



"Looking Glass" - This will be one of the works on display in a special exhibit entitled "At the Light's Edge: Art Department Faculty Exhibition, University of Nevada, Las Vegas."

Nationally acclaimed art exhibit at UNLV

LAS VEGAS—A display of acclaimed art by the faculty of the University of Nevada, Las Vegas will open with a special reception at 5:30-7:30 p.m. August 27 at the Donna Beam Gallery. The public is invited to attend this free event. The exhibit—"At the Light's Edge; Art Department Faculty Exhibition University of Nevada, Las Vegas"—will run through September 28. The Donna Beam Art Gallery's regular hours are 8 a.m. to 5 p.m.

"Southwest Gas is pleased to support this outstanding exhibit," said Michael O. Maffle, Southwest's president and chief operating officer. "The works produced by the UNLV art faculty are a real credit to the university and the community."

Southwest Gas helped pay production costs for the exhibition catalogue. In addition, the company has sponsored the Distinguished Artists Series for several years.

The recent work on display will include, photography, paintings, ceramics, and sculpture.

"The University and artists repre-

mented on its faculty is the center of visual arts in Las Vegas. Both by example and teaching they represent the most important work, as well as, the most important influence in the visual arts in the state of Nevada," said Roger P. Thomas, vice president of Design of Atlandia Design. "The UNLV faculty is a rich, cultural resource and exhibition of their works is sure to be a delightful and rewarding experience."

"The diversity of this recent work is visually exciting," noted art department Chair Dr. Robert Tracy. "We hope visitors from throughout the state will enjoy the exhibit and want to be on our mailing lists for future events."

"Each of the faculty in their own way is probing new areas," said Jerry Schefolk, who curated the exhibit. "In their work, they are asking questions and resolving those questions in the images they produce, be it a comment on society values, perceptions of space and environment, or universal symbols. Each is striving to visualize their perceptions."

Rolling Stone column: review

By David Wild

Nobody's Child—Romanian Angel Appeal, Warner Bros. ****

Recent history teaches us that a good cause does not always translate into a good album. And so it's a real pleasure to report that Nobody's Child is not only an impressive work of charity, but also quite a fine collection of songs. Beatles spouses Olivia Harrison, Yoko Ono, Linda McCartney and Barbara Bach have come together to help create this wonderful compilation of various artists' music in order to provide aid for thousands of orphans in Romania.

Highlights include "Nobody's Child" by the Traveling Wilburys, "Civil War" by Guns n' Roses, "Feeding Off The Love of the Land" by Stevie Wonder and "Medicine Man" by Elton John.

Un-Led-Ed—Dread Zeppelin. IRS ***

The finest, most twisted concept album of the 1990s comes from Dread Zeppelin. The rather bizarre group

that features an Elvis Presley impersonator singing Led Zeppelin classics in a reggae style. Of course, this sort of thing shouldn't work, but somehow it does. You really haven't lived till you've heard Dread Zeppelin work "Black Dog" and "Hound Dog" into a strange rasta-rock treat.

Busted—Cheap Trick-Epic *** 1/2

Cheap Trick's last release, "Lap of Luxury," was certainly a comeback in commercial terms, but Busted sounds like the album to really put the band back on top. Tracks like "Can't Stop Fallin' in Love," "Walk Away" (with Chrissie Hynde on backing vocals), "You Drive, I'll Steer" and the very Beatlesque "Had to Make You Mine" are inspired pure pop. The only thing missing from Busted is the naughty wit that informed earlier Cheap Trick albums like "In Color" and "Dream Police."

North, South, East, Wes—Rick Wes—Epic *

Maurice Starr—The man who brought the world New Edition and New Kids on the Block—believes that

he can make Rick Wes a superstar. Let us all hope that Starr is dreadfully mistaken. This lame, highly annoying album opens with a spoken introduction that attempts to put Wes in the company of Elvis Presley, the Beatles and yes, New Kids. The truth of the matter is that Wes barely deserves to have his name mentioned in the same breath as Tony DeFrance and the DeFranco Family.

Bellybutton—Jellyfish—Charisma ****

There are plenty of newly tie-dyed bands around these days making '60s-inspired power pop. What separates this group from the pack is the fact that exquisitely crafted songs like "The King is Half Undressed," "I wanna Stay Home," "Bed Spring Kiss" not only sound wonderful: they also sound first-hard, rather than simply coming off as savvy recreations of past musical glories. Tastily produced by longtime Bee Gees associate Albhy Galuten, "Bellybutton" is easily one of the strongest debut efforts of the year.

The Garza Brothers: Flamingo Hilton's human statues

It's 11:45 p.m. in the Flamingo Hilton Las Vegas showroom and hardly anything is moving.

Except for the statue on center stage.

A captive audience of over 800 people sit almost motionless as the "living statue" transforms itself into another figure. In a little over 15 minutes, the statues, (aka the Garza Brothers), come back to life.

One of the most heralded acts on the Las Vegas strip, the Garza Brothers appear nightly as part of the Flamingo Hilton Las Vegas stage spectacular "City Lites."

Recreating ancient Greek and Roman statues, brothers Mario, Everado and Oscar Garza perform a slow-motion balancing demonstration with their bodies painted solid silver. The trio use their strength and grace to perform on a 5-foot

by 30-inch platform.

The only light coming from spotlights high atop the showroom, the performance literally silences what is otherwise a carnival-type atmosphere in the Flamingo showroom. Some of the maneuvers in the act leave the audience almost afraid to applaud for fear of distracting the performers.

But the Garza Brother's performance almost always end with a rousing ovation from the audiences, who all seem to understand the difficulty of the performance.

It all started back in Monterey, Mexico when the three brothers were taking gymnastics classes.

"We also began lifting weights and soon found ourselves lifting each other to work our muscles," Mario said.

Bodybuilding increased their strength and their continued gymnastics pro-

vided them with amazing flexibility. The idea of performing in slow motion came after a gymnastics demonstration in which they slowed down their routine to show the audience what muscles were being used in each pose they created.

"Usually, gymnastics routines happen so quickly that no one can really understand how difficult each movement is," Mario said.

"Seeing it performed in slow motion usually makes the audience appreciate the strength and agility required to make the movements."

Adding the touch of silver-painted bodies makes the Garza's act truly amazing. With the colored spotlights highlighting the three brothers, the oily substance bodybuilders use in competition make the Garza Brothers look all the more

spectacular.

To make the act more than just a slow-motion gymnastics demonstration, the Garzas studied ancient Greek and Roman statue formations and learned to slowly mold themselves from one form into another.

"A man in the audience recently realized that these formations looked familiar to him," recalled Mario.

"He went to his library and came back with his books that illustrate the stues. It's great when someone with his background realizes what we are doing."

But City Lites audiences need not bring a book to the show to appreciate the Garza Brothers. With their remarkable display, the non-verbal act appeals to many of the international visitors who stay at 3,530-room Flamingo Hilton Las Vegas.

