

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
MARCH/APRIL 1990
VOLUME 10, NUMBER 2

\$2.75

Richard Wiley Living in the language

ST
Patrick & Cynthia Gaffey
7265 Palmyra
Las Vegas, NV 89117



**Junior League
Art Initiators**

**Governor's Arts
Awards 1990**

New Music on radio

John James Audubon's "The Birds of America": Double-Elephant Folio

March 24-May 20, 1990



Blue Crane or Heron, Plate 307, Birds of America

Nevada State Museum and Historical Society
Lorenzi Park, Las Vegas

Sponsored by



NEVADA
POWER COMPANY

Museum and
Museum Store
Open 8:30 AM to
4:30 PM Daily

Free Public Lecture David Wagner, Director
Colorado Springs Fine Arts Center
"The Birds of America"
Saturday, March 24, 2:00 P.M.
At the Museum

Phone (702) 486-5205 for information

VANISHING POINT

by Patrick Gaffey



HOLD THAT DATE



The 1990 Masque Ball Steering Committee is not yet fully assembled, but some early members are, left to right, Joel Kazar, Beatrice Welles-Smith, Wenlee Gentile, Maureen Barrett, Sandy Peltyn, Allied Arts President Judy Kropid, Jane Radoff and Masque Ball Chairman Roger Thomas.

Roger and Andrea Thomas will chair the 6th annual Allied Arts Masque Ball, May 24, 1990.

The Ball, Allied Arts Council's major fundraiser each year, will be one of the first community events held at the spectacular new Mirage. As head of Atlandia Design, Roger was responsible for the design of much of the Mirage's interior.

"I'm delighted that Roger has agreed to chair the Ball," said Judy Kropid, Allied Arts' president. "He's full of energy and very well organized. We're going to have a great Ball this year. I want him to know how much we appreciate his efforts."

"I'm glad to do it," said Thomas, "because I think Allied Arts is very important and is doing a very good job for our community."

At this writing, the Ball steering com-

Continued on page 28

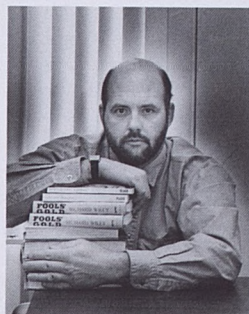
Inside ARTS ALIVE



5

- 5 Arts in March
- 8 Arts in April
- 10 Music stricken
- 10 Writers' workshop
- 11 Women artists
- 11 Arts festival
- 12 Computer art
- 12 Gallery walk
- 12 David Hickey
- 13 KNPR anniversary
- 13 Summer arts camp
- 14 The Bobs
- 14 Nevada Dance
- 14 Obituary
- 14 Cultural trips
- 14 Logo contest
- 16 Richard Wiley
- 20 New Music on radio
- 22 Allied Arts Gallery
- 23 Rainbow Company
- 24 Junior League & arts
- 26 NEA's Frohnmayer

- 27 Governor's Awards
- 28 Reynolds grant
- 29 Choreos 1990
- 34 Business patrons
- 34 New members



ON THE COVER

Author Richard Wiley.
Photo by Lee Zaichick
(see story, p. 16).

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.
Contributing Staff: Ginger Bruner, Arlen Collier, Cynthia Gaffey, James Hansen, Robin Hunt, Brian Sanders, Mary Walter Scodwell, Tony Scodwell, Morag Veljkovic, Mary Whalen, Lee Zaichick.

Allied Arts Council

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

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

Division Directors:
Dance, Mary Coxson and Gwen Gibson.
Music, Walter Blanton.
Theater, Ruell Fiant 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, Frieda Newsome.

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. 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 May/June issue of *ARTS ALIVE* is Friday, March 23.

“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 THURSDAY

Alice Davis, watercolors, through March, Boulder City Art Guild, 1495 Nevada Highway. 293-2138.

Handmade Dolls, by Carol McGovern, on view in the Las Vegas Artists' Cooperative Gallery through March. 877-0761.

Painted Sand and Sand Paste, work by Phyllis Sperber. Through March 22, Sunrise Gallery. 435-0919.

Reflections and Discovery, paintings and drawings by Linda Savage. March 1 through April 9, Clark County Library Main Gallery. 435-0919.

Salute to Black History Month. Photos of black settlers, through March 18, West Las Vegas Library. 435-0919.

UNLV Student Photography. March 1 through April 9, Clark County Library Photographic Gallery. 435-0919.

02 FRIDAY

Linda Yuroff, large paintings. March 2 through April 14, Green Valley Library. 435-0919.

Walter McNamara, collages. March 2 through April 14, Spring Valley Library. 435-0919.

03 SATURDAY

Rodney Chang, computer art, with drawings by Tony Trigg. Through March 25, Las Vegas Art Museum. 647-4300.

04 SUNDAY

Contemporary Navajo Weavings from the Hubbell Trading Post. through April 4, Charleston Heights Arts Center. 386-6383.

09 FRIDAY

Help Me...I Am Being Held Prisoner By My Own T.V. collages by Diane J. Butner. Through April 3, Allied Arts Gallery. 731-5419.

10 SATURDAY

Passing Through: Western Meditations by Douglas Kent Hall. Photographs. Through April 8. Also: Annual Spring Exhibit by Nevada Watercolor Society, through April 29. Nevada State Museum and Historical Society. 486-5205.

15 THURSDAY

Deadline, for entries in the Nevada Biennial 90 competition. Call 486-5205 for information.



"The Rise and Fall of Taste," by David Geise opens March 19 in the Donna Beam Gallery. See Calendar.

16 FRIDAY

Deadline, for logo contest sponsored by Southern Nevada Visual Arts Center. Call for details. 647-0220.

17 SATURDAY

Marina Exhibit, display by Boulder City Art Guild members at Lake Mead Marina. 10 a.m. to 5 p.m., March 17 and 18. 293-2138.

18 SUNDAY

Sculpture by Lee Sido. Through April 18, Reed Whipple Cultural Center. Reception, 2 to 4 p.m., March 18. 386-6211.

19 MONDAY

The Rise and Fall of Taste, architectural installation by David Geise. Sponsored by the Nevada Institute for Contemporary Art. Through April 20, Donna Beam Fine Art Gallery, UNLV. 739-3751.

20 TUESDAY

7th Annual 1st Congressional District Art competition, sponsored by Rep. James Bilbray. Work by local high school students. Through April 14, West Las Vegas Library. Reception 10 a.m., March 24. 435-0919.

23 FRIDAY

Best of the NCC '89, work by Nevada Camera Club members. Through April 14, Sunrise Library. 435-0919.

24 SATURDAY

The Birds of America: Double Elephant Folio. Exhibit of works by John James Audubon. Through May 20, Nevada State Museum and Historical Society. Opens with free lecture at 2 p.m., March 24, by David Wagner, director of the Colorado Springs Fine Arts Center. 486-5205.

EVENTS

01 THURSDAY

Broadway Bound, comedy by Neil Simon, presented by University Theatre. 8 p.m., March 1, 2, 3, 7, 8, 9, 10. 2 p.m., March 4 and 11, Judy Bayley Theatre. \$7 general admission, \$5 students, seniors, military and handicapped. 739-3801.

02 FRIDAY

Broadway Bound. See March 1.
Love Rides the Rails, old-fashioned

melodrama presented by Signature Productions at 7:30 p.m., March 2, 3, 5, 9, 10, 12, 16, 17, 19, 23, 24, 26, 30, 31 and April 2. Signature Playhouse, 4707 West Charleston. 878-PLAY.

The Incredible Jungle Journey of Fenda Maria, play presented by the Rainbow Company. 7 p.m., March 2, 3, 9 and 10. 2 p.m., March 4, 10 and 11. Reed Whipple Cultural Center. \$4 adults, \$3 students and seniors, \$2 children. 386-6553.

03 SATURDAY

Broadway Bound. See March 1.
Love Rides the Rails. See March 2.

MARCH



Pilobolus Dance Theatre, March 15, Ham Hall.

The Incredible Jungle Journey of Fenda Maria. See March 2.

04 SUNDAY

Broadway Bound. See March 1.
Clara, a monodrama with performance, featuring Leigh Kaplan as 19th century pianist Clara Schumann. 2 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors, handicapped. 386-6383.
Las Vegas Symphony Orchestra, concert featuring Leon Bates, piano. 2 p.m., Artemus Ham Concert Hall. 739-3240.
The Incredible Jungle Journey of Fenda Maria. See March 2.

05 MONDAY

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

Love Rides the Rails. See March 2.

06 TUESDAY

A Midsummer Night's Dream, 1935 film adaptation of the Shakespeare play. Shakespeare Film Series, sponsored by City of Las Vegas. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

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

Dark Victory, film starring Bette Davis. Classic Images Film Series. 6:30 p.m., March 6, West Las Vegas Library. 6:30 p.m., March 7, Rainbow Library. 6:30 p.m., March 8, Spring Valley Library. 2 p.m., March 9 and 1 p.m., March 10, Clark County Library. 6:30 p.m., March 13,

MARCH EVENTS

Green Valley Library. Free. 733-3613.
UNLV Wind Ensemble, 8 p.m., Artemus Ham Concert Hall. \$2 general admission, \$1 students, seniors and under 18. 739-3801.

07 WEDNESDAY

Broadway Bound. See March 1.
Dark Victory. See March 6.
Dean R. Hughes, author of *Nutty for President*, will talk about being a writer. 7 p.m., Winchester Community Center. 455-7340.



Horse Sense.

Horse Sense, duo singing traditional cowboy folk songs. 7 p.m., March 7, North Las Vegas Library. 7 p.m., March 8, Henderson Civic Center. 649-2363 (North Las Vegas) or 565-2121 (Henderson).

08 THURSDAY

Broadway Bound. See March 1.
Dark Victory. See March 6.
Horse Sense. See March 7.

09 FRIDAY

Broadway Bound. See March 1.
Dark Victory. See March 6.
Love Rides the Rails. See March 2.
Picnic and Film, picnic on Clark County Library South Lawn then watch *Gone with the Wind* inside. Picnic 6 p.m., film 7 p.m. Free. 733-3613.
The Incredible Jungle Journey of Fenda Maria. See March 2.

10 SATURDAY

Broadway Bound. See March 1.
Dark Victory. See March 6.
Love Rides the Rails. See March 2.
Mining the Word: Fiction, Nonfiction and Screenwriting. Writers' workshop sponsored by Allied Arts Council, Nevada Penwomen and UNLV English Department. Featured speakers include Patricia McConnell and screenwriter Frank McAdams. 9 a.m. to 4 p.m., Wright Hall room 116, UNLV. \$35. 731-5419.
Picnic and Film, picnic on lawn at Spring Mountain Library at noon, then go inside at 1 p.m. to watch *Gone with the Wind*. Free. 733-3613.
The Incredible Jungle Journey of Fenda Maria. See March 2.

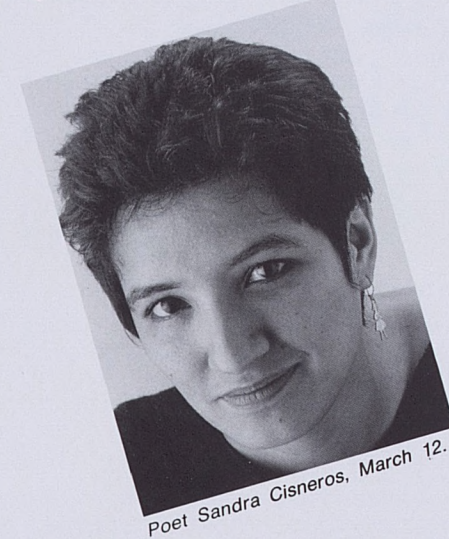
11 SUNDAY

Broadway Bound. See March 1.
Murder on the Orient Express. *Sunday Film Series*, sponsored by Henderson Parks and Recreation Department. 2 p.m., James I. Gibson Library, Henderson. Free. 565-2121.

UNLV Jazz Ensemble, free concert. 2 p.m., Artemus Ham Concert Hall. 739-3332.

12 MONDAY

Dave McKenna, piano, and Carl Fontana, trombone. *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Love Rides the Rails. See March 2.
Spring Registration, for adult, teen and children's activities at Reed Whipple Cultural Center. Through March 25. 386-6211.
Woman: Image and Imagemaker, a three day conference examining the roles and



Poet Sandra Cisneros, March 12.

depictions of women in mass media and culture. Featured speakers include poet Sandra Cisneros, painter Cheryl Bowers and writer Eira Patnaik. March 12, 13 and 14, various locations at UNLV. 739-3431.

13 TUESDAY

Debbie Weisz, 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: *Principles of Government*, by Charles Montesquieu. 733-3613.
Richard III, Lawrence Olivier's 1955 film. *Shakespeare Film Series*, sponsored by City of Las Vegas. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.
Woman: Image and Imagemaker. See March 12.

14 WEDNESDAY

Woman: Image and Imagemaker. See March 12.

15 THURSDAY

Contemporary Fantasies, concert by Nevada Dance Theatre, featuring four original ballets. 8 p.m., March 15, 16 and 17, and 2 p.m., March 18, Judy Bayley Theatre. Tickets are \$9, \$14.50 and \$18.50. 739-3801.
Pilobolus Dance Theatre, dance troupe mixing modern dance, mime and theatre elements. 8 p.m., Artemus Ham Concert

Hall. Tickets are \$25 and \$17.50. Presented by the Charles Vanda Master Series. 739-3801.

Pilobolus Dance Theatre, presented by the Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. Tickets are \$25 and \$17.50, with discounts for seniors, military, handicapped and UNLV community. 739-3801.

16 FRIDAY

Contemporary Fantasies. See March 15.
Dark Victory. See March 6.
Love Rides the Rails. See March 2.
Scott Kritzer, guitar, concert in memory of Arturo Trapletti. 8 p.m., Artemus Ham Concert Hall. \$10 general, \$6 students, seniors, handicapped. Sponsored by the Nevada Guitar Society. 739-3801.

17 SATURDAY

Behind the Scenes, public rehearsal by Serenata Chamber Orchestra. 3 p.m., Clark County Library. Free. 733-3613.
Contemporary Fantasies. See March 15.
Irish Favorites, St. Patrick's Day concert by Henderson Civic Orchestra, 2:30 p.m.; James I. Gibson Library, Henderson. Free. 565-2121.
Love Rides the Rails. See March 2.

18 SUNDAY

Concerts and Conversations, pianist Pierce Emata performing music by Debussy and Ravel, interspersed with informal talks. 2 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors, handicapped. 386-6383.
Contemporary Fantasies. See March 15.
Dave Ringenbach Jazz Quartet, in concert, 2 p.m., Winchester Community Center. \$2 adults, \$1 students and seniors. 455-7340.
Serenata Chamber Orchestra, concert featuring vocalist Carol Kimball. 3 p.m., Clark County Library. Free. 733-3613.

19 MONDAY

Ernie Andrews, vocals, *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Haydn-Mendelssohn Festival, performed by Southern Nevada Musical Arts Society. 8 p.m., Artemus Ham Concert Hall. Free. 451-6672.
Love Rides the Rails. See March 2.

20 TUESDAY

Goodbye Mr. Chips. *Classic Images Film Series*. 6:30 p.m., March 20, West Las Vegas Library. 6:30 p.m., March 21, Rainbow Library. 6:30 p.m., March 22, Spring Valley Library. 2 p.m., March 23 and 1 p.m., March 24, Clark County Library. 6:30 p.m., March 26, Sunrise Library. 6:30 p.m., March 27, Green Valley Library. Free. 733-3613.
Romeo and Juliet, Franco Zeffirelli's 1968 film. *Shakespeare Film Series*, sponsored by City of Las Vegas. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

UNLV Jazz Quintet, *Jazz at the Hob Nob*. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

21 WEDNESDAY

Goodbye Mr. Chips. See March 20.
Las Vegas Poetry Group. 7 p.m., Clark County Library. 733-3613.

22 THURSDAY

Goodbye Mr. Chips. See March 20.
Race, History and Contemporary Theatre, lectures by Al Wertheim, Indiana University, and John Turner, Humboldt State University. 7:30 p.m., Beam Hall room 241, UNLV. Sponsored by University Forum. 739-3401.

23 FRIDAY

Goodbye Mr. Chips. See March 20.
Love Rides the Rails. See March 2.

24 SATURDAY

Dance '90, spring concert by University Dance Theatre. 2 p.m., March 24 and 25, Judy Bayley Theatre. \$7, \$5 students, seniors, military. 738-3801.

Goodbye Mr. Chips. See March 20.

Love Rides the Rails. See March 2.
Romanticism and Beyond, concert by pianist Brenda Ishikawa. 7:30 p.m., Artemus Ham Concert Hall. \$5 general admission, \$3 seniors, students, under 18. Presented by Chamber Music Southwest. 739-3801.

25 SUNDAY

Chopin, 150 Years Young, concert by Abbey Simon. 2 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors, handicapped. 386-6383.

Dance '90. See March 24.

University Musical Society Orchestra, student soloist concert. 2 p.m., Artemus Ham Concert Hall. Free. 739-3801.

26 MONDAY

Goodbye Mr. Chips. See March 20.
Happenings and Other Extravaganzas, a Red Grooms film festival. March 26, 27, 28, 29, 30, 7:30 p.m., Ham Fine Arts building, room 229, UNLV. Sponsored by University Forum. Free. 739-3401.

Love Rides the Rails. See March 2.
Ochester der Beethovenhalle Bonn, German orchestra presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$25 and \$35. 739-3801.

Papa John Creach, violin and vocals, *Alan Grant's Monday night Jazz at the Four Queens.* 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

27 TUESDAY

Choir of Clare College, choir from Cambridge university, presented by Christ Episcopal and All Saints' Episcopal churches. 8 p.m., Christ Episcopal Church, 2000 Maryland Parkway. 878-2373.

Goodbye Mr. Chips. See March 20.
Great Books Discussion Group. 7 p.m.,

DRAWN FROM NATURE

Seven contemporary
landscape painters

April 5 – May 5

- *Len Chmiel*
- *Thomas Aquinas Daly*
- *Wolf Kahn*
- *John Meyer*
- *V. Douglas Snow*
- *Tom Uttech*
- *Christopher Warner*

OPENING RECEPTION
THURSDAY, APRIL 5
5:30 – 7:30 P.M.

Color catalog available: \$10.00

STREMMEL GALLERY

1400 S. VIRGINIA ST. / RENO, NV 89502 / 702-786-0558

MARCH

Clark County Library. Topic: *Canterbury Tales*, by Geoffrey Chaucer.
Happenings and Other Extravaganzas.
 See March 26.
John Lindner, piano, *Jazz at the Hob Nob.*
 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

28 WEDNESDAY
Happenings and Other Extravaganzas.
 See March 26.

29 THURSDAY
Happenings and Other Extravaganzas.
 See March 26.
Who's Afraid of Virginia Woolf? the play by Edward Albee, presented by Alley Theatre and sponsored by Charles Vanda Master Series. Directed by Albee. 8 p.m., Artemus Ham Concert Hall. Call for prices. 739-3801.

30 FRIDAY
Happenings and Other Extravaganzas.
 See March 26.

Love Rides the Rails. See March 2.

31 SATURDAY
Love Rides the Rails. See March 2.

APRIL



"Color and Line: Streamline Design in American Ceramics," will be in the Winchester Community Center in April. See Calendar.

APRIL EVENTS

01 SUNDAY
Oratorio Chorus, in concert. 2 p.m., Artemus Ham Concert Hall. 739-3332.
Rhapsody, the spring concert by the Opus Dance Ensemble, will be presented at 3 p.m., April 1 and 8, in the Tiffany Showroom of the Tropicana. The April 1 concert is a benefit for the Nevada Opera Theatre and DISCOVERY: The Childrens' Museum. 732-9646.
UNLV Jazz Ensemble, concert at 2 p.m., Judy Bayley Theatre. 739-3801.

02 MONDAY
Harper Brothers Quintet, Alan Grant's

APRIL EXHIBITS

01 SUNDAY
Evelyn Cushman, watercolors, through March, Boulder City Art Guild, 1495 Nevada Highway. 293-2138.

04 WEDNESDAY
Art-A-Fair. Entries accepted 10 a.m. to 5 p.m., April 4, and 10 a.m. to 8 p.m., April 5, South Lawn, Clark County Library. Accepted entries announced April 7. Exhibit opens April 7. 435-0919.

05 THURSDAY
Masuoka Gallery Walk-Through. Tour of Mark Masuoka Gallery by Masuoka and Allied Arts gallery director Loucinda Stevens. 5 to 6:30 p.m., 1149 South Maryland. Free. RSVP: 731-5419.

06 FRIDAY
Color and Line: Streamline Design in American Ceramics. Through April, Winchester Community Center Gallery. Reception 5 to 7 p.m., April 6. 455-7340.
John Stockman and Cathy Heath, recent work. Through May 1, Allied Arts Gallery. Reception 5 to 7 p.m., April 6. 731-5419.

08 SUNDAY
Meet the Juror, Art-A-Fair juror Jeff Kelley will discuss selection criteria. 2 p.m., Clark County Library. 435-0919.

Monday Night Jazz at the Four Queens. 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.
Love Rides the Rails. See March 2.

03 TUESDAY
A Contemporary Critic Looks at Red Grooms, lecture by David Hickey. 7:30 p.m., Wright Hall room 103, UNLV. 739-3401.
Mr. Smith Goes to Washington. *Classic Images Film Series.* 6:30 p.m., April 3, West Las Vegas Library. 6:30 p.m., April 4, Rainbow Library. 2 p.m., April 6 and 1 p.m., April 7, Clark County Library. 6:30 p.m., April 9, Sunrise Library. 6:30 p.m., April 10, Green Valley Library. Free. 733-3613.
Rocky Lombardo, trumpet, *Jazz at the Hob Nob.* 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

04 WEDNESDAY
Mr. Smith Goes to Washington. See April 3.
University Chamber Chorale, concert, 7:30 p.m., Artemus Ham Concert Hall. Free. 739-3332.

05 THURSDAY
Sunset Symphony, youth orchestra. 7 p.m., Reed Whipple Cultural Center. Sponsored by City of Las Vegas. \$3 adults, \$2 students and seniors. 386-6211.
The Secret Garden, play presented by

The Paintings of Rita Schoonmaker. Through May 9, Charleston Heights Arts Center. Reception, 2 to 4 p.m., April 8. 386-6383.

11 WEDNESDAY
Art-A-Fair Awards and Exhibit. 7 p.m., Clark County Library Main and Photographic galleries. Exhibit of winners to hang through May 8. 435-0919.

18 WEDNESDAY
Clark County School District Art Exhibit. Work by students, all grades. Through May 13, Green Valley, West Las Vegas, Spring Valley and Sunrise Libraries. Receptions: 4 to 6 p.m., April 18, Green Valley. 10 a.m. to noon, April 21, West Las Vegas. 4 to 6 p.m., April 24, Spring Valley Library. 4 to 6 p.m., April 26, Sunrise. 435-0919.

22 SUNDAY
Chroma-Zone, exhibit focusing on color theme. Through May 23, Reed Whipple Cultural Center. 386-6211.

30 MONDAY
Juried Student Exhibition, work by UNLV art students. Through May 25, Donna Beam Fine Art Gallery, UNLV. 739-3751.

Theatreworks/USA. 7:30 p.m., Henderson Civic Center. \$4 general admission, \$2 seniors and children. 565-2121.

06 FRIDAY
A Walk in the Woods, drama by Lee Blessing, presented by New West Stage Company. 8 p.m., April 6, 7, 10, 11, 12, 13 and 14. 2 p.m., April 8. Charleston Heights Arts Center. For prices call 876-NWSC.

Mr. Smith Goes to Washington. See April 3.

07 SATURDAY
A Walk in the Woods. See April 6.
Festival of the Arts, presented by Las Vegas-Clark County Library District. Featuring dance, theatre and music performances at the Clark County Library, as well as the opening of the 1990 Art-A-Fair competition. April 7 and 8, Clark County Library. 733-3613.

Mr. Smith Goes to Washington. See April 3.

Musical Decadence, Works for Multiple Winds, concert by Sierra Wind Quintet, sponsored by Chamber Music Southwest. 7:30 p.m., Artemus Ham Concert Hall. \$5, \$3 seniors, students, under 18. 739-3801.

08 SUNDAY
A Walk in the Woods. See April 6.
Festival of the Arts. See April 7.
Las Vegas Civic Symphony, concert presented by City of Las Vegas. 3 p.m., Reed Whipple Cultural Center. \$5 adults, \$3 students, seniors, handicapped. 386-6211.



Work by UNLV BFA students will be shown in the Allied Arts Gallery beginning May 4.



Rhapsody. See April 1.

The African Queen. Film starring Humphrey Bogart and Katherine Hepburn. *Sunday Film Series*, sponsored by Henderson Parks and Recreation Department. 2 p.m., James I. Gibson Library, Henderson. Free. 565-2121.

09 MONDAY

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

Mr. Smith Goes to Washington. See April 3.

10 TUESDAY

A Walk in the Woods. See April 6.

Great Books Discussion Group. 7 p.m., Clark County Library. Topic: *Agamemnon*, by Aeschylus. 733-3613.

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

Mr. Smith Goes to Washington. See April 3.

11 WEDNESDAY

A Walk in the Woods. See April 6.

12 THURSDAY

A Walk in the Woods. See April 6.

The Bobs, concert by new-wave vocal ensemble. 7:30 p.m., Winchester Community Center. \$5. 455-7340.

13 FRIDAY

A Walk in the Woods. See April 6.

14 SATURDAY

A Walk in the Woods. See April 6.

Rudolf Nureyev, acclaimed dancer in concert. 8 p.m., Artemus Ham Concert Hall. Tickets are \$15, \$25 and \$100. Sponsored by the UNLV Performing Arts Center. 739-3801.

15 SUNDAY

Washington and Lee University Wind Ensemble, in concert. 2 p.m., Winchester Community Center. Free. 455-7340.

16 MONDAY

UNLV Jazz Band and Don Menza, saxophone, Alan Grant's Monday Night Jazz at the Four Queens. 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover charge. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

17 TUESDAY

Faculty Recital, performances by Nevada School of the Arts instructors. 7 p.m., Alta Ham Recital Hall, UNLV. Free. 739-3502.

Jean de Florette, French film, part of City of Las Vegas' *International Film Series*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

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

The Wizard of Oz. Classic Images Film Series. 6:30 p.m., April 17, West Las Vegas Library. 6:30 p.m., April 18, Rainbow Library. 6:30 p.m., April 19, Spring Valley Library. 2 p.m., April 20 and 1 p.m., April 21, Clark County Library. 6:30 p.m., April 23, Sunrise Library. 6:30 p.m., April 24, Green Valley Library. Free. 733-3613.

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

18 WEDNESDAY

Las Vegas poetry Group. 7 p.m., Clark County Library. 733-3613.
the Wizard of Oz. See April 17.

19 THURSDAY

Manon of the Spring, French film, part of City of Las Vegas' *International Film Festival*. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

The Codebreaker, futuristic play about teenagers defying the ominous Master Computer. Presented by Laguna Moulton Playhouse. 7 p.m., April 19, 20 and 21. 2 p.m., April 21. Winchester Community Center. \$2 adults, \$1 students and seniors. 455-7340.

The Wizard of Oz. See April 17.

20 FRIDAY

I Ought to Be in Pictures, comedy by Neil Simon, presented by Clark County Community College Theatre. 8 p.m., April 20, 21, 26, 27, 28. 2 p.m., April 22. CCCC Theatre. For prices call 644-PLAY.

Potpourri '90, grab bag of dances presented by Las Vegas Civic Ballet. 7:30 p.m., April 20 and 2 p.m., April 21, Reed Whipple Cultural Center. \$6, \$4 seniors and under 12. 386-6211.

The Codebreaker. See April 19.

The Wizard of Oz. See April 17.

21 SATURDAY

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

I Ought To Be In Pictures. See April 20.

Potpourri '90. See April 20.

The Codebreaker. See April 19.

The Wizard of Oz. See April 17.

22 SUNDAY

I Ought To Be In Pictures. See April 20.

Jerry Blake Orchestra, presenting big band sounds. 2 p.m., Spring Valley Library. Free. 733-3613.

Selections for Spring, concert by Henderson Civic Orchestra. 2:30 p.m., James I. Gibson Library, Henderson. Free. 565-2121.

Serenata Chamber Orchestra, concert featuring guest soloists Garry Russell and Joseph Marghilano. 3 p.m., Clark County Library. Free. 733-3613.

23 MONDAY

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

The Wizard of Oz. See April 17.

24 TUESDAY

Eagle I. Shields Big Band, 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: *the Beast in the Jungle*, by Henry James. 733-3613.

The Wizard of Oz. See April 17.

26 THURSDAY

A Little Night Music, musical by Stephen Sondheim, presented by University Theatre. 8 p.m., April 26, 27, 28, May 2, 3, 4, 5. 2 p.m., April 29 and May 6. \$7 general, \$5 students, seniors, military, handicapped. 739-3801.

Community Concert Band, presented by the UNLV Music Department. 8 p.m., Artemus Ham Concert Hall. 739-3332.

I Ought To Be In Pictures. See April 20.

27 FRIDAY

A Little Night Music. See April 26.

I Ought To Be In Pictures. See April 20.

28 SATURDAY

A Little Night Music. See April 26.

I Ought To Be In Pictures. See April 20.

29 SUNDAY

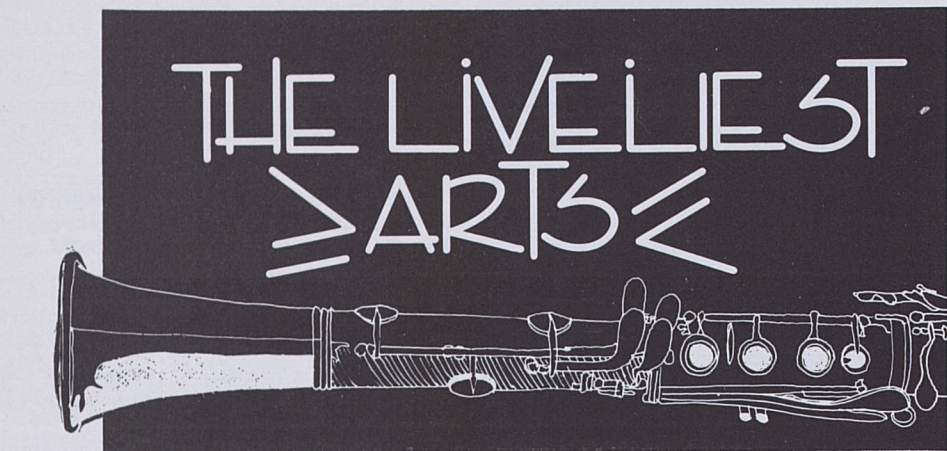
A Little Night Music. See April 26.

30 MONDAY

Bobby

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

Las Vegas Symphony Orchestra, concert featuring cellist Ofra Harnoy. 8 p.m., Artemus Ham Concert Hall. 739-3420.



NEWS OF THE ARTS IN SOUTHERN NEVADA



MUSIC STRIKE

by PATRICK GAFFEY
and SCOTT DICKENSHEETS

When the latest musicians union strike ended in January, musicians like Dave Ringenbach landed in a strange limbo. Many local players have cast their resumes upon the waters and are waiting to see if a job offer floats back from anywhere in the country. Many music careers are over. Ringenbach, a percussionist, wants to stay here and stay in music, but he's lost his job and is now scrambling all over town, trying to patch together a living from parttime and one-shot gigs he used to do just for fun. It's tough.

"I'm still trying to make it as a musician," he said, "but I'm not making enough." After all, he has a family. Like most of the musicians who are staying in Las Vegas, Ringenbach is weighing his options and waiting to see how things shake out. Not a man given to self-deception, he saw the writing on the wall well before the strike was officially over. He says he understands the corporate number-crunching that cost him his job, and claims not to be bitter. "A lot of guys have a chip on their shoulders," he said, "but you can't go through life with a chip on your shoulder."

The union started out in what many observers saw as a weak position. Although many drivers tooted their horns at "Honk for Live Music" picket signs, and t.v. newscasts featured spot interviews with departing showroom patrons professing to be disappointed at the lack of live musicians, sympathy for the strikers never seemed to stop feet from carrying patrons into the hotels.

Initially, some top Strip stars declined to cross the picket line, but little by little that changed. Wayne Newton didn't cross for a few weeks, and tried to bring the two sides together, but he was losing a reported \$100,000 a week by holding out and soon he, too, crossed the line. A particularly heavy blow came when it was announced that Frank Sinatra, known as one of the musicians' best friends, would cross, with Frank Sinatra, Jr., who had perhaps an even stronger reputation as a supporter, backing him, conducting an orchestra of strikebreakers. Just before the show was to open, Sinatra senior changed his mind and left town, but the union victory was pyrrhic. Morale had taken a body blow.

With other stars known for their ties to musicians, like Bill Cosby, crossing, it was game, set, match.



Musicians struck the first hotel, the Tropicana, on June 3 after it introduced taped music and synthesizers in its "Folies Bergere" production showroom. The strike spread to Bally's, the Flamingo Hilton, Caesars and the Las Vegas Hilton. It ended January 24 when musicians accepted a new contract which provided \$28,000 for each of the 46 musicians in the Bally's, Flamingo Hilton and Tropicana production show orchestras who had been replaced by technology. Three hotels with "star policy" showrooms, Bally's, Caesars Palace and the Las Vegas Hilton, agreed to replace the orchestras which backed those stars with three full-time musicians and one

WRITE ON

Screenwriter Frank McAdams and fiction writer Patricia McConnel will headline a March 10 writers' workshop sponsored by the Allied Arts Council, the Nevada Penwomen and the UNLV English Department.

Titled "Mining the Word: Fiction, Non-fiction and Screenwriting," the day-long

leader in each room, to be augmented by tape and synthesizers. The twelve musicians to be rehired by those three hotels and the 41 displaced musicians from those orchestras shared a \$150,000 "buyout" package provided by the three hotels.

The central point of the strike from the beginning was to preserve those jobs and not to accept severance pay. As trombonist Archie LeCoque was quoted in the *Las Vegas SUN* at the strike's end, "When you're getting a payoff to leave your livelihood, what's the value of that?"

Hotel executives argued that musicians were simply refusing to acknowledge the new realities of music in an age of technology, and of the predominance of self-contained touring acts.

Ringenbach was quoted in the same story: "The big thing is we didn't have solidarity with the Culinary (union). If you want solidarity, go to Poland."

Whatever the total impact of the strike settlement, it is only part of a trend which stretches back to the mid-seventies, when musicians' union membership was at an all-time high. Since then, membership has steadily dwindled, and the settlement only insures that the trend will continue.

The Southern Nevada cultural community has always benefitted from the large numbers of excellent musicians in Las Vegas, drawn by work in the hotels. Now some of those musicians, like Ringenbach, will be looking to the cultural community to see how much support can be found in work for the symphony, Jazz Month, the opera orchestra, Class Act school performances and teaching, and whether enough other work can be combined with those jobs to provide a living.

The arts have grown dramatically here, and arts performances can provide some small assistance, but the possibility of that community actually feeding the musicians it needs seems exceedingly slender. **aa**

conference will also feature business writer Janet Lowe, self-published writer Stuart Waymire and documentary film writer/producer Jean Norton.

McAdams is a screenwriting instructor at the University of California at Los Angeles, and wrote the screenplay for the film *California Rain*. He is also a script consultant for a variety of television producers. He will speak on "The Reality of Screenwriting."

McConnel turned her experiences as a jail and prison inmate into the acclaimed book of short fiction, *Sing Soft, Sing Loud*, which was enthusiastically reviewed in the *Los Angeles Times*, the



New Yorker, the *Christian Science Monitor*, and a variety of other publications. Her topic will be "From Life to the Page."

Janet Lowe is the former financial editor of the *San Diego Tribune*, and has written books on personal finances. Her talk will be titled "Writing Financial News for Everyone."

Waymire, who will discuss "Self-

Publishing," put out his own book, *Men Are Pigs and Deserve to Die*.

Norton won a Corporation for Public Broadcasting award for her documentary *The Road to Las Vegas: A Black Perspective*. She has written and produced several other documentary films and videos, and, as a freelance writer, has seen her work published in a variety of publications. She will discuss "Getting the Facts in a Documentary."

The workshop costs \$35 and is open to the public. It will take place in UNLV's Wright Hall room 116. For registration information call the Allied Arts Council, 731-5419. **aa**

WOMAN Image

& Image Maker

How does a woman determine what she wants? How does she express herself? And how do images of woman in the mass media, the arts, and our culture determine both of the above?

Six women artists and critics examine these questions at UNLV on March 12, 13 and 14 in a conference titled "Woman: Image and Imagemaker." On Monday, March 12, at 3:30 p.m., writer Eira Patnaik, whose work often explores food as the image, job and compulsion of women, will give a talk called, "The Succulent Gender: Eat Her Softly," in UNLV's Fireside Lounge. Later, at 7:30 p.m., painter Cheryl Bowers, whose art deals with environmental and spiritual issues, will give a lecture and slide show in Wright Hall room 103.

At 3:30 p.m., Tuesday, March 13, Rosemary Curb, professor of English and Women's Studies at Rollins College, will talk about women characters in recent plays written by women, in her talk, "Women Making the Body Politic(s)," in the Fireside Lounge. There will be a reception that evening, 5 to 7 p.m., in the Barrick Museum of Natural History, site of an exhibit of local women artists titled "eleven: a visual response." The film *Still Killing Us Softly* will be shown at 7:30 p.m. in Wright Hall room 103, followed by a performance by Anne Deavere Smith, an artist-in-residence for the Center for Afro-American Studies at UCLA.

On the final day, Wednesday, March 14, at 4 p.m., Sandra Shotlander, an actor-in-residence at Melbourne University, will read from her play *Frame/Work* in UNLV's Black Box Theatre. From 5



Photo: K. Nathan - 1990

to 7 p.m. there will be another reception (charge minimal) in the Barrick Museum of Natural History, followed by a 7:30 p.m. reading by poet Sandra Cisneros in Wright Hall room 103.

Major funding for the conference is provided by the Nevada Humanities, Inc. Other sponsors include the College of Liberal Arts, Departments of Art, English, Ethnic Studies, Foreign Languages, Sociology, History and Theatre, along with Southwest Gas, El Paso Natural Gas and Burlington Resources, and the Hispanic Business and Professional Women's Organization. For additional information call 739-3431. **aa**



Library creates arts fest

The Las Vegas-Clark County Library District is planning a new "Festival of the Arts" on April 7 and 8. For more than a decade the library has presented Art-A-Fair, a juried fine art competition for regional artists, but this year Art-A-Fair will be one highlight among a whole range of arts presentations.

"The Festival has been created to recognize all of the visual and performing arts in Southern Nevada," said Peggy Trasatti, the library district's programming coordinator. "Performing arts activities and showcases will be presented both days outside on Clark County Library's south lawn, and informational booths about community arts groups and their activities will be set up at the festival."

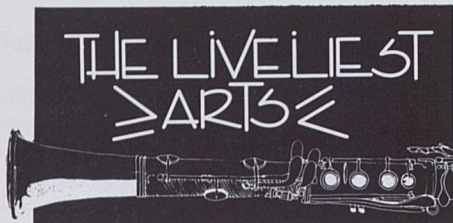
The performing arts will include storytelling, dance, theatre and music. The visual arts, in addition to Art-A-Fair, will include hands-on activities for both children and adults, as well as demonstrations of ceramic wheel work, pin-hole



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

photography, calligraphy and billboard painting.

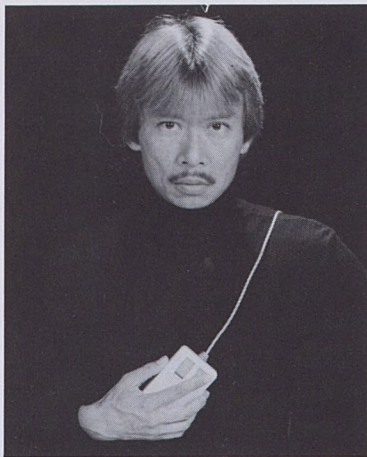
Art-A-Fair entries, at \$5 per entry, can be turned in April 4, from 10 a.m. to 4 p.m., or April 5, from 10 a.m. to 8 p.m. Artists must bring their work to the south lawn of the Clark County Library. Call 733-3613 for entry requirements and forms.

After judging, all entries will be exhibited in an outdoor display at the Festival of the Arts. The Winners Circle Exhibit will then be shown April 11 through May 8 in the Clark County Library.

Sole juror of the competition is Jeff Kelley, director/senior lecturer at the Center for Research in Contemporary Art, University of Texas at Arlington. He has published art reviews in such publications as *Artweek*, *Artforum*, *Art in America* and others. He will present an informal public lecture at 2 p.m., April 8, explaining the perspectives and criteria he will use in judging the work. A question and answer session will follow.

First place winner will receive \$400; second place, \$300; third place, \$200. Each place winner will receive a \$100 gift certificate. Additionally, first honorable mention will get \$50, and library district purchase awards will total \$2,000.

For information, call 733-3613. aa



Rodney Chang, computer artist.

computer-generated imaging to fine art is rooted in my life's enrollment as a student, and my attitude of life as art," Dr. Chang explained. "Precomputer preparation included using myself as experimental subject, overdosing on higher education, one foot in and the other out of the art department domain, all for the sake of incubating new artistic ideas through a broader vision."

Ten years ago he shook up the dental profession by establishing "Da Waiting Room" at his Hawaiian dental office—complete with discotheque music and original art, attracting attention from around the world.

Later, after only a few years of working with the computer, Dr. Chang has become known as a pioneer in computer art, displaying his work in almost a hundred exhibitions throughout the world.

In 1988 he was invited to have a solo exhibit at the Shanghai State Art Museum. He took his Amiga computer. At the Shanghai Oil Painting and Sculpture Research Institute, he instructed 42 Chinese art students. Even though Dr. Chang donated the computer to the school's College of Fine Arts, at the end of the three-hour class period it was locked up by officials who feared it might be damaged by students. While Chang saw dozens of computers in the school's engineering department, art students were not allowed to use them.

"The art students I met in the People's Republic of China were very eager to learn," said Dr. Chang. "The computer opens up many possibilities. It's a natural thing to go to abstraction, to try new colors. This generation will bypass the Old Masters because they have a tool which forces them to think anew. Half of the learning process is discovering how to use the machine. The other half is learning how to think like an artist."

The exhibit will feature computer oil paintings, computer woodcuts and an almost endless variety of other computer images. A reception for Dr. Chang will be held from noon to 3 p.m. on March 4, at the Las Vegas Art Museum. For more information, call 647-4300. aa



New gallery offers tour

Mark Masuoka and Allied Arts Gallery director Loucinda Stevens will co-host a walk-through of Masuoka's new gallery on Maryland Parkway, April 5, from 5 to 6:30 p.m. The walk-through and reception will highlight the current Masuoka Gallery exhibit, ceramic pieces by Jun and Fumiyo Kaneko. Masuoka will also outline his procedures, goals and gallery philosophy. The gallery tour is free, but participants must RSVP in advance by calling the Allied Arts Council at 731-5419. aa

& risk & spectacle

DAVE HICKEY AT UNLV

"The Las Vegas Strip is about risk and spectacle in a primitive sense. In a more sophisticated way that is what art is about," says author David Hickey, former executive editor of *Art in America* and currently an artist-in-residence in UNLV's art department.

"There should be a continuum between the world of art and the Strip," Hickey notes. "Indeed, I have a sneaking suspicion that a contemporary artist has as much to learn from Siegfried and Roy as from any other place. Americans tend to be vaguely ashamed of their culture. However, I admit to being somewhat biased because my initial involvement with the arts was with popular culture." He said he feels universities should be less insular and more open to the popular.

"I'd like to introduce students to the universe of discourse that surrounds the making of contemporary art...the language of the secular world as it is—distinct from the academic world."

In discussing his years as an art critic, Hickey says, "I regard myself as an exemplary observer. I don't feel that my understandings are that different from the average person...except that I put it into words. And of course," he admits, "there is the quality of my experience, which is quite dense."

Aside from helming *Art in America*, Hickey has also been a contributing editor for *the Village Voice* and *the Texas Observer*, a contributor to *Rolling Stone*, and owner of the Gallery of Contemporary Art in Austin, Texas. A volume of his short stories, *Prior Convictions: 10 Stories and an Essay*, was published last year. aa



Bytes of Art

by VIVIAN WOODS

Dr. Rodney Chang has always been a rebel, both in his chosen profession as a dentist and now as a computer artist. A selection of his work will be shown in March at the Las Vegas Art Museum.

In the past 20 years, Dr. Chang has earned 10 degrees from various colleges in such subjects as art, dentistry, psychology and computer art.

"My particular application of

KNPR-10th

KNPR 89.5 FM will celebrate its tenth anniversary on March 24, but the dream of bringing public radio to Southern Nevada has been around a lot longer.

"When I came to Las Vegas in 1972, there was no public radio station here," says KNPR general manager Lamar Marchese. "I thought it would be fun to start one."

Marchese, then serving as the Clark County Library District programming director, was aware that libraries were sometimes sponsors of public radio. Marchese and district director Charles

Hunsberger hoped to locate a public radio station in the library, but at the time the library board was more concerned with buying books and building libraries.

"One of Charles' contributions to our mission," Marchese says, "was to let me pursue the idea of setting up Nevada Public Radio Corporation while doing other duties at the library."

From 1976, when it received a grant from the Corporation for Public Broadcasting, until it went on the air in 1980, KNPR was housed in borrowed space at the Clark County Library, and later at the Musician's Union. The first broadcast emanated from a temporary space donated by the Convention Authority below the Silver Bowl bleachers.

Sam's Town donated land for a permanent station, which was finished in

November, 1980.

"I was a true believer," Marchese says, recalling the five-year struggle to bring his dream to reality. "I thought it would be a great thing to bring public radio to Las Vegas. I still do."

KNPR has always had a close relationship with the arts in Las Vegas. "We very deliberately decided to provide a voice for the arts," Marchese says.

"From the beginning we had arts reports and reviews and public service announcements promoting the arts." Craftworks, KNPR's annual fundraising event, spotlights artists, craftsmen and performing artists. The station is the only Nevada organization to receive challenge grants from the National Endowment for the Arts; it's gotten two.

For more information on KNPR or its programming, call 456-6695. **aa**

Art camp!

The Cultural Affairs Division of Clark County Parks and Recreation Department is sponsoring a week-long summer arts and recreation camp for kids age eight to 12, at Lee Canyon, July 29 to August 4.

The program will be an introduction to the arts in an outdoor setting. Faculty members represent theatre, music, dance and visual artists, as well as guest artist, storyteller Michael "Badhair" Williams. Cost: \$225, which includes all food and materials. Register your kid early; enrollment is limited. 455-7340. **aa**



Two Opus concerts

The Opus Dance Ensemble of Las Vegas will present two showings of its spring concert, on April 1 and April 8. Titled *Rhapsody*, the program will feature two new works by Opus artistic co-director McGarry Caven, one performed to Gershwin's "Rhapsody in Blue," the other a Spanish-flavored number. Lesley Bandy, the other co-director, has choreographed and will star in, "The Legend of Lizzie Borden." Guest choreographer Chris Coaley has worked up a piece titled "Take It Outside" (originally called "Go Out In The Backyard With That"), which contains "all the elements of jazz from modern jazz to contemporary street dance."

The April 1 concert is a benefit for the Nevada Opera Theatre and DISCOVERY: The Children's Museum. Both shows begin at 3 p.m. For additional info, call 732-9646. **aa**

Mark Masuoka Gallery

JUN AND FUMIYO KANEKO



MIXED MEDIA AND SCULPTURE



FEBRUARY 16 - APRIL 14, 1990

1149 S. MARYLAND PARKWAY LAS VEGAS, NEVADA 89104

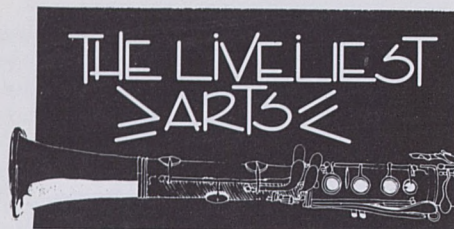
(702) 366-0377 FAX: (702) 366-1174

Mark Masuoka Gallery

Opening
Reception
April 20, 1990
6:00-8:00 p.m.

MISHA
GORDIN
PHOTOGRAPHY

April 20-
June 15



NEWS OF THE ARTS IN SOUTHERN NEVADA

THE BOBS



The Bobs—a self-styled “nu-wave a cappella quartet”—will perform in the Winchester Community Center at 7:30 p.m., April 12. The performance is sponsored by the Clark County Parks and Recreation Department, Cultural Affairs Division.

Well-known to their fans from appearances on National Public Radio, the Bobs—Gunnar Bob Madsen, Janie Bob Scott, Matthew Bob Stull and Richard Bob Greene—hail from San Francisco, where they formed their vocal group in 1982. A track from their album *The Bobs* was nominated for a Grammy Award in 1984.

Since then they have played concert dates around the country and in Europe, produced several more albums, appeared on the Smothers Brothers Comedy Show and even had their own PBS special.

The Bobs have been described as a cross between the Manhattan Transfer and Devo. Tickets for the concert are \$5. Call 455-7340. **aa**



Nevada Dance Theatre's March program, *Contemporary Fantasies*, will feature four ballets, including Robert North's "Entre Dos Aguas," done on a Latin theme. Stephen Jenkins' "Dream Dimension" features New Age music and themes. Jenkins is NDT's ballet master.

NDT artistic director Vassili Sulich will unveil his version of Claude Debussy's "Afternoon of the Faun," and Andre Prokofsky's "Faust Divertimento" completes the program on a classical note.

The concerts will be at 8 p.m., March 15, 16 and 17, and 2 p.m., March 18, in the Judy Bayley Theatre. Call 739-3838 for information. **aa**

Goodbye

Arturo Trapletti

Classical guitarist Arturo Trapletti, who was an inspiration to and taught many local guitarists, died February 20 at the age of 86. Born December 17, 1903 in Bergamo, Italy, Trapletti was told as a boy, after three months of music lessons, that he was “hopeless.” Although he gave up music as a career, he continued to learn and to play. Andres Segovia was one of the friends he made in his dedicated attendance upon the world of the guitar.

Trapletti was a maitre d' in Europe and at the Desert Inn, before his retirement. He taught guitar at UNLV and was a charter member of the Nevada Guitar Society, which was to have honored him at a March 16 concert. He is survived by his wife, Edea, two daughters and two granddaughters. **aa**



"Genesis," a watercolor by Mary Jo Harding, was recently juried into the "Arizona Aqueous" exhibit in Tubac, Arizona, making this the second straight year she was accepted. Las Vegas Valerie Cohen and Richard Grange also had pieces accepted; two in Cohen's case. The exhibit runs through April 14. Celebrity Travel will conduct an Arizona arts trip in April that will include the exhibit.

Trips, trips, trips!

The Katherine Center is offering a variety of cultural trips to Southern California this spring. March excursions include a trip to see the Long Beach Civic Light Orchestra, and one to Los Angeles which includes a performance by the Los Angeles Philharmonic and a production of *Camelot*.

April jaunts will take in the West Coast theatrical premiere of Alan Ackbourn's futuristic comedy, *Henceforward*, and a concert by violinist Pinchas Zukerman at the Dorothy Chandler Pavilion.

More trips are available in May, as well. All are escorted motorcoach journeys, with accommodations at the best hotels available. For more information, call the Katherine Center at 732-2054. **aa**

Logo contest

The newly formed Southern Nevada Visual Arts Center is sponsoring a logo contest. The winning entry will be used on stationery, t-shirts, in publicity, and perhaps on the front of the Center's building, proposed for a site in Lorenzi Park.

The winner will receive \$250. The logo should represent the visual arts but not emphasize one discipline over another. It should reproduce well in black and white, or one color and white. Entries may be two or three dimensional and can be in any medium, but no larger than 30 inches square.

Entries must arrive at the Desert Sculptor's Association, in Lorenzi Park, by 3 p.m., March 16. No artist identification should be on the front, but the artist's name, address and phone number must be on the back in a space no larger than 3 by 5 inches. Each submission must be accompanied by a statement relinquishing all rights, titles, interests and negatives if the submission wins. Call 647-0220 or Dianne at 644-5091. **aa**



March 15 is the deadline to enter the Nevada Biennial 90 artists competition. The contest is open to any artist living in the state, and any media is welcome, within certain size and weight limitations. Up to \$2,000 in cash prizes will be awarded.

Interested artists should submit 35mm color slides, and can enter up to three pieces. All artwork must have been completed within the last two years and be available for showing in both Reno and Las Vegas.

Juror for the exhibit is David G. Turner, director of the Museum of Fine Arts, Museum of New Mexico. It is being organized by the Nevada State Museum and Historical Society in Las Vegas and the Nevada Museum of Art in Reno. Sponsors are MarCor Resorts; Barrett and Smith, CAP's; Anderson and Pearl, attorneys; Barrett and Associates; Morrissey and Stuart, and VSA Capital Management.

The exhibit was designed to showcase the wide variety of art being produced in Nevada, as well as to expose the work of state artists to professionals and collectors from the region.

For entry forms or information, call 702-486-5205, or write Nevada Biennial 90, Nevada State Museum and Historical Society, State Mail Complex, Las Vegas, Nevada, 89158. **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



RICHARD WILEY

LIVING IN THE LANGUAGE

by SCOTT DICKENSHEETS

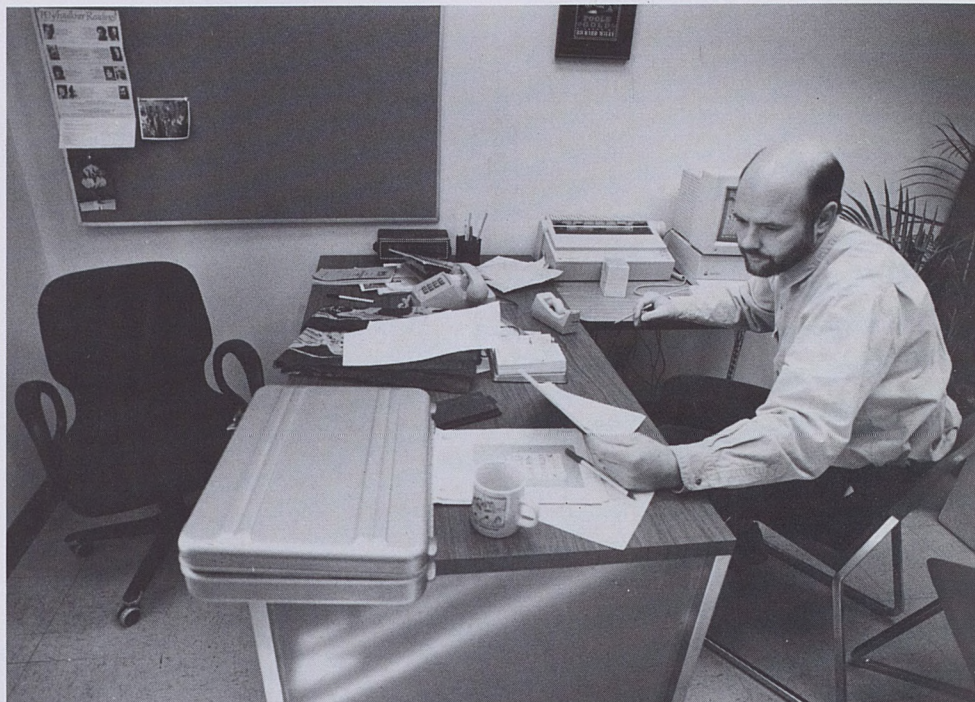
It seemed like a good idea at the time, and it turned out later it was. In 1967, Richard Wiley was just another college graduate with nothing to do, out of money, miserable. Although determined not to get a job, he had no other plans. Then, around 2 a.m. on a Los Angeles evening, he heard a Peace Corps ad on the radio. "It just struck me that that's what I would do," he said. The next day he did.

He shortly found himself in Korea, floundering in a language he didn't know, neck deep in culture shock. "I was living by myself in a little village that hadn't changed in a thousand years," he recalls. "I was living in this shitty little inn and eating soup. I lost 50 pounds in the first six months!" All he wanted was out.

Eventually, though, he settled into the language. "Things got better when I started to be able to speak, not just how old are you and where are you going, but when I was able to make little jokes and carry on in the language." Thus the budding novelist got a glimpse into the relationship between language and reality and saw what happens when a person from one culture wanders deep into another. "It was amazing," he recalls. "Entering the language was like entering a strange forest. At first there's just one or two trees, then a whole forest, and it coexists right along with the world English presides over." Combined with further insights gathered in Japan and Africa, it shaped his fiction in a fundamental way, and ultimately lead him from that tiny, squalid Korean village to an even smaller but less squalid office high above the UNLV campus.

"That was the most interesting discovery I've ever had," he said. "A simple one really, made by zillions of people. But for me, it turned itself into fiction."

Ask Richard Wiley why he writes and he wants to say, "Because I'm good at it," but Flannery O'Connor already used that one. So he might tell you he's always had a facility with words, or that he writes to find out what he thinks, or he might say something completely different. Whatever the reason, he's proven to be good at it. His first novel, *Soldiers in Hiding*, won the prestigious PEN/Faulkner Award in 1987. That year he also won an arts award from the governor of Washington.



LEE ZAICHICK

Since then, he has published a second novel, completed a third, is working on a fourth, has mapped out a fifth and has conceived a sixth. He recently out-distanced 52 other applicants for a creative writing professorship at UNLV. And not long ago, "Who is Richard Wiley?" was the question to an answer on *Jeopardy*, and not during some meaningless preliminary round, either, but in *final Jeopardy*. In other words, he has credentials.

In stark contrast to the book-lined grottos of other professors on the sixth floor of UNLV's humanities building, Wiley's office has the look and feel of a temporary staging area. There are a few shelves of carefully alphabetized world-class fiction, but he's left most of his books at home. A computer, too, though he does most of his writing at home as well.

With his solid size and plain features, Wiley looks more like a craftsman than a writer, and it turns out he approaches writing very much like, say, a carpenter, following a disciplined and methodical regimen that would make his writing teachers proud, morning until afternoon every weekday, whether his muse is in or not. His eyes are sharp and intelligent beneath a hairline gone north. Although he sometimes appears preoccupied, as

if his mind was still back at the typewriter, he's usually genial and articulate, though not in the precise and ornate manner of practiced academics. He's a nice guy for an award-winning contemporary novelist, and more than willing to tell you how an American writer found his voice overseas.

When you live in a land that's not your own, you can wade around the shallow end of the language, knowing just enough to find meals and the nearest bathroom, or you can dive into the deep end. "If you're living in a place and you're *in the language*, then you're in the place," Wiley says. "If you're not in the language, then you're in some other place. You don't learn about a place by circling around it in English."

His immersion into Korean culture gave him a firsthand feel for the way language influences perception. "I just happened to have hooked, in some emotional way, into the difference in reality from culture to culture and language to language. That's a recurring theme in my work, and I suspect it will always be there."

It was first powerfully apparent in *Soldiers in Hiding*, which was published by Atlantic Monthly Press in 1986. During

a teaching stint in Tokyo, Wiley met a fellow instructor, a Japanese-American who had happened to be in Japan at the outbreak of World War II and was drafted into the Japanese army, forced to fight his American countrymen. "He didn't think his story was very poignant at all," Wiley says, "and didn't want to talk about it, and when he finally did talk about it, it *wasn't* very interesting."

Wiley, though, sensed greater dimensions in the story. In 1978, while living in Tacoma, Washington, he started building a novel around such a character. He completed it six years later, in Lagos, Nigeria. He wrote it and revised it and rewrote the revisions, getting the tone and voice and pacing just right. "It's a very Japanese novel," he said, and indeed, there is something Oriental and not-American about its cadence and language.

That's probably why publishers gave it such a cool reception. "Publishers are scaredy cats," he says in retrospect. "They just don't have any balls. It took me years to get anybody to listen for *Soldiers*. A lot of people said stupid things and rejected it. Finally someone was brave enough to publish it, and it was reviewed extremely well. People liked the book."

Some people more than liked it. The *New York Times* called it "a tour de force" full of "dazzling effects." The *Washington Post* proclaimed it an "intelligent and interesting book," notable for its daring use of the Japanese point of view. In 1987, *Soldiers in Hiding* won the prestigious PEN/Faulkner Award. "I was kind of shocked at having any real success with *Soldiers in Hiding*. I mean, it won a major prize! Three hundred other books were nominated."

What about the book made it stand out? "The judges liked it." Wiley shrugs. "Really! They just happened to be the right people for that particular book that year. It's a crapshoot. With other judges it might not even have made it to the final cut.

"It's not your everyday American book. It's a very different subject matter, and I think that intrigues people. People, not editors."

His follow-up, *Fool's Gold*, was published in late 1988 by Alfred A. Knopf. This book also began with a real person, Wiley's grandmother, who, in her late teens and early twenties, had gone from Ireland to Nome, Alaska to open a store during the 19th century gold rush. "This isn't her story because I don't *know* her story. But nevertheless, she did it, and from that came *Fool's Gold*."

It got mostly positive reviews, but only in a handful of publications, a let-down after the big exposure of his first book.

"If you live in a place and you're in the language, then you're in the place. If not, you're in some other place."

"It was a major departure from *Soldiers*, and was a book that a lot of people didn't know what to make of."

Wiley didn't waste time. After *Fool's Gold*, he started his third novel, this time utilizing his Korean experiences. Titled *The Festival of 3,000 Maidens*, it's the story of a Peace Corps worker slowly adjusting to Korea. Unlike the first two, this novel didn't start with a character. "I wanted to portray the most radical kind of Third World experience," he says. He spent two years on *Maidens*, pulling it back from his agent at least once, and completely rewriting it twice between November, 1989 and January, 1990. Although the book is still seeking a publisher, Wiley has high hopes for it. "I think it's going to be very successful once it's out. I think it's funny and accessible." He laughs. "What more do you want from a book?" Indeed, judging from excerpts Wiley read in a public reading at the Allied Arts Gallery in November, there are some riotous scenes, including one set during the title festival and the drunken singing of "Love Potion #9" at a Korean funeral.

Richard Wiley was born in 1944, "in Fresno of all places," to a dentist and his wife. Neither was especially literary, but their son developed an early love of reading. "I was one of those kids with a flashlight under the blankets," he says. A bad student, he soon found he had a natural ear for language. He doesn't remember when he consciously decided to be a writer. "I was writing a lot of poetry in college, when I was 19," he recalls. "Since I had some kind of knack for writing, I had to follow it out. I was completely incompetent in things like science and automobile mechanics. So, like plants turn toward the sun, I turned toward writing."

Graduating from the University of Puget Sound in early 1967, he was unwilling to work for anyone, go to Vietnam, or waste time playing around. So, later that year, the Peace Corps and Korea.

He remembers Korea as a beautiful, adventurous, exotic land, though he didn't reach that conclusion immediately. "For the first three or four months it was awful," he says. "I hated it so much." He wanted to get the hell out, but was determined not to be the first of his unit to leave. A fast second, to be sure, but not the first. "I held on with everything I could hold on with, but nobody else went home," he says. At last someone did, and Wiley was off the hook. Two more weeks and I'm outta here, he told himself. Two more weeks and watch my dust...

He stayed three years.

He visited Vietnam as a tourist in 1969, put in a brief stint in Vermont teaching Korean to Peace Corps volunteers, then went abroad again, this time to Japan, in 1970. He remembers it as a beautiful, adventurous, exotic land. There, as in Korea, "I lived in the language. I used to claim not to be an American. In a bar somebody might come up and say 'May I please practice English with you?' To say no would be kind of rude. But the last thing I was going to do was sit there and practice English. So I would just say 'I don't speak English,' and make up some place I was from, someplace where they obviously wouldn't know the language, Yugoslavia or something. The first time I went to Tokyo I was chased out of town by English practicers. I had to move to a little town until my Japanese was good enough to compete." He worked at the East-West Cultural Institute in Tokyo and earned a masters degree in Asian Studies at Sophia University.

On his return to America, Wiley went to the Iowa Writer's Workshop, where he studied under John Irving, Vance Bourjaily and Leonard Michaels. "I went in order to come back to the United States in a way that would allow me to do something other than just go to work," he says. "I went to have a place to write, not to get a graduate degree. The degree was a complete by-product."

After earning his MFA, he spent six years as director of bilingual education in Tacoma public schools, beginning the first novel. Then he was off to Africa, in 1982, to work at the American International School in Lagos, Nigeria. He later spent two years in Nairobi, Kenya.

He remembers Africa as a beautiful, adventurous, exotic land, though this time he lived the more traditional life of the American expatriate. The tangle of tribal languages proved difficult to penetrate, and by this time, Wiley had family duties that prevented him from sinking fully in the native cultures.

"My main memory of Africa is the theatre of it all. Africa is unpredictable, it's eruptive, it's full of what they call palaver. West Africa and East Africa are so different. They could not be more different. West Africa is contentious and full of violence. Dangerous. East Africa is neocolonialist; it's full of plains and animals and Masai warriors walking through the lions. East Africa got the gifts of the gods, West Africa got the people." *Soldiers in Hiding* won the PEN/Faulkner award during his tenure in Nairobi, and he was flown back to receive it.

Returning to America in June, 1988, he became what his resume calls "an independent fiction writer." It's a hard dollar, one of the hardest, and despite the glowing reviews and fancy award, sales of *Soldiers* were not making him rich. Wiley needed a job that would keep him within arm's reach of literature and give him time to write.

In May of 1988, the UNLV English Department got the green light to hire its first full-time creative writing instructor. Says department chairman Chris Hudgins, "We were able to convince the administration to allow us to hire at the associate professor level, which means a good salary. We decided to go after somebody really good."

They announced the opening in October, and in November, Wiley's application landed on Hudgins' desk. Other applicants included James Crumley and Ralph Beer. "His vita stood out from the pack, mainly because of his publication record," Hudgins says.

After an interview, Hudgins was convinced. "It was clear he had the potential to be a great teacher, a generous colleague, and had a variety of experience that would benefit his students. He was a clear, clear first choice."

For his part, Wiley was impressed by the UNLV's eagerness to have him. Several other universities were looking him

over, but Wiley says UNLV's prompt responses, as well as the chance to build a writing program from the ground up, lured him here.

Wiley, his wife and their two kids arrived eight months ago, but he's had little time to explore Las Vegas. "It hasn't really opened itself up to me yet," he says. "I tend to have such a routine, staying home working on fiction until it's time to teach, then spending my afternoons teaching or doing family things, that I don't know the city very well. I still haven't been in a casino."

He's only been here one complete semester, but already some returns are in. Hudgins gives him high marks. "We're glad to have someone of his caliber and stature," he says. "He's working out well in the classroom, and his productivity seems unimpaired by teaching, (although one former student complained that Wiley sometimes seemed to have his mind on other things during class time)." Novelist John Barth met briefly with Wiley during a recent visit, and later told Hudgins, "There's no bullshit about this guy."

Wiley downplays it, but there is a lot riding on him. Hudgins and fellow English department staffers are eager to set up a masters degree in creative writing at UNLV; he envisions several more writing positions and a rotating guest chair. But for that to happen the school's administrators and regents will have to see a demonstrated interest. So everyone's watching Wiley and the response he generates. So far it's been strong: his writing classes fill immediately and overflow.

"I hope there's a future for the program," Wiley says. "I hope it grows. I don't want it just to be me and nothing else happening in two years. I hope students want to come here because the faculty is good and the situation allows them to work hard on their own fiction."

For now, though, Wiley is busy helping students mine their imaginations, using an Iowa-style workshop system. Students read and critique each other's

work, under the close supervision of the instructor. "Writing can be learned," Wiley asserts, "but it can't be taught." He laughs at the potentially job-threatening irony.

"I haven't seen any student fiction that isn't promising and I haven't seen any that is quite publishable. Some of these people are going to be published, just not right now."

Wiley has just come back from Lagos, Nigeria. He went there to hear people talk. "I had to listen to the rhythms of pidgin English again. I have two characters in my next novel who speak pidgin and I had to remember it well enough to decide how to do it. I also had to go to a couple of trials. You can't do that kind of research in an encyclopedia."

The novel now underway, his fourth, is set in Lagos. Like its predecessor, it was set in motion not by a character, but a subject. "I wanted to write about political corruption on a massive scale," he says. "Lagos is corrupt and dangerous and dirty and...corrupt. I was out late every night in these low-class, hovelish bars in downtown Lagos, trying to listen to people speak English."

He's tinkered with the book for a few months, starting immediately after finishing *Maidens*. It's part of his methodical approach, wasting no time, stacking up projects well into the future. At an average of two years a book, he's got six years of work lined up, though it could easily amount to more. He doesn't let go of a book until every screw and widget is tightened. When he's done with his book on Africa, he'll write another set in Japan. Then, maybe, just maybe, he'll write about America. "I keep thinking I ought to write a novel set in the United States," he says. He's got an idea for one. "It will be about boat people or other recent immigrants and will deal with that whole issue of bringing another reality into this one. I'm a little frightened of it, actually. I've never written anything set here."

He doesn't intentionally tackle grand themes; the profundity in his books comes from the characters and stories. "As I tell my students, writers don't write because they have something to say. They write to find out what they have to say. That is central to my whole sense of what writing is about.

"With a little faith, you write the stuff and see where it's going. In the end, you've got a book and people read it, and they tell you what it's about. It's a much greater entity than any kind of conscious outlining might have thought at the beginning.

See WILEY page 30

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

* ENVELOPES

* LETTERHEADS

* NEWSLETTERS

* BUSINESS CARDS

* CARBONLESS CARDS

* TYPESETTING

* RESUMES

* BROCHURES

* RUBBER STAMPS



(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.



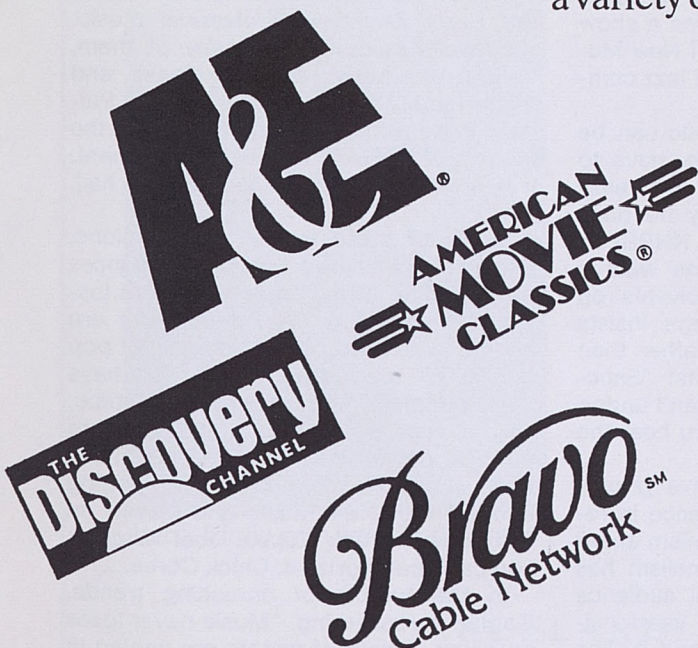
Classic Movies. A galaxy of stars visit you each night in legendary classic films - "All About Eve", "It's a Wonderful Life". And don't miss the laughs from "An Evening at the Improv" and a variety of comedy specials.



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.

Prime Cable. Presenting television as art.

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

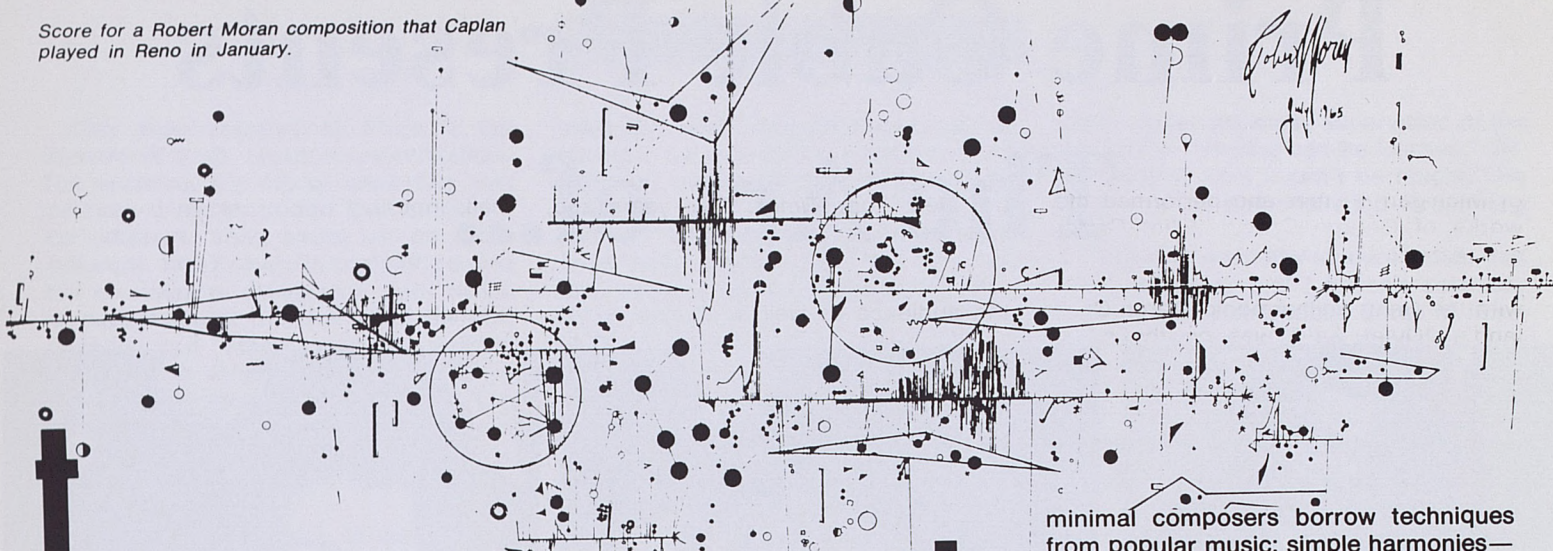


PRIME CABLE

More Of What You're Watching For.

383-4000

Score for a Robert Moran composition that Caplan played in Reno in January.



This has been the century of alienation from the arts.

Throughout the rest of history, song, dance and story were the glue that held societies together and gave group life its meaning. In the Twentieth Century, the general population is intimidated by or even hates much of the art its society has created.

Poetry from the time of T.S. Eliot has seemed to many a series of exercises in obfuscation, written only for other cryptologists. Though most people seem finally and after great difficulty to have accepted Picasso, the relentless stream of jokes about contemporary painting and sculpture has left a background suspicion that most abstract artists create work as strange and unfathomable as they can, then laugh up their sleeves at those foolish enough to buy it.

When jazz lost most of its audience at the end of the '60's, magazine writers were quick to assert that avant-garde musicians had willfully driven their listeners away. In the classical tradition, when many listeners are still grappling with seventy-five year old Stravinsky and Bartok compositions and can't listen to serial music, how can they be expected to deal with minimalism and more recent New Music, as the body of work has come to be called? The major complaint in the last few years about Virko Baley and the Las Vegas Symphony Orchestra has been about the New Music pieces, most of them Ukrainian, which the Symphony has premiered, that they subject patrons to unpredictable blarings and pauses, nonsense vocalizations and strange perversions of instruments.

Now even the public airwaves aren't safe. Since January 1989, Steven Caplan, principal oboe with the Symphony, a member of the Sierra Wind Quartet and a lecturer in the UNLV music department, has been broadcasting *Sounds of Our Century* over UNLV's radio station, KUNV 91.5 FM, Tuesdays from 11 a.m. to noon.

new music

Strangely, Caplan does not seem tweedy or smell musty. He doesn't wear a beard or smoke a pipe. Lacking even a mad glint, he is young, open-faced, genial, and radiates a friendly optimism about the future of New Music. "You can't say you don't like Twentieth Century music," he smiles. "Because it's too many different things."

He uses *Sounds of Our Century* to illuminate some of the many trends classical music has assimilated or developed. "One Thing Leads to Another" was one of his shows, tracing the influence of folk and world music on New Music. "You're a Grand Old Rag" followed the influence of ragtime. On "For the Birds," he played nothing but bird-inspired music, like Messiaen's "Chronochromie." "Out of Bounds" was a show of artists on the borderlines of New Music, like Malcolm McLaren and jazz composer Charles Mingus.

Caplan admits that the music can be intimidating. He says, "People...have to be carefully introduced to it. I've really used Karl Haas and the way he does his show (broadcast here on KNPR) as a model." Caplan presents as wide a variety of New Music as possible on each show, and almost always insists on playing complete works rather than excerpts or single movements: "Especially with unfamiliar art, you can't understand the statement unless you hear the whole piece."

Two recent movements have greatly broadened the classical audience in recent years, and Caplan's optimism about its future acceptance. "Minimalism has attracted the widest classical audience in the past twenty or thirty years, although some people can't stand it. The

minimal composers borrow techniques from popular music; simple harmonies—I, IV and V are the most common—a clear, steady pulse, and a lot of repetition.

"John Adams' *The Chairman Dances* is one of the most popular pieces the (Las Vegas) Symphony has done in a long time. We did it on the same program as Beethoven's Ninth, and a lot of people told me they liked it better.

"As it develops, minimalism is becoming more complicated, but still very listenable."

The second recent trend is called the New Romanticism. "I did a whole show called 'Isn't It Romantic?' and the point was that the New Romanticism isn't new at all; lush, warm harmonies, rich, melodic material have been around all the time, but now they're being re-emphasized by the New Romantic composers."

Though he likes some of their work, Caplan isn't their most devoted fan. "It can be overly sentimental, too much 'heart on sleeve,' like David Del Tredici, the Barry Manilow of classical music. He favors modulations; many of them, taking the same melody higher and higher and higher. He's received the Pulitzer Prize and is considered one of the leaders of the New Romantic movement. If it brings people into the concert hall, good.

"Both of these trends are reactions. People were scared because audiences were turning away; orchestras were losing business. But also, composers are genuinely excited by the potential of pop music, of the power music can have over people." And at the same time, pop music, world music and jazz are melding more often with classical traditions. Now all kinds of people are getting lumped with New Music and played on the show: "Frank Zappa, Joni Mitchell; you can't categorize it; Chick Corea...."

In the tumble of onrushing trends, Caplan is reassuring. "Music never loses anything. Plenty of people are writing in all the older styles." Whatever is added

by new styles, he feels, "will only enrich music."

Caplan says he learned most of what he knows about New Music by playing it. He played in the ensemble of New Music composer-in-residence Robert Moran at Northwestern. At the University of Michigan he met and performed the works of George Crumb, Elliot Carter and Alberto Ginastero. In January, 1990, he played another Robert Moran piece with the Reno Philharmonic. Aaron Copland's "Quiet City" was on the same program, along with Howard Hanson's *Romantic Symphony* and Roy Harris' *Third Symphony*. Caplan reports the Reno reviewer wrote that "the orchestra was very courageous" in taking on the program, but also of "Quiet City," that, "The orchestra liked playing it because they weren't afraid of playing the wrong notes and the audience liked it because they knew they could talk through parts of it and not miss much." Caplan is amused.

He felt it was important that conductor Ron Daniels, "made an extra effort of explaining what the piece was all about, so the audience could take it seriously and also realize there was some fun in it."

And Caplan says New Music is finally developing some real popularity in Las Vegas. At one recent Symphony concert, "people came up and said they liked

the New Music piece best." Of course, artistic director Virko Baley is a New Music composer who has recorded fairly extensively, as well as having a New York performance of some of his own work strongly reviewed three or four years ago in both the *New Yorker* and the *New York Times*. Two years ago, when the orchestra began rehearsing Baley's *First Violin Concerto*, "we all immediately liked it," and it was a hit with the audience as well.

This January, when the orchestra tackled his *Second Violin Concerto*, "parts of it were beautifully written, and it had wonderful textures, but the orchestra had more difficulty understanding it. It was the most difficult piece we've played since I've been in the group."

Sounds of Our Century was started on KUNV under a different name by Station Manager Rob Rosenthal. "It's his baby," says Caplan. "He felt Las Vegas needed to be hearing more modern music, but he felt out of his element, aside from a few composers who were personal favorites, so he called (then music department chair) Jim Stivers. Jim asked if I had any ideas, a student who might do it, but it sounded like fun. It's taken much more time than I anticipated, but that's my fault. Rob told me I could just come in, pick out a few records and put them on, but I couldn't do it like that. The great thing about working

with Rob is that he lets me do whatever I want, like play a twenty-minute tape of electronic sounds by Stockhausen."

In over a year, "there's been a very positive reaction, what there has been. The KUNV staff particularly seems to like it, to be learning from it. People call, inquiring about certain pieces.

Some of the things I'm most worried about doing end up getting the best reaction, like a piece by Kurt Weill, a French piece, 'Je N'a Temps Pas.'" To translate the Weill piece, "I had to read a long, somewhat embarrassing love poem. Someone named Bambi called and said, 'I'm so glad you read the words out. It meant so much to me.'"

Caplan has a few suggestions of entry points for listeners new to New Music. "One particular favorite is John Cage's 'Three Dances for Two Pianos,' I play it for people, and you would never guess it was two pianos; it sounds like African percussion or something. Hearing it helps open people up. I would also like to recommend the movie *Koyaaniskatsi*—and not just the soundtrack, which is by Phillip Glass. It has influenced a lot of TV ads, both musically and visually."

And there are many opportunities to hear New Music live. Caplan notes that the Sierra Wind Quintet will soon perform a new Walter Blanton arrangement

See CAPLAN page 30

KNEELAND • GALLERY

presents

"Cowboys, Cowgirls...

hit the trail to Vegas!"

featuring

recent works by:

Larry Pirnie & Donna Howell-Sickles

meet the artists at the opening reception

March 22, 1990

from 5:00 till 8:00 PM

the exhibition will run through April 18, 1990

gallery hours

11:00 AM - 5:30 PM

Monday - Saturday



Larry Pirnie with work in progress

KNEELAND • GALLERY the Shoppes at Meadows Lane,
3838 Meadows Lane, Las Vegas, NV 89107 (702) 870-ARTS

butner

"Help Me...I Am Being Held Prisoner By My Own T.V." is the title of Diane J. Butner's show of flat and sculptural collages that opens March 9 in the Allied Arts Gallery.

"In this show I deal with human issues and the pressures of everyday life," Butner said. "I tried to give the work a hectic, unsettled quality because it is about the pressures in society today." In fact, many pieces in the show will comment on specific social ills.

"Of course," she said, "not all of them are like that. Some are just fun and silly."

This predilection for commentary marks a big change in direction for Butner. Her previous work had been more general, and was done in a much more primitive mode.

"This is something I've wanted to do for a long time," said Butner, currently a visual display artist at Neiman Marcus. She graduated from UNLV in 1987, with a bachelor's degree in fine art.

She is planning on showing about 20 pieces, including "Queenie," "Love and Marriage," and "A Visit to Grandma's," three works "in which I tried to combine the American ideal of family with the reality. I see a real demise in family."

"Sissy (The Frog-Faced Girl)" is about a freak of nature and our obsession with perfection. "It is one of my favorite pieces because it has a Victorian carnival kind of feeling to it."

In 1989, Butner received first honorable mention in the annual Library District competition, Art-A-Fair. She has had one-woman shows in the Spring Valley Library, the North Las Vegas Library and the Clark County Community College. On top of that, her work has been seen in several group exhibits in Nevada and Colorado.

Butner says her tendency toward collage is due at least in part to her packrat habits. "I save all kinds of things," she said, noting that she spontaneously purchases odd little items, or visits pawn shops in search of interesting objects.

"Help Me...I Am Being Held Prisoner By My Own T.V." opens with a 5 to 7

p.m. reception on March 9, and will run through April 3. For further details call 731-5419.

"Endangered Species," a two-person exhibit by Cathy Heath and John Stockman, featuring her silverpoint and his metal sculpture, will open in the gallery April 6, with a reception from 5 to 7 p.m. The show will run through May 1. **aa**

INSURANCE

Allied Arts Council is now making available two health insurance plans for its members. In addition to Health Plan of Nevada (HPN), health maintenance organization insurance which has been available for members for several years, a standard health insurance policy is now available with Mutual of Omaha.

There are a number of differences between the plans. HPN offers insurance at a set rate of \$199.42 per month for any Allied Arts member. As a health maintenance organization, HPN has a long list of affiliated doctors from which a member must choose. Each member has a general practitioner who can refer the member to any number of specialists for any health problems as they arise. For most office visits, members are charged a co-payment of \$5, and the same co-payment for each prescription.

Mutual of Omaha offers traditional health insurance, with a deductible of \$300 or higher. Under this policy, the insured selects any doctor and pays all fees up to the deductible. Then Mutual pays 80% of any fees up to \$2500, leaving 20% for the patient to pay. Mutual pays 100% of fees from \$2500 to \$1,000,000. There is no set rate for Mutual of Omaha's plan. Instead, Mutual sets a monthly rate for each person based on individual medical background.

Allied Arts members will be receiving information through the mail about the new Mutual of Omaha plan, but the HPN plan will continue to be available as well.

Anyone who is not an Allied Arts member needs only to join at a minimum \$25 per year for an individual, or at the \$30 family level if more than one family member wants to be insured, in order to be eligible for both HPN and Mutual of Omaha.

For information about the new Mutual of Omaha plan, call Sue Ballen at 737-3000. For information about Health Plan of Nevada, call Jayna Garcia at 383-8095. **aa**

"A Breakthrough in Quality Printing!"

CREATIVE GRAPHICS PRINTING INC.

- FULL COLOR BROCHURES – BOOKLETS
- BUSINESS FORMS & CARDS
- LABELS – POSTERS – TICKETS
- WEDDING AND SOCIAL INVITATIONS
- ALL WORK DONE ON PREMISES

871-7766

4795 NEVSO DRIVE • LAS VEGAS, NV 89103

Desert Decor Art Supplies
2003 East Charleston 382-5404

by MARY WHALEN

"Here at the Rainbow Company, we've got three goals," said Managing Director Karen McKenney. "We try to challenge our students, we try to challenge our audience and we try to challenge our staff."

While students, audience and staff may change, members of Las Vegas' premier children's theatre ensemble, the Rainbow Company, continually realize those objectives. The proof is in the faces of their audiences and the laughter of children—from Battle Mountain to Boulder City.

Building from a company that performed only three shows its first year, the group now performs five shows a year, two at the Charleston Heights Arts Center and three in the Reed Whipple Cultural Center (in both the upper and lower theatres). The company invites all ages, nine to 90, to audition and perform, but the Rainbow Ensemble consists of only children, this year 50 of them—ages 10 to 18, "plus one nine-year-old," McKenney remembers.

"We always hold open auditions," she said, "and everyone is welcome. But this year we had 125 children audition for eight slots, so we ended up with about 50 in our ensemble—the largest ever. Those children who are not cast members do technical work, like building costumes, sets, lights, working as ushers, stage managers, sound crew or running crew for costume or set design."

In addition to productions, McKenney explained that staff members also offer night classes in voice and diction, assistant directing, stage management, set design and advanced acting for teenagers. When possible, the group becomes a "troupe," taking their teaching and performing talents on the road.

"We've done a lot of five week tours to Northern Nevada in the past and may do it again soon," said McKenney. "Real hot spots, like Battle Mountain, Winnemucca, Austin, Ely, Elko, Fallon, and yes, last but not least, Beowawe. This year, we'll be touring, doing an original production of *Rock Stories*, written by UNLV professors Bob Mayberry and Tom Dyer. It's about historical Nevada, but it unfolds into Indian stories as seen through old petroglyphs."

In 1980, staff members took two-week residencies in Virginia City, where they worked with local high school and elementary school children teaching drama and writing workshops.

"In 1983, three men and three boys traveled around doing *The Ransom of Red Chief* in a series of one-night stands. In '84, we took four students and three

RAINBOW

TO JUNGLE

staff members on tour, and did four shows each of *You're a Good Man, Charlie Brown*, *Hansel and Gretel*, *Snoopy and Troubled Waters*. During the day, staff members taught classes in make-up, creative drama, mime movement and directing. Kids signed up for classes through their local recreation programs."

The Rainbow Company was only Jodie Johnston's dream 15 years ago. Johnston, the daughter of actress and comedienne Totie Fields, studied children's theatre at UNLV and expressed a desire to form a children's theatre company here. She was eventually contacted by the director of the Cultural Division of the Las Vegas Department of Parks and Recreation, who was looking for someone with just such a dream. Jodie established the company before accepting the position of managing director at California's Laguna Moulton Playhouse, a position she still holds.

"They wanted someone who would create such a program specifically for the city," said McKenney. "Jodie was perfect. She recruited Brian Strom (artistic director and project coordinator) while he was at UNLV. Jodie remembered me from my performance as a turtle in a very special California production. She hired me to do costume design."

McKenney further introduced Joe Kucan (educational director), who grew up with the company. Kucan attended classes with the company as a child, then left to attend school and act professionally in Los Angeles before returning. Technical director Jay Neal builds the sets. All of the staff is about "30-something," and are either full-time salaried or part-time hourly city employees.

"Our emphasis now is training," McKenney said. "We have actors and theatre people that have gone on from here to programs at Harvard, BYU. One just got her own television series. It's so important that kids get good training, early."

One good exposure and training vehicle is the "If" Festival, a biennial symposium sponsored by the company (May 10-13 this year), which literally charts



new directions in children's theatre. The event offers a series of non-realistic plays for children, plays that challenge imagination and intellect (*Waiting for Godot* was performed in 1988). "People came from all over the midwest, California and Arizona," said McKenney. "They critique and discuss the new roads that children's literature is taking."

"For example, one thing that makes us unique is that we use adults in adult roles and children in children's roles," she said. "That sounds very logical, but in theatre you usually have adults performing many children's roles. We also try to appeal to lots of different types of people and age groups by maintaining a balance in our season and offering different kinds of productions. This year we did *Really Rosie* for families and *Winnie the Pooh* for the little guys. The festival exposes everybody to this type of theatre and gives our performers a chance to do different works."

The company is now in rehearsal for *The Incredible Jungle Journey of Fenda Maria*, a play in which the whole theatre is transformed into a jungle setting. The audiences will have to walk through jungles and vines to get to their seats. Performances will begin March 2.

The next season begins in September. For more information on the Rainbow Company, call 386-6553. aa

Mary Whalen is a Las Vegas freelance writer and a graduate English student at UNLV. She writes often for Arts Alive.

JUNIOR LEAGUE OF LAS VEGAS: Laying foundations for the arts

by PATRICK GAFFEY

“I had a false image of the Junior League,” said Dedee Nave. Like many people, before she joined, she pictured the League as rich and elitist. Now she can’t heap enough praise on the organization and the members she works with.

Nave, who is also the vice chair of the Nevada State Council on the Arts, makes one point that is hard to deny: “No other organization has done more for the arts in Southern Nevada.” A past president of Junior League who served just before current president Adele Koot, Nave doesn’t pretend to be objective, but the facts speak for themselves.

Since it started as the Service League of Las Vegas, formed by seven women on February 26, 1946, its aim has been to work on projects involving welfare, educational, cultural and civic activities, with a specific emphasis on training themselves and others to become the most skilled volunteers they could be. When on September 22, 1971, the group became the 219th member of the Association of Junior Leagues, it was hardly an adjustment. The goals of the Junior League movement are exactly the same.

The group has pursued its original goals, and has been deeply involved in projects relating to health issues, poverty, and society in general. It has particularly strong records on historical preservation, juvenile welfare and justice, women, the environment and education. But it has also been a major player in the construction of our arts community. The fact that culture is only one interest of the organization makes its accomplishments in the arts even more impressive.

Like the arts here, the League started slowly, but became much more ambitious in the last fifteen years. The League’s first cultural effort was its main effort of the forties, assisting with the citywide fundraising drive to finance the new library building—now the old, peeling building attached to City Hall. In 1951, it furnished and equipped the children’s section of the finished library and then inaugurated a daily summer reading and story program which it continued for many years.

It spent most of the fifties helping establish Nevada Southern University, now UNLV.

At the end of the sixties it began to be more involved in the arts. The organization bought a Steinway grand and



The Junior League helped Lamar Marchese, above at the groundbreaking, get KNPR off to a strong start.

organ pipes for the UNLV Music Department. In 1969 it created a puppetry program to give live theatrical presentations in schools.

In 1971, the League developed the Suitcase Gallery, under the leadership of member/artists Noreen Pico and Carol Kolberg. The Gallery was a set of three art appreciation kits, filled with paintings, prints, and materials for interpreting them and explaining art history. Junior League began taking the Gallery to local grade schools, at a time when the schools had no visual art curriculum.

In the late seventies, the League created the Southern Nevada Cultural Directory, an impressive list of all the cultural organizations and institutions in the area. It improved each year and became a joint project of the League and Allied Arts. The last directory was printed in 1979. The lapse has been long, but Allied Arts is now in the final

stages of producing a 1990 edition, and intends to produce it annually from now on.

In 1977, Clark County Library employee Lamar Marchese came to the League, seeking a match for the federal grant that his two-year old organization had obtained in hopes of building a Public Radio station. The League jumped into the project with both feet, not only granting \$25,000, but redrafting his organization’s bylaws, vastly expanding its tiny board, and supplying several new board members, notably Sherry Beatty and Cheryl Rogers Purdue. By 1978, the station had received FCC approval and been given the call letters KNPR. Marchese, now general manager of the very successful classical music station, says that not only was the grant support important, but so was the credibility the League gave KNPR in those early days.

In 1977 the League also undertook a triple project at the newly designated Spring Mountain Ranch State Park. Besides refurbishing the old ranch house for the public, the League set up a decent program of volunteer guides, and established the State Parks Cultural Arts Board to run a new cultural series at Spring Mountain. The first year the group brought in a company to perform Shakespeare and the program was called Shakespeare in the Park. Later programs became known as Super Summer. Powered by Junior League member Judy Sylvain, Super Summer’s mix of music and theatre remains the most popular cultural draw in Southern Nevada.

Also in ’77, the League began studying the desirability of a children’s art or science museum in Las Vegas. The study showed the community’s enthusiasm for both possibilities, so the League began to plan for a museum that would combine both.

The same year, the successful Suitcase Gallery was passed on to the Las Vegas Art League (now the Las Vegas Art Museum), which ran it for many years afterwards.

In ’77-’78, one of the area’s first cultural needs assessment survey was run by Junior League, to help bring coherence to cultural growth.

Nave, chairman of the League’s arts committee around this time, pushed the League into a campaign backing the proposed retrofitting of an old Mormon stake building into Reed Whipple Cultural Center, under her improbable slogan, “We Wuv Reed Whipple.” Despite



The League was instrumental in setting up Class Act.

the slogan, the campaign was successful. League member Patricia Marchese was then establishing the City of Las Vegas Department of Cultural Affairs and spearheaded the conversion, later working in concert with husband Lamar, still at the Library District, to establish Charleston Heights Arts Center, the only City/Library cultural center.

In 1979 Junior League joined an arts advocacy effort led by Allied Arts board member Maury Soss, who also became deeply involved with the State Parks Cultural Arts Board. "Give Your Heart to the Arts" was a major campaign to convince the state legislature to increase the budget of the Nevada State Council on the Arts. The town was filled with countless red and white bumperstickers. The campaign saw the emergence of the Nevada Alliance for the Arts as the official cultural lobbying entity. Junior League passed a strong resolution calling for more funding for the arts and joined the battle at full strength, sending a number of League members to Carson City to personally lobby legislators.

The League launched the State Parks Cultural Arts Board as an independent organization in 1979-80. At the same time, the League undertook the Children's Art at the Airport program, both to encourage children's art programs and to help change the image Las Vegas had for tourists.

In 1982, the League hosted the opening of the Nevada State Museum and Historical Society in Lorenzi Park and established its Volunteer and Docent Project. The volunteers and docents are now independent and a key part of the museum's success; many of its members are still Junior Leaguers.

When Mark Tratos became Allied Arts President in 1983, he called the board together and announced he wanted the Council to undertake a landmark project. A children's hands-on museum was decided upon and Robin Greenspun was appointed to head the museum committee.

Greenspun says she had hardly been appointed when fellow Allied Arts trustee

Helene Follmer, a League member, took her aside and explained that a children's museum had long been a League project. It didn't take long for Junior League and Allied Arts to agree to work together on the project. Allied Arts started the Fantasy Auction to raise money for the museum, and Junior League agreed to match the amount raised. Meanwhile, they worked together to create a new organization, which became Discovery.

After three years, Allied Arts and Junior League disengaged from Discovery, which was given the Fantasy Auction and has made it one of the premier Las Vegas fundraisers. The new board was able to enter a relationship with the Library District under which Discovery is being built as part of the new downtown library with the funds from the Library District's last bond issue. The building is now being completed, and Discovery will open there in late spring.

Each legislative year in the '80's, the League has rejoined its arts advocacy efforts, passing new resolutions calling for state arts council funding increases, and working with the Nevada Alliance for the Arts to influence legislators.

The League's current cultural effort is the establishment of Class Act, a program which places artists in public schools for 40-minute performances. In 1987, when she began a one-year term as president of Junior League, Dedee Nave approached Allied Arts, knowing that the Council intended to eventually create such a program to replace Young Audiences, which died in Southern Nevada in 1982. After some painful arm-twisting, Allied Arts agreed to embark on the project immediately with Junior League, on the agreement that the League would supply manpower. The Clark County School District quickly agreed to join as a third partner.

In '88-'89, Class Act, under three-way committee chaired by Junior League members Gail Phillips and Lisa Lavelle, raised the program onto its feet and presented 30 performances in 29 schools. This year led by two more League members, Carol Crossley and Jean Curran, Class Act expects to exceed its target of 60 performances by reaching at least 75. It has a roster of ten artist groups: Sierra Wind Quintet; Desert Wind, a flute/harp duo; Desert Arts Brass Quintet; the Las Vegas Percussion Quartet; the Barclay Strings with soprano Madelene Capelle; the Dave Ringenbach Jazz Quartet; Simba Dance Company; the UNLV Dance Construction Crew; the Polynesian Folkdance Ensemble; and storyteller Marsha Cutler. Class Act also cooperated with Clark County's Cultural Affairs office in bringing in the African dance/music group Kawambe from Phoenix for Black History Month. In May, the same cooperative effort will bring filmmaker/pixilationist J.P. Somersaulter to show his cartoons and explain

how he makes them.

Allied Arts President Judy Kropid is very proud of Class Act, but says, "We wouldn't have been able to start it when we did without Junior League. Their volunteers have worked very hard and made this happen for our children."

Crossley, who has been in Junior League for six years, says this is the first arts project she's worked on. "But what other opportunity would I have to come in and work on something like this and learn all about it? I've learned a lot." Crossley admits that Class Act is more work than she expected. "But Gail (Phillips) told me it would be a full time job. This is one of our busiest projects."

Work is the one requirement of League membership. "You have to serve, or you're out," says Nave. Each member is re-evaluated for continued membership each year on the basis of having put in a sufficient number of productive hours. So it becomes ironic that some people who don't know the League still imagine the bored and wealthy enter-

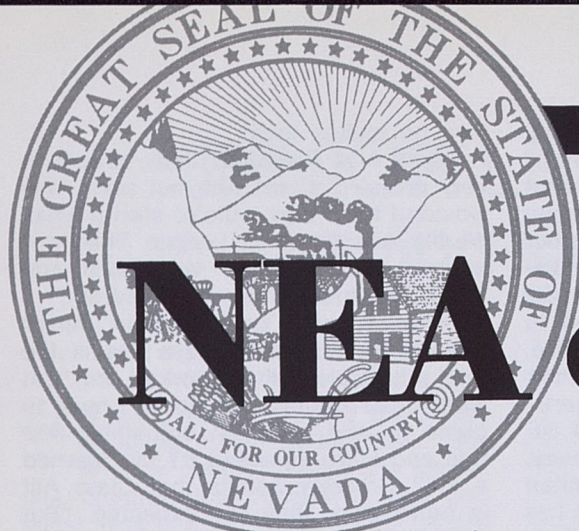


The League was a force behind Discovery: The Children's Museum, whose new downtown building was designed by Antoine Predock, above.

taining themselves and inflating their egos by reorganizing the community and scattering a blizzard of thank-you notes wherever they go. The Junior League of Las Vegas is now made up of a cross-section of the community, of women of all colors and religions, of the well-to-do and well married with the single working woman. Seventy percent of its members have full or parttime jobs. As for using the League as an air pump for the ego, Helene Follmer says, "It isn't worth it as a status symbol, because it's a whole lot of hard work."

In regard to its training procedures the League hears another persistent criticism, that it is bound in Medusan tangles of its own bureaucracy. Its members, while conceding that its procedures can be annoying, see it differently. "I think there is a healthy respect for protocol—manners," says Nave. "That's doing things well—not just doing

See LEAGUE page 30



NEA chief in LV

Artists need to do a better job of selling themselves as a vital component of American life, according to the nation's highest-ranking arts administrator.

National Endowment for the Arts chairman John Frohnmayer was here in February to give the keynote speech at Nevada's 19th Governor's Arts Awards (see sidebar), and to dispense optimism about the future of the arts in Southern Nevada and the country.

Speaking at a public forum held to mark his presence, Frohnmayer noted that the arts often occupy an ambiguous place in American culture, with huge numbers of people believing that artists are merely people trying to avoid real jobs. Artists need to change that, he said.

"We need to let them know you're an artist because you've trained your body, your mind, and your spirit. We have been reluctant to say how important the arts are to American life," he said, "that they are something significant, lasting and wonderful. We have not done a very good job of selling ourselves to the public." He suggested a stepped-up emphasis on arts education as the best way to retool public opinion and bring the arts closer to the center of American life.

"We need to convince educators that the arts are not an elective or peripheral subject, but are central to the development of the complete person." Studying the arts and humanities can help students learn to think creatively, to make sense of chaotic situations.

Whatever the public thinks, it's Congress that controls federal money, and here, too, Frohnmayer says the relationship is less than ideal. "We haven't done a very good job keeping our fences mended with Congress," he said. Consequently, many legislators are only dimly aware of the agency and its solid record of grants and sponsorships. "Then something like Mappelthorpe and Serrano comes along, and that's all they know us for."

A former Portland, Oregon, attorney appointed by President Bush to head the agency last year, Frohnmayer has had a bumpy time so far. He climbed aboard the NEA at a time when it faced some of the most serious attacks in

recent memory, as a cluster of conservative lawmakers tried to restrict the Endowment's ability to fund art they deemed offensive.

"The attacks on creativity that have gone on in the last several months have been good in the sense of helping us focus on the importance of preserving and protecting creativity," he said.

To protect itself from Congressional interference, Frohnmayer said the Endowment must make sure they have an airtight basis for distributing funds. "We have to be responsible in our procedures," he said, referring to the panel system that decides on grant applications. "And we have to avoid even the appearance of censoring content, because that is absolutely not what we're doing." He doesn't feel the current atmosphere of caution will choke off grants for adventurous art.

"I don't think there are any natural enemies of art in Congress," he added, "and they will only legislate if we give them a reason to."

Still, Frohnmayer and crew will have to do some hasty lobbying to prepare for hearings on reauthorization of the agency, which are held every five years. The first hearing is scheduled for March 5, in Los Angeles, with more to follow. Many observers predict that NEA opponents in Congress will introduce legislation to limit the Endowment's granting freedom.

"I hope there's not a big battle," Frohnmayer sighed, "but rather a calm and serious debate about the issues, and I think there are three: should the government be involved in funding creativity? Has the NEA made a significant contribution (to cultural growth in America)? And is the NEA being responsible in a procedural sense? I think the answer to all three is yes." He says the original 25-year-old act that created the NEA is still solid enough to lead the agency into the next decade. "No further legislation is needed."

Tall, slender and articulate, Frohnmayer—a former professional vocalist and trial lawyer who helmed the Oregon Council on the Arts—is the first westerner ever to head the agency, and he says that these in-

fluences will give him a different perspective on his new post.

"In the west there is a sense of space that defines the community, the individual, the arts, the landscape. In the west, for instance, institutions have difficulty getting enough critical mass together to do the things they need to do. I understand these problems.

"Also, I'm an artist myself, and I know what it means to fail and to succeed as an artist. These things will inform my judgement."

In town for little more than 24 hours, Frohnmayer was given a whirlwind tour of Southern Nevada's cultural community, checking in with the Las Vegas Symphony and the Nevada Dance Theatre, Nevada Institute for Contemporary Art's *Emerging Legacy* reception, the Mark Masuoka Gallery and the Nevada State Museum and Historical Society. He visited the neon boneyard at Young Electric Sign Company. He went to UNLV. He dropped in on a Nevada Opera Theatre rehearsal. He was shown the cultural corridor taking shape on Las Vegas Boulevard, near Cashman Field and toured the new main library and Discovery museum. Later, he told the \$35-a-head audience at the Governor's Arts Award he thinks Southern Nevada is well prepared for a growth spurt in the arts.

Looking ahead, Frohnmayer said he hopes to bring four emphases to the NEA:

Education. "The arts and humanities can help people to think creatively, to make sense of chaotic situations. We have to convince (educators) that arts are not are not elective or peripheral subjects, but are central to the development of the complete person."

Multi-culturalism. Frohnmayer noted that America has many native and transplanted cultures, each with its own contributions to make. "We need to take the richness of each culture and allow them to bump into each other. We ignore (the proliferation of cultures) at our great loss."

Ruralism. "The business of doing art in a rural area is a far different animal than in the city," he said, pointing out that a \$2,500 grant to an outback arts



COURTESY: CITY OF LV

John Frohnmayer, right, with Las Vegas city manager Ashley Hall.

agency will have more impact than it might to an urban agency with a greater number of resources.

Internationalism. Art can serve an ambassadorial function in the rapidly changing international scene, Frohnmayer said. He quoted new Czechoslovakian president Vaclav Havel as

responding to offers of American aid by saying, "I don't want aid, I want cultural exchange." One of Frohnmayer's pet projects, he said, would be to arrange an exhibit in America of Alaskan Indian art owned by the Soviet Union since the days when Russia ruled Alaska.

In art as in nearly everything else, money is the bottom line, and Frohnmayer said the future of arts funding is corporate. "Big dollars will have to be leveraged out of the private sector," he said.

"It depends on the case we make for the arts," Frohnmayer later explained. "We have to convince businesses that the arts are important to society in general. It also depends on how well we are able to convince them that the arts are consistent to their marketing

strategy." He mentioned the Volvo auto company, which sponsors a lot of tennis because the audience for tennis is in large part the market for Volvos. Financial service companies and the arts have similar demographics, he said.

However the funding is obtained, Frohnmayer made it clear that artists should be granted as much freedom as possible. "Artists must have the right to fail as well as succeed," he said.

Despite Frohnmayer's optimism, it's probable that NEA reauthorization will be seriously challenged. The chairman strongly and repeatedly throughout his visit urged arts supporters to voice their concerns to the state's Congressional delegation. "Call them and tell them how you feel," he advised, "and then call back again in a month" **aa**

governor's

AWARDS

Clark County superintendent for Cultural Affairs Patricia Marchese was one of three Nevadans honored during the Eleventh Annual Governor's Arts Awards, which were presented February 13 at the Alexis Park Resort in Las Vegas. Also honored were Reno artist James C. McCormick and Tuscarora artist Dennis Parks.

On hand for the event was John Frohnmayer, director of the National Endowment for the Arts.

Marchese, who was recognized for service to the arts, has been a professional and volunteer arts administrator for 18 years. She oversaw the creation and development of the first municipal arts division in Las Vegas. She has also served on the boards of numerous cultural organizations, including Discovery: The Children's Museum, KNPR Nevada Public Radio, and the Nevada Alliance for the Arts. Other projects she has had her hand in: the Rainbow Company children's theatre, the Las Vegas Mural Project, the first citywide art-in-public places program, the McCarran Airport public art program and Jazz Month, now overseen by the Allied Arts Council.

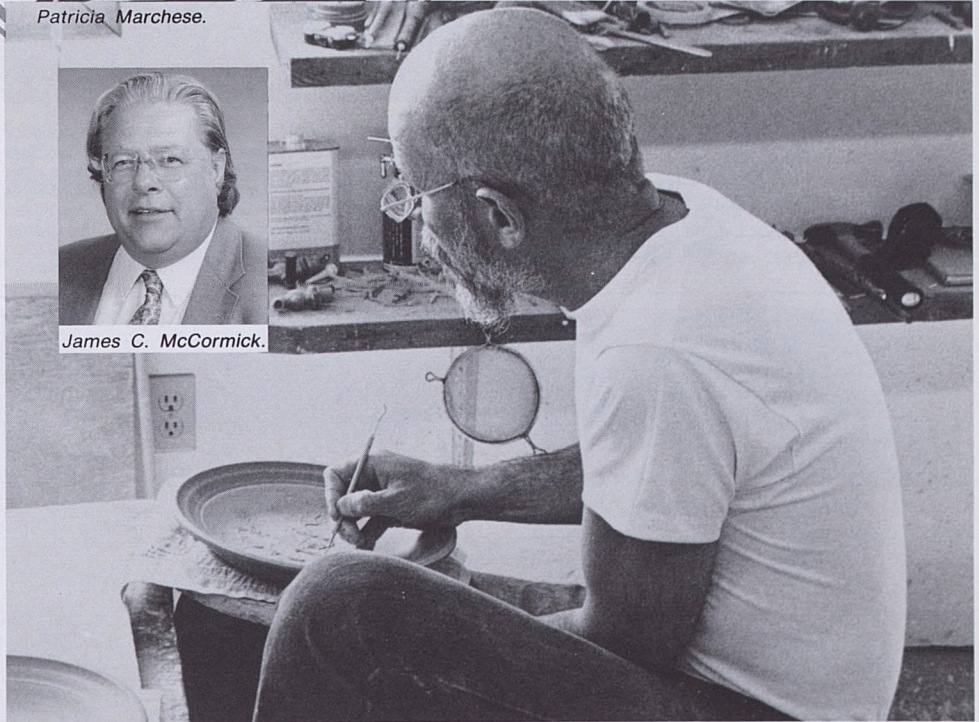
McCormick has been on the faculty of the University of Nevada, Reno, for 30 years, and assumed chairmanship of the school's art department in February. His work has been seen in more than 35 solo shows around the country. Among the organizations he has served as a board member are the Sierra Arts Foundation, the Nevada Museum of Art and the Nevada Alliance for Art Education. A published writer and editor, McCormick has twice served on the Ne-



Patricia Marchese.



James C. McCormick.



Dennis Parks.

vada State Council on the Arts, most recently from 1981 to 1989.

Parks, an internationally known ceramicist and artist, founded the Tuscarora Retreat and Summer Pottery School in 1972. Eleven museums have his work in their permanent collections, and he has participated in more than 85 group and one-man exhibits. Last year he led a 15-person delegation of American ceramicists to the Soviet Union. **aa**

VANISHING POINT

Continued from p. 3

mittee is still being assembled and plans for the event are being made, but it is known that the Ball's theme this year will be, "Carnival!" Among the committee members who are in place already are Thomas' partner at Atlandia, Jane Radoff, and designer Joel Kazar. Anyone who attended the birthday party Joel recently directed for Jane, "This is Your Life, Jane Radoff," will have some small idea of the potential for this year's ball.

Tickets will be \$150 for individuals, \$1500 for tables of ten. Prior chairs through the years; Bill Martin, John Chiero, Mark Fine, Bob Maxson, Dave Quinn and Kenny Guinn have established the Masque Ball as one of Las Vegas' largest (last year, 700 people) and most enjoyable events. Despite last year's memorable success with its *film noir* theme, Roger and the new committee, which is taking shape, are certain to create a party that will set a new standard.

We received much reaction from last month's issue, including the list of cultural landmarks of the '80's, compiled by the *Review-Journal's* Carol Cling and myself. Many people were surprised to see how much of our arts community was created from scratch in the last ten years. We ran out of room, however, and weren't able to include landmarks of 1989. It was one of the most significant years Southern Nevada has had, so we thought we'd include it in this issue:

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



Frank Keyser, general manager of Donrey Outdoor Advertising, hands a check for \$6,275 to Allied Arts executive director Patrick Gaffey. To Kaiser's right is David Osborn, general manager of the Las Vegas Review Journal, while Gaffey is flanked by Allied Arts first vice president Andras Babero. The money was donated by the Donald W. Reynolds Foundation for the purchase of the copier behind the men.

Reynolds Foundation keeps Allied Arts running

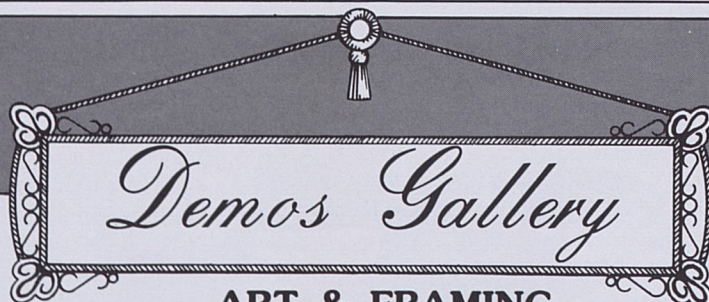
The Donald W. Reynolds Foundation granted the Allied Arts Council \$6,275 in March for the purchase of a new copier. The check was presented by Frank Keyser, general manager of Donrey Outdoor Advertising and David Osborn, general manager of the *Las Vegas Review-Journal*. The two men head the major Las Vegas subsidiaries of the Donrey communications network, which includes a national newspaper chain. Owner Donald Reynolds lives in Las Vegas.

The new machine is a Sharp copier with a fifteen-bin sorter and the abilities to enlarge, reduce, automatically feed and to shoot alternate pages of a book, all major advances over the Savin copier it retired. But besides lacking features, the Savin, which was purchased in 1982, was at the end of its useful life.

"I feel like we're finally in the 20th Century," said a delighted Kim Warren, Allied Arts office manager. "You can just press the button, leave the room, and it doesn't jam up and stop. It's great."

The old machine, which was state of the art in 1982, was also bought with money from a Reynolds Foundation grant, so the foundation has been responsible for all the copies Allied Arts has made for over eight years, including eight years of weekly arts calendars, which are sent to 70 media outlets each week and which run in different forms in both local newspapers.

"We are tremendously grateful to the Reynolds Foundation," said Allied Arts First Vice President Andras Babero. "Disseminating information is one of our central missions, and everyone can see how important this equipment is to everything we do." aa

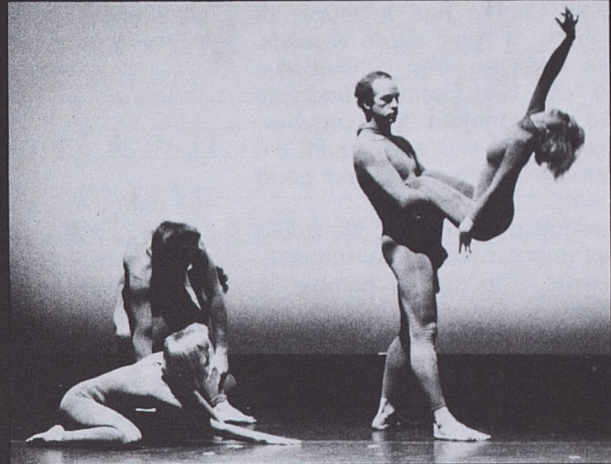


**ART & FRAMING
CUSTOM PORTRAITS
ICART FIGURINES & PRINTS
BUSINESS & HOME CONSULTATION**

4225 South Eastern Avenue 1 block South of Flamingo 796-5400




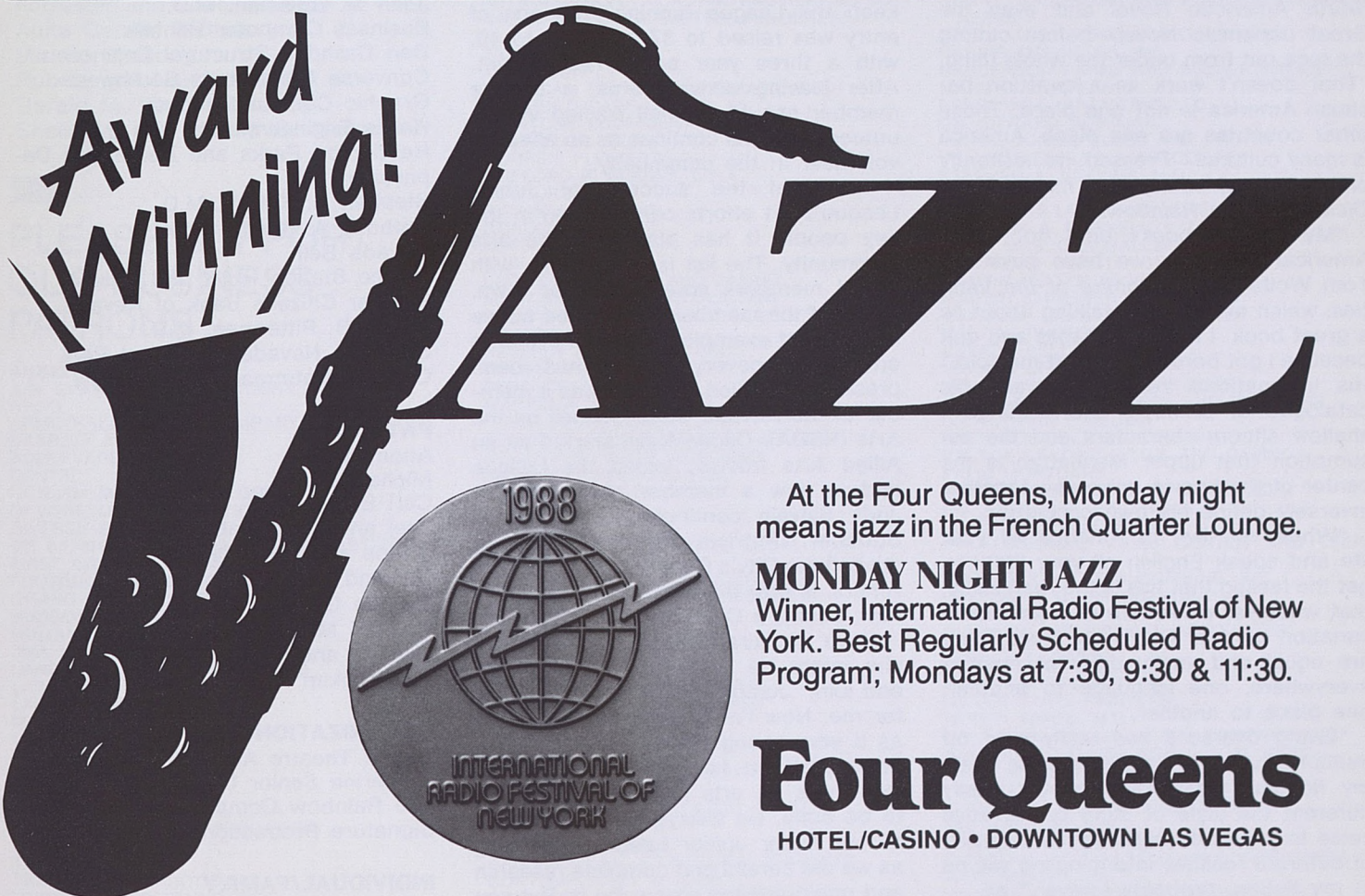
The 1990 Choreographers Showcase was a success due to pieces like *Steppingstone Lament*, by Debbie Stone, left, and *Launch at Dawn*, by Stone and Diana Martin, below. Eleven choreographers provided 14 dances. Critic Martin David was guest advisor. aa



PHOTOS: SCOTT DICKENSHEETS

Award Winning!

JAZZ



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

CAPLAN from page 21

of four Thelonious Monk tunes as part of this Chamber Music Southwest season at UNLV, and that the group's new CD, *A Box of Views*, named for a piece by Barney Childs, is coming out very soon on Cambria. The CD is all New Music, and three of the works were commissioned by the Quintet.

Meanwhile, Caplan has a couple of requests. First, "I need more records. There have been so many shows I've wanted to do, but couldn't find the records. So if anyone out there has New Music records they like and would like to loan them for the show, I'd take good care of them."

Second request: Feedback. "We would love to get more calls; both requests and comments. The station number is 739-3877." **aa**

WILEY from page 18

Asked for his opinion on the Great American Novel, Wiley takes the long way around—listing the Great French Novel, the Great British Novel, the Great Spanish Novel, the Great Russian Novel, the Great South American Novel and even the Great Japanese Novel—before cutting the legs out from under the whole thing. "That doesn't work as a question because America is not one place. Those other countries are one place. America is many cultures." Pressed, he hesitantly offers up *Huckleberry Finn*, maybe *Moby Dick*. *Gravity's Rainbow*.

"My favorite books tend not to be American. I mean, we have guys like Tom Wolfe writing *Bonfire of the Vanities*, which everybody's talking about as a great book. I read 200 pages and quit because I got bored. It just left me cold." His international reading list and his catalogue of *Bonfires'* shortcomings—shallow sitcom characters and the assumption that upper Manhattan is the center of the known universe—together inversely define his own concerns.

"When you live in America all your life and speak English all your life, you get the feeling that this is the *real* reality, that whatever else there is is just some variation of this. That's not true. There are equal and vastly different realities everywhere, one language to another, one place to another.

"Living overseas has really paid off multiple dividends for me, because that's my fictional signature. However vastly different the style or story or narrative voice in my work might be, that quality of different realities intermingling will be in my fiction, probably forever." **aa**

that whatever else there is is just some variation of this. That's not true. There are equal and vastly different realities everywhere, one language to another, one place to another. This place has a lot of things about it that are just awful.

"Living overseas has really paid off multiple dividends for me, because that's my fictional signature. However vastly different the style or story or narrative voice in my work might be, that quality of different realities intermingling will be in my fiction, probably forever." **aa**

LEAGUE from page 25

the right thing, but doing things right."

The League, while working to be truly egalitarian, still uses its "elitist" reputation to open doors. Being seen as prestigious gives power, and the League has used that power to make major contributions to the Las Vegas community. And Nave argues, "Junior League is prestigious—for all the right reasons. It's hard-working, dedicated, knowledgeable and effective."

Originally, a woman had to join the League by the age of 35 and then be active for at least five years before becoming a Sustainer: A graduate, in effect, with no vote, but expected to help keep the League running. The age of entry was raised to 37 and then to 40, with a three year active requirement. After leaving active status, a League member should be well trained in volunteer work and continue as an effective volunteer in the community.

Some of the success of Junior League's art efforts can be seen in the key people it has placed in the arts community. The list is a long one, with board members spread all over town. Some of the members mentioned above make good examples. Helene Follmer is on the Discovery board, has been president of Allied Arts and was a member of the Nevada State Council on the Arts (NSCA). Dedee Nave started as an Allied Arts trustee, joined the League and is now a member of the NSCA. Judy Sylvain continues to run Super Summer. Patricia Marchese, having started the City's Department of Cultural Affairs, is now the first supervisor of the new County's Cultural Affairs Division.

Nave encourages anyone who thinks she might be interested to go ahead and join. "Junior League has been great for me. Now I'm a sustainer. I came in as a very young Junior Leaguer. It's a great platform to work from. Anytime there was an arts project that needed to be done, we always had the support of our sister Junior Leaguers as long as we did careful and complete research and could sell the vision. Do it. But you

get out of it what you put into it. It's a lot more disciplined than most other organizations, but that discipline is what makes it the best.

"What makes Junior League so exciting in Las Vegas is Las Vegas, because we are so young and we are forming the traditions of the future. And an agent like Junior League is perfect for a developing community. Change and creation are allowed in Las Vegas, and change and creation are just what Junior League trains people for." **aa**

Welcome, new members

ANGEL

Diversified Interests
MarCor Resorts, Inc.
Shearson Lehman Hutton
Dr. Kenny C. Guinn, Southwest Gas Corporation

SILVER PATRONS

Clifford R. Beadle, C.P.A.
Centel Cellular
Alfred and Marjorie Rappaport

BUSINESS PATRONS

John M. Bowman, M.D.
Business Computer Rentals
Dan Cashdan Structural Engineer
Converse Consultants Southwest
Graphic Communications
Harris Engineers, Inc.
Henderson Parks and Recreation Department
Stephen A. Kollins, M.D.
Anthony A. II, Chartered
Nevada Bell
Palace Station Hotel and Casino
Pioneer Citizens Bank of Nevada
Arthur B. Pitterman, M.D.
Southern Nevada Zoological Park
Charles Waterman, Atty. at Law

PATRONS

Anonymous
Michael Banak
Cari Bernstein
Joel and Judy Blaisdell
Arlene and Jerry Blut
Mr. and Mrs. James Cashman, Jr.
Wenlee Gentile
Dr. and Mrs. J.M. George Jr.
Richard and Alice Isenberg
Deborahkim R. Wallin

ORGANIZATIONS

Desert Theatre Arts Center
Katherine Senior Center
The Rainbow Company
Signature Productions

INDIVIDUAL/FAMILY

Carl Fontana
David Dekker

Paul J. Minden
 Adelaide Robbins
 Harriet Batdorf
 Ina Rae Blacic
 Jean Boudreau
 Alice Brew
 Rhoda Burke
 Jackie Chapman
 Bill Cramer
 Deana Dill
 Dr. DeLyle Eastwood
 D.W. Gilbert
 Karen Goodheil
 Norma Harris
 Linda R. Heer
 Susan N. Houston
 Laurie Kalnin
 Marion Kelp
 Minnie Madden
 Melissa McDonald
 Margaret Rampey Medas
 Robert A. Miller
 David Mogle
 Victor and Gladys Morel
 Michael Novick
 Greg Palamidias
 Peggy M. Printz
 Akira and El Requa
 Nick Saines
 Lee T. Sido
 Granville R. St. C. Solomons
 Judy Zak
 Ashley and Dean Asbury
 Susan and Richard Barker
 Ginny Kochan
 Mr. and Mrs. Thomas Lore
 Forrester and Carol Mashbir
 Anita Getzler Roitman
 Miriam Shearing
 Robert and Nancy Weedon
 Gerald M. Welt and family
 Sheila M. and William C. Jackson, Jr.

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 _____

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.

Thank you!

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
 DIVERSIFIED INTERESTS
 DR. KENNY C. GUINN, SOUTHWEST GAS CORP.
 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
 SHEARSON LEHMAN HUTTON
 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 HEATHCARE GROUP
 BLYSTONE EQUIPMENT COMPANY
 CENTEL CELLULAR
 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.
 JEROME L. BLUT, CHARTERED
 DR. KEITH G. BOMAN
 JOHN M. BOWMAN, M.D.
 BULLOCK'S
 BUSINESS COMPUTER RENTALS
 KURT BUZARD, M.D.
 CANCER AND HEMATOLOGY CENTER
 CANTERBURY ARTS
 CARDIVAN COMPANY
 DAN CASHDAN, STRUCTURAL ENGINEER
 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.
 GRAPHIC COMMUNICATIONS
 DR. PAUL GREEN
 ROBERT B. GRZYWACZ, D.P.M.
 GUNNY. BRIZENDINE AND POGEMEYER, ENGI-NEERS
 BETTY LOU HARRIS, ART CONSULTANT
 HARRIS ENGINEERS, INC.
 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
 STEPHEN A. KOLLINS, M.D.
 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. PITTMAN
 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.
 SOUTHERN NEVADA ZOOLOGICAL PARK
 DR. EUGENE SPECK
 TED WEINS TIRE & AUTO CENTERS
 TROPICANA RESORT AND CASINO
 DR. GREGORY UHL
 CHARLES WATERMAN, ATTY. AT LAW
 WESTERN MORTGAGE LOAN CORPORATION
 WOODWORKS, INC.
 WESTAR DEVELOPMENT CORPORATION



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