

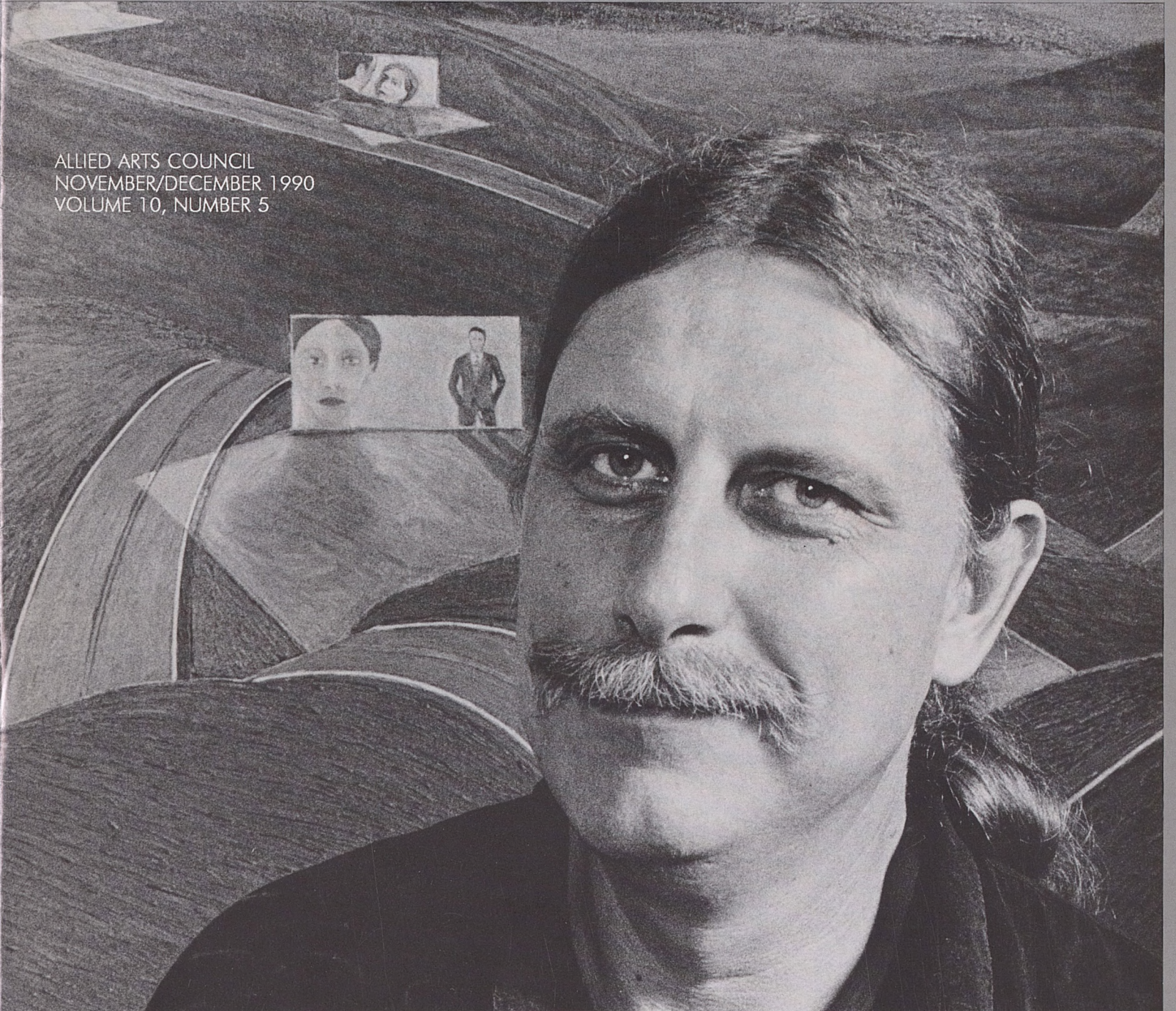
ARTS ALIVE

ARTS ALIVE REACHES 10!
WE'RE AS SURPRISED AS YOU!

THE SOUTHERN NEVADA MAGAZINE OF THE ARTS

\$2.75

ALLIED ARTS COUNCIL
NOVEMBER/DECEMBER 1990
VOLUME 10, NUMBER 5



THE LONG AND SHORT OF JIM PINK

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;
38¹/₄" × 31⁵/₈"; 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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NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES



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

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

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LV Sheds Cultural Wasteland Label

Las Vegas is shedding its past reputation as the "Cultural Wasteland" and is now being recognized as a vibrant arts community. The city's cultural scene is growing rapidly, with numerous new arts organizations and venues opening their doors. This shift in perception is a testament to the city's commitment to the arts and its growing cultural diversity.



The new building, known as the [Name], is a landmark addition to the city's cultural landscape. It will house various arts organizations and provide a space for community events and performances. The project is a significant investment in the city's cultural future.

Art Groups Offer Many Services

Art groups in Las Vegas offer a wide range of services to the community. These include art classes, workshops, exhibitions, and community events. The groups provide a space for artists to share their work and connect with others in the arts community. They also offer opportunities for the public to engage with art and support local artists.

arts alive

List Addresses AAC, NAA Members



Burk Gallery Reception Benefits Council

The Burk Gallery is hosting a reception to benefit the Allied Arts Council. The event will feature a display of art by local artists and a chance for the public to support the arts community. The proceeds from the reception will go towards the council's operations and programs.

The very first Arts Alive, November/December 1980, Volume 1, Issue 1. If we'd only known what we were getting into.... See page 22.

FEATURES

18 PAINTINGS FROM BIG PINK, by Mary Whalen

A profile of James Pink, head of the UNLV visual arts graduate program and an artist sometimes known as "the guy who paints the wolves." But he is more than just a wolfman - he is an important figure in the university's art department.

22 TEN YEARS OF HECK, by Patrick Gaffey

With this issue, Arts Alive celebrates its 10th birthday. The magazine's long-time editor looks back on ten heckish years. He started out an eager young go-getter, but a decade on this rockpile we call Arts Alive has turned him into the art-stained wretch he is today. Read all about it.

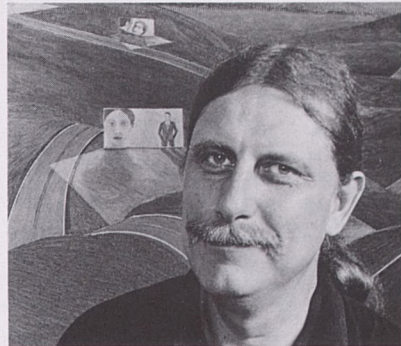
THE LIVELIEST ARTS

10 Pictures from the bombing fields...ceramicist Dennis Parks...a dancer reconstructs the past...Nehemiah Persoff's one-man show...the Desert Chorale profiled...ballad of the cowboy playwright...selected shorts...

DEPARTMENTS, COLUMNS, REVIEWS

- 5 November Calendar
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- 35 New and Business Members

ON THE COVER



Jim Pink.
 Photo by Carl J. Reule.

Deadline for the January-February issue is November 21.



WHAT CAN ALLIED ARTS COUNCIL DO FOR YOU?

You know what AAC does for the community -- presents artists in schools through the Class Act program, saves Nevada's classic neon signs for the planned Museum of Neon Art, presents Jazz Month in May, the Choreographers' Showcase in February and art exhibits in the Allied Arts Gallery all year long, as well as promotes and publicizes our cultural community through Arts Alive and weekly media calendars.

BUT HERE'S WHAT ALLIED ARTS CAN DO FOR YOU AS A SUPPORTING MEMBER:

	Arts Roundtable Member	Biennial Newspaper Listings	Limited Edition Print	Discounts for All Employees	Arts Alive to Home and Business	Business Listed in Every Arts Alive	Copy of the Cultural Directory	Listed in Cultural Directory if an Arts-related Business
ARTS ROUNDTABLE \$1000	✓	✓	✓	✓	✓	✓	✓	✓
GOLD PATRON \$500				✓	✓	✓	✓	✓
SILVER PATRON \$250					✓	✓	✓	✓
BUSINESS PATRON \$100						✓	✓	✓

If you or your business join the Arts Roundtable, we'll invite you to two reception/meetings a year to look over the community with your fellow roundtable members.

Members of the Roundtable will be thanked in display ads in local papers twice annually and receive a limited print by a local artist.

Become an important part of the fastest growing arts community in the country and give us a chance to work for you.

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

"Winthrop Davis:
Las Vegas Photographs
1930 - 1934." See
November Exhibits.



november EXHIBITS

01 THURSDAY

A Portrayal of Sherlock Holmes, collages by Kathy Hickenbotham. Through November 25, West Las Vegas Library. 435-0919.

Abstracts

paintings by Paul Kaspar. Through November 27, Green Valley Library. 435-0919.

Amy Zerner, fabric collages. Through December 5, Reed Whipple and Charleston Heights Centers. 386-6211.

First Chance, photos by Lance Cheung. Through November 19, Clark County Library Photographic Gallery. 435-0919.

It's a Small World, photos by Jerry Metellus. Through November 13, Spring Valley Library. 435-0919.

Jack Reilly, paintings, Artspace Gallery, and Allen Lytle, relief paintings, Upstairs Gallery. Community College. Through November 26. 643-6060.

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

Traditional Saudi Arabia, Arabic artifacts. Through November 19, Clark County Library Main Gallery. 435-0919.

Wild Life, wood sculptures by Jackie Reese. Through November 25, Sunrise Gallery. 435-0919.

07 WEDNESDAY

Cartoons by Richard Lee. Through January 7, Las Vegas Library Multi-Purpose Room. Reception, 5 - 7 p.m., November 7. 435-0919.

08 THURSDAY

Mosaics by the late George Dublin (1905 - 1984) will be displayed through November 25 in the Private Showing Executive Gallery. Dublin's daughter will host a 7 to 9 p.m. reception on November 8. 898-0000.

10 SATURDAY

Holiday Collectibles, mixed media pieces by various artists. Through January 6, Moira James Gallery. Begins with all-day open house, November 10. 454-4800.

Winthrop Davis, Las Vegas Photographs, 1930 - 1934, through March 23, Nevada State Museum and Historical Society. 486-5205.

11 SUNDAY

Eating Potatoes with Van Gogh, pastel drawings by Jose Bellver. Through November 30, Allied Arts Gallery. Opening reception, 5 - 7 p.m., November 11. 731-5419.

15 THURSDAY

Oriental Dolls and Toys, through December 31, Winchester Community Center. Reception, 5:30 - 7:30 p.m., November 15. 455-7340.

UNLV Student Exhibit, display coordinated by Mary Warner. Through December 17, Spring Valley Library. Reception, 5 - 7 p.m. 435-0919.

16 FRIDAY

Dennis Parks Retrospective, ceramics from 1972 - 1990, by winner of 1990 Governor's Arts Award. Through December 22, Mark Masuoka Gallery. Reception 6 - 8 p.m., November 16. Lecture: 7 p.m., November 15, Nevada State Museum and Historical Society. 366-0377.

19 MONDAY

Bravo 20: The Bombing of the American West, photographs, renderings and models by Richard Misrach. Through December 22, Donna Beam Fine Art Gallery. Presented by UNLV Art Department and Nevada Institute for Contemporary Art. 739-3751.

21 WEDNESDAY

Sarah Vinci, photographs. 1990 Art-A-Fair award winner. Through January 1, Clark County Library Photographic Gallery. Reception, 5 - 7 p.m., November 21. 435-0919.

The Marvel of it All, original comic book artwork by Ken Myers. Through January 1, Clark County Library Main Gallery. Reception, 5 - 7 p.m. 435-0919.

27 TUESDAY

The Dreadnoughts, paintings of warships by Rick Keller. Through January 15, Sunrise Library. Reception, 5 - 7 p.m., November 27. 435-0919.

29 THURSDAY

Jennifer Safko, mixed media lithos. Through January 8, Green Valley Library. Reception, 5 - 7 p.m., November 29. 435-0919.

30 FRIDAY

Dave Ewart, western artist, in residence at Private Showing Executive Gallery, through December 31. Both the artist and his work will be on display. Reception, 7 - 9 p.m., November 29. 1516 East Tropicana, suites C - 1 and 2. 898-0000.

CORPORATE & PERSONAL FINE ART CONSULTANTS

**PRIVATE
SHOWING**
EXECUTIVE GALLERY

Dave Ewart

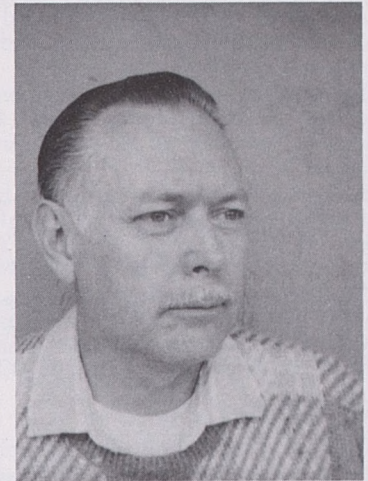
Artist in Residence

November 30 thru December 31

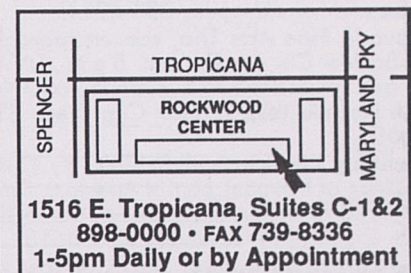
Renowned western artist Dave Ewart will be showing his works and working in the Gallery. The recipient of numerous awards,

Dave is not only known for his outstanding work but is acknowledged as a great teacher.

Originals and Limited Editions of other Western and Southwestern artists will also be on display thru December 31.



Artist Reception
Thursday
November 29, 1990
7-9pm



1516 E. Tropicana, Suites C-1&2
898-0000 • FAX 739-8336
1-5pm Daily or by Appointment

november **EVENTS**



The Malinova Sisters. See Calendar, December 5.

01 THURSDAY

Las Vegas Youth Orchestra, concert at 7 p.m., Reed Whipple Cultural Center, featuring works by Schubert, Bizet and others. \$3 adults, \$2 students, seniors and handicapped. 386-6211.

Shanghai Symphony Orchestra, presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$25 and \$35. 739-3801.

The Best of Burlesque, production by UNLV Adult Senior Theatre. 7:30 p.m., November 1, 2 and 3; 2 p.m., November 3 and 4, Moyer Student Union, UNLV. \$7. 739-3801.

The Designs of Michelle Guillot, a slide lecture sponsored by Southwest Gas Distinguished Artists Series. 7:30 p.m., Alta Ham Fine Arts building room 132. 739-0995.

02 FRIDAY

The Best of Burlesque. See November 1.

The Deadly Game, drama by James Yaffe, presented by Las Vegas Little Theatre. 8 p.m., November 2, 3, 8, 9, 10, 15, 16 and 17; 2 p.m., November 4, 11 and 18, at the Spring Valley Library. Thursday/Sunday tickets are \$6 general admission, \$5 students, seniors, etc. Friday/Saturday tickets are \$7 and \$6. 383-0021.

03 SATURDAY

American Composers, concert conducted by Max Di Julio, featuring music by Porter, Gershwin, Mancini and others. 8 p.m., Artemus Ham concert Hall. Free. 739-3801.

Fuego Flamenco, concert by Roberto Amaral Dance Company, 8 p.m., Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. 386-6211.

Nevada Fine Arts Trio, concert sponsored by Boulder City Arts Council. 8 p.m., LA Water and Power building auditorium, 600 Nevada Nevada Way, Boulder City. Free. 294-5058.

Quilting Lecture and Exhibit, by Desert Quilters of Nevada, part of *American Patchwork Folk Art Series*, sponsored by Library District. 2 p.m., Sunrise Library. 733-3613.

The Best of Burlesque. See November 1.

The Deadly Game. See November 2.

04 SUNDAY

76 Trombones + 4, sixth annual concert benefitting Abe Nole Scholarship Fund, featuring Carl Fontana. 2 p.m., Artemus Ham Concert Hall. \$5. 739-3801.

The Best of Burlesque. See November 1.

The Deadly Game. See November 2.

07 WEDNESDAY

Outreach Program, open forum discussing efforts to involve minority children in arts programs. Co-sponsored by Library District and Actors Repertory Theatre in conjunction with ART's performance of *Driving Miss Daisy*. 7:30 p.m., Clark County Library. 733-3613.

Pioneer Storytelling, by Santa Fe storyteller Cheryl Irwin. 7 p.m., November 7, Sunrise Library; 7:30 p.m., November 8, Spring Valley Library. 733-3613.

The Children's Hair Turned White, multimedia drama by UNLV playwright Red Shuttleworth. 8 p.m., November 7, 8, 9 and 10; 2 p.m., November 11, Grant Hall Little Theatre, UNLV. \$3. 739-3801.

08 THURSDAY

Drinda Frenzel, lecture by music educator. 3:30 p.m., November 8 and 12:30 p.m., November 9, in UNLV's Ham Fine Arts building room 132. Sponsored by Southwest Gas Distinguished Artists Series. Free. 739-0995.

Outreach Program, featuring actor Lance Roberts, currently starring in *Driving Miss Daisy*, discussing methods for minority actors to obtain more meaningful roles. Co-sponsored by Library District and Actors Repertory Theatre in conjunction with ART's *Driving Miss Daisy*. 6 p.m., West Las Vegas Library. 733-3613.

Pioneer Storytelling. See November 7.

The Children's Hair Turned White. See November 7.

The Deadly Game. See November 2.

UNLV Community Concert Band, free concert, 8 p.m., Artemus Ham Concert Hall. 739-3801.

09 FRIDAY

Fences, drama by August Wilson, presented by New West Stage Company. 8 p.m., November 9, 10, 13, 14, 15, 16 and 17; and 2 p.m., November 11, at the Charleston Heights Arts Center. \$10 general admission, \$6.50 students, seniors and handicapped. Directed by award-winning director Kathryn Sandy O'Brien. 876-NWSC.

Invitational Madrigal/Chamber Choir Festival, free concert featuring outstanding high school madrigal ensembles and UNLV Chamber Chorale. 7:30 p.m., Wright Hall room 103, UNLV. 739-3801.

The Children's Hair Turned White. See November 7.

The deadly Game. See November 2.

10 SATURDAY

Audubon Quartet, concert sponsored by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$12.50 and \$17.50 739-3801.

Fences. See November 9.

Open Rehearsal, Nevada Chamber Symphony (formerly Serenata Chamber Orchestra), public rehearsal, 3 - 5 p.m., Spring Valley Library. 733-3613.

Sixth Annual Star of Nevada Marching Band Invitational, regional high school marching band competition. Preliminaries, 10 a.m., finals, 7 p.m., Sam Boyd Silver Bowl. Tickets range from \$3 to \$5. 739-3801.

The Children's Hair Turned White. See November 7.

The Deadly Game. See November 2.

11 SUNDAY

Fences. See November 9.

Nevada Chamber Symphony, concert featuring works by Copland, Rogers, Harsanyi and Phillips. Guest soloist: bassoonist Yoshi Ishikawa. 3 p.m., Clark County Library. Free. 733-3613.

The Children's Hair Turned White. See November 7.

The Deadly Game. See November 2.

UNLV Jazz Ensemble, concert featuring national championship ensemble. 2 p.m., Judy Bayley Theatre. Call for ticket prices. 739-3801.

13 TUESDAY

Faculty Recital by instructors at Nevada School of the Arts. 7 p.m., in UNLV's Alta Ham Fine Arts Recital Hall, room 132. Free. 739-3502.

Fences. See November 9.

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *The Spirit of Capitalism* by Max Weber. 733-3613.

14 WEDNESDAY

Fences. See November 9.

Let's Duet, concert by mezzo-soprano Carol Kimball and tenor Warren Hoffer. 7:30 p.m., Artemus Ham Concert Hall. \$6. Sponsored by Chamber Music Southwest. 739-3801.

Seed of Darkness, winner of the Sarett National Playwriting Competition, presented by University Theatre at 8 p.m., November 14, 15, 16 and 17; and at 2 p.m., November 18, in UNLV's Black Box Theatre. \$3. 739-3801.

15 THURSDAY

Fences. See November 9.

IMAGO Theatre Mask Ensemble. See Calendar, November 19.



Royal New Zealand Ballet, benefit performance for Nevada Dance Theatre. 8 p.m., Artemus Ham Concert Hall. Tickets are \$100, \$35, \$25 and \$15. 739-3838.
Seed of Darkness. See November 14.
The Deadly Game. See November 2.

16 FRIDAY

Apologies, drama about teen suicide presented by Rainbow Company. 7 p.m., November 16 and 24; 2 p.m., November 17, 18, 24 and 25, Reed Whipple Cultural Center. \$4 adults, \$3 seniors and teens, \$2 children. 386-6553.
Fences. See November 9.
Larr Bear and the Teddy Town Kids, musical by Larry Hart. Featuring rapper Kurtis Blow, rocker Ozzy Osbourne, Broadway star Andrea McArdle and gospel singer Andre Crouch. 8 p.m., November 16 (benefit gala); 2 p.m., November 17 and 18. \$100, \$15 and \$10. 451-6331.
Seed of Darkness. See November 14.
The Deadly Game. See November 2.

17 SATURDAY

Apologies. See November 16.
Fences. See November 9.
Larr Bear and the Teddy Town Kids. See November 16.
Seed of Darkness. See November 14.
Serenata String Trio, free concert of classical and popular favorites. 2 p.m., Las Vegas Library Multi-Purpose Room. 733-3613.
The Deadly Game. See November 2.

18 SUNDAY

Apologies. See November 16.
Larr Bear and the Teddy Town Kids. See November 16.
Seed of Darkness. See November 14.
Sofia Philharmonic, concert presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$25 and \$35. 739-3801.
The Deadly Game. See November 2.
Whitewater string Band, free concert, part of *American Patchwork Folk Art Series*, sponsored by Library District. 3 p.m., Sunrise Library. 733-3613.

19 MONDAY

IMAGO Theatre Mask Ensemble, performance at 7 p.m., November 19, Henderson Civic Center; and 4:30 and 7:30 p.m., November 20, North Las Vegas Library. \$4 general admission, \$2 seniors and 12/under. 565-2121.

20 TUESDAY

Storytellers of Las Vegas, 7 p.m., Las Vegas Library. 733-3613.
UNLV Wind Ensemble, 8 p.m., Artemus Ham Concert Hall. Call for admission. 739-3801.

21 WEDNESDAY

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

23 FRIDAY

Al DiMeola, guitar, in concert at Calamity's Concert House, 8 and 10:30 p.m. \$17.50. 384-6336.

24 SATURDAY

Apologies. See November 16.

25 SUNDAY

A German Requiem, by Brahms, performed by Southern Nevada Musical Arts Society. 3 p.m., Artemus Ham Concert Hall. Featuring Musical Arts Chorus with the Desert Chorale, and the Musical Arts Orchestra. \$10 adults, \$7 seniors, students, military, handicapped. 739-3801.

Apologies. See November 16.

27 TUESDAY

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

28 WEDNESDAY

Greg Keeler, poet, public reading by author of *Epiphany at Goofy's Gas*, sponsored by Nevada State Council on the Arts. 7 p.m., Clark County Library. 733-3613.
Las Vegas Gamble-Aires, concert, part of "American Patchwork Folk Art Series" sponsored by Library District. 7 p.m., Sunrise Library. 733-3613.
Las Vegas Symphony, concert featuring works by Bach, Artyomov, Schumann. 8 p.m., Artemus Ham Concert Hall. Call for ticket info. 739-3801.
UNLV Chamber Ensemble, free concert, 4:30 p.m., UNLV Black Box Theatre. 739-3801.

29 THURSDAY

H.M.S. Pinafore, Gilbert and Sullivan's comic operetta produced by UNLV Opera Workshop and Chamber Chorale. 8 p.m., November 29 and 30; 2 p.m., December 1, UNLV's Black Box Theatre. Call for admission. 739-3801.
Mini-Storytelling Workshop, hosted by Marsha Cutler. 7 p.m., Sunrise Library. 733-3613.
The Man Who Came to Dinner, comedy by Hart and Kaufman, presented by University Theatre. 8 p.m., November 29 and 30, December 1, 5, 6, 7 and 8; and 2 p.m., December 2 and 9. Judy Bayley Theatre. \$7. 739-3801.

30 FRIDAY

Christmas Kaleidoscope, holiday concert by Las Vegas Civic Ballet. 7:30 p.m., November 30, December 7 and 8; 2 p.m., December 1, 2, 8 and 9, in the Reed Whipple Cultural Center. \$7 adults, \$5 students, seniors and handicapped. 386-6211.
H.M.S. Pinafore. See November 29.
Junior/Senior Projects in Musical Theatre, 2 p.m., UNLV's McDermott P.E. Dance Studio room 302. Free. 739-3801.
Sholem Aleichem, one-man show featuring veteran screen actor Nehemiah Persoff, presented by Las Vegas Little Theatre. 8 p.m., November 30, December 1, 2, 3 and 4; 2 p.m., December 2, Spring Valley Library. Call for ticket prices. 383-0021.
The Man Who Came to Dinner. See November 29.
The Marriage of Bette and Boo, play by Christopher Durang, presented by Clark County Community College Theatre. 8 p.m., November 30, December 1, 6, 7 and 8; 2 p.m., December 2. Directed by Mark-Louis Walters. Call for ticket info. 644-PLAY.
University Chorus, 8 p.m., Artemus Ham Concert Hall. Call for admission. 739-3801.

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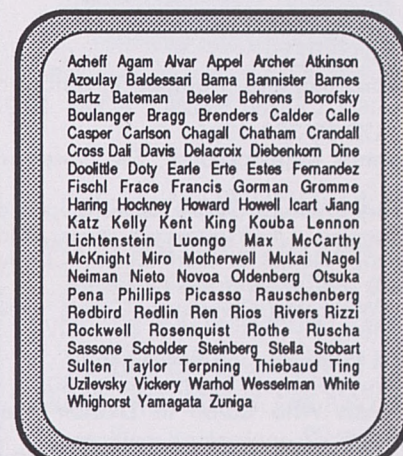
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EXHIBITS december

03 MONDAY

Brent Thomson, western images. Through December 30, Allied Arts Gallery. Opening reception, 5 - 7 p.m., December 3. 731-5419.

04 TUESDAY

Tony Trigg, drawings. Through January 14, West Las Vegas Library. Reception, 5 - 7 p.m., December 4. 435-0919.

07 FRIDAY

Mike McCollum and Jim Pink, recent paintings. Through January 19, Barrick Museum of Natural History. 739-3381.

09 SUNDAY

Barbara Spring, installation of life-size wood sculptures. Through February 13, Charleston Heights Arts Center. Reception, 2 - 4 p.m., December 9. 386-6383.

16 SUNDAY

Timothy Tracz, photographs. Through February 13, Reed Whipple Cultural Center. 386-6211.

19 WEDNESDAY

Lauren Smith, photographs and photo collages. Through February 4, Spring Valley Library. 435-0919.

on cello; Carol Stivers on piano; special guest Felix Viscougli on clarinet. 7 p.m., UNLV Black Box Theatre. 739-3801.

Sholem Aleichem. See November 30.

The Man Who Came to Dinner. See November 29.

The Marriage of Bette and Boo. See November 30.

UNLV Oratorio Chorus, free concert at 2 p.m., Artemus Ham Concert Hall. 739-3801.

03 MONDAY

Collegium Wassail, free concert of Bach cantatas. 7:30 p.m., UNLV Black Box Theatre. 739-3801.

Sholem Aleichem. See November 30.

04 TUESDAY

Double Reed Odyssey, concert by Robin Canter. 7:30 p.m., Artemus Ham Concert Hall. \$15. Sponsored by Chamber Music Southwest. 739-3801.

Sholem Aleichem. See November 30.

Silver State Voices, concert, part of "American Patchwork Folk Art Series" sponsored by Library District. 7 p.m., Sunrise Library. 733-3613.

Under Western Skies, visual arts forum discussing western imagery. Part of *Meaning of the West* activity series sponsored by Allied Arts, Clark County Cultural Division and Western Folklife Center. 2 - 3:30 p.m., Allied Arts Gallery. Free. 731-5419.

05 WEDNESDAY

Cowboy Imagery: Myth and Reality, panel discussion on western literature. Part of *Meaning of the West* activity series, sponsored by Allied Arts, Clark County Cultural Division and Western Folklife Center. 2 - 3:30 p.m., Winchester Community Center. Free. 731-5419.

Malinova Sisters, Russian singing duo, presented by Community Concerts Association. 8 p.m., Artemus Ham Concert Hall. Season memberships are required for admission, or \$10 donations to the organization's Patrons Fund. 648-8962 or 798-4321.

The Man Who Came to Dinner. See November 29.

06 THURSDAY

Cowboy Poetry Gathering, two-day performance of cowboy poetry, featuring Red Steagall, Glenn Ohrlin, Baxter Black and Paul Zaraysky. 1:30 p.m. both days, Cashman Field Theatre. Part of the *Meaning of the West* activity series sponsored by Allied Arts, Western Folklife Center and Clark County Cultural Division. \$8 in advance, \$10 at the door. 731-5419.

Little Singers of Paris, concert presented by Charles Vanda Master Series. 8 p.m., Artemus Ham Concert Hall. \$12.50 and \$17.50. 739-3801.

The Man Who Came to Dinner. See November 29.

The Marriage of Bette and Boo. See November 30.

07 FRIDAY

Christmas Kaleidoscope. See November 30.

Cowboy poetry Gathering. See December 6.

The Man Who Came to Dinner. See November 29.

EVENTS december

01 SATURDAY

Branford Marsalis, trumpet, in concert at Calamity's Concert House. 8 and 10:30 p.m. \$22.50 384-6336.

Christmas Kaleidoscope. See November 30.

Country Western Dance Lessons, part of the *Meaning of the West* activity series, sponsored by Allied Arts, Clark County Cultural Division and Western Folklife Center. 1 - 3 p.m., Winchester Community Center. Free. 455-7340.

H.M.S. Pinafore. See November 29.

Sholem Aleichem. See November 30.

The Man Who Came to Dinner. See November 29.

The Marriage of Bette and Boo. See

November 30.

02 SUNDAY

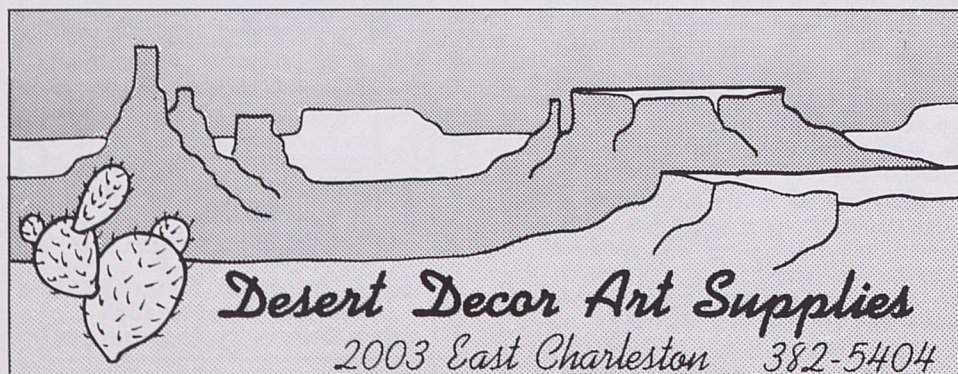
Christmas Kaleidoscope. See November 30.

Handel: The Man and His Music. Lecture-performance by Flow Raymond. 2 p.m., Green Valley Library. 733-3613.

Holiday Concert, Las Vegas Civic Symphony. 2 p.m., Charleston Heights Arts Center. \$5 adults, \$3 students, seniors and handicapped. 386-6383.

Las Vegas Youth Orchestra, concert featuring holiday favorites, 7 p.m., Charleston Heights Arts Center. \$3 adults, \$2 students, seniors and handicapped. 386-6383.

Nevada Fine Arts Trio, free concert featuring Daniel Lewin on violin; David Vanderkooi





George Dublin and mosaic. See November Exhibits.

The Marriage of Bette and Boo. See November 30.

Winter Concert by the UNLV Chorale Ensemble. 8 p.m., Artemus Ham Concert Hall. Call for admission. 739-3801.

08 SATURDAY

Christmas Kaleidoscope. See November 30.

Douglas Nielsen in Concert, dance performance featuring UNLV artist-in-residence. 8 p.m., December 8 and 2 p.m., December 9, UNLV Black Box Theatre. \$8 and \$5. 739-3801.

Paul Zarzysky, cowboy poet, performance, part of "American Patchwork Folk Art Series" sponsored by Library District. 11 a.m., Sunrise Library and 3 p.m., Rainbow Library. 733-3613.

The Man Who Came to Dinner. See November 29.

The Marriage of Bette and Boo. See November 30.

Western Family Dance, part of *Meaning of the West* activity series sponsored by Allied Arts, Western Folklife Center and Clark County Cultural Division. Featuring the band Stetzen. 8 p.m. to midnight, Winchester Community Center. \$5 adults, \$3 seniors and 17/under. 455-7340.

09 SUNDAY

Christmas Kaleidoscope. See November 30.

Douglas Nielsen in Concert. See December 8.

Handel's Messiah, annual holiday performance by Las Vegas Symphony Orchestra and Desert Chorale. 2 p.m., Artemus Ham Concert Hall. Call for ticket info. 739-3801.

Music for the Holidays, concert by Marimba Quartet. 2 p.m., Las Vegas Library. 733-3613.

The Man Who Came to Dinner. See November 29.

11 TUESDAY

Great Books Discussion Group, 7 p.m., Clark County Library. Topic: *The Decline and Fall of the Roman Empire*, by Gibbons. 733-3613.

Renaissance Feast. Fifth annual fundraiser for Nevada School of the Arts. 7 p.m., Desert Inn Terrace Room. Featuring Utah Shakespearean Festival Revelers, His Lordship's Trumpeters and more. 739-3502.

13 THURSDAY

The Nutcracker, Nevada Dance Theatre's annual presentation of the classic holiday ballet. 8 p.m., 13, 14, 15, 18, 19, 20, 21, 22, 26, 27, 28 and 29; 2 and 7 p.m., December 16, 23 and 30. Tickets are \$22.50, \$18 and \$10. 739-3838.

14 FRIDAY

The Nutcracker. See December 13.

15 SATURDAY

Open Rehearsal, public rehearsal by Nevada Chamber Symphony (formerly Serenata Chamber Orchestra), 3 p.m., Spring Valley Library. 733-3613.

The Nutcracker. See December 13.

16 SUNDAY

Holiday Concert, by Walt Boenig's Big Band. 2 p.m., Reed Whipple Cultural Center. Free. 386-6211.

Holiday Concert, featuring Nevada Chamber Symphony (formerly Serenata Chamber Orchestra) performing works by Vivaldi, Mozart. Guest artists include soprano Suzanne Farace, Andres Vargas and Grupo Amauta, and Nevada Opera Theatre artists. 3 p.m., Clark County Library. 733-3613.

Holiday Family Pops, seasonal concert by Las Vegas Symphony Orchestra. 2 p.m., Artemus Ham Concert Hall. Call for ticket info. 739-3801.

The Nutcracker. See December 13.

18 TUESDAY

The Nutcracker. See December 13.

19 WEDNESDAY

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

The Nutcracker. See December 13.

20 THURSDAY

Sleeping Beauty, the classic fairy tale, staged by the Rainbow Company. 7 p.m., December 20, 21 and 28; 2 p.m., December 22, 27, 28, 29 and 30, in the Charleston Heights Arts Center. \$4 adults, \$3 teens and seniors, \$2 children. 386-6553.

The Nutcracker. See December 13.

21 FRIDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

22 SATURDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

23 SUNDAY

The Nutcracker. See December 13.

26 WEDNESDAY

The Nutcracker. See December 13.

27 THURSDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

28 FRIDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

29 SATURDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

30 SUNDAY

Sleeping Beauty. See December 20.

The Nutcracker. See December 13.

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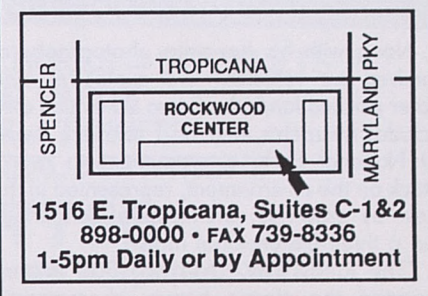
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THE LIVELIEST ARTS

NEWS OF THE ARTS IN SOUTHERN NEVADA



VISUAL ARTS

WELCOME TO BRAVO 20

Exhibit documents destruction of "the Source of Creation" and calls for monument to environmental assault

The Paiutes called this land "the Source of Creation," but the U.S. Navy gave it another name and bombed it so relentlessly that a 260-foot mountain in its interior was blasted down to 160.

Welcome to Bravo 20, 64 scarred and battered square miles of naval bombing range in Nevada's Carson Sink, now the impassioned subject of photographer Richard Misrach's exhibit *Bravo 20: The Bombing of the American West*, on view in UNLV's Donna Beam Fine Art Gallery beginning November 19.

Along with his haunting photographs of bombed-out vehicles, live explosives and crater-pocked land, the Bravo 20 exhibit also includes Misrach's idea of a solution: Bravo 20 National Park, a monument to man's attack on the environment, represented in the show by drawings, architectural renderings and a three-dimensional model.

"The landscape," Misrach has written, "boasted the classic beauty characteristic

of the desert. It was the most graphically ravaged environment I had ever seen. I found myself at the epicenter, the heart of the apocalypse. Alone, no sounds, no movement. No buildings, no roads. No indication of life, no promise of civilization. Only the smell of rusted metal. Bombs and lifeless holes. Side by side were great beauty and great horror."

The navy was given use of the area in 1944; authorization to bomb expired in 1952, but no one seemed to notice, and the navy kept pummeling the land, sometimes more than 700 aircraft a month firing missiles and dropping bombs, napalm and jet fuel.

In 1985 a pair of Nevadans discovered that Bravo 20 was technically public land, touching off a Congressional debate over its use as a bombing facility. The navy said it would cost hundreds of millions to remove unexploded ordinance and otherwise clean up the area to make it accessible to the public. In 1986, Congress reauthorized the bombing, but with a number of restrictions. The navy's lease on the land will expire in

2001.

As envisioned by Misrach, the National Park would include a bunker-style visitors center, a 20-mile wood "Boardwalk of the Bombs" that would allow visitors to walk safely among the live ammo, and even a Grub House Cafe serving navy eats. His estimated price tag? Eight million dollars.

Johns Hopkins Press will release a book version of *Bravo 20: The Bombing of the American West* to coincide with the exhibit's opening in Nevada. The book details the controversial history of the site and provides a political context for Misrach's work.

Misrach is a San Francisco photographer already noted for his images of the American West. He has received three NEA Artist's Fellowships and a Guggenheim Fellowship. From Las Vegas, the show will move to Reno and then onto a national tour.

Bravo 20's Las Vegas show is co-sponsored by the Nevada Institute for Contemporary Art and the UNLV Art Department, and will run until December 22. aa

SHARDS FOR POSTERITY

Masuoka Gallery mounts Dennis Parks ceramics retrospective

On November 16, the Mark Masuoka Gallery will open a retrospective by ceramicist Dennis Parks, a 1990 Governor's Arts Award winner. The pieces in the exhibit span the years 1972 to the present. The exhibit opens with a 6 to 8 p.m. reception on November 16, and will run through December 22. Parks will also give a lecture at 7 p.m., November 15, in the Nevada State Museum and Historical Society.

Parks and family live and work in the tiny Central Nevada town of Tuscarora, accounting for several of the town's 20 full-time residents. There he operates the Tuscarora Pottery School, though he occasionally packs his bags for Europe or Asia to teach or lecture. In fact, Parks has a strong connection to Europe; his work is featured in several of the continent's top museums. His cups are perhaps the only link between the Victoria and Albert Museum in London and high-desert ranchers in Nevada.

"I decided at 14 I wanted to be a writer," Parks said, during an informal phone conversation from Tuscarora. "I went through college and never wavered." In 1956 he went to Rutgers University on an athletic scholarship in the unlikely sport of crew. The next year he went to Albert Schweitzer College in Switzerland to study philosophy, figuring he'd need that as a writer. In 1959, he graduated from the University of North Carolina with a degree in English.

While at UNC, he'd taken some art classes, including one in ceramics. After graduation he went to the prestigious Writer's Workshop at the University of Iowa. He quickly decided he didn't want to earn an M.F.A. in writing and get trapped in a teaching job. He had continued working in clay, and came to rather questionable decision: "I decided I would become a potter to support myself as a poet," he said, laughing at the memory.

It worked, perhaps too well. "After a few years I found I wasn't writing, but was quite involved with the clay," he recalled.

He moved to Tuscarora because he'd long had the idea he'd like to live in the mountains, but he figured he'd have to leave for a teaching job sooner or later. To bulk up his vitae, he concentrated on exhibiting and writing articles. Luckily, those activities actually freed him from the need to teach full-time.

In 1966 he formed the Tuscarora Pottery School, eventually buying an abandoned hotel to house the summer students.

By 1982, he'd established a firm career arc, and was looking for something offbeat to do. In a British ceramics magazine he

read of a state-sponsored ceramics program in Hungary which was looking for western artists. He went. From that experience, and his membership in the International Academy of Ceramics, he began the international networking that has lead him on several sojourns to Europe, Asia and Australia.

"Everything in the show will have been thrown on a potter's wheel," Parks said of the retrospective. Even some of the more sculptural pieces were worked on the wheel first. "These pieces could not have been done by anyone who had not been a potter for 20 years," he said with a laugh. He's been one for 31 years himself.

The exhibit marks Masuoka's first display by a Nevada artist. He says he intends to show at least one a year. "No one is more deserving of a show than Dennis," Masuoka said. "We feel that by showing Dennis we're showing an important Nevada artist."

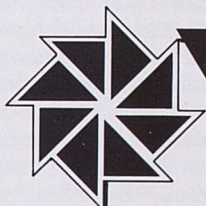
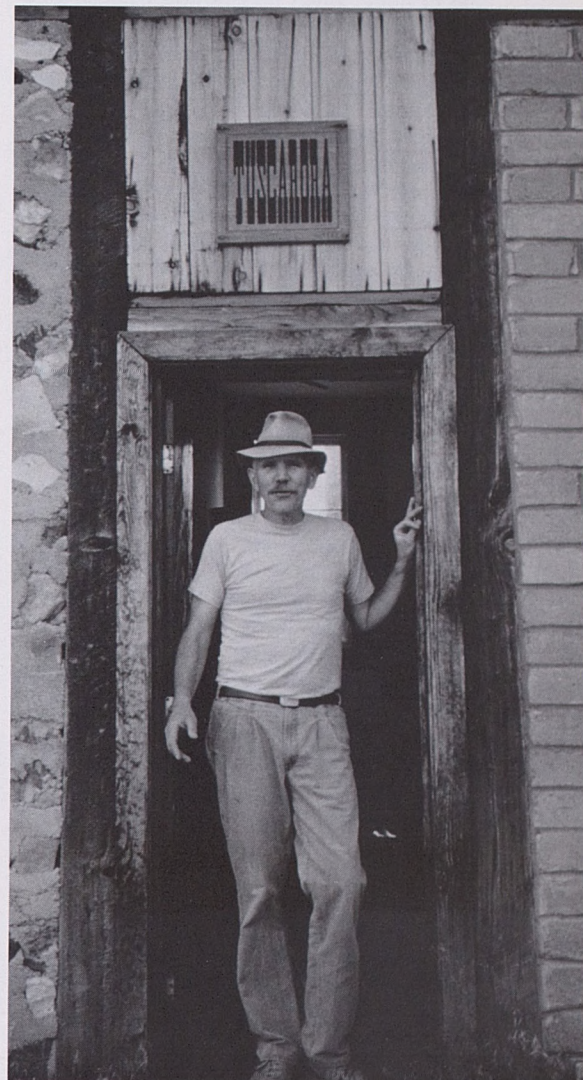
Masuoka went on to explain that Parks appealed to him because the artist has been working steadily for 20 years, regardless of art world trends and market influences, and at the same time, living a well-rounded life. "This is what it's really all about," Masuoka said. "Being a teacher and a husband and a father and making art.

"We show artists, and we don't care if they're trendy or if their work is selling like nuts."

Parks' work resides in a number of public collections, in England, Switzerland, Italy, Belgium, Russia, Czechoslovakia, Poland, Hungary, Arizona, California and Nevada. He's lectured and exhibited all over the world, served as a member of the Nevada Humanities Committee and published numerous articles.

"Clay is the one thing every civilization leaves behind," Parks said. "The bronze statues are all melted when there's a war. Marble is busted up to make plaster. But

even if you break the pottery, the shards remain. That's interesting if you're thinking about posterity." aa



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THEATRE

BIG RED

What kind of guy is UNLV's resident cowboy playwright?

by SCOTT DICKENSHEETS

RED AND ED GO TO THE DOGS...THE SECRET OF GREAT PLAYWRIGHTS REVEALED!...

You didn't hear it from us, but sometimes, late at night, when he's having trouble with whatever play he's writing and his muse isn't in or won't take his calls and his writer's ear has gone tone-deaf, Red Shuttleworth talks to his dog.

It's okay! They say Edward Albee runs his plays past his dogs. Talking to the dogs just seems to help break that writer's block. Red and Ed even have the same breed, Irish wolfhounds, though Albee's have a more expensive pedigree. Shuttleworth sometimes imagines Albee cruising kennels with samples of good and bad plays, testing pups. "The secret to being a great playwright is having Irish wolfhounds," he confides with a soft laugh.

Shuttleworth's hound has apparently been a boon to him. A standout in UNLV's MFA playwriting program — and one of three in its first graduating class — Shuttleworth's seen four of his plays staged by the university so far, and his signature is all over this season's line-up. Meanwhile, his plays have been produced in New York and elsewhere, and other major city productions are pending.

Sitting in the back row of a darkened Judy Bayley Theatre trying to make himself heard over the *thud* and *zzzap!* of technicians on the stage below hammering and welding the set of *Pip's Trip*, which he wrote most of, Shuttleworth proves to be open and amiable under a cowboy hat that on his slender frame looks like maybe a 20 or 30 gallon job instead of the usual 10.

The hat is a tip-off to Shuttleworth's themes as a playwright. He rides Sam Shepard country, that wide swath of America between the Mississippi River and the Sierra Nevada mountains, writing about the land and the people who live on it and the relationship between the two. He's also concerned about the relationship between the West and the East. "I pay attention to what is implicit in the quote, 'However disfigured, the West persists,'" Shuttleworth says. "I'm interested in what ways the land and the people have been disfigured, and by what, and why it is and how it is that we persist. Basically, I write about the contemporary West, which is a big subject with plenty of room.

"The history of the West has been how we deal with the East," he says. In their grab for western resources, powerful, monied (and sometimes governmental) interests on the other side of the Mississippi have "left holes in the ground and turned much of the West into a military reservation," he says, shaking

his head sadly.

TEACHING ENGLISH AND HANDLING LIVESTOCK...NO BULLS IN NEW HAVEN...THE HOT BREATH OF KARMA...

You have to understand this cowboy thing is no pose. Shuttleworth has actually handled livestock. He can rope things. Drinking mescal with cowboy poets, he goes for the worm. At six, his son Luke was a sheep-riding champ in Nebraska.

Three years ago, Shuttleworth was living with his family deep in the Nebraska outback, splitting his time between teaching junior college English and punching dogies. He'd been writing short stories and poetry for 20 years, placing a fair amount of his work in little magazines like *Scree* and *permafrost*, and a whole passel of *Reviews*, as well as publishing 12 chapbooks of his poetry (he has since published two more).

One night, trying to push through a short story that wouldn't give, he rolled fresh paper into his typewriter and began writing a play. A week later he had his first drama, *Waco*. A subsequent play, *Keya Paha County*, was judged high in the Eugene O'Neill competition, and Shuttleworth decided he was serious about theatre. He hasn't written a short story since.

Looking to serve an apprenticeship, he applied to and was accepted by both Yale and the University of Iowa, perhaps the nation's top two drama graduate programs. He sent a third application to UNLV, as a fallback.

He accepted Yale's offer, but quickly changed his mind, figuring New Haven, Connecticut, was no place to raise kids whose previous rules of conduct had pretty much been limited to *stay away from the bulls*, information with limited use in New Haven. Anyway, Shuttleworth wanted to hang his hat in the west, among the people he writes about.

So he settled on Iowa. He had already arranged for an apartment there when (then) UNLV theatre chair Beverly Byers-Peavitts called. "She suggested I come out here, and out of curiosity, I did."

The UNLV theatre department was recruiting candidates for its new playwriting masters program, and Shuttleworth had the one thing they were looking for above all else: talent. Says Jerry Crawford, head of the graduate playwriting program, "We saw in his language and his sense of character —

particularly characters of the American West — a unique talent. Talent is hard to define, but we know it when we see it. He had a lot to learn about play structure, acting, directing and stagecraft, but he was fresh and unique."

In turn, Shuttleworth found in Crawford someone who appreciated what he was doing with his plays. Crawford had taken the time to prepare a "rigorous, honest, blunt, helpful" critique of Shuttleworth's plays. The cowboy playwright was impressed. Still, he had committed to Iowa, he had an apartment there and all.... But, back in Nebraska, he couldn't get anyone from Iowa on the phone; then one evening he stopped at an intersection he'd stopped at innumerable times before without noticing the street names, looked up, saw "Crawford Street." Being a man who recognizes karma when it's breathing in his face, he went home and called UNLV, said save me a space and the deal was done.

"I turned down Yale for Iowa and Iowa for UNLV," Shuttleworth says. "I think the reason, finally, that I'm here, is that Jerry Crawford, far more than anyone at Iowa, was receptive to my sensibility as a writer. He was interested in the same themes and was enthusiastic about what I was doing with them."

INTELLECTUAL LEANINGS, COWBOY GARB...THE SCRAPING OF DEAD KITTENS...

What kind of guy is this Shuttleworth, anyway?

■ The kind of guy who, when you ask him how many plays he's written, removes his hat, runs a hand through his short white hair, sighs, and says, "Oh, I don't know. At least a dozen. Maybe 40 or 50 one-acts." He's also written a novel, which he bluntly terms "terrible."

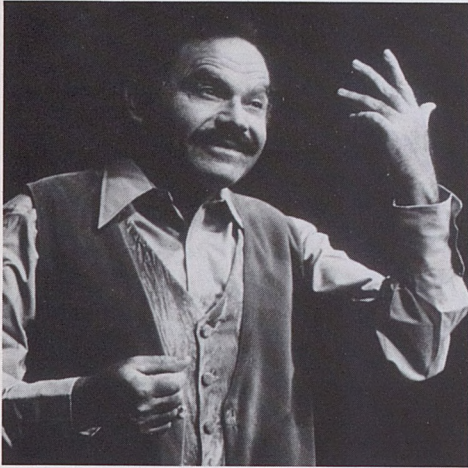
■ The kind of guy whose cowboy trappings don't disguise his intellectual leanings. Describing his latest play, *The Children's Hair Turned White*, he says it concerns a group of "dramatically fictive children who witnessed the first atomic bomb explosion," *dramatically fictive* being his way of saying he made it all up, except, of course, the part about the bomb. The play is a multi-media affair, with music, dance, video and so on, not the usual fixtures of cowboy drama. Similarly, he felt last year's *Crooked River* was "too realistic" after he reluctantly lopped

See page 31

THEATRE

THE JOY OF YIDDISH

Veteran actor Nehemiah Persoff brings one-man show of Yiddish folk tales to Las Vegas



Nehemiah Persoff, the veteran movie, television and stage actor, is talking about his one-man show *Sholem Aleichem*, which he will bring to the Spring Valley Library November 30 – December 4. Specifically, he is talking about how to pronounce it. "One woman called the theatre and asked for tickets to 'Show Them I Like Them,'" he recalls with a laugh.

Show Them I Like Them...er, Sholem Aleichem, is a group of stories taken from the writings of Yiddish humorist Sholem Aleichem, whose tales also inspired *Fiddler on the Roof*. It is set in the mythical Russian village of Kasrileyka, and includes the figure of Teyve

the milkman from *Fiddler*.

Ironically, Persoff—who adapted the stories to the stage and added some connective material—created *Sholem Aleichem* after a failed audition for *Fiddler on the Roof*.

"I went home and started reading the stories," he says, "and I realized you didn't need the songs, all the other actors or the dancing girls. All you had to do was speak the lines." He took some of the stories, shortened and abridged them, and began trapping people in his kitchen. Over coffee he would tell the stories of Sholem Aleichem, though he would always say these things happened to his father. His aim was to be absolutely "truthful to the material," he says. And when people began truly believing his stories, Persoff knew he had something. He put up \$25,000 of his own money, he says, to rent the theatre. Twenty years and a handful of awards later, he has a success on his hands.

The stories are full of gentle humor and insight, yet like most great humorists, Sholem Aleichem was often sad and poignant, and Persoff's show displays both qualities.

Persoff is bringing *Sholem Aleichem* to town under the auspices of Las Vegas Little Theatre. LVL's Ken Feldman was in San Diego attending an actors workshop featuring Persoff and invited him to bring the show to Las Vegas.

Persoff has a long list of film and television credits, often playing heavies. He's been in *The Naked City*, *On the Waterfront*, *The Harder They Fall*, *Some Like It Hot*, *The Greatest Story Ever Told*, and dozens of others.

He started out not as an actor, but as a subway signal maintenance man. He would clock in at midnight, perform a few perfunctory tasks, then drag out a mattress and sleep while on call. That wasn't laziness, he says now, it was simply the way the job was done. "It was demoralizing for a young man who wanted to work," he remembers. A friend was an amateur actor and took the 19-year-old Persoff to a workshop. "In four or five minutes I was telling everyone what to do," he chuckles. "It really turned me on."

He says his most memorable role was as the guerilla leader in 1958's *For Whom the Bell Tolls*, because the rave reviews turned his career around. He has fond memories also for the days of live television, when actors had to be actors. "Your career was always on the line," he says. There were no retakes. If you goofed a line, millions saw it. Persoff says it kept him honed.

"I was attracted to acting simply because it seemed to be something I could do in a way that compelled people," he says. And by all accounts, that holds true with *Sholem Aleichem*. aa

MUSIC

DESERT CHORALE

Six-year-old choir named official chorus of Las Vegas Symphony

by KAMY CUNNINGHAM

The Desert Chorale, a 62-member choir, has recently become the official chorus of the Las Vegas Symphony Orchestra. "It was the choice of Virko Baley," said Judith Markham, executive director of the Symphony. Conductor Baley "was looking for an organized ensemble that could perform with the Symphony on a regular basis when it had choral pieces. He was impressed by how well-organized and well-prepared they were and by the mature voices and high quality of the Chorale in general."

Since its founding in 1984, the Chorale has performed frequently with the Symphony, including at the last two 4th of July pops concerts and in Handel's *Messiah* at Christmas.

Under the guidance of its musical director Nancy Musgrove, the group has also appeared at conventions and in many civic and church concerts. In addition to being a community choir, they make many appearances outside of Las Vegas. They've participated in a pops concert at Disneyland and in the 1988 International Music Festival in Mexico City and Oaxaca, Mexico. This trip included performances with the Mexican National Symphony Orchestra that were seen on national television. Yet another honor for the Chorale is a standing invitation to return to the Temple Square Concert Series in Salt Lake City, a prestigious event that selects groups by invitation. The Chorale was featured there in 1987 and 1989. They have received

invitations to perform in concerts around the world, most recently from the "Universal Expo 1992" in Seville, Spain. This is a combined expo and world's fair that will also commemorate the 500th anniversary of Columbus' first trip to America.

The group's membership is varied. Singers range in age from 24 to 84 and include educators, doctors, nurses, business people and a lawyer.

Quite a few members have strong musical background and training. Musgrove has degrees in music education and vocal performance from Brigham Young University,

See page 30

DANCE

BODY IN MOTION

Dancer Douglas Nielsen's scattered itinerary includes a brief stop at UNLV

by KAMY CUNNINGHAM



Douglas Nielsen, artist-in-residence at the UNLV Department of Dance Arts this semester, is an internationally known performer and choreographer. His career has taken him from the California Institute of the Arts, where he studied with Bella Lewitzky, to New York, where he was a member of the dance companies of Gus Solomons, Pearl Lang and Paul Sanasardo from 1973 to 1978, to Tel-Aviv, where he was a soloist with the Batsheva Dance Company in 1978-1979. More recently, Nielsen did a three-month residency in China, where he introduced a modern dance program at the Guangdong Dance Academy in Guangzhou (formerly Canton).

His UNLV stay will culminate in performances at the Black Box Theatre at 8 p.m., December 8, and 2 p.m., December 9. The program will feature a reconstruction of a 1939 piece by the late Charles Weidman, called "On My Mother's Side," as well as two of Nielsen's solos, and three new works created for the UNLV dancers.

For the opening work, entitled "Big Brother," Nielsen found his inspiration in his China experience. It's a solo performed by Nielsen on stilts, the result of his having seen some Chinese farmers, on stilts, in a street theatre production during a New

Year's festival. When Nielsen asked why stilts, they replied, "So people can see us." Now Nielsen, who is quite tall for a dancer (six foot, four inches) needs no help in being seen. But he wanted to try the stilts anyway, and my mind's eye conjures up a startling and delightful picture of this large being, on stilts, among his diminutive audience.

Nielsen is only the third person ever to teach modern dance in China. The trip came about as a result of his meeting a group of Chinese ambassadors, teachers and students about four years ago, when he was teaching at the American Dance Festival in Durham, North Carolina. Two years later, the Chinese invited him to come teach them what modern dance was.

Armed with what he termed an "industrial-strength" sized container of peanut butter to ward off culinary culture shock (and also because he's a peanut butter addict), Nielsen went to teach them about this art he defines as "a free-thinking process that involves movement."

In response to my query (being a peanut butter fan myself), he said, yes, there is peanut butter in China, but it's not quite up to American standards. Hence, the big tub, which he said he rationed out quite carefully during his visit.

Other than peanut butter, Nielsen didn't bring any American "goods," either material or intellectual, to China. Instead, he said he wanted to see what they had for him to tap into. What he found was a people who thought as a group, not as individuals. Part of his stay was an attempt to get them to tap into themselves, to express individual feelings.

"Big Brother" expresses some of Nielsen's own feelings about his China experience. Both "funny and pathetic, the character is a puffed-up little guy who's trying to be big," said Nielsen. Along with stilts, the other props will be a regular-sized chair and a high chair. Other feelings in the piece: anger, innocence, the little guy lost in China. Nielsen commented that he likes to do characters with flaws because they're "more photogenic."

For the opening of "Big Brother," he shows me two variant hand gestures he's tried out on audiences. The first, a kind of fierce, closed-fisted, militaristic movement, he said drew laughter. The second, hands open in a kind of flamboyant, stylized balletic move, he said drew applause.

Nielsen is fascinated with the "power of gesture" and with "expressing ideas with gesture." "I like to build dances from a feeling or a sensation," he said.

The words "humor" and "human" cropped up a lot in our conversation; and, indeed,

these are some of the qualities dance critics have also noted. To quote from a review in the *Cleveland Plain Dealer*: "He gets more laughs from the audience than most modern dancers. More than just a funny man, though, he also showed an eye for abstract imagery and a communicative concept of performing for and about people." And the *Toronto Star*: "In a dance world inhabited by so many humorless, arid choreographers, Nielsen's humanity is a refreshing experience."

When he teaches, he says he tells his students, "Think something when you're dancing. No blank faces. I want to see the inner dialogue. And always be someone – not yourself, that's boring – but someone."

Concern for the human element seems to be everywhere in his teaching and his thinking. "Art is not selfish," he said. "It is total giving. The generosity I feel on the stage is the success of the work." About choreographing his dancers, he paraphrased Shaw: "I'm trying to find the dialogue that the characters would have said. What would the character do? I'm looking for the truth of movement in dance."

As a teacher, he uses "classes to create energy. Energy makes energy. I try to teach people to make the heart beat faster. Most people don't do things to make their hearts beat fast enough." Little fires of excitement, he thinks, are smoldering beneath the surface and they can erupt, or burn, into dance. He drew an analogy with the latent energy in *West Side Story* – a lot of finger snapping and threatening gestures, and then a sudden bursting into aggressive movement.

We talked, mostly, in his office at UNLV after meeting in the dance department office. From the six-foot-four description, I was expecting someone all lines and thinness, kind of like an angular crane. Not so. Not at all thin, but rather lean and muscular. If anything, an angular softness, at least in his everyday movements, an impression borne out later by one of his remarks: "I like to work with a blurry line, not a straight one – not with a picture, but with the energy of the picture."

The office contained an old-fashioned looking brown piano, and he sat framed by it – in his brown slacks, autumn-leaf shirt, and big brown shoes. To complete the picture, a soft brown, comfortably worn briefcase, the unpretentious sort an artist would carry – not at all the dazzle 'em with a polished surface type. Everything comfortable, brown and subdued.

As he talks, he is both quiet and intense, peaceful and searching. The word *sensitive*

See page 31

“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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VOLUNTEERS NEEDED

Very Special Arts Southern Nevada (VSAN), an organization that works to integrate disabled and non-disabled people in cultural activities, is seeking volunteers to help with the first Very Special Arts Festival in Southern Nevada. The festival is set for March 2 at the Clark County Community College. The festival will allow children and adults to

experience a variety of dance, theatre, music and visual arts activities. Interested artists are invited to join in.

VSAN is also sponsoring three mini-festivals at a trio of local schools in February, featuring artists-in-residence. Volunteers are also needed to work with the artists.

If you can help, call volunteer coordinator Mrs. Corneilson at 254-6044. aa.



PHOTO BY SYLVIA HILL.

Vaquero, a fiberglass sculpture by internationally known artist Luis Jimenez, was unveiled at its site near the International Arrivals terminal at McCarran Airport in October. Vaquero is the second major piece of public art sited at McCarran by the McCarran Airport Arts Committee, the first being a frenetic sculpture by Peter Shire. Nevada Institute for Contemporary Art sponsored a concurrent exhibit of Jimenez' drawings.

OBITUARIES

ARLEN COLLIER

Long-time UNLV English professor Dr. Lewis Arlen Collier died October 12 of heart disease. He was 57.

Collier arrived at UNLV in 1969 and taught Shakespeare, Renaissance literature, mythology, drama, technical writing, composition and other courses over the years. Starting in 1970, Collier served a three-year stint as department chair. He edited the infant *Popular Culture Review*, the second issue of which he was preparing at his death, and was managing editor of the literary journal *Interim*. He served as secretary-treasurer of the Far West Popular Culture and Far West American Culture associations. He was a recipient of the Rita Deanin Abbey Humanities Teaching Award.

Collier was a theatre critic for the *Las Vegas SUN* and wrote articles for *Arts Alive*.

"Arlen has been one of the department's most popular, generous and beloved teachers," said Dr. Chris Hudgins, chair of the UNLV English department. "This is a loss not only to the department, but to the students. But he's left a legacy of students who know a great deal about Shakespeare, and about life. A huge part of him remains in Las Vegas." Hudgins further noted that at services for Collier, every level of the university community - from high administrators to students - was represented.

He is survived by a daughter, a son and a sister. Donations may be made to the Arlen Collier Memorial English Scholarship, through the UNLV Foundation.

JACK MINAR FOY


Musicians Union Local 369 pioneer Jack Minar Foy died October 14 at the age of 74.

A professional musician since 16, Foy worked with bands in Seattle and Los Angeles before moving to Las Vegas in the 30s. In 1937 he joined the fledgling union.

He helped negotiate the first agreements between the union and such major casino owners as Bugsy Siegel. Foy was named the unions vice president in 1950. Two years later he became president, a post he occupied until his 1978 retirement.

As a drummer, Foy played at a variety of hotels, including the El Cortez, the Sands and the Riviera.

He is survived by his wife, two children, a sister and brother and five grandchildren. The family suggests donations be made to the University of Nevada, Reno School of Medicine. aa



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KIWIS IN TOE-SHOES

Royal New Zealand Ballet comes to Las Vegas

From its beginnings in 1953 as a small band of dancers and a pianist, the Royal New Zealand Ballet has grown to become one of four companies in the world proclaimed "Royal" by Queen Elizabeth II of England. The troupe will be in town November 15 in a special benefit performance for the Nevada Dance Theatre.

The performance will also commemorate the 150th anniversary of the founding of New Zealand. On the program: *Faust Divertimento*, *Sweet Sorrow*, *Tell Me a Tale* and *Le Beau Danube*.

Also on the NDT calendar: the 10th annual *The Nutcracker*, beginning December 13, containing some original choreography by NDT artistic director Vassili Sulich. 739-3838.

STAMP ART

Postal Service seeks Olympic stamp design.

December 31, 1990, is the deadline for artists to submit color designs for stamps commemorating the Olympic Games to the United States Postal Service. The competition is part of an international stamp art contest. The American stamp will be issued in 1992.

Entries must not have any

lettering, numbers or legends of any kind, nor should figures depicted resemble any identifiable person or team. "Given that the design will be reduced to postage stamp size, artwork should be drawn with fullest attention to clarity of detail and the relationship of tonal values," says a Postal Service spokesperson.

Official rules and entry forms may be obtained by calling 202-USA-1992 or by sending a SASE to International Stamp Art Contest, PO Box 23990, Washington, D.C., 20026-3990.

And if you or a member of your family is an employee of the Postal Service, it's okay, you're eligible too.

NEW WAVE OPERA

Rappers, rockers, gospel singers and Annie to star in Nevada Opera Theatre production.

Rapper Kurtis Blow, heavy metal rocker Ozzy Osbourne, gospel singer Andre Crouch and Andrea McArdle, Broadway's original Annie, will all come together in November for *Larr! Bear and the Teddy Town Kids*, a child-oriented musical co-produced by Nevada Opera Theatre.

The show opens November 16 in the Cashman Field Theatre with a big gala, followed by lower-priced matinees on November 17 and 18.

Osbourne will only appear live in the first show, and will appear as a hologram in the others.

There will also be five performances for local students, funded by a \$125,000 grant from the Las Vegas Convention and Visitor's Authority.

A 1991 tour of the show is planned. Call 451-6331.

THE BARD OF GOOFY'S GAS

Poet, songwriter Greg Keeler continues state reading series

Greg Keeler, author of six books of poetry, including *Epiphany at Goofy's Gas*, and recorder of seven albums, including *Planet of Morons*, will give a public reading November 28 in the Flamingo Library, followed by a book-signing the next day at the Culture Dog Bookstore in Green Valley.

"He's a tremendously funny guy," says Kirk Robertson of the Nevada State Council on the Arts, sponsor of the reading series Keeler is part of. Upcoming writers include James Crumley (*The Last Good Kiss* and others), and Linda Hogan (*Seeing Through the Sun* and others).

Oh, and we have to say this: *The reading series is funded, in part, by the Nevada State Council on the Arts, a state agency; the Clark County Library District; University of Nevada, Reno, Hilliard Fund, English Department and College of Arts and Sciences; the Washoe County Library; and Culture Dog Bookstore.* Whew. Call 733-3613 for information. aa



BUILDING "FENCES"

Sandy O'Brien stages Pulitzer-winning play

"I wanted to give local black actors a chance to do something," says Kathryn Sandy O'Brien, discussing her production of *Fences*, August Wilson's prize-winning drama, which opens November 9 in the Charleston Heights Arts Center under the New West Stage Company banner.

O'Brien had already assembled a cast - including several black actors - for the play *Tracers*, which was eventually cancelled. "Where the germ of the idea (for doing *Fences*) came from," O'Brien says, "is that I felt bad, not only for the cast, but for myself. I wanted to do something with them." She began looking for a play. "I wasn't necessarily looking for a black play," she says, but then she read *Fences*, and thought, "God, this is wonderful!" She took the idea to New West director Bob Dunkerly, who readily agreed to produce it.

Then she began running into a peculiar attitude. "Are you sure you can cast it?" people asked her, with the buried implication that the black actors in local theatre aren't talented enough. She points out that several recent productions with roles for blacks used out of town actors, which strengthens the misconception that the locals aren't good enough.

Still, she says, though it has a black cast, *Fences* - a drama about a black baseball player bitter at being shut out of the professional leagues in the days when the sport was segregated - isn't primarily a play about race. "It's really about relationships and values," she explains. "It's about fathers and sons, about male bonding, and about male-female relationships. It's not a white-bashing play."

O'Brien is one of the city's top theatrical directors, having received acclaim for her productions of *The Boys Next Door*, *Steel Magnolias* and *Andrea's Got Two Boyfriends*. For more information on *Fences*, call 876-NWSC.

PAINTINGS FROM BIG PINK

by MARY WHALEN

*"We are the children of concrete and steel
This is the time when truths are concealed
Everything is possible, but nothing is real."
—Living Color, "Time's Up."*

James Pink is long on height, long on talent and long on non-traditional style. The towering 6-foot-6-inch artist, a Las Vegas via Florida, via Chicago, stands before one brightly illuminated canvas and explains he is not interested in making a statement, but rather in "exploring the unknown, the other side." His paintings are windows into another world.

In one large, green landscape, a single dark highway twists among soft, voluptuous hills. In the night, the hills are dotted with neon-bright billboards reaching far into the horizon. "My work is narrative and always has been, really," he says, "but the narrative is very sensual, very seductive. I use narrative along with foreground, middle ground and background to portray the unknown element."

Confrontation and isolation dominate the foreground. Billboard models exchange wary glances. This graduates into a kind of passive sensuality (middle ground) and finally into soft, light and undefined edges of distance, background and fantasy.

"At night, you see, everything is dimmed, unclear, except signs in artificial light," Pink explains. "This is what I wanted. I wanted something that would force you into the painting." This does.

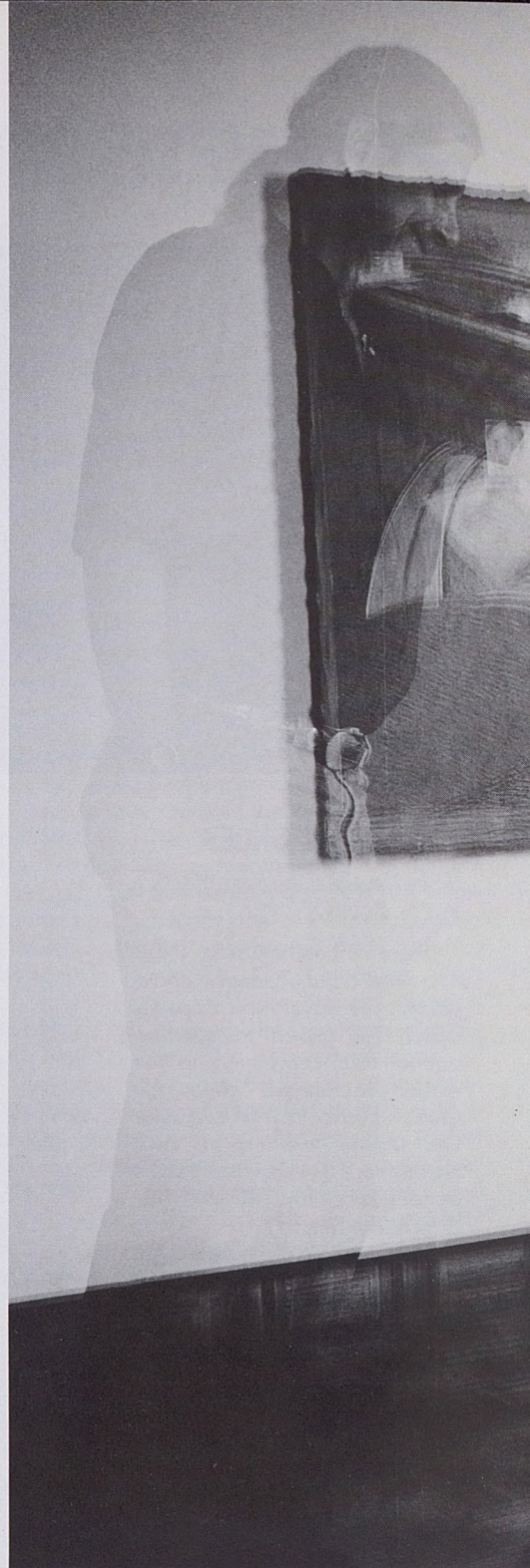
Even the non-traditional frame (painted canvas edges) becomes part of the work. "As we go back into the painting there is a softening of color," says Pink, who also

works in pastels. "It recedes by color. A traditional frame puts borders on all that — closes doors. What's on the other side of a door might be physical or psychological but it's the unknown, and should be explored."

The fantasy/dream state is an element of the unknown Pink explores in much of his work. Often, the scene is soft, magical, dreamlike. Roads and highways suggest travel toward reality or away from superficiality; nature versus the unnatural. "It's those contrasts that interest me," Pink says, admitting that Las Vegas has heightened his interest in contrasting fantasy and reality, in the way the city's lifestyle has grown to accept a unique blending of both.

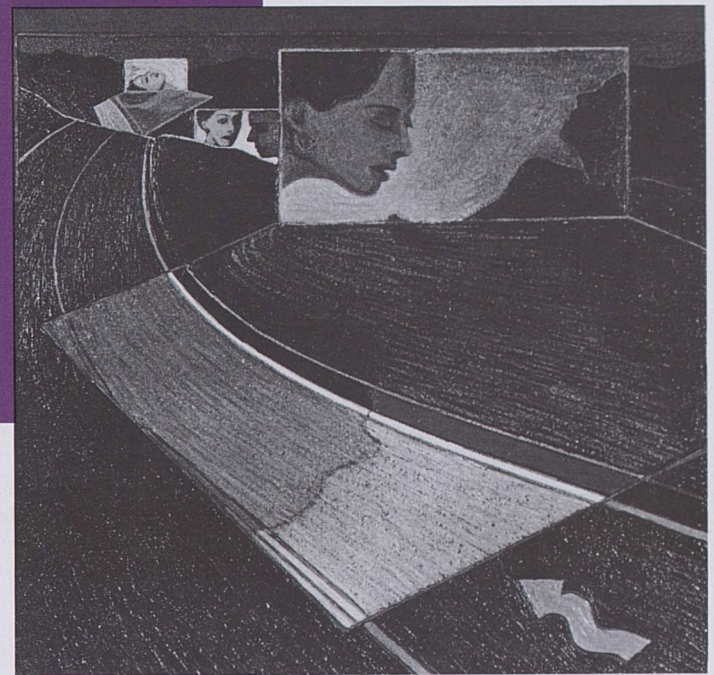
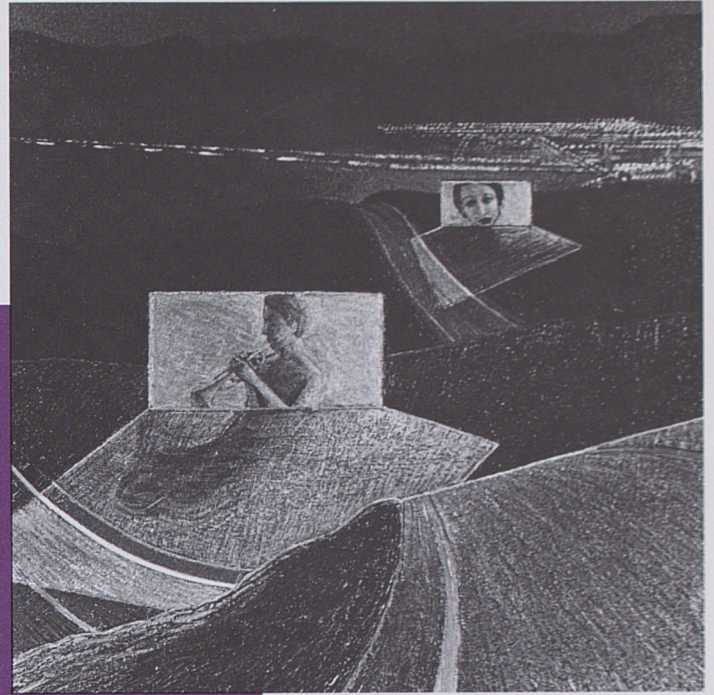
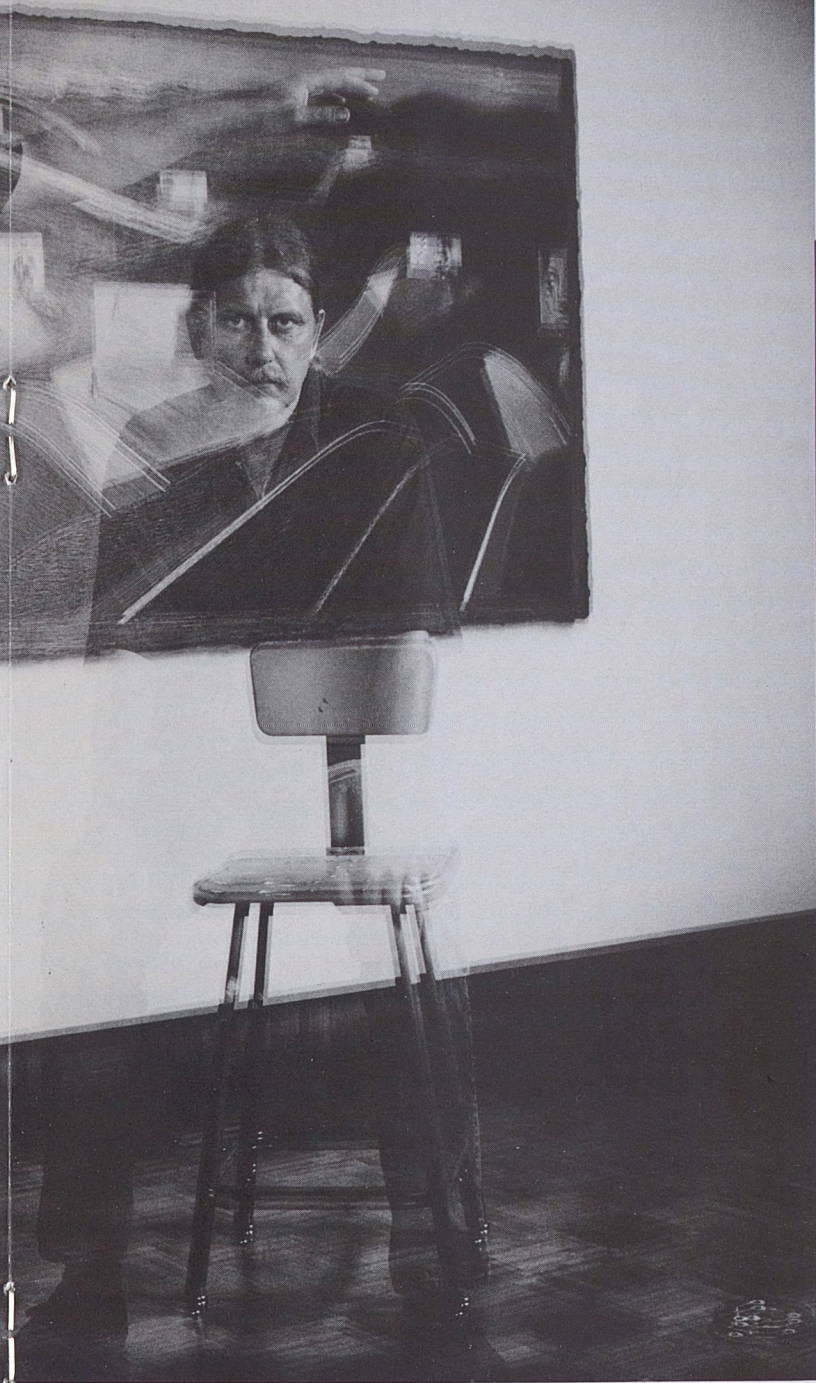
The desert, too, has influenced and affected his work, bringing an "openness, a beauty of isolation, without building structures." "It's a totally different landscape and different environment," he says, "like you've stepped into another world."

Then there are the wolves. They are sleek and sinuous sentinels against the nocturnal terrain, disturbing reminders of the real in an unreal world. They crouch in the shadows or curl beneath glaring billboards in which a seductive model looks wistfully away from her lover. Pink's wolves may represent the natural element in a superficial environment; or perhaps the masculine influence, the aggressor, the defender of the female in a man-altered world.



His interest in wolves goes back to his Northern Wisconsin boyhood and the influence of a neighbor who was an artist and a former hunter and trapper. The two fished and spent a great deal of time together; the man eventually became Jim's role model. "For me, there just always seemed to be an interest in art," Pink says. "My father taught English, thereby my interest in literature and 'the narrative element.' But my work has to be about something, as opposed to the abstract expressionism of the 40s."

Pink received his M.A. in sculpture and drawing from Northern Illinois University and his M.F.A. in printmaking from the University of South Florida. He has received a Distinguished Lectureship Award from the



University of Oklahoma and a Mid-America Arts Alliance/National Endowment for the Arts Fellowship in printmaking and drawing.

While a professor at the University of Oklahoma for seven years, Pink watched the oil boom there cause "some real interesting things to go on" in the local art scene, but the oil bust caused it all to collapse. Now in his third year as head of the graduate art program at UNLV, Pink and his wife, Dee, a graphic designer, see the same "boom" theory repeating here, hopefully without the bust.

"The university here is now in an incredibly interesting situation due to the city's phenomenal growth. Where other universities are backing out of their creative programs

(art and music), UNLV is emphasizing it. Despite our lack of reputation, it's a pretty exciting time right now, especially for students. They've got a lot of benefits right now, a lot of options."

Dr. Mike McCollum, Interim Dean of the College of Performing Arts, sees Pink as one of those benefits. "We hired him four years ago to head up the drawing program, which is our largest and most fundamental program," recalls McCollum.

"I was chair of the department at the time, and I remember thinking how he seemed to be a person of great organization and insight," he says. "When the Board of Regents approved our masters of fine arts, Jim became our masters coordinator. We

now have nine full-time graduate students in the program, due largely to his organization and effort."

Dr. Robert Tracy, Chairman of the UNLV art department, says this reputation not only preceded the artist, but magnetized the university to him. "He is a visual artist who is breaking down all traditional barriers," says Tracy. "He's willing to confront new horizons, new areas. We wanted someone like that.

"We'd made a major commitment to drawing, from beginning to advanced," says Tracy. "For someone willing to do the job, it was a truly pivotal position. Jim stepped in and provided the leadership we needed.

"His guidance and direction took us forward. He's now one of the leading forces

in the department, and as chair, I still look to him for strong leadership. I would have to say that if any one person is responsible for rejuvenating our curriculum, it would be Jim Pink."

Pink's growth as an artist as well as a teacher has not gone unnoticed by his UNLV colleagues. Tracy calls his work "dynamite," with the narrative appeal not only exciting for gallery visitors, but highly instructive for students.

"The interest is in the contradictions,"

he says. "Pink deals with three-dimensional space and flat space; figurative images and reflected images, artificial light and natural light; illuminated figures and those in shadow.

"But it's also the uniqueness of his painting style. There's a *primal* effect in the thickness of the paint, the broad, powerful brush strokes, and then there's also a refined sense of linear definition.

"I particularly like his layers of reality, his layers of space, dimensional and two-dimensional," Tracy says, "and his absence

of boundaries, of edges. He deals a lot more with that in his painting than in his printmaking. It's very appropriate in the West."

"His prints tended to be narrative works that answer questions," McCollum adds. Whereby his paintings are implied narratives that pose questions. "His breadth as a painter exhibits much more excitement and flexibility. They cause me to think.

"I feel his ability as a colorist was not exposed as a printmaker," McCollum adds. "In printmaking, intuition is not immediate, but one of Jim's true strengths in his painting is his use of intuition at the forefront. This medium has allowed him to flower as an artist more so than traditional printmaking."

Yet it seems Pink's talents extend beyond the confines of a picture frame, to the rectangle that is a classroom. Student evaluations viewed by McCollum as department chair not only consistently indicated that 90 percent of Pink's students were pleased, but his classes were always full and there was always a waiting list. "He's a very good teacher, and very popular," says McCollum.

"It's because of his rapport," said Tracy simply. "He's devoted to communicate with them in a general way — he shares his struggles with them. And in art there is the eternal struggle of trying to put into physical form what the mind and heart feels."

It seems the only problem with Pink is keeping him. As his national reputation grows, UNLV will be pressed to reward him for work which now seems so mutually beneficial. "As chair of the department, I'm very sensitive to this," Tracy says. "We're growing so fast, we can't really keep up with the needed space and budget. But I've tried to determine his feelings about looking elsewhere, and for the time being, I think he's content to stay — we all hope so, anyway.

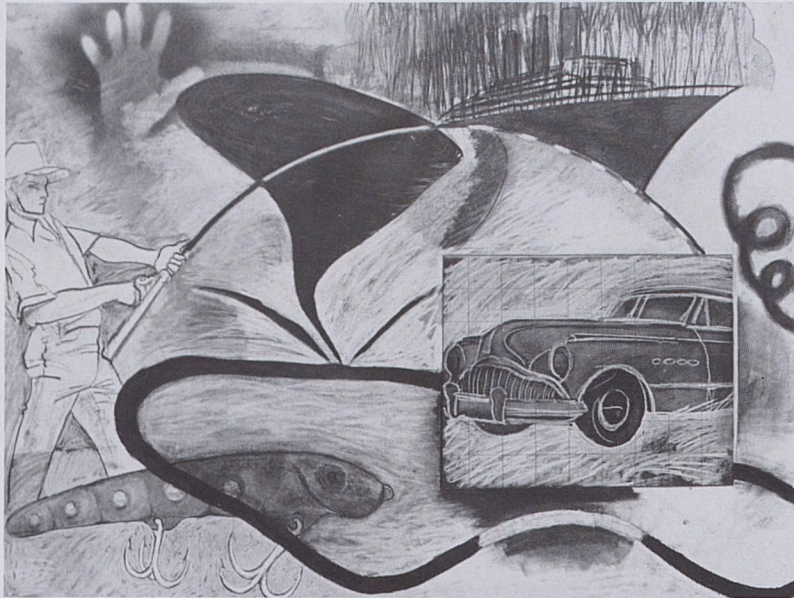
"He's really a keystone to our department, the curriculum and the university, and the direction we're going."

"He's just one of those guys where you keep saying to yourself, 'Gee, I can't believe he's really here,'" said McCollum. "He's truly a Renaissance individual — motivated by the different and the unique. I hope he'll be with us awhile."

His works have shown in over 100 galleries and museums throughout the country and are featured in the collections of many prestigious galleries and institutions, including the Art Institute of Chicago, Chase Manhattan Bank, the Traver Sutton Gallery in Seattle, the Carson-Sapiro Gallery in Denver and the Read/Stremmel Galleries in San Antonio and Reno.

Pink will exhibit his paintings locally in a two-man show with drawings by McCollum, beginning December 7 in UNLV's Natural History Museum.

Mary Whalen is a graduate student in UNLV's English Department and is a frequent contributor to Arts Alive. aa



MCCOLLUM, PINK TO EXHIBIT

Established UNLV artist Mike McCollum will take up half of a two-man exhibit with James Pink in the Barrick Museum of Natural History, December 7 to January 19. Here is what McCollum says about his current work:

The theme that runs through my current work, if indeed there is a theme, might have something to do with Fear and Danger, both in a real and implied sense.

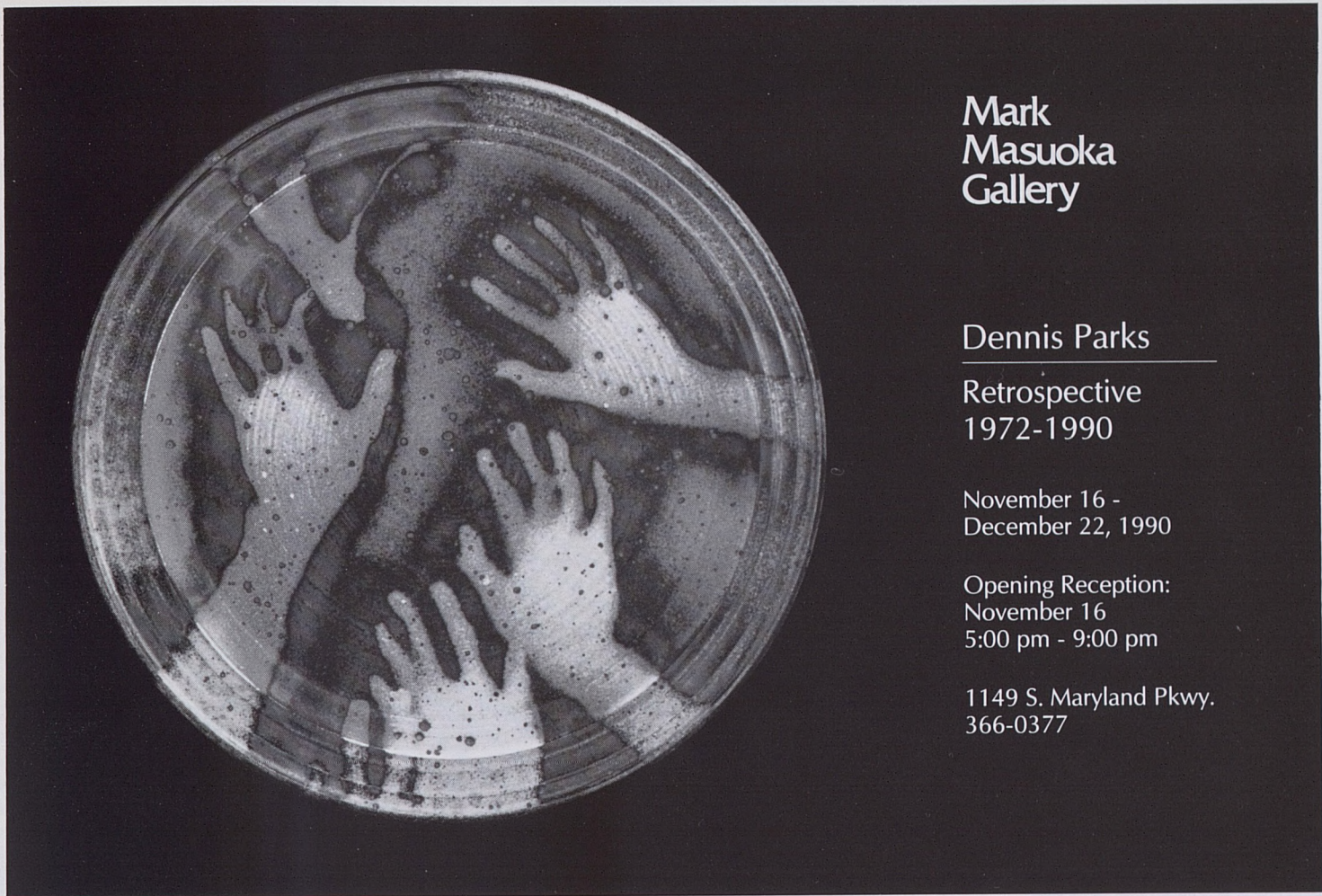
The monoprints are done in an expressionistic manner, rendered with a spray can painterliness that recalls the rawness of urban graffiti. Images of stricken ships, death heads and dark landscapes are stirred together into ambiguous narratives.

The drawings are an ongoing series of basically monochrome works which bring together conflicting activities in a vacation wonderland. Images of leisure, such as fishermen dangling trophy catches for the camera, co-exist tenuously with the menacing silhouettes of ships looming

on the horizon. The placid waters are churned by a vortex that seems like a hole opening into the future, where status quo and grim potentiality vie for attention.

While the works seem to be concerned with images of a highly personal nature, sometimes bordering on a somewhat depressing view of what we are doing to ourselves and our environment, I hope I also have communicated the joy of making marks on paper, dragging a brush loaded with paint across a canvas and the discovery of unforeseen images that these acts create.

McCollum is currently serving as Interim Dean of the new College of Fine Arts, and is fresh from a year-long painting sabbatical in the Northwest. A professor at UNLV since 1969 — and several times chair of the art department — McCollum has been featured in numerous one-man and group exhibits. For more information on the McCollum-Pink exhibit, call 739-3381. aa



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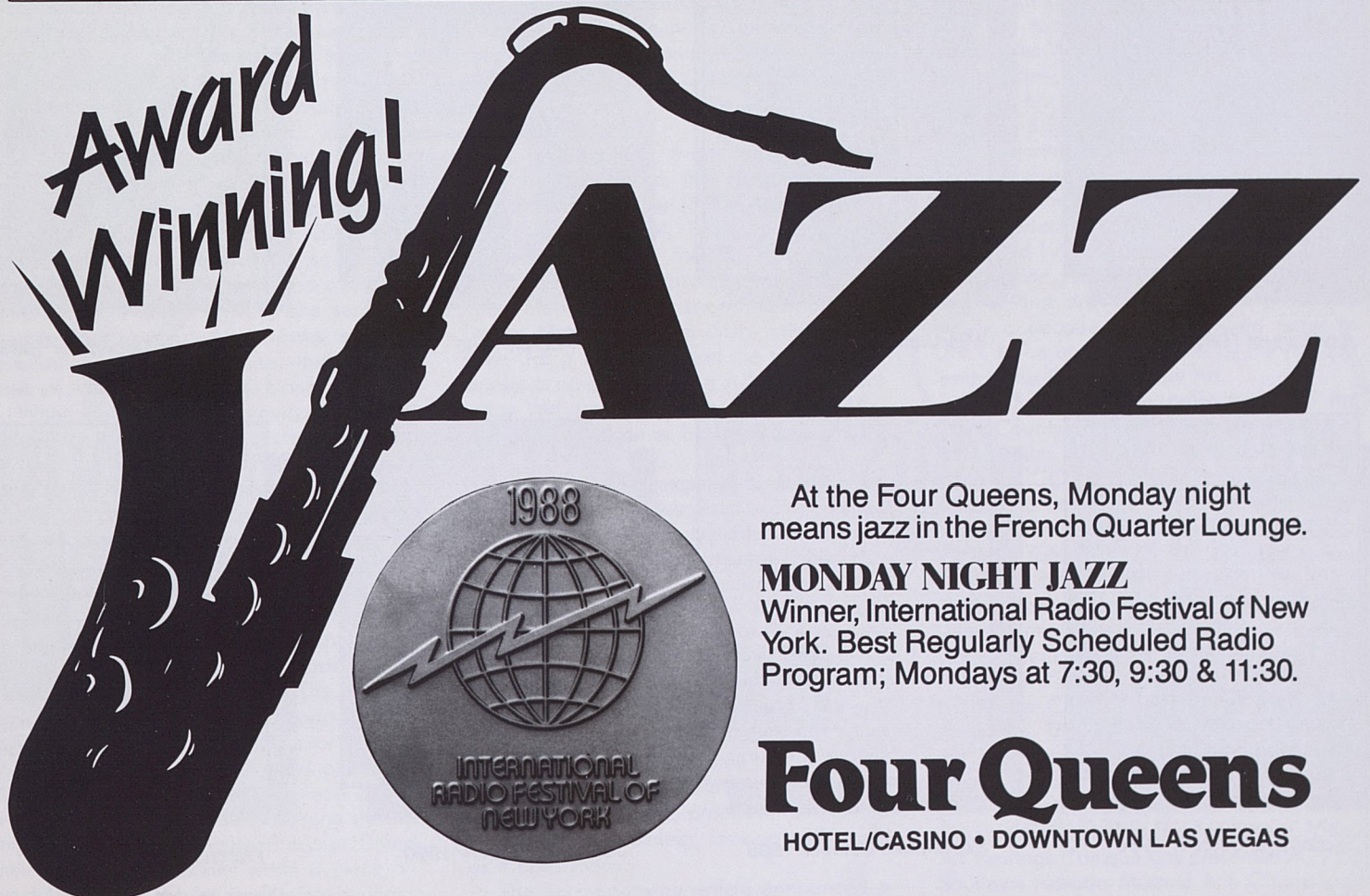
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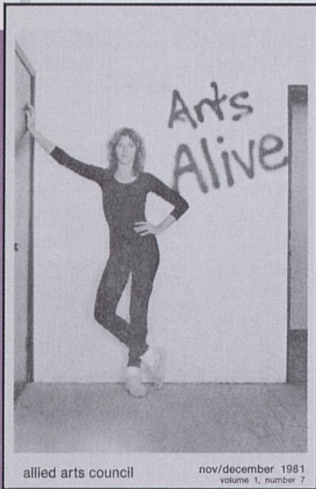
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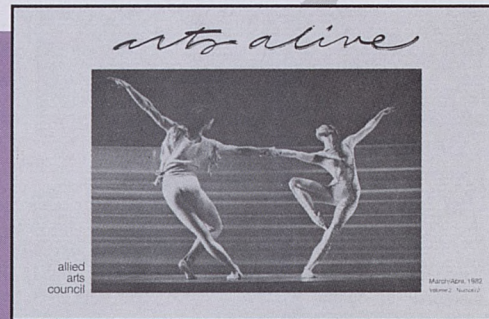
Ten Years of Desert Survival



November/December 1981



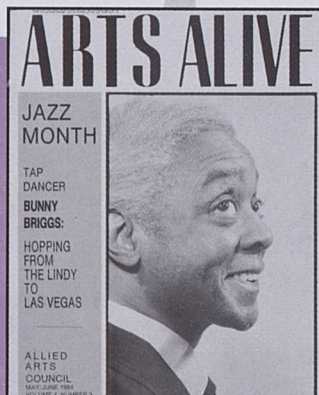
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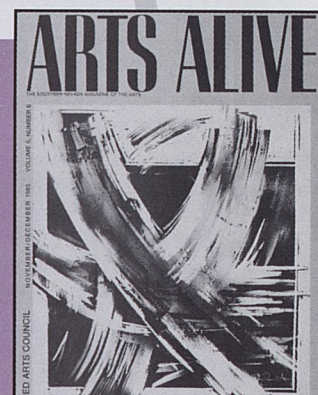
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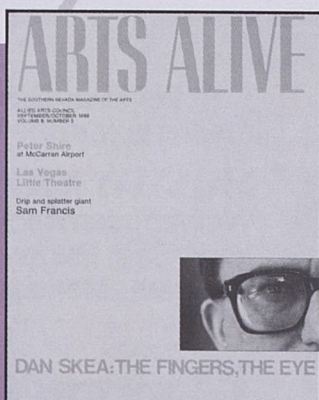
July/August 1986



November/December 1985



September/October 1986



September/October 1988



January/February 1990



March/April 1987

The magazine's long-time editor looks back at attempts to create excellence and elegance on a shoestring, a story he wanted to call "I Crawled Back From The Arts Alive!" until we pointed out he hasn't crawled anywhere; he's still in this up to his neck.

by Patrick Gaffey

The Allied Arts Council's aspect was not encouraging on my first encounter, January, 1981. It was in its fourth location since forming in 1962, a rundown tract home on Eastern near Bonanza, shared with organizations like the Nevada Alliance for the Arts; the Southern Nevada Summer Music School (SNSMS, pronounced SNIZ'-ums), now Nevada School of the Arts; the Preservation Association of Clark County; and the Southern Nevada Historical Society. A realtor who worked out of his home paid a fee to hang his license there. The lawn had died back to sand, the elms were dying, and every morning another cockroach would appear, dead, on the worn carpet inside the front door. That was the cradle, endlessly rocking, out of which *Arts Alive* came.

I didn't know what an arts council was. I had called because a friend who had disappeared from Reno seven years before, heading East, was mentioned in a small item in the *Las Vegas SUN* as having been appointed executive director of Allied Arts. She—Jacqueline Mitchell—barely said hello and quickly asked whether I had any time to volunteer. When I arrived, she sent me door-to-door to various businesses, seeking donations. I asked each one whether they knew of Allied Arts Council. None did.

When Beth Lee, the previous director, resigned, it took six months to hire Jacqueline, so the Council was run by Peter Eager, its publicist. Peter so nearly lived at the Council that he could normally be reached there until ten p.m., sometimes later.

Peter had been editor of *Artsletter*, AAC's original newsletter, when it died at its tenth number, Winter 1979. It was a typical four-page newsletter, black and white on 8 1/2" x 11" paper, with the occasional red and green Christmas issue. The banner included the original AAC logo, which represented some kind of sailor's knot. In the background were pictured pine trees and an elk. The final issue's lead article was an NEA news release explaining federal requirements for handicapped access. Board member Marcia Hawkins wrote a piece on an AAC benefit exhibit explaining bauhaus

architecture at Southwest Gas Corporate headquarters. Another trustee, Karen Morris, wrote about the Comprehensive Fine Arts Program, the beginning of today's Clark County art curricula. One article profiled dance teacher Ronnie Greenblatt, who was to die before the eighties ended.

One small, naively credulous item announced an arts seminar by the newly Americanized Tibetan religion Eckankar, noting that in future, everyone would be an artist and that, "At the heart of this artistic explosion will be the teachings of ECKANKAR."

The back page included a winter theatre schedule, listing such plays as Las Vegas Little Theatre's *Don't Drink the Water*, CCCC's *Promises, Promises* and UNLV's *Twelfth Night*, in Judy Bayley Theatre. TASI (Theatre Arts Society, Inc.) was presenting *Critics' Choice* at Reed Whipple, The Meadows Playhouse (they capitalized "the"), *The Glass Menagerie*. In January, Rainbow Company would present *Step on a Crack*.

A little more than nine months later, Peter birthed the first *Arts Alive* (November/December 1980). An eight-page tabloid on newsprint, it was typeset, laid out and printed by the *SUN*, a critically important donation arranged by volunteer Robin Stevens and her soon-to-be husband, Danny Greenspun. The *SUN* printed *Arts Alive* for a few years, and the magazine is typeset at no charge on the *SUN*'s equipment today. Without the Greenspuns and the *SUN*, *Arts Alive* could never have become what it is.

The first issue trumpeted ambition. The original lead article described a joint meeting of Allied Arts and the Nevada Alliance for the Arts, addressed by Governor Robert List. The murky front-page photo was of List and AAC President Al Hansen, then manager of the Meadows Mall. The back page was nearly spectacular, with a banner head, "LV Sheds Cultural Wasteland Label" and two architectural renderings by George Tate and Associates, one showing the proposed Allied Arts Cultural Center, including a huge theatre and two other giant buildings. The second rendering was of the proposed UNLV Alta Ham Fine Arts Building, looking very much as it does today.

The accompanying article announced a

local "arts renaissance," observing, "Many of our more popular groups, such as The Meadows Playhouse, our first professional theatre; and Nevada Dance Theatre, our first ballet company, were neither organized nor had a suitable facility for performances before 1972." The article mentions the construction of Bayley Theatre and Artemus Ham Concert Hall and the subsequent start of the Master Series, as well as the 1978 renovation of Reed Whipple Cultural Center, "from a gymnasium with office spaces to a cultural arts facility..." and the creation of the Charleston Heights Arts Center and Library.

Newly-formed organizations (since 1975) were listed, including five ethnic dance groups, Artspace, the Fiber Arts Guild, the Las Vegas Cinema Society and the Nevada Camera Club. KNPR Public Radio was noted as in "its rookie year." Also in its first year was the Las Vegas Symphonic and Chamber Music Society, which "premiered in September with their first of eight concerts for 1980-81, including a full-length opera."

The planned AAC Cultural Center would "feature museum space large enough to display major visual art exhibits, a concert hall, a performing arts theatre; completion is set for mid 1980's." In 1988, the art museum organization Allied Arts created as the first part of that dream passed away, leaving nearly a decade of accumulated funds to UNLV, to be used for exhibits by the Nevada Institute for Contemporary Art.

The first *Arts Alive* calendar listed the Clark County Art Round-up at the Las Vegas Art Museum, a Nevada Watercolor Society Exhibit, CCCC's *Streamers*, blurbbed as "a shocking drama," the Nevada String Quartet (with Rodolfo Fernandez) at Flamingo Library, the Lydia Torea Dance Company, *Same Time Next Year* by The Meadows Playhouse, the Sweet Adelines, the Gamble-Aires, Las Vegas Little Theatre's *The Hasty Heart*, a Nevada Dance Theatre concert, an International Film Festival in "various hotel showrooms," the Las Vegas Civic Symphony, the UNLV Jazz Ensemble, The Las Vegas Chamber Players, the Nevada Chamber Ensemble, an AAC Dance Division meeting ("B.Y.O. vegetarian plate"), Contemporary Dance Theatre, TASI's *Country Girl*, the Bob Barclay Strings, Video Art Viewings ("unique arts presentation,") the Southern Nevada Musical Arts Chorus and

Orchestra and much else. Exhibits were listed at Las Vegas Library, Burk Gal'ry in Boulder City and in many strange locations like the Department of Energy Building.

Not the Las Vegas of today, but much work had been done. Most of our current facilities had been built and, predictably, quality was rising. A few individuals had already spent years toiling under the desert sun.

The second issue of *Arts Alive* (January/February 1981) headlined the show *Gertrude Stein, Gertrude Stein, Gertrude Stein*, presented by Allied Arts, the City of Las Vegas and the Nevada Humanities Committee. The calendar mentions events presented by the Southern Nevada Bluegrass Music Society and the Las Vegas Artists' Co-operative. The Master Series presented Itzak Perlman. Artist Doug Taylor led a drawing workshop.

March/April was the last issue Peter Eager produced alone, and the last tabloid. On the front page, below headlines announcing AAC and the UNLV Dance Department's "The Historic Dances of Ruth St. Denis," as well as the seventh annual Art-A-Fair and a Ronnie Greenblatt Modern Dance Theatre concert, was a photo of Jacqueline Mitchell.

Jacqueline went to the *SUN* and spoke to Brian Greenspun and the staff about improving *Arts Alive's* look. She came away with a publication in the "dogbook" format. The *SUN* was using a small press to print the Henderson Dog Track Racing Form. Nothing else was printed on the press, so it often went unused. If AAC accepted the strange 7 1/2" x 11" format, it could be printed on the dog press. Jacqueline agreed, and the first *Arts Alive* in magazine format, the May/June 1981 Jazz Month issue, proudly wagged its tail. The insides were printed sideways, so that the calendar in the middle could be hung on a wall. This innovation confused a veteran paste-up man, who pasted two pages upside down, making the issue even harder to read.

As *Arts Alive* went to the dogs, of course, I trotted up. This canine issue was the first I worked on. I remember stopping Jacqueline from captioning the cover photo of saxophonist Harold Land as Freddie Hubbard. Land wasn't going to be in Las Vegas for Jazz Month, but his photo was available. It shared the cover with a new AAC logo Jacqueline had commissioned. Looking like back-to-back fishhooks, it was supposed to suggest two A's, but to many it was just suggestive. It was never seen again.

Jazz Month was the feature story, with photos of Jazz Society founder Monk Montgomery and the UNLV Jazz Ensemble. I wrote a sidebar about the Jazz Ensemble, in which I called recent guest artist Gus Mancusco, "the Miles Davis of the baritone horn," a phrase I later heard other musicians rag him with. The phrase may have been a touch idiotic, but Gus seemed to like it. Other guests at that concert were sax/flutist Bud Shank and trumpet/vocalist Jack Sheldon. The entire concert was great, but the band hit a high point backing Marlana Shaw.

The rest of that issue was dominated by Art-A-Fair. The top three winners were photographer Alan Platzer, for "Las Vegas Apartment," painter Tom Holder for the acrylic "Las Vegas Landscape," and ceramicist Ken Matheson for "Volution Abyss."

The first issue to name any of the AAC board, this one listed officers only: Besides Hansen, they were 1st V.P. George Tate, 2nd V.P. Vivienne Morris, Secretary Shirley Holst and Treasurer Mike Maffie.

In her column "Traffic Lights," Jacqueline mentioned that *Arts Alive* was being typeset on the *SUN's* new Logicon computer. She didn't mention that the *SUN's* Logicon ended up being one of only four ever made, because the company was sold as soon as the *SUN* bought the machine. The newspaper staff was not trained on the computer until a year later, so there was no one to show us how to use it. We taught ourselves. Since the magazine ended up in my lap (and no dry cleaner could get it out), I used Logicon most and spent nearly a year doing everything in the most time-consuming ways, not understanding the simplest function keys. But I had to figure out how to write headlines and other odd items; the *SUN* only used Logicon for classifieds. After a few months I was bemused when Rex Taylor asked me for help with the machine.

"Traffic Lights" mentioned those who put the magazine together: "In addition to Robin and Danny Greenspun, Burt Buy, Rex Taylor, Grace Chan and Michael Petty at the *SUN*, we had brainwave help from Virginia Mulloy, Pat Marchese and Sally Loudin. Jazz enthusiast Patrick Gaffey has joined us as a writer." Jacqueline also listed volunteers Triceea Welcome, Bill Jasper, Toni Morrow and Cat Felix (yes, she had a wonderful name).

Part of "Traffic Lights" helps place the time: "On March 31, the morning after Reagan was shot, I got caught in the traffic on Eastern Avenue. I'd forgotten my rose-colored glasses and was blinded by the sun glint on bumpers. A carbon monoxide haze hung over Sunrise Mountain. I'd been reading Doris Lessing's *Shikasta*, the night before, a disturbing indictment of human civilization, told by an interstellar narrator, written by a deadly serious novelist. MX was on my mind. There were lots of tense faces behind windshields and lots of blank Las Vegas walls that need Bob Beckmann's radiant murals (or at least some witty graffiti)...."

"I've been AAC Director for 10 weeks now. The challenges are pretty tough. The Council needs donated space in an accessible location. With the NEA cuts pending, all of the arts programs will need greater local support. Increased funding and donated services for the Arts Council will have to come from the business community and members so that we can continue to inform the public of the arts and cultural events in Southern Nevada. Perhaps if there is a broader audience for the arts, the federal cuts won't destroy programs.

"Las Vegas will be the big loser if The Meadows Playhouse, Nevada's only resident theatre company, is forced to close. Artistic Director Joan Snyder must raise \$25,000 to

finish this season. The current show is "Fads, Flappers and Follies...."

"Young Audiences is holding on with Gene Cannon determined to rally supporters for this fine program of bringing musicians to the schools. The Arts Council got a lift from the City, with a \$12,000 grant for next year...." This was the last City grant; previously both City and County had made grants to the arts from federal block grants, but the Reagan revolution was ending those possibilities.

Peter Eager left; for many, he had been the council, and we received calls for him through the next six or seven years. After a few weeks working part-time, I replaced Peter as publicist. Then Jacqueline went to Reno and Carson City and returned speaking of "my new best friend." Jon Winet showed up shortly thereafter, a bright, amusing artist. His specialty - well, call him a conceptualist. Jon spent a few months in town as artist-in-residence with AAC and other groups. He designed the cover for the July/August issue, a clever takeoff on the cliched Las Vegas postcard, featuring Fremont Street's Vegas Vic and Vickie, adopted as mascots of the Allied arts Festival in Meadows Mall, August 15. The festival's timing was disastrous. Most board members were out of town and the heat was unbearable during weeks of preparation. Dead on arrival, it was perhaps the fifth, but definitely the last Allied Arts Festival.

A new board was announced; Robin Singleton was elected president. Other officers were Art Ham, Helene Follmer, Sally Loudin and Judith Eaton. Board members were Joan Adams, Marci Carni, Hal Erickson, Marcia Hawkins, Shirley Holst, Janet Line, Joyce Mack, Mike Maffie, Cindy McCoy, Virginia Mulloy, Lillian Nall, Charlene Scott, Charles Supin, George Tate, Roger Thomas, John Unrue, Charles Vanda, Lisa Wall and Liz Warren. Articles announced that Tom Holder had won the Capitol Mural Contest (you can still see the work in Carson City), and noted exhibits by Cindy McCoy and Lee Sido. The new Las Vegas Community Theatre announced *Hello, Dolly; No, No, Nnette; The Front Page* and *Showboat*. Liz Warren wrote about the festive opening of the restored Las Vegas Fort, which closed one hour later. In the back pages was the announcement of the first step toward the AAC Cultural Complex; a new organization was created to build the museum phase: The Nevada Museum of Fine Arts, with President Bill Morris, officers Joyce Mack, Lillian Nall, Charlene Scott, Helene Follmer and Roger Thomas and board members Mary Amick, Shirley Boyers, Pattea Ham, Harris Knudsen, Jean Knudsen, Cindy McCoy, Dedee Nave, George Tate, Tamara Alldredge, Barbara Kuntz, Tom Holder, John Peter Lee, Patricia Marchese, Vivienne Morris, Maury Soss, Tag Taggart and Kathryn Mobraj.

September/October was the theatre issue, with a cover story by Pat Pearson, its opening draped in black: "In the last theater season in Las Vegas, pressures mainly economic forced the closure of three local theater groups: Mariah Productions, Horizon Unlimited and

TASI. Meadows Playhouse was pushed to the edge of extinction." A two-page schedule listed the plans of the survivors: The Meadows (*Guys and Dolls*, etc.); Rainbow Company Children's Theatre (*The Sound of Music*, etc.); Las Vegas Little Theatre (starting with *You're a Good Man, Charlie Brown*); the new Las Vegas Community Theatre; UNLV (ending with *Jesus Christ Superstar*); The Boulder First Nighters (*Dracula*); CCCC (*A Coupla White Chicks Sitting Around Talking*) and Theatre Exposed (*Dark Party*). "Bag One," a show of drawings by the late John Lennon, was scheduled for UNLV. *Arts Alive* finally announced that university radio KUNV had signed on the air April 23, 1981. AAC was awarded a \$7400 grant by the state arts council. Most grants were small, but NDT received \$25,700; The Meadows Playhouse, \$19,305; L.V. Symphony, \$15,500; and KNPR, \$11,972. Two former AAC presidents, Zel Lowman and Helene Follmer, had just been appointed to the state council. In her column, Jacqueline noted the separate local shooting deaths of trumpeter Kendall Bright and trombonist Tommy Turk.

Our staff began pasting up the magazine, which gave us more control, but, as with everything we did, we lacked proper tools. Jon, Jacqueline and I spent many weekend hours pasting up this September issue at Jacqueline's house. Lacking a light box, we held each page against a window to straighten copy and photos.

November/December was the seventh number of a first volume that ran from November 1980 through the end of 1981. It had another Winet cover, a photo of dancer Joanne Lentino shot in Jon's Fremont Street studio, against a wall on which Jon had spraypainted "Arts Alive." The "r" connected to the "t" in a way which led everyone to call it "the 'Arts Alive' issue." Graphic artist Jean Logan Bayless volunteered to begin doing the layout and pasteup. Virginia Mulloy, KNPR's development director, wrote a piece ("Let's Get Down to Brass Plaques") in which, after twelve years Las Vegas residence, she wondered, "when the statement 'art's alive' became a fact." "It's hard to remember," she wrote, "when we didn't have Ham Hall and the Master Series. There was life without The Meadows Playhouse. There was a time the Reed Whipple was a 'barn' and Charleston Heights Arts Center a paragraph in the long-range plan. How did all this happen?" She concluded, "Administrators need artists need audiences need volunteers need administrators need artists need each other. And we have those talents and utilize those talents and that's why art's alive in Las Vegas."

In the same issue, Jacqueline interviewed Jon, calling him a "multi-media modernist" and adding, "His work has inspired such claudits as, 'Anybody can cut and paste.'"

Jon said about Las Vegas, "There are sharp breaks between desert and city, neon and darkness, daytime and nighttime. In the same way your number comes up black or red on the roulette wheel, there's a 50/50

division of space suggested to me, then the division of color, the extreme contrast. Win and lose is best in black and white."

The issue contained a list of classical music groups and organizations: Master Series, Symphonic and Chamber Music Society of Las Vegas, Las Vegas Civic Symphony, Community Concert Series, Las Vegas Brass Quintet, Festival Chamber Players, Nevada String Quartet, Las Vegas Choral Society, Musical Arts Society, Metropolitan Opera Association and SNSMS. I wrote a short jazz column under the pseudonym "Reed Ligature," lamenting the lack of jazz in Las Vegas and recording a near miss by L.V. Jazz Society founder Monk Montgomery, whose double bill of Miles Davis and the Crusaders fell through at the last moment. I noted that Monk had signed altoist Art Pepper, who did play here in October, 1982, one of his last appearances anywhere before his death.

January/February 1982 started Volume Two with a strange-looking cover photo of bassoonist Yoshiyuki Ishikawa playing in the unfinished UNLV Black Box Theatre, tools and materials strewn around and a construction worker looking like a monstrous killer passing behind him. The extent of Jon's influence can be seen in the cover photo credit: "Photo: Jani Mae Den Herder. Concept: Patrick Gaffey, Jon Winet." One to hold the camera, two to think.

I was made editor as of this issue; the title hadn't been used before; Jacqueline had always listed the magazine staff as "Arts Alive Conspirators," and not lightly. She was not the only one who viewed work for the arts in Las Vegas as a conspiracy against the *status quo*, though in her case it proved more dangerous to the conspirator than to any established order.

Minnie Dobbins, Jon Winet, Cathie Gilbreath and Joanne Lentino, two artists and two dancers, joined the board. And Allied Arts moved. There was a photo of the new quarters, "Heritage House," the old P.J. Goumond house on 7th Street. Though we called it "History Hovel" and many other colorful names, it was a great improvement. We still had no room for a gallery or performances, but the yard was full of trees and flowers. For some reason a sick and hapless artist from out-of-state lived in the basement for about a month, inspiring us to redub the building "Hepatitis House," which is how he was diagnosed before leaving town.

Our first long feature, by SNSMS founder William Lowman, called "Local Music Explosion," catalogued and described the music scene. Expanding upon his list from the previous issue, he added, "a relatively new concert series...developed by Martha Peterson at Charleston Heights Arts Center," which now continues as CHAC's annual series. He noted that the Virko Baley-led Las Vegas Chamber Players were, "the first group in Nevada to receive a direct National Endowment for the Arts grant," and that the group presented an annual New Music festival. Lowman called the Las Vegas Brass

Quintet, later to become the New World, "The brightest new star on the chamber music horizon...this outstanding ensemble has been in existence for five years, but has only recently emerged as a local, statewide and regional touring group." He also praised Ken Tuttle's new Las Vegas Choral Society.

"Las Vegas music listeners and patrons," he noted, "have watched eagerly as several attempts to form a first-rate professional symphony have failed over the past ten years. In the spring of 1980 the Las Vegas Symphonic and Chamber Music Society was formed with the specific purpose of expanding the Las Vegas Chamber Players into such a symphony... We all look forward to the day when our own 'resident' symphony offers a long-term concert series each year."

Poet Stephen Liu, a teacher at CCCC, was awarded a Creative Writing Fellowship from the National Endowment for the Arts. He is still at the college (the Community College of Southern Nevada as of July 1, 1991).

The cover of March/April 1982 still jumps out as remarkable. The first David Brown cover photo, it froze Kathleen McCormick and Laurence Blake of Nevada Dance Theatre, dancing Poe's "Annabelle Lee;" the background was all bars of streaking motion. The arty pup had grown into a 24-page dogbook, in that issue pointing to these new member organizations: Las Vegas Scenery Studio, the North Las Vegas Arts Council, the Association of Nevada Belly Dancers, the American Guild of Variety Artists, dance trio Alphabet Soup, the Las Vegas Civic Ballet, the Southern (Nevada?) Artists Collective, Creative Productions and Valley Playhouse (of Moapa Valley). Jon Winet had worked with Cathie Gilbreath, Joanne Lentino and others to start the Choreographers' Showcase, part of a citywide celebration of Dance Week, including a performance by Ronnie Greenblatt's company and two dance photography shows, one by Mary Walter Scodwell and a second which included Mary with David Brown, Vimmi Kruger, Virginia Mulloy, Patricia Mortati and Henry Mortenson. UNLV's Dr. Carol Rae announced a new dance company, Contemporary Dance Theatre. We noted Thelonious Monk's death, February 17, 1982. Young Audiences was again announced as in serious financial trouble. The national YA program director came and warned the local board, "Young Audiences is taken for granted in Las Vegas," and that fundraising events are unreliable sources of support. "You cannot expect the same 400 or 500 people to support all the worthwhile causes in Las Vegas. The individual remains the great untapped resource for the arts. Our success will be with the PTA's and the groups like Junior League." Attorney Mark Tratos wrote a long and detailed feature, "The Law and the Artist;" another feature profiled artist Lucile Bruner, then 72, who is still an active artist and arts propagandist today.

That fine David Brown cover was a good way to end the dog book run. The Henderson track closed, without much weeping or

wailing, leaving no economic justification for the small press. *Arts Alive* went to a commercial printer. But we had carried ads since the first issue. I sold a few more and the goal became using ads to pay the printer. I designed a simple three-column format and the result was a closer simulacrum of a magazine. Calling it a magazine all along, we had set ourselves the challenge of living up to the boast.

As with the first dog book, the first 8 1/2" x 11" *Arts Alive* was the Jazz Month issue. The cover was David Brown's photo of Steve Douglas playing flugelhorn. The story said, "Governmental arts funding cutbacks have not helped, and the recent brief incapacitation of the Jazz Society's unstoppable Monk Montgomery slowed planning somewhat, but at *Arts Alive* presstime, it appeared this year's Jazz Month would outstrip all previous Jazz Month efforts." Monk had cancer, but the month lived up to the prediction.

The same page carried a story about James Joyce Week in Las Vegas, an Allied Arts event built around June 16, "Bloomsday," the date of the events in his great novel *Ulysses*, presenting two films of his works and 20 hours of nonstop Joyce on KUNV, plus long excerpts from *Ulysses* throughout the day on KNPR.

Stories in the magazine were still mainly news releases, but photos were better and the stories seem more interesting. One announced "The first annual KNPR Craftworks Market." A photo showed Jacqueline standing before Jon Winet's triptych "Nevada Series: Untitled #86," which took First Place in the 1982 Art-A-Fair. Another plugged a Cathie Gilbreath-directed dance concert at Charleston Heights, *Songs from the Radio*. Toward the back of the book, one story was headlined, "Young Audiences Future in Doubt." YA had suspended operations for the rest of the school year and laid off Executive Director Gene Cannon. In leaving she said, "Young Audiences is the children's connection to the arts...the beautiful thing is that a child's first exposure to the arts can be the beginning of a lifelong appreciation...."

Another story announced that James Sullivan, director of the Arizona Opera Company, planned to create an opera company here, Las Opera Vegas. Of course, it never happened.

The next issue, with a strange Winet cover collage picturing a gallery, introduced the new AAC president, a bearded Mark Tratos, then a partner in the law firm of Galliher and Tratos. Jacqueline's "Traffic Lights" announced her departure and introduced AAC's new director, Sari Phillips, who by the time she took over was Sari Phillips Aizley.

Jacqueline retreated far from Las Vegas and turned her career in a completely different direction.

My column was devoted to the memory of Monk Montgomery. One of the Montgomery Brothers, which included guitarist Wes Montgomery, Monk had pioneered the electric bass and then devoted nearly a decade of his life to the Las Vegas Jazz Society, which

outlived him by only a couple of years. He died during Jazz Month.

The next cover was another fine photo of Nevada Dance by David Brown; seven pair of legs onstage with the curtain waist-high. It won the first Bronze Quill award for *Arts Alive* from the International Association of Business Communicators. Sari had arranged for a new AAC logo, donated by Brad Burch and still in use today. She also arranged for the late Bob Blaser to paste up the magazine, which he did for a couple of issues. This theatre issue contained some predictable heads: "L.V. Little Theatre Faces Money Crisis" and "The Meadows Looks to the Future," ironically but somehow typically, the final story about the dying organization in *Arts Alive*. One story mentioned the new Lied Discovery children's museum, before it had a name: "The Children's Ad Hoc Committee of the Allied Arts Council is searching for a space with a minimum of 3,000 square feet for a 'hands on' museum to entice the senses of the children...A donated or extremely reasonable site like an old house, a shopping center space or a free-standing building would be suitable locations." The museum's new library building exceeds those expectations.

Buried at the bottom of page 24 was the following:

OBITUARIES

Young Audiences, presenting organization which arranged music and dance programs in local elementary schools to educate children in art appreciation. Born 1962, died 1982 of unknown causes.

Though the birthdate given was early by over a decade, the loss was serious. There would be no organized presentation of arts performances in schools until Class Act began in 1988-89.

November 1982: A young, bearded Virko Baley works over scores on the cover of the chamber music issue. Inside, his principal teacher, Earl C. Voorhis, is quoted saying about him: "The most gifted and highly disciplined musician I have ever known." Respected conductor Tibor Kertesz announces, "I'm giving up," after three years of presenting concerts as the Nevada Chamber Symphony at Charleston Heights Arts Center, due to funding problems and other frustrations. And an ominous note is struck: "The Nevada String Quartet Survives." Those kinds of headlines belong on tombstones.

In 1982 the "star policy" was dying in Las Vegas showrooms. Self-contained shows were replacing the older stars who had competed for the prestige of the largest string section. All the Nevada String Quartet members worked in the Hilton orchestra string section, disbanded in the summer of '82. Many of those players eventually left town. The "Survives" story answered rumors that the group, not having practiced since May, was disbanding. Somehow it would continue,

members vowed. But it was dead already.

Quartet member Rodolfo Fernandez went on to found Trio Serenata, a cello trio, which grew into Serenata Chamber Orchestra, recently renamed Nevada Chamber Orchestra.

Fanning the rest of the deck: January 1983: Lots of excellent photos by Patricia Mortati and David Brown, Tony and Mary Scodwell, among others, give the magazine a handsome new look. Fortepianist Susan Duer, Bob Dunkerly. Musician, composer, playwright, director, producer Katie Ketchum and her "Impressions of Mary Cassatt." The late Beni Casselle's hard-edged portraits and collection of African masks. Lee Sido: "My 'Interiors' have been called slick and elegant, and I can't stand that," and, "I relate a lot to wallpaper patterns." A large story announced that the new Farmers Market would open in February with a benefit for Allied Arts. As any resident knows, it remains a vacant hulk.

The magazine's volunteer staff by this time included Barbara Chulick, Linda Lanza, Jim Laurie and Cynthia Gaffey, my wife, who was beginning to get interested in this odd project.

March '83 had another great David Brown photo, "Self-Portrait," with Lynn Morton of NDT. Cheek to cheek, she on pointe, he romantic in spectacular saddle shoes. One among several more Bronze Quills. The cover story was NDT. Poetry by Stephen Liu, Keith Wilson, Richard Shelton, A. Wilber Stevens. Another ominous head: "(Jack) Bell Keeps Little Theatre Alive." A big story on the Jazz Society's full-blown jazz festival with Clark Terry, Marlena Shaw, Stanley Turrentine, Jimmy Smith, Bill Watrous, Carmen McCrae, Buddy Rich, Spyro Gyra. If you don't remember it from June, '83, that's because, with Monk gone, it never happened.

That Jazz Month issue featured the greatest story I ever stumbled upon. Monk Montgomery had intended to introduce me to "my friend Garvin Bushell." After Monk died, I had to introduce myself. The cover was a detail from a torn photo from 1926 Berlin. In the full photo, inside, Garvin and two other early jazz musicians are seated, with the most incredible array of single- and double-reed instruments. It was Roland Kirk's dream; many of the horns are unnameable and are certainly no longer made. Garvin, who still lives and teaches here, was 81 in '83, 88 now. He lived and played the history of jazz as it developed: Ragtime, Dixie, Bessie Smith, big band, all the way to recording with Gil Evans, Miles Davis, John Coltrane and Eric Dolphy. He toured the Soviet Union with a jazz band in 1925, spending the winter in Moscow. His rich memories were spread over four consecutive issues. Since then a biography has been published. Garvin remains one of Nevada's unrecognized treasures.

A story about the forming of a new theatre company began, "While Southern Nevadans are still trying to absorb the fact that The

See page 31



None of the Above

Creativity Held Captive

by PATRICIA McCONNEL

In September I went out to the Southern Desert Correctional Center (read: prison) at Indian Springs to visit a literature workshop run by Marilyn Grosshans. Marilyn, who is the librarian at Las Vegas High School, has been working at the prison as a volunteer for several years. In addition to encouraging prisoners to read good literature and to discuss what they read, she has established a library and continues to collect donated books and magazines. She also leads a similar reading group at the Southern Nevada Correctional Center at Jean.

The Nevada legislature allocates not a single dime for prison libraries. If it were not for Marilyn the prisoners at Indian Springs would not have one. Yet because I am a former prisoner, I know quite well that self-education is the single most valuable way a prisoner can use the time that otherwise is an absolute waste for himself as well as for society.

Time is not the worst thing that is wasted in prison. One of the prisoners in Marilyn's group commented to me, "I was not prepared for the quality of the minds I have encountered here."

His comment goes right to the crux of the matter. Most of us have an unthinking prejudice that if a person doesn't speak schoolbook English and can't express himself articulately, he must be dumb. IQ tests perpetuate this idea because while they profess to test intelligence, what they actually test is education. So a smart person with a bad education tests low on standard IQ tests, protests to the contrary by the promoters of the tests notwithstanding.

My own experience suggests that any prison population contains a higher proportion of extremely intelligent people than what prisoners call the Free World. I base this judgement on what I remember of the mental prowess of my fellow prisoners back then, and on the level of sensitivity and capacity to understand subtle points in fiction I encounter when I visit prisons now to give readings and writing workshops. In fact, some of the prison groups I have visited have shown more ability to understand subtleties than many of my students in my creative writing class at UNLV. This perception contradicts conventional assumptions, especially when we have cold hard figures that tell us eighty percent of the incarcerated people in Texas, for example, are functionally illiterate.

If, just for the sake of argument, you will accept for the moment that my perceptions are correct, and if you also accept that the statistics are accurate, what does that tell us about what might be a major factor in motivating a person to a life of crime?

Intelligent people deprived of adequate educations cannot employ their intelligence effectively in socially approved ways (conventional jobs). But they are too smart to choose to work for minimum wage at McDonalds, assuming such work is even available, when they can make hundreds of dollars a day dealing drugs. With no hope whatsoever of making it in the middle-class world, compounded by backgrounds that almost always include a history of neglect and/or abuse as children and inadequate socialization – that is, lousy moral training – in dysfunctional families, why should they choose differently?

Robert Lindner was a psychologist and criminologist who wrote several books before he died in 1956. One of his many radical contentions was that some of the best leadership potential in this nation is rotting away in prisons. The way he saw it, the impulse to crime is the impulse to rebel gone wrong. The impulse to rebel gone right gives us our leaders, our innovators

and inventors, and our artists. He felt that, with prisoners, we should find ways to redirect this potent energy into constructive channels.

My belief is that about seventy percent of prisoners want to redirect their lives but don't know how. They must keep this desire alive within a prison system that is designed to totally dehumanize and degrade them, a system which actually nurtures violence. Without opportunity for self-education and without support from people who care about them, most cannot muster the motivation to try to save themselves. Depression is the prisoner's disease, and depression kills the will, as you know.

At Indian Springs one young man who is trying to write song lyrics asked me this after hearing one of my stories: "You seem to have taken in everything, all the details about what happened, and you put them all down when you wrote that story. Do you think that's what I should do, just let everything in and then put it all in my songs?"

This question may seem naive to you, and that's the point. I doubt if he has ever had the opportunity to talk to a working artist. I told him, "That's what artists do, that's what creativity and sensitivity are. You let everything in and then it comes out, transformed, in your art." I could tell he heard this as a revelation. His manner and his question suggested to me that he may be deciding whether to shut out the pain of all that is going on around him, or whether to let it all in to feed his creative energy – a decision many artists have to face at one time or another.

A man who had been silent until then asked, "If you don't already have creativity and sensitivity, do you think it can be learned?"

I told him I believe that every living soul is born sensitive and creative, but for a lot of people somewhere along the way these parts of the self get beaten down. I said that what you have to do is find a way to reawaken those aspects of yourself.

I knew it was an inadequate answer but our time was up. I know his next question would have been, "How do you do that? and of course, there is no easy answer to that question. The toughest part of visiting prisoners is that because they have limited time with you, they get to the hard questions fast. Visiting prisoners keeps me from thinking I know too much.

If you have some time and some art skills you can communicate, if you feel you can nurture intelligent but educationally handicapped people as they struggle to find and give expression to the creativity within themselves, and if your ego can bear being unable to answer the big questions they will ask you, consider starting a workshop at one of the prisons. Your reward will be immense – but not in money. You might help someone save his own life.

Marilyn got her project going by simply calling the warden and saying, "I want to do a literature workshop at the prison." He said yes. It can be as simple as that, or you might have to argue your way in. Regardless, it will be worth it.

Patricia McConnel is a high-school dropout, a former drug-runner and a self-educated writer. She is the author of two books and numerous short stories. She has also received two creative writing fellowships from the National Endowment for the Arts, a literature grant from the State of Nevada, and other awards. aa

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COWBOY POETRY GATHERING

HIGHLIGHTS WEEK-LONG WESTERN PROGRAM

Authentic cowboy sights, sounds and smells will be in abundance the first week in December, when the Allied Arts Council joins the Western Folklife Center and the Clark County Cultural Affairs Division in a week-long program of western culture scheduled to coincide with the National Finals Rodeo.

The highlight of the week will be the Cowboy Poetry Gathering on December 6 and 7, featuring Baxter Black, Red Steagall, Glenn Ohrlin and Paul Zarzysky. Also planned are a Western Family Dance (preceded earlier in the week by free dance lessons) and forums on western literature and visual art. The Allied Arts Gallery will exhibit western images by Boulder City artist Brent Thomson.

Clip and save this handy schedule:

December 1, 1-3 p.m.: Clark County will offer free western dance lessons at the Winchester Community Center in anticipation of the Western Family Dance. Instructor

"Cowboy Mike" will demonstrate the Texas Two-Step and Country Line Dancing, among others. Another free lesson will be given December 8, same time and place.

December 3, 5-7 p.m.: The Allied Arts Gallery will host an opening reception for an exhibit of western images by Brent Thomson. (The show runs through December 28.)

December 4, 2 p.m.: The Allied Arts Gallery will host "Under Western Skies," a visual arts forum. Participants will include collector and arts patron Roger Thomas, who will moderate the panel; Nevada Institute for Contemporary Arts director and artist Thomas Holder; and artists Mary Ann Warner and Robert Beckmann.

December 5, 2 p.m.: The discussion moves to the Winchester Community Center for "Cowboy Imagery: Myth and Reality," a western literature forum featuring playwright Red Shuttleworth; historian Candace Kant; and Montana cowboy poet Paul Zarzysky.

UNLV English instructor Peter Blakemore will moderate.

December 6 and 7, 1:30 p.m.: The Cowboy Poetry Gathering will take place at the Cashman Field Theatre. The Thursday performance features Red Steagall, Glenn Ohrlin and Paul Zarzysky; Friday's attractions are Baxter Black and Friends with Red Steagall. Tickets are \$8 in advance, \$10 at the door.

December 8, 8 p.m.: The Winchester Community Center will be the site for the week's culminating activity, the Western Family Dance. The evening begins with a pre-dance warm up featuring "Cowboy Mike." The Las Vegas band Stetzen will take the stage from 9 p.m. to midnight. Admission is \$5 adults, \$3 for seniors and 17/under. Allied Arts will sponsor a no-host bar.

For more information contact the Allied Arts Council at 731-5419, or the Winchester Community Center at 455-7340. aa

BELLVER A GOGH-GOGH

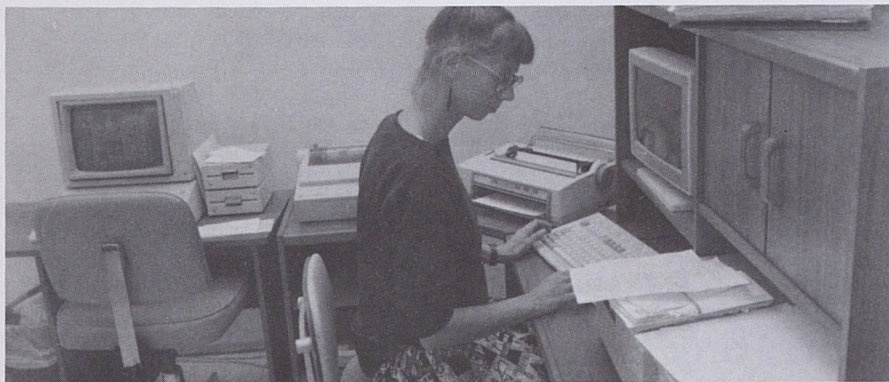
Eating Potatoes with Van Gogh," a series of pastel drawings by Jose Bellver, will be exhibited in the new Allied Arts Gallery November 5 through November 30. There will be a 5 to 7 p.m. reception on the opening day.

Bellver based "Eating Potatoes with Van Gogh" on a dream featuring the infamous one-eared impressionist. While Bellver is utilizing a palette similar to Van Gogh's, and is using Van Gogh's posthumously expensive imagery as jumping-off points, Bellver says these drawings are not imitations, mere impressions of the old impressionist, if you will. Rather they are explorations, reinterpretations.

"He's touching Van Gogh, *merging* with Van Gogh," says Allied Arts Gallery Director Loucinda Stevens, who scheduled the show. "It's very evident that Jose is in these paintings."

Earlier this year, Bellver received a visual arts fellowship from the Nevada State Council on the Arts, one of only two granted. He is also hard at work on a suite of paintings for an exhibit in Los Angeles next year.

Bellver's exhibit inaugurates the new Allied Arts Gallery at 3750 South Maryland Parkway. The next exhibit, western images by Brent Thomson, opens December 4 (see story above). aa



Bineke Kieman, here doing battle with the Allied Arts computer, has been named coordinator of Class Act, the arts-in-schools program created by Allied Arts, the Junior League and the School District. Born in Holland, Kieman attended arts schools in Europe, and has an extensive background in music, dance and theatre.

AUDITIONS FOR THE ALLIED ARTS COUNCIL'S CLASS ACT PROGRAM WILL BE HELD NOVEMBER 15. CLASS ACT PLACES PROFESSIONAL ARTISTS IN AREA SCHOOLS. INTERESTED ARTISTS SHOULD CONTACT THE ALLIED ARTS COUNCIL FOR AUDITION INFORMATION BY NOVEMBER 9. 731-5419.

Desert Chorale *from page 13*

and has sung with the BYU Philharmonic Orchestra, the Utah Valley Opera Association, the Las Vegas Symphony and the UNLV Opera Theatre, and has directed numerous choral productions over the years, among them *The Messiah*.

Laraine Ficklin, the Chorale's accompanist since it was formed, began studying piano at age 9 and has had extensive music training at BYU and the Sherwood School of Music.

"Rock-a My Soul," a variety pops concert on September 14 at Ham Hall, gave me a chance to hear the Chorale itself and some of its soloists. The performance was polished and competent. The group is controlled – no rough edges.

Lee Hughes, the evening's featured soloist, has an extensive and impressive musical background, having been on Broadway in a number of shows, including *The King and I*. Her varied singing career ranges from big bands to jazz groups to having been a balladeer, in period costume, at Colonial Williamsburg. She also has an album out, entitled *Primavera*, which, she says, "borders on being jazz but not quite. It's kind of hard to classify." With her accompanist, Bing young, Lee is working on a second album,

this time of sacred music, and it should be out in December.

Del Doty, who gave a sprightly performance as a dragon in the Chorale's lively rendition of "Puff, The Magic Dragon," has had training with the UNLV Opera Theatre and the Nevada Opera Theatre and has sung oratorios with the Las Vegas Symphony.

Del's sister, Regina Doty, is also a member of the Chorale. She has a masters in music from BYU and extensive opera background. In fact, she won a first prize in the Metropolitan Opera Auditions for Nevada. Currently Regina teaches in the music department at UNLV and is president of the Las Vegas chapter of the National Association of Teachers of Singing.

The Chorale's "Rock-a My Soul" program reflected its wide-ranging repertoire: they touched on everything from sacred music to pops to a song from the movie *Yentl*.

With an eye for details, I always notice the small things – and so, apparently, does the Chorale. LaPrele George, the group's decorating coordinator, added a fresh, rural atmosphere to the stage with dozens of buckets of yellow and white flowers. Another nice touch was the artistic placement of one of the sopranos, Kenna Cooper, at the top center of the group: Kenna has a waterfall of brown hair that tumbles over one shoulder and down to her waist and serves as a kind

of pretty focal point on the stage.

Also appropriate were the costume changes. For the first half of the program, mostly religious music, the women wore elegant and lacy deep blue dresses, the men, tuxedos. For the second, more modern, portion of the program, the women changed to attractive flaming red frocks, and the men appeared shorn of jackets and in vests and ties.

The Chorale has a busy concert schedule coming up. In October, they return to Mexico, this time to perform Brahms' *Requiem* at the International Cervantino Festival in Guanajuato. Back in Las Vegas, it's another performance of the *Requiem* with the Southern Nevada Musical Arts Society on November 25, and then *The Messiah* with the Las Vegas Symphony on December 9.

On December 16, at Ham Hall, it's "Christmas with the Desert Chorale," a free seasonal program, the group's gift to the public.

Kamy Cunningham, who also wrote about dancer Douglas Nielsen in this issue, is an English instructor at UNLV and a frequent contributor to Arts Alive. She has just finished her first novel. aa

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Shuttleworth *from page 12*

some dance sequences that didn't work.

■ The kind of guy who describes a beautifully written but irrelevant section of a play as a *dead kitten*; "You've gotta scrape it off the road and get it outta there." In other words, he has a good sense of humor, a notion seconded by Crawford. And he likes baseball.

THE BUSY LITTLE PLAYWRIGHT...SAY GOODBYE TO HOLLYWOOD...AND THE INEVITABLE CLOSING REFERENCE TO THE DOG...

Shuttleworth has been a busy little playwright lately. His newest play, *The Children's Hair Turned White*, opens November 7 (tickets, he said, were selling at a fast clip). He wrote about "60 percent" of *Pip's Trip*, a theatrical exploration of Charles Dickens' *Great Expectations*, which the University staged in September. *Farewell the Catastrophe Works*, a 12-minute piece set in Las Vegas, was featured in an October festival of one-acts.

This past July, Crawford got Shuttleworth a three-week gig as stage manager at the 1990 Playwright's Lab, sponsored by Robert Redford's Sundance Institute. As a reward for his services, his one-act *Wallet Mermaid* was given a staged reading by professional actors. Several of the actors were excited enough by the play to push for productions of it in New York, Chicago and Los Angeles. "It's not like I'm expecting anything or holding my breath," Shuttleworth says. "I just thought it was very nice that these people liked it enough to carry it home. But maybe it's time for New York to see a cowboy play."

Shuttleworth doesn't have much of an idea where his future is headed. Actually, "I have no idea," he says. "In theatre so much depends on luck and chance, on being in the right place at the right time, so I just don't know." But he doesn't picture himself in Hollywood, using his playwriting skills to pound out scripts for *Mr. Belvedere's Evil Twin*. "I'm primarily into theatre," he says, blithely dismissing the possibility of making truly obscene amounts of money and hanging around with fabulous celebrities. "I don't have a whole lot of interest in show business."

He may teach, he says, or move into theatrical directing. He shrugs to indicate it doesn't really matter right now. He's happy with his current situation, teaching some undergraduate classes and serving as Jerry Crawford's assistant. He's developed strong working relationships with Crawford and former artist-in-residence Davey Marlin-Jones, whom he sometimes calls long-distance late at night when he's hit a snag in his writing. Whatever happens, the West will always be out there, a sprawling source of dramatic material waiting to be rounded up by a playwright with the talent, the skills, and the right kind of dog. **aa**

Nielsen *from page 14*

is overused for artist's faces, but Nielsen's would make a sculptor's paradise. The planes and lines are both sharply defined and yet blurred where they should be — clarity of line blending with recesses of shadow.

Overall, he gives a feeling of creative energy. "Where are you in your development as a dancer?" I wanted to know, and he replied, "Always anticipating. My best work is yet to come. I am a perpetual body in motion."

The impetus to reconstruct "On My Mother's Side" came from the fact that others were constantly comparing Nielsen to Weidman, in terms of style, use of humor in their choreography, and physical resemblance. So, in recreating the piece, Nielsen was, in some way, resurrecting himself.

OMMS is an intense 20-minute suite with an autobiographical theme: in six solos, Weidman danced all of the relatives on his mother's side of the family. Nielsen calls his own reconstruction of the piece a "tribute" to Weidman, not an "impersonation" of him.

Only the piano score and one photo of Weidman in OMMS remained. The rest Weidman had to reconstruct from oral history. Of great help, he said, was Pete Hamilton, who had danced with Weidman's company in the 40s and remembered seeing him perform it.

The project took two years. Nielsen gave the work a 50th anniversary performance on December 30, 1989, in New York, and invited as many of Weidman's original associates as he could find.

After UNLV, Nielsen will continue to be a body in motion. He's extremely busy, having created more than 70 original works in 10 years, received four National Endowment for the Arts fellowships, and taught not just in the United States and China, but also in France and Toronto, at the National Ballet of Canada School. Next, he'll return to New York, where he keeps a permanent apartment (other dancers stay in it when he's off on his trips and residencies). Then, during the Spring semester, he'll be a guest faculty member at Arizona State university in Tempe.

Kamy Cunningham is an English instructor at UNLV, and has recently completed her first novel. She writes frequently for Arts Alive. aa

Ten Years *from page 26*

Meadows Playhouse has gone for good..." A passing noted in passing. The new Southern Nevada Regional Theatre company claimed to have risen from the Meadows' grave, but it didn't rise far. Its first production was unfavorably reviewed, and I find no record of a second.

Sari resigned to spend a European sabbatical with her husband, and I was appointed executive director. To announce the fact, I ran a photo of my three-year-old self crying big tears over a dropped ice cream cone (July 1983); it was easy to feel the ambiguity of the honor. Susan Bryan created a pastel specially for that cover. The new John McHugh Theatre was announced, with productions at Reed Whipple, under the kiss-of-death headline, "Future assured for LV Theater." It didn't last until the next issue.

November 1983, with the late Charles Vanda on the cover; half the run was on the uncoated paper we had been using, the other half on coated paper. We've been "slick" ever since. Heritage House was being moved, but Summa Corporation came to the rescue, loaning us a building on the Strip, big enough for a gallery and performances. Of our 2 1/2 person staff, Development Director Didi Carson was sidelined for months with temporary health problems. Then half-time Secretary Lucille Balog succumbed to a similar fate. Both were still out when in May, 1984, I moved the council with a few volunteers. It was a low point, but when the new gallery was finished, everything began to look up.

By this time, Cynthia was doing all the magazine's design and pasteup and much of the writing and editing. She taught herself magazine design over a few months, and she soon had *Arts Alive* looking its very best. From this point, her involvement steadily increased until, as volunteer associate editor, she was doing more and better work on the magazine than I. I would gladly have hired her if not for the spectre of nepotism. As it was, the two of us began working on *Arts Alive* on a schedule of three weeks every two months. Each three-week cycle involved working until at least 9 p.m. every weeknight and straight through four weekends. Working those hours, we usually got it out on time.

In January, 1984, the magazine announced Luciano Pavarotti's first Las Vegas appearance, and that he would be backed by Virko Baley and the Las Vegas Symphony Orchestra.

The unforgettable locally written column "Ask Miss Music" debuted in July 1984, and that ethereal worthy dispensed her inimitable wisdom for the next year and a half. The same issue contained a fable by Lisa Coffey, commenting on the musician's strike then in progress, facing a full-page photo of a string quartet performing in a Strip picket line.

The November issue announced the appointment of William Fox as executive director of the Nevada State Council on the Arts (NSCA). March 1985 announced that photographer Patricia Mortati had been appointed the NSCA's deputy director, and that Robert Meldonian, 46, far less than a year director of the Las Vegas Art Museum, had died.

The next issue included both the obituary of artist Wayne LaFon, 34, who had written for us for a year, and his last article, a piece about the beige overpainting of Tom Holder's spectacular downtown *trompe L'Oeil*

mural. We had worked well together, Wayne producing reams of piercing sarcasm, and I weeding each piece and bringing in a modicum of order. After editing, "A Story Without a Mural," I thought it our most successful collaboration and was waiting for him to see it. Returning on a Friday night to his Callville Bay home and his new bride, he rolled his car on the Northshore Road. His story later won a Bronze Quill award. The same issue announced a memorial concert for Martha Peterson.

July, 1985: Las Vegas Little Theatre has lost its Spring Mountain Road home.

November, 1985: The first theatre review by the late Arlen Collier.

March, 1986: Announces Community Concerts' 50th Anniversary Las Vegas Season.

September, 1986: UNLV's Year of the Arts and the first Nevada Institute for Contemporary Art exhibit, the Smorgon Collection.

November, 1986: Photographer-administrator Patricia Mortati hired as new AAC publicist, joins *Arts Alive* staff.

January, 1987: Tired of standard conductor photos, Patricia borrows a plane from Sunworld Airlines and photographed Virko Baley on board, composing on his lap keyboard, for the cover. Vassili Sulich's ballet "Walls in the Horizon" premieres. The great saxophonist Eddie "Lockjaw" Davis, a Las

Vegas resident, dies in November. He had been on the cover, May, 1986.

May, 1987: Artist Peg Bolen dies at 63. Volunteer writer Scott Dickensheets' first story, about the Henderson arts master plan, appears. The Council's Strip building is being torn down and AAC needs a new home.

July, 1987: Las Vegas City Arts Commission created.

September, 1987: 25th birthday of AAC.

November, 1987: Cynthia is hired as community relations coordinator for the Las Vegas/Clark County Library District; steps down as our associate editor in favor of Patricia. Diane Pink takes over design.

May, 1988: Clean cut, fresh-faced young Scott Dickensheets replaces Patricia Mortati-McCollum as assistant editor; later rises to associate editor, goes to seed.

If you read *Arts Alive*, you know the rest, except for the parts we'll never tell. As editor spends more time playing executive director, man-hours spent on the magazine drop; it slips further and further behind the publication date.

Now every energy is being spent on insuring timely publication. When that problem is solved, old, seedy Scott will become only the second official editor, hopefully before the death of the first. A board committee is currently studying a group of *Arts Alive* problems, and will soon

propose solutions. Besides timely publication, the magazine will probably become available on newsstands.

The number of contributors, in a myriad of ways, to *Arts Alive* is uncountable. But, beside those already named, these few and many more deserve credit: Leilani Austria, Barrett and Associates, Sherilyn Brandenstein, Linda Brumbaugh, Ginger Bruner, Jackie Corbett, Kamy Cunningham, Lea Deane, Lenadams Dorris, Alan Hadley, Patricia McConnel, Linda Murnane, Ed Opsitos, Pasha Rafat, Teresa Rogers, Brian Sanders, Karen Sawyer, Caryn Shetterly, Dan Skea, Jonathan Smead, John Smith, Tom Smith, Molly Rose Teuke, Morag Veljkovic, Esther Weinstein, Mary Whalen, Dorothy Ritenour-Wright and Lee Zaichick.

Arts Alive resides in the special collections of both UNLV and Flamingo Libraries, so it serves as not only a guide to events when timely, but also as a record of the most important decade thus far in the life of culture in Southern Nevada. Someday, *Arts Alive* will become transparent, and the curious of the future will be able to look through it at the people who devoted their lives to giving Nevada the arts. Thousands contributed. Some gave up, some moved away, some died. But some kept plugging, and there are always new workers, new ideas, new organizations. And in Southern Nevada, the arts are livelier than ever. aa

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LETTERS

Editor:

Your article "Toe to Toe with Bob Dunkerly" in the Vol. 10, No.5 edition of *Arts Alive* prompts this letter. I suspect you flatter Mr. Dunkerly. It simply cannot be that he is single-handedly responsible for the schisms that separate the various factions comprising the Las Vegas theatre community.

But, assuming that he is, I still wonder at your intent. You can't possibly think that your article moved those aforementioned factions together even one iota. Your very title is belligerent, as is the development of the article.

The most disturbing aspect of your article is the number of anonymous "quotes" you attribute to "directors," "actors," and other "members of the Las Vegas theatre community." I, for one, am not interested in the maunderings of anyone who lacks the testosterone-producing organs to append his name to his calumnies.

It seems you castigate Mr. Dunkerly for being successful. I agree that the CCCC theatre department and the New West Stage Company are producing the best theatre in Las Vegas. Now, why would you presume that it is incumbent upon Mr. Dunkerly to see to the success of every other theatre group in the valley? Mr. Dunkerly is willing to share the praise with his board of directors and a pool of fine talent. (A pool which, by the way, is shared by every theatre group in the

community.) Perhaps you might have found cause to praise him for his organizational skills if nothing else.

Admittedly, I have not been an admirer of the Allied Arts Council's contributions toward the development of theatre in Las Vegas over the years. Your efforts generally seem to be divisive. (This past season's McHugh Awards represent an exception. For the first time, in my memory at least, the judging committee saw every play that could have been considered for an award.) This article, however, reaches a new low in scurrilous innuendo.

Although I am connected with the New West Stage Company, I must say that this letter in no way represents the feeling of the Company, the board of directors, or management. It presents solely my personal feelings.

Kenneth J. Kucan.

Scott Dickensheets replies: Mr. Kucan spends the better part of his letter trying to divine my intent; it appears I may have been too subtle. I was not out to "castigate" Dunkerly nor rob him of his due acclaim. I wasn't trying to unite any theatre factions; I am not that ambitious, nor that foolish. My only goal was to give Arts Alive readers the fullest possible portrait of a very complicated man who has reached a position of prominence

in local theatre.

To do that I had to use unattributed quotes, since those with grievances against Dunkerly were unwilling to air them publicly. It's a common journalistic practice in these situations. The comments added depth to the profile, and were always used in context, usually with a Dunkerly riposte close at hand.

A re-reading will show Mr. Kucan that Dunkerly was in fact praised quite thoroughly. "Hardly anyone disputes his achievements," for example.

We feel Arts Alive has a growing responsibility to report on the cultural community in all its complexity; dark undercurrents should be examined in the light of day.

Dunkerly is a figure of note and controversy in the theatre community, with both partisans and detractors. To present him as any less would have shortchanged the readers and, ultimately, Dunkerly himself. aa

Arts Alive encourages the exchange and discussion of ideas, and welcomes letters from readers. They should be as brief as possible, and include a name and phone number for verification. Letters may be edited for space considerations. Send to: Editor, Arts Alive, 3750 South Maryland Parkway, Las Vegas, Nevada, 89015.

DEPARTMENT OF CORRECTIONS

In the September-October issue, a section of Jerome Horowitz' essay "The Post-Strike Symphony" was inadvertently garbled. The section, headed "The String Section is Too Small and Needs Better Players," is reprinted below in its correct form.

The LVSO's greatest weakness is its string 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 year, 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 to 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

because of personality conflicts (inevitable in any large group) or because the pay is so poor and uncertain.

We regret the error and any confusion it may have caused. aa

NEXT PAGE: Untitled image by David F. Geise, artist-in-residence, Art Department, UNLV, Fall 90; professor of art, University of Idaho, Moscow, Idaho.

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NV Alliance for Arts backs candidates

The Nevada Alliance for the Arts, the statewide arts advocacy group whose membership includes concerned businesspeople, artists and representatives of most of the state's arts organizations, has recommended the following gubernatorial and legislative candidates in the belief that they will work to increase funding for the Nevada State Council on the Arts and support other statewide arts initiatives:

STATEWIDE

Governor: Bob Miller
Lieutenant Governor: Sue Wagner

CLARK COUNTY

Senate Dist. 2: Tom Hickey
Senate Dist. 3: Bob Coffin
Senate Dist. 5: Bill O'Donnell
Senate Dist. 6: Mike Malone
Senate Dist. 7: Nick Horn
Assembly Dist. 1: Matthew Callister
Assembly Dist. 2: Scott Scherer
Assembly Dist. 4: Bill Kissam
Assembly Dist. 5: Vince Triggs
Assembly Dist. 6: Wendell Williams
Assembly Dist. 7: Morse Arberry, Jr.
Assembly Dist. 8: Gene Porter
Assembly Dist. 9: Chris Giunchigiani
Assembly Dist. 10: Myrna Williams
Assembly Dist. 12: John Norton
Assembly Dist. 13: Michael Perrah
Assembly Dist. 15: Bob Wong
Assembly Dist. 16: Rick Bennett
Assembly Dist. 17: Bob Price
Assembly Dist. 20: Jack Regan
Assembly Dist. 21: Danny Thompson
Assembly Dist. 22: Jack Jeffrey
Assembly Dist. 41: Larry Spittler
Assembly Dist. 42: Renee Diamond



Applause, Applause.

From music to dance to opera to theater, we're proud to support the performing arts. And to all Nevadans who make performing an art, we applaud you.



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