

Jay Leno, Mary Wilson to headline at Caesars Palace

Television comedy star Jay Leno returns to headline the Caesars Palace Circus Maximus Showroom April 3-8, starring in evening performances with recording artist and author Mary Wilson.

Leno, weekly guest host for "The Tonight Show Starring Johnny Carson," was recently named in a Las Vegas newspaper readers' poll the most popular comedian performing in the city.

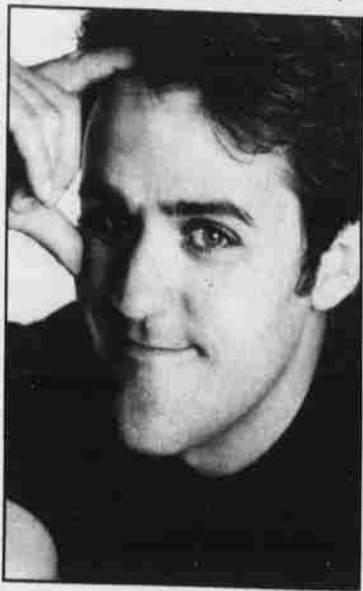
On stage or on television, Leno's material, based on the simple ups and downs of everyday life, is as fresh as today's headlines. *Headlines* was the title of Leno's first book — real but

ridiculous samplings of newspaper goofs like "Braille Dictionary For Sale. Must See To Appreciate" and "Two-Day Sale. Friday Only."

Headlines was an immediate success, and was followed by a sequel, *More Headlines*. Both were on best-seller lists. Proceeds from

sales were donated to the Samuel Jared Kushnick Foundation, which funds pediatric AIDS programs and pediatric immunology research. A third *Headlines* book is in the planning

Mary Wilson, singing star in the 1960s, as part of the recording



Jay Leno

trio The Supremes, is now a popular touring soloist. Her autobiographies *Dreamgirl: My Life as a Supreme* and *Supreme Faith: Someday We'll Be Together* chronicle her climb to fame, her personal and professional trials during The Supremes' many personnel changes and the launch of her solo career.

At Caesars Palace, Jay Leno and Mary Wilson entertain at 8:30 and 11:30 p.m. on Wednesday, Friday, Saturday and Monday. Showtime on Sunday and Thursday is 10 p.m. For reservations, phone the Caesars Palace Circus Maximus Showroom at 731-7333.

Las Vegas Little Theater Everything presented from the Greeks to Sam Beckett at LV fixture

In this insanely ordered world of the '90s, many people tend to perceive the theater as a cultural oddity reserved for the snobbish and terminally boring inhabitants of the upper strata. After all, this is the age of the mega musical and the multi-million dollar production budget—an unfortunate day when balcony seats to a good show cannot just be purchased anymore, they need to be financed.

Tucked away in a quietly obscure corner of Grant Hall, however, stands a landmark to a simpler time. There aren't any bronze statues or dazzling fountains to mark the spot, though, because all that serves as a proclamation is a simple hand-painted sign hanging placidly over a set of plain double doors.

The sign reads "Little Theater."

The Little Theater is really nothing more than a converted space of former classrooms, a tiny space that can barely accommodate 50 seats crammed around an improvised playing area in the middle.

Started at a time before the Kennedy administration when the entire campus consisted of two lonely buildings, the Little Theater was unable to rely on lavish set designs or complex lighting schemes to make the productions a success. Instead, the success rested on the actor's ability to convince the audience to willingly suspend their disbelief for an hour or two, no small accomplishment in an area not much bigger than a living room. Somehow, despite these limitations, the theater flourished and the shows went on.

"We produced everything from the Greeks to Sam Beckett in the Little Theater," recalled professor Paul Harris, one of the key founders of UNLV's theater arts program. What the Little Theater lacked in size and amenities, it more than adequately made up for in amazing variety of shows that could appeal to every quirk in human taste.

In the early part of the '60s, during a production of the Greek tragedy *Antigone*, as the actors stepped out onto the playing area they were shocked to find that half the audience were nuns sitting somberly in full-blown habits. Familiar with the play from their studies of Latin, the nuns had come to see how the university's version would measure up.

In 1964, in an effort to augment a miniscule budget and a severe lack of equipment, a tradition of Reader's Theater was established, an early version of *Farm Aid* designed to facilitate the purchase of a few desperately needed lights.

Around a solitary black music stand, and under the barest of lighting, actors dressed in black suits and evening gowns recited the most famous of Shakespeare's lines. The evening was a complete success. Over the next few years, the Reader's Theater brought to Las Vegas prose, poetry, the baseball sermons of Billy Sunday, and the summations of Clarence

Darrow.

The Little Theater has even played host to groups like the radical San Francisco Mime Troup, an ensemble that viciously satirized the political regimes of South America, taking the art of propaganda to new heights. But not all of the performances were experimental, as even such luminaries as Vincent Price have played on the theater's hardwood floor.

And now, although the campus is graced with two modern theaters, the Little Theater in Grant Hall is still the home of experiments that test the boundaries of the form. Recently, the master's program in playwriting staged the best of the master's students' one-act plays in the space, a show that just wouldn't be economically feasible in the more expansive Bayley Theater. One of the MFA playwrights, Red Shuttleworth, staged his original play *And the Children's Hair Turned White* inside the Little Theater. The show was successful enough to be chosen as UNLV's entry into the Regional College Theater Festival.

The performances have lit up the tiny playing area of the Little Theater and the university itself. The humble beginnings that were forged in the Grant Hall are what enable UNLV to have the exquisite theaters on campus today.

But the end of an era is fast approaching. Next year construction will begin on the new 99-seat Paul Harris Theater, named after one of the men who built the theater department from that tiny room in Grant Hall, and sometime next year the Little Theater will pass quietly into the hands of the art department, whose need for space is great.

But before striding headlong into a brave new future, consider the rich history that inevitably gets crushed underneath advancing feet.

Mozart bicentennial to be celebrated

The Southern Nevada Musical Arts Society will celebrate the Mozart Bicentennial with an all-Mozart concert at 3 p.m., Sunday, March 24, in Artemus Ham Hall.

The program, entitled "Amadeus," will feature a performance of the composer's sublime "Requiem Mass in D Minor" by the Musical Arts Chorus with guest soloists and the Musical Arts Orchestra under the direction of Dr. Douglas R. Peterson. Soloists in the Requiem include Rebecca Martindale Cervantes, Helen Maynard, Steve Robinson and David Myrvold. Other works on the program include the "Overture to the Magic Flute."

The program is funded in part by the Rita Guy Christian Music Ministry and the Nevada



Dr. Douglas Peterson

State Council on the Arts. Tickets may be purchased at the UNLV Performing Center Box Office at 739-3801 and Bullocks



Rebecca Martindale Cervantes

Credit Department in the Fashion Show Mall at 731-5111, ext. 365. For more information, call 739-3801.

FREE MONEY
THE DAYS OF ZILLION DOLLAR SHIRTS ARE HISTORY!
WE'LL PAY YOU TO CALL US

\$50 OFF ANY ORDER OVER \$500

Screen printing & Graphic design



WITH STUDENT ID

YOU OWE IT TO YOUR TREASURER TO CALL

364-9332

Charles Vanda master series to present James Galloway

RCA Records artist James Galway will be featured in a Charles Vanda Master Series performance with I Solisti Veneti at 8 p.m. April 5 in Artemus W. Ham Concert Hall at UNLV.

The performance will include several works of Vivaldi; among these will be "Concerto in D major for Flute and String, Op. 10, No. 3 'El Gardellino.'"

Known as both a superb clas-

sical flutist—even though he began his musical career on an ordinary pennywhistle—and a masterful entertainer, Galway has performed solo recitals and concertos with some of the world's leading orchestras throughout the United States and around the world.

In addition to his work with I Solisti Veneti, Scimone is director of the Foundation of the

Lisbon Chamber Orchestra and frequently performs as a guest conductor with the world's major orchestras.

The Charles Vanda Master Series is sponsored partially by radio station KNPR in Las Vegas. Tickets—or further information—are available at the box office, 739-3801, at Artemus W. Ham Concert Hall.

THIS PAPER IS 100% BIODEGRADABLE!

PLEASE RECYCLE IT.

Bins located near the EPA building.