*.

Now the works of novelist/historian Alexander Solzhenitzen are being read in Moscow. The members of "The Jazz Section" in Poland, who briefly allowed their jazz journal to be used to publish banned literature, and to whom the Allied Arts Council dedicated Jazz Month 1987, are out of prison. The communist attempt to create safe and proper art

and to destroy art contrary to communist ideals by gagging, exiling, imprisoning and killing artists, seems finally to have failed.

Only in China (and Romania, Cuba and Nicaragua, at this writing) does the attempt go on. An art exhibition was closed in China at the beginning of December. A new crackdown on filmmakers began in November. In October, a two-month campaign against pornography ended. Workers were required to turn in to their bosses one piece of "yellow literature" each during the campaign. To insure success, even elementary school students were given quotas. A reader, Long Ximiao, who wrote to *China Youth News*, described the result: "Parents didn't know whether to laugh or cry. Some parents asked their children to go to the street and buy pornographic books at high prices (to turn in to the authorities). There were so many people buying pornographic books that the supply fell short of demand and the prices went up several times each day.

"The book sellers were very happy to earn so much money," she wrote. "The children...exchanged the books and read them with curiosity before they handed them in. It was the talk of the town for a while."

As the Iron Curtain falls with its countless ironies, a new ironic web arises in its place.

In this country as preparations are made to celebrate the 200th anniversary of the Bill of Rights at its moment of worldwide triumph, Congress and the President have imposed the first political restrictions on the National Endowment for the Arts (NEA), and have enacted a flag desecration law, partly in response to an art exhibit in Chicago. Predictably, the effective date of the flag law was greeted across the country with the first

mass outbreak of flag burning since the Vietnam War.

The new NEA restrictions were a compromise replacing language Senator Jesse Helms (R-NC) had proposed, which would have prevented the NEA from functioning at all. The new provisions require the NEA to act as its own censor.

The predicament the new restrictions create for the NEA can be seen in the incident which arose almost instantly, in which newly appointed NEA chairman John E. Frohnmayer first equivocated, then demanded the return of \$10,000 granted for "Witnesses Against Our Vanishing," a show by 23 artists depicting the effect of the AIDS epidemic on the artistic community, which included some sexually explicit work. The show's catalog, during the debate over restrictions, had accumulated political attacks by artists on Cardinal John O'Connor, archbishop of the New York Archdiocese and on lawmakers who supported pulling funds from art they deemed obscene. Only days after demanding the money, and four hours before the show opened, Frohnmayer reversed himself and returned it, but with the stipulation that it not be used to fund the catalog, as originally planned. Before that eleventh hour reversal, conductor Leonard Bernstein, in protest, turned down the National Medal of Arts, which would have been presented to him at the White House by President Bush.

Under the new law, if the NEA isn't able to guess which artworks may later become controversial and avoid funding them, it is feared that critics may say the Endowment was given a chance to govern itself and failed, giving Congress reason to either impose more draconian measures or (as some openly hope) do away with the Endowment and federal arts funding altogether.

Another opportunity to do away with the Endowment is at hand. The NEA must be reauthorized by Congress every five years. Reauthorization years, like this one, have tended to be occasions for controversy over the Endowment. Reauthorization hearings were scheduled for November 1989, but have been postponed and may now be held off an entire year to avoid their occurring during the hysteria of an election year.

On November 20, the *Las Vegas Review-Journal* moved ahead of any vague congressional thoughts of killing off the Endowment in an editorial headlined, "Government should quit business of arts funding." The *R-J* rephrased the argument Helms had found successful: "The artists are utterly free to create and subsidize their works; whether they should be subsidized by the government is another matter entirely."

In advocating an end to government arts funding, the *R-J* seems to ac-



## Censoring the '80's

knowledge the contradictions in barring funding to certain arts projects for political reasons, when this would be done by the very government known internationally for holding high the ideal of freedom of expression. It also seems tacitly to admit that such picking and choosing would constitute censorship, while ending arts funding altogether would not.

Government arts funding is new in the United States, having started on the federal level in the late '60's, just as the American culture explosion was getting started. It has spread since to all levels of government. Now the *R-J* editorial and the sentiments of some in Washington raise the question of what would happen if government art subsidies ended. What would happen in Southern Nevada?

Here, direct grants from the NEA, like the major grant recently received by KNPR, the classical public radio station, are extremely rare. Most NEA funding comes through the Nevada State Council on the Arts (NSCA), which matches it with state money and provides support to a few individual artists, an artist-in-residency program for schools and to a number of organizations: Actors' Repertory Theatre, Allied Arts Council, the City of Las Vegas Department of Recreation and Leisure Activities, the Clark County Department of Cultural Affairs, KNPR, Las Vegas Art Museum, Las Vegas Symphony Orchestra, Nevada Dance Theatre, the Nevada Institute for Contemporary Art, Nevada Opera Theatre, Nevada School of the Arts, Nevada State Museum and Historical Society, New West Stage Company, Sierra Wind Quintet, Simba Talent Development Center, the Southern Nevada Musical Arts Society and the UNLV Chamber Music Southwest series were funded this year; the list changes little annually. Funding by the NSCA is an important stamp of approval which tends to encourage greater corporate support.

But direct funding by the state or federal government is a small part of the totality of government support here. No major arts entity in Southern Nevada survives without it.

See POLITICS, p. 20.

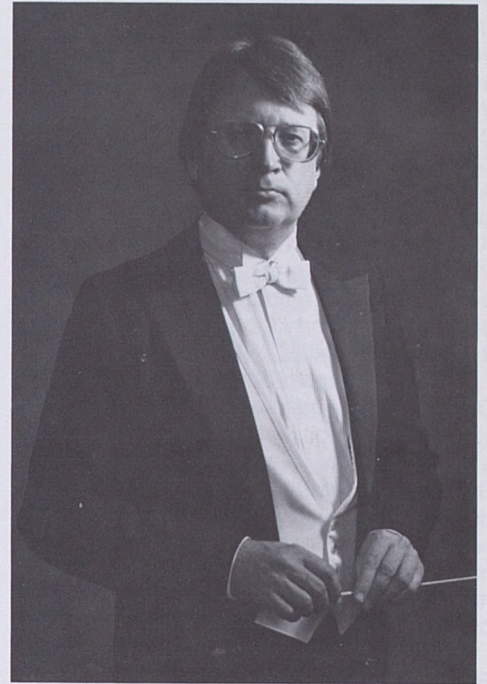
**October, 1989** KLUC radio is fined \$2,000 for playing the pop song "Erotic City" by Prince, a song that had been played for years by stations in Las Vegas and around the country without incident. Apparently no other station in the country has been fined for playing the song. KLUC's attorney's are studying the situation, and the station has not paid the fine to date.

**October, 1989** *Snowbound* by Harry Mazer is left on the shelves of Cashman Junior High School pending an appeal after a parent mounts a sustained challenge, objecting to passages like one in which a son tells his father he "can go straight to hell!" This was one of 28 attempts identified by the *Las Vegas SUN* to remove selected books from Clark County schools in the '80's. In 16 cases the book was either banned or had access to it restricted. In one case a book was given a warning label. In one case the book in question disappeared before the issue could be settled. Seven controversial books were by Judy Blume, but no book of hers has been attacked since 1983. Objections were made to books for: Sexuality, character behavior, language, biology, Satanism, violence, fright, racial slurs, falsities, sinister behavior and nudity.

**January, 1989** Nearly twenty people call or write Allied Arts Council, most anonymously, objecting to the postcard announcing artists Jon Winet and Margaret Crane's exhibit *The Bush Presidency*. On the card, the word "Lies" is superimposed over a photo of balloons ascending at a political convention. A majority of complainants vow not to donate to Allied Arts again. No objections are lodged against the exhibit itself.

**December, 1986** Three self-portraits by photographer Jana Harry are removed from a UNLV student show at the North Las Vegas Library by library personnel before the show's opening, for partial

See CENSORING, p. 20.



### VIRKO BALEY

Conductor, Las Vegas Symphony Orchestra

On Susan Wyatt, executive director of Artists Space in New York, who, with her board, refused to return the \$10,000 the NEA had granted to the AIDS art exhibit: "She showed some goddam guts when she said, 'I'm not gonna give you back the money.'"

"Government by its very nature will attempt to govern, and it's the job of the artist to fight that. To expect government to be any different from any other patron is naive. We ask, 'How dare it?' Well, it has always dared, and it will always dare. The answer is on the other side: Will we allow it? If we succumb to it, then we deserve it."

On the NEA: "It's a fine idea which is horribly misused. Galleries in Washington, D.C. and New York City do not need (NEA) money to put on exhibits. The crime is the way the money is given out. It's not doing any good where it counts." Baley feels smaller, less-established agencies and organizations have to make do with "the little crumbs that fall into the other areas." He thinks the NEA is probably about as good as it can be, "but I still think it's bullshit. It's not the way to use limited public

See OPINIONS, p. 20.



**POLITICS, from p. 19.**

It is no accident that UNLV is Las Vegas' center of culture. The State of Nevada, through the university, provides indispensable free rent to the organizations residing there, including the Las Vegas Symphony Orchestra, Nevada Dance Theatre, the Nevada Institute for Contemporary Art, Nevada School of the Arts, Sierra Wind Quintet, Chamber Music Southwest and the UNLV Performing Arts Center, which includes the Charles Vanda Master Series. While not in residence, Southern Nevada's oldest arts group, Community Concerts, presents all its concerts there.

The Las Vegas/Clark County Library District maintains six galleries and provides homes for Actors' Repertory Theatre and Las Vegas Little Theatre. Serenata Chamber Orchestra is in residence. The district has a major new temporary performance facility on Flamingo and plans an arts center there. It has also begun providing significant public art.

The City of Las Vegas is home to Rainbow Company children's theatre, New West Stage Company, the Las Vegas Civic Ballet Company, the Las Vegas Civic Symphony, Sunset Symphony and two art galleries. It also presents a variety of visiting and local performing artists. The Las Vegas City Arts Commission is just beginning its mission of providing public art. The other major source of public art is the McCarran Arts Advisory Committee, a creature of Clark County, which now also has a growing cultural division.

The State Parks Cultural Arts Board, which presents the arts in summer at Red Rock, while a volunteer organization, is hosted on public land.

If all government support were withdrawn from the above programs, the private sector could not possibly replace it. Local businessmen are complaining now that they are approached for donations by far too many organizations. Were they also asked to replace the government support these organizations receive, their answer seems predictable.

Further, the Southern Nevada cultural network has been growing exponentially since 1975 in attempts both to raise itself to the level expected in a metropolis and to catch up with the exploding population. There is great dissatisfaction among many residents with current cultural offerings; the lack of a major art museum is the most frequent complaint.

The growth of cultural institutions has  
See **POLITICS**, p. 22.

## On art and politics

**OPINIONS, from p. 19.**

funds. A symphony with a \$40 million budget does not need \$250,000 in NEA funds."



### JOHN SMITH

Exec. Dir., Nevada School of the Arts (NSA)

On UNLV and Nevada State Council on the Arts (NSCA) funding for NSA: "It's real important, but almost as important is the credibility we get from receiving support from the state and federal

government. If you don't have that support, people wonder why. The year we were not funded by the NSCA, we lost private support."

"Traditionally, government has supported the arts. Germany is a perfect example of a country where they spend billions of dollars on the arts. Without government money, the arts would languish, and they are a critically important part of our quality of life."

"Of all the grants the NEA has funded, only an infinitesimal number have had any questions raised about them. In the case of (late photographer Robert) Mapplethorpe, there was an organized lobbying campaign. Once a special interest group gets hold of anything, they can make government take another look at it."

### PAUL THORNTON

President, Las Vegas Little Theatre (LVLT)

On LVLT's in-residence relationship with the Library District: "That was set up so we could say, 'No, they are not sponsoring us;' therefore, they cannot censor us in any way."

"We try and do shows that the whole family can go to. We throw in an adult play now and then, but we don't want to be known as an X-rated theatre. We are considering doing *Frankie and*

## Censoring the '80's

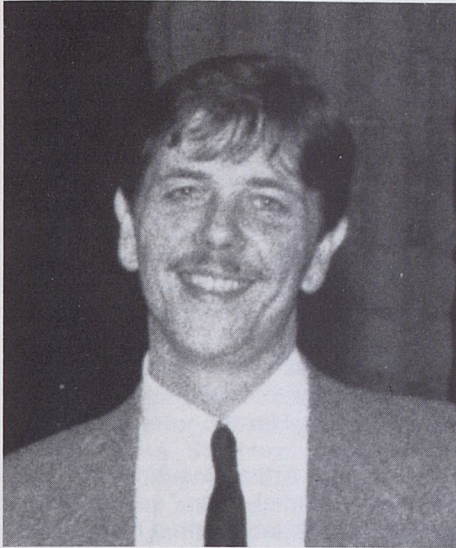
**CENSORING, from p. 19.**

nudity. In response, Harry and the other students withdraw the rest of their work.

**September, 1986** Internationally known painter Ronnie Cutrone's "A Little Knowledge," a painting on an American flag, is surreptitiously removed from the Smorgon Family Collection, the inaugural exhibit of the Nevada Institute for Con-

temporary Art, by a UNLV employee. He is stopped before he can drive away with the work. The piece is not rehung in the exhibit; reasons given by various spokesmen include minor damage to the piece, concerns over the exhibit insurance possibly having been compromised by the incident, and concerns over the state flag desecration law. A show by Cutrone at Markus Galleries a few months later, with a flag piece showing clearly through the display windows, is held without incident.

**October, 1985** Catholic Bishop Norman McFarland of the Reno-Las Vegas diocese writes an angry letter to university officials and the governor, accusing Christopher Durang's Obie-winning play,



Johnny and the Claire de Lune next season, which opens with a couple in bed, making love. It includes total nudity and foul language, but we're not too worried, since Georgia (Neu and Actors' Repertory Theatre) did *Glengarry Glen Ross* (at Clark County Library).

On censorship: "That's exactly why we left the City (Reed Whipple Cultural Center), four or five years ago, at the close of *P.S. Your Cat is Dead*. They came to us saying you will clothe this person during the show."

On the possibility of losing government support: "If we didn't have the library space, we'd either be in our downtown space or we'd be nomad theatre again, and that would be sad. Our quality has improved threefold in the last two years (since moving into Spring Valley Library). For the oldest producing theatre in Southern Nevada to be shut out of a space would be a shame."

*Sister Mary Ignatius Explains It All For You* of "religious bigotry," just before its UNLV opening. He writes that he could not support any institution that would support "such prejudice" and added he hoped to "persuade the 147,000 Catholics in Nevada" to join him in withdrawing support from UNLV. Theatre Arts Department Chair Paul Harris responds to McFarland's call for "guidelines" for future UNLV presentations by saying "guidelines" is just another word for censorship. "The best censorship is the box office," Harris says. "If you don't want to see it, don't see it." The production, which received mediocre reviews at best, is sold out through all of its performances.

See CENSORING, p. 22.

## JOANNE NIVISON

Chief of the Cultural and Community Affairs Division, City of Las Vegas

On presenting the arts as part of government: "We are more directly responsible to the public and are made to be more directly responsive to the public. We must respond to the noisy few rather than a large majority. And, we're required to be certain that no laws are broken—like nudity laws.

"Generally, the City's public officials have chosen to defend the First Amendment. When the (1984 Charleston Heights Arts Center "Barbie Doll Show" controversy) went to the (City) Council, an incredible amount of pressure, both personal and political, was applied to the councilmen. It was inspirational the way they objectified the situation and responded."

Should government be allowed to censor what it funds? "No. A government agency is different from a private patron because of the service it is paying for: A work of art for the public's consumption."

"The most important thing is for all of the people who believe in freedom of expression to make their elected representatives aware of that; to stand up and be counted."

## PATRICIA HARRIS

Cultural Center Coordinator,  
City of Las Vegas

"When 'Camelman' came over (to Charleston Heights Arts Center) as part of Art-A-Fair (in 1983), I expected a problem, but I wasn't really ready to deal with it. You need to have a policy in place to deal with situations like that before they happen. Otherwise, everything's on the shoulders of the guy who's standing out there.

"When the "Barbie Doll" incident came up, it was a few days from closing, after a month's show with no complaints. The City was very supportive of us in that case. That was good to see.

"Censorship is an issue that doesn't come up very often, but it would be well advised for any arts organization to come up with a policy to deal with censorship. It can run the gamut from a parent trying to take a book by Judy Blume off the school bookshelves for dealing with puberty to Jesse Helms. I expect to see more of this as the country becomes more conservative."



## ROBERT D. DUNKERLY

Instructor, Theatre Arts Program, CCCC;  
Director, New West Stage Company

On feeling pressure from sponsoring agencies: "Absolutely none at all. When agencies give us money they know the pieces will be done professionally and with taste. When I did *Equus* (nude) at UNLV, (UNLV administrators) were very supportive. They didn't inhibit me at all." He informs the Community College and the City of Las Vegas when either CCCC Theatre or New West is going to stage risqué material. "It's your responsibility to let the administrators know you're doing something which might be controversial. You have to keep the channels of communication open." But: "There's never been any pressure put on us by anyone." As for the Nevada State Council on the Arts and the Nevada Humanities Committee: They "have been encouraging in doing more stimulating kinds of work."

On the consequences of presenting controversial work: "When the University Theatre did *Sister Mary Ignatius Explains It All For You*, the people at UNLV were kind of amazed that the archbishop would be upset. But if you do something that attacks the Catholic Church the way *Sister Mary Ignatius* does, you should expect the Catholic Church to come after you. I think it's naive not to expect that to happen."

On the recent National Endowment for the Arts controversy: "With the 'Piss Christ' (by artist Andres Serrano) thing, I've gotten into arguments with visual arts friends of mine, and I say, 'I can see where that would offend a lot of people.' I think it shows a lack of responsibility on the part of the gallery, and I do see where people would have a problem with that." aa



## POLITICS, from p. 20.

reached the point at which an increase in government support is required in order to build new facilities. A major art museum and a major community-based performing arts center are two of the most immediate needs, and neither can be built without substantial new government support.

And government support has always been at the lowest levels in Nevada; currently, the state is 48th among the 50 states in per capita arts funding (not 50th as reported in our last issue).

If federal arts support is to be granted only under the condition of censorship, the analogy will inevitably be carried to state and local levels. The pervasive and essential nature of government support in Southern Nevada could then leave us facing a choice between "safe" art and no art at all. The communist model seems to demonstrate that "safe" art produced under censorship is, in most cases, no art at all.

Finally, of course, these decisions will be made by the voter, though questions will be framed by politicians and some arts administrators. It has been suggested that a more experienced NEA chair than Frohnmayer would have handled the AIDS exhibit gracefully and quietly by redirecting NEA funds from the catalog to another aspect of the show in the first place. And Frohnmayer is gaining experience rapidly.

The shaping of questions is all-important. Few voters would support broad-ranging censorship as a policy. But Jesse Helms has shown that a hard-working team combing the range of national arts funding can always find individual artworks strong enough to shock and offend millions. **aa**

## CENSORING, from p. 21.

**September, 1985** Las Vegas Little Theatre's production of James Kirkwood's play, "P.S. Your Cat is Dead," at Reed Whipple Center is seen in rehearsal by three women apparently monitoring City of Las Vegas presentations in the wake of the "Barbie" controversy. Following their complaints, City staff advise the cast that the "mooning" scene constitutes indecent exposure and that the City cannot condone breaking its own statutes. The scene is modified, and strong language in the script is softened. Following this production, the theatre moves its productions to the UNLV campus.

**July, 1985** A small child crying in the Charleston Heights Arts Center sets off a raging controversy over a show of small constructions by California artist John-Michael Dodig, which had already been on exhibit for three weeks and had little more than a week left to run. Some of the constructions, apparently commentaries on the place of women in society, feature the well-known "Barbie" and "Ken" dolls. Some of the dolls have had heads and limbs removed. One "Barbie's" head is replaced by a screw hook. Promptly dubbed the "Barbie Doll Show," it is picketed for its remaining duration by protesters objecting to its implied violence and to the desecration of a beloved American institution. The protesters include three state assemblypersons, who attract enormous publicity to the controversy. A book is placed in the gallery, in which patrons are invited to write their comments. A majority support the showing of the exhibit. Despite tremendous public pressure, the City Council stands firm; the exhibit continues to its scheduled end. None of the three assemblypersons are re-elected in 1986.

**April, 1985** Artist Michael Dommermuth's painting, "American Dream," of the Statue of Liberty holding aloft a fish, is

removed from the Las Vegas/Clark County Library District's 11th annual Art-A-Fair after a man claiming to be a veteran threatens both the painting and library staff. Dommermuth protests the removal, pointing out that it was chosen as part of the show by sole juror David Rubin, director of exhibitions for the San Francisco Art Institute. The Library District compensates Dommermuth with a one-man show the following year at the Spring Valley Library.

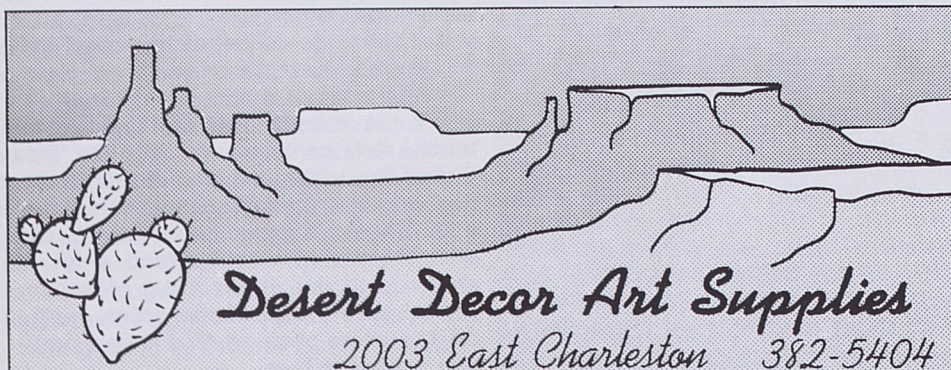
**April, 1983** Artist Maurine Starkey's painting, "Camel Man," an overhead view of a work table with a nude, camel-headed man reclining upon it, having been juried into the Library District's 9th Annual Art-A-Fair, is sent with a number of other paintings in the show to be exhibited at Charleston Heights Arts Center. City of Las Vegas staff, concerned over possible reaction to frontal male nudity in a facility frequented by children, remove the painting from the show and hang it in a small, locked room. A note is left in the gallery telling anyone who would like to see "Camel Man" to ask for the key. When a proud Starkey brings relatives to see her work hanging in the show, she protests its new location. Staff rehanges it in the gallery and locks the gallery. Later the piece is moved to the Clark County Library on Flamingo and hung in an inconspicuous location. **aa**

## Gloria Abrums

Community activist Gloria Abrums, 66, died in early December in her Las Vegas home. Among the many community organizations she was involved in were the Allied Arts Council, the Community Concert Association, the Las Vegas Art Museum and Discovery: The Children's Museum.

She was a past president of the Junior League and the Clark County Medical Auxiliary, and was active in the Home of the Good Shepard Auxiliary, the Nevada State Museum and Historical Society, the UNLV Library Society and the Friends of Red Rock Canyon.

A widow for 10 years, she is survived by two daughters and a son. The family requested that memorial donations be directed to Discovery. **aa**



# A.R.T.

## ART flies under phone lines, through barn, lands safely

by SCOTT DICKENSHEETS

It took Georgia Neu four years to get Actor's Repertory Theatre off the ground and flying as Southern Nevada's first Equity company, and the day before the curtain was to open on the first full-scale Equity production, the whole thing nearly crash-landed.

It was Thursday. The play, Herb Gardner's *I'm Not Rappaport*, was set to open Friday, and one of her lead actors, Lanyard Williams, "came to me and said, 'I can't do the show,'" Neu recalls. "My blood pressure went up. If we'd closed the show, we'd have had to close the company," she said, "because there was no way to recoup the expenses."

After four years of hard work, closing the company was not an option. Instead, with explanations to the first weekend's audiences, stage manager Andy Rogow went onstage with the text and read Williams' lines, an old regional theatre emergency maneuver. "Andy came through like a trooper," Neu said, "and nobody asked for their money back."

Meanwhile, Actors Equity Association found Lance Roberts, a Northern California actor who had played the part six months before. *Rappaport* then went on to garner enthusiastic reviews.

"...let me commend the 'first' Actors Repertory Theatre *I'm Not Rappaport*, now receiving standing ovations..." wrote *Review-Journal* theatre critic A. Wilber Stevens. "...this is an exhilarating production..."

The missing actor wasn't the only glitch in this troubled production. There was also a departed director and a well-publicized tug-of-war over the play with New West Stage Company, which will present the season's second production of *Rappaport* beginning January 26 (see calendar).

Just more bumps in the road for Neu, who has bent over backwards and sometimes even sideways to get the company established in the Southern Nevada theatre community. Even Robert Dunkerly, director of New West Stage Company and Neu's adversary in the *Rappaport* dispute, told a reporter he is amazed at "what they've (Neu & Co.) been able to accomplish in a short time."

In the early eighties, Neu, fresh from Cincinnati Equity theatre, was performing in *I Love My Wife* at the Union Plaza. "I looked around and saw there were no Equity theatres in town."

In 1984, she started laying the groundwork for ART. "I spent two years researching possibilities, talking to eastern and midwest companies. The one thing everyone told me was start out with a very clear idea of what you wanted to be."

Two years later she actually formed the company. The first production was *Noel Noel*, adapted from the letters and diaries of Noel Coward.

They followed up with an AIDS play titled *Warren*, which earned six John McHugh Theatre Award nominations with only two performances.

"*Warren* epitomizes what we want to do," she said. "People who saw it will probably never be indifferent about AIDS again. We were able to reach them on a personal level; we gave it a face. That, at it's best, is what ART is able to do, to reach people through our work."

Still, the company was an orphan until 1988, when they worked out a residency arrangement with the Clark County Library on Flamingo. In return for a series of free "Classics in Context" performances, the library allows ART to use its stage and auditorium for its professional season.

Although ART hasn't exactly been profitable, it's finished every season in the black, though one year only by 35 cents. Money is an even more pressing issue now that ART has gone Equity. "We've budgeted the season very carefully. It helps to have worked Equity before," she added, "because there are a zillion ways to lose your ass."

ART has the smallest professional contract Equity offers, one intended to aid developing companies. Small as it is, though, Neu says it's an important step. "It says to the actor, 'We've made a commitment to paying you.' It's no longer optional. It clearly defines your priorities."

Some, though, feel that ART's move to Equity may end up hurting local theatre by making actors who get Equity

cards unable to participate in community theatre without Equity exemptions.

"We are an actor's theatre," Neu said. "We select actors and develop them and build a loyalty there, rather than be completely product-oriented. But I think that if you're process-oriented, the product is also very good."

*Rappaport* was by most accounts a very good product, but it didn't come easily. Before the abrupt departure of the actor, original guest director Roderrick Horn also bailed out after clashing with Neu over an alleged promise of a housing allowance.

When Horn left, he took with him the actor set to play Midge, one of the leads. His replacement was Lanyard Williams.

Also problematic was the scheduling of the play by both companies. Neu says ART announced their season well in advance of New West, and no one from New West ever tried to arrange a compromise.

"If they'd have just called me, I would have said, sure, take it," Neu claimed, particularly since Barbara Brennan is directing New West's production. "She's done so much for everyone in this town, including ART, that we would have gladly let her have it."

"We didn't feel there was any reason to negotiate," Dunkerly said, partly because New West didn't feel there would be much audience overlap, and in part because, "she has a habit of announcing shows and not doing them." He listed *Chicago*, *Born Yesterday* and *Vanities* as examples.

The dispute also involved Christopher Hampton's play *Les Liaisons Dangereuses*, which ART will open January 25, and which New West also considered presenting this season.

Allied Arts arranged a meeting between the two companies. ART proposed a joint production of *Les Liaisons*, but New West refused. Dunkerly said the *Liaisons* talks collapsed because Neu insisted on snaring one of the lead roles herself as an Equity guest artist. He called it "blackmail."

"I'm sorry," Neu said, "but I work my ass off, and I'm supposed to turn the whole thing completely over to him? No way!" *Rappaport* never came up during the meeting and remained unresolved. New West decided not to produce *Liaisons* at all, and Dunkerly says now he hoped that after they backed away from *Liaisons*, ART would let go of *Rappaport*. Later, New West's newsletter warned patrons not to find themselves in the audience for the "wrong *Rappaport*."

Things have cooled down now. When See A.R.T., p. 26.



# Barclay

by NATALIE TAYLOR

Steve opens the door to the Barclay residence dressed in a tuxedo. It is a Tuesday night and he is on his way to a wind ensemble concert at the University, where he plays string bass. As I wait for his father, I notice among the jungle of plants a myriad of family portraits framed on the walls, bookshelves and piano. The man I came to see, Bob Barclay, former concert master of the Wilmington, Delaware Symphony Orchestra and principal E-flat clarinetist in the "President's Own" United States Marine Band in Washington D.C. has passed his extensive talent on to his children.

His daughter Kimberly sings soprano and plays the piano. She is currently studying to become a choral director, and upon graduating, will become a teacher. John, the oldest of the two boys, has followed in his father's footsteps by studying clarinet. He attended the University of Southern California, studying with such teachers as Yehuda Gilad and Mitchell Lurie. He also played clarinet with the "President's Own" Marine Band

and is currently touring with them across the nation. Steve, a contrabassist, is the winner of the Congress of Strings Orchestra and is attending UNLV on scholarship. All three children have performed with the Las Vegas Symphony Orchestra and the Southern Nevada Musical Arts Choral Society. Don Grossi, who has worked with Bob Barclay in the Musical Arts Choral Society, says, "It's amazing! The family is very musical. Every once in a while you see something like this."

Back in Pennsylvania where Bob Barclay was born in 1930, he is still raved about by his colleagues in the New York Philharmonic Orchestra as a "genius musician" and a child prodigy. "My father was a violinist, and coming up through the Barclay household at that time, everything was music. Every concert he played, we attended."

Bob started studying violin in the fifth grade. By the time he reached junior high, he was so taken by the band uniforms that he decided to learn an instrument that would allow him to play with the band. The instrument he chose was the clarinet. He made a bargain

with his father: if he neglected the violin, the clarinet would go. In order to satisfy both his father's wishes and his own, Bob majored in both.

He entered the Wilmington, Delaware Symphony Orchestra in 1945, when he was 15. Four years later he became the orchestra's concert master. He explains, "My father was the concert master at the time and I think he had mixed emotions. Happy that it was his son to replace him, but sad that it was over." Bob began a pattern in his life of always keeping busy, always staying in tune with his talents. During his time with the Wilmington orchestra, he also performed a Max Bruch violin concerto and was the principal clarinetist in the Delaware National Guard Band. It was during this time that he became concerned with the stigma, "jack of all trades, master of none."

He attended school during the Korean War, and although he never graduated from any school, he attended Temple University, the Philadelphia Musical Academy and the Peabody Conservatory in Baltimore.

In 1950, he auditioned in Washington for the "President's Own" band and was accepted. He was up against some of the stiffest competition around, against older musicians who already had musical careers. This was a great honor, as he modestly explains. "People think this is one of those bands that go out on posts to play and march around. Those are the Marine Corps Bands. This is very different, this band takes care of all official functions of the White House, the United States President and all the needs of the State Office. It's very prestigious. It's considered the finest symphonic band in the world."

I watched as his eyes moved farther away, into a gala ballroom with champagne, crystal chandeliers and diplomats. He spent seven years with the "President's Own" in Washington, D.C.

His father had a stroke and he returned home to Pennsylvania in 1957 to help manage the music store and studio that his family owned. While he was there, he was called to do all the Broadway shows at the DuPont Playhouse in Wilmington, Delaware. In order to play in the reed section, he had to be able to play one more woodwind instrument. He played the clarinet, flute, saxophone, viola and violin. At age 29, Barclay began doing what he loves: taking up an unknown instrument, mastering it, and developing his ever-expansive talents. He decided to learn the bassoon. He got a bassoon through the music store and started "fiddling" with it. He then contacted the bassoonist Ferdinand Del Negro of the New York Philharmonic



Orchestra, but took only two lessons from him. He was called to do *My Fair Lady*, which has a considerable amount of bassoon in it. "I didn't know if I could do it or not," he recalls. "I felt that if I went down and fell on my face, I would lose all the work coming up to me. I took a chance on it. Fortunately, all went well. I was up against one of the toughest conductors on the circuit. I wasn't happy with my performance but I did well enough to satisfy the contractor." He went on to major in bassoon, making it the third equal instrument in his range of ability, and then to perform with four opera companies in the Philadelphia area as bassoonist.

He was simultaneously working as the director of music at the Eastern State Penitentiary. He describes the prison as "a city within four walls." He directed a 40-piece concert band, an 18-piece stage band and a string quintet.

Growing Philadelphia encroached on the prison, and it was eventually torn down. This event, he explains, was the catalyst of his move to Las Vegas, what he considered "the last shot." He decided to pack up his family, sell the house and move out west.

He arrived in Las Vegas in 1970, not knowing anybody. The 20 years since his quiet arrival have been marked by his phenomenal ability to organize and direct. He has organized such local groups as the Las Vegas Studio Orchestra (which means they can play just about anything), and the Southern Nevada Musical Arts Orchestra, and worked with the Las Vegas Symphony Orchestra as well. Southern Nevada Musical Arts recently presented him with a plaque for excellence in his different services, including orchestra manager. He has functioned as the Chairman of the Election Committee of the Musician's Union, and has hosted innumerable concerts at the Clark County Community College. He has presented an afternoon opera concert series at the Reed Whipple Cultural Center. When the State of Nevada Grant was created, he was chosen to put together the first SONG concert, in Cashman Theatre.

Barclay has played for touring celebrities such as Wayne Newton, Barbra Streisand, Frank Sinatra and Sammy Davis, Jr. among others. He has a combo, a big band, a Dixieland group and an oompah band which performs in the malls in colorful vests and straw hats during the holidays. His abilities to conduct and direct are described by David Holly, who has worked with Barclay on Strip jobs on-and-off for the past 20 years: "Bob's the best prepared, most thorough conductor I've ever worked

with. His rehearsals astound me with his efficiency—he completes an amazing amount of work in a short time. He's always in control, knows what he wants and what he's doing."

Soprano Madelene Capelle, a close friend of Barclay's, remembers one performance at the Community College where they had packed 150 chairs into the room and 500 people showed up. "He has a real following in town," she says, "they know the variety and the high quality of his performances. He has an innate sense of how to put things together, he's always fair, and all the best musicians want to work with him."

Although life has been full of sweet rewards for Barclay, Capelle recalls the concert in 1986 that triggered a series of downfalls in his health. "It was a press conference for the first official announcement of the Nevada Opera Theatre. There were 70 or 80 people there and suddenly the waltz just started getting slower and slower. I looked up at the front and there was Bob, he was turning purple and dropping to the floor, his violin had dropped. He was having a heart attack. I gave him CPR for 23 minutes before the paramedics showed up. They paddled him three times and essentially gave up, like he was dead. A Jewish man was praying on the Eastern Wall and a Catholic woman was saying Hail Mary's on her rosary. He came back and it was truly a miracle. That was a very emotional bonding that made us like a family." Three months and a quadruple bypass later, he conducted the first concert for the Nevada Opera Theatre in Boulder City.

He was put on a special diet and later

developed diabetes, a result of what has now been diagnosed as pancreatic cancer. Several times he's been told he won't live through the night, and in the morning that he won't leave the hospital, and at home that he won't last through the week. Three years later his determination and joy of life have brought him to terms with his illness. "Of course it's devastating once you hear it, but I think I've got myself together enough to accept that it is what it is. Fortunately I've had a lot of good things that I can leave here. This is bonus time I've had—I've had three years to watch my children move into where they are now. Now my wife is involved with the Charter Hospital, she can take care of herself."

The house that has filled so many cities with music, to some known as the Barclay-Mozart house, is quiet; not even a metronome to tick away the minutes. Every once in a while we hear rustles from his wife Evelyn in the other room. Bob Barclay sits across from me on the couch with his arms stretched across the back, his long fingers tapping the edge. He is thoughtful and caught up in memories; it is no simple thing to recall an entire lifetime with all its pleasures and pains. I asked him what his most rewarding experience had been; he was quiet for a long time, then asked, "You mean what's meant the most to me? To see how my children have progressed, to see where they are now." Bob was the main instructor for all his children, beginning lessons until they needed different instructors. "Their mother had a big hand in this. She was always making sure they practiced, and



The Bob Barclay Big Band plays Christmas

# Barclay

I'm sure it drove her bananas to hear me say every day, 'Have they practiced today?' Once I threw John's clarinet out the window—I made sure it was the old one, though. Another time I took Steve's bass to the next door neighbor's and told him I'd sold it. It's a fine line between Daddy and teacher; you can't make them practice if they don't want to. But somehow along the way something right happened." Kim DeLibero, harpist and colleague of Bob Barclay, says, "He poured everything musical into his kids. What they accomplish is more important to him than what he has." Last summer Bob Barclay organized a family concert through the Community College and the Christ Church Episcopal. Bob played the violin and the clarinet, Stephen played the contrabass, Kim sang and John played the clarinet. I'm sure Gershwin, Beethoven, Bach and Schubert would have been pleased.

Barclay is upset about the current musicians' strike. He says as he shifts in his seat, "None of us thought it would last this long. The musicians need to let the public know how they feel. This is supposed to be the entertainment capitol of the world, and they want to change to tapes and synthesizers. It's not right. When I came out, business was booming. Everyone worked days and nights and your days off, too. I don't think it will ever be like that again. It's a shame."

William Gromko, who has worked with Bob Barclay on Strip jobs through the years and shared a few laughs and beers, describes his whimsical sense of humor. "I think it was a gig at the Flamingo. He had put a small orchestra together, soft waltzes, mostly strings. He started us on a four time. Of course, everyone knew it was a 3/4 time and kept on playing. This would go on for a measure or two and then he would change to fives. He loved to kid around like that every once in a while. To see this great conductor up there leading his orchestra in the wrong time, we thought that was funny. Bob's a good leader and a fine musician."

The night was getting late and Bob Barclay was getting tired. I convinced him to show me one of the many uniforms he has acquired through the years. He brings out the red wool with blue stripes from the "President's Own." It's in perfect condition and he strokes it as if it were alive. He holds it up to the portrait of John, wearing a similar uniform. "Mine doesn't have the epaulets or the marine emblems because I played the violin and that just wouldn't work. We all wore the same blue pants, except in summer, when everyone wore white. It's tailor made." And he shows me the red satin lining and the careful stitches under the collar. We stand looking at

the portrait of his eldest son in the updated model of the same coat. He carefully pats down the row of gold buttons.

*Natalie Taylor is a Las Vegas freelance writer. aa*

*As this issue went to press, the Las Vegas arts community was saddened by the death of Bob Barclay, who passed away January 4 at age 59. Donations can be made to the Robert Barclay Music Scholarship Fund at the Clark County Community College.*

## A.R.T.

A.R.T., from p. 23

interviewed by *Arts Alive*, Neu seemed weary of the dispute, choosing not to slam Dunkerly; indeed, she praised his accomplishments. She said future conflicts should be handled by level-headed board members. "When you have two personalities who don't get along, they should get out of the way and let the healthy people negotiate."

*Rappaport* is behind her now, and *Li-aisons* lies just ahead, but Neu is thinking well beyond that. "By the turn of the century, we'll have a larger space, and our budget will top \$1 million," she predicted with easy confidence. "By 2010 we'll have our own regional theatre."

Big plans. But Neu seems to know where she is going. And after all, she points out, ART has to work, because this is all she can do. She tried working a normal job once, at an insurance office, but she couldn't handle it.

"This is the only thing I know how to do. I'm a drama doll. This is what I do. I have no option, no second choice. If I can't do this, you might as well shove me under the sink." aa

## CLASSIFIED

### WRITERS! ARTISTS!

Expression Magazine needs stories, poems, essays, photos and illustrations. Send S.A.S.E. to Box 2429, Mesa, Arizona, 85214. aa



**CREATIVE GRAPHICS  
PRINTING INC.**

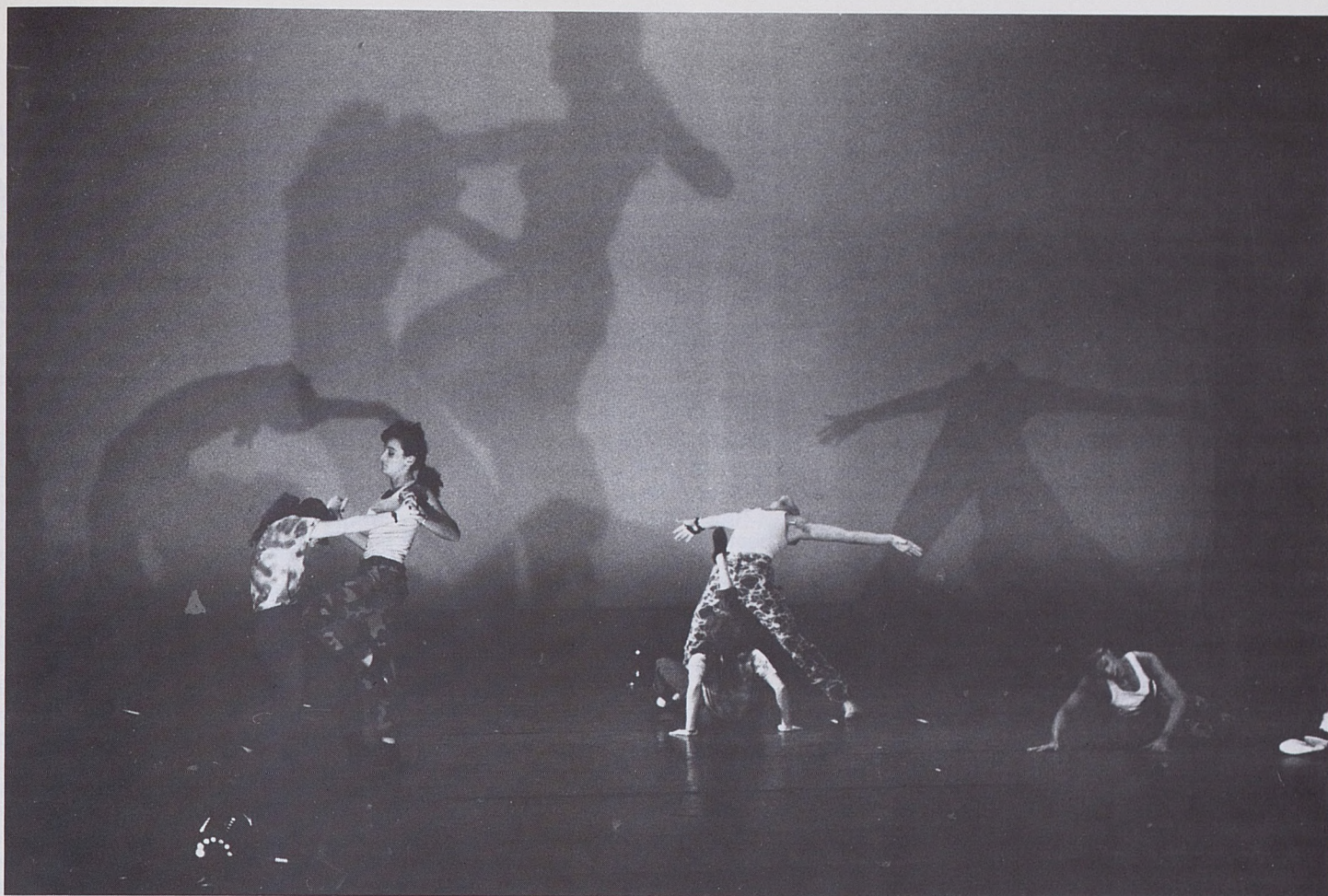
*Quality Lithographers*

- ✓ FULL COLOR BROCHURES — BOOKLETS
- ✓ BUSINESS FORMS & CARDS
- ✓ STATIONERY — FOIL & THERMOGRAPHY
- ✓ IN-HOUSE PHOTOTYPESETTING
- ✓ ALL WORK DONE ON PREMISES
- ✓ FAST SERVICE

★ **OVER 25 YEARS EXPERIENCE** ★  
★ **FREE PICK-UP AND DELIVERY** ★

4795 NEVSO DRIVE  
LAS VEGAS, NV 89103

**(702) 871-7766**



*Khaki-clad dancers battle at Charleston Heights Arts Center in a previous Choreographers' Showcase*

## Is Charleston Heights fireproof?

Hot music and hotter choreography will take over Charleston Heights Arts Center February 10 and 11 at 2 p.m., during the 1990 Choreographers Showcase. The Showcase, first held in 1981, has established a tradition of exciting new works by young dancers and choreographers, and of roaring, appreciative audiences.

This year, California dance critic Martin David will be the visiting guest choreographic advisor, and will work individually with choreographers after the performances, critiquing their work.

**Auditions for the Showcase will be January 14, beginning at noon, in the Las Vegas Dance Theatre studio. Call the Allied Arts Council at 731-5419 to schedule an audition time.**

The Showcase is designed to give local dancers a chance to premiere their own choreography for the public and to work in a purely creative vein. The lucrative commercial dance work in Las Vegas production shows has created a pool of talented dance professionals here, but most Strip shows don't give dancers

and choreographers a chance to stretch artistically or present their most original ideas.

While the Showcase relies heavily on jazz and modern dance, it usually includes some ballet. Anything goes, and the final shows are always full of surprises.

Allied Arts dance division directors Gwen Gibson and Mary Coxson have again coordinated the event. "We've been working on the Showcase as volunteers for years now, because it's so exciting," said Gibson. "People are polishing their numbers up to the last minute, and you don't know which pieces are going to bring the house down until it happens. It's a great get-together for the dance community and for people who love dance."

"We're working on plans to build up the Showcase over the next couple of years," said Coxson. "We want to make it more rewarding for the dancers and choreographers and to get the word out to this public that this is a don't-miss event." aa

# VANISHING POINT

Continued from p. 3

Scott Dickensheets and I spent mid-December asking interesting people to compile while we had nothing else to do but put out a magazine (One reason it's late. Another reason: It's a tradition.)

We started with the Top Ten Jazz Albums of the '80's, which make up more than half the lists. Unfortunately, listing is contagious.

Compiling and looking at other people's Top Ten lists is clearly an absurd waste of time, and fascinating. The people we asked to participate entered with exactly the right spirit: If you're going to do something silly, attack it with the utmost seriousness to emphasize the absurdity. We assume that any of these people, asked for the same definitive list on another day, would express a completely different set of opinions. But this is what they wrote with dead certainty the day we asked.

Anyone who feels left out and has the time is invited to submit art-related '80's lists for the next issue; we'll print them as space permits.

Oh—to add the special zing of headache to this exercise, we have printed all the lists in six-point type.

## CULTURAL MILESTONES OF THE '80'S

### 1980

\*Public Radio KNPR 89.5 FM signs on, March 24, 1980

\*Las Vegas Symphony Orchestra concludes its first season

\*Rainbow Company wins Zeta Pi Eta Award as best new children's theatre in the U.S.

\*The Tender Trap ends its jazz policy; the Speakeasy fills in with local jazz for a year or two; since then no club has maintained every-night jazz

### 1981

\*Louis Ruykeyser opens Barrick Lecture Series at UNLV

\*Claes Oldenberg's "Flashlight" unveiled at UNLV, March 12, 1981

\*Allied Arts Council presents first Choreographers' Showcase, April 11, 1981

\*KUNV 91.5 FM, UNLV's public radio station, signs on, May 8, 1981

\*Nevada Dance Theatre celebrates 10th anniversary

\*Las Vegas Civic Ballet formed fall, 1981

\*Nevada Dance Theatre stages first "Nutcracker" production

TOP TEN FILMS OF THE '80'S  
CAROL CLING, REVIEW-JOURNAL FILM REVIEWER  
(ALPHABETICAL ORDER)

1. *AMADEUS* (1984), DIRECTED BY MILOS FORMAN; SCREENPLAY BY PETER SHAFFER, FROM HIS PLAY; WITH F. MURRAY ABRAHAM AND TOM HULCE

2. *ATLANTIC CITY* (1980), DIRECTED BY LOUIS MALLE; SCREENPLAY BY JOHN GUARE; WITH BURT LANCASTER AND SUSAN SARANDON

3. *E.T. THE EXTRATERRESTRIAL* (1982), DIRECTED BY STEVEN SPIELBERG; SCREENPLAY BY MELISSA MATHISON; WITH HENRY THOMAS, DEE WALLACE, DREW BARRYMORE

4. *FANNY AND ALEXANDER* (1983), WRITTEN AND DIRECTED BY INGMAR BERGMAN; WITH PERNILLA ALWIN, BERTIL GUBE AND ERLAND JOSEPHSON

5. *HANNAH AND HER SISTERS* (1987), WRITTEN AND DIRECTED BY WOODY ALLEN; WITH MICHAEL CAINE, MIA FARROW, BARBARA HERSHEY, DIANNE WUEST AND THE WOODMAN HIMSELF.

6. *LOCAL HERO* (1983), WRITTEN AND DIRECTED BY BILL FORSYTH; WITH PETER RIEGERT, BURT LANCASTER AND DENIS LAWSON

7. *THE NIGHT OF THE SHOOTING STARS* (1982), DIRECTED BY PAOLO AND VITTORIO TAVIANI; WITH OMERIO ANTONUTTI AND MARGARITA LOZANO

8. *RAIDERS OF THE LOST ARK* (1981), DIRECTED BY STEVEN SPIELBERG; SCREENPLAY BY LAWRENCE KASDAN, FROM A STORY BY GEORGE LUCAS AND PHILIP KAUFMAN; WITH HARRISON FORD AND KAREN ALLEN

9. *RAN* (1985), CO-WRITTEN AND DIRECTED BY AKIRA KUROSAWA; WITH TATSUYA NAKADAI, AKIRA TERAO AND MIEKO HARADA

10. *SHOAH* (1985), PRODUCED AND DIRECTED BY CLAUDE LANZMANN

\*Southern Nevada Summer Music School begins year-round operation; evolves into Nevada School of the Arts  
\*Nevada Youth Ballet founded

### 1982

\*Alan Grant starts Jazz Night at the Four Queens, March, 1982

\*Monk Montgomery, electric bass player and founder of L.V. Jazz Society, dies in May, which he had made Jazz Month; co-sponsor Allied Arts Council resolves to continue his tradition; Jazz Society survives another year and a half.

\*James Joyce Week in Las Vegas with two films, 20 straight hours of radio readings, sponsored by Allied Arts in June

\*KNPR sponsors first Craftworks Market, October 30 — November 1

\*Nevada State Museum in Lorenzi Park opens in November

\*Allied Arts Council and Donrey Outdoor Advertising first billboard competition; it lasts three years; last two jurors are artists Ed Ruscha and Billy Al Bengston

\*Opus Dance Company and Solaris: A Company of Dancers formed

\*Allied Arts Council and Junior League of Las Vegas form committee to develop Discovery children's museum

\*Young Audiences closes; no organized school arts performances until Class Act in early 1989

### 1983

\*Allied Arts Council and Centel sponsor first directory cover competition

\*Meadows Playhouse files for bankruptcy; folds after six years of operation

\*"Jazz Night from Las Vegas" begins national broadcasts with KNPR and the Corporation for Public Broadcasting

\*Sierra Wind Quintet formed, December



**ART & FRAMING  
CUSTOM PORTRAITS  
ICART FIGURINES & PRINTS  
BUSINESS & HOME CONSULTATION**

4225 South Eastern Avenue  
1 block South of Flamingo

796-5400

**1984**

\*Luciano Pavarotti first Las Vegas appearance, at Riviera Hotel, with L. V. Symphony Orchestra, March 24, 1984; within 18 months, he returns, to the Thomas and Mack, and Placido Domingo appears at the Riviera

\*Martha Peterson, superintendent and program director of Charleston Heights Arts Center and a force behind Southern Nevada Musical Arts, dies May 1, 1984

\*Allied Arts Council presents first John McHugh Awards September 30, 1984, honoring local theatre

\*Art-A-Fair, Las Vegas-Clark County Library District juried art competition, celebrates 10th anniversary

\*Nevada Dance Theatre rated one of 10 best regional ballet companies in U.S.

\*William Fox appointed director of Nevada State Council on the Arts

\*Spring musician's strike ends with the loss of internal overtime and acceptance of a wage freeze; steady loss of local musicians since early '70's continues

**1985**

\*Tom Holder trompe l'oeile downtown mural painted over, early 1985

\*Serenata Chamber Orchestra begins

concerts as Clark County Library District's orchestra in residence

\*Southern Nevada Bluegrass Music Society celebrates 10th anniversary

\*Southern Nevada Musical Arts Singers perform before American Choral Directors Association, March 1985.

\*Baroque Music Festival sponsored by Allied Arts Council and UNLV Collegium Musicum

\*UNLV Master Series celebrates 10th anniversary 1985-86

\*Las Vegas Little Theatre loses Spring Mountain Road theatre; remains homeless for next three years

\*Paris, Texas opens Allied Arts Council art film festival at Red Rock Theatre; star Harry Dean Stanton attends, accepts "Art Film Star of 1985" award

\*Jay Cameron starts Tuesday night jazz at the Hob Nob

**1986**

\*L.V. Chapter of the Links and Allied Arts sponsor first Nevada performance by Dance Theatre of Harlem, April 30

\*UNLV celebrates "Year of the Arts;" Southwest Gas Distinguished Artists Series funded to bring renowned artists

\*UNLV Dance Program becomes full de-

partment, September, 1986

\*Nevada Institute of Contemporary Art debuts at UNLV with Smorgon Family Collection, September 2, 1986; UNLV art gallery doubles in size

\*Lee Sidø's "Edifice Brace," a major commission by American Nevada Corp., unveiled in Green Valley, September 11

\*New West Stage Company presents its first production, *Educating Rita*, following September "Critics' Night"

\*Southern Nevada Community Concerts Association celebrates its 50th anniversary season, 1986-87

\*Nevada Opera Theatre formed October, 1986; presents first production, *La Boheme*, November-December, 1986

\*Shakespeare in the Park begins annual productions in Green Valley

\*UNLV Popular Music Research Center founded; Sammy Davis opens its "Rap with the Artist" program in November

\*"Super Summer" program at Spring Mountain Ranch State Park marks 10th anniversary

\*New World Brass Quintet folds after nine years; will reunite in 1989

\*Sonia Braga accepts "Art Film Star of

Continued, next page.

**Award Winning!**

**JAZZ**

1988  
INTERNATIONAL RADIO FESTIVAL OF NEW YORK

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

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

**Four Queens**  
HOTEL/CASINO • DOWNTOWN LAS VEGAS

# VANISHING POINT

Continued from p. 29.

1986" award at Allied Arts Council's premiere of *Kiss of the Spider Woman*

\*Theatre Exposed folds after 12 years of local productions

\*Tenor saxophonist Eddie "Lockjaw" Davis, a major jazz soloist and Las Vegas resident, dies November 3

\*A work from Nevada Institute of Contemporary Art's Jenny Holzer 'public readerboard' exhibit makes the cover of *Art in America*, December, 1986

## 1987

\*Award-winning architect Antoine Predock wins Library/Discovery Museum architectural competition, March 1987

\*City of Las Vegas creates arts commission, May 1987

\*Allied Arts Council celebrates 25th anniversary, November 1987

\*Simba professional dance company formed

\*Planning begins for Allied Arts Council neon museum

\*Actors Repertory Theatre presents first season, 1987-88

\*Las Vegas Little Theatre celebrates 10th anniversary

## 1988

\*Southern Nevada Musical Arts Society celebrates start of 25th anniversary season, March 1988

\*Sunset Symphony, Clark County School District orchestra, plays Carnegie Hall, New York, April 1988

\*Charles Vanda, founder of the Master Series and Channel 5, dies June 4, 1988

\*Desert Sculptors formed in Lorenzi Park, summer, 1988

TOP TEN INFLUENCES ON VISUAL ART IN THE '80'S  
DERRELL PARKER  
(NO PARTICULAR ORDER)

1. THE SALE OF VAN GOGH'S "IRISES"
2. THE INCREASING DIVERSITY OF MTV, (VIDEO) ESPECIALLY LAURIE ANDERSON
3. AIDS
4. THE GENTRIFICATION OF GRAFFITI ART
5. THE COMPUTER
6. THE DEATH OF ANDY WARHOL
7. THE POPULARITY OF FUNCTIONAL ART
8. ANSELM KEIFFER
9. CELEBRATION OF 150TH ANNIVERSARY OF PHOTOGRAPHY
10. THE MAPPELTHORPE/SERRANO SHOWS AND THE ENSUING FLAP

TOP TEN NOVELS OF THE '80'S  
JOHN IRSFELD, DEPUTY TO THE PRESIDENT, UNLV  
(NO ORDER)

1. A CONFEDERACY OF DUNCES, JOHN KENNEDY TOOLE, 1980
2. HOW GERMAN IS IT? WALTER ABISH, 1980
3. GORKY PARK, MARTIN CRUZ SMITH, 1981
4. RIDLEY WALKER, RUSSELL HOBAN, 1981
5. WAITING FOR THE BARBARIANS, J.M.COETZEE, 1982
6. IRONWEED (ALONG WITH LEGS, 1975 AND BILLY PHELAN'S GREATEST GAME, 1978), WILLIAM KENNEDY, 1983.
7. WINTER'S TALE, MARK HELPRIN, 1983
8. STONES FOR IBARRA, HARRIET DOERR, 1984
9. THE BEANS OF EGYPT MAINE, CAROLYN CHUTE, 1985
10. THE DEPTFORD TRILOGY (FIFTH BUSINESS, THE MANTIGORE AND WORLD OF WONDERS), ROBERTSON DAVIES, 1985.
11. LORDS OF THE PLAIN, MAX CRAWFORD, 1985
12. THE TREE OF LIFE, HUGH NISSENSON, 1985
13. PROVIDENCE, GEOFFREY WOLFE, 1986
14. THE COUNTERLIFE, PHILIP ROTH, 1987
15. IMAGINING ARGENTINA, LAWRENCE THORNTON, 1987
16. LONESOME DOVE, LARRY McMURTRY, 1987
17. THE WORLD AS I FOUND IT, BRUCE DUFFY, 1987
18. COLLECTED POEMS, PHILIP LARKIN, 1988
19. LOVE IN THE TIME OF CHOLERA, GABRIEL GARCIA MARQUEZ, 1988
20. AUNT JULIA AND THE SCRIPTWRITER, MARIO VARGAS LLOSA
21. THE PERPETUAL ORGY, MARIO VARGAS LLOSA
22. THE UNBEARABLE LIGHTNESS OF BEING, MILAN KUNDERA
23. HOUSES OF IVORY, HART WEGNER

TOP 10 JAZZ ALBUMS OF THE '80'S  
BILL MOODY, JAZZ WRITER; INSTRUCTOR, UNLV

1. SCOTT HAMILTON, APPLES AND ORANGES, CONCORD (1981)
2. WOODY SHAW, LIVE IN EUROPE, (1983)
3. KEITH JARRETT, STANDARDS LIVE, ECM (1985)
4. JOE HENDERSON, STATE OF THE TENOR, BLUE NOTE (1985)

5. DEXTER GORDON, 'ROUND MIDNIGHT, CBS (1986)
6. ART FARMER, BLAME IT ON MY YOUTH (1988)
7. CHET BAKER, THE LAST CONCERT, ENJA (1988)
8. THELONIOUS MONK, STRAIGHT NO CHASER (1989, ORIGINAL ISSUE)
9. PHIL WOODS, LIVE IN NEW YORK, ADELPHI (1985)
10. MILES DAVIS, KIND OF BLUE, COLUMBIA (1989, RE-ISSUE)

TOP TEN JAZZ ALBUMS OF THE '80'S  
PATRICK GAFFEY, ALLIED ARTS

1. MILES DAVIS WITH JOHN COLTRANE, LIVE IN STOCKHOLM 1960, DRAGON (ORIGINAL ISSUE, 1985)
2. PAUL MOTIAN, MONK IN MOTIAN, POLYDOR
3. MICHAEL BRECKER, MCA IMPULSE
4. JOHN ZORN, GEORGE LEWIS, BILL FRISELL, NEWS FOR LULU, HAT ART
5. JAMES NEWTON, THE AFRICAN FLOWER, BLUE NOTE
6. POWER TOOLS (BILL FRISELL, MELVIN GIBBS, RONALD SHANNON JACKSON), STRANGE MEETING, ANTILLES/NEW DIRECTIONS
7. JOE HENDERSON, THE STATE OF THE TENOR, VOL. 1, BLUE NOTE
8. THE PRESIDENT, BRING YR CAMERA, ELECTRA/MUSICIAN
9. ANTHONY BRAXTON, SIX MONK'S COMPOSITIONS (1987), BLACK SAINT
10. HENRY THREADGILL, EASILY SLIP INTO ANOTHER WORLD, NOVUS

TEN GREAT JAZZ ALBUMS OF THE '80'S  
DAN SKEA, PIANIST  
(NO ORDER)

1. HERBIE HANCOCK, QUARTET, COLUMBIA
2. KEITH JARRETT, STILL LIVE
3. MICHAEL BRECKER, MCA IMPULSE
4. DONALD HARRISON/TERENCE BLANCHARD, BLACK PEARL, COLUMBIA
5. STEPS AHEAD, ELECTRA
6. CHICK COREA, EYE OF THE BEHOLDER
7. BOB BERG, CYCLES
8. SPHERE, BIRD SONGS
9. WYNTON MARSALIS, LIVE AT BLUES ALLEY, COLUMBIA
10. JACK DeJOHNETTE, AUDIO-VISUALSCAPES, IMPULSE (REISSUE) MILES DAVIS, BITCHES BREW, COLUMBIA

TEN GREAT JAZZ PIANO ALBUMS OF THE '80'S  
DAN SKEA, PIANIST  
(NO ORDER)

1. GERI ALLEN, TWILIGHT
2. MICHEL CAMILO
3. CHICK COREA, AKOUSTIC BAND
4. ELIANE ELIAS, ILLUSIONS
5. LAZLO GARDONAY, THE SECRET
6. KEITH JARRETT, STILL LIVE
7. MICHEL PETRUCCIANI, MICHEL PLAYS PETRUCCIANI
8. DON PULLEN, NEW BEGINNINGS, BLUE NOTE
9. McCOY TYNER, DOUBLE TRIOS, DENON
10. DENNY ZEITLIN, TRIO (REISSUE) CHICK COREA, NOW HE SINGS, NOW HE SOBS, BLUE NOTE

TOP TEN JAZZ ALBUMS OF THE '80'S  
BRIAN SANDERS, SENIOR PRODUCER, KNPR RADIO  
(NO PARTICULAR ORDER)

1. MILES DAVIS QUINTET, LIVE AT THE PLUGGED NICKEL, COLUMBIA
2. CHARLES MINGUS, NEW TIJUANA MOODS, RCA
3. STAN GETZ, FOCUS, (REISSUE) VERVE
4. MICHEL PETRUCCIANI, 100 HEARTS (SOLO), CONCORD
5. MICHAEL BRECKER, IMPULSE
6. MEL LEWIS JAZZ ORCHESTRA, MUSIC OF BOB BROOKMEYER, FINESSE
7. CHICK COREA, NOW HE SINGS, NOW HE SOBS (RE-ISSUE) BLUE NOTE
8. PHIL WOODS, INTEGRITY, RED
9. PAT METHENY, FIRST CIRCLE
10. DUKE ELLINGTON ORCHESTRA, THE BLANTON/WEBSTER YEARS, (REISSUE) RCA

continued

In Las Vegas we're the place for Complete offset printing services

\* ENVELOPES

\* LETTERHEADS

\* NEWSLETTERS

\* BUSINESS CARDS

\* CARBONLESS CARDS

\* TYPESETTING

\* RESUMES

\* BROCHURES

\* RUBBER STAMPS

\* LABELS



(702) 382-1838

923 EAST CHARLESTON LAS VEGAS, NEVADA

# Prime Cable Presents The Art of...



**Music.** From jazz to opera. Ballet to showstopping productions. Prime Cable offers the best performing arts available on cable today.



**Classic Movies.** A galaxy of stars visit you each night in legendary classic films - "All About Eve", "It's a Wonderful Life". And don't miss the laughs from "An Evening at the Improv" and a variety of comedy specials.



**Life.** Anthologies and documentaries take you on a journey to the far reaches of the globe for a close-up look at the most fascinating things life has to offer.

**A&E**

AMERICAN  
MOVIE  
CLASSICS

THE  
DISCOVERY  
CHANNEL

Bravo  
Cable Network

**Prime Cable.** Presenting television as art.

- #22 Bravo
- #23 American Movie Classics
- #25 The Discovery Channel
- #32 Arts and Entertainment

**PRIME  
CABLE**

More Of What You're Watching For.

**383-4000**

# VANISHING POINT

\*First Mount Charleston Jazz Festival, August 1988

\*First public sculpture at McCarran International Airport, by sculptor Peter Shire, unveiled by McCarran Airport Art Advisory Committee, August 1988

\*Cinetex International Film and Television Festival debuts, September 19

\*Las Vegas Little Theatre finds new home at Spring Valley Library; Actors Repertory Theatre begins residency at Clark County Library

\*UNLV's Chamber Music Southwest presents first season, 1988-89

\*Clark County creates Cultural Division, names Patricia Marchese superintendent of cultural affairs

\*Las Vegas Blues Society formed

\*Master of Fine Arts program at UNLV approved for 1988-89 school year

\*Las Vegas-Clark County Library District hires full-time gallery manager

\*Nevada Museum of Fine Art, formed by Allied Arts Council in 1982, disbands, donates \$50,000 treasury to UNLV for art exhibits

## 1989

\*Allied Arts Council, Junior League of Las Vegas and Clark County School District present first school performances of new Class Act program

\*Starlight Pavilion outdoor theatre opens at Clark County Library, July 1989

\*New World Brass Quintet reunites, returns to concert stage, July 1989

\*Las Vegas City Arts Commission announces City Hall sculpture competition

\*KNPR 89.5 FM increases classical and news programming, eliminates most jazz, September, 1989; KUNV 91.5 FM increases jazz programming

\*Las Vegas Symphony Orchestra begins 10th anniversary season, October, 1989

\*Fine Arts College approved at UNLV; operation to begin Spring, 1990

\*Las Vegas City Council approves L.V. Natural History Museum, Allied Arts neon museum to join Las Vegas Boulevard North "cultural corridor;" sells Old Mormon Fort to state for same purpose

\*Musicians at five major resorts, offered only severance pay in contract negotiations, begin summer strike, which continues into the '90's with cultural groups anticipating major adverse impact aa

THE PERFECT "10" PRODUCTIONS OF THE '80'S  
BRIAN STROM, RAINBOW COMPANY  
(PLAYS I DIDN'T SEE, THAT PEOPLE HAVE TOLD ME ARE THE BEST)

1. *THE HEART IS A LONELY HUNTER*, NATIONAL THEATRE OF THE DEAF
  2. *HOT GINGER AND DYNAMITE*, MEADOWS PLAYHOUSE, FEATURING SUZANNE BUHRER
  3. *WORKING*, CLARK COUNTY COMMUNITY COLLEGE
  4. *BENT*, CLARK COUNTY COMMUNITY COLLEGE
  5. *THE DINING ROOM*, UNLV DEPARTMENT OF THEATRE ARTS
  6. *TALLEY'S FOLLY*, CLARK COUNTY COMMUNITY COLLEGE
  7. *STREAMERS*, THEATRE EXPOSED, WITH JOHN MCHUGH AND JERRY CLEARY
  8. *MASTER HAROLD...AND THE BOYS*, LAS VEGAS LITTLE THEATRE
  9. *ONCE UPON A MATTRESS*, RAINBOW COMPANY
  10. *COMPANY*, EVERYONE (PRODUCED THREE TIMES IN THE '80'S)
- (MANY SHOWS WERE NOT ELIGIBLE, BECAUSE I HAD SEEN THEM OR I HAD DIRECTED THEM; ABSENT FROM MY LIST FOR THE LATTER REASON WERE *NIGHT, MOTHER* AND *THE TESTIMONY OF ELSIE BECKMANN*. PLAY I SAW AND MOST HATED OMITTING: *HUGHIE*, NEW WEST STAGE COMPANY)

TOP TEN CLASSICAL RECORDINGS OF THE '80'S  
STEPHEN CAPLAN, PRINCIPAL OBOE, L.V. SYMPHONY ORCHESTRA; HOST, "SOUNDS OF OUR CENTURY," KUNV (NO ORDER)

1. CHICAGO SYMPHONY ORCHESTRA, JAMES LEVINE, *SYMPHONY #7*, MAHLER, RCA RED SEAL
2. LONDON CLASSICAL PLAYERS, ROGER NORRINGTON *SYMPHONY #9*, BEETHOVEN, ANGEL
3. IVO POGORELICH, *RAVEL AND PROKOVIEV* (WORKS FOR PIANO), DEUTSCHE GRAMMOPHON
4. JOHN MCGLINN, FREDERICA VON STADE, ET AL, *SHOWBOAT*, ANGEL
5. TERESA STRATAS, *THE UNKNOWN KURT WEILL*, NON-SUCH
6. JESSYE NORMAN, DANIEL BARENBOIM, *BRAHMS LIEDER*, DEUTSCHE GRAMMOPHON
7. THE ENGLISH CONCERT, TREVOR PINNOCK, *THE FOUR SEASONS*, VIVALDI, ARCHIV
8. MARTHA ARGERICH, MSTISLAV ROSTROPOVICH, *WORKS FOR PIANO AND CELLO* BY CHOPIN AND SCHUMANN, DEUTSCHE GRAMMOPHON
9. NIKOLAUS HARNONCOURT, GUSTAV LEONHARDT, *THE COMPLETE CANTATAS OF J.S. BACH* (CONT.), TELDEC
10. THE MANY BEAUTIFULLY REMASTERED RECORDINGS OF HISTORICAL PERFORMANCES BY TOSCANINI, HEIFETZ, CALLAS, ETC.

TOP 10 BOOKS OF THE '80'S  
SCOTT DICKENSHEETS, ALLIED ARTS  
(NO PARTICULAR ORDER)

1. *THE MALTESE SANGWEECH*, BY BILL CARDOSO (1984)
2. *THE VIEW FROM THE GROUND*, BY MARTHA GELHORN (1988)
3. *JITTERBUG PERFUME*, BY TOM ROBBINS (1984)
4. *AN EDGE IN MY VOICE*, BY HARLAN ELLISON (1985)
5. *NEUROMANCER*, BY WILLIAM GIBSON (1985)
6. *GREAT PLAINS*, BY IAN FRAZIER (1989)
7. *SCAR STRANGLED BANGER*, BY RALPH STEADMAN (1989)
8. *PSYCHOTIC REACTIONS AND CARBURETOR DUNG*, BY LESTER BANGS (1987)
9. *JAGUARS ARE RIPPING MY FLESH*, BY TIM CAHILL (1987)
10. *TAKES*, BY LILLIAN ROSS (1983)

TOP 10 JAZZ ALBUMS OF THE '80'S  
SUZANNE SCOTT-WEISS, JAZZ DIRECTOR, KUNV RADIO  
(ALPHABETICAL ORDER)

1. DAVID BENOIT, *WAITING FOR SPRING*, GRP
2. *CHICK COREA ELECTRIC BAND*, GRP
3. DIMEOLA, McLAUGHLIN, DeLUCIA, *FRIDAY NIGHT IN SAN FRANCISCO*, COLUMBIA
4. PAT METHENY, *TRAVELS*, ECM
5. JACO PASTORIUS, *WORD OF MOUTH* Warner Bros.
6. JEAN LUC PONTY, *INDIVIDUAL CHOICE*, ATLANTIC
7. MARCUS ROBERTS, *THE TRUTH IS SPOKEN HERE*, NOVUS
8. STRUNZ & FARAH, *FRONTERIA*, MILESTONE
9. VARIOUS, *THAT'S THE WAY I FEEL NOW: A TRIBUTE TO THELONIOUS MONK*, A&M
10. VARIOUS, *THE COLUMBIA JAZZ MASTERPIECE REISSUES*

TOP TEN JAZZ ALBUMS OF THE '80'S  
DAVID RENZI, FEATURE WRITER, L.V. SUN  
(NO ORDER)

1. DEXTER GORDON, *GOTHAM CITY*, COLUMBIA
2. *OUT OF THE BLUE*, OTB, BLUE NOTE
3. FREDDIE HUBBARD/WOODY SHAW, *DOUBLE TAKE*, BLUE NOTE
4. THE DUKE ELLINGTON ORCHESTRA, *DIGITAL DUKE*, GRP
5. CHARLIE PARKER, *BIRD—ORIGINAL MOTION PICTURE SOUNDTRACK*, COLUMBIA
6. ART BLAKEY AND THE JAZZ MESSENGERS (WITH GEORGE KAWAGUCHI), *KILLER JOE*, STORYVILLE
7. WYNTON MARSALIS, *BLACK CODES FROM THE UNDERGROUND*, COLUMBIA
8. BRANFORD MARSALIS, *ROYAL GARDEN BLUES*, COLUMBIA
9. MILES DAVIS, *DECOY*, COLUMBIA
10. JAZZ AT THE PHILHARMONIC—TOKYO 1983, *RETURN TO HAPPINESS*, PABLO

TOP TEN JAZZ ALBUMS OF THE '80'S  
LAMONT PATTERSON, JAZZ COLUMNIST, L.V. SUN  
(NO ORDER)

1. GENE HARRIS ALL STAR BIG BAND *TRIBUTE TO COUNT BASIE*, CONCORD
2. DUKE ELLINGTON, *BRAGGIN' IN BRASS: THE IMMORTAL 1938 YEAR*, PORTRAIT (REISSUE)
3. THE BENNY GOODMAN YALE ARCHIVES, *BIG BAND IN EUROPE*, MUSICMASTERS
4. LIONEL HAMPTON, *MOSTLY BLUES*, MUSICMASTERS
5. MEL TORME, MARTY PAICH, *CONCERT IN TOKYO*, CONCORD
6. JOE WILLIAMS, *IN GOOD COMPANY*, VERVE/POLYGRAM
7. FLIP PHILLIPS/SCOTT HAMILTON, *A SOUND INVESTMENT*, CONCORD
8. BEN WEBSTER *PLAYS BALLADS*, STORYVILLE (REISSUE)
9. *THE ALUMNI TRIBUTE TO STAN KENTON*, CONDUCTED BY PETE RUGOLO AND WILLIAM RUSSO, HAPPY HOUR MUSIC
10. BOB COOPER/SNOOKY YOUNG SEXTET FEATURING ERNIE ANDREWS, *IN A MELLOWTONE*, CONTEMPORARY

TOP TEN JAZZ ALBUMS OF THE '80'S  
ROB ROSENTHAL, GENERAL MANAGER, KUNV RADIO  
(NO PARTICULAR ORDER)

1. VARIOUS, *THAT'S THE WAY I FEEL NOW: A TRIBUTE TO THELONIOUS MONK*, A&M
2. SUN RA, *NUCLEAR WAR*, Y RECORDS (U.K.)
3. MASAHIKO SATOH, *AMORPHISM*, PORTRAIT
4. DIDIER LOCKWOOD, BENOIT WIDEMAN, CHRISTIAN VANDER, JANICK TOPP, *FUSION*, JMS RECORDS (FRANCE)
5. VARIOUS, *WORKS*, 15-RECORD SET FROM ECM
6. KAZUMI WATANABE, *MOBO 1 AND 2*, GRAMAVISION
7. FELA KUTI, *BLACK PRESIDENT*, CELLULOID
8. RONALD SHANNON JACKSON AND THE DECODING SOCIETY, *DECODE YOURSELF*, ISLAND RECORDS
9. THE PRESIDENT, *BRING YR CAMERA*, ELECTRA/MUSICIAN
10. ZAHARA, *FLIGHT OF THE SPIRIT*, ANTILLES

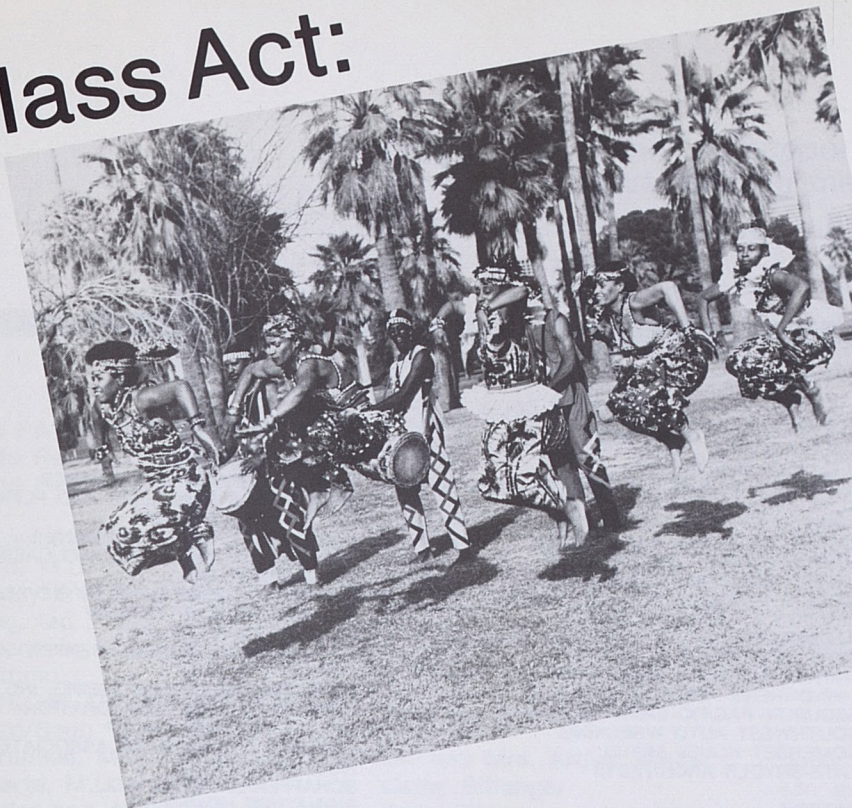
TOP TEN JAZZ ALBUMS OF THE '80'S  
JOE DELANEY, COLUMNIST, L.V. SUN  
(WITH THE EXCEPTION OF CURRENT PRODUCT BY THE MARSALIS BROTHERS, WYNTON AND BRANFORD, THE BEST JAZZ ALBUMS OF THE EIGHTIES WERE BY THE GREATS, REMASTERED, SOMETIMES DIGITALLY, ON CASSETTES OR COMPACT DISC.)  
(ALPHABETICAL ORDER)

1. LOUIS ARMSTRONG
2. BUNNY BERIGAN, RCA
3. ROY ELDRIDGE WITH GENE KRUPA, COLUMBIA
4. DUKE ELLINGTON, EVERYWHERE
5. ELLA FITZGERALD
6. BENNY GOODMAN WITH BUNNY BERIGAN
7. LIONEL HAMPTON, EARLY RCA WITH SMALL GROUPS AND WITH BENNY GOODMAN AND DECCA BUNNY BERIGAN SIDES
8. MILES DAVIS WITH GIL EVANS: *PORGY AND BESS*, *QUIET NIGHTS*, *SKETCHES OF SPAIN*, COLUMBIA
9. ERROLL GARNER, INCLUDING PREVIOUSLY UNRELEASED ITEMS, POLYGRAM
10. ART TATUM CATALOGUE, NORMAN GRANZ LABEL  
(THESE ARE OUR TEN BEST. TAKE YOUR CHOICE. BUY THEM ALL IF YOU CAN AFFORD IT, THEN LOAN THEM TO US.)



# Class Act:

## Kawambe



The Phoenix-based Kawambe African Drum and Dance Ensemble will be featured as the special guest presentation of Class Act in cooperation with the Cultural Division of the Clark County Parks and Recreation Department in early February for eight school performances followed by a public concert on February 2, at 8 p.m., in the Las Vegas High School auditorium. Class Act's school performances with Kawambe are funded by **ARCO Foundation**. The program is scheduled in conjunction with Black History Month.

Class Act, the arts-in-the-schools program created by the Allied Arts Council, the Clark County School District and the Junior League of Las Vegas, is presenting performances by ten local artistic groups, three more than last year, and will present more than 60 performances, compared with last year's 30.

Class Act's regular programming is supported by the **Milken Family Foundations**, **Centel**, the **Nevada Gaming Foundation for Education Excellence**, the **Music Performance Trust Funds** through **Musicians Union Local #369** and **AT&T**.

Centel has just printed a brochure for Class Act, explaining the program and listing the groups which make up its roster. Last year's lineup featured the Barclay String Ensemble, Desert Brass Quintet, Las Vegas Percussion Quartet, Polynesian Folk Dance Ensemble, Sierra Wind Quintet, Simba Professional Dance Company, and the UNLV Dance Construction Crew. Class Act recently auditioned and added Desertwind (a harp and flute duo), storyteller Marsha Cutler and the David Ringenback Jazz Quartet.

The aim of the program, according to

Allied Arts President Judy Kropid, is, "to build future arts audiences by exposing children to art forms they might not otherwise have a chance to see and hear."

She explained that each artist auditioned for Class Act's roster is screened by two panels. One is composed of artists who evaluate each act for artist merit; the second panel, comprised of educators, judges each program's educational value. Only those artists who meet the criteria of each panel are allowed to join the Class Act roster.

"We are especially delighted to be able to present eight special school performances by Kawambe," she added. "This is an exceptional out-of-state group which Class Act couldn't bring here without Clark County and certainly not without the support of ARCO Foundation.

"The special public performance the County has arranged will make it possible for many students to see Kawambe who would not be reached by the eight school performances."

Kawambe's performances are all based on authentic tribal dances and rituals, and Kawambe artistic director Mark Sunkett has spent years researching African cultures, even traveling to Africa to gather material.

Choreographer Consuelo Davis said she slightly modifies some of the dances to enhance their entertainment quality, but says, "I research to come as close to the authentic as possible."

Tickets for the February 2 public performance are \$5 adults and \$3 students and seniors, available at the County Cultural Division offices at 3130 South McLeod. Call 455-7340 for more information. **aa**

# Art

*materials for  
painting  
drawing  
printmaking  
sculpture  
ceramics  
weaving  
graphic design  
sign painting  
screen printing  
airbrushing  
decorating  
display  
and more.*

"Dick Blick supports the Allied Arts Council"

The   
**Dick Blick  
Art Store**

9 to 5, Mon.—Sat.  
1951 Ramrod Avenue  
Green Valley 451-7662

## PLEASE SUPPORT OUR BUSINESS PATRONS

### ANGEL

A.G. SPANOS CONSTRUCTION  
ARCO  
ARMC/RAZAF MUSIC COMPANY  
BARRETT & ASSOCIATES  
BOULEVARD MALL  
CENTEL  
CON AM MANAGEMENT GROUP  
DI LORETO CONSTRUCTION  
FIRST INTERSTATE BANK  
FOUR QUEENS HOTEL AND CASINO  
GRAND PLAZA APARTMENTS  
HUDSON CLEANERS  
HUMANA HOSPITAL SUNRISE  
JMA ARCHITECTS  
LANDMARK HOTEL AND CASINO  
LAS VEGAS HILTON  
LAS VEGAS SUN  
MARCOR RESORTS, INC.  
MERVYNS  
NEVADA TITLE COMPANY  
PRIME CABLE  
PRIMERIT BANK  
SOUTHWEST GAS CORPORATION  
SUMMA  
TARGET STORES  
TIBERTI CONSTRUCTION  
UNION PACIFIC FOUNDATION  
VISTA MANAGEMENT GROUP  
YOUNG ELECTRIC SIGN COMPANY

### GOLD PATRON

ARTHUR ANDERSEN AND COMPANY  
BRADSHAW, SMITH AND COMPANY  
CAESARS PALACE  
CITIBANK OF NEVADA  
DERMODY PROPERTIES FOUNDATION  
EG&G GO FUND  
EG&G SPECIAL PROJECTS, INC.  
FOOD 4 LESS  
GOOLD AND PATTERSON, ATTORNEYS  
LAND TITLE OF NEVADA  
LAS VEGAS TRANSIT SYSTEM, INC.  
JOHN T. MORAN, ESQ.  
NEVADA POWER  
NON-FERROUS BOLT AND MFG. COMPANY  
REYNOLDS ELECTRICAL AND ENGINEERING CO.  
HAL AND JACK SCHUSTER, PUBLISHERS

### SILVER PATRON

A & H SUPPLY  
AMERICAN NEVADA CORPORATION  
APL HEALTHCARE GROUP  
BLYSTONE EQUIPMENT COMPANY  
CLAIRE'S FLOWERS

CLIFFORD R. BEADLE, C.P.A.  
COLOURS, INC.  
G.C. WALLACE, INC.  
GORDON & SILVER  
KLAS TV-8  
KVBC TV-3  
LADY LUCK HOTEL AND CASINO  
MARTIN-HARRIS CONSTRUCTION  
MERCY, INC. AMBULANCE SERVICES  
NEVADA STATE BANK  
BEVERLY A. NEYLAND, M.D.  
PACIFIC PROPERTIES  
PEPSI-COLA WEST  
MARVIN A. PERER, M.D.  
AND IRENE PERER, C.P.A.  
SECURITY PACIFIC BANK OF NEVADA  
SOUTHWEST AUTO WRECKING  
SOMERSET HOUSE MOTEL  
TATE-SNYDER ARCHITECTS

### PATRON

ACCOUNTANTS RESOURCE, LEGAL PLUS  
STEVEN W. AGATA, M.D.  
DAVID ALLEN AND ASSOCIATES  
AMERICAN BANK OF COMMERCE  
ART AFFAIR  
THE ART AND GIFT SHOP  
ART DEPARTMENT, UNLV  
ARTIFACTS  
BAUGHMAN AND TURNER, INC.  
DR. KEITH G. BOMAN  
BULLOCK'S  
KURT BUZARD, M.D.  
CANCER AND HEMATOLOGY CENTER  
CANTERBURY ARTS  
CARDIVAN COMPANY  
CENTEL CELLULAR  
CONTEMPORARY WOMAN  
CONVERSE CONSULTANTS SOUTHWEST  
COOPER, BURCH AND HOWE  
CULTURE DOG, INC.  
DEBORA SPANOVER FINE ARTS  
DERRELL PARKER INNERPLAN  
DKS ASSOCIATES  
MARILYN DILLE, C.P.A.  
FIRST WESTERN SAVINGS  
FOX TILE STUDIO  
HUGH FOLLMER, M.D.  
KENNETH FRUMKIN, M.D.  
GAUDIN FORD/SAAB  
GERALD GARAPICH, AIA & ASSOC.  
JOSEPH M. GEORGE, JR., M.D.  
C. THOMAS GOTT, M.D.  
DR. PAUL GREEN  
ROBERT B. GRZYWACZ, D.P.M.  
GUNNY, BRIZENDINE AND POGGEMEYER, ENGI-  
NEERS  
BETTY LOU HARRIS, ART CONSULTANT  
HARRIS ENGINEERS  
HENDERSON PARKS AND RECREATION DEPT.  
MARY C. HERTE, M.D.  
ERROL HILL, ARCHITECT LTD.  
DR. EDWARD HOFFMAN  
JONES, JONES, CLOSE AND BROWN  
KELLOGG-CUTLER & ASSOCIATES  
KST PROPS  
LAS VEGAS LOAN AND JEWELRY  
ANTHONY A. MARNELL, II, CHARTERED  
MARK MASUOKA GALLERY  
MCCARTHY CONSTRUCTION  
MARTIN PELTYN ASSOCIATES  
MARVIN STRUSSER ASSOCIATES  
MARQUIS, HANEY AND AURBACH

MELTON PHOTOGRAPHY  
NEVADA BELL  
NEVADA BEVERAGE  
NEVADA SCHOOL OF THE ARTS  
OMNI-MEANS ENGINEERS AND PLANNERS  
DR. NATHAN I. OZOBIA  
PACE CONTRACTING COMPANY  
PALACE STATION HOTEL AND CASINO  
PALM MORTUARY  
PIONEER CITIZENS BANK OF NEVADA  
DR. ARTHUR B. PITTERMAN  
PLASTER DEVELOPMENT  
PROFESSIONAL MUSIC CENTER AND DRUM  
SHOP  
PROFESSIONAL TRANSCRIBING, INC.  
EDWARD J. QUIRK CORPORATION  
REALTY HOLDING GROUP  
RISSMAN AND RISSMAN ASSOCIATES  
ROBERT'S REALTY  
SCHAFFER-LITTRELL, INC.  
SIGNATURE HOMES  
SILVER STATE PRINTERS  
ROGER SIMON, M.D.  
SOUTHERN NEVADA MUSIC COMPANY, INC.  
DR. EUGENE SPECK  
TED WEINS TIRE & AUTO CENTERS  
TROPICANA RESORT AND CASINO  
DR. GREGORY UHL  
WESTERN MORTGAGE LOAN CORPORATION  
WOODWORKS, INC.  
WESTAR DEVELOPMENT CORPORATION

## Welcome, new members

### ANGEL

Marjorie Barrick  
Centel  
Con Am Management Group  
Di Loreto Construction  
Hudson Cleaners  
Humana Hospital Sunrise  
Las Vegas Hilton  
A.G. Spanos Construction

### GOLD PATRONS

Bradshaw, Smith and Co.  
Caesars Palace  
Dermody Properties Foundation  
Janet and Mark Line  
John T. Moran, Esq.

### SILVER PATRONS

APL Healthcare Group  
Claire's Flowers  
Colours, Inc.  
Goold and Patterson  
JMA Architects and Engineers  
Irwin Kishner  
Lady Luck Casino  
Mercy Inc. Ambulance Services  
Non-Ferrous Bolt and Mfg. Company  
Pepsi-Cola West  
Marvin A. Perer, M.D. & Irene Perer, CPA  
G.C. Wallace, Architects & Engineers

YES!

I want to support the arts.  
Start sending me Arts Alive right away!

Sign me up as a member at the level I've checked:

- \$ 1000 ANGEL  
 \$ 500 GOLD PATRON  
 \$ 250 SILVER PATRON  
 \$ 100 BUSINESS/PATRON  
 \$ 30 FAMILY/ORGANIZATION  
 \$ 25 INDIVIDUAL  
 \$ 20 SENIOR

Return to:  
ALLIED ARTS COUNCIL  
3710 South Maryland Parkway  
Las Vegas, NV 89119  
731-5419

Amount enclosed \$ \_\_\_\_\_  
Name \_\_\_\_\_  
Phone \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_

Thank you!

I was given this form by current member \_\_\_\_\_

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

#### BUSINESS PATRONS

Accountants Resource, Legal Plus  
The Art and Gift Shop  
Art Affair  
Blystone Equipment Co.  
Kurt Buzard, M.D.  
Contemporary Woman  
Culture Dog, Inc.  
Debora Spanover Fine Arts  
Fox Tile Studio  
Gerald Garapich AIA and Associates  
Gaudin Ford/Saab  
Kenneth Frumkin, M.D.  
Mary C. Herte, M.D.  
Kellogg-Cutler and Associates  
KST Props  
Martin Peltyn and Associates  
Mark Masuoka Gallery  
Nevada Beverage  
Realty Holding Group  
Schaffer-Littrell, Inc.  
Ted Weins Tire and Auto Centers  
Westar Development Corp.

#### PATRONS

Robert Belliveau and Rita Deanin Abbey  
Thomasine Carson  
Oscar and Carolyn Goodman  
Danny Lee  
Susan Molasky  
Mrs. Charles H. Siefert  
Ms. Muriel Stevens  
Dr. and Mrs. Gregory Uhl

#### ORGANIZATIONS

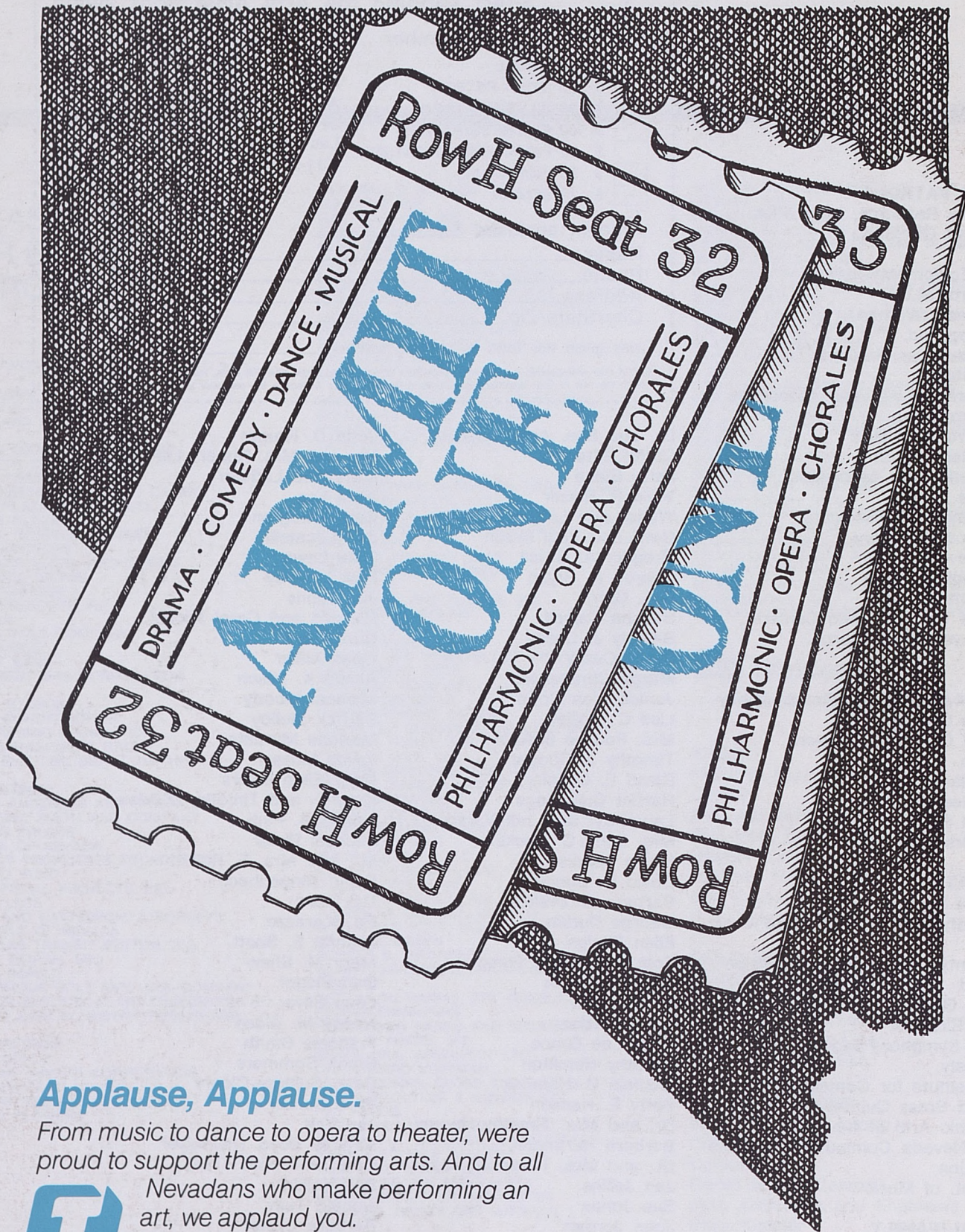
Amici Della Musica  
Clark County Community College Music Dept.  
Clark County Cultural Affairs Division  
Desertwind  
Fiber Arts Guild  
Harmonic Express  
Las Vegas Symphony and Chamber Music Society  
Nevada Institute for Contemporary Art  
New World Brass Quintet  
Photographic Arts of Nevada  
Southern Nevada Community Concerts Association  
UNLV Dept. of Music

#### INDIVIDUAL/FAMILY

Shelle Adams  
W.O. Altamura, Phd.  
Lorree Barnette  
Olga Beiriger  
Julie Belsher  
Leroy Bentley

Dr. and Mrs. Arthur Besser  
Cathy Bittenger  
Jerry Blake  
Viola P. Blazer  
Walter and LaRue Boenig  
Gerri and Saul Braun  
Gregory A. Bruce  
Sharon K. Bryan  
C.C. Carr  
Soosha Carroll  
Beverly J. Casey  
Cindy Casey  
Marge Christensen  
James Alan Cobb  
Lisa C. Coffey  
Mrs. Pauline Cohen  
Timothy J. Cooper  
David E. Cousin  
Harriet Cummings  
Laura Cyr and Jeff Varadi  
Mrs. Mary C. Decker  
Laura Dennis  
David B. Donovan  
Barbara A. Drakos  
George Durkin  
Ellen Ensign  
Tom and Nancy Flagg  
Thomas Gause  
David Golin  
Lynn Gordon  
Mary Lee Grace  
Dorothy Hamilton  
Michele R. Hamrick  
Betty E. Hanson  
Dr. and Mrs. Timothy Harney  
Barbara Hartmann  
Dr. and Mrs. Theodore Jacobs  
Jan Jellins  
Sue Jonas  
John Jordan  
Karla Kay  
Fiona Kelley  
Kim Kennedy  
Dr. Carol Kimball  
Carol Davis Kolberg  
Marilyn Kreiner

John D. Kruger  
Mr. and Mrs. Robert LaPrade  
Maryanna Latham  
April Lee  
Gary Lindgren  
Joe Locatelli  
Kate Lowe  
H.M. Lowrey  
Jim Lyons  
Richard and Carol Michel  
Curt Miller  
Lyndl Miller  
Allene K. Misch  
Michael Moody  
Patrick Mulloy  
Marlene Muruato  
Joyce Musser  
Mary Ellen Myers  
Kathryn and Timothy O'Brien  
James B. Pink  
Michael Plyler  
Mr. and Mrs. E. Richitt  
David Ringenbach  
L.C. Salo  
Ed Scarazzo  
Juanita E. Scott  
Mary M. Shaw  
Dan Siegel  
Ellen Silver  
Nancy M. Sloan  
Francine Smith  
Frank Sommers  
Betty Sullivan-Cleary  
Vera Sutton  
Jan Tait  
Virginia Boyd Thalmayer  
Carol and Fred Treat  
Bill Trujillo  
Ronald Tully  
Barbara Urban  
Kim Walker  
Helen Waterman  
Lorraine Wayne  
Marc Weiswasser  
G. Wing  
Ruby Young



**Applause, Applause.**

From music to dance to opera to theater, we're proud to support the performing arts. And to all

Nevadans who make performing an art, we applaud you.



**First Interstate Bank**

Nobody makes banking easier.

Member FDIC