

ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
MAY/JUNE 1990
VOLUME 10, NUMBER 3

\$2.75

MAY IS JAZZ MONTH

Billy Root:

Hard
bop
lives



The Nevada State Museum and Historical Society
and the Nevada Museum of Art
are pleased to announce the Las Vegas opening of

BIENNIAL
90
Nevada Artist Competition

Saturday, June 2, 1990 • 8:30 a.m. to 4:30 p.m.

Nevada State Museum and Historical Society, Lorenzi Park

Featured Nevada Artists

Rita Deanin Abbey, Las Vegas
John Balkwill, Reno
William S. Barket, Reno
Donna Beam, Las Vegas
Rod Beasley, Las Vegas
Robert O. Beckmann, Las Vegas
Tom Bisesti, Las Vegas
M.A. Bonjorni, Las Vegas
Steven Braun, Reno
Jan Brendel-Cobb, Las Vegas
Susan Bryan, Las Vegas
Mike Callahan, Sparks
Deborah Cofer, Sparks
Elaine Coleman, Henderson
Robert Cummins, Reno
Stephen Davis, Reno

Kim W. Fink, Las Vegas
Paul Ford, Minden
Kurosh Ghodabi, Sparks
Michael Gilbert, Carson City
William A. Gilstrap, Reno
Mark Gordon, Las Vegas
Richard Grange, Las Vegas
Roy Herrick, Reno
Ruth Hiltz, Reno
Martin Holmes, Reno
Ed Inks, Las Vegas
Elaine Jason, Sparks
Ann Jeffers, Las Vegas
Evan Johnson, Carson City
Barbara C. Kallestad, Incline Village
Shannon Knapp, Reno

Erik Lauritzen, Reno
Maryanna Latham, Las Vegas
Evalynne Lathrop-Engle, Sparks
Glenn Little, Reno
Deborah Masouka, Las Vegas
Jim McCormick, Reno
Gerald C. Moore, Boulder City
Charles Morgan, Las Vegas
Pat Napombejra, Reno
Kathleen Nathan, Las Vegas
Yari Ostovany, Reno
Wolfgang Otte, Reno
Kirk A. Peterson, Reno
Alan Platzer, Las Vegas
Mauro Possobon, Las Vegas
Joy Prendergast, Las Vegas

Kathi Rick, Reno
Andrea Robertson, Las Vegas
Jeff Ross, Reno
Pauline E. Ruserf, Reno
John Sepesi, Reno
Lee T. Sido, Henderson
Charles Snow, Reno
Lisa E. Stamanis, Las Vegas
Tom Stringer, Reno
Rita R. Suminski-Weykota, East Ely
Sarah Sweetwater, Elko
Curtis C. Thomsen, Las Vegas
Charles Varble, Reno
Mary Warner, Las Vegas
Richard B. Weiss, Las Vegas
Larry M. Williamson, Panaca

Exhibition Dates

Las Vegas: June 2 – July 15, 1990

Nevada State Museum and Historical Society, Lorenzi Park

Reno: July 27 – September 2, 1990

Nevada Museum of Art

Sponsored By

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Juror

David Turner, Director

Museum of Fine Arts, Museum of New Mexico in Santa Fe

Horn man Carl Fontana will open Jazz Month 1990 with a May 2 concert in the Allied Arts Gallery. (See page 24).

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

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NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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

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

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PATRICIA MCCOLLUM



With this issue, Patricia McConnel, author of *Sing Soft, Sing Loud*, begins a regular column, *None of the Above* (See page 29).



"Judging from...his photographs...Gordin inhabits one of the darkest, most surreal worlds since Franz Kafka." (See page 16.)



DEADLINE: The deadline for the July/August issue of ARTS ALIVE is Friday, May 18.

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THE COVER



Musician Billy Root. Photos courtesy of Root (see story, p. 16).

“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
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EXHIBITS

01 TUESDAY

Art-A-Fair, selections from the Library District competition. Through May 15, Clark County Library Main and Photographic Galleries. 435-0919.

Basic High School art students, work shown at James I. Gibson Library, Henderson, through May 21. 564-5672.

Birds of America, paintings by John James Audubon. Through May 20, Nevada State Museum and Historical Society. 486-5205.

Clark County School District Art Exhibit. Through May 13 in the Green Valley, Spring Valley, Sunrise and West Las Vegas libraries.

Cliff Metowski, drawings. Through May, Boulder City Art Guild, 1495 Nevada Highway. 293-2138.

Misha Gordin, photographs. Through June 15, Mark Masuoka Gallery. 366-0377.

Peggy Sudweeks, paintings. Through May 31, Las Vegas Artists' Cooperative Gallery. 877-0761.

04 FRIDAY

Nine for the Nineties, work by UNLV BFA students. May 4 through June 1, Allied Arts Gallery. Reception 5 to 7 p.m., May 4. 731-5419.

06 SUNDAY

26th Annual Helldorado Art Show. May 6 through 25, Las Vegas Art Museum. Also, paintings by Lucille Spire Bruner. Reception noon to 3 p.m., May 6. 647-4300.

High Tea, teapots by artists. May 6 through June 10, Moira James gallery, 2801 Athenian Drive, Green Valley. 454-4800.

11 FRIDAY

Drylands. Photographs of American deserts by Philip Hyde. May 11 through July 22, Nevada State Museum and Historical Society. 486-5205.

Rain of Talent: Umbrella Art, umbrella art by contemporary artists and designers. May 11 through June 16, Winchester Center. Reception 5 to 7 p.m., May 11. 455-7340.

12 SATURDAY

A Separate Vision, modern interpretations of Native American Art. May 12 through June 24, Clark County Heritage Museum, 1830 South Boulder Highway, Henderson. Lecturers include artist Baja

Whitehorne, May 12, 10 a.m. and 2 p.m.; artist Nora Naranjo-Morse, May 19, 10 a.m. and 2 p.m.; scholar Linda Eaton, May 20, 1 p.m.; and arts patron Roger Thomas, June 6, 7 p.m. 455-7955.

Clark County Artists Show. Two-day gathering of local artists in Boulder City's Bicentennial Park. Sponsored by First Interstate Bank and Boulder City Art Guild. 293-2138.

13 SUNDAY

Hugh Gibbons, realist paintings. May 13 through June 13, Charleston Heights Arts Center. 383-6383.

15 TUESDAY

Art-A-Fair, selections from the Library District competition. May 15 through June 25, West Las Vegas Library. 435-0919.

Ruth Bernhard, photographer. Photographic Arts of Nevada will host a three-day exhibit and workshop with Bernhard. For information on times and places, call 737-9739.

16 WEDNESDAY

Lynne Adamson, drawings. May 16 through June 13, Sunrise Library. Reception 5 to 7 p.m., May 16. 435-0919.

17 THURSDAY

Jo Ann Gilkey, drawings. May 17 through June 17, Clark County Library Main Gallery. Reception 5 to 7 p.m., May 17. 435-0919.

Paul Brown, photographs. May 17 through June 17, Clark County library Photographic Gallery. Reception 5 to 7 p.m., May 17. 435-0919.

18 FRIDAY

Judy Valine, mixed media. May 18 through June 26, Spring Valley Library. Reception 5 to 7 p.m., May 18. 435-0919.

19 SATURDAY

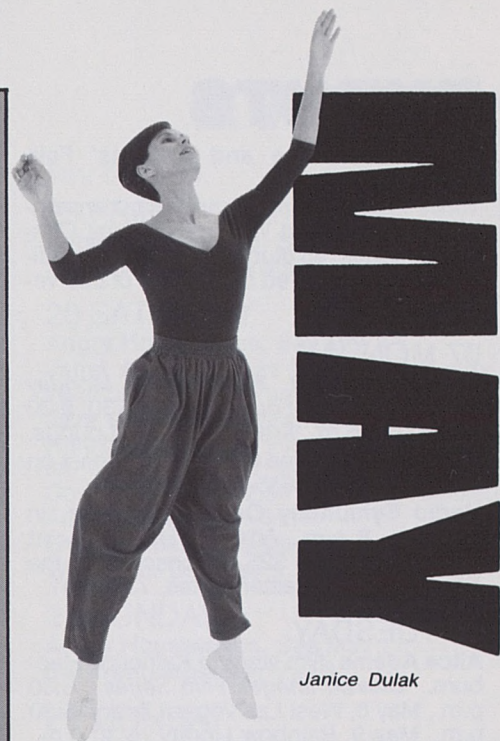
Reflections of Southern Nevada, watercolors by Mary Heinrichs. May 19 through June 12, Green Valley Library. Reception 1 to 3 p.m., May 19. 435-0919.

23 WEDNESDAY

James McLean, pastels, May 23 through June 30 in the James I. Gibson Library, Henderson. 564-5672.

27 SUNDAY

Linda Dodwell Stupski, abstract drawings. May 27 through June 27, Reed Whipple Cultural Center. 386-6211.



Janice Dulak

Jimmy Cook, saxophone, performs every Wednesday from 10 p.m. to 2 a.m. at the Hob Nob Lounge. 734-2426.

03 THURSDAY

Animator J.P. Somersaulter, free program, 7 p.m., Winchester Community Center. He will also hold an animation workshop for children 7 to 12 at 10 a.m., May 5, also in the Winchester Center. Workshop is \$5, pre-registration required. 455-7340.

04 FRIDAY

Happy Ending and *Day of Absence*, two one-act plays presented by Jacob's Ladder, Inc. 8 p.m., May 4 and 5; 3 p.m., May 6, in the Simba Talent Development Center's Hemsley Theatre, 3021 South Valley View, #205. \$7 adults, \$5 seniors and students, \$3 12 and under. 367-6788.

Spring Jamboree and Artisans' Fair, three-day festival in Boulder City's Bicentennial Park, featuring craft booths, live performances and activities. 293-2034.

05 SATURDAY

J.P. Somersaulter. See May 3.

Spring Jamboree and Artisans' Fair. See May 4.

WBC Trio, jazz ensemble, plays every Saturday 2 to 6 p.m., at the Hob Nob Lounge. 734-2426.

06 SUNDAY

An Evening of Jazz, Wine and Art, with George Howard, saxophone. 7 p.m., Artemus Ham Concert Hall. \$18.50. Sponsored by Michael Schivo Presents. 739-3801.

Cultural Exchange, program on poetry, jazz and booktalks. 3 p.m., West Las Vegas Library. 733-3613.

Ear Treatment, jazz band led by Ronnie DiFillips, plays every Sunday, 2 to 6 p.m., in the Hob Nob Lounge. 734-2426.

Janice Dulak, dancer, in concert, 2 p.m., McDermott Physical Education Building dance studio. Call for prices. 739-3827.

continued

EVENTS

01 TUESDAY

Bill King, trumpet, *Jazz at the Hob Nob*. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

02 WEDNESDAY

Carl Fontana Quartet, jazz concert, 8:05 and 10 p.m., Allied Arts Gallery. \$5 general admission, \$3 Allied Arts members. 731-5419.



Masami Yamaguchi practices for the Nevada School of the Arts recital series, which begins May 12.

MAY EVENTS

Spring Jamboree and Artisans' Fair. See May 4.

Turtle Island String Quartet, jazz ensemble. 3 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors, handicapped. Sponsored by the City of Las Vegas. 386-6211.

07 MONDAY

Al Grey Quintet, Alan Grant's Monday Night Jazz at the Four Queens, 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover. Recorded for later broadcast on KNPR 89.5 FM. 3855-4011.

Radio Symphony Orchestra Berlin, in concert. 8 p.m., Artemus Ham Concert Hall. \$17.50 and \$25. Sponsored by the Charles Vanda Master Series. 739-3801.

08 TUESDAY

Alice Adams, film starring Katherine Hepburn. *Classic Images Film Series.* 6:30 p.m., May 8, West Las Vegas Library. 6:30 p.m., May 9, Rainbow Library. 6:30 p.m., May 10, Spring Valley Library. 2 p.m., May 11 and 1 p.m., May 12, Clark County Library. 6:30 p.m., May 14, Sunrise Library. 6:30 p.m., May 15, Green Valley Library. 733-3613.

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

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: Machiavelli's *The Prince.* 733-3613.

09 WEDNESDAY

Alice Adams. See May 8.

Dan Skea Trio, jazz concert, 8:05 and 10 p.m., Allied Arts Gallery. \$5 general, \$3 Allied Arts members. 731-5419.

Jimmy Cook, saxophone. See May 2.

10 THURSDAY

Alice Adams. See May 8.

11 FRIDAY

Alice Adams. See May 8.

Angry Housewives, comedy by Chad Henry and A.M. Collins, presented by Las Vegas Little Theatre. 8 p.m., May 11, 12, 17, 18, 19, 24, 25 and 26; 2 p.m., May 13, 20 and 27, in the Spring Valley Library. Friday/Saturday tickets are \$7 general admission, \$6 for students, seniors and Allied Arts members. Thursday/Sunday tickets are \$6 and \$5. 383-0021.

Beach of Dreams, play presented as part

of 1990 IF Festival. 7:30 p.m., Charleston Heights Arts Center. 386-6383.

12 SATURDAY

Alice Adams. See May 8.

Angry Housewives. See May 11.

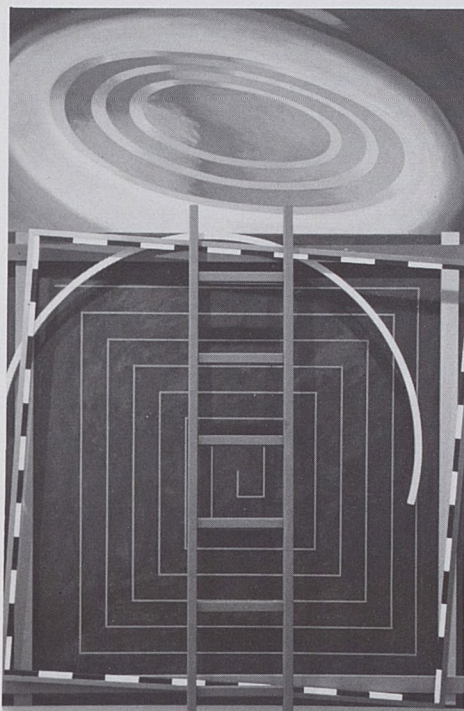
Jazz Picnic, featuring saxophonist Azar Lawrence, Therapy, Walfredo de los Reyes and the Brass in the Grass band. 1 to 7 p.m., Jaycee Park. Admission is free. Food and drinks available. 731-5419.

Las Vegas Gamble-Aires, barbershop chorus, Spring Concert. 1:29 and 7:59 p.m., Artemus Ham Hall. Tickets for early show are \$5, late show: \$8 and \$10. 456-9030.

Nevada School of the Arts Suzuki Piano Recital, 9:30 a.m., Alta Ham room 132, UNLV. 739-3502.

The Tingalary Bird, play presented as part of 1990 IF Festival. 2 and 7:30 p.m., Cashman Field Theatre. 386-6553.

WBC Trio. See May 5.



"Copernicus Cornered" will be among the pieces Tom Holder will exhibit in the William Traver Gallery in Seattle, May 3 through 27.

13 SUNDAY

Angry Housewives. See May 11.

Ear Treatment. See May 6.



Stars of University Theatre's *A Little Night Music.*

Janet Anthony Jazz Harp Trio, 2 p.m., Winchester Center. \$2. 455-7340.

Nevada School of the Arts Senior Solo Recital. 4 p.m., Alta Ham room 132, UNLV. 739-3502.

Really Rosie, play presented as part of 1990 IF Festival. 7 p.m., Reed Whipple Cultural Center. 386-6211.

The Sound of Music, film shown at 2 p.m., James I. Gibson Library, Henderson. Free. 565-2345.

14 MONDAY

Alice Adams. See May 8.

Nevada School of the Arts Suzuki Flute and Cello Recital. 7 p.m., Black Box Theatre, UNLV. 739-3502.

15 TUESDAY

A Handful of Dust, film starring Alec Guinness. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Alice Adams. See May 8.

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

Nevada School of the Arts Piano and Voice Recital. 7 p.m., Alta Ham room 132. 739-3502.

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

16 WEDNESDAY

Billy Higgins Quartet, featuring Charlie Owens, jazz concert, 8:05 and 10 p.m., Allied Arts Gallery. \$5 general, \$3 Allied Arts members. 731-5419.

Educational Theatre Night, behind the scenes look at Las Vegas Little Theatre's production of *Angry Housewives.* 7 p.m., Spring Valley Library. 733-3613.

Jimmy Cook, saxophone. See May 2.

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

Nevada School of the Arts Woodwind Recitals. 5 and 7 p.m., Alta Ham room 132. 739-3502.

17 THURSDAY

Angry Housewives. See May 11.

Mid-Day Melodies, concert from 11:30 a.m. to 1 p.m., Henderson City Hall. 565-2345.

Nevada School of the Arts Piano Recital. 7 p.m., Alta Ham

Desert Decor Art Supplies
2003 East Charleston 382-5404

room 132, UNLV. 739-3502.

18 FRIDAY

Angry Housewives. See May 11.

James Cotton Blues Band, and guests, 7 to 10 p.m., Sunset Park. Call for ticket prices, 455-7340.

Nevada School of the Arts Solo Violin and Viola Recital. 7 p.m., Alta Ham room 132, UNLV. 739-3502.

Richard Elliot, saxophone, plus Fatburger and Tom Grant, outdoor concert at Spring Mountain Ranch State Park. Call UNLV Box Office for ticket info: 739-3801.

19 SATURDAY

Angry Housewives. See May 11.

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

Craft Fair and Rib Burn-Off, two-day festival at Sunset Park featuring craft displays and live entertainment. 455-7340.

Nevada School of the Arts Recitals. Suzuki Piano Recital, 9 a.m. and 1 p.m. Brass and Percussion Recital, 3 p.m. Cello and Double Bass Recital, 5 p.m. Black Box Theatre, UNLV. Suzuki String Recital, 11 a.m., Artemus Ham Concert Hall. 739-3502.

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

Tribute to Louis Armstrong, featuring Arvell Shaw, long-time Armstrong bassist. 3 and 8 p.m., Charleston Heights Arts Center. \$7 adults, \$5 students, seniors and handicapped. 386-6383.

Under the Stars, concert by the Las Vegas Symphony Orchestra. 6 p.m., Spring Mountain Ranch State Park. \$14.75. 739-3420.

WBC Trio. See May 5.

20 SUNDAY

Angry Housewives. See May 11.

Craft Fair and Rib Burn-Off. See May 19.

Cultural Exchange. See May 6.

Ear Treatment. See May 6.

Memorial Concert, Henderson Civic Orchestra. 2:30 p.m., Silver Springs Community Center, 1951 Silver Springs Parkway. Free. 565-2345.

Serenata Chamber Orchestra will perform final concert of the season, 3 p.m., Clark County Library. Featuring soloists Garry Russell and Stephen Caplan. Reception follows. 733-3613.

21 MONDAY

A Little Country and a Lot of Bluegrass, concert by Warburton Family and Jay Buckley. 7 p.m., Sunrise Library. 733-3613.

Scott Hamilton, 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. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

22 TUESDAY

And the Ship Sails On, film starring Freddie Jones. 7:30 p.m., Charleston Heights

Arts Center. \$1. 386-6383.

Great Books Discussion Group. 7 p.m., Clark County Library. Topic: *The Death of Ivan Ilych*, by Leo Tolstoy. 733-3613.

Little Women, film with Katherine Hepburn. *Classic Images Film Series*. 6:30 p.m., May 22, West Las Vegas Library. 6:30 p.m., May 23, Rainbow Library. 6:30 p.m., May 24, Sunrise Library. 2 p.m., May 25 and 1 p.m., May 26, Clark County Library. 6:30 p.m., May 29, Green Valley Library. 733-3613.

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

Tveta Folkdancers, Swedish folkdancers. 7 p.m., Starlight Pavilion, Clark County Library. 733-3613.

23 WEDNESDAY

Composers' Night, featuring specially commissioned jazz pieces by Walt Blanton, Greg Marciel, Terry Ryan and Tom Gause. 8:05 and 10 p.m., Allied Arts Gallery. \$5 general, \$3 Allied Arts members. 731-5419.

Jimmy Cook, saxophone. See May 2.

Little Women. See May 22.

The Secret Garden, play presented by Theatreworks/USA. 7 p.m., Reed Whipple Cultural Arts Center. \$5 adults, \$3 students, seniors and handicapped. 386-6211.



The Radio Symphony Orchestra of Berlin.

The Las Vegas Symphony Orchestra will serenade an audience "Under the Stars" on May 19, in Spring Mountain Ranch State Park. The evening kicks off with an art and wine reception at 6 p.m. **aa**

24 THURSDAY

Angry Housewives. See May 11.

Little Women. See May 22.

Masque Ball, annual Allied Arts fundraiser. Theme is *Carnivale!* and *lambada* dancers will be on hand. 7 p.m., Mirage Hotel and Casino. \$150 per per-

son. 731-5419.

25 FRIDAY

Angry Housewives. See May 11.

Little Women. See May 22.

26 SATURDAY

Angry Housewives. See May 11.

Janet Anthony Jazz Harp Trio, 2 p.m., West Las Vegas Library. 733-3613.

Jazz Under the Stars, concert by Andy Narell Quartet and Hiram Bullock Quintet. 7 p.m., Starlight Pavilion, behind Clark County Library. \$12.50 general, \$10 Allied Arts members. 731-5419.

Little Women. See May 22.

WBC Trio. See May 5.

27 SUNDAY

Angry Housewives. See May 11.

Ear Treatment. See May 6.

28 MONDAY

Sam Noto, trumpet, 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. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

29 TUESDAY

Keith Gamble Quartet, jazz group, featuring poetry by Rudy and Gail Moses. 6:30 p.m., West Las Vegas Library. 733-3613.

Little Women. See May 22.

The Shop on Main Street, film. 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

Tony Filippone, trumpet, *Jazz at the Hob Nob*. 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

30 WEDNESDAY

Billy Root Quartet, jazz concert, 8:05 and 10 p.m., Allied Arts Gallery. \$5 general, \$3 Allied Arts members. 731-5419.

Jimmy Cook, saxophone. See May 2.

31 THURSDAY

Public reading by winners of the Western States Book Awards: Aristeo Brito, John Haines and Bruce Berger. 7 p.m., Wright Hall room 116, UNLV. 739-3401.

ARTS



Horatio Cifuentes

EVENTS

02 SATURDAY

Jazz in the Park. Artists TBA. 7 to 10 p.m., Paradise Park. Free. Sponsored by the Cultural Division of Clark County Parks and Rec. 455-7506.
WBC Trio. See May 5.

June 1 marks the 40th anniversary of the Las Vegas Art Museum, and they will celebrate with a bash in the Hacienda Hotel. Honorees will be Lucille Bruner, Helen Willis and Vivian Woods. Call 647-4300. **aa**

03 SUNDAY

Carmen, the opera by Georges Bizet, staged by Nevada Opera Theatre. 2 p.m., Artemus Ham Concert Hall. \$10, \$15, \$25 and \$50. 451-6331.

Cultural Exchange. See May 6.

Ear Treatment. See May 6.

Sunday Concerts in the Park, performances by the Las Vegas Symphonic Band. 4 p.m., June 3 and 10, Jaycee Park; June 17, Freedom Park; June 24, Angel Park. Free. 386-6211.

04 MONDAY

Lorez Alexandria, 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. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

05 TUESDAY

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

JUNE EXHIBITS

01 FRIDAY

Shirley Dunlap, paintings. Through June, Boulder City Art Guild, 1495 Nevada Highway. 293-2138.

Vicki Richardson, watercolors. June 1 through July 31, Las Vegas Artists' Cooperative Gallery. 877-0761.

02 SATURDAY

Biennial 90, juried exhibit of Nevada artists. June 2 through July 15, Nevada State Museum and Historical Society. 486-5205.

08 FRIDAY

In My Tribe, mixed media work by Pamela Thornton. June 8 through July 3, Allied Arts Gallery. Reception 5 to 7 p.m., June 8. 731-5419.

14 THURSDAY

Susan Bryan, mixed media. June 14 through July 7, Green Valley library. Reception 5 to 7 p.m., June 14. 435-0919.

15 FRIDAY

Container Show, June 15 through July 22, Moira James Gallery, 2801 Athenian Drive, Green Valley. 454-4800.

Painted Ladies, photographs by Phoebe Wrighter. June 15 through July 19, Sunrise Library. 435-0919.

17 SUNDAY

Mike Smith, recent work by Las Vegas SUN editorial cartoonist. June 17 through July 18, Charleston Heights Arts Center. Reception 2 to 4 p.m., June 17. 386-6383.

19 TUESDAY

Couples, abstract oils by Susan Forestieri. June 19 through July 17, Clark County Library Main Gallery. Reception 5 to 7 p.m., June 19. 435-0919.

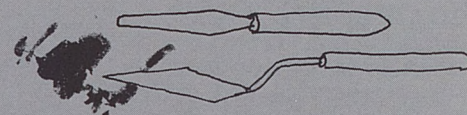
Heritage Collection, photos documenting Southern Nevada history. June 19 through July 17, Clark County Library Photographic Gallery. 435-0919.

27 WEDNESDAY

Midwest Life, pastel drawings by Regina Kurzinich. June 27 through August 7, West Las Vegas Library. Reception 5 to 7 p.m., June 27. 435-0919.

28 THURSDAY

Art-A-Fair Winner's Circle. Selections from Library District competition. June 28 through August 6, Spring Valley Library. 435-0919.



Spartacus, ballet film. *Dance Encore Film Series.* 7:30 p.m., Charleston Heights Arts Center. \$1. 386-6383.

To Kill a Mockingbird, film with Gregory Peck. *Classic Images Film Series.* 6:30 p.m., June 5, West Las Vegas Library. 6:30 p.m., June 6, Rainbow Library. 6:30 p.m., June 7, Spring Valley Library. 2 p.m., June 8 and 1 p.m., June 9, Clark County Library. 6:30 p.m., June 11, Sunrise Library. 6:30 p.m., June 12, Green Valley Library. 733-3613.

06 WEDNESDAY

42nd Street, the first production of Super Summer 90 in Spring Mountain Ranch State Park. Performances begin at sunset, June 6, 7, 8, 9, 13, 14, 15, 16, 20, 21, 22 and 23. For ticket information call 594-PLAY.

Jimmy Cook, saxophone. See May 2.

To Kill a Mockingbird. See June 5.

07 THURSDAY

42nd Street. See June 6.

Picnic, play by William Inge, presented by University Theatre. 8 p.m., June 7, 8, 9, 14, 15 and 16; 2 p.m., June 10 and 17, Black Box Theatre. Directed by Davey Marlin-Jones. \$7. 739-3353.

To Kill a Mockingbird. See June 5.

08 FRIDAY

42nd Street. See June 6.

Picnic. See June 7.

To Kill a Mockingbird. See June 5.

09 SATURDAY

42nd Street. See June 6.

Jazz in the Park. See June 2.

Picnic. See June 7.

To Kill a Mockingbird. See June 5.

WBC Trio. See May 5.

10 SUNDAY

Butch Cassidy and the Sundance Kid, film shown at 2 p.m., James I. Gibson Li-



Leslie Richards Pelligrini will star in Nevada Opera Theatre's *Carmen*.

EVENTS

brary, Henderson. 565-2345.
Ear Treatment. See May 6.
Picnic. See June 7.
Sunday Concerts in the Park. See June 3.

11 MONDAY

Nevada School of the Arts Summer Program begins, classes for children three through 18. Call for registration information. 739-3502.

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

To Kill a Mockingbird. See June 5.

12 TUESDAY

Anna Karenina, ballet film. *Dance Encore Film Series.* 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.

Great Books Discussion Group. 7 p.m., Clark County Library. Topics: *Powerhouse* by Eudora Welty and *Thinking as a Hobby* by William Golding. 733-3613.

To Kill a Mockingbird. See June 5.

13 WEDNESDAY

42nd Street. See June 6.

Jimmy Cook, saxophone. See May 2.

14 THURSDAY

42nd Street. See June 6.

Mid-Day Melodies, concert from 11:30 a.m. to 1 p.m., Henderson City Hall. 565-2345.

Picnic. See June 7.

15 FRIDAY

42nd Street. See June 6.

Picnic. See June 7.

16 SATURDAY

42nd Street. See June 6.

Jazz in the Park. See June 2.

Moonlight and Music, pop and light classics by the Serenata Chamber Orchestra. 8 p.m., Starlight Pavilion, Clark County Library. 733-3613.

Picnic. See June 7.

WBC Trio. See May 5.

17 SUNDAY

Cultural Exchange. See May 6.

Ear Treatment. See May 6.

Picnic. See June 7.

Sunday Concerts in the Park. See June 3.

18 MONDAY

Azar Lawrence, 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. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

19 TUESDAY

All the King's Men, film of Robert Penn Warren's novel. *Classic Images Film Series.* 6:30 p.m., June 19, West Las Vegas Library. 6:30 p.m., June 20, Rainbow Li-

Jazz doesn't end with May; this year impresario Alan Grant is lining up the talent for the County's June "Jazz in the Park" series, so there's no telling who will show up. You ought to. aa

brary. 6:30 p.m., June 21, Spring Valley Library. 2 p.m., June 22, and 1 p.m., June 23, Clark County Library. 6:30 p.m., June 25, Sunrise Library. 6:30 p.m., June 26, Green Valley Library. 733-3613.

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

20 WEDNESDAY

42nd Street. See June 6.

All the King's Men. See June 19.

Jimmy Cook, saxophone. See May 2.

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

21 THURSDAY

42nd Street. See June 6.

All the King's Men. See June 19.

When the House was Shining, comedy by Walt Hunter. 8 p.m., June 21, 22 and 23; 2 p.m., June 24, Black Box Theatre. Presented by University Theatre. \$7. 739-3353.

22 FRIDAY

42nd Street. See June 6.

All the King's Men. See June 19.

When the House was Shining. See June 21.

23 SATURDAY

42nd Street. See June 6.

All the King's Men. See June 19.

Haratio Cifuentes, dancer, exhibition and seminar of Egyptian dancing. 8 p.m., Judy Bayley Theatre. Sponsored by Egyptian-American Club and UNLV Dance Department. \$10 and \$8. Cifuentes will lead a 9 a.m. workshop in the Judy Bayley Theatre the same day. \$45. 451-7483.

Jazz in the Park. See June 2.

WBC Trio. See May 5.

When the House was Shining. See June 21.

24 SUNDAY

Ear Treatment. See May 6.

Poetry, Play and Fashion, program featuring the play *the Legendary Rosa Parks*, poetry readings and style. 1 p.m., West Las Vegas Library. 733-3613.

Sunday Concerts in the Park. See June 3.

When the House was Shining. See June 21.

25 MONDAY

All the King's Men. See June 19.

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

26 TUESDAY

All the King's Men. See June 19.

Kevin Lyon, guitar. *Jazz at the Hob Nob.* 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

Great Books Discussion Group. 7 p.m., Clark County Library. Topics: *A Visit to Friends* by Anton Chekov and *Is America Falling Apart?* by Anthony Burgess. 733-3613.

27 WEDNESDAY

Jimmy Cook, saxophone. See May 2.

28 THURSDAY

Tintypes, musical presented by University Theatre. 8 p.m., June 28, 29, 30, July 5, 6 and 7; 2 p.m., July 1, 4 and 8, in the Judy Bayley Theatre. Directed by Robert Brewer. \$7. 739-3353.

29 FRIDAY

Tintypes. See June 28.

30 SATURDAY

Jazz in the Park. See June 2.

Tintypes. See June 28.

WBC Trio. See May 5.

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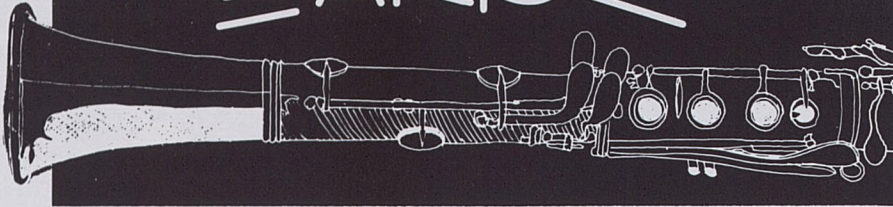
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THE LIVELIEST ARTS



NEWS OF THE ARTS IN SOUTHERN NEVADA

bush sez

by SCOTT DICKENSHEETS

President George Bush spritzed a little cool water on the heated debate over federal arts funding by announcing in March that—while “deeply offended” by some of the stuff that passes for federally funded art—he won’t support government censorship.

“I don’t know of anybody in the government...that should be set up to censor what you write, or what you paint, or how you express yourself,” he said.

Of course, not everyone is following his lead. With Congress pondering the future of the National Endowment for the Arts, some lawmakers are renewing their efforts to prevent the agency from funding potentially offensive art.

Nor is everyone taking Bush’s statement at face value: some observers have speculated that he is simply opting “for quiet bureaucratic control instead of open political repression,” as Erika Munk wrote in the *Village Voice*.

Whatever the president meant, his statement will no doubt come into play in the ongoing debate over the agency’s future. The current NEA authorization

runs out September 30. The House of Representatives subcommittee on the NEA opened its hearings on March 5, in Los Angeles. Artists and administrators emphasized the agency’s role in nurturing artists and developing culture. The Senate subcommittee overseeing NEA reauthorization was scheduled to hold a single hearing April 5.

Even before the hearings, NEA critics attacked. North Carolina Senator Jesse Helms claimed the agency is violating the anti-obscenity strictures he prodded Congress into imposing last year. Helms’ sidekick Dana Rohrabacher, the California congressman who last year called for the total elimination of the Endowment, erroneously charged that the NEA indirectly funded a performance art piece by porn star Annie Sprinkle in New York City. Her show received no NEA monies, either directly or indirectly, and Rohrabacher’s allegations were characterized by NEA defenders as an attempt to smear the agency in any way possible. Mississippi preacher Donald Wildmon and his supporters took out an ad in the Moonie-owned *Washington Times*, denouncing federal funding for art they thought offensive and listing 262 House members who did not support Helms’ amendments last year.

Meanwhile, a Helmsian chill has fallen on some NEA programs. Recently, nearly 100 writers around the country had to

agree to curb depictions of obscenity and drug use in their work in order to receive recent NEA grants. The agency says the agreements are part of the Helms restrictions package, and claims to be pinched between its role as an arts advocate and the law. It seems to be handling the matter with a wink and a nod, however, telling artists to sign the form then simply do their work as they see fit. After all, the Congressional restrictions have a loophole: work denied funding under the obscenity clause must also be found to lack social or artistic merit. Nonetheless, many recipients are worried by the action and fear the implications. Others say that actually enforcing the measures could create what one writer termed “an administrative art-cop nightmare.”

Endowment chair John Frohnmayer is busy campaigning for the agency, telling legislators that of the 85,000 grants the NEA has awarded in 25 years, only 20 have been controversial. He is also pointing out the difference between the growing artistic freedoms in the Communist world and the threatened freedoms of artists here. “As the Berlin Wall crumbles and artists in Eastern Bloc nations are free to openly produce alternative politically oriented art,” he said in January, “it is ironic that we in the free and democratic United States are debating the issue of censorship and artistic expression.” Artists, in fact, are in the forefront of the democratic surges in Eastern Europe. Besides the well-known example of Czechoslovakian playwright-turned-president Vaclav Havel, Lithuania’s president Vytautas Landsbergis was a music teacher, and Lothar deMaiziere, a former musician, was recently elected as East Germany’s first non-communist prime minister in years. It’s happening all over: novelist Mario Vargas-Llosa is a serious candidate for president of Peru. As one commentator observed, “Can you imagine what’s happening here, *Czechoslovakia* is coming to save us?”

obscene

Photos by artist Robert Mapplethorpe are again at the center of a controversy, this time in Cincinnati, where the director of the Contemporary Arts Center was indicted on obscenity charges, and a judge had to bar police from removing part of the exhibit.

The 175-piece display opened April 7, but was closed that afternoon when a grand jury hit the center and director Dennis Barrie with obscenity charges. The next day, in an emergency hearing, a U.S. District Court judge stopped police from removing the seven photos causing the furor. He also ordered the

show to proceed unchanged until a jury can decide on the obscenity charges.

Two of the seven controversial images feature nude or partially nude children; the other five are homoerotic. In ordering the exhibit to continue without interference, Judge Carl Rubin said removing the photos would make the issue of displaying them irrelevant before it is even decided.

In the meantime, one member of the center’s board resigned after protestors targeted his business, a bank, with a boycott, while another departed after disagreeing with the exhibit.

Competing mobs of demonstrators from each side of the issue crowded the sidewalks in front of the gallery. While opponents of the center brandished slogans like “We want decency

in Cincinnati,” supporters carried banners reading “If you give artists freedom of expression, soon every American will want it!” As police videotaped the show, art boosters chanted outside, “The whole world is watching and the whole world is laughing!” A city official sniffed that he was tired of the police being “painted as Neanderthal barbarians of some sort.”

The same exhibit was cancelled last June by the Corcoran Gallery in Washington D.C. after Sen. Jesse Helms and others threatened to pull its federal funding, starting a debate that eventually lead to Congressional strictures on federal arts funds. Artists responded to the Corcoran’s cancellation by cancelling their exhibits which had been scheduled to follow Mapplethorpe’s. —S.D. aa

VIRKO baley/film

Virko Baley, film mogul? In May, when hordes of cineastes descend on the Cannes Film Festival to soak up some sun, ogle starlets and maybe even watch a few movies, one of the offerings will be a Ukrainian film titled "Swan Lake The Zone," and when the credits roll, they will show the film was scored and co-produced by none other than Virko Baley.

Baley's ties to the Ukrainian creative community are well known. The energetic artistic director and conductor of the Las Vegas Symphony has debuted a number of pieces by Ukrainian composers, and has in turn guest-conducted orchestras there.

For his first attempt at film production, he has teamed up with filmmaker Yuri Illienko to make a drama depicting the harsh life of post-Stalinist Russia in general and the grim realities of the Soviet penal system in particular.

Written by Sergei Paradjanov, and based on his own experiences in Ukrainian prison camps, the film concerns itself with a professional thief who escapes from prison three days before his scheduled release, in an attempt to break completely from his criminal connections and his past. His escape is made possible by the confusion caused when a flock of swans lands in the prison zone. The zone is covered by a thick fog from a nearby industrial complex, and the swans mistake it for a lake. This is an ironic counter to the common dreamy symbolism of *Swan Lake*, Tchaikovsky's ballet.

Upon his escape, he hides in a huge hammer and sickle monument, where he is discovered by a woman. They fall in love, but her jealous son betrays the escapee. In despair, he drinks a can of varnish in a suicide attempt. He doesn't die, and a prison guard donates his own blood for a transfusion that saves our hero. The prisoner has a second chance to escape, but does not.

The prison elite, to which the man belonged before his escape, has now turned hostile toward him, and demands that he rebuke the blood-donating guard by spitting in his face. That will earn the prisoner another five years. If he doesn't comply, the prison elite will kill both him and the woman he fell in love with. In despair again, he slits his wrist and dies.

Baley was unavailable for comment, but presumably he is awaiting the critical response at Cannes and beyond. Will Siskel and Ebert give it a thumbs up? **aa**



Spring in Boulder City

In Spring, Boulder City culture comes out into the sun. The annual Spring Jamboree and Artisans Fair will be held May 4 through 6 in Boulder City's Bicentennial Gazebo Park. More than 100 arts and crafts booths will be set up, featuring exhibitors from around the west. There will also be a variety of activities, food booths, dance contests, auctions, special sales, "a fun dog show," and concerts by the Warburton Family Band on Saturday and the Nevada Symphonic Wind Ensemble on Sunday.

The fifth annual Clark County Artists Show will be held the next weekend, May 12 and 13, also in the Bicentennial Gazebo Park. Artists from around Clark County will be shown in this juried display. Judge is watercolor artist Thalia Dondero, who also serves as a Clark County Commissioner. The event is sponsored by the Boulder City Art Guild and First Interstate Bank, and proceeds support the guild and its art scholarship program. For more information on either program, call Alice at 456-6695. **aa**



ANN HARRIS

As KNPR's "voice of the arts," Ann Harris has seen it all. She's dealt with artists, dancers, theatre people. She discussed theatre with noted Shakespearean actor Patrick Page, music with Yehudi Menuhin and art with David Geise. Her coverage of the recent musicians' strike was aired nationally.

Harris is the station's news producer, news director, news writer and news reporter. In addition, she's the local host of NPR's *Morning Edition*. "I think I do a pretty good job, for being on-air for four hours a day," she says. Harris also covers a variety of public issues, including environmental and nuclear issues.

"It's my job to keep the listening audience informed," she says. Her aim is not only to let people know *what's* happening, but *how* it happens, by exploring the ways artists work. One of her more

Mark Masuoka Gallery



MISHA GORDIN

PHOTOGRAPHY

April 20-June 15, 1990

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Ann Harris

intriguing subjects was painter Trish Clements, who says her images are sent to her by distant aliens, and who confounded Harris's expectations by being sincere, intelligent and forthright. "I was expecting a wacko, and she turned out to be a very interesting woman. I've been able to talk to artists, finding out how they work and think. I've met some fascinating individuals.

"When I came here, I would have said 'What cultural community?'" Harris admits now. "But there is so much that I can't possibly cover it all. It's very gratifying."

Harris came to KNPR a year and a half ago, jumping ship from commercial radio after 18 years. "Commercial radio has given up on doing any kind of news or public service," she says. News doesn't attract the kind of audience numbers that keep a commercial station

happy, so most have reduced the news to bite-sized morsels. Harris wasn't interested in news bits; she wanted work she could sink her teeth into.

She came here from Ann Arbor, Michigan, in 1981. At the time she was between radio jobs. Her brother, who had already moved out here, told her Las Vegas was full of opportunities and urged Harris and her husband to move. "So off we went," Harris says. She was quickly hired by KORK.

The first story she had to cover was a murder-suicide-arson. "I'd been in town less than a week," she recalls "and I had to go to a sleazy part of town and do a live report."

Harris enjoys her work for KNPR; it's a higher level of journalism than many radio news people get a chance to do. "KNPR attracts a better kind of general listener," she says, a more educated,

sophisticated audience. "People who think and vote and are interested in what's happening."

A report she wrote and produced recently won first place nationally in the radio category of the American Library Association's "Librarians in the Media" competition. Last year she also won significant recognition from the Las Vegas chapter of Women in Communication for reports on the Utah Shakespeare Festival and global warming. The group named her best newscaster in 1989.

Looking ahead, Harris sees her future in public radio, perhaps in a larger city, or, dare to dream, at the network level. For now, though, she's happy being KNPR's "voice of the arts."

"I think it's important not only to follow the cultural community, but to help develop it. That's our goal at KNPR and I'm glad to be a part of it." **aa**

P.A.N. news

by ANTHONY GALE

Photography is art. With the expansion of the photographer's capabilities through technology, photography is undergoing a renaissance. Las Vegas now has an organization to help convince Nevadans of the validity of this art form, Photographic Arts of Nevada (P.A.N.).

The founding members—UVLV instructor Michael Plyler, commercial photographer Larry Hanna, glamour

photographer Steve Palen, advertising executive Mark Andrews and Professional Photographers of Nevada (P.P.N.) President Sheryl Gaw—all come from different backgrounds. "With our membership being so diverse, it allows for a check and balance system and doesn't allow one sector to dominate the governing of P.A.N.," Gaw, marketing director, said.

P.A.N. formed in 1989 to further photography as an art form and bring to Las Vegas speakers, seminars and exhibits spanning the wide scope of the photographic arts.

P.A.N. is enjoying a successful first year with a growing membership and black on the books thanks largely to corporate sponsorship from Eastman-Kodak, Jobo, Photo Finish and Profes-

sional Photographers of Nevada.

When asked about the difference between the established organizations in Las Vegas, Gaw responded, "The major difference is we are not promoting ourselves. What that means is we are not looking to sell our own work like P.P.N. or N.C.C. (Nevada Camera Club)."

P.A.N. recently brought to town Dean Collins, nationally acclaimed lecturer and lighting innovator, who held a four-hour seminar at Caesars Palace in December. Over 120 people came from around the Southwest to attend.

In both November and April, P.A.N. offered field workshops with Gary Adams and Everett Engbers. Participants traveled to Zion National Park to work with the regionally recognized photographers. In March, P.A.N. brought to town John Sexton, a pupil of Ansel Adams and one of the country's foremost landscape photographers, who has a new book out titled *Quiet Light*.

Future speakers for 1990 include architectural photographer Al Payne and well-known fine art photographer Cole Weston.

A notable aspect of P.A.N. is its desire to bring more culture to Las Vegas and improve the public view of the city. "Too many people think of Las Vegas as all glitz. The fact that we have several hundred outstanding artists of different types living and working in Nevada often goes overlooked," Gaw said.

P.A.N. is a non-profit organization with the entire staff consisting of volunteers. The membership requirements are quite simple: one must have an interest in the camera arts. Those interested in P.A.N. can call 454-0908.

Anthony Gale, a Las Vegas freelance writer, was educated in Texas, but managed to avoid using "y'all" in this story.

aa

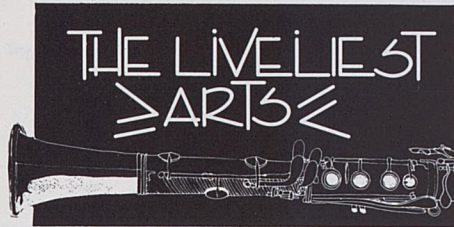
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wind's c.d.

The Sierra Wind Quintet has released a new CD, titled *A Box of Views*. Three of the four works on it were commissioned expressly for this recording, says the ensemble's leader, bassoonist Yoshi Ishikawa. "None of these works has ever been recorded before," he said. "They are four very contrasting compositions."

Side one begins with William Albright's four-part "Abiding Passions." "It's very expressionistic," Ishikawa said. "It musically expresses the deepest of feelings

about a relationship. It's a virtuoso piece requiring all players to use their instruments to their technical limits."

"Woodwind Quintet," by Mel Powell completes side one. Powell has devised a method of composing that allows great compression and brevity. "This is the first piece he wrote using that method," Ishikawa said.

"Quintet No. 2 for Woodwind Instruments" by the late Alvin Etler opens side two. Written in 1957, "this is considered *the* monumental composition for woodwind quintet," Ishikawa said. "Etler was an oboist and understood the quintet."

The title composition, Barney Childs' "A Box of Views," "suggests the viewing of a selection of slides in random order," Ishikawa said. "It incorporates elements of jazz, although there is no improvisation." Childs has curtailed his music writing and Ishikawa said this may be his last major composition. The Quintet premiered the piece last August at the International Double Reed Conference in Manchester, England.

According to Ishikawa, "Producing and having such a recording released is the equivalent of publishing a book.

This is our statement and interpretation of what the music is supposed to be."

Is the music difficult for the average listener? "I hope not," he said. "This is not experimental music in any way. It may require a little more concentration, but it deals with what music does best, communicating feelings."

The commissions were funded by the Nevada State Council on the Arts, which also paid some of the production costs. The disc was recorded in Artemus Ham Hall in January 1989, using the newest digital technology. "The music went from the mikes right onto a computer hard disk," Ishikawa said. "This is the first CD ever made entirely with this process."

The CD is not the only thing happening to the quintet. They have been accepted into the Western States Arts Federation touring program for 1991 through 1993. They last participated in the program in 1988, and now, as then, they are the only Nevadans in it.

The disc was released in late March, and should be available in local record stores, or can be had by calling the Sierra Wind Quintet at 739-3738. *A Box of Views* will be reviewed in the next issue of *Arts Alive*. aa

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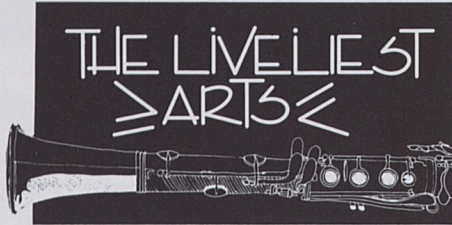
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NEWS OF THE ARTS IN SOUTHERN NEVADA

ed albee

THE PLAYWRIGHT OBSERVED

by KAMY CUNNINGHAM

“Capture the man in motion” was my editor’s injunction when he asked me to cover Edward Albee’s recent visit to Las Vegas. The words proved prophetic, because when I called Albee’s agent in Washington D.C. to set up an interview, he said, “Mr. Albee’s usually in about six different places at once. We’ll leave messages at all of them and he’ll call you if he has time to see you.”

Edward Albee, one of America’s best-known playwrights, was in town March 28 and 29 to direct the Alley Theatre’s production of his most famous play, *Who’s Afraid of Virginia Woolf?* While here, he also gave a public lecture and conducted a playwriting workshop.

From what I’d read, I expected someone hard-edged, almost crusty, but the public lecture showed a very different Albee. He was congenial, relaxed, anecdotal. His first remark addressed where we were, Ham Hall. “What a bizarre name for a place where actors are to perform.”

Much of the talk concerned his becoming a writer. Albee started out as a poet, and one of his anecdotes in particular belongs in a collection of famous “aspiring writer meets established author” stories. He told of meeting Thornton Wilder in New Hampshire and asking him to read his poems. The two sat beside a lake, drinking, at sunset, and as Wilder read the works, he “set each one gently afloat upon the water.” As the last poem disappeared into the sunset, Wilder said, “I’ve read these poems. Why don’t you consider writing plays?” Albee didn’t think Wilder considered him much of a prospect for that genre either, but was “trying to save poetry from me.”

All of the lecture was tinged with this gentle self-irony. It was especially evident in tales of his clashes with formal education. At his undergraduate school, Trinity College, in Connecticut, he discovered something called required courses. He also “discovered that they were not courses I required, although they were required of me.”



Edward Albee and UNLV theatre professor Jerry Crawford.

Albee’s first foray into playwriting was at age 13, when he turned out “a three-act sex farce, set on an ocean liner in mid-Atlantic. It featured titled Britishers and American *nouveaux riches*, Chicago meat packers. I didn’t know any Britishers or *nouveaux riches* and I’d never been on an ocean liner. Each act was about seven minutes. I’ve lost some of my condensation over the years. The acts of *Virginia Woolf* are considerably longer.”

At the workshop he spoke to a select group of playwrights in the Black Box Theatre at UNLV about the art and craft of turning illusion into reality on the stage. Here he was aphoristic rather than anecdotal, with such remarks as: “You should have an extraordinary sense of structure if you’re going to be a playwright;” “Read masterpieces and they will fill you with despair—read bad plays and you will find this very encouraging—learn from why things don’t work as well as from why they do;” and “You can’t act the meaning of the play, just the moment to moment reality of the characters.”

The lecture and the workshop made me more alert to an appreciation of the play itself on the evening of March 29. Albee’s intention as both writer and director came through—“make this a love play, not a hate play, and keep the humor in!”

The most significant moments in theatre often take one unawares. After the play was over and most of the audience was gone, I still sat there, as I always do, not eager to break the spell. Suddenly about 12 people dashed out of the wings and began taking the set apart. Their appearance was almost elfin in its quickness. Albee had given me a sense of how the illusion was made. Now I was watching a bunch of elves dismantle it.

I had set out to capture the man in motion and ended up accidentally capturing something more interesting: theatre in motion. I would have stayed to watch the elfin crew remove the last particle of the illusion, but, unfortunately, the usher came and made me go away.

Kamy Cunningham also wrote about Nevada Dance Theatre in this issue. aa

CRAFT
FAIR
& RIB
BURN
OFF



JAMES
COTTON



Legendary bluesman James Cotton and his band will kick off the sixth annual Clark County Craft Fair and Rib Burn-Off, with a 7:30 p.m. concert on May 18 at Sunset Park. The concert is co-sponsored by the Las Vegas Blues Society, and costs \$8.

Opening for Cotton will be the Boogie Man Band, from Las Vegas.

Cotton’s singing and harmonica playing are reminiscent of his mentors Sonny Boy Williamson and Muddy Waters, though Cotton combines his style with a funky, rock-oriented sound.

Following the concert, the Craft Fair and Rib Burn-Off will take place May 19 and 20 in Sunset Park. There will be numerous craft booths, food, activities and music by The Press, Stetzen and the Boogie Man Band. For information call 455-7340. aa

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NEWS OF THE ARTS IN SOUTHERN NEVADA

masouka

Surreal photographer Misha Gordin will exhibit a selection of his work in the Mark Masouka Gallery through June 15.

It's not easy to describe Gordin's work. "I don't do conventional photography," he said, "I don't do documentaries. I am an artist with a camera."

"Judging from... his

photographs...Gordin inhabits one of the darkest, most surreal worlds since Franz Kafka," one reviewer wrote approvingly. Many of his pictures depict mysterious or enigmatic figures in strange, often menacing landscapes, sometimes trapped, sometimes confused, sometimes tormented.

His Las Vegas exhibit will feature the premiere of "Crowds," a series of photos begun in 1986. Gordin takes a long time to assemble his serial projects, in part because perfecting the visual vocabulary of each series is a lengthy process, but also because his work is technically intricate. Some images take as many as 35 steps to complete, and he can spend as long as three days simply developing a single picture.

Gordin was born in Soviet Latvia, but came to the U.S. in 1974 to pursue his artistic goals. He currently lives in Detroit. His exhibition list is extensive, and his work is in permanent collections at the National Museum of Modern Art, the National Museum of Art in Kyoto, Japan, the International Museum of Photography, the Art Institute of Chicago and many others.

The Masouka Gallery is at 1149 South Maryland Parkway. Call 366-0377. **aa**

accredit

After two years of preparation, the Nevada State Museum and Historical Society has become the first museum in Southern Nevada to be accredited by the American Association of Museums. There are an estimated 6,000 museums across the nation.

According to director Art Wolf, "accreditation certifies that a museum operates according to the standards set forth by the museum profession, manages its collections and finances properly, and provides quality service to the public." The NSM&HS is now the fourth of the state's 49 museums to be accredited, and the 685th of the nation's nearly 6,000.

Wolf says two years of self-study and preparation were required, as well as the submission of a 63-page application. After sending a two-person visiting team to the museum in December, the AAM Accreditation Commission approved the application on March 8.

"Accreditation is not an end in itself," Wolf said, "but a departure on a course that will always value institutional self-examination and improvement of services and operations."

Works by 28 Southern Nevadans will be included in the prestigious 64-piece *Nevada Biennial 90*, which will hang in the Nevada State Museum and Historical Society June 2 through July 15, as follows:

Las Vegas: Rita Deanin Abbey, Donna Beam, Rod Beasley, Robert Beckmann, Tom Bisesti, Mary Ann Bonjorni, Jan Brendel-Cobb, Susan Bryan, Kim W. Fink, Mark Gordon, Richard S. Grange, Ed Inks, Ann Jeffers, Maryanna Latham, Deborah Masouka, Charles Morgan, Kathleen Nathan, Alan Platzer, Mauro Possobon, Joy Prendergast, Andrea Robertson, Lisa E. Stamanis, Curtis C. Thomsen, Mary Warner and Richard B. Weiss.

Henderson: Elaine Coleman, Lee T. Sido.

Boulder City: Gerald C. Moore. Works from Reno artists such as William Barker, Martin Holmes and Erik Lauritzen, as well as from artists in Carson City, East Ely, Elko, Incline Village, Minden, Panaca and Sparks are also included. For more information call 486-5205. **aa**

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Book winners

Winners of the 1990 Western States Book Awards will hold a public reading on May 31, at 7 p.m., in UNLV's Wright Hall room 116.

Winner in the fiction category is Aristeo Brito, for his novel *The Devil in Texas*, the fictional history of an oppressed border town.

John Haines and his book *New Poems: 1980-88* was honored in the poetry category. The poems in the book concern his 25 years in Alaska's northern wilderness.

In the creative nonfiction category, Bruce Berger's *The Telling Distance: Conversations with the American Desert*, came out on top. The book contains 50 essays on the desert.

For more information call 739-3401. **aa**

finances

Low pay for careers in the arts is worsening and will drop further in the 90's, according to two recent studies.

More than half of American artists in the visual, performing and literary arts earned less than \$3,000 from their art in 1988, according to a survey of 4,146 artists by Columbia University's Research Center for Arts and Culture. Eighty-five percent had gross incomes of \$30,000 or less. Only four percent had earnings from their art of more than \$40,000. Ten percent earned between \$20,000 and \$40,000 from their art. Only 27 percent of those surveyed—from painters and sculptors to writers, musicians and dancers—earn their major income as artists. Seventy-seven percent work at other jobs to support themselves.

Although 83 percent said they earn money through their art, only half earned enough to cover expenses. The study found that 42 percent of those it surveyed were college graduates. Fourteen percent spent less than 10 hours a week on their art and related activities, and 22 percent said they spent more than 40 hours on it. The survey was taken in New York, Boston, Chicago, Dallas, Los Angeles, Minneapolis/St. Paul, Philadelphia, San Francisco, Cape Cod and Western Massachusetts.

The American Council for the Arts (ACA) has published a set of studies in *The Modern Muse: The Support and Condition of Artists*, edited by C. Richard Swaim of the University of Baltimore. They show that as low as artist pay is now, it is likely to decline as the number

of working artists grows. The number of artists rose 84 percent between 1972 and 1986, reaching 1.2 million. The ACA study projects an increase of another 31 percent, to 1.5 million, by the year 2000.

During the '70's, according to the ACA study, most artists' earnings dropped drastically, by 37 percent in constant dollars, nearly five times that of professions in general. Earnings of painters and sculptors were especially hard hit in the decade, dropping 62 percent in constant dollars. Women painters and sculptors, who constitute 48 percent of the profession, earned only 48 percent as much as their male counterparts. **aa**

ART-A-FAIR

Photographers swept the 16th annual Art-A-Fair competition in April. UNLV photography instructor Pasha Rafat took first place with his ektacolor print "Critic Smiles." Kathleen Nathan's untitled black and white photo took second, and Sarah G. Vinci's "My Mother Told Me," a black and white photo diptych, won third. First honorable mention was Alan Platzer's photo, "Picturecraft 2."

The Las Vegas-Clark County Library District, which sponsors the contest, bought Rafat's and Nathan's pieces for its permanent collection, as well as "Tide," a black and white photo by Jerry Metallus, Merilee Hortt's untitled graphite drawing, and Leo Tafolla's "Ricardo 'Rick' Van Winkle," a hand-colored silver print.

Three hundred-fifty pieces were submitted, but only 35 were juried into the exhibit. Close to half were photos or involved photographic processes. "Overall, I think the photos were a little more experimental than many of the other works," said juror Jeff Kelley, who has penned criticism for the *L.A. Times* and *Artforum* as well as locally before his move to Texas.

The 35 juried pieces will be shown in the Clark County Library through May 8. After that, a selection of pieces will work its way through the remaining library galleries (see calendar). **aa**

oops

Despite an error in the Allied Arts Jazz Month poster, the Clark County Rib Burnoff is *not* free, nor is the James Cotton concert. The concert is \$8, the Burnoff is \$2.



UNLV THEATRE

UNLV will lift the curtain on its first Summer Theatre season in years on June 7, with the first of eight performances of William Inge's *Picnic*. Davey Marlin-Jones will direct, in the Black Box Theatre. The storyline concerns a stranger bringing some brightness into a spinster's dreary life.

Walt Hunter's dark comedy *When the House Was Shining*, directed by Stephen R. Woody, will follow, June 21, also in the Black Box. It's about a middle-aged man returning home to New England to make peace with his dying father, a reunion that leads to some bizarre revelations about the family.

Tintypes, an intimate musical by Mary Kyte, Mel Marvin and Gary Peale, is the third summer production. Robert Brewer directs. The first of nine showings is June 28 in the Judy Bayley Theatre.

Other shows may be announced.

Walt Hunter, who penned *When the House was Shining*, is studying playwriting at UNLV, and has for the last five years been the lead singer in Bally's "Jubilee" show. His television credits include a starring role in the 1980 series "A Rock and a Hard Place," and appearances in "Buck Rogers," "Airwolf," "The Young and the Restless" and "Misfits of Science." He starred in a New York production of the musical *Sunset*, and in the Broadway play *The Lieutenant*. Other credits include *A Funny Thing Happened on the Way to the Forum*, *Annie Get Your Gun* and *The Unsinkable Molly Brown*.

Information on the season is available at 739-3666. **aa**

UNLV JAZZ

The UNLV Jazz Ensemble took first place at the Fullerton Jazz Festival on April 7, qualifying the band to enter a national competition. The ensemble competed against 18 other groups from Arizona, Oregon and California. According to ensemble director Frank Gagliardi, six members of the band were recognized as outstanding musicians: Darrin Thomas, trumpet; Steve Barclay, bass; Neil Maxa, trombone; Jerald Grey, bass trombone; Joe Malone, drums; and Tony Micheletty, saxophone. **aa**

W

here do the elephants go to die?

Seems like every time musicians start asking Whatever happened to Fingers, Red or Vinnie, whoever, the guy who one night, way back when, blew Wardell Gray right off the stage, the answer is always Vegas. After a while they started calling it The Elephants' Graveyard.

Billy Root didn't come here to die. A middle-aged guy who lives on the west side of town, he's a photographer and a model airplane fanatic. He worked as a professional photographer for a while. Now he takes photos and writes articles for hobby magazines. He's built an incredible video collection of the old movies he loves. He's a reasonably happy man.

But Root came here to make a living. That was when he was Billy Root, the musician. *The Billy Root*, the tenor saxophonist, out of Philadelphia. *The Billy Root*.

He can still be Billy Root, the tenor, whenever anybody cares. It's just open the case, put the horn together, wet the reed, close your eyes, and there's Billy—maybe a little rust to kick off, but ready to trade fours again with Sonny Stitt, Lockjaw Davis, John Coltrane. If anybody's interested.

Billy Root was born to be a musician, Philadelphia, March 6, 1934. His father was a drummer, "a club date drummer," he says. "Afterhours places. They'd have a little floor show; a girl would come out—Wanda and Her Magic Dog, that kind of stuff. And a dancer would come out—'She's gonna dance her way right into your heart'—this kind of stuff, taxi dancers.

"From the time I was five and six years old, we'd go down to the Earle Theatre. They had all the famous bands there. I saw Duke Ellington and Lucky Millinder and all these bands when I was just a child. We'd go once a month, my dad and I. In those days there were over a thousand musicians employed in the Philadelphia area, the downtown area alone. Now there are almost none, just like here. It's through. Musicians are through, unfortunately."

Especially unfortunate when you were born to be one. "School had no value to my father. To him, if you were a musician, to go with a band like Tommy Dorsey, that was the ultimate thing that was going to happen to you. And school, as far as he was concerned, was just something in the way of me being home practicing.

See next page

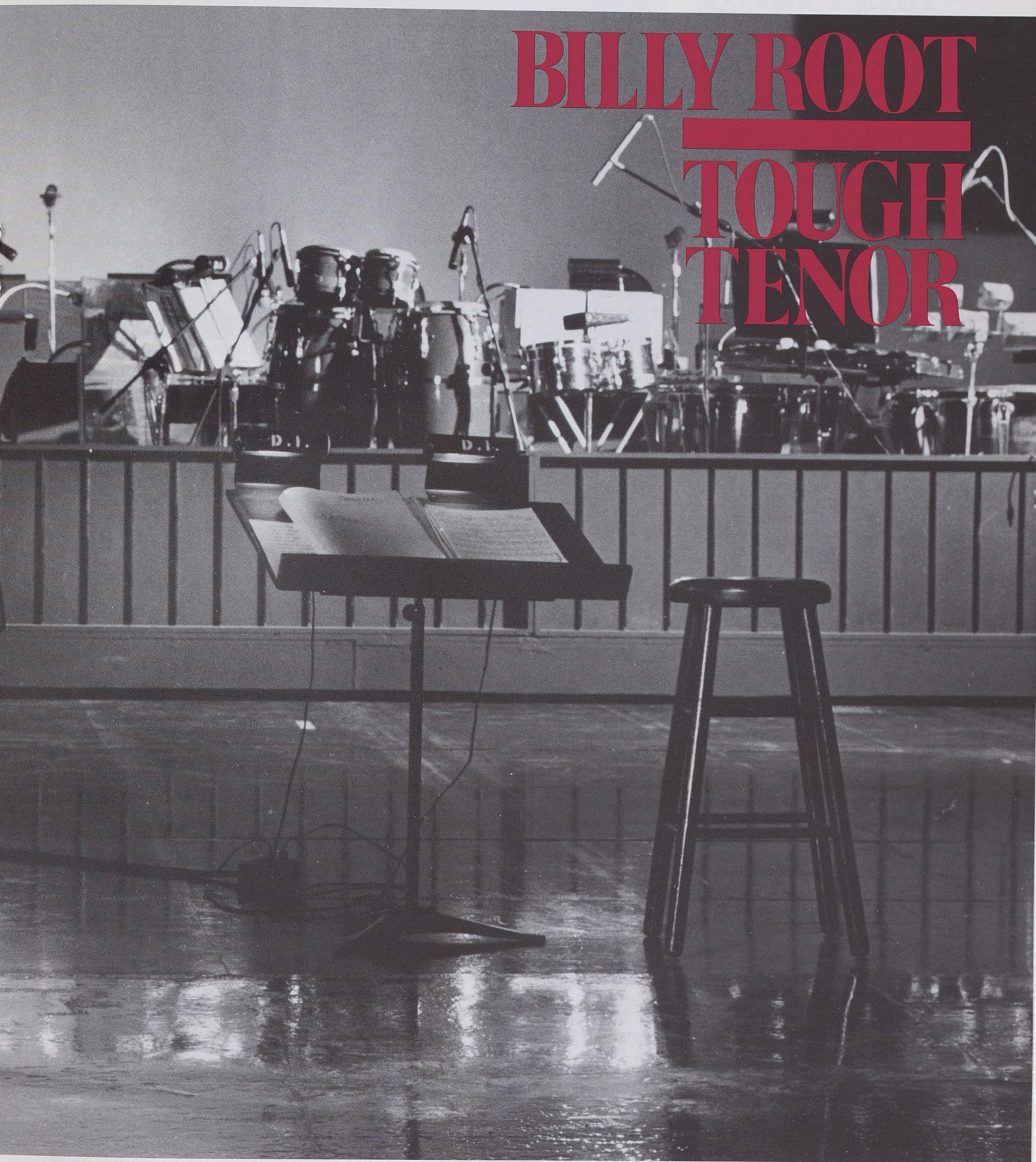
LEE ZAICHICK



Special thanks to Randy Woods, stage manager at the Desert Inn Hotel.

BILLY ROOT

TOUGH TENOR



BILLY ROOT

TOUGH TENOR

"I think I went to thirty-two schools in Philadelphia, because I was suspended every week. But it would be a thing like, 'That's okay, he's going to be a musician; what's he need algebra for?' and it ended up, he was actually almost right. Luckily I got past the major part of my life and still a musician."

In any school that he attended long enough, Root was in the school band, and he took private lessons. But he was a young man in a hurry. He started hanging around the clubs, looking for opportunities. There was only one way to get experience and eventually work.

"You had to get up there and do it. I played with—God bless him—I played when I was only 15 with Hot Lips Page." Oran Page was a *name*, a trumpet player who came up through the Basie band in Kansas City and was part of the tradition that practiced loud public humiliation and rejection of inadequate sitters-in. "I was only 15, but he said, 'Come back again tomorrow night, son.' And he treated me great. You had to have the nerve to get up there and do it. And I did it. I just said hey look, I know I don't play as good as these guys, but that's okay. I'm gonna do what I can do and I'm gonna learn something."

"I got my own education, the way I thought was the best way. It wasn't like the kids at the university, where they all get up and somebody's rotten and nobody pays it much mind. If you got on the bandstand with Philly Joe [Jones] and you didn't play, he'd throw you off, man. There was no nice guys. You go home and practice, and maybe you come back in a couple of years. Don't you come up here messin' with us. It was pure business, just like in a surgery. You either do it, or you get your ass off the bandstand. It's as simple as that."

Root just did it. At seventeen he quit school and went on the road with the Dean Hudson band. "It was like a thirteen, fourteen-piece territory band. You'd play like one-nighters through the South and maybe a week in one of the hotels. There must have been a hundred territory bands in the United States. They were like double-A ball."

After Hudson, Root played with the great trumpet player Roy Eldridge. Then he went out with Hal McIntyre's band. Root was eighteen. It was 1952. The same year Root also played with Charlie Parker's young trumpeter, Red Rodney.

Root then began working the clubs of Philadelphia, a city legendary for the



Root (with saxophone) as part of the cast of the legendary jazz play *The Connection*.

quality of its music. He was frequently paired with other tenor saxophonists, like Lockjaw Davis (who also lived in Las Vegas until his death in 1986) and Jimmy Heath, in gigs that were designed to be "tenor battles." A major break came in working with the great trombonist Benny Green.

"Benny Green was the guest star at the Blue Note in Philadelphia," where Root was part of the house band. "And he said, 'Hey, you want to go with me to New York? I'm playing the Apollo Theatre next week.' I said, 'Sure, I'll go.' And he got me a record contract; he got me a contract with Tim Gayle Agency, which was a big agency in New York."

"I went to the Apollo Theatre, on 125th Street, right in the middle of Harlem. Ella Fitzgerald was the star." She was backed by a large group led by alto saxophonist Earl Warren, which included pianist John Lewis, Paul Chambers on bass, Charlie Rouse on tenor, and Ernie Royal and Thad Jones on trumpets. "I mean this was a band to be reckoned with." Root and Green were also to play in a small combo which broke out of the bigger band.

"The stage manager came over to me. He called me 'boy.' He said, 'Now, boy, I'm going to show you the exit, in case you need to make a fast getaway.' I said, 'What do you mean, sir?' He says, 'Well, the audiences here at the Apollo are not like audiences anywhere else in the world. If they don't like you, they'll come up and get you.' I said, 'What do you mean?' He said, 'Well, I've seen many a motherfucker picked up and thrown—they'll come up and they'll carry you and they'll throw you right out into 125th Street.' He said, 'I haven't seen no white boys up here in years, and I don't know how they're gonna take to you, son, but while you're up there playing, if you see half a dozen people

starting to walk up like they're coming towards the stage, that's your signal—you get out.'

"Now I look out in the audience, and I see a sea of a couple thousand black faces, and I'm thinking, God, they're gonna hate me. I wasn't sure what to do. And sure enough, we opened the curtains, and they were a noisy, rowdy bunch. And this was the opening day audience. In other words, these were the judges. If they went to see that show and they didn't think it was a good show, within 15 minutes, all of Harlem would know. 'There's a turkey at the Apollo. Don't go.' These people didn't have money to throw around the way people do today."

"We went out there, and when I hit that stage, I felt the whole audience was in silence. The silence *hurt*. It was like, oh, God, not a sound. They're looking like, what's this?"

"Well, now they love us; they won't let us off. They're hollering, guys are hollering, 'More!' We had to play another thing. Now the curtain closed and he came over to me. Now he called me 'Billy,' he didn't call me 'boy.' He said, 'Billy, the people love you here, man. Now the word will go out all over Harlem who you are, what you're doing here and that we love you and that if anybody would mess with your ass, it'll be *their* ass, I promise you.' I figured, well...."

"I got out back of the theatre that night, got back out on Harlem streets, got back out on the corner, and there's about thirty big guys, black guys, standing out in front of one of the local bars and I thought.... I'm walking through all these guys and hear them going, 'Hello, man, hey, Billy.' I got walking; I got maybe twenty feet and I see about eight guys, big ones, behind me. I think, oh, Christ, man, they're going to get my horns. I sure can't outright them, I can't outrun 'em.... I'm dead,

man; there's nothing I can do. And I saw another group standing on a corner, and I thought, maybe these guys would help me. But I didn't get a reaction and I had to keep on walking.

"Somehow, I made it back home. I got talking to a guy they called Puerto Rico, and he said, 'No, man, that's your protection.' He said, 'That other crowd you saw that you thought might come to your aid, they're the worst junkies in Harlem. If you'd a walked past that crowd without the protection of those other guys, they'd have stripped you like a chicken.' He said, 'If they were in a good mood, really a good mood, they may have left you your shorts.' He said, 'They'd take your shoes, your pants, your shirt. Naturally your horns, and they'd throw your ass into an alley.' He said, 'That would be the end of your ass.'

"And everywhere I went in Harlem, I was protected. I would go out at three o'clock in the morning to get a cup of coffee, and somehow there'd be three or four guys, and they'd say, 'Hey, blow your horn, my man!' We had a record called 'Blow Your Horn,' Benny Green and I, and it was a hit record. I was never so protected in my life."

After a year with Green, Root's new agent booked him into Birdland, backing singer Sarah Vaughn and others. During 1954, he served five months with the Buddy Rich Quartet. "That was an exper-



The young Billy Root; a tough crust barely hides the soft interior.

ience. We couldn't go back to one club we worked, because he insulted everybody from the man in the men's room to the mayor of the town. I used to walk behind him, apologizing to people." At the end of the year, Root led his own band at Birdland, something of a pinnacle in jazz.

Root then returned to working the Philadelphia clubs, and continued proving his mettle by the company he kept.

"There were probably half a dozen first class saxophone players in Philadelphia; I mean jazz players. The local saxophone players were Benny Golson, John Coltrane, Jimmy Heath, and two tenor players that were at that time better than any of them, a guy named Ziggy Vines, Mel Vines, who was completely crazy, but he was truly a great saxophone player; and another guy named Buddy Savitt, who was almost as good, whose wife lives here now. I'll try and give you a kind of a clue how good he played. I was talking to Zoot [Sims] about Buddy; he always liked Buddy. He said, 'How's Buddy doing? What's he doing?' I said, 'Well, he's not doing much playing; he's mainly just teaching, and—' He said, 'You know, I'd like to go down and take a couple of lessons. I always respected Buddy.'

That's how good Buddy played." But Savitt stayed in Philadelphia rather than New York in an attempt to avoid the

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BILLY ROOT TOUGH TENOR

From page 21

drugs to which he was addicted—a problem Root was inoculated against by the people he'd seen destroyed, from the time he was a teenager.

"Ziggy Vines was probably the best unknown saxophone player I ever heard. I used to work with Sonny Stitt all the time; they'd put [together] the two tenors. And Sonny would do things like he'd learn some hard tune and he'd learn it in a hard key and he'd walk in and say, [Root drops to a quick rasp] 'Hey, babe, babe, baby, you know You and the Night and the Music?' I'd say, [warily] 'Yeah, I sorta know it. What key?' He'd say, 'D Flat.' I'd say, 'Well, how fast, Sonny?' 'Not too fast, like, [very fast] ding ding-a-ding ding-a-ding ding-a-dingding-a-ding ding-a-ding ding-a-ding...' I'd say, 'Aww, Sonny!'

"So one week I couldn't make it, and I sent Mel, or Ziggy. When I went into the club that night, Sonny Stitt was

ashen-faced. Ziggy had the alto. Now Sonny Stitt can play that alto. Ziggy had him up a tree, man. I mean he carved Sonny Stitt up. And I walked outside with Sonny; I said, 'How'd you like Mel, Sonny?' He said, 'Yeah, yeah, yeah, baby, he's about the baddest ofay alto player I ever heard. He's better than Phil Woods and all those guys, isn't he?' I said, 'Yes, he is, isn't he?'

"He went back in to play the last set and Mel did the same thing to him. He just carved Sonny, and Sonny wasn't used to that. I mean he just carved Sonny up something terrible, and as we're leaving the club that night, Sonny looked over to Mel and he said, 'Hey, baby, hey baby, hey baby, don't bring alto tomorrow night. Just bring the tenor.'

"And we get outside and Ziggy was—while being very intelligent, he appeared to be almost like retarded. He said [shifts into an exaggeratedly slow voice], 'See that, man? See that? He don't like the way I sound on the alto. He's been carvin' me all night.' I said, 'Mel, don't you realize what you just did to that man? He's not used to having done to him what you just did to him.'

"Mel is the only saxophone player that, when Charlie Parker would come in, he would ask Mel to play. He was the only one I ever saw Bird ask to come up

and play with him. And he was one of the few guys I ever heard that didn't sound like a complete baby after Charlie Parker. I mean, he was no Charlie Parker, but he at least stood up there and you said, boy, that Mel can—of course Bird was the ultimate artist—but Mel could stand up and play; he could blow. And he became, like, a hobo. They gave him shock treatments; they messed him all up. The shock treatments just ruined his mind. But he was a great artist. I mean he was playing better than Coltrane and all these guys in those days."

Root played with Miles Davis at an historic moment, "at the Blue Note, in Philadelphia. I only played with him for three weeks. They brought him in for three weeks. And I wasn't going to take it at first, 'cause I knew how nasty Miles could be. You know, he could really lay some bad stuff on you, because he was a wierd guy, even then. And I took [the job], but he was very nice to me. I was very surprised. He never gave me one minute of trouble, like I'd seen him do to guys. He wasn't the most tolerant fellow for bad playing. But he was very nice to me."

"John Coltrane and Buddy Savitt and myself would split the tenor saxophone work for the year [at the Blue Note]. Like I'd work with [trombonist] J.J.

See page 31

Award Winning!

JAZZ

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The King of Four Queens Jazz

400 Monday Nights and Counting

By Bill Moody

WHEN ALAN GRANT took the stage March 5, it was not only to introduce the Buddy Childers Big Band, the evening's featured artists. The date also marked the celebration of eight years of Monday Night Jazz at the Four Queens Hotel. Not bad for a gig that began as a three-month trial run. But then, Monday nights have always been special for Grant. He started another famous one more than 25 years ago with the Thad Jones-Mel Lewis band at the Village Vanguard in New York. How could the Four Queens miss?

With a free hand from Four Queens President Jeanne Hood and entertainment director Ed Fasulo, Grant has brought in top-flight jazz players every Monday night since 1982. "They've never told me who to book or that they've got an uncle who's a great accordion player," Grant says of his Four Queens bosses. "It's always been totally my decision who I bring in."

On this Monday night, Grant is in his usual corner of the French Quarter Lounge, looking nowhere near 70, waving to the capacity crowd filing out, trading quips with vocalist Ernie Andrews, who has played here a number of times, and noting that the line for the second show is already forming. As with most groups, Andrews will be recorded by KNPR's Brian Sanders for later broadcast on more than 130 American public radio outlets. "Business," Grant says, "is getting better all the time. People really know about us now."

At least part of the reason for the success of the Four Queens is the night of the week. "It had to be Monday nights," Grant says. "That's traditionally a night off, the musicians are usually on the way someplace so I knew I could get some good players." But that's not the only reason. Grant's association with jazz goes back to early years at WABC radio in New York, where he played a pivotal role in the careers of a number of musicians. George Benson, Joe Henderson, Keith Jarrett and Wes Montgomery are just a few who had a helping hand from Grant. Montgomery's *Willow Weep for Me* album, recorded live under Grant's supervision at the Half Note in New York, was a Grammy winner.

In eight years, some 416 Monday nights, Grant has missed only once, and then he was in Australia to receive an award. And cancellations? Again only one, by saxophonist Ernie Watts, and that wasn't his fault. "I waited and waited," Grant says, "but as the time got closer to starting, I finally decided to call Ernie at home and hope he didn't answer. He didn't know anything about the gig. His agent forgot to tell him. I think Ernie got a new agent after that."

Grant began in Las Vegas, after a brief business venture with Haagen-Daz ice cream, when he took over the jazz reins from the late Monk Montgomery and subbed at KNPR. "When Monk passed away, they asked me to continue."

Early in his radio career Grant was tagged the "Johnny Appleseed of jazz," for his efforts at establishing a jazz policy and then moving on to new venues.

With KNPR, he has no plans to move on, but the station's recent decision to drop jazz disturbs him. "I think it was a mistake. They have a right to do whatever they feel is best for the station," Grant says, "but I don't necessarily think what they're doing is right. It may prove to be good for them and then again it may not. I discussed it was Lamar (Marchese, KNPR general manager) and he agreed with me. I told him down the road you may realize you've made a big mistake. KUNV-FM picked it up and showed there is an audience for this music in town." For Grant, "this music" means jazz, the swinging kind, the Four Queens kind. "I don't really care to see young people that are getting into listening to jazz music being led into thinking that this other (fusion) is what jazz is all about."

Grant's weekly broadcasts from the Four Queens continue to go on KNPR and win awards. The New York Music Festival and the Australian Academy of Broadcast Arts and Sciences international awards are the most recent.

Despite his success, Grant has no ready explanation for his affinity with jazz. No one in his family had any interest in music, but as a teenager he spent all his time in Harlem record stores listening to the great bands of the time, such as Jimmy Lunceford and the Savoy Sultans. He also logged some time on tenor sax, and had the same teacher as Stan Getz, but gave it up after a recoiling machine gun permanently injured his fingers during World War II. "I could have still played," he says, "but not like before, so jazz on radio was the closest I could get."

Besides visiting jazz stars—there are relatively few names missing from the Four Queens roster—Grant can also call on local rhythm sections and Las Vegasians like trombonist Carl Fontana and singer Marlana Shaw. He often featured the late Eddie "Lockjaw" Davis. Fontana recently appeared with pianist Dave McKenna, McKenna's first appearance for Grant, who would also like to see Stan Getz and Sonny Rollins on the Four Queens stage. Some of the best nights? "Eddie 'Lockjaw' Davis, Marlana Shaw, Buddy Childers," he says.

Besides the continued success of the Four Queens venture, Grant is excited about something else. Tapes of live broadcasts he did from various clubs in New York are soon to be released on a subsidiary of Virgin Records. "The sound quality is incredible," Grant says. "I played one for Nat Adderly recently, one he'd recorded in the sixties, and he said, 'I wish I could play like that now.'"

Heading into its ninth year, Monday Night Jazz remains in good hands and Grant is, as always, optimistic about the music. "That's how it seems to go with jazz. No matter what happens to this music, there's always somebody to pick up the cause and continue. It just goes on and on."

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No matter what happens to jazz, somebody always picks up the cause and continues

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Bill Moody hosts a weekly jazz show on KUNV-FM, and teaches English at UNLV. He also plays jazz drums. aa

MAY = JAZZ

JAZZ MONTH: THINGS TO HEAR, PLACES TO HEAR, PEOPLE TO HEAR

SPRING has arrived and with it a familiar cry: "MAY IS JAZZ MONTH!" You hear it everywhere: echoing down the empty neon-washed streets late at night, buzzing just beyond earshot in conversations a few feet away, riding in from the open desert on a hot afternoon wind. It's useless to resist.

For the second straight year, **First Interstate Bank** is the major supporter of Jazz Month, and Jazz Month 1990 will be the most extensive ever. With additional support from the **Four Queens Hotel and Casino**, Allied Arts has scheduled five concerts in its gallery, a "Jazz Under the Stars" performance, and the traditional Jazz Picnic. The City of Las Vegas, a co-sponsor with Allied Arts since 1975, will present concerts, as will several other entities and venues. A combined community effort, Jazz Month will send out a separate riff every day of the month to each lizard and runny-nosed tortoise in the valley. Following is as comprehensive a list of gigs as could be compiled by *Arts Alive* press time. Read the list, but keep your ears open.

Jazz trombonist **Carl Fontana** opens the Allied Arts Gallery Concert series on May 2. Described by jazz critic Leonard Feather as "the most fluent and innovative trombonist since J.J. Johnson," and "a master improviser," Las Vegas resident Fontana is regarded by many as the finest trombonist alive. Since picking up the trombone in fifth or sixth grade, Fontana has played with jazz luminaries like Stan Kenton, Woody Herman, Bill Watrous, Hal McIntyre, Jake Hanna and the Supersax ensemble. His current album is *The Great Fontana*. Fontana will appear with his quintet, featuring tenor saxophonist Jimmy Cook.

The second gallery concert will feature the **Dan Skea Trio**, May 9. Skea, a well-



The Dan Skea Trio: John Abraham, Skea, Bob Badgley

known local keyboardist, led the 1970's jazz fusion ensemble Full Circle, which recorded an eponymous album. That band spawned a number of significant musicians, including drummer Alex Acuna and percussionist Don Alias; Acuna was later a member of Weather Report and both have been part of the Miles Davis band. No less an authority than singer Joe Williams has pronounced Skea "talented beyond his years."

Since the '70's, Skea has spent time in the visual arts, and this combo marks his return to serious jazz playing, as well as to acoustic music. He has spent the last year writing new material for this group. The other two members of the trio are drummer John Abraham and bassist Bob Badgley.

Drummer **Billy Higgins** will perform in the third Gallery Concert, May 16. Higgins is one of the most respected and versatile drummers in jazz. He joined the Red Mitchell Quartet in 1957, then spent the next three years as part of the revolutionary Ornette Coleman Quartet, the band which stunned New York and announced the beginning of the avant-garde movement. As a measure of his stature, in 1960 Higgins worked with both the Thelonious Monk and John Coltrane quartets. He also worked with Sonny Rollins before becoming "house drummer" for Blue Note records, one of the most important jazz labels of the '60's. At Blue Note he performed with an honor roll of musicians, including Dexter Gordon, Hank Mobley, Herbie Hancock and Lee Morgan, and appeared on two of the biggest jazz hits ever, Morgan's "Sidewinder" and Hancock's original "Watermelon Man." In 1957, Red Mitchell said, "Billy Higgins, I think, is really destined to be recognized as one of the great drummers in the country." The prediction came true, and in recent years Higgins has continued in great demand; among other work, he was the original drummer for Charlie Haden's current Quartet West.

Higgins' quartet will include Coltrane-influenced saxophonist Charlie Owens, pianist Kevin Toney and bassist Kenny Seiffert.

Composers' Night returns for the second year, May 23. An all-star band will perform original compositions commis-

sioned especially for this concert. This year, the composers will be **Walt Blanton, Tom Gause, Greg Marciel** and **Terry Ryan**. The band will consist of trumpeter Matt Carr, tenor sax Jack Montrose, trombonist Curt Miller, pianist Tom Ferguson, bassist Badgley and drummer John Nasshan.

Tenor saxophonist **Billy Root** will close the gallery concert series on May 30. For a complete rundown on the life and times of Billy Root, see this issue's cover story. The Billy Root Quartet will include Ronnie DiFillips, piano; Carson Smith, bass; and Tom Montgomery, drums.

KUNV 91.5 FM will broadcast live the first set each of the five gallery concerts. Admission is \$5 general, \$3 for Allied Arts members. Sets are 8:05 and 10 p.m. The Allied Arts Gallery is in the South Annex of the Boulevard Mall, in the same complex as Marshall's department store. Call 731-5419 for directions and details.

Andy Narell returns with his quartet for a second "Jazz Under the Stars" concert, after successfully inaugurating the event two years ago. This year, "Under the Stars" will be held, appropriately, in the Starlight Pavilion, behind the Clark County Library on Flamingo Road. Narell plays both piano and steel drums, or pans, and it is with the latter instrument that he became famous on such albums as *The Hammer*. Besides a half-dozen albums with his bands the Andy Narell Group and the recent Pan Attack, Narell can be heard in such movie soundtracks as *Ghostbusters*, *9 1/2 Weeks*, *48 Hours*, *Cocoon* and *Gorillas in the Mist*. He has broadened his career by moving behind the boards and producing albums, notably one by his guitarist Steve Erquiaga. The Andy Narell Group, includes, besides Erquiaga, Keith Jones, Karl Perazzo and Paul Van Wageningen.

Joining Narell under the stars will be the **Hiram Bullock Quintet**. Bullock, once a member of David Letterman's studio band, now holds down the guitar job in David Sanborn's *Night Music* band. His two albums have demonstrated his ability to work effectively in almost any musical style, and he is much in demand as a studio sideman. With Sanborn's remarkable band, he has played with every kind of jazz musician, with New Music players, with blues singers, rock and rollers, ethnic groups from around the world and such anomalies as Conway Twitty.

"Under the Stars" begins at 7 p.m.; tickets are \$12.50 general admission, \$10 for Allied Arts members, and are available at the UNLV Box Office, 739-3801.



Andy Narell

The **Azar Lawrence Quartet** will headline the May 12 Jazz Picnic, at Jaycee Park, St. Louis and Eastern, 1 to 7 p.m. It's free. Alto saxophonist Lawrence is best known for his playing with Miles Davis and his long tenure with McCoy Tyner. **Greg Marciel's Therapy**, one of the city's busiest jazz ensembles, will also appear, as well as the salsa band of **Walfredo de los Reyes**, back from last year. One of Reyes' sons is a percussionist currently touring with Santana. The **Brass on the Grass Band** is...well, you'll just have to come to the picnic and see it for yourself. There will be a food booth and Jazz Month t-shirts as well. 731-5419.

On May 5, the **Turtle Island String Quartet** will perform at the Reed Whipple Cultural Center. An exciting new combination of classical technique, improvisational skills and globe-trotting musical instincts, the quartet has been appreciated by jazz listeners for their great sense of swing, demonstrated on such pieces as their hit remake of Lee Morgan's "Sidewinder," startling to hear played by violin, viola, cello and double bass. Turtle Island's repertoire includes original material, as well as tunes by Oliver Nelson, Dizzy Gillespie and Miles Davis. The concert starts at 8 p.m., and tickets are \$7 adults, \$5 students, seniors and handicapped.

Bassist **Arvell Shaw** will be the featured guest at "A Tribute to Louis Armstrong," May 19, in the Charleston Heights Arts Center. Shaw performed with Armstrong for 25 years. He will perform with an all-star band of Armstrong alumni. Armstrong, the towering figure in jazz history, influenced generations of musicians and singers. There will be two performances, at 2 and 8 p.m., and tickets are \$7 general admission, \$5 students, seniors and handicapped.



Alan Grant's Monday Night Jazz at the Four Queens will feature trombonist **Al Grey** and his quintet on May 7; alto sax player **Med Flory**, baritone **Jack Nimitz** and the **Dan Skea Trio** on May 14; tenor saxophonist **Scott Hamilton** on May 21 and trumpeter **Sam Noto with Don Menza**, tenor sax, on May 28. Shows are at 7:30, 9:30 and 11:30 p.m. each night, with a \$3 cover charge. Each show is taped by the inimitable Brian Sanders and KNPR 89.5 FM for later international broadcast. 385-4011.

The Hob Nob Lounge hosts a rotating roster of local jazz players every Tuesday evening. During Jazz Month the line-up will be trumpeter **Bill King** on May 1; saxophonist **Azar Lawrence** on May 8; tenor sax player **Jack Montrose** on May 15; trombonist **Neil Maxa** on May 22 and trumpet player **Tony Filippone** on May 29. Shows are 10 p.m. to 2 a.m. The Hob Nob also has saxophonist **Jimmy Cook** every Wednesday, same hours, and **Dr. Ron DiFillips' Ear Treatment**, Sundays, 2 to 6 p.m. The Hob Nob is at 3340 South Highland; 734-2426.

Michael Schivo will present saxophonist **George Howard** on May 6, at 7 p.m., in the Artemus Ham Concert Hall. Tickets are \$18 plus service charge. The Schivo organization will also host an outdoor concert at Spring Mountain Ranch State Park on May 20, featuring the band **Fattburger**, saxophonist **Richard Elliot**, and singer-pianist **Tom Grant**. For information on times and tickets, call 798-6405.

The library district will present a pair of jazz performances at the West Las Vegas Library. The **Janet Anthony Jazz Harp Trio** can be seen May 26 at 2 p.m., while the **Keith Gamble Quartet** (with poetry by **Rudy** and **Gail Moses**) is slated for May 29 at 6:30 p.m. Both are free; 733-3613.

The new Clark County Cultural Division will also sponsor the **Janet Anthony Jazz Harp Trio**, at Winchester Community Center at 2 p.m., May 13. The center is at 3130 South McLeod. Call 455-7340 for more details.

The Cultural Affairs Division of Clark County Parks and Recreation will host two days of outdoor jazz at the annual



Craft Fair and Rib Burn-Off, May 19 and 20, at Sunset Park. Local jazz band **The Press** and the rockers **Stetzen** can be heard both days, and the whole thing will open with a May 18 concert by the **Boogieman Band** and blues great **James Cotton**, at 7:30 p.m. Call 455-7340 for details.

For the last few years there's been a strong jazz presence in the city's nightclubs, lounges and watering-holes; sometimes you just have to dig for it. At press time, these appearances were pretty solid, but club gigs change frequently, so call before you dig: **Joe Locatelli** and his band have been playing Peppers, at Desert Inn and Pecos, on Tuesday evenings (731-3234). **Mike DiBari and Street People** have had a steady gig Wednesdays through Sundays, late, at Ferdinand's, 5006 South Maryland (798-6962). **Karen Nelson Bell** sings Tuesdays through Saturdays at the Vegas Bayou, Flamingo and Maryland Parkway (796-1314). **Carl Fontana** and **Jimmy Cook** have been seen playing late Thursday and Friday sets at Capo's Lounge, 1487 East Flamingo (737-0727). **Jay Cameron** and his saxophone perform Saturdays and Sundays at Rumors, 2257 East Flamingo (254-5051). Look for the **Jazz Incorporated All-Stars** on Sundays at The Still, 9495 Las Vegas Boulevard South (361-7012). Saturdays through Thursdays the **Royal Garden Jazz Band** has been playing the Le Bistro Lounge in the Riviera Hotel (734-5110). The **New Orleans Jazz Band** performs daily, except Sundays, in the Bourbon Street Casino (737-7200), and the **Last Generation Band** has been playing the Moulin Rouge (647-1900).

Jazz Month is a true community effort, and there are many to thank. **First Interstate Bank's** support has been essential, and the assistance of the **Four Queens** is greatly appreciated. Allied Arts also thanks the **musicians** of Las Vegas and elsewhere; all the **sponsoring agencies**; **Barbara Brennan, Cinema Services of Las Vegas; The Carpetbagger; Celestial Systems; Ellington Place Executive Suites; Alan Grant; Henderson Home News; KEY 93 FM; KLAS-TV Channel 8; KLVX-TV Channel 10; KNPR 89.5 FM; KVBC-TV Channel 3; KVVU-TV Channel**

See page 34



HOW SUITE IT IS

*From nature to
neon, Nevada
Dance Theatre
tells the history
of Las Vegas in
ballet.*

by KAMY CUNNINGHAM

SYLVIA HILL



North, Wynn, Sulich, Storer.

ON MAY 10, THE NEVADA DANCE THEATRE will premiere a full-length ballet based on the history of Las Vegas and entitled, appropriately enough, *The Las Vegas Suite*. It was originally the idea of Steve Wynn and, in fact, his Golden Nugget and Mirage Hotels, along with the Las Vegas Convention and Visitor's Authority, are sponsoring the project.

Wynn asked Vassili Sulich, artistic director of the NDT, to find a choreographer, and Sulich contacted Robert North after seeing his "Entre Dos Aguas" ballet piece in Phoenix. North, in turn, chose his long-time collaborator Andrew Storer for the set, costume and lighting designs.

Although born in South Carolina, North has an international background, having studied at the Royal Ballet School in England and danced with, among others, the London Contemporary Dance Theatre and the Martha Graham Company in America. He has choreographed for almost every major company in Europe, been a guest artist with the Manhattan Ballet, and taught at Alvin Ailey. Two of his pieces for the Royal Danish Ballet were broadcast internationally and nominated for Emmy Awards in the U.S.

North and I met in front of the NDT studio at the Judy Bayley Theatre. As we talked we could hear, in the background, the company rehearsing *Contemporary Fantasies*, a group of four ballets that includes "Entre Dos Aguas."

"My father was a sculptor," he said. "We traveled around a lot when I was a kid—all over the world. I went to school here for a year, at Red Rock Elementary. My father was an artist and a mural painter, too, and actually did a mural on the history of Las Vegas, back in '55, at the Horseshoe Club. I think they've torn it down since."

North has supplemented his early experience of Las Vegas by reading history books on the city, talking to people (among them Steve and Elaine Wynn), and visiting museums, casinos, Boulder Dam—anything to help him get a feel for the place.

Act I of the ballet will start out with the natural setting, with, to quote North, "a feeling of desert, animals, Indians, weather," and then move on to the early settlers.

Act II moves to "that era when they built Las Vegas—a feeling of construction, Boulder Dam, etcetera. Also, this is the Frank Sinatra part, Las Vegas as a kind of Hollywood playground, everyone going around with martinis in their hands. For the music in this act we're going to use Copeland and Frank Sinatra."

He sees Act III as the hardest one. "We want to do the excitement, the life, the colorful movement of Las Vegas and to try to capture the sensation you get when you come here, of being blasted when you walk into the casinos—bombaraded by sounds, colors, lights, manipulation, all kinds of things.

"We're going to try for a kind of brilliant, electric dancing that will reflect the brilliant lights of Las Vegas," he went on. The last act will be modern and jazzy. But the overall effect of Vegas won't be too specific. "More suggestive," said North. "You'll know when you're in the casinos or at the basketball game, but we wanted to avoid being too obvious."

The final act will end where the first began, with nature, trying to give a sense of the permanence of the mountains and the desert, as opposed to the transience of the human presence here. The idea will be that "the only lasting thing is the desert and the sky

“I’d love to be remembered as the fellow who helped write *The Las Vegas Suite*, not the guy who financed it.”

— Steve Wynn

and the mountains,” commented North, “and Las Vegas is a kind of mad dream, a mirage, a weekend oasis.”

Another theme that will run through Act III is life as a gamble, or risk-taking, and Las Vegas as a metaphor for this. “People come here to take risks because they spend most of their lives not taking any risks at all,” North speculated.

As a choreographer, North says his movement is in the area of “modern classical,” and that he is a strong believer in *craft*: “It’s a modern idea that we set out to do art, but I don’t think we can. I set out making things, hoping that eventually one or two of them might be considered art. I do my best to dig back into the craft, to work with the movement and the steps and hope that in there, somewhere, inspiration and art will emerge.”

London-based Andrew Storer, a graduate of Wimbledon School of Art, has been designing for Robert North since 1981, and together they’ve collaborated on more than fifteen ballets. We chatted at a local cafe over a nourishing-looking lunch of soup and fruit salad, followed by espresso. “Robert’s strength,” Storer remarked, “is in the flow of his choreography. I try to design things that will complement this flow.”

I saw what Storer meant by “flow” in the NDT’s recent production of “Entre Dos Aguas.” The piece’s complex fluidity and symmetrical patterns create an effect of almost constant movement, no breaks, except for a solitary dancer, in bright red, who interrupts the flow and carves out a space of difference in the center of the ballet. Storer’s set was beautifully understated, a quiet counterpoint to the flamenco energy of the dance.

Back at the NDT studio, Storer gave me a guided “tour” of a scale model of the set, complete with tiny covered wagons and tiny paper ballerinas, reminiscent of the one in the Hans Christian Anderson fairy tale. The colors run from deep, rich blues for the sky and water to dusty gold for the mountains. The mountains as background will create a kind of spirit of place. “The illusory lifestyle of the Strip against the background of the mountains throws the city into perspective,” Storer said.

Act III will do something fancy with mirrors. I won’t give too much of it away, but anyone who has walked down the neon corridor of the Strip at night and noticed how the signs are mirrored in the polished surfaces of the buildings can appreciate Las Vegas as a place, to quote Nabokov, of “mirror play and mirage shimmer.”

Much of the design complements the idea of the ballet as “suggestive,” not obvious. “The power of theatre,” said Storer, “lies in what it can trigger in the audience’s imagination. This will take you further than what you can do on the stage.” In other words, the collaborative efforts of North, Storer, the dancers, of everyone involved in the production, put something on the stage that’s not really complete. It’s only complete if it touches the emotions of the audience.

My third impression of the ballet came from Steve Wynn

himself, who took time from a busy afternoon to talk to me at the Mirage. As I enjoyed the spaciousness of my chair (one nice thing about interviewing wealthy people is that their chairs are extremely comfortable), Wynn spoke with enthusiasm about ballet in general, and about the NDT and *The Las Vegas Suite* in particular. “Dance is one of my favorite forms of expression,” he said. “Properly utilized, it’s one of the most powerful ways of communicating emotion and change and the progress of the human spirit.”

“I’ve long believed that Las Vegas has all the ingredients for a wonderful story. On the purely physical level, there’s the lights and the buildings and the excitement, and what goes on in those buildings—gaming. Then we have an intellectual and psychological dynamic that’s been unchanged over the years. People come to this bright, sometimes gaudy neon party in search of color and excitement. They come filled with hope and expectation, a hope not to be rich but to have fun—and find excitement. Las Vegas has kept that promise all these years. It’s the secret of its longevity.”

Wynn sees a parallel between these current visitors, with their hopes and expectations, and the early homesteaders who “approached this valley looking for a new and better life out west. This, of course, is the common history of the whole western U.S.”

When I noted that few articles mention his involvement with the arts, Wynn replied, “Nobody ever asked me.” He and Elaine Wynn have been long-time supporters of the NDT. “We at the Golden Nugget have been sponsoring The Nutcracker at Christmas for as long as I can remember.

“I’d love to be remembered as the fellow who helped write *The Las Vegas Suite*, not the guy who financed it. I like to be known as the man who designed the Mirage, not the one who owns it.

“The creative end of anything is the part that fascinates me,” he continued, “and it’s the part of my personality from which I derive the most satisfaction. I don’t care about being rich, but I care an awful lot about being a designer, and a person who knows about dance and music and architecture.”

The Las Vegas Suite is still in the process of formation. “The first two acts are my view,” said Wynn. “The third act is a more personal view of Robert’s. The elements are ones I suggested to him, but his translation of them is, of course, his own.” Wynn seems to favor a more human element in Act III, North a more abstract one, and a theme having to do with the eternal aspect of the mountains and desert.

As of this writing, the ballet was just going into rehearsal in the Judy Bayley Theatre. With the creative input of so many people—Steve and Elaine Wynn, Robert North, Andrew Storer and, of course, the dancers themselves—it should be interesting to see what emerges on May 10.

Kamy Cunningham teaches English at UNLV. **aa**

VANISHING POINT

by Patrick Gaffey

Masque Ball update

Carnivale! will be the theme of the 1990 Allied Arts Masque Ball, May 24 at the spectacular new Mirage. Ball chairs Roger and Andrea Thomas and the ball committee are making this the Masque Ball which will match the Mirage's spectacle.

The *lambada*, the worldwide dance craze from Brazil, will be introduced by the Empire Loisada Band, which brought the *lambada* from Brazil. Direct from Regine's in New York, the Empire Loisada Band will not only *lambada* in their outrageous costumes, but will teach the dance on the spot and set in motion a *lambada* conga line of ball patrons, writhing across the ballroom floor. Apparently the *lambada* takes the traditional conga line into wilder and more serpentine territory than ever.

Maureen Barrett, Cari Bernstein, Mary Ruth Carleton, Nitsa Filios, Mark Fine, Janie Greenspun Gale, Wenlee Gentile, Pam Hammer, Jan Laverty Jones, Judy

Kropid, Joel Kazar, Janet Line, Dr. Robert Maxson, Vivica Marshall, Barbara Molasky, Marilyn Moran, Jane Nielson, Lee Nigro, Beverly Neyland, Sandy Peltyn, Paula Quagliana, Jane Radoff, Sonia Saltman, Jane Schorr, Tom Schoeman, Dan Shaw, Sandy Tiberti, and Beatrice Welles-Smith comprise the rest of the ball steering committee, which has thrown itself into creating an evening more fun than the *lambada* itself. Last year, under the chairmanship of Dr. Kenny Guinn, a record 700 people attended the Masque Ball, and the committee expects to break that record this year.

Admission is \$150 per person and \$1,500 for a table of 10. The ball is the annual fundraiser for Allied Arts and makes possible all of its programs, from the Class Act program co-sponsored by Junior League and the School District, which places performing artists into local schools, to the Museum of Neon Art, which has been under development for three years. Without the ball, Allied Arts

would not be able to produce the international jazz festival slated to be inaugurated in late 1991, which promises to make the arts more visible and integral to the local economy.

The comprehensive Southern Nevada Cultural Directory now in the final stages of preparation and planned for annual publication would die without the ball, as would the Allied Arts Gallery, the Council's other regular programming, and the arts magazine you hold in your hands.

You understand the importance of the arts or you wouldn't be an Allied Arts member. The last 10 years have seen the arts grow an unbelievable speed in Southern Nevada, and all of us are looking forward to seeing that speed increase in the '90's.

To help the Council keep pushing the arts forward, we ask all of our members who can to come to the ball, and to help us see that every major business in the area has a table. Only a limited number of invitations will be sent. If you would like an invitation, please call 731-5419.

It couldn't be more fitting that Roger is the ball chair this year. He is one of a handful of people who are seen everywhere supporting the arts; someone who lends a hand at every opportunity because he knows the arts give our lives an irreplaceable richness. The ball would be a good place to thank Roger for all he's done. **aa**

9 FOR '90's

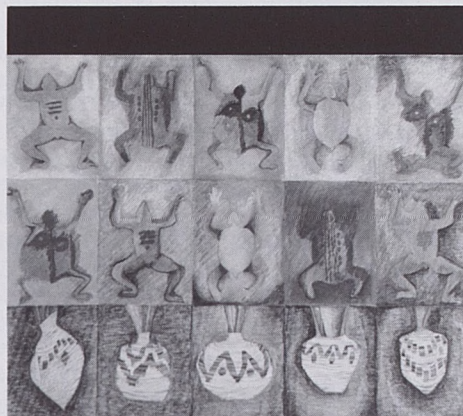
"Nine for the Nineties," an exhibit by UNLV bachelor of fine arts candidates, will hang in the Allied Arts Gallery beginning May 4. The students are Marian T. Black, Linda L. Braund, Judith H. Dettre, Ned Dikisoglu, Mark Gordon, Merilee Hortt, Joan Massagli, Dana S. Veltman and Dawn S. Veltman.

"My paintings combine rawness, complex surfaces, 'blackness,' poeticism and drama in order to make large, imposing and encompassing statements on the nature of our post-modern world," opines Gordon. "Mythic and real events are signposts in my work to the decay and deterioration in these contemporary times. There are no truths, just interpretations."

Merilee Hortt explains her work this way: "My interest is in the way figures can communicate: a signalling or body language. I've chosen to focus on the hands because of their unique expressive quality. By combining drawing with photographic elements, I'm creating a sense of tension between general and

specific that reflects various relationships: body and soul, man and woman, mother and child."

These two and seven others will display recent work through June 5. The reception is 5 to 7 p.m., May 4.



IN MY TRIBE

Pamela Thornton on her upcoming Allied Arts exhibit, "In My Tribe," which will hang June 8 through July 3:

"My work deals with two themes: the real and the spiritual world of the Indian. It is my hope that the viewer will see

this show as a circle: going in opposite directions at first, but coming together in the end.

"Two things about American Indians fascinate me over and over: their spiritual life before the arrival of white explorers and settlers and the changes in their way of life after the white man's arrival. My interest was how people chose to cope with a world suddenly turned against them.

"I began to study Southwestern art because I wanted to create works with a relevance to life in the Las Vegas Valley. Not the tourist city that exists today, but rather the kind of place that was here several hundred years ago.

"Art is the way man expresses himself. In my current work I tried to imagine myself in that past time, living in a world with no convenient scientific explanations for occurrences around oneself, a place where religion explained all the changes in the world. Further, I wanted to investigate how things changed when strange new people began to arrive. What I want the viewer to come away from this show with is a feeling of loss that a way of life is gone forever because of ignorance, intolerance and greed."

The show will open with a 5 to 7 p.m. reception on June 8. **aa**

IT NONE OF THE ABOVE

If I Didn't Read All Those Books

by Patricia McConnel

I was raised by a mother who had decided early in her life that the best way to cope with a world that terrified her was to have as little to do with it as possible. She wasn't a good source of information about reality because she rarely engaged with it. I had no father and no siblings.

My natural alternative sources of information should have been the school and my playmates, but in the early forties the schools were interested mainly in getting us to remember things like the capital of Lithuania and how many tons of potatoes were exported each year from Ireland. That is, the school's notion of useful information about reality wasn't much better than my mother's. And since my mother didn't relate well to people, including me, I didn't relate well either, so I didn't have many friends.

That left me with radio, movies and books as my principal references. From them I got my values and my ideas of what I could expect from life, how problems got solved, and what people are like.

I listened to *Let's Pretend* and *Mystery Theatre* on the radio. *Let's Pretend* was a weekly program enacting popular fairy tales. I remember lying in my bed at night trying to make sense of the statement that the king had twelve daughters, each more beautiful than the other. I went around and around, keeping track of each princess on my fingers until I went full circle and every time ended up in a logical bind there was no way out of. This kind of dilemma has a lot in common with Zen koans, but I don't remember being enlightened—only bewildered.

I read *Robinson Crusoe* and *Treasure Island*, and from these I learned that it was not *blondes* who have more fun, but *men*. I resolved, like so many little girls do, that I wanted to be a boy.

I also read *Grimm's Fairy Tales*, where I learned that women are cursed and must be imprisoned or lie in comas until men release them. My life was fairly bleak (my mother spent her days playing solitaire and listening to the radio), and I felt helpless to change it. But the fairy tales told me that helpless is o.k. If I was simply passive and quiet and, above

all, good, a handsome prince would come rescue me. I'm not over this fantasy yet, though it has been proved to me time and time again that not only are my men friends as baffled and bewildered by life as I am, but they don't particularly like good women.

The movies were worst of all. I saw *Gone With The Wind* and *National Velvet* and numberless war movies, the latter epitomized in my memory by a scene where Van Johnson flies off to win the war single-handed while June Allyson stands waving goodbye on the runway (what was she doing on an Air Force runway, anyhow?) Now I was getting mixed messages. Men do all the important stuff; women either help them in secondary roles, or they wait nobly. When women do take over their own lives they can expect to have a terribly hard time of it.

But from *National Velvet*: you can have what you want if you want it desperately enough. Some adults will try to stand in your way, but another kindly adult will come along and help you achieve your dreams. The discovery that Elizabeth Taylor was exactly the same age as I raised a perplexing question: why was her life so romantic and mine so sterile? A lifelong habit of comparing my life to hers took root, and it was the romance of *National Velvet* that engendered in me a passion for horses that endured for many years.

In my teens I read *War and Peace*, Truman Capote's *Other Voices*, *Other Rooms*, Carson McCullers' *Ballad of a Sad Cafe*, Oscar Wilde's *Portrait of Dorian Gray*, and Tennessee Williams' *Streetcar Named Desire*. All the seeds planted in my childhood became hardy perennials: independent women are grotesque; Men Have All The Fun.

Yet just as deeply planted (and I saw no contradictions) was the idea that life would, at any moment, turn into an adventure with crisis after crisis that I would solve with courage and perseverance, earning honor and respect and eternal undying love in the process. Putting this together with my indoctrination that all things come to women who are passive, I spent much of my time daydreaming, waiting around for something grand and

marvelous to happen. I didn't have to generate any action myself, I only had to be there and Just Say Yes.

Through a series of quirky circumstances, the summer I was fifteen, something did just happen. I was invited to spend a summer with a woman who trained horses for a living. In return for helping her, she would teach me to be a horse trainer. Take *that*, Elizabeth Taylor! But my mother refused permission, and in the terrible fight that followed, one of the things she said to me was, "If you didn't read all those books, you wouldn't get these wild ideas."

At the time I thought this was a horribly unfair statement, and continued to think so for years. But lately I see that she was right. My expectations of life were almost entirely unrealistic, and my expectations were based largely on the books I read. This hunger for adventure and romance made boredom one of my principal problems—I had never learned to enjoy the small everyday particulars of ordinary life. That hunger and my attempts to assuage it are at least partly responsible for my having a troubled, chaotic youth full of experiences that make my life a textbook case: drug and alcohol dependencies, jail and prison, destructive relationships with men, "the whole catastrophe," as Zorba the Greek would say.

Of course, the same life provides me with unlimited material for my stories; all those wild ideas have made me a writer. I'm busy making silk purses out of sows' ears, something my mother swore could not be done.

For me, that's the function of my art. I imagine it is the function of art for a lot of other people, too.

P.S. I am still the same age as Elizabeth Taylor, but now it is clear that of the two of us, I turned out better.

Patricia McConnel is the author of *Sing Soft, Sing Loud*, and will be writing this column regularly. **aa**

The West in Short Lines

Driving to Vegas by Kirk Robertson
\$14.95 Tucson:Sun/Gemini Press, 1989.

by JAMES HAZEN

Kirk Robertson's *Driving to Vegas* offers the reader a generous selection of the poet's work between 1969-1987. Robertson's first book, *The Burning Fire Chief*, appeared in 1975 and was followed by no less than 15 others, including *Nevada* and *West Nevada Waltz* in 1980 and 1981. Most of the poems in these and the other books were also published in such well-known little magazines as *The Greenfield Review*, *Whetstone* and many others. Robertson has had a successful and productive poetic career going for over 20 years, and in many ways, *Driving to Vegas: New and Selected Poems* is the capstone of that career.

Robertson writes almost always in the short-line format developed earlier in this century by e.e. cummings and William Carlos Williams (in very different ways from each other) and more recently by Robert Creeley, Charles Bukowski and others. Originally, these short lines had the force of novelty behind them, a breaking up or a breaking down of the longer, more traditional line, an effort to condense, to get to the heart of things by compression of syntax and by elimination of all merely mechanical and merely metrical regularity (it has even been argued that the short lines of Emily Dickinson were a kind of rebellion against the even more strict regularity and conventionality of 19th-century verse). In 1990, however, the short-line poem, which moves rapidly down the page rather than across it, has itself become a convention, and today's poet is obliged to work harder at it if the feel of genuine originality is to be achieved. Robertson, like other poets, is sometimes able to do this, and sometimes not.

Short lines are now and always have been the ideal vehicles for sharp, epigrammatic statements, as in Robertson's "movin on":

I've known dreamers
I've known fools sometimes
hard to tell
between the two...

Here the "sometimes" hangs with nice ambivalence between the negative and positive poles of its possible meaning in context. Short lines are also good for the vivid, immediate image of a place or a moment, especially if that place or moment is itself stripped down to bare essentials and has something of geographic or emotional desolation in it, as in Robertson's "Fahrenheit 451 at 22 Below":

it's cold outside
on Highway 93
they have turned off
the Eat sign...

Short lines don't work so well when they seem merely an artificial contrivance for keeping the reader's eye in motion down the page, gobbling as little as one word a line sometimes, yearning for point, consequence and a sense of getting somewhere, but yearning in vain. This sometimes happens in Kirk Robertson's poems ("Fractions," "A Quiet Man"), but in general it can be said that he manages his chosen format very well.

In content the poems are Western and outdoors, with some Indian themes, some cowboys, lonely trailer parks, and many small-town bars—as in "Adjusting to the Desert":

You listen to the broken
hearted cowboys *just so lonesome*
they could cry while outside
the stiff October wind tears
at the petals of a neon rose...

And we're often in the presence of the blue sky, the rattlesnake or its equivalent, the dry heat or bitter cold of intermountain regions. The places are Montana, Southern California, Nevada, and above all, the country around Fallon, Robertson's home. The book has, in fact, been organized in part geographically, grouped in sections according to "where I was when I wrote them" (prefatory note). The sense of place is strong in these poems, and the ability to create it is one of Robertson's strengths as a poet. In "Monday night, Lovelock," for example, he tells us "drive around/ looking at the junk/people let pile up/around their houses/as if somehow/ the sheer accumulation/of broken senseless/sun-bleached things/will fill the spaces/in their lives/like the moon/does the night."

The tone is mostly hard-bitten ("My Father"), tough, the tone of the survivor ("Coffee"), the man facing adversity, loneliness and frustration ("Last Dance") but hanging in there ("West Nevada Waltz") and attempting always to flourish. But some poems are pure joyful romps, too, as in "Gladioli," a fine short sequence on the model of Wallace Stevens' "Thirteen Ways of Looking at a Blackbird." I quote just the first of its 11 stanzas:

I've seen red
ones yellow ones
and white ones
possibly pink but
I'm not sure...

Lines like these and hundreds of others in *Driving to Vegas* make Kirk Robertson a poet well worth reading, learning from and thinking about. His big new book is certainly a bargain.

James Hazen is an English professor at UNLV and associate editor of the literary magazine *Interim*. *Driving to Vegas* is available at *Culture Dog Books* or from the author, c/o the Nevada State Council of the Arts in Reno. **aa**

BILLY ROOT

TOUGH TENOR

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[Johnson], and then next week would come in Roy Eldridge and Coltrane would work with him, and we split it between the three of us." For Miles' appearance, "we were the house band, John [Coltrane] and myself [two tenor saxes] and Red Garland [piano] and Philly Joe [drums]," with a bass player. "And that's where Miles first really heard of Coltrane."

Davis had recently broken his heroin addiction and was ready to form a new band. Within a few months, he had assembled his first great quintet, including Coltrane, Garland, Philly Joe Jones and Paul Chambers, on bass. It was certainly one of the three best and most influential small bands of the fifties, and its members were soon to be hailed as five of the best musicians in the country.

Almost turning down the work with Davis was anomalous, Root says. "I didn't usually turn down any jobs. The

only person I'd really turn down was Bird. Nobody wanted to work with Bird. We wanted to go hear him, but you didn't want to stand next to him, because you felt like a fool. It's one thing to be carved, and I've been carved by experts, but I was not going to stand next to no Charlie Parker."

"Now there was a time, back East, in the late '50's, where there were a lot of racial problems, even more [than previously], and all of a sudden, a lot of the black clubs that you were so welcome in, you weren't welcome anymore, not as much. I mean, not amongst your old black friends; I'm not talking about fans and people that I had played for for years, but I'm talking about—and even amongst the musicians; you'd be surprised. You didn't want to be looked at as an Uncle Tom and there were a lot of guys—I don't mean people like Thad Jones and Snooky Young and people like this; these were good, old-time guys, but some of the younger musicians. They didn't want to be looked upon as a Tom. There was not as nice a feeling. You weren't quite as welcome as you used to be. There were a lot of racial problems, marches and all..."

"I did an album in Birdland, called *Monday Night in Birdland*, with Hank Mobley, Curtis Fuller and Lee Morgan. Now I knew Lee Morgan—I had certain

young people who I helped a lot; Randy Brecker and little Lee Morgan—he came around when he was about 14, and I took him in to sit in with Sonny Stitt, and I took him around and we really befriended him, because he showed great talent. But when we got to Birdland, he gave me that feeling—I'm not a fool. I know when I'm getting that schtick. Those three guys stood on one end of the stage, and I stood on the other end, and there were conversations that I wasn't supposed to understand, that I *did* understand. I got that bad feeling, and it really bugged me. I could hardly play throughout that whole album.

"I've had bad experiences laid on me. Just like black men have had bad experiences laid on them by certain white people, I've had it from white people and black people, because when I was with the blacks there were certain whites who would look at me like what's *his* story? I hate to see any kinds of problems between people. When people stop looking at each other like he's black and he's white, that's when the problem will stop."

One of Root's most pleasant memories is of his association with trumpeter Clifford Brown. "Ohhh. Sweetheart. I met Brownie when I was eighteen. I was walking down the street in Atlantic City and

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BILLY ROOT

TOUGH TENOR



With Benny Green, 1953.

there was a band called Chris Powell and the Five Blue Flames. It was almost like a lounge group, but it was a fairly good band. And I heard this trumpet. I stopped walking, right in my tracks. I said, 'Who is that?'

"I got to know him, and a finer gentleman and a more beautiful player never existed. Brownie was a humble, wonderful man. I have nothing but five stars for Clifford Brown, in every way; as a man and as a musician. When I was younger, I was a musician first and a human being second. I've changed that around the other way. And to me, to put up with a guy who's a complete jerk, just because he's a good player, I can't go for that. Because I've seen too many great players who were great gentlemen.

"I worked with Clifford Brown about eight times, and some of those were for two weeks at a time. I worked with Clifford maybe six, seven total weeks in my life." Of those eight gigs, one made it onto record. "It wasn't a good one. He and I were working at the Blue Note

and there was a place where you used to play for kids, who couldn't get into the clubs. Him and I went over there. And I had had a terrible fight with my first wife, and I played lousy. And they had recording equipment and set it up there. They lied on the album. They said it was Clifford Brown's last recording, the day before he was killed. That wasn't true. That album was made about a year before Brownie died (in 1956, tragically young). And all of a sudden, here appeared the album. And I was so bugged, because I didn't play well at all on it."

Despite Root's bad feelings about the session, the album (Clifford Brown, *The Beginning and the End*, on Columbia) reveals Root as extremely capable and well placed in the tough-sounding, hard-edged Philadelphia saxophone tradition. His sound was as contemporary as anyone's in 1955.

In 1956, Root joined the Stan Kenton band, staying for a year, then returning in 1958. "It was funny how I got the job. Mel [Lewis] recommended me. Stan asked, 'Do you play baritone?' I was an arrogant, tough kid. I said, 'Sure.' I never played a baritone in my life. I said, 'Sure, I'll play the fuckin' baritone. When do you want me to play it.?' This is Youth. He said, 'Tonight, in McElmoy City, Pennsylvania, you join us. He said, 'Can you make it?' I said, 'I'll be there.' And this was, like, one o'clock in the afternoon. I had, I think it was, three hours to find a horn and make the train. I borrowed a baritone. I didn't know what kind of mouthpiece, I didn't know what kind of reed, I just took the horn, put it in my brother's little MG, went to the train, got off the train, got to the ballroom, opened up the case and I said, 'Well. Baritone.' And they gave me the band uniform. It was probably Carl Fontana's, because it was about eight sizes too big. I put this jacket on, picked the baritone up, wet the reed—iron balls—I mean, today I'd 'a been out with four or five boxes of reeds, looking for just the right reed, making sure the horn was repaired, running to the repair shop twice. I just went in and just got hired,

just that fast. And the next day was in New York recording this *Cuban Fire*, which was a *hard* bunch of music." Eventually, Root moved to the band's tenor chair.

In 1957, Root was hired by Dizzy Gillespie to play in both his big band and his septet, Dizzy Atmosphere, with which Root recorded, and which featured Wynton Kelly, Lee Morgan and Benny Golson. Root's stint with Gillespie, "was my crowning fun time, I'd have to say."

Root recorded several times in 1958, with Red Rodney, with a Benny Green band including Red Rodney and with another Benny Green band including Gene Ammons, Sonny Clark, Elvin Jones and Babs Gonzales.

In 1961, Root was a cast member of Jack Gelber's play *The Connection*, an acclaimed off-Broadway play about jazz musicians in which the entire cast both acted and performed as a combo. He played with the Harry James Orchestra in 1962 and was recorded at the Newport Jazz Festival in 1963 with singer Dakota Staton.

It would be impossible to list all the star performers with whom Root has been associated, and this is only a partial list of his recordings; he also made many under his own name.

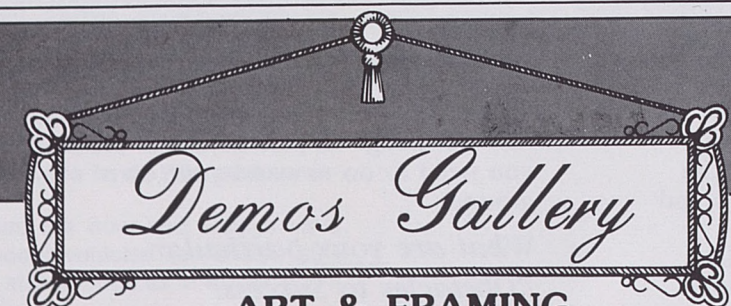
But, necessarily, the itinerant musicians' life grew old. "I came to Las Vegas 22 years ago. I came here because I had a wife and three children looking at me, and I couldn't sit on buses anymore; that was over with. I couldn't make a living in Philadelphia or anywhere, and I had friends who had been out here. I had been out here in '57 with Stan Kenton; we did an album, *Kenton at the Tropicana*, and then I was offered all kinds of jobs. They needed musicians. I came here with infant children, not a lot of money, a 10-year-old car, a wife, and I was offered three steady jobs the first week I was here. Not now, you wouldn't be; there's nothing left."

He worked steadily here, and in every Las Vegas hotel, until the end of his 10-year tenure as part of the orchestra backing Siegfried and Roy at the Frontier. The magicians now perform to recorded music.

Not surprisingly, Root has strong feelings about the recent musicians' strike. "We just got killed. When I came to this town, there were about 1000 members and 800 were working steady. There's about 45 guys working now. And the Stardust is going down now. There's about 50, 60 guys actually making a living in the music business. I get nights here, I get a week; I did a couple weeks downtown with Sinatra, Jr., but the days of me coming home with a big paycheck like I did—that Siegfried and Roy Show, that was like a thousand-dollar-a-week job for me, 'cause I had bass clarinets and contra E-flat clarinets and flutes and (B-flat) clarinets, all this shit, and that's gone.

"They've gotten rid of the stars. The

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BILLY ROOT TOUGH TENOR

From page 32

stars were who needed me. The hotel didn't need me. They didn't want to pay us the money they were paying us, a bunch of bum musicians. They didn't want to know about that. So now they've got what they want. They can push a button and the tits'll flap and the monkey'll run onstage, whatever, and that's all they want. And that's all the people want. People are getting what they demand to get.

"I hate to say it, but that old lady from Ohio, when she sees Siegfried and Roy at the Mirage Hotel, is not saying,

'But I miss Billy Root and his E-flat contrabass clarinet! I don't hear the baritone!' All they know is the elephant shit on stage, Siegfried and Roy disappeared into the mist; wasn't it wonderful.

"The music business in Las Vegas, for all practical purposes, is done. But what the [musicians] don't realize—well, some guys do—most people don't realize—is that it's the same all over the world. It's not just here. I got a call from the BBC about two years ago to go over and do a Stan Kenton convention and I got talking to the guy on the phone about how bad things are getting here, and he said, 'Well, five years ago we had eight orchestras on staff here at BBC. We have one now, and that one's shaky.'"

Root doesn't see anyone around who wants to pay him for his art, except on rare occasions. Still, the art remains. Like any artist, Root has had his influences and his favorite players. An artists'

favorites always say something about his art, and Root's picks are only the best. "Sonny Rollins—he was one of my favorites. I can't say I've liked a lot of things in the last few years that I've heard. I liked a lot of people, and the people I've liked, I pretty much still like. My favorite players of the last 25 years were Paul Gonsalves, Lucky Thompson, Don Byas. To me a great player is also a guy who has his own style of playing, somebody that you could pick out from anybody. Until you play like *yourself*, you're not an artist."

On Wednesday, May 30, Billy Root—the Billy Root—the one with the tough, edgy style, the one who eats up chord changes and spits them out—will lead a combo at the Allied Arts Gallery, the last concert of Jazz Month. The place will be packed. And if there are any elephants buried around here, the Billy Root Band will be dancing on their graves. **aa**



by JEAN NORTON

Mention jazz to Jeanne Hood, the president of the Four Queens, and you immediately see a big smile and sparkling eyes. What started as a three-month trial has evolved into eight years of successful "Monday Night Jazz at the Four Queens."

Hood says "Jazz has been great for the hotel; we've had some of the finest jazz musicians here, and through the quality of programs have gained recognition throughout the world."

Ed Fasulo, vice president of operations and director of entertainment for the hotel, credits the success of the jazz program to Alan Grant. Fasulo says, "Grant's radio background in New York has enabled him to acquire great talent and provide a wide spectrum of jazz at the Four Queens."

This jazz scenario started in 1981. Monk Montgomery had a Sunday night jazz show on KNPR; when he fell ill, Grant filled in. After Monk's death, Grant took over the show and shortly asked Hood and Fasulo to sponsor live jazz performances and broadcasts. Fasulo says at the time they were hesitant, but Hood said, "Let's give it a try and see what happens."

What has happened is that "Monday Night Jazz" is distributed by American Public Radio nationally to 136 stations including such major markets as Los Angeles, Philadelphia, New York, Tampa, Cincinnati, Cleveland, and Chicago, a market they had been trying to crack for some time.

In 1988, the show won a gold medal for best radio music program at the New York International Radio Festival. Also that year, it was named best international radio broadcast by the Australian Academy of Broadcast Arts and Sciences. Locally, in 1989 the Las Vegas Women in Communications voted it best radio music program.

Hood says, "It's amazing, people from all over the country come in to listen to the live jazz; and since they are regular listeners to the broadcast back home, they feel real comfortable with the setting here." Hood, however, does not overlook the locals who repeatedly make up the majority of the audience.

A staunch supporter of downtown growth and development, Hood says, "The jazz programming at the Four Queens helps offer a diversity of cultural programming, not only for downtown, but for the community as a whole." She says the diversity is needed to support the continued growth of UNLV and help attract top executives to the community.

Hood says she and other downtown businesses continue to put forth tremendous effort to present a safe, fun and exciting environment for downtown. It's an endeavor Hood is proud of, which is obvious to anyone who sees her delight at every mention of how great downtown is. One thing downtown can count on, there is going to be "Monday Night Jazz at the Four Queens."

Jean Norton is the Allied Arts development director. **aa**

MAY = JAZZ

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5; Las Vegas Little Theatre, Las Vegas Review-Journal; Las Vegas SUN; Musicians' Union of Las Vegas, Local 369 AFM, AFL-CIO; LV Metropolitan Police Department; Mo Mahoney, Professional Music Center and Drum Shop, Michael and Sonia Saltman; Southern Nevada Music; UNLV Performing Arts Center; Vesely Music and Conservatory; Western Linen; and the Jazz Month Band of Volunteers, including Sylvia Hill, Gwen Rainer, Clifford Rentie, Sylvia Schlect and Judy Tarte. Walt Blanton chaired the Jazz Month committee for the second year; the rest of the committee is: Carol Blanton, Steve Buffington, Carl Fontana, Frank Gagliardi, Tom Gause, George Lohman, Charlie Owens, Dick McGee, Rick Romito, Rob Rosenthal, Dan Skea, Alan Ware and Joe Williams. **aa**

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