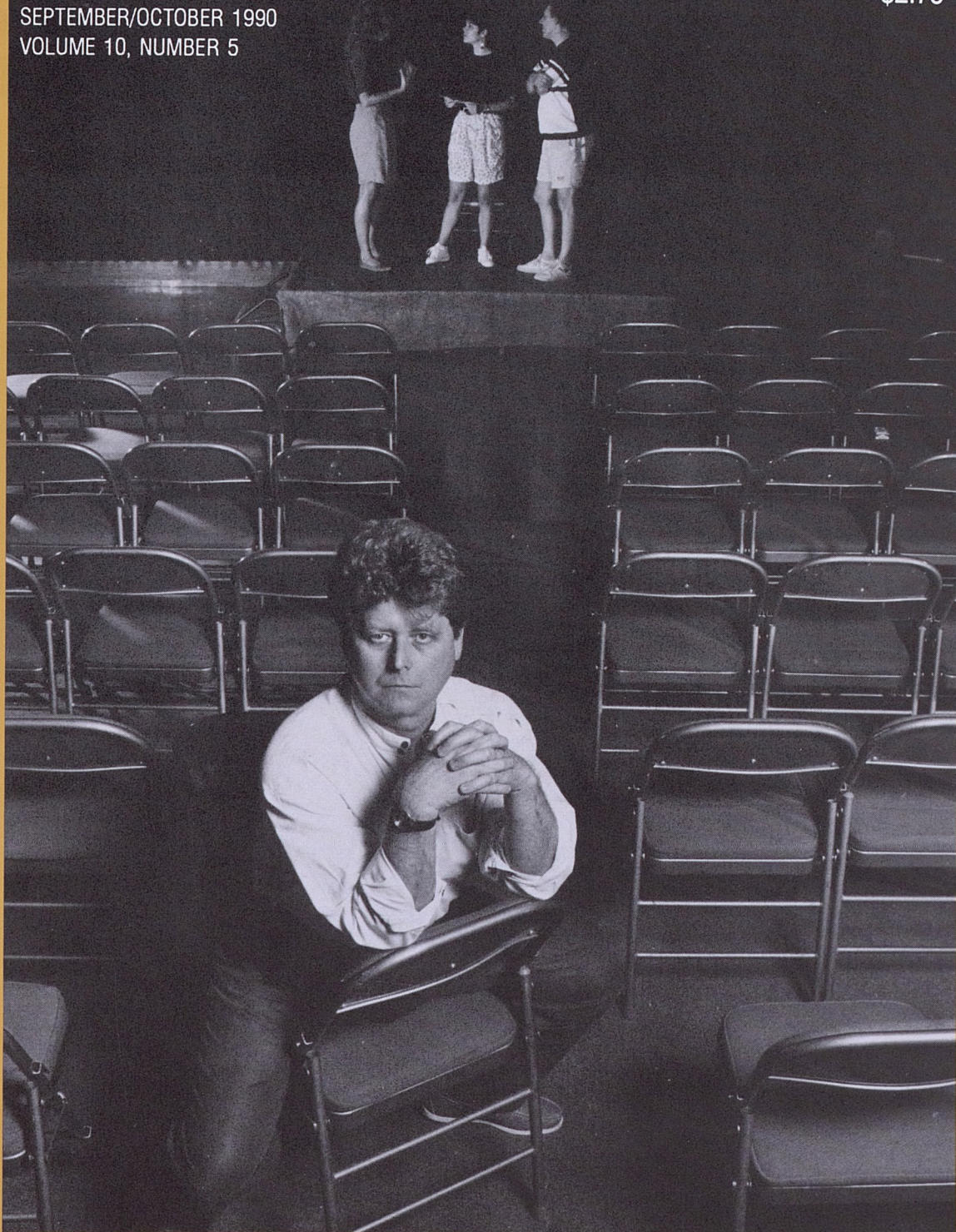


ARTS ALIVE

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

ALLIED ARTS COUNCIL
SEPTEMBER/OCTOBER 1990
VOLUME 10, NUMBER 5

\$2.75



**TOE TO TOE WITH BOB DUNKERLY
THE POST-STRIKE SYMPHONY**

THE NEVADA STATE MUSEUM AND HISTORICAL SOCIETY

presents

THE SECURITY PACIFIC COLLECTION TWENTY YEARS 1970 – 1990: PRINTS

October 6 – December 16, 1990



DAVID HOCKNEY, "Lightning," 1973; Lithograph/silkscreen;
38 $\frac{1}{4}$ " \times 31 $\frac{5}{8}$ "; Published by Gemini G.E.L.



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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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Arts Alive is typeset through the courtesy of the Las Vegas SUN, its staff and computer services. Additional funding provided by the Union Pacific Foundation. Opinions expressed by columnists are theirs and not necessarily those of the Allied Arts board or staff. Information provided is as current as possible, but is subject to change.



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

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Allied Arts is a member of the National Alliance of Local Arts Agencies (NALAA).

Arts Alive (752690) is published bi-monthly at the subscription price of \$10 a year, only as part of regular membership dues, by the Allied Arts Council of Southern Nevada, 3750 South Maryland Parkway, Las Vegas, Nevada, 89119-5619. **POSTMASTER:** Send address changes to *Arts Alive*, 3750 South Maryland Parkway, Las Vegas, Nevada, 89119-5619.



Billy Higgins during Jazz Month; photo by Sylvia Hill. All of the Jazz Month photos in the last issue were Sylvia's work, as well as the two of Rick Romito. We omitted the photo credits, which gives us this opportunity to run one more fine shot of Billy.



Inside

FEATURES

18 BOB DUNKERLY AND THE BUSINESS OF THEATRE, by Scott Dickensheets

Theatre companies have come and gone, but Bob Dunkerly's have remained – and prospered. Like him or not (and there are plenty of people on each side), he may be the most influential figure in community theatre. A profile.

22 THE POST-STRIKE SYMPHONY, by Jerome Horowitz

During the recent musicians' strike, dire predictions were made that musicians forced out of work would leave town, leaving the Las Vegas Symphony (among others) short of players. Jerome Horowitz reports that musicians are struggling – and leaving – but says that hasn't affected the Symphony yet. But there are other problems facing the group.

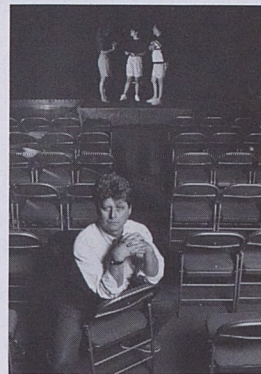
32 SEASON ANNOUNCEMENTS

Want to know what Las Vegas Little Theatre has planned? Nevada Dance Theatre? NICA? A listing of what's on the horizon.

THE LIVELIEST ARTS

11 *The NEA funds City Hall art project...Doug Deaner obituary...Artists Co-Op closes gallery...the Nevada State Council on the Arts hands out grants...Bill Moody reports on the American Booksellers Association convention...Denise Shapiro is profiled...Jerome Horowitz attends a mass opera audition...and more.*

DEPARTMENTS, COLUMNS, REVIEWS



- 05 September Calendar
- 07 October Calendar
- 25 None of the Above, by Patricia McConnel
- 26 Vanishing Point, by Patrick Gaffey
- 27 Counter-Review, by Don Hannah
- 30 Allied Arts News
- 34 On and Off the Wall
- 35 New and Business Members

THE COVER

Bob Dunkerly.
 Photo by Lee Zaichick.
 See story, p. 18.

“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.



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september



"Clay Fantasies"

EXHIBITS

01 SATURDAY

Faculty Exhibit, work by UNLV art instructors. Through September 28, Donna Beam Gallery, UNLV. 739-3827.

It's a Small World, photographs by Jerry Metellus. Through October 7, Clark County Library Photographic Gallery. 435-0919.

Jim Braire, oil paintings. Through October 9, Clark County Library Main Gallery. 435-0919.

Sin City, Mixed media by Stephanie Bradie, Marion Black and Andrea Robertson. Through October 7, Spring Valley Library. 435-0919.

Time and Rulers at Tikal: An Architectural Sculpture of the Maya, through December 1, Barrick Museum of Natural History, UNLV. 739-3381.

02 SUNDAY

Fall Art Roundup, annual event. Through September, Las Vegas Art Museum. 647-4300.

04 TUESDAY

Caldecott Banner Exhibit, examples of childrens art. Through September 21, Las Vegas Library Multi-Purpose Room. 435-0919.

07 FRIDAY

Art-A-Fair Winner's Circle, through October 22, Sunrise Library. 435-0919.

Every Picture Tells a Story, artwork by children's book illustrators. Through October 23, Green Valley Library. 435-0919.

14 FRIDAY

A Taste of Ecstasy, fiber art by D. J. Wagner and Victoria Rivers. Through October 28, Moira James Gallery. 454-4800.

Clay Fantasies: Mexican Folk Art, through October 20, Winchester Community Center. Reception, 5 to 7 p.m., September 14. 455-7340.

Group Printmaking Exhibit, Artspace Gallery, and recent work by James Christensen, Upstairs Gallery. Through October 19, Clark County Community College. Reception, 6 to 8 p.m., September 14. 643-6060.

Yolanda Sharpe and Gilda Snowden, paintings and wood constructions. Through November 2, Mark Masuoka Gallery. 366-0377.

19 WEDNESDAY

Willi Thomas, pastel still life pieces. Through October 21, West Las Vegas Library. Reception 5 to 7 p.m. today. 435-0919.

EVENTS

04 TUESDAY

Registration for fall classes at Reed Whipple Cultural Center begins, runs through September 16. Classes are available in art, music, theatre, crafts, dance and more. 386-6211.

Semester begins at Nevada School of the Arts, with classes in a wide range of music and visual arts. Call 739-3502 for registration information.

06 THURSDAY

Auditions for Las Vegas Youth Orchestra. Strings audition 4 to 8 p.m., September 6; winds and percussion audition September 13, 4 to 8 p.m. Reed Whipple Cultural Center. 386-6211.

Camille Claudel, French film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0095.

07 FRIDAY

Buckwheat Zydeco, in concert, 9 p.m., Calamity's Concert House, 3015 Boulder Highway. \$10. 384-6336.

08 SATURDAY

A Gathering, an eclectic evening of exceptional art and unusual entertainment, featuring music, dance and literature. Presented by Insight: A Catalyst Group. 9 p.m. to 1 a.m., at Bert's 2nd Story, 101 East Charleston and Main. \$8 advance, \$10 at the door. 594-7865.

Auditions for the Las Vegas Civic Ballet will take place at the Reed Whipple Cultural Center 1 to 5 p.m. Dancers 10 to 23, with at least three years of classical ballet training, are eligible. 386-6211.

Contemporary Danceworks, concert featuring works by Richard Colton, Amy Spencer, Maria Cheng and others. 8 p.m. September 8 and 2 p.m., September 9, in the McDermott Physical Educa-



Reudor, an internationally known contemporary artist, will open the PRIVATE SHOWING EXECUTIVE GALLERY with an exhibit of his work.

Artists' Reception

October 11
7 - 9 p.m.

Reudor will also sign prints of his work October 12 and 14, 1 - 5 p.m.

Reudor's work will be displayed through October 31.

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Smart Art International

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Las Vegas, Nevada 89119
702-898-0000 FAX 702-739-8336
Hours: 1-5pm Mon-Sat or by appointment

EVENTS

tion Building at UNLV. Free, but seating is limited. Sponsored by Southwest Gas Distinguished Artist Series. 739-3827.

09 SUNDAY

Contemporary Danceworks. See September 8.

Lied discovery Children's Museum, Grand Opening.

10 MONDAY

Jack Sheldon and Red Holloway, jazz performers. *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.

11 TUESDAY

Arno Marsh, 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: *A Little Cloud*, by James Joyce and *Good Readers and Good Writers*, by Vladimir Nabokov. 733-3613.

12 WEDNESDAY

Intermediate Calligraphy, workshop by Char Purcell for those with some experience in calligraphy. 6:30 p.m., Clark County Library. 733-3613.

Johnny Winter, blues musician, in concert, 9 p.m., September 12 and 13, Calamity's Concert House, 3015 Boulder Highway. \$18.50. 384-6336.

My Fair Lady, musical starring Rex Harrison and Audrey Hepburn. *Classic Images Film Series: A Treasury of Musicals.* 6:30 p.m., September 12, Rainbow Library. 2 p.m., September 14 and 1 p.m., September 15, Clark County Library. 6:30 p.m., September 18, Green Valley Library. 6:30 p.m., September 19, Las Vegas Library. Free. 733-3613.

13 THURSDAY

Auditions. See September 6.

Girl from Hunan, Chinese film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

Johnny Winter. See September 12.

Western Heritage Celebration, featuring lecture *Indians, Artists and Photographers: Images of American Indians Since 1492* at 7:30 p.m., September 13; *Native American Languages and the Study of the Mind* at 7:30 p.m., September 21; and a concert by Native American balladeer Bill Miller, 8 p.m., September 22. All events take place at the Reed Whipple Cultural Center. Tickets for the concert are \$7 adults, \$5 students, seniors and handicapped. 386-6211.

14 FRIDAY

My Fair Lady. See September 12.

The Wake of Jamey Foster, play by Beth Henley, presented by Las Vegas Little Theatre. 8 p.m., September 14, 15, 20, 21, 22, 27, 28 and 29; 2 p.m., September 16, 23 and 30, in the Spring Valley Library. 383-0021.

15 SATURDAY

John Lee Hooker, blues singer, 1990 Grammy winner. 8 p.m., Cashman Field Theatre. Reserved seating only. Tickets are \$15, 12 and 10. Sponsored by City of Las Vegas. 386-6211.

Leo Kottke, guitar, 9 p.m., Calamity's Concert House, 3015 Boulder Highway. \$15. 384-6336.

My Fair Lady. See September 12.

The Wake of Jamey Foster. See September 14.

16 SUNDAY

National Ballroom Dance Week Celebration, a dance exhibition performed to live big band music. 2 p.m., Reed Whipple Cultural Center. Free. 386-6211.

Picnic Pops, concert by Las Vegas Symphony on the lawn at UNLV. Gates open at 4 p.m. Second *Picnic Pops* concert on September 30, same time and place. 739-3240.

The Wake of Jamey Foster. See September 14.

17 MONDAY

Ralph Erickson-John Kirkwood 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. 385-4011.

18 TUESDAY

Alice's Restaurant, the film. 3 p.m., Spring Valley Library. Part of the Library District's *From Hippies to Hip* young adult film series. Free. 733-3613.

Charles Owens Sax Section. *Jazz at the Hob Nob.* 10 p.m. to 2 a.m., Hob Nob Lounge. 734-2426.

Middle Passage: A Reading and Discussion, lecture by novelist Charles Johnson. 7:30 p.m., Wright Hall 116, UNLV. Free. Sponsored by Southwest Gas Distinguished Artists Series. 739-0995.

My Fair Lady. See September 12.

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

19 WEDNESDAY

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

My Fair Lady. See September 12.

20 THURSDAY

Dragon Chow, German film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

Pip's Trip: A Theatrical Journey into Great Expectations - And More. Six American playwrights explore Charles Dickens' novel. Presented by University Theatre. 8 p.m., September 20, 21, 22, 26, 27, 28 and 29; and 2 p.m., September 23 and 30, in the Judy Bayley Theatre. 739-3801.

The Wake of Jamey Foster. See September 14.

21 FRIDAY

Crimes of the Heart, play by Beth Henley, presented by New West Stage Company. 8 p.m., September 21, 22, 25, 26, 27, 28 and 29; 2 p.m., September 23. Charleston Heights Arts Center. Directed by Barbara Brennan. \$10 adults, \$6.50 students, seniors and handicapped. 876-NWSC.

Native American Languages and the Study of the Mind. See September 13.

Pip's Trip. See September 20.

The Wake of Jamey Foster. See September 14.

Twelfth Night, the play by Shakespeare. *Nevada Shakespeare in the Park.* 7 p.m., September 21 and 22; 6 p.m., September 23. Fox Ridge Park, Green Valley. Free. 898-0544.

22 SATURDAY

Bill Miller in concert. See September 13.

Crimes of the Heart. See September 21.

Pip's Trip. See September 20.

The Wake of Jamey Foster. See September 14.

Twelfth Night. See September 21.

23 SUNDAY

Crimes of the Heart. See September 21.

Las Vegas Woodwind Quintet, free concert, 3 p.m., Reed Whipple Cultural Center. 386-6211.

Pip's Trip. See September 20.

The Wake of Jamey Foster. See September 14.

Twelfth Night. See September 21.

24 MONDAY

Warren Chaisson, 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.

25 TUESDAY

Crimes of the Heart. See September 21.

Great Books Discussion Group, 7 p.m., Clark County Library. Topics: *Bliss* by Katherine Mansfield and *Is There Any Knowledge That a Man Must Have?* by Wayne C. Booth. 733-3613.

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

26 WEDNESDAY

Camelot, film starring Richard Harris and Vanessa Redgrave. *Classic Images Film Series: A Treasury of Musicals.* 6:30 p.m., September 26, Rainbow Library. 2 p.m., September 28 and 1 p.m., September 29, Clark County Library. 6:30 p.m., October 2, Green Valley Library. 6:30 p.m., October 3, Las Vegas Library. Free. 733-3613

Crimes of the Heart. See September 21

Pip's Trip. See September 20.

27 THURSDAY

Crimes of the Heart. See September 21.

Pip's Trip. See September 20.

Solaris, Russian film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

The Wake of Jamey Foster. See September 14.

28 FRIDAY

Camelot. See September 26.

Crimes of the Heart. See September 21.

Pip's Trip. See September 20.

The Wake of Jamey Foster. See September 14.

29 SATURDAY

Camelot. See September 26.

Craftworks Market, arts and craft fair,

sponsored by KNPR 89.5 FM. Featuring live entertainment. 9 a.m. to 5 p.m., September 29 and 30. 456-6695.

Crimes of the Heart. See September 21.
Pip's Trip. See September 20.

Terrance Simien and the Mallet Playboys, Louisiana zydeco band in outdoor concert at Winchester Community Center. 8 p.m. \$5 general, under 12 free. 455-7340.

The Wake of Jamey Foster. See September 14.

30 SUNDAY

Craftworks Market. See September 29.

Music Fit for a King, a lecture/concert by flutist Richard Soule and harpischordist John Metz. 386-6211.

Picnic Pops. See September 16.

Pip's Trip. See September 20.

The Wake of Jamey Foster. See September 14.



"Twelfth Night" in October.

october

EXHIBITS

06 SATURDAY

The Security Pacific Collection: Twenty Years, 1970 - 1990: Prints, through December 16, Nevada State Museum and Historical Society. 486-5205.

07 SUNDAY

Nevada Watercolor Society Exhibit, as well as Maria Wurtz, paintings, and Bernice Breedlove, fiber. Through October 28, Las Vegas Art Museum. Reception, noon to 3 p.m., October 7. 647-4300.

08 MONDAY

Luis Jimenez: Sculpture and Drawing, through November 9, Donna Beam Gallery, UNLV. (Exhibit in conjunction with unveiling of Jimenez sculpture at McCarran airport.) 739-3751.

09 TUESDAY

It's a Small World, photos by Jerry Metelus. Through November 21, Spring Valley Library. 435-0919.

11 THURSDAY

First Chance, photos by Lance Cheung. Through November 19, Clark County Library Photographic Gallery. Reception 5 to 7 p.m. today. 435-0919.

Nance Museum Collection, Arabic artifacts from the Aramco collection. Through November 19, Clark County Library Main

Gallery. Reception 5 to 7 p.m. today, featuring Middle and Far Eastern appetizers. 435-0919.

20 SATURDAY

Ikebana exhibit, display of Japanese floral arts, October 20 and 21, Meadows Mall. Sponsored by Las Vegas chapter of Ikenobo Ikebana. 452-1920.

23 TUESDAY

Kathy Hickenbotham, fabric collages. Through December 2, West Las Vegas Library. 435-0919.

24 WEDNESDAY

Wildlife, wood sculpture by Jackie Reese. Through November 25, Sunrise Library. 435-0919.

25 THURSDAY

Paul Kaspar, abstract paintings and mixed media. Through November 27, Green Valley Library. Reception 5 to 7 p.m. today. 435-0919.

28 SUNDAY

Amy Zerner, fabric collages. Through December 9, Charleston Heights Arts Center and Reed Whipple Cultural Center. 386-6211.

Hippies to Hip film series. 3 p.m., Spring Valley Library. Free. 733-3613.

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

03 WEDNESDAY

Camelot. See September 26.

Vampyr, 1932 German film, part of *International Vampire Film Series* featuring female vampires. Mature audiences. 7:30 p.m., Winchester Community Center. 455-7340.

05 FRIDAY

Fools, play by Neil Simon, presented by

PRIVATE SHOWING

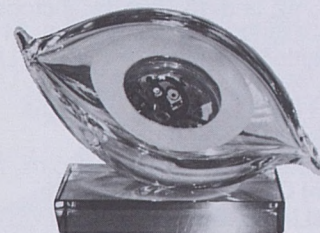
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EVENTS

01 MONDAY

Toshiko Akiyoshi, piano. *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.

02 TUESDAY

Camelot. See September 26.

Hair, film starring Treat Williams. *From*

"Crater and Destroyed Convoy," b/w photo by Richard Misrach; part of his "Bravo 20: The Bombing of the American West," presented by NICA, opening November 19.



Rainbow Company. 7 p.m., October 5, 6, 12 and 13; 2 p.m., October 7, 13 and 14. Reed Whipple Cultural Center. \$4 adults, \$3 seniors and teens, \$2 children. 386-6553.

The Real Inspector Hound, play by Tom Stoppard, staged by Clark County Community College Theatre. 8 p.m., October 5, 6, 11, 12 and 13; 2 p.m., October 7, in the CCC Theatre. \$6 general, \$4 students, seniors, handicapped. 644-PLAY.

06 SATURDAY

Fools. See October 5.

Sweet Adelines, in concert. 8 p.m., Artemus Ham Concert Hall. 739-3801.

The Real Inspector Hound. See October 5.

07 SUNDAY

Fools. See October 5.

Fools. See October 5.

Tchaikovsky Chamber Orchestra, in concert, 2 p.m., Charleston Heights Arts Center. \$8 and \$6. 386-6211.

The Real Inspector Hound. See October 5.

08 MONDAY

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

09 TUESDAY

Great Books Discussion Group. 7 p.m., Clark County Library. 733-3613.

London Ballet Theatre, concert sponsored by Community concert Association. 8 p.m., Artemus Ham Concert Hall. Season subscription holders (though empty seats may be given to donors to *The Patron's Fund.*) 648-8962.

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

10 WEDNESDAY

Barry Spacks, poet, reading and discussion. 7:30 p.m., Wright Hall room 116, UNLV. Sponsored by Southwest Gas Distinguished Artists Series. 739-0995.

Blood and Roses, 1961 Italian film by Roger Vadim. Part of *International Vampire Film Series* featuring female vampires. Mature audiences. 7:30 p.m., Winchester Community Center. 455-7340.

11 THURSDAY

An Actor's Revenge, Japanese film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

The Real Inspector Hound. See October 5.

Toys in the Attic, drama by Lillian Hellman, presented by University Theatre. 8 p.m., October 11, 12, 13, 17, 18, 19 and 20; 2 p.m., October 14 and 21, in the Black Box Theatre, UNLV. 739-3801.

12 FRIDAY

Architecture Colloquia, 7:30 p.m., Judy Bayley Theatre. 739-3801.

Fools. See October 5.

The Real Inspector Hound. See October 5.

Toys in the Attic. See October 11.

13 SATURDAY

Fools. See October 5.

The Real Inspector Hound. See October 5.

Toys in the Attic. See October 11.

14 SUNDAY

Accent 90, fall concert by Opus Dance Ensemble, featuring styles from ballet to cabaret. 3 p.m., Tropicana Hotel Main Showroom. Special performance benefiting Muscular Dystrophy Association will be held October 21, same time and place. 732-9646.

Fall Picnic, sponsored by the Las Vegas Blues Society and Clark County. Noon to 8 p.m., Sunset Park areas A and B. Free live music; food, drinks for sale. 455-7340.

Fools. See October 5.

Nevada Chamber Symphony Orchestra, (formerly Serenata Chamber Orchestra), concert featuring works by Copland, Ibert and Stravinsky. 3 p.m., Clark County Library. Free. 733-3613.

Sierra Wind Quintet, 2 p.m., Artemus Ham Concert Hall. 739-3801.

Toys in the Attic. See October 11.

15 MONDAY

Black History Film Festival, featuring *Jeffries-Johnson 1910*, *Go Tell It: A Tribute to Mahalia Jackson*, and *Jesse Jackson and Carolyn Shelton: Pushing for Excellence*. 6 p.m., West Las Vegas Library. 733-3613.

Chris Connors, 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 89.5FM. 385-4011.

16 TUESDAY

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

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

The Song Remains the Same, film about Led Zeppelin. *From Hippies to Hip* film series. 3 p.m., Spring Valley Library. 733-3613.

17 WEDNESDAY

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

The Hunger, film starring Susan Sarandon, Catherine Deneuve and David Bowie. Part of *International Vampire Film Series* featuring female vampires. Mature audiences. 7:30 p.m., Winchester Community Center. 455-7340.

Toys in the Attic. See October 11.

18 THURSDAY

Coppelia, ballet concert by Nevada Dance Theatre. 8 p.m., October 18, 19, 20; 2 and 7 p.m., October 21, Judy Bayley Theatre. 739-3838.

The Art of Really Dirty Fingers, lecture by artist Richard Ash. 7:30 p.m., Wright Hall room 116, UNLV. Sponsored by Southwest Gas Distinguished Artists Series. 739-0995.

Toys in the Attic. See October 11.

Up to a Certain Point, Cuban film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

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2003 East Charleston 382-5404



19 FRIDAY

Coppelia. See October 18.

Poe Potpourri, drama presented by Actors Repertory Theatre, based on Edgar Allan Poe. 8 p.m., October 19 and 7 p.m., October 31, Clark County Library. Free. 647-SHOW.

Taj Mahal, in concert. 8 p.m., Reed Whipple Cultural Center. \$8 and \$6. 386-6211.

Toys in the Attic. See October 11.

20 SATURDAY

Coppelia. See October 18.

Friends of Libraries Used Book Sale, October 20 and 21, Meadows Mall. 733-3613.

Los Folkloristas, Mexican traditional and contemporary music ensemble. 8 p.m., Las Vegas High School. 455-7340.

Toys in the Attic. See October 11.

21 SUNDAY

Accent 90. See October 14.

Coppelia. See October 18.

Toys in the Attic. See October 11.

Used Book Sale. See October 20.

22 MONDAY

James Toney, piano, with members of the B.B. King band. *Alan Grant's Monday Night Jazz at the Four Queens*. 7:30, 9:30 and 11:30 p.m., French Quarter Lounge. \$3 cover. Recorded for later broadcast on KNPR 89.5 FM. 385-4011.

Koslov Youth Dance Ensemble, from Russia. 7:30 p.m., Cashman Field Theatre. \$12, \$10 and \$8. 386-6211.

Las Vegas Symphony, concert featuring works by Mozart, Beethoven and Rimsky-Korsakov. 8 p.m., Artemus Ham Concert Hall. 739-3240.

23 TUESDAY

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

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

24 WEDNESDAY

Madrigal Chamber Festival, 7 p.m., Black Box Theatre, UNLV. Free. 739-3801.

Tim Cahill, adventure writer, part of Nevada State Council on the Arts reading series. 7 p.m., Clark County Library. 733-3613.

ada State Council on the Arts reading series. 7 p.m., Clark County Library. 733-3613.

Twelfth Night, performance by Berkeley Shakespeare Festival, presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. 739-3840.

25 THURSDAY

Himatsuri (Fire Festival), Japanese film with English subtitles. 7 p.m., Wright Hall 103, UNLV. 739-0995.

Senior Follies, musical revue produced by UNLV Senior Adult Theatre program. 7:30 p.m., October 25, 26, 27, 31, November 1, 2 and 3; 2 p.m., October 28, November 3 and 4, in the Moyer Student Union, UNLV. 739-3801.

26 FRIDAY

Senior Follies. See October 25.

Sunshine Boys, Neil Simon comedy presented by Actors Repertory Theatre. 8 p.m., October 26 and November 2; 5:30 p.m., October 28 and November 4; 5:30 and 9 p.m., October 27 and November 3. In the Clark County Library. \$9 general, \$7 students and seniors. Children under eight not admitted. 647-SHOW.

The Muir String Quartet, concert presented by Chamber Music Southwest. 7:30 p.m., Artemus Ham Concert Hall. \$15. 739-3332.

27 SATURDAY

Edgar Allen Poe: A Condition of Shadow. Performance by Jerry Rockwood as Edgar Allen Poe. 8 p.m., Winchester Community Center. 455-7340.

Fall Concert, University Dance Theatre, featuring jazz, modern and ballet styles. 8 p.m., October 27; 2 p.m., October 28, Judy Bayley Theatre. \$7 general, \$5 seniors. 739-3801.

Senior Follies. See October 25.

Sunshine Boys. See October 26.

28 SUNDAY

Senior Follies. See October 25.

Sunshine Boys. See October 28.

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

29 MONDAY

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

True Stories, film about small town America. *From Hippies to Hip* film series. 3 p.m., Spring Valley Library. 733-3613.

30 TUESDAY

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

The Collaborative Process *The Progression of Scenic and Costume Design from Conceptualization to Realization*. Lecture by designer Michelle Guillot. 7:30 p.m., Ham Fine Arts building room 132, UNLV. Sponsored by Southwest Gas Distinguished Artists Series. 739-0995.

31 WEDNESDAY

Poe Potpourri. See October 19.

Senior Follies. See October 25.

REUDOR

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"Flamenco"



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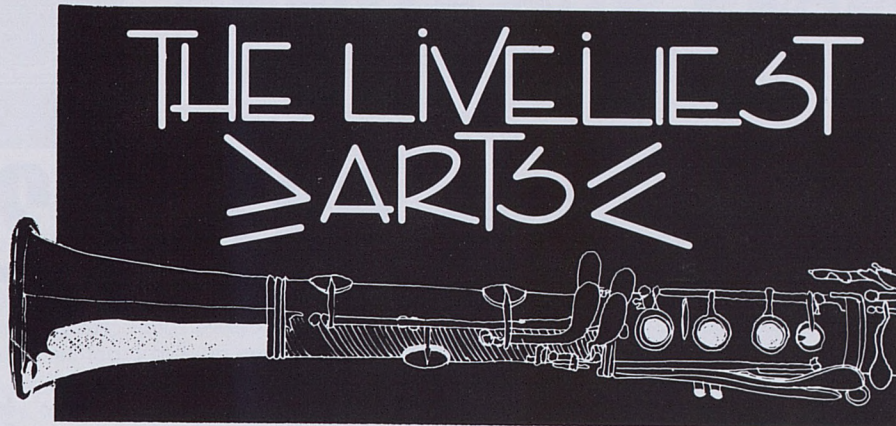


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NEWS OF THE ARTS IN SOUTHERN NEVADA

NEA funds City Hall art

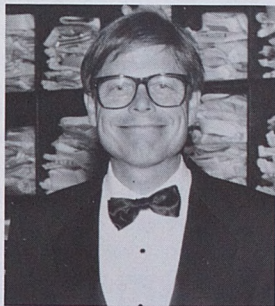
The National Endowment for the Arts has given the City of Las Vegas a \$25,000 direct grant to augment funding for the William Maxwell public art planned for the south face of City Hall.

The city has already committed \$75,000 to the project, but applied for the grant last October to fatten the purse for the complex piece, which will feature multi-faceted designs on the building, devices in the shallow pool at the base of the wall, and sandblasted designs in the adjacent sidewalk. The imagery will refer to Indian symbolism, native fauna,

the nuclear history of the area and the environment.

According to Angie Wallin, chairman of the arts commission, the grant money will go directly to Maxwell.

She also pointed out that the grant—the City of Las Vegas' first—will help draw national attention to the city's growing cultural offerings. "It's like the Good Housekeeping seal of approval," Wallin told a local newspaper. "Finally, nationally, we will be recognized—not only for a fine project, but for the arts overall."



DOUGLAS DEANER

J. Douglas Deaner, a member of the Las Vegas City Arts Council and the Allied Arts Neon Park Committee, died August 3 in Las Vegas. He was 46.

Deaner, a law partner at Deaner, Deaner & Scann, was a law instructor at Clark County Community College, counseled the state Democratic Party, and was one of the founders of the Secret Witness Program. He also served on the Clark County Board of Equalization.

He is survived by his wife Nancy, a noted local painter, and four children. The family asks that donations be made to the Nature Conservancy, Pioneer Station, P.O. Box 11486, Salt Lake City, Utah, 84147-0486.



CO-OP CLOSES

The Las Vegas Artists' Cooperative has closed its gallery in the Rancho Plaza Shopping Center. The gallery did not generate enough profit to cover expenses. The organization is not disbanding, however, and is seeking another gallery site.

Since it was started in 1968, the Coop has had many addresses; the most successful was in the Meadows Mall, where the gallery was installed in empty stores at reduced rent. Continual commercial growth has eliminated most mall vacancies.

The Coop has been particularly useful in allowing local artists access to the business license and sales tax permit necessary to sell artwork.

In the meantime, the Coop artists are planning fundraising events; they will share a booth with the Las Vegas Art museum at the September 14-16 Harvest Festival at Cashman Field. For more information call 877-3963 or 649-3283.

NAA elects officers, supports NEA

The Nevada Alliance of the Arts, a state-wide arts advocacy organization, has elected new officers and is making plans to lobby the coming legislature for increased arts support. The Alliance has also endorsed the re-authorization of the National Endowment for the Arts (NEA).

Roger Peltyn, one of the owners of Martin, Peltyn and Associates, an engineering firm currently working on the new Laughlin Golden Nugget, was elected president. Peltyn and his wife Sandy have worked in support of various arts organizations for several years.

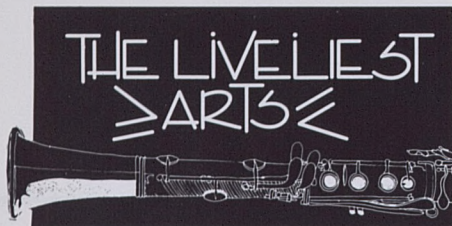
Three vice-presidents were elected during the late July Reno meeting: Kevin Day of Reno, a First Interstate Bank vice-president; Mark Arrighi, a Yerington attorney; and Las Vegas developer Pam Hammer. Linn Thome of Las Vegas is the new secretary and Alice Isenberg of Boulder City was re-elected.

Board members elected or re-elected were: Robert Dunkerly, director of New West Stage Company; Patrick Gaffey, executive director of the Allied Arts Council; Robin Greenspun, a member of the Nevada State Council on the Arts; Eileen Hayes, executive director of the Nevada Opera Theatre; Caryn Jenkins, of the Legislative Council Bureau in Carson City; Judy Kropid, president of Allied Arts; Neldon Matthews, superintendent of the Lincoln County School District; Dedee Nave, member of the NSCA; John Smith, executive director of the Nevada School of the Arts; Peter Stremmel, a Reno art dealer and NSCA member; and Angie Wallin, NSCA member and chair of the Las Vegas City Arts Commission.

The Alliance will interview legislative candidates in both Las Vegas and Reno following the primary election, then endorse a slate of pro-arts candidates. It will maintain a paid lobbyist throughout the session.

At the recent meeting, the Alliance adopted a resolution supporting the NEA for its work and urged "all members of the Nevada State Congressional delegation to support reauthorization of the Endowment for another five years without restructuring or content restrictions that would limit freedom of artistic expression."

The Alliance is a membership organization with members throughout the state. For further information, call 739-3502.



NSCA hands out \$377,423

The Nevada State Council on the Arts handed out 377,423 to Nevada artists and arts organization during grant hearings on July 30 and 31.

Forty-six of the 107 applicants received funding, in the categories of folk art apprenticeships, grants to presenters, artist fellowships and grants to organizations.

Three Las Vegas received \$5,000 fellowships, including Arts Alive columnist Patricia McConnel, who received a literary fellowship, and visual artists Jose Bellver and Robert Beckmann. Reno novelist Sam Michel also received a literary fellowship.

Thirteen organizations received presenters grants:

Battle Mountain Civic Center, Battle Mtn.	\$2,417
Boulder City Arts Council, Boulder City	\$4,553
Charleston Heights Arts Center, Las Vegas	\$1,750
Churchill Arts Council, Fallon	\$8,250
Clark County Cultural Affairs, Las Vegas	\$3,500
Comstock Arts Council, Virginia Cty.	\$4,359
Lincoln County Arts Council, Panaca	\$3,936
Northern Nevada Community College, Winnemucca	\$3,104
Pershing County Fine Arts Council, Lovelock	\$2,184
Reed Whipple Cultural Center, Las Vegas	\$2,051
Truckee Meadows Comm. College, Reno	\$2,590
Chamber Music Southwest, Las Vegas	\$3,182
Yerington Theatre for the Arts, Yerington	\$8,250

Twenty-five small, medium and large organizations were given funds to support programs and general operations:

SMALL ORGANIZATIONS

Actors Repertory Theatre, Las Vegas	\$5,580
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Arts for the Schools, Incline Vill.	\$5,580
Donna Beam Gallery/UNLV, Las Vegas	\$3,722
KUNV/UNLV, Las Vegas	\$3,722
Nev. State Museum and Historical Soc., Las Vegas	\$3,722
New West Stage Company, Las Vegas	\$5,580
No. Nevada Concert Orchestra Assoc., Elko	\$5,580
Sierra Wind Quintet, Las Vegas	\$7,500
So. Nev. Musical Arts Society, Las Vegas	\$5,580
Very Special Arts, Reno	\$5,580
XS Gallery, Carson City	\$3,715
Young Audiences of No. Nevada, Reno	\$5,580
Youth Music Foundation, Reno	\$5,580

MEDIUM AND LARGE ORGANIZATIONS

Allied Arts Council (multi-year), Las Vegas	\$22,500
Brewery Arts Center, Carson City	\$11,166
Las Vegas Symphony (multi-year), Las Vegas	\$22,500
Nevada Dance Theatre (multi-year), Las Vegas	\$22,500
Nevada Festival Ballet, Reno	\$11,166
Nevada Public Radio (multi-year), Las Vegas	\$22,500
Nevada Opera Association (multi-year), Reno	\$22,500
Nevada Opera Theatre, Las Vegas	\$16,740
Nevada School of the Arts (multi-year), Las Vegas	\$22,500
Reno Chamber Orchestra, Reno	\$11,166
Reno Philharmonic (multi-year support), Reno	\$22,500
Sierra Arts Foundation (multi-year), Reno	\$22,500

Also, four folk arts apprenticeships were given in the areas of Washoe basketmaking, Piute buckskin smoking, horse-hair mecarty making and rawhide braiding.



Adventure writer opens NSCA reading series

Writer Tim Cahill, author of *Jaguars Ripped My Flesh* and *A Wolverine is Eating My Leg*, among other books, will give a reading and talk in the Clark County Library on October 24, at 7 p.m., followed by a book-signing session at Culture Dog Bookstore the evening of October 25. The reading is part of a series sponsored by the Nevada State Council on the Arts.

Cahill was a staffer at *Rolling Stone* in its early years, and was a founding editor of *Outside* magazine, where he wrote the "Out There" column for many years, eventually gaining notoriety for risking his life in pursuit

of something to write about. In the course of various articles, he has dived with sharks, climbed cliffs, hiked across Death Valley, crawled into deep caves, and has generally poked around in obscure corners of nearly every continent.

"I keep telling myself I'm going to stop doing that kind of thing," Cahill said from his home in Montana. "I'm afraid I'm addicted to it."

He said he plans to read from his upcoming book *El Road*, a high-speed travelogue about his record-setting drive from the bottom of South America to the top of North America.

He has recently written an article for *National Geographic* about a newly discovered cave in New Mexico, and his future plans include an article on giant clams. Yes, giant clams.

Other writers who will follow Cahill are Greg Keeler, author of *American Falls* and the upcoming *Epiphany at Goofy's Gas*, in November; spring will bring James Crumley, author of *The Last Good Kiss* and other books, and Linda Hogan.

For more information call the Library District at 731-5419 or the state arts council at 1-789-0225.



AGENTS AND DEALS AND BOOKS

Impressions of the American Booksellers Convention

by BILL MOODY

I knew this was going to be a high-powered affair when the first thing that hit me was a sign that read "Cellular Phones for Rent." TV monitors flash messages for convention-goers, and everyone sports a colored name tag. I pick up my green press badge, a two-pound, 240-page Exhibitor Directory, and a First-Timer's Information Kit, welcoming me to the Las Vegas version of the American Booksellers Association Convention, an event second in size and importance in the publishing industry only to the Frankfurt Book Fair.

First impressions are a bit overwhelming. There are, so the press kit tells me, more than 1,400 exhibitors spread over an expanse of several football fields, ranging from small-booth, one-man operations like the Steve Davis Publishing Co. of Dallas, Texas, to the big guns of publisher's row—Random House, St. Martins Press, Simon and Schuster—which display yards of plush carpeting, easy chairs, neon signs and high-powered executives milling around in three-piece suits, making deals, shaking hands and giving away hundreds of thousands of dollars worth of books and book paraphernalia. This is the world of New York publishing transplanted to Las Vegas.

After a quick orientation tour, I decide to check out the smaller houses first. Some of the most interesting stories are on the back row, the ghetto of small independent publishers that houses a 16-booth section of gay, lesbian and feminist publishers. In one far corner, a simple banner proclaims Steve Davis Publishing, and sitting alone, reading a paperback novel, is Steve Davis himself. There are a few books on display in this, by comparison, spartan booth, and Davis hardly looks up. His offering is a pro-choice tract called *Over Our Live Bodies* with a forward written by actress Cybil Shepard.

"Is this a self-publishing venture?"

"Yeah," Davis says. He doesn't get up, seems almost annoyed to have his reading interrupted.

"How did you manage to get Shepard to write a forward?" I pick up a copy and flip through it. "Obviously it's had to improve sales."

Davis shrugs. "I went through Ann Richards, you know, the Texas gubernatorial candidate. She knew Shepard, thought she'd like the book, said I should try her. I did and we got her."

"You have any trouble getting this book distributed, in the major bookstores, I mean, since it's self-published?"

"Not really, except for its content." Davis is already bored and goes back to his book.

I put his book back and look around.

People glance in but no one stops. "Why are you here?"

Davis smiles. "Exposure."

A few rows over from Davis, I find Don Parker, sole boss of Carolton Books, another self-publishing venture. Parker, however, is the antithesis of Davis. He stands near the aisle, smiling, resplendent in his green Pensacola, Florida Police uniform. He hands me a four-color flyer with his picture. A real-life Barney Fife, the balding Parker is a kind of beefy Don Knotts with glasses. His *You're Under Arrest*, humorous anecdotes from his years as a small-town cop, has sold over 30,000 copies, an amazing feat for a self-published book.

"Hey, I even booked myself on the Larry King show," says Parker, an obvious natural self-promoter. "The TV show, not the radio," he adds quickly, "but I've done dozens of those, too."

"How?"

"Simple," Parker says. "I just call them up, send them press kits. With Larry King I sent three before I finally hit."

Parker has written a sequel and is now retired from the police to run his publishing empire full time.

Back on the main floor, the aisles are crowded, the big guns have geared-up for a full-scale afternoon of marketing. Everyone I see clutches bags emblazoned with publisher logos crammed with sample products: calendars, advance copies of new releases, bookmarks, flyers, catalogs and gimmick promotions.

Chilton Books (the car manual folks) offer small plastic boxes, their version of the ABA survival kit. It includes two aspirin, a towelette, two antacid tablets and a packet of band-aids. Hey, they know Las Vegas can be trying. A business book publisher touting his latest title, *Knock 'Em Dead*, on how to write resumes, hands out baseball caps. I take one and rush off to the press room to catch the end of Ken Kesey's press conference. There's a schedule that changes every 20 minutes. Kesey is in fine form and invites everyone to troop outside to see the Merry Pranksters' hippie bus, broiling in the sun of the convention center parking lot. I don my *Knock 'Em Dead* cap and have a quick look. Kesey is already gone, but I have my own agenda.

Back on the main floor, I track down Michael Seidman, former editor of *The Armchair Detective*, and now a senior editor at Zebra Books. A veteran of ABA conventions, he's standing off to one side and appears a bit bored with the whole thing.

After introductions I charge right in. "Why can't I get my spy novel published? I ask

him. "And how come so many of the books I'm sent to review by TAD are so bad?"

Seidman smiles like he knows something I don't. "Publishers are running scared," he says. "They're looking for big books, but they're scared of letting one go or taking a chance on a new author. They guess wrong. They never learn."

I nod like I know what he's talking about. This still doesn't explain the state of things, but when I press, I get only, "We just don't know, we just don't know."

At St. Martins Press, one of the biggest and most lavish exhibits, I find Thomas Dunne, the senior mystery editor, standing alone, smiling at passers by. He checks my name tag and when I tell him about my spy novel, he's warm and friendly.

"Sure, I'll read it," he says. "In fact, if you've got a copy, I'll read it on the plane back to New York. I never schedule anything after the ABA."

"Great." I just happen to have a copy. "Why does St. Martins show up at something like this? You guys surely don't need exposure."

"Sure we do," Dunne says. "We all need it. We need to show how healthy the publishing business is." He waves a hand around the St. Martins exhibit, which reeks of success with its neon signs, designer furniture and lots of free samples of their latest releases. "Drop off a copy of your book," he says as he's hustled off by a New York agent. A deal is about to be made.

Speaking of agents, I remember my own appointment and rush to the literary agents room, discreetly off the main exhibit hall. There are deals being made here as well.

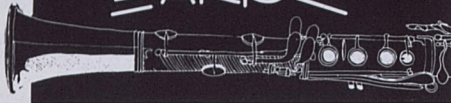
I run into an agent I recently met in San Diego. From her agency profile I know she's only 24. In person she could easily pass for a junior high student, but she is now making decisions for one of the top agencies in the country. She's already made one on my book. Yes, she's read the sample I sent her but, no, she isn't interested. "Didn't I write you already? Well, nice seeing you again."

My appointment is inside, a Texas-based agent who is interested in my non-fiction jazz book. We sit at one of the tables while he scans my proposal. "This looks promising," he says. We talk books for 10 minutes until he shoots a cuff and says, "Bill, been great talkin' with ya, but I gotta run. I'll be in touch."

"Yeah, let's do lunch."

Bill Moody teaches English at UNLV and is still in search of a publisher and agent for his spy novel.

THE LIVELIEST ARTS



NEWS OF THE ARTS IN SOUTHERN NEVADA

DENISE SHAPIRO

by PAUL SZYDELKO



MICHAEL PLYER

Denise Shapiro



One of any gallery manager's primary goals and fondest satisfactions is to introduce people to a more complete awareness of art. After more than a year as the Las Vegas-Clark County Library District's gallery manager, Denise Shapiro can recount at least one example of a woman's discovery of art and, perhaps, herself.

An exhibit in one of the library district's six galleries which featured bright abstract art left one woman unmoved. "As far as this woman was concerned, it was little lines and triangles," Shapiro remembers. "She said the first time she came and looked through the glass, she didn't come in but was curious. She went, 'Awh, I don't like that—what is this stuff?'"

But, Shapiro continues, the woman "felt compelled to go into the gallery and look closer at it, even though she didn't seem to like it. So she went in and she started to write a diary to me in the guest book. She said, 'Well, this work is not what I like but I did have to come in and look at it.' It turns out that almost every week that she came into the library—obviously a regular customer—she would make a comment about 'I'm thinking about these pieces.' Finally, her scenario is that she likes them. She said they made her think. She doesn't know why she likes them but she realizes she likes them."

Such small instances of self awareness and art appreciation occur frequently for Shapiro as she guides the district's galleries through scheduling, installation and promotion. In addition, Shapiro is also in charge of all permanent art in the library district and she organizes special programs, workshops and shows, including last spring's Festival of the Arts.

She says her mission for the library district's galleries is "to educate the community in terms of the arts and to show them a variety of art, from contemporary to classic, and support local artists, and also to bring in some key artists from out of town who would help with the education process."

A native New Yorker, Shapiro has, in her words, "seen a lot, in the art world especially."

She attended the Parson's School of Design and was an art director and creative consultant before coming to Las Vegas. Shapiro has traveled extensively throughout the country and Europe, seeking out and sampling museums, galleries and creative pockets everywhere, no matter how big or small.

"I had a wild time—how do I put it—where I was in a very creative element in New York, Soho and the East Village for a while, just as it was starting to erupt. That was our mood there. Before you heard about the East

Village, it had already been simmering and doing a lot of creative things.... I was part of that for awhile."

The library district's galleries are booked a year in advance, Shapiro says. Showing a variety of local art is her chief goal. She attempts to gauge the interests of patrons in the different areas of the city and match the exhibits to both the available space and the appropriate audience.

"(A lot of) contemporary art is handled in Green Valley, but I don't want to do that exclusively, so we try to bring it to Sunrise and Spring Valley. The patrons there really enjoy seeing contemporary art. At West Las Vegas, they like the variety but they are more conservative. They're not ready for the bizarre...I try to be pretty calm up there."

Local talent is given the best opportunity to show in the galleries, but Shapiro says selected out-of-state artists are also occasionally welcome. "If an out-of-state artist has a totally different approach to painting or sculpture that we haven't seen, or if it would be educational—something that's happening in mainstream art but only the students really know about here, or the professionals—then I would bring something like that, or if it's a known, famous artist (that) I'd really like to show." She notes, however, that the high cost of insurance discourages exhibiting some art, and security at the district's galleries would have to be improved.

Shapiro is busily preparing for next year's Festival of the Arts, and worked many months to design a pamphlet called "The Gallery Game" to assist children and newcomers through the galleries. "Ultimately, I'd like to see the library's galleries a basic part of a field trip for the school district planned every year."

Shapiro also wants to improve the district's display of children's art. "The school district has an amazing art program, and no one here in town knows about it, including the parents," she says.

The supply of local talent is healthy, Shapiro says. "People have asked do I find that I am running out of artists. And I haven't. I'm booked a year in advance and I just keep seeing more. And also the university supplies a lot of people for us with quality, and the community college does too...."

"The saddest part of the job would be if I saw a talented artist who I felt their work was not quite right for the library, or if I felt they still had a way to go, and I couldn't give them a show yet. That's hard, but basically in this position, I'm supporting artists, so it's a wonderful situation."

Paul Szydelko is the associate editor of the Green Valley News.

Private Showing gallery to open

B.J. "Burt" Black, a long-time marketing professional, is opening the Private Showing Executive Gallery October 11 with an exhibit by Israeli contemporary artist Reudor.

The gallery will represent and show new works by a number of established American and international contemporary artists. Private Showing will also feature a brokerage department handling secondary market consignments and will feature 10,000 images on laser disks for clients to view.

"We hope to give Las Vegas' private and corporate collectors a fine arts resource founded on integrity," Black said.

The gallery – located in a garden office complex at 1516 East Tropicana, between Maryland Parkway and Spencer – is small, only 600 square feet. "I've traded limited editions and original art for the last 20 years," he explained, "and I've found that nothing will put an art gallery out of business faster than big overheads. No matter where we are located, we will still have to advertise and promote the gallery."

The price of the art Black plans to show will vary from a couple of hundred dollars to many thousands. Private Showing will have limited office hours, but Black says he can take a portable laser disk to the client, or open the gallery at any time of the day or night by appointment. "Vegas is a 24-hour town, and if we have to do some crazy hours to accommodate a client, we'll do it."

Black noted he will stage some outdoor shows in his garden office complex when the weather cools, and he also plans some satellite shows at various venues around town from time to time.

Why open this type of gallery now, when the economy is questionable and the world (as of this writing) is on the brink of crisis? "Good art has survived and appreciated in value regardless of world crises or economic downturns," he said. "What's more, those who buy art for their personal pleasure always seem to find the where-with-all to do so, and those who buy art for its investment potential know it will eventually return a profit. I can't draw a straight line, but I love and appreciate good artwork, and I know that regardless of world and economic conditions, life wouldn't have much meaning if I couldn't surround myself with fine art."

Private Showing is a division of Black's company Smart Art International, which, Black



The ghost of Reudor and his work.

said, "was created originally as a consultant for those seeking investment art advice, to market an investment art program and to coordinate the publishing of some limited editions. The opening of Private Showing Executive Gallery is just an extension of our commitment to the fine arts here in Las Vegas."

The Reudor exhibit runs through October 31.

Artist Reudor at new gallery

Israeli artist Reudor, whose work will inaugurate the Private Showing Executive Gallery, will be on hand for an artist's reception from 7 to 9 p.m., October 11; he will also be at the gallery from 1 to 5 p.m. on both October 12 and 14 to sign his latest poster print.

A seventh-generation Israeli, Reudor's roots are in Safed, an ancient art colony in Northern Israel.

Reudor became a professional artist at 13, when his drawings were first published by

Metropolitan Newspapers. His early success as a syndicated illustrator sharpened his skills and his artistic vision.

Generally, Reudor divides his picture's planes into contrasting, often contradictory images. Past and present, city and country, reality and fantasy share space in his paintings.

"I begin each painting by illustrating a clear vision of reality," he said. "I then use colors, my own, to more accurately portray the feelings stirred by the vision. And finally I paint in the thoughts provoked by those feelings."

Reudor's works have been exhibited throughout the U.S., Canada, Europe and the Middle East. In addition to his original paintings and commissioned works, his prints hang in galleries around the world.

The Private Showing Gallery is located at 1516 East Tropicana, Suite C-1. 898-0000.

GALLERY OPENING

What: Private Showing Executive Gallery

When: October 11, 5 - 7 p.m.

Where: 1516 East Tropicana, Suite C-1.

Who: Reudor, contemporary artist.

Phone: 898-0000.

MUSIC

Finding the opera stars of tomorrow

by JEROME HOROWITZ

Las Vegas was host to the Western States Opera Conference on 12-14 July. Talent scouts from 18 opera companies, most of them in the west, auditioned 150 singers from all over the USA. It was fascinating to watch the selection process at work, but I could not help wondering whether the talent scouts could possibly identify outstanding opera personalities at a mass audition.

It really is a problem, and history is full of inexplicable examples. Marilyn Horne, perhaps the greatest coloratura mezzo of the century, sang all over the USA and even in Vienna in the early 1950s, but no one who mattered recognized her star quality or her true voice. Her career really began in Gelsenkirchen, a provincial German coaltown of 300,000, where this powerhouse mezzo, who can sing tenor roles with ease, was assigned the light lyric-soprano repertoire.

Berlin, where you would think people would know better, fell just as wide of the mark. The voice faculty of the foremost music school in Germany at the time, the Berlin Hochschule fuer Musik, trained Elisabeth Schwarzkopf, the leading coloratura soprano of the Vienna Opera for nearly a generation, as a contralto.

Sometimes stellar voices are neglected even in the high temple of Italian vocal culture. For 11 years the incomparable Giulietta Simionato was under contract to La Scala but was never given a leading role. Only after reading her rave reviews from a tour in Switzerland did the La Scala management relent.

Joan Sutherland, one of the leading coloratura sopranos of our era and a specialist in the florid bel-canto style (Handel, Donizetti, Bellini), was misidentified as a powerful dramatic soprano. Perhaps because her physique – not her voice! – is so hefty, she was at first given Wagnerian roles at Covent Garden (the Royal Opera House, London).

America, Austria, Germany, Italy, England – the problem is universal. Stars are overlooked entirely or are not recognized for what they are.

The auditions in Las Vegas were driven by the mass of talent to be heard. With roughly 50 singers trying out every day, no one could be allotted more than 10 minutes. Because these were solo auditions (there were no duets or larger ensembles), the recruiters could not assess how the singers might interact. Most performed in dressy street clothes, with little make-up; no one had the benefit of theatrical lighting. They were accompanied by a single piano and usually had no time for a run-through with the accompanist before appearing onstage (a very foolish policy, it seems to me). One of the two pianists, Mark Robson, was

imported from Los Angeles because he is a specialist in vocal accompaniment; the other, Dr. Carol Stivers of UNLV, is a fine pianist, but she has never done much opera work and was sight-reading most of the time. (Two Las Vegas pianists who know opera inside out, Frank Leone and Ronald Simone, were unavailable.) Robson and Stivers alternated throughout the grueling three-day audition and performed heroically; but, inevitably, there were flubs and rough spots that threw the singers off-stride.

The auditions were held in the Artemus Ham Concert Hall, blessed with beautiful acoustics. But the stage was bare except for a piano, and the house, which seats 1,885, was nearly empty. The singer and pianist walked onto the bare stage and played to a virtual void lightly peopled with murderously critical talent scouts. Many of the singers flew in from New York or Chicago; others drove in from neighboring states. Most had to overcome travel fatigue and acclimate to desert heat that can easily dry a singer's throat.

How can a singer make an impression under such circumstances? Everyone had a chance to sing at least one complete aria; about 30 were asked to sing another. Only Michelle Sarkesian, a phenomenally gifted mezzo from San Pedro, California, and the darling of this audition, was asked to sing more than three. No 10-minute time limit for her! My heart went out to singers who sustained the expense of flying in from the east coast only to be politely dismissed after one aria. For all I know, the talent scouts may have passed over a future Marilyn Horne or Beverly Sills in their haste to get on with the auditions.

Why were so few singers asked to sing more than once? The answers are various. Perhaps half of them had no chance of being offered a contract at this audition because their voices were in such poor condition, their diction (especially in foreign languages) so defective, their singing so unstylish or their stage bearing so unseemly. Others made a good impression, but none of the companies happened to have an opening for that style of voice, or for a singer of that age or stature.

There is a glut of vocal talent in America today; singers in poor vocal condition have almost no chance of landing a decent role. Appearance is important too. A pint-sized tenor, even if he has a glorious voice, is almost certain to be passed over for romantic leads. A waddling soprano might be cast as a Walkyrie, but she can never perform a part calling for a frail, irresistible beauty like Violetta in *La Traviata*. Fat ladies may record these roles, but they can no longer sing them on the stage; convincing theatre is

as important as vocal artistry to opera today.

Opera companies could improve their chances of finding exceptional talent in two ways. First, they might be much more careful about the singers they recommend to the auditions conference (each singer must submit a letter of recommendation from an established company). Singers out of shape vocally or physically vitiate the audition by consuming time, patience and attention that should be devoted to talent ripe for casting. Secondly, the companies might announce several months before the auditions at least some of the roles they are trying to fill. If a company announces that it is seeking a Maddalena for *Rigoletto*, more of the mezzos might prepare something to show they can play a Verdi villainess. One of Amneris' arias from *Aida* gives a much better idea of Maddalena (who has no big arias of her own) than the inevitable Carmens, Dalilas and Rosinas that most mezzos prepare.

Singers might improve their chances by beginning with an aria that is completely comfortable for them rather than with the hardest showstopper they dare venture. Every lyric coloratura dreams of singing *La Traviata*, but very few can walk onto an audition stage and set the air afire with Violetta's "Sempre libera," with its roller-coaster roulades, flickering high D-flats, and sustained high C's. How much more prudent to begin with Violetta's heartbreaking "Addio del passato;" it is dramatically just as effective, but it frees the singer from the strain (and attendant vocal tightness) of worrying if she can execute all those pyrotechnics and high notes. "Sempre libera" is much less risky, and perhaps even more effective, after a successful "Addio del passato."

Singers should remember, too, that there is more to an opera than the leading roles. Many companies cast the leads years in advance. It is often the supporting ("comprimario") roles they are looking to fill at auditions like the one in Las Vegas. There is much to be said for setting aside time just for comprimario auditions: it lets the attention focus on the matter at hand, without the distraction of material suitable only for the leading roles. Tosca gains enormously in dramatic power with effective comprimarios performing Angelotti and the Sacristan. A smart mezzo knows that this year's Mercedes may be next year's Carmen.

Auditions are not the only means of discovering talent. The directors of opera companies make a point of seeing many productions each season by other companies, and they are quick to sign up each other's "finds." Henry Holt, one of the pre-eminent opera conductors of our day and a mainstay of opera in Las Vegas, routinely made pilgrimages to Missoula, Montana, when John Lester, an exceptional teacher, was



training outstanding voices there. Then there is the grapevine. Holt heard about Linda Kelm, whom he helped become a star of the Seattle Opera, from a friend who discovered her singing church solos in Salt Lake City. And sometimes a singer just shows up. Everyone should know about the impetuous young Caruso, who introduced himself to Puccini, sang for him, and elicited what must be the greatest review in history: "Who sent you to me? God?"

Even at its best, a solo audition may give no idea of what an opera singer can really do. Odette Beaupre was a sensational Carmen in Las Vegas this June, but her success depended far more on her acting, dancing and stage presence than on her voice — a serviceable and sturdy instrument, but nothing spectacular. I would never have guessed her sexy sorcery until I had seen her onstage captivating her luckless Don Jose and grinding his self-respect under her stacked heels. Opera is theatre, after all, and effective theatre generally requires more than a bare stage and an appealing voice.

There is no comfort in remembering that the greatest singers of the century often went unrecognized, but it is encouraging to know that our regional opera companies are looking hard for them and trying to improve the talent search. It is exciting to look ahead to new productions that will feature these stars of the future; Nevada Opera Theatre already has plans for Michelle Sarkesian and several others.

Jerome Horowitz writes on classical music for the Las Vegas Review-Journal.

ARTS

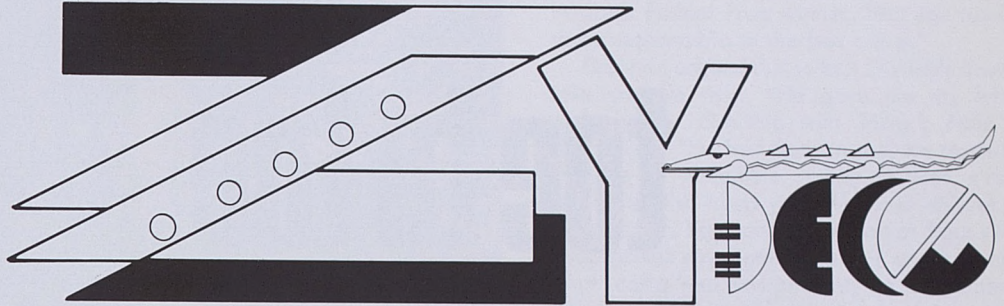
UNLV faculty exhibits work

An exhibit of work by UNLV Art Department faculty members, "At the Light's Edge," will hang in the Donna Beam Fine Art Gallery at UNLV through September 28. Work on display will include paintings, photography, ceramics and sculpture by Rita Deanin Abbey, Mary Ann Bonjorni, David Geise (fall 1990 artist-in-residence), Tom Holder, Ed Inks, Bill Leaf, Mike McCollum, James Pink, Pasha Rafat and Lee Sido.

"Each of the faculty in their own way is probing new areas," said exhibit curator Jerry Schefcik. "Each is striving to visualize their perceptions."

For more information call 739-3893.

TERRANCE SIMIEN & THE MALLET PLAYBOYS



C • O • N • C • E • R • T



The Winchester Community Center will host an outdoor concert by Terrance Simien and the Mallet Playboys, a popular Louisiana zydeco band, at 8 p.m., September 29. The band has performed with Paul Simon and appeared on the soundtrack to the movie *The Big Easy*. Simien has been known to play his accordion on his knees, behind his back and while lying on the floor. \$5 adults and teens. 455-7340.



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toe to toe with bob dunkerly



by SCOTT DICKENSHEETS

You don't have to listen long at the keyholes of Las Vegas theatre to get an earful about Bob Dunkerly, both good and bad. Head of the Clark County Community College Theatre and artistic director of the New West Stage Company, the most prominent theatre in town, Dunkerly parts the local theatre community the way Moses did the Red Sea. On one side you have a sizeable contingent of admirers who say his keen eye for talent, sharp sense of what Las Vegas audiences want and relentless drive for excellence have raised the level of theatre in town, giving it a weight and credibility it didn't always have.

On the other hand, there are a lot of people who would like to staple his lips shut. The Dunkerly they describe is rude and uncooperative, with an ego entirely out of proportion to his abilities and station in life. "He's a very rude man," one director said. "His mama didn't teach him no manners."

For his part, Dunkerly says he doesn't particularly care what people say about him, because he has heard it all before. Many times. If there's one thing local theatre people can do, it's express their indignation. Now he's content to do his thing and let everyone else sink, swim or tread water on their own.

That, say some detractors, is precisely what we're talking about.

"When I was going to high school in Downey (California)," Dunkerly says, recalling his first encounter with theatre, "there was a girl I wanted to go out with; she wanted to try out for the school play, and asked me to go to the auditions with her so she wouldn't be there alone. Well, I ended up getting the lead in the play and she wasn't cast. So I found an avocation and lost a girlfriend at the same time." There is a lightness to the story that suggests warm memories for the days when his attraction to theatre was simple and uncomplicated, when he had a less qualified love for it. In those days, he enjoyed the process of climbing into another character, playing a role; he recalls that in junior high school he often spoke with a fake British accent because he was so taken with the Beatles. Now, he says, his motivation has more to do with the administrative challenges of keeping his two theatres on their feet, and the collaborative excitement of working closely with talented people.

He stayed active in theatre in high school and took a theatre degree (in acting) from Cerritos College before coming to Las Vegas in 1978 to take over the CCCC Theatre.

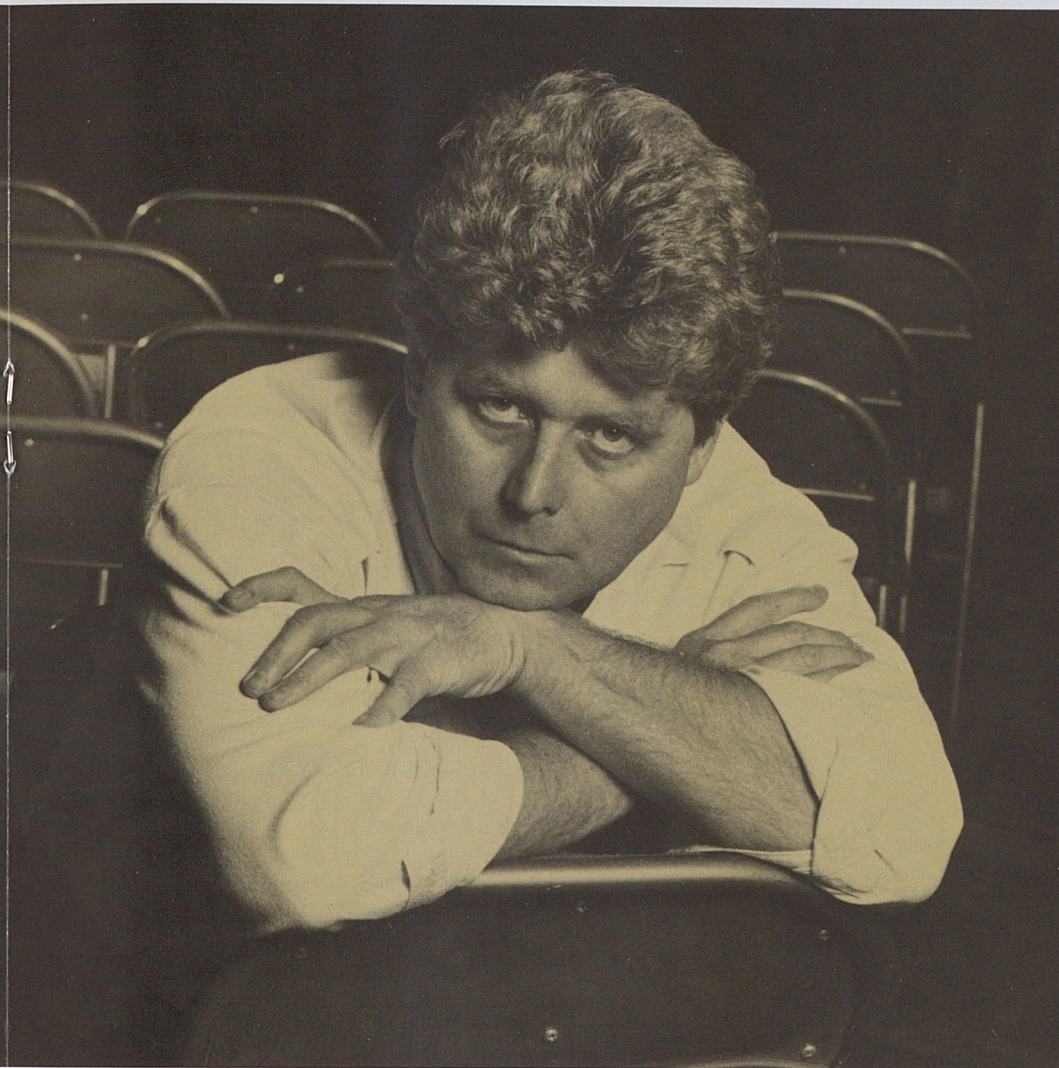
He hated it. "I almost left after a year," he says. "I didn't have a job waiting for me anywhere or anything. I just wanted to

leave." What about Las Vegas circa 1979 was so unbearable? "Two things. First was the isolation; you had to drive four or five hours in any direction to get anywhere. Second, there was nothing happening here at the time. It's hard to believe the changes that have taken place in the last 12 years."

New West was one of those changes, born five years ago with Dunkerly, director Barbara Brennan and Rainbow Company director Brian Strom acting as midwives. The idea was to see if everyday people could be coaxed away from their televisions and into a theatre. The first production, lifted from CCCC's previous season, was *Educating Rita*. A hit at Community College, it drew only a thin trickle of patrons when New West staged it at Charleston Heights Arts Center.

Dunkerly and company weren't deterred by the poor showing. Enlisting the City of Las Vegas as a sponsor, New West began regular seasons in Charleston Heights, and has seen steady growth since. Along the way, it has gained a reputation for providing a complete package: strong acting and directing, excellent production values.

Although he didn't come right out and say it to me, it's clear Dunkerly prides himself on being a professional in a theatre community made up mostly of amateurs. Professionals



don't talk about art, he has said, they talk about money. Ask Dunkerly about the growth of New West, he doesn't talk art either, he talks business.

"I don't believe in doing theatre for theatre's sake," he says. "I'm responsible for turning out a certain amount of product to a group of consumers." He's fond of quoting a statistic to the effect that less than 1.5 percent of the general public has any interest in seeing live theatre, and he feels he has to grab that tiny demographic sliver and hold on any way he can. In the Dunkerly philosophy, that means you write non-bouncing checks to get good people on the stage and behind it, and prod them to do their best work, trusting it will put butts in seats. "We have a very fragile audience to hold onto," he says. "If you give them a quality experience, they'll support you, as long as they don't feel they're wasting their time. We've been extremely successful doing that."

This Lee Iacocca approach inevitably draws charges that, as one rival producer says, Dunkerly is less interested in developing art than in developing pretty shows. "He doesn't take creative risks," several people told me. They feel he is fattening New West's audience on a steady diet of easily digested comedies, musicals and proven favorites.

One don't do theatre for theatre's sake," Dunkerly says. "I turn out a product for consumers."

Dunkerly adopts a yeah, so? attitude toward such complaints. He would probably say he takes risks at Community College, and wants New West to attract people who don't normally go to see plays, people who are sophisticated but not necessarily knowledgeable about theatre. He once described a herd of theatre insiders who go from play to play and make up a large portion of the local audience. "I don't necessarily want to see 20 people I know in the audience," he says, pointing at me. "I want people like you."

"What I think is fantastic," Brennan says, "is that when I go to a New West play and look at the audience, I don't know those

people."

Dunkerly is careful to point out that each New West season contains at least one play selected to challenge the audience. Last season it was Lee Blessing's *A Walk in the Woods*; this season it's *Fences*, August Wilson's Pulitzer Prize winner. "But you have to be responsible to the box office."

Brennan argued that in fact Dunkerly does take creative risks. "He gave me my first real shot at directing with *Talley's Folly*," she recalls. "He had faith in me, he trusted me. It's an incredible feeling to work with someone who trusts you. We have different approaches. You can say he comes from an educational environment, and I come from what I call a 'real environment,' so sometimes we clash. It's not all rosy. But, for instance, when I was doing *The Elephant Man* for Bob, I made some choices he didn't agree with. But he said, 'If this is what you want to do,' and let me do them."

Notable director-actress Sandy O'Brien has worked with Dunkerly several times and says he strong on support areas and doesn't interfere with the director's work. "If he did, I wouldn't work for him."

Not long ago I caught Dunkerly guesting on a Channel 10 talk show. As he slouched insouciantly in his chair, chatting up host Lee Winston and dispensing theatre wisdom, he came off – on t.v., at least – like the talented producer and director his boosters say he is. Plump and boyish, with a crest of hair that made him look somewhat less than his 40 years, he exuded the easy charm and relaxed eminence of a guy who'd climbed a hill no one could push him off of.

But the T.V. Bob represents only one facet of the man. "I get the feeling he wishes everyone else in town would go away, then he'd have the only theatre companies in town." This was from a director's passionate checklist of Dunkerly's shortcomings, which also include an unwillingness to help bring the scattered theatre community into greater accord, a failure to cooperate, a penchant for badmouthing other theatre groups, a reluctance to take creative risks, and a general and aggressive boorishness. In one form or another, you can hear these complaints from a lot of people.

Of course, not everyone feels that way. Many of the brighter lights of Las Vegas theatre line up behind him. "He's very artistic and intelligent and in many ways should get a pat on the back for some of the things that are happening here," says Kathryn Sandy O'Brien. "He's been a major influence on theatre here," says Barbara Brennan. Choosing her words carefully, she tries to assess his achievements. "He's helped make theatre credible in this town...I mean, theatre companies have come and gone...he's helped make theatre credible in a way it sometimes hadn't been before." Most of the now-extinct companies folded for a lack of business acumen, and many of those that have hung on seem to be struggling.

Between his two theatre companies, Dunkerly has built quite a resume. New West is arguably the top community theatre company in town. Eight thousand people attended its 1989-1990 plays, and season subscriptions have increased 167 percent this year. CCCC, meanwhile, has compiled an enviable record of creative successes in the dozen years since he took over. Dunkerly himself has directed some memorable theatre, including a 1985 production of *Equus* at UNLV, *The Elephant Man*, done two years later in Reno, and local productions of *Bent* and *Amadeus*.

In fact, hardly anyone disputes his achievements. "He's done a lot, and managed to bring a lot of talented people together," says the Las Vegas Little Theatre's Paul Thornton, who's had his share of disagreements with Dunkerly. Georgia Neu, artistic director of Actors Repertory Theatre, Southern Nevada's first Equity company, who

has been at odds with Dunkerly, says, rather tight-lipped, that "He's worked hard and built a strong audience. And, his shows always have strong production values." It's the way he goes about it, his attitude. "He has not endeared himself to a large part of the theatre community," said a theatre person who wished to remain nameless. Even his supporters admit he can have a sandpaper personality. O'Brien will praise him up one side and down the other, but says, "He can be arrogant and you can quote me on that. We've had problems. But the great thing is, we always manage to work them out." Barbara Brennan says amid chuckles, "I've done things and said, *Don't tell Bob!*, but generally, I'm comfortable being in conflict with him."

When he talks about New West and its successes, Dunkerly has been known to stick his toe across the line separating bold straightforwardness and unseemly self-

congratulation. Okay, he's been known to leap across the line. But at the same time he rarely fails to heap praise in big piles on those who have also had a hand in the success, particularly New West's business manager Jim Lien, as well as his board of directors, and the talented corps of actors, directors and technicians who have trouped across his stages.

Brennan dismisses Dunkerly's notorious haughtiness as just the way he is. "He takes a stand on things," she said. "People who take stands tend to be like that. But it means a lot when you can fight with someone and still make it work. Yeah, maybe he is pompous; he isn't perfect. But I love him for his imperfections as much as for the things he does very well." She laughs. "Of course, there are times when I wanna punch him."

When I ask how he thinks the theatre community feels about him, Dunkerly pauses briefly. "Probably envy, jealousy, and I hope some great respect. I'm so busy doing our stuff I don't really think about it."

AND THE WINNERS ARE...

The 7th and final John McHugh Theatre Awards were handed out August 26. The winners are listed below.

The demise of the McHugh was the result of a series of meetings held earlier this year, attended by representatives of all the major theatre organizations in town, according to Allied Arts Theatre Division director Ruell Fiant. Three votes were taken on whether or not to continue the awards, and the majority voted not to.

A number of theatre people through the years have insisted that giving out community theatre awards a.) is like comparing apples and oranges, since most companies have their own goals, methods and individual identity, and b.) fosters unhealthy competition between groups.

Theatre Division directors Fiant and Barbara Brennan are currently working with members of the theatre community to devise a replacement event.

And, without further ado, the winners of the 1990 John McHugh Theatre Awards are...

PLAYS

OUTSTANDING PRODUCTION: *A Lesson From Aloes*, Community College Theatre.

OUTSTANDING ACTOR: Art Engler, *A Walk in the Woods*, New West Stage Company.

OUTSTANDING ACTRESS: Jeanne Dubuque, *A Lesson From Aloes*, CCCC.

SUPPORTING ACTRESS: Kathryn Sandy O'Brien, *The Musical Comedy Murders of 1940*, CCCC.

SUPPORTING ACTOR: Mark-Louis Walters, *Baby With the Bathwater*, CCCC.

OUTSTANDING DIRECTOR: Kathryn Sandy O'Brien, *The Boys Next Door*, CCCC.

MUSICALS

OUTSTANDING MUSICAL: *Tintypes*, UNLV.

OUTSTANDING ACTOR: Andy Rogow, *Tintypes*, UNLV.

OUTSTANDING ACTRESS: Gerogia Neu, *Guys and Dolls*, Actors Repertory Theatre.

OUTSTANDING CHOREOGRAPHY: Chris Coaley, *Celebration*, UNLV.

TECHNICAL

SCENIC DESIGN: Mark-Louis Walters, *A Lesson From Aloes*, CCCC.

COSTUME DESIGN (tie): Karen McKenney, *The Incredible Jungle Journey of Fenda Maria*, Rainbow Company

Ellis Pryce-Jones, *A Little Night Music*, UNLV.

LIGHTING DESIGN: Dan Gwin, *I'm Not Rappaport*, New West Stage Company.

SOUND DESIGN: Tim Sage, *I'm Not Rappaport*, New West Stage Company.

CONTINUING SERVICE: Robert D. Dunkerly.

There were undoubtedly a few attendees at the 7th - and final - John McHugh Theatre Awards ceremony in late August who sat steaming in their seats as the evening turned into what one person called "the Bob Dunkerly Appreciation Society" (though it should be noted that several other companies and non-Dunkerly affiliated people received awards. See sidebar.). Certainly some sat grinding their back teeth at the painful irony of Dunkerly winning the final "Continuing Service" award, given that his was one of the loudest voices calling for an end to the awards. "Everytime he talked about ending the McHugh's," one director snorts, "he'd always start by saying *and you're talking to the person who's won most of them.*" Another theatre worker says, "He's always been negative about all the other companies but his own, and he's always been negative toward the awards, so I guess he finally got his way." (In all fairness, Dunkerly's weren't the only prints on the murder weapon. See sidebar.)

The "Continuing Service" award was a particularly bitter pill for those who insist Dunkerly has shown little allegiance to Southern Nevada theatre beyond his own companies. For instance, they say he never throws in with efforts to increase cooperation between theatre organizations. "He never joined in," one person says. "He was doing his own thing and to hell with everyone else." At a recent meeting of representatives from several theatre groups, someone floated a proposal that companies trade free ads in each others' programs and handbills. Dunkerly refused. One story has it he sniffed that free space was available only to those organizations which met his standards, which presumably excluded everyone present, told them to go to hell, and left. That's probably the

Continued on page 30.

Major print show at NSMHS

Eighty-three prints by some of the top contemporary artists of the last 20 years, culled from the extensive Security Pacific Bank collection, will be exhibited October 6 through December 16 in the Nevada State Museum and Historical Society.

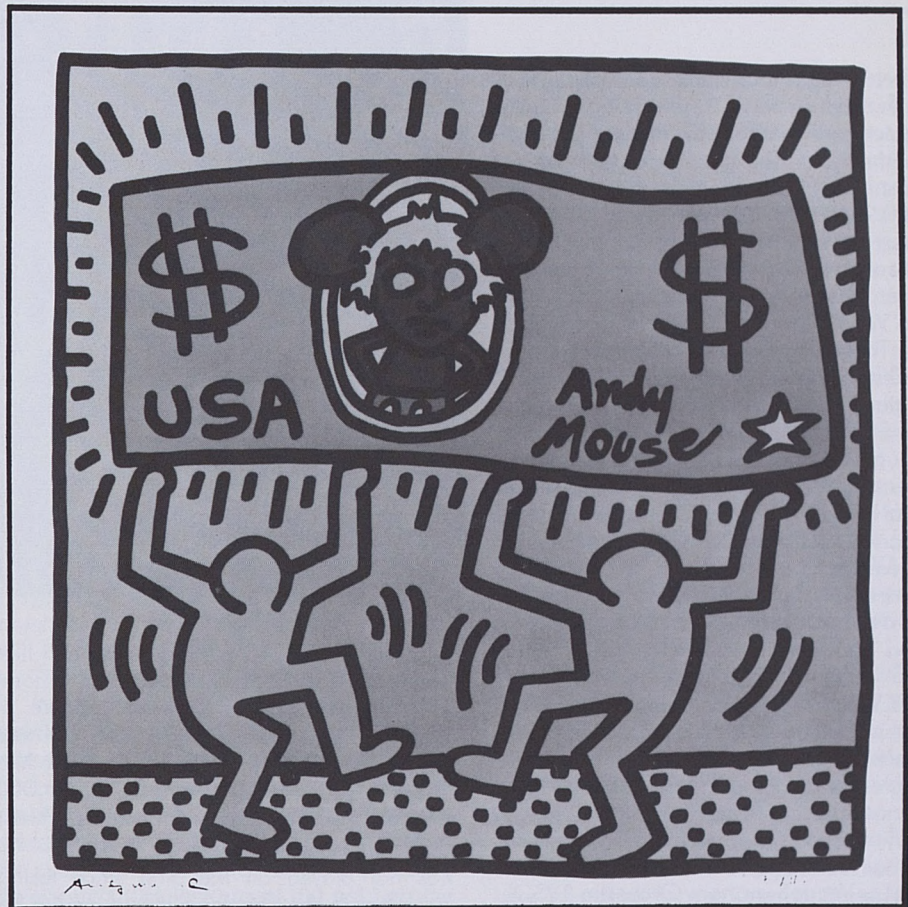
"This exhibition celebrates a remarkable history in contemporary printmaking," says Tressa Miller, the bank's cultural affairs director. Some of the artists represented are Robert Rauschenberg, Frank Stella, Jim Dine, Jasper Johns, Helen Frankenthaler, David Hockney and others. Their work was selected from more than 3,000 prints collected by Security Pacific's regional and national offices. The print collection itself represents about one-fourth of the total Security Pacific art collection, which also includes paintings, sculpture and photography. "These artists served as catalysts, motivating workshops to challenge the physical boundaries of printmaking," says the print exhibition curator B. Rae Pomeranz. "The variety of techniques and styles were specifically selected to illustrate the diversity of possibilities printmaking involves."

Prints were the first works purchased when Security Pacific began acquiring art 20 years ago. "Over the years, corridors and offices were filled with Pop, Op, Minimalist, Conceptual and Realistic sensibilities," Miller says. "Some works were chosen because the marketplace and time have designated them treasures; others because they represent stylistic movements. Innovations in skill and technique as well as symbols of artists' personal histories are also criteria for selection."

The Security Pacific Collection, Twenty Years 1970-1990: Prints, debuted in May in the Nevada Museum of Art in Reno. Following its Las Vegas display, it will travel to Phoenix, San Francisco, Seattle and Costa Mesa, California.

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"Andy Mouse," one of four, by Keith Haring

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by JEROME HOROWITZ

The Las Vegas musicians' strike began last summer, and the town is now being drained of musicians: I wonder how many will be left in another year. The local musician's union has lost nearly half its members since 1980; it lost 19 percent last year alone. Some of the best players have already gone. Many of those remaining can no longer make a living at music.

Las Vegas was once a magnet for musical talent. There was plenty of work and the pay was outstanding. Only a handful of the most prestigious orchestras in the country paid more than the Strip hotels. When the good players leave, however, the Las Vegas Symphony Orchestra (LVSO) and other classical groups may not be able to hire replacements remotely approaching their quality. They may not find replacements at all.

James Stivers, former chairman of the music department at UNLV, summarized the relation between the hotel industry and musical culture in a letter to the editor of the *Las Vegas Review-Journal* last year. "The quality of the musicians available here is in direct proportion to the amount of work available. So long as the top musicians can earn a good living here, they will stay. If the work dries up, they will leave, and if they do, we will all be the losers." (12 June 1989)

The Las Vegas Symphony Orchestra (LVSO) is now beginning its 11th season — a convenient point to assess how the dwindling pool of musical talent is affecting classical music and the cultural outlook for Southern Nevada.

THREE CASE HISTORIES

Dean Appleman is the principal timpanist of the LVSO. Last year this post paid \$1,210; he cannot expect much more this year. To support his wife and two children he is now doing construction work by the hour and bringing home about \$350 a week. He does not expect to earn \$6,000 from all his musical activities this year (symphony, opera, concerts, marimba ensemble, teaching). Until the Tropicana stopped using live musicians, Appleman earned over \$40,000 a year. He joined the LVSO for the joy of playing the classics, and the pay was incidental. His home is now on the market. Once he sells it, there is nothing to keep him here, and Las Vegas will have lost one of its best musicians. What will attract a player of his quality to the LVSO now? What kind of musician can



be hired for \$1,210 a year?

Garry Russell, principal tuba, is one of the last musicians in town capable of playing difficult symphonic music for that instrument. Last year the LVSO paid him about \$1,000. He will earn about \$5,000 this year from all his musical activities (brass quintets, symphony, opera, teaching). He has not played on the Strip since losing his job with the Flamingo Hilton, where he earned over \$40,000 a year playing bass trombone. He now helps his wife in their small specialty T-shirt business. He will have a hard time finding a decent symphony job because there are very few openings: good orchestras need at least 30 violins but only one tuba. Meanwhile, he keeps up his skills by taking lessons for competitive auditions and will leave Las Vegas as soon as he can win an orchestral contract paying a living wage.

Myriam Santucci, principal cellist, is the daughter of a blackjack dealer and grew up in Las Vegas. She is an outstanding example of a local music student who made good. Trained in town by Tibor Kertesz, she went on to win full-tuition scholarships to Juilliard, where she earned her bachelor's and master's degrees, and returned in May, 1989, just before the strike, expecting to earn \$40,000 in short order. By living at home and watching her expenses, she planned to repay her student loans (amounting to \$25,000), and put aside a nest egg for her auditions, which are expensive (her recent audition for the Chicago Symphony cost nearly \$1,000). Instead of earning \$40,000 last year, she made scarcely \$15,000, including about \$2,000 from the LVSO. Like Garry Russell, she will leave town as soon as she can win

an audition for something better.

The economic realities are dismal, and the drain on musical talent will inevitably affect the LVSO, just as Dr. Stivers predicted. But it hasn't yet, and at this point few of the LVSO's troubles can be traced to the strike and the dwindling pool of musicians in town. Most seem rooted in the LVSO's inability to raise enough money to attract and hold outstanding players (especially strings) and to win a large, loyal audience.

In the following paragraphs I identify the most grievous of the LVSO's problems. The orchestra is still young and often raw. But the great orchestras of the world didn't just happen. They were painstakingly built up over time from struggling organizations just like the LVSO.

We are fortunate to live in an age when there is a wealth of fine musicians: music schools turn them out by the thousand every year. But fine musicians will not come to town if they cannot make a living here, and those who came because of good pay in the resort hotels now have few reasons to stay or to make music their primary profession. Like Dean Appleman, they will support their families in other (often menial) ways, but their musicianship must eventually lose its refinement because of curtailed practice time, inadequate opportunity to share their artistry with an appreciative public, and sheer hopelessness.

THE STRING SECTION IS TOO SMALL AND NEEDS BETTER PLAYERS

The LVSO's greatest weakness is its string

THE POST-STRIKE SYMPHONY

A CRITICAL VIEW

section – it is much too small for most of the repertoire, and many of the players are marginal. Nearly all symphonic music since the middle of the 19th century requires at least 60 string players, and great orchestras have nearly 70. But the LVSO never had more than 37 strings this season, not even when it played big works by Mahler and Tchaikovsky. The strike has not yet had much effect on the size or quality of the string section – it has never been adequately staffed – but the future is precarious.

No string section of 37 can stand up to the brass and winds in the lush romantic repertoire most audiences cherish: every composer from Berlioz to Brahms and Bernstein. Although the best strings are very good, some cannot play a simple passage in tune, and a few are high school and college students. Musicians I trust tell me that 10 years ago there may have been 60 string players in town good enough to sustain a symphony; but when they were in town they didn't play for the LVSO. Now we are down to two dozen at most, and many of them will not play for the LVSO this year, the LVSO has historically been a slow pay – never slower than last season. At the end of June, players were finally paid in full for last season with long-overdue checks for concerts in February, March and April. The pay isn't much when it comes. The best-paid players (the principals) cannot expect to earn much more than \$2,000 a year, and most will make much less.

The problem is not the pay scale (more or less standard and negotiated with the musician's union): \$15.73 an hour for rehearsals, about 10 hours of rehearsals per concert, and \$60.50 per concert. The real problem is that the LVSO plays only 11 concerts a season, and not every musician is needed for every concert. Handel's *Messiah* needs no clarinets (the instrument did not become popular until after Handel's death); neither Mozart nor Beethoven wrote for the tuba; many works require no harps or percussion.

Unemployment insurance pays \$190 a week. This season the musicians will gross because of personality conflicts (inevitable in any large group) or because the pay is so poor and uncertain.

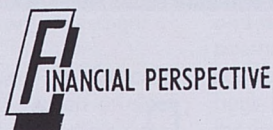


The financial woes of the LVSO have nothing to do with the strike; the real cause is

lack of financial support from the community. Although the LVSO's board of trustees paid promptly for the Fourth of July pops concert this year, the LVSO has been a slow pay—never slower than last season. At the end of June, players were finally paid in full for last season with long-overdue checks for concerts in February, March and April. The pay isn't much when it comes. The best-paid players (the principals) cannot expect to earn much more than \$2,000 a year, and most will make much less.

The problem is not the pay scale (more or less standard and negotiated with the musician's union): \$15.73 an hour for rehearsals, about 10 hours of rehearsals, per concert, and \$60.50 per concert. The real problem is the LVSO plays only 11 concerts a season, and not every musician is needed for every concert. Handel's *Messiah* needs no clarinets (the instrument did not become popular until after Handel's death); neither Mozart nor Beethoven wrote for the tuba; many works require no harps or percussion.

Unemployment insurance pays \$190 a week. This season the musicians will gross about \$220 for the concerts they actually play (including all rehearsals), but there are often considerable out-of-pocket expenses for babysitters and transportation (some players commute from Mt. Charleston or Boulder City). Small wonder that some players – including some very good ones – will not join the LVSO.



You get what you pay for. Today's job market for musicians is murderously competitive. As under-employed musicians in Las Vegas compete in the open market, they will quickly discover their real worth, but they are unquestionably worth more than the pittance they can earn by playing for the LVSO.

Classical music in Las Vegas has for many years been the beneficiary of the unreal,

inflated pay scale on the Strip. The Strip attracted good players with steady work and high pay; the LVSO, which does not give enough concerts for musicians to support themselves on standard union scale, had access to them since they were already here. Good players would never have been attracted to Las Vegas knowing they could earn only a few thousand a year playing in the LVSO.

The "Help Wanted" ads for orchestras appear in *International Musician*, published by the American Federation of Musicians (the musician's union). No orchestra advertises for a post paying as little as the LVSO. The poorest job in the May issue (a typical specimen) was \$8,400 for second trumpet in the Colorado Springs Symphony. The principal viola in the Saskatoon Symphony earns \$12,600. The philharmonic of little Naples, Florida, pays a base salary of \$18,360, including benefits.

Las Vegas vaunts itself as "The Entertainment Capital of the World." But the annual budget for the LVSO (\$350,000 last season) is paltry for a wealthy boomtown of 800,000. Many smaller cities have symphony budgets exceeding \$1 million: Ft. Wayne, Poughkeepsie, Savannah, Shreveport, Spokane and Wichita. Nearby orchestras have annual budgets 15 times ours: over \$5 million for the Oregon, Phoenix and Utah symphonies.

How much would it cost to assemble a properly staffed symphony orchestra? About \$2 million a year. The standard romantic repertoire requires 83 to 87 players (60 strings, eight to 12 woodwinds, four horns, six brass, harp, keyboard, timpani and two percussion). At \$20,000 a year per player (no king's ransom today, but enough to attract good players and give them a steady income to supplement with teaching, weddings, etc.), personnel costs alone would come to about \$1.7 million. Now add a conductor, a nominal budget for soloists, an administrative staff, rental fees for music, rehearsal space, performance space and office space...and you soon get to about \$2 million. But the LVSO is scraping along on something like \$350,000 a year – about one-sixth (17 percent) of the budget needed for a decently paid orchestra of professionals in sufficient strength to play the standard repertoire.



Because the LVSO does not offer seasonal contracts, not even to its principal players, the ensemble is unstable. Players often miss concerts because they can earn more (and be paid more promptly) for other work, often out of town. Who can blame them? Their empty chairs are often filled by musicians imported from California at an additional travel premium of several hundred dollars per player. If the LVSO does not have enough money to guarantee its players' contracts for the season, the players are in no way obligated to pledge their allegiance to the symphony. And they don't.

The LVSO is a pickup orchestra, and it often has the ragged sound of one. Orchestral playing should be ensemble playing of a very high order: musicians should constantly adjust their sound to those around them. When the membership is unstable, players cannot develop the unity of sound and sense of ensemble essential to decent orchestral quality.

NO OPEN COMPETITIONS

As soon as the LVSO can offer seasonal contracts, it should institute open competitions (like most orchestras) to fill the personnel roster. In some cases, the principal positions are filled by the finest musicians in the region (Felix Viscuglia, former clarinetist with the Boston and Utah symphonies, is the outstanding example). But some principals got their jobs because they were on the

faculty at UNLV or for other reasons having nothing to do with the quality of their playing; this inevitably leads to hard feelings, poor morale and malicious gossip. By making the competitions for seasonal contracts fair and professional, the quality of the orchestra would surely improve.

REPERTOIRE

The LVSO has not won many adherents by programming contemporary music, much of it Ukrainian. Most concert-goers want to hear standard repertoire and popular favorites; more adventurous works might best be put aside until the LVSO has consolidated a large, loyal following. Unfortunately, much of the standard repertoire requires more string players than can be found in Las Vegas. The LVSO is at a crossroads. Either it can continue to play the standard repertoire with grossly inadequate forces, or it can choose repertoire more in keeping with the forces at its command and the tastes of Las Vegas audiences. There is a lot to be said for living within one's means and pleasing the customers.

Most of the Classical Period (Haydn, Mozart, Beethoven, Schubert) is consistent with the LVSO's resources, and many other works were conceived for smaller ensembles. However, the clarity of these lighter orchestral textures requires precision playing — playing at a much higher level than this orchestra can

achieve with roughly 10 hours of rehearsal per concert.

Conductor Virko Baley, born in the Ukraine and a frequent visitor there, has brought several contemporary Ukrainian works to Las Vegas before they were heard anywhere outside the Soviet Union. But Las Vegas does not have a large Ukrainian population and has shown little interest in contemporary music. The Society of Composers conference held at UNLV this April was widely advertised, but almost no one came to the concerts, even though they featured many of our finest musicians at the top of their form.

IN SUMMARY

Most of the LVSO's problems seem unrelated to the strike.

It has never had nearly enough string players for the standard romantic repertoire, and many of them are not good enough to be playing symphonic music.

The pay is poor and unreliable, often months in arrears.

It is an unstable pickup orchestra that cannot offer its players seasonal contracts.

It does not fill its ranks with the winners of fair and open competitions for seasonal contracts.

It offers a repertoire too rich in difficult contemporary and Ukrainian works for Las Vegas audiences. (For the record, both my

See Symphony, page 29

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IT NONE OF THE ABOVE

by **PATRICIA McCONNEL**

Las Vegas is more barren of street art than any place I have ever lived. In New York, street kids have covered nearly every subway train with spray-paint designs. A long section of the Los Angeles River's concrete channel has been painted with murals. Berkeley probably has more graffiti per square block than any city in America—inspired slogans such as "U.S. out of North America!" Musicians play for tips on nearly every corner of Telegraph Avenue.

The tradition goes back a long way, to the point in history where someone decided there had to be a better way of marking territory than pissing on trees.

Our desert southwest abounds, of course, with markings the ancient peoples chiseled or painted on stone. Later, the Spanish left their marks too. In New Mexico I have seen signatures such as *Paso por aqui Juan Ramirez de Hidalgo, 8 Julio 1596*, chiseled in the stone right next to centuries-older Anasazi petroglyphs of mountain sheep and shamans. Juan's technique, like the Anasazi's, was highly developed, almost as fine as the chiseling on contemporary grave stones.

Of course, neither Juan Ramirez de Hidalgo nor the Anasazi had spray paint. That came along in the 1950s, and street gangs were quick to see the potential. Although spray-painted signatures have never been on the level of Anasazi rock art, in the early days each gang had a distinctive script style and imaginative signatures. But lately these have degraded to little more than scribbles, done without spirit or humor or pride.

Toilet stall graffiti have also declined. Using public toilets used to be a small literary adventure. You saw things like: *You might as well sit on the seat, the crabs in here can jump ten feet. Or Rosie ___s ___;* then, in a different hand, *No she doesn't;* then, in again a different hand, *Yes I do!* Now there is nothing to read but pompous political diatribes. That's the case in womens' toilets, anyway. Boring, boring, boring.

The decline of street art parallels exactly the disappearance of art from the daily life of the average person. We have segregated art, partitioned it off, so that to see original art we must go to a museum. If the average person wants to decorate her home, she buys a print or a poster. Heaven forbid she should paint a picture herself. How many homes in your neighborhood sport those spiritless mass-produced wooden butterflies—the contemporary equivalent of the pink plaster flamingo?

Early in this century families used to put on plays, even musicals, at home, just to entertain themselves. Or they all played musical instruments. When people went on holiday, they took their paint boxes. Today such families exist, but they are rare.

The disappearance of art from daily life is very recent, and associated with "advanced" cultures. Art remains extremely important to all the so-called "primitive" peoples. It was and is inseparable from individual as well as tribal religious and social life. The Anasazi decorated their cooking pots with exquisite designs, not minding in the least that the pots were expendable. Pots were the Styrofoam cups of that culture—Anasazi sites abound with their fragments. Contemporary Navajo women wear satin and velvet dresses and abundant silver and turquoise jewelry that they have made themselves—to herd their sheep! In every Native American culture I know of, dance is essential to religious festival.

Liberty, Fraternity, Graffiti!
A Call to Arms

People who are about to die sometimes show dramatic signs of improvement just before death. The Sixties seem to have been the equivalent phenomenon, in our so-called "advanced" culture, for individual expression in art. Remember all those flowered VW buses? And the outrageous and beautiful clothes people made for themselves? Street musicians and mimes who performed for love of their art, not expecting to be government funded?

There, for a time, we reverted to "primitive" status. There were happenings and be-ins and love-ins where anything could and did happen. I remember a man playing a flute in a park. A woman began to dance, making up the dance as she went along. An appreciative crowd gathered. My friend Ira and I had some bubble makers, and we circulated behind the crowd making bubbles that drifted over the heads of the crowd and the dancer, catching the sunlight in prism colors.

Suddenly it all disappeared. It is as if we frightened ourselves. Or we got too busy making money to "do" art. Or too numbed with an excess of passive entertainment.

I know many of you are involved in the arts, perhaps are artists yourselves, but that doesn't seem to exempt people from this syndrome. One of many examples I could give you:

One moonlit night my friend Conrad took some visiting professional musicians to a deserted stretch of road in the desert where there is a culvert with fantastic acoustics. Conrad plays his flute out there in the wee hours sometimes. The musicians were interested in the acoustics, but after a few plinks, plunks and toots, they wanted to leave. Playing music was for performances, not something they did for fun by the light of the moon in a culvert out in the desert. Sad.

So if you are one of the people who appreciates art but doesn't "do" it, or if you are an artist who confines his art to a studio or performance hall, here are your instructions: this coming Sunday set your alarm for four in the morning. Don't linger over your morning fix of stimulant, because you need to get out just as the sky begins to lighten. Take with you three or more cans of spray paint, each a different color.

You know what to do.

Within the month I expect to see every abandoned building and ramshackle fence in the city decorated with flowers, butterflies, poems, caustic social commentary and personal mandalas. (There is a great ramshackle fence at a site on Koval Lane at Harmon. It begs for decoration.) If you get in trouble with your neighbors or the law, you're on your own. I'll say I was just kidding.

Is that farther than you're willing to go? Then at the very least buy a paint set and decorate your mailbox. Write a poem and put it on the bulletin board at work—if it's awful you don't have to put your name on it. Build a free-form sculpture of scrap wood in your front yard. Make up a song as you drive to work. Write your love and rage on the toilet stall, like you're supposed to. I don't care how you do it, but get art back in your personal life, where it belongs.

Patricia McConnel is the author of Sing Soft, Sing Loud, and was recently awarded a literature fellowship by the Nevada State Council on the Arts. She also teaches at UNLV.

VANISHING POINT

by Patrick Gaffey

The newly-styled President Gorbachev, firing a verbal fusillade at secessionist republics, contemptuously declared that their leaders, "...are not politicians; they are musicians," a direct reference to Lithuanian President Vytautas Landsbergis, formerly a musician and musicologist.

We didn't realize Gorby reads *Arts Alive*. He picked up the fact about Vytautas on page 10 of the May/June issue, and probably found backup material on page 18 of January/February, where we began pointing out that the artists in Eastern Europe led the opposition when it was still underground and that their books and artworks again and again became occasions for outbreaks of dissidence. Now those same artists are the leaders of the governments which replaced the communists.

We have little data on the makeup of cabinets, legislatures and so on, but we couldn't help notice the artist-leaders as they emerged—and still emerge.

Besides Landsbergis, another musician, Lothar de Maziere, was elected East

Germany's first non-communist prime minister.

Associated Press recently referred to, "The playwright president in Prague Castle and his entourage of former dissidents and underground artists," namely Vaclav Havel and the new Czechoslovakian government. We had noted that his plays were banned and he served five years in prison under the communist government.

We haven't mentioned Arpad Goenz, the prominent writer and translator who was condemned to life imprisonment for his role in Hungary's 1956 anti-communist uprising and who was chosen president of newly democratic Hungary on August 3. Upon his selection, Goenz said, "I have never hidden and will not hide my opinion. I trust the power of truth. I believe that the Hungarian people has grown up to democracy; it can recognize and defend its interests, its truth.

"All my life I have served and will serve the nation's independence, free thought, free speech, free ideas and social justice."

The fact that artists have landed in top

positions in these new governments means nothing in itself. But it grows out of the fact that hundreds of thousands of artists constituted the backbone of the resistance to communist dictators and the communist thought police.

Freedom is for everyone, but artists can't be artists without it. The mere existence of the banned works of Boris Pasternak, despite their being banned, created endless problems and concerns for the Kremlin, and Alexander Solzhenitzen and his works figured again and again in incidents that challenged or led to a loosening of controls in Russia. The dancers, musicians and other artists steadily defecting from the East continually embarrassed their governments, like Mstislav Rostropovich, who left the Soviet Union to become the conductor of the National Symphony Orchestra. People in other occupations can be threatened, cajoled, bought off; but artists can only keep pushing for freedom or stop being artists.

Freedom of expression is the first freedom, enshrined at the very beginning of the Bill of Rights because it is the fundamental right, required before any of the others can begin to breathe.

In every country artists are the canaries you can watch to see whether the air is breathable. In the U.S., many arts organizations and artists seem part of the establishment, but when freedom is threatened, artists are first to feel the chill.

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ED. NOTE:

A new CD by an important local chamber group is a significant occasion. Last issue, Jerome Horowitz reviewed *A Box of Views*, praising the players, the performance and the sound and panning the compositions. *Arts Alive* encourages the expression of differing viewpoints; this reply takes the form of a counter-review. We inadvertently omitted the technical information last issue, and this counter gives us the opportunity to supply it.

Sierra Wind Quintet, *A Box of Views*, Cambria CD 1044 (DDD).
William Albright: *Abiding Passions* (1988)
Mel Powell: *Woodwind Quintet* (1985)
Alvin Etler: *Quintet No. 2 for Woodwind Instruments* (1957)
Barney Childs: *A Box of Views* (with Brenda Ishikawa, piano)
Total playing time: 56:47. Recorded 1989.
Stephen Caplan, oboe; Lynn Arnold Huntzinger, horn; Yoshiyuki Ishikawa, bassoon; Richard Soule, flute; Felix Viscuglia, clarinet.

The
Sierra
Wind
Quintet

is made up of faculty members from UNLV's music department. They're a very good band. They teach, play in the Las Vegas Symphony and do concerts with their quintet—just what we'd expect of such a resident group. However, they also do things we don't expect, like their latest group effort, a truly great sounding CD on the Cambria label (CD 1044) entitled *A Box of Views*. They did something else we didn't expect: they commissioned three of the four works on the disk (read "commissioned" as "paid for"). As a composer, that impresses me.

Having new notes to play doesn't happen by wishing. As much fun as it is for composers to write the new notes, their time usually has to be spent doing stuff that's a lot less fun but pays the mortgage. So when musical groups commission new music and the composers get paid for doing what they love, we all come out ahead.

Since I'm a composer, I want to view this recording as both a performance from the quintet and a performance from each of the composers. Composing, and listening to, chamber music is not easy. The number of players, usually few, make it impossible to hide a mediocre musical idea behind a plush cushion of padding and decoration. Likewise in the playing of the music, there is literally nowhere to hide. You are exposed at all times; biff just one attack and the world knows. The same holds true in the performance of small-group jazz. In fact, chamber music and jazz are a lot alike: frequently the music is more fun to play than to listen to. The joy in these two musics comes from the interplay of the parts, the unique combination of both group and individual effort that may only be found outside music in something like a great basketball team.

Alvin Etler's "Quintet No. 2 for Woodwind

Instruments" is the oldest piece in this collection, dating back to 1957, and is a standard in the Quintet's repertoire. Etler's early performing years as an oboist really show here, with beautifully crafted writing that demonstrates an understanding only possible for an experienced player. Of the four pieces, this one probably "plays" the best, due to Etler's understanding of the personality quirks of the five instruments. It also "listens" the easiest because much of its rhythmic and formal constructions are familiar old friends. Melodically it is somewhat more angular than earlier works because melody writing usually reflects the harmonic underpinning, which is, in this case, built on fourths and fifths, rather than the harmonic system of thirds we all grew up on. The tunes all end the way we expect them too. It's a familiar story told in a slightly strange accent, but one with a "happily ever after." Still a good piece.

Mel Powell's *Woodwind Quintet*, (1985), could be a time and motion study, or *Relativity* from the viewpoint of five planetary bodies in various degrees and directions of motion. Or maybe four or five living, somewhat hyperactive little critters of various exotic species in playful motion. Of the four pieces on the CD, Powell's is what we would most likely term "academic/abstract" and event-oriented, but it feels to me that it contains life, humor and perhaps even a "program," although unstated, like those that Barney Childs and William Albright use for their musico-architectural frameworks.

Almost always one of the bodies in motion moves more slowly than the rest, supplying the contrast, the "compositional glue," the connective tissue, that makes the others' movements—hectic scurries and dashes—not the isolated, pointillistic and disjunct emotionless episodes of the recent musical past. In mood, it seems to look backward to another time in the composer's life—to his youth as a jazz pianist and the sound of his piano lines interweaving through the textures of the Benny Goodman Sextet, at once ebullient and logical.

See Review, next page

by DON HANNAH

Don Hannah is a nationally known composer living in Las Vegas.

REVIEW

The Quintet managed the floating-time feel and the tricky cross-fades to make Powell's timbre modulations and continuous cross-rhythms come off. This is tough stuff and they did it well. But it is also tough stuff for the listener when the rhythm—the most basic musical material—is this free, when the usual reference points are gone.

Which gets us to the next composer, a postmodernist who's given back some familiar landmarks. The passing of the seasons has served many a composer with a compositional design of four parts, as has the ancient theory of the four temperaments. William Albright's *Abiding Passions* is cast into this mold.

STAGE ONE: *Awakening*. The alternate episodes of high activity and rest conjure up the images of new beginnings, of the starting of another four-part cycle that constitutes the earthly year. This first section, which relates to spring, opens with a pastoral chorale, then gets down to the activity of renewing the earth after winter. The return of the chorale brings the movement (and spring) to a close.

STAGE TWO: *Ardor*. This section is built from a constantly unfolding musical fan with melodies blossoming above it, generating a feeling of time standing still, of leaning back listening to insect noises and the fizz of quinine water in your gin and tonic—the same mood as that masterpiece of an arrangement of *Lazy Afternoon*, written for Barbara Streisand by Rupert Holmes. And the opening lyric to *Memphis in June*: "a shady veranda under a Sunday blue sky"! A wonderful ensemble effort by the Quintet. But I can't imagine

what this mood has to do with ardor. Maybe it's ardor after the fact.

STAGE THREE: *Play by Play*. His favorite season of the year is fall, so Albright uses fall sports (play by play) as his jumping-off point for a scherzo that is my favorite movement of the piece, and, I think, the whole album. It's a very playful little number, but has all the dangers of a full-contact sport with much potential for serious injury. Our team pulls it out, led by stellar quarterback and hornist Lynn Arnold-Huntzinger, who tosses some great long bombs downfield. My only quibble: they cut away to a commercial in the middle of the last pass—we'll never know if it was completed. But what a great game!

STAGE FOUR: *Loss*. It is now winter; the music pretty much sums up my attitude about winter anywhere north of the Mason-Dixon line: depressing, cold, bleak, miserable. The regularity of the descending harmonic lines give the feeling that things are going from bad to worse, that every step forward is always uphill. Lynn's horn solo brings home the near-impossibility of coping. The wails, shrieks and Yoshi Ishikawa's mournful bassoon bends only heighten one's lust for the Sunbelt. The movement comes to a sub-zero end with the lamentations of Rick Soule's low-register flute and the muted yelps of the remaining frozen players punctuating a gray background. Too bad Albright didn't loop back to the springtime chorale to symbolize the eternal promise of spring. Even so, *Abiding Passions* is my favorite piece of this collection.

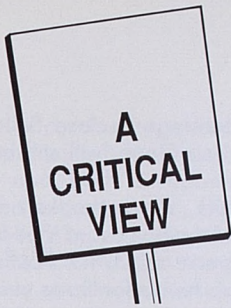
"A Box of Views" by Barney Childs is a concerto-grosso for woodwind quintet, piano and viewmaster. Well, not exactly, but he did write that the piece was like a slide show with a lot of different views of several subjects, as well as some pauses and what he terms "an occasional anomaly." So what we have here are a lot of shots of Rick, Felix, Yoshi, Brenda, Steve and Lynn in various combinations and pairings. You'll note that we have another metaphor-as-formal-device here. Actually, Childs' mode of organization was a mite more formal: he planned for each player to have at least one big solo, and each to have two duets with each other instrument, all possible trios and tutti combinations, etc. The addition of a piano to the quintet gave it more tonal variety and, to quote the composer, "extended sound environments."

Using the photographic analogy as criticism, I would say that Barney shot all 36 exposures, but I wish he'd have changed lenses more often, and weeded out the bad exposures. There were some great shots, but we had to sit through the whole thing. The winding down of the last few minutes was too extended, and the piano getting in the last word unsettled me. Maybe he was taking one last view of the landscape minus the people, a reverse establishing shot. On the credit side, Childs gave everyone a real chance to stretch out and play. Phil Viscuglia's great clarinet playing got some nice close-up shots.

The musicians of the Quintet, the composers, the recordists and the rest of us have every reason to be proud of this effort.



BELIEVES IN
NEVADA'S ARTS AND CULTURE



Symphony, from page 24

parents were born in the Ukraine and I like a good deal of contemporary music; but I attend most concerts in Las Vegas anyway. The LVSO's problem is to attract new patrons.)

THE OPERA AND THE BALLET

The strike has had little effect on the opera and none at all on the ballet.

When the Nevada Opera Theatre engages an orchestra, it works through an independent contractor and does not necessarily get the best players in town. Like the LVSO it skimps on strings, does not offer seasonal contracts and does not have open competitions for the available work. Although it uses a pickup orchestra with no claim on the musicians' loyalty, it pays promptly (within the month); but with only a few performances a year, the

total pay for a season's work is not enough to make much difference to a musician's livelihood. Still, every little bit helps.

The Nevada Dance Theatre (NDT) resolutely refuses to use live music of any kind, nor will it hire Las Vegas musicians for the music on the taped soundtracks it insists on. Next time the NDT needs new material for one of its ballet tapes, it should be encouraged to contract that work to the best local talent rather than to musicians out of state or even out of the country. The rap number for NDT's *Las Vegas Suite* this May was composed by a Londoner flown to Las Vegas for the occasion, performed by musicians from out of state, then mixed in England - as though no one in Las Vegas could compose, perform or mix a rap number about the Las Vegas scene!

The NDT's choreographers should also be encouraged to put on a ballet to live music for a change - 15 years of tapes is a long time. Many of the greatest ballets ever conceived were written for small ensembles or solo players (*Les Sylphides*, *Divertimento* and *Appalachian Spring*, to name just three). Ballet music does not require a symphony orchestra. A little imagination and musical scholarship can go a long way. For example, the NDT's new version of Debussy's *Prelude to the Afternoon of a Faun* this March was danced to a tape of canned Karajan; but there is a beautiful two-piano version of *Faun*

by Debussy himself and an even better one by Ravel. Surely the NDT can afford two pianists!

COMMUNITY SUPPORT IS NOW CRITICAL

Our best musicians can no longer depend on the resort hotels for their livelihood. Generous financial support and loyal attendance are needed now as never before. Without this support, musicians cannot long continue here: they must leave the profession or the city. They simply cannot survive on the few thousand dollars a year they can earn now.

Despite the problems I have identified here, the symphony, the opera and smaller ensembles in town are well worth supporting. Young organizations in the arts as elsewhere need nurturing, support and loving care. Regular readers of my column in the *Las Vegas Review-Journal* will not need to be reminded of how much they have already achieved or how fine they often are. Only a concerted effort from the community can now succeed in keeping them here.

Jerome Horowitz writes on classical music for the Las Vegas Review-Journal.

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Just the fax: AAC needs machine

As we careen headfirst into the 90s, it's becoming more and more difficult to do business without a fax machine. Everyone – consultants, writers, senders of information, crank callers – asks, *Do you have a fax?* Unfortunately, we have to say no. In an age where information is an important currency, the ability to receive and dispatch it quickly and efficiently is vital to running a topnotch operation. We need a fax.

So, if you or anyone you know is in a position to donate one to a worthy (and tax-deductible) cause, please call the Allied Arts office at 731-5419. We will fax you our appreciation.

ON THE ROAD AGAIN

The Allied Arts Council has packed up its act and taken it down the road. Even as you read this, the AAC staff and offices are at a new location, 3750 South Maryland Parkway, next to Marshall's department store. Due to our hasty move into the new space, and the time necessary to properly prepare it for exhibition, the September exhibit, new paintings by Mike McCollum, has been scrubbed. McCollum and Jim Pink, who was scheduled to show work in November, will have a joint exhibit in UNLV's Barrick Museum of Natural History in November. Allied Arts gallery manager Loucinda Stevens is still optimistic that the show planned for

October, drawings by Jose Bellver inspired by Vincent van Gogh, will still be exhibited. Stay tuned.

Meanwhile, many thanks are due Joel Blaisdell and the Boulevard Mall for donating the fine space at 3710 South Maryland Parkway, our home for three years, and for donating our current space. At press time it's unclear how long we'll reside in the new location.


For more information, call 731-5419.

DUNKERLY Continued from page 20.

kind of churlish over-dramatization endemic to the touchy world of Las Vegas theatre, since others present say Dunkerly simply declined on the grounds that program ad sales represent a significant revenue source. Given his strict business approach, it's also likely Dunkerly didn't want to remind his patrons there are other theatres in town. The same holds with similar proposals to swap mailing lists. Why hand your competitors a juicy list of theatre-goers it took five years to accumulate? It's not good business.

There have been other incidents. Several years ago he offended some by telling the Nevada State Council on the Arts that most of the other theatre organizations in town were unstable. And, somehow, when he says something like, "We provide a theatre experience you can't find anywhere else in town," it can sound as much like a slap at other companies as the usual showbiz hype. "He says hurtful things for no apparent reason," one recipient of his barbed comments says. "He's made bad comments in the press," another noted. A detractor tells of having to go through circuitous bureaucratic back channels in order to borrow Community College equipment without Dunkerly knowing, fearing he'd prevent it, though Dunkerly has frequently loaned his gear.

Mostly these are intramural squabbles, witnessed by usually over-sensitive theatre insiders. Every now and then, though, they leak out into the wider public arena. Case in point: last season's widely reported tussle between New West and Actors Rep over the Herb Gardner comedy, *I'm Not Rappaport*. Both companies wanted the play, and despite attempts at negotiation, neither would back off. The *Las Vegas Review-Journal* ran a story on the dispute in which, after carefully praising the other for his or her achievements, Dunkerly and Georgia Neu fired shots across each other's bow, Dunkerly pausing long enough to additionally criticize Neu's decision to make Actors Rep a professional Equity company. After the newsprint sniping subsided, Neu's board extracted from her a promise that she



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wouldn't publicly disparage Dunkerly at the risk of paying each board member \$100.

In the end both companies deemed their productions successful, both got good notices, and if by now the whole incident seems a little like two kids stamping around on either side of a line in the schoolyard dirt, it still serves to point out some of the deep divisions in the theatre community, the very divisions Dunkerly is said not to care about bridging.

And, admittedly, he doesn't. When this kind of talk comes up, Dunkerly is likely to counter with a question: what's the point of all this proposed unity? What's to be gained from a big group hug? In his view, it won't help floundering companies keep their heads above water. "Survival is an individual thing," he says. "A major benefactor isn't going to make your theatre work. One play isn't going to do it. The only thing that's going to do it is consistently putting out a quality product." And that may be why New West can draw a full house on a Tuesday night while some others play to 50 people in a weekend.

It's early May, and I'm watching a rehearsal for Dunkerly's most recent directorial effort, Christopher Durang's *Baby With the Bathwater*. I've heard Dunkerly is rough on his actors, and I hope to see him cuff them around a little, but on this evening, he merely offers a few tart comments that help them tighten and modulate their performances. Toward the end of my stay, he wryly said, "Keep working on it and I might even buy a ticket." Maybe he hit them after I left.

"Community College is a totally different animal," Dunkerly says. If New West is his cash cow, CCCC is more like an exotic pet. "It's more avant-garde and offbeat," he says. A look back over CCCC's schedules shows it has mounted *K2*, *Extremities*, *Bent* and others. While this may indicate a sometimes middle-of-the-road notion of avant-garde, it's clear Dunkerly has mounted some knotty theatre. Of course, he's also done his share of musicals and Neil Simon, both of which he has on occasion professed to dislike. Again, that's just business.

"Last season we did an absolutely brilliant production of *A Lesson From Aloes*, and it played to about 200 people. We also did *I Ought to be in Pictures* (by Neil Simon), and it played to about 1,000 people."

"Does that discourage you?" I ask.

"What would discourage me more would be if we didn't do *Aloes*," he said. "We do Neil Simon to pay for *Aloes*."

"Right now, people don't want to see things that will tax them a great deal, or make them think about the negative aspects of life. They want escapism. But these things go in cycles." For a while, he says, everyone wanted to see musicals. "But the only thing we lost money on last season was *New West's Company* (a Stephen Sondheim musical). We even made money on *Chekov*."

When I talk to him later about *Baby With*

On one hand is a group of admirers; on the other are those who would like to staple his lips shut.

the Bathwater, he says it was a flop, although it got good reviews. "It was nothing like what I wanted it to be," he says, shaking his head. But he quickly brightens and says that his last real splat as a director was 1980's *Camelot*. "I guess once a decade ain't bad."

A detractor says, however, "He projects this aura of the end-all and be-all of theatre, but he's really no better than the rest of us. If I went to New York or L.A., they'd eat me for breakfast. Well, they'd eat Bob, too. There are a lot of people who would say that Bob is a good director, but not an excellent one."

Surprisingly, Dunkerly agrees, sort of. He admits his directorial skills are on the wane, at least temporarily. "I've been so fragmented the last few years," he says. What with the care and feeding of two companies, it's been difficult to focus properly on directing. So he may give it up, at least for a while, take a hiatus, recharge the batteries. That will have to wait at least until after this season, when he's directing *You Can't Take It With You*.

He also adds he might back off from New West, as well. What? My head spins. Now that he's gotten the company past the training wheels stage, he says, "I kind of feel that with New West, I've done my job." After all, he and wife Amanda have a new baby boy to expend enormous amounts of energy on. Still it's hard to believe he'll let go completely rather than simply loosen his grip.

His detachment reflects a disappointment with theatre in general. "My enthusiasm for theatre has diminished greatly in the last five or six years," he says. Most of the stuff hitting the stage these days, he observes, is really sitcom material. Everybody's going for the mega-hit, the *Phantom of the Opera*. "I

think plays are the missing factor in today's theatre."

I ask if, despite the chance he might become breakfast for a big city theatrical predator, he plans to make the jump to a bigger market, a more vital theatre community. It might jump-start his dwindling enthusiasm for theatre, spark his creative juices....

No. "Las Vegas has been really terrific to me," he says. And there's a lot to do here now, Community College Theatre might be undergoing an expansion in the next few years, and he still looks forward to the challenges of running his theatre companies.

And anyway, he's setting down some deeper roots. On September 1, his first child, Christian Walker Dunkerly made his debut. "It's terrific," Dunkerly says of fatherhood. "It's so emotionally fulfilling. To think there's a person who can wake you up at three in the morning and you don't get angry. Of course, this is only the first week."

Dunkerly is clearly a difficult man to draw a bead on. To some he is the ideal community theatre producer and administrator; to others he exists somewhere on the food chain between sleazy pitchmen and household appliances. To Jackie Corbett, in the May-June, 1984 issue of *Arts Alive*, he was "a cross between a blond Barry Bostwick and a throwback to the student activist days of the early 70s." To little Christian Walker, he's just dad. And to an arts writer with a leaky brain and a fat pink envelope of notes, quotes, accusations and encomia, he can be all of the above, or none, or maybe some of the above. Just when he's about to come into focus, someone will mention what a swell guy he is, or snarl about what a bum he is, and the almost-clear image goes fuzzy again. Maybe that's what makes him a compelling character.

"Bob's really mellowed out," says Brian Strom. And keeping in mind that the Las Vegas theatre community is a lot like a ganglion of raw nerves, twitching at every perceived shading of a nuance of a negative inference, Strom might also be correct when he says, being more diplomatic than insightful, "Bob's reputation for being arrogant has been overblown; everybody's reputation for everything has been overblown."

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COMMUNITY COLLEGE THEATRE

The Real Inspector Hound by Tom Stoppard (October 5-12)

The Marriage of Bette and Boo by Christopher Durang (November 30-December 8)

Fool for Love by Sam Shepard (February 22-March 2)

Social Security by Andrew Bergman (April 25-May 2)

All performances take place in the Clark County Community College Theatre. For further information call 644-PLAY.

CHAMBER MUSIC SOUTHWEST

Muir String Quartet (October 26)

Let's Duet, Carol Kimball, mezzo-soprano and Warren Hoffer, tenor (November 14)

Double Reed Odyssey, Robin Canter, oboe (December 4)

Pascal Ruge, piano (February 10)

Daniel Lewin, violin and Michael Lewin, piano (February 22)

The Best of Everything, New World Brass Quintet (March 16)

Nevada Fine Arts Trio (May 4)

All concerts begin at 7:30 p.m. in the Artemus Ham Concert Hall. \$40 season admission, \$15 each for Muir Quintet, Robin Canter, Pascal Ruge and Lewin and Lewin; \$6 for the rest. 739-3332.

NEVADA INSTITUTE FOR CONTEMPORARY ART

Luis Jimenez: Sculpture and Drawing, October 8 - November 9 (in conjunction with unveiling of Jimenez sculpture at McCarran Airport).

Bravo 20: The Bombing of the American West, photographs by Richard Misrach, November 19 - December 22.

BankAmerica's Prints of the '80's. Selection from bank's collection. January 7 - February 10.

Exhibits will be in the Donna Beam Fine Art Gallery at UNLV. 739-3751.

LAS VEGAS LITTLE THEATRE

The Wake of Jamie Foster (September 14-30)

The Deadly Game (November 2-18)

Nonsense (February 1-17)

All My Sons (March 15-31)

The Cocktail Hour (May 3-19)

All performances take place in the Spring Valley Library auditorium. For information on season subscriptions, call 383-0021.



UNIVERSITY THEATRE

Pip's Trip: A Theatrical Journey into Great Expectations - And More. by Chris Danowski, Rand Higbee, Walt Hunter, John Newsome, Red Shuttleworth and Tami Silver. (September 20 - 30, Judy Bayley Theatre.)

Toys in the Attic by Lillian Hellman. (October 11 - 21, Black Box Theatre.)

Senior Follies by UNLV Senior Adult Theatre Program. (October 25 - November 4, Moyer Student Union.)

The Man Who Came to Dinner by Moss Hart and George S. Kaufmann. (November 29 - December 9, Judy Bayley Theatre.)

Romance Romance by Keith Hermann and Barry Maron. (January 31 - February 10, Judy Bayley Theatre.)

Are You Now or Have You Ever Been by Eric Bentley. (March 7 - 17, Black Box Theatre.)

Candide by Leonard Bernstein and Hugh Wheeler. (April 4 - 14, Judy Bayley Theatre.)

West by various American playwrights. (May 9 - 18, Judy Bayley Theatre.)

ADDED PRODUCTIONS

The Children's Hair Turned White by Red Shuttleworth. (November 7 - 11, Grant Hall Little Theatre.)

Seed of Darkness by Lawrence Riggins. (November 14 - 18, Black Box Theatre.)

And they Dance Real Slow in Jackson by Jim Leonard. (February 13 - 17, Black Box Theatre.)

Morning's at Seven by Paul Osborn. (March 21 - 31, Sun City Summerlin.)

Sir Issac's Duel by Rand Higbee. (April 24 - 28, Black Box Theatre.)

Season subscriptions may be ordered at the UNLV Performing Arts Center Box Office, 739-3801. for more information on the productions, call 739-3666.

ACTORS REPERTORY THEATRE

MAINSTAGE SEASON

Sunshine Boys by Neil Simon. (October 26 – November 4.)

Driving Miss Daisy (November 16 – 25.)

Blithe Spirit by Noel Coward. (February 15 – 24.)

Speed the Plow by David Mamet. (March 22 – April 1.)

CLASSICS IN CONTEXT

Poe Potpourri (October 19 and 31.)

Runyonland (January 17, 18 and 19.)

Shakespeare's Women (April 4 and 6.)

Our Town by Thornton Wilder. (May 17 – 19.)

"Mainstage" is ART's commercial season, while "Classics in Context" plays are free. All performances are in the Jewel Box Theatre at the Clark County Library, except **Our Town**, which will be in the Starlight Pavilion behind the library, 647-SHOW.

NEW WEST STAGE COMPANY

Crimes of the Heart, by Beth Henley, (September 21 - 29).

Fences, by August Wilson, (November 9 - 17).

A Funny Thing Happened on the Way to the Forum, by Sheelove, Gelbart and Sondheim, (January 25 - February 2).

You Can't Take it With You, by Moss Hart and George Kaufmann, (April 5 - 13).

All performances take place in the Charleston Heights Arts Center. For more information call 876-NWSC.

COMMUNITY CONCERT ASSOCIATION

London Ballet Theatre, October 9.

The Malinova Sisters, November 5.

The Swingle Singers, February 19.

The Branko Krsmanovich Yugoslavian Chorus, March 10.

A Broadway Celebration, March 19.

Performances are held at 8 p.m. on the date indicated, in the Artemus Ham Concert Hall. Season subscriptions (\$30) are preferred. 648-8962.

NEVADA DANCE THEATRE

Coppelia October 18 – 21.

The Nutcracker December 13 – 30.

Ambassador Program April 18 – 21.

Spring Ballet Collection May 23 – 26.

All performances take place in Judy Bayley Theatre. For time and ticket information, call 739-3838.

LAS VEGAS SYMPHONY ORCHESTRA

SUBSCRIPTION CONCERTS vskip 3pt

Concert 1: Mozart, Beethoven, Rimsky-Korsakov. 8 p.m., October 22.

Concert 2: Bach, Artyomov, Schumann. 8 p.m., November 28.

Concert 3: Schubert, Prokofiev, Ravel. 2 p.m., January 20.

Concert 4: Schubert, Mozart, Beethoven. 2 p.m., February 3.

Concert 5: Blanton, Mozart, Brahms. 8 p.m., March 11.

Concert 6: Haydn, Cundick. 8 p.m., April 15.

NON-SUBSCRIPTION CONCERTS

Picnic Pops. 4 p.m., September 16 and 30, on the lawn at UNLV.

Holiday Family Pops. 2 p.m., December 16.

Handel's Messiah. 2 p.m., December 9.

All performances take place in the Artemus Ham Concert Hall, unless otherwise indicated. Season subscriptions available. 739-3240.

CHARLES VANDA MASTER SERIES

Berkeley Shakespeare Festival: **Twelfth Night** (October 24)

Shanghai Symphony Orchestra (November 1)

Audubon Quartet (November 10)

Sofia Philharmonic (November 18)

Little Singers of Paris (December 6)

PDQ Bach (January 24)

Opera a la Carte: **The Gondoliers** (February 6)

Utah Symphony (February 12)

Academy of St. Martin in the Fields (February 15)

Les Ballets Jazz de Montreal (February 26)

Waverly Consort (March 9)

James Galway and I Solsti Veneti (April 5)

Gewandhaus Orchestra of Leipzig (April 17)

Vienna Chamber Orchestra with Philippe Entremont (April 30)

All performances are in the Artemus Ham Concert Hall, UNLV. For package information, ticket sales or other information, call 739-3840.

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