

Visual Arts Master Bernard Stanley Hoyes Presents "Journey Through The Spirit: 25 Years Of Magical Realism"

(An Exhibition Celebrating the 25th Anniversary of the Historic Watts Tower Center, the 30th Anniversary of Kwanzaa, and 25 Years of His Own Individual Artistic Vision)

For twenty five now, world renowned artist, Bernard Stanley Hoyes, has been capturing images on canvas, creating his own special brand of visual excitement. A master colorist, his uncanny ability to capture

not only beauty, but spirit on canvas, is indeed nothing short of magical. Inspired by a rich ancestral legacy, Hoyes' art documents the indigenous beauty the Caribbean, a region heavily influenced by the motherland of Africa.

It is therefore with great pride and satisfaction that he announces "Journey Through The Spirit: 25 Years of Magical Realism." A grand exhibition, this

event, staged December 10, 1995 through to January 20, 1996, will document not only 25 years of his own artistic vision, but will also celebrate the 25th anniversary of the historic Watts Tower Art Center and honor the 30th anniversary of Kwanzaa, an African American holiday tradition.

Tuesday, December 26, 1995, from 4:00 p.m. to 7:00 p.m., the artist will present a special reception in honor of the first day of Kwanzaa, with the collective artistic expression of renown poets Quincy Troupe, Keorotse Willie Kgositsile and Taumbu International Ensemble and others. All festivities, including the opening, will take place at the Watts Tower Art Center, located at 1727 East 107th Street in Los Angeles.

Hoyes, whose collectors include Richard Pryor, Delta Burke, and Oprah Winfrey, among a few, is responsible for a number of artistic feats. In fact, he was the first person to create and market Kwanzaa cards back in 1978. He was instrumental in launching the California Afro-American Museum when he

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LIFT EVERY VOICE

African Americans in Opera celebrate 50 years

Fifty years ago, baritone Todd Duncan stepped in front of the curtain at the New York City Opera to deliver the prologue of Leoncavallo's popular I PAGLIACCI. His performance in the role of Tonio made history, for it marked the first time an African American sang a traditionally "white" role with a major American opera company. Marian Anderson's heralded debut with the Metropolitan Opera came 10 years later.

The 50th anniversary of Duncan's debut is being celebrated this year at the National Opera Association's 41st Convention, November 30th through December 2nd in Cambridge, Massachusetts. LIFT EVERY VOICE, a three-day symposium, will commemorate not only Todd Duncan's contributions but also those of three colleagues: sopranos Camilla Williams and Mattiwilda Dobbs and baritone Robert McFerrin - all African American trailblazers in the opera world. These four singers and others will be honored at a

Gala Banquet, December 1, the proceeds from which will be used to establish a scholarship endowment for African Americans pursuing a career in opera.

LIFT EVERY VOICE, with a full three-day schedule of lectures, roundtable discussions, workshops and concerts, is the first major effort by African American opera singers to explore their heritage and commemorate the little-known work of several colleagues, to recognize the problems encountered and encourage young singers pursuing careers in opera and to network among themselves and others involved in the performing arts.

Another aim of the symposium is to make opera directors as well as the public-at-large aware of the numbers of African Americans with successful careers in opera and of those prepared for major careers in opera.

For more info, contact Dianne Copelon at 904-258-2995 or Gail Robinson at 904-255-2946.

McCarran Gallery to feature Harold Bradford

"Contributions: Featuring the Buffalo Soldiers," an exhibit of works by artist Harold Bradford, are currently being shown at the McCarran Art Gallery at McCarran International Airport through January 23, 1996.

Bradford, a native of New Orleans, earned his Master of Fine Arts degree at Washington State University, where he had originally been recruited as a football player. He moved to Las Vegas in 1985 to accept a position as a designer for the Young Electric Sign Company, for whom he has created some of the most well-known signs and marquees on the Strip. A recent project was the mammoth 110-foot buffalo and Indian headdress sign which crowns the newly-opened Buffalo Bill's Resort and casino at Stateline.

As a painter, Bradford works in a number of styles and media. For the last three years he has focused his attention on researching the "Buffalo Soldiers," a black cavalry unit that was commissioned in the 1880s and went on to establish a heritage often overlooked in the history books. The McCarran exhibit will include a number of works that sprang from that research.

The McCarran Art Gallery is located at the south end of the baggage claim area. For more information, call 455-7340.

"Twelve Angry Men" examines prejudice in the jury room

By Xavier

"Twelve Angry Men" will stir emotions and beg questions of prejudice and fairness in justice. The play depicts a jury of 12 men who must decide on the innocence of an accused killer. The accused killer is a young boy who allegedly murdered his abusive father. While the play lacks immediate impact during its initial scenes, it snowballs and gains inertia as the characters begin to develop.

Done at the Off Broadway Theatre in the Commercial Center Shopping Plaza (Sahara west of Maryland Parkway), the play is directed by Carl Butto, who expands the walls of a tiny playhouse with strong talented actors. Butto doubles as the director, set constructions, and light and sound technician. Wearing so many hats, show directional quality must surely give way to other tedious tasks. This, however, was not the case. The timing was appropriate as well as emotional readings and responses from the cast.

Standout scenes included the disclosure of closet racists and the ever-present persona of blatant racism. Juror #10 provided a mid-play emotional tirade of group-sorting all who fit the description of the accused to automatic guilt. Actor Jon Russo takes this neurotic character to a substantial depth. He uses an allergenic sinus condition to provide even more dysfunctionality to an already disturbed personality. One begins to believe that such prejudice and ignorance still runs within the annals of society from this very worthwhile effort at characterization. Eventually, all 11 remaining jurors emotionally, as well as physically, turn their bodies in disgust of the prejudice Russo conveys.

Russo's character has an inauspicious

partner in his push to immediately convict the accused. Juror #3, actor Tom Yohovic, provides his own neurotic portrayal to the project. Yohovic's character also displays large traits of prejudice in a convincing performance. Juror #3's motivation also stems from the rejection he received from his child. He constantly feeds from the energies of his remaining 11 jurors and focuses on convincing them that all should believe, as Juror #3, prejudice should be the primary motivation for a conviction.

Conflict and contrast character, Juror #8, provides the pendulum for thought-provoking analysis. Played by actor Larry Gamell, the character, who incidentally is African American in this version, must convince the jurors that the evidence is insufficient for a conviction. He does so with a series of reenactments and hypothetical situations.

The immediate read from primary scenes is that the argument is not powerfully made. Had the performance ended prior to the first half, the jury of 11, as well as the entire audience would have been obliged to lead the defendant to the gallows. Thank goodness for the second helpings.

Gamell's emotionalism picked up as the focus of the play gravitated towards his character. His facial expressions and body language made an audience believe he was assertively trying to balance the loaded dice against the defendant.

Twelve Angry Men will deliver a worthwhile evening of appreciation for the arts. Popcorn, however, is suggested for the first half of the performance due to neutral energy. It is, for its complete packaging, a fine way to spend your time.

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