

onestly portray the Navajo culture, along  
nsequences engendered by the advent of  
ers and (so called) civilization.

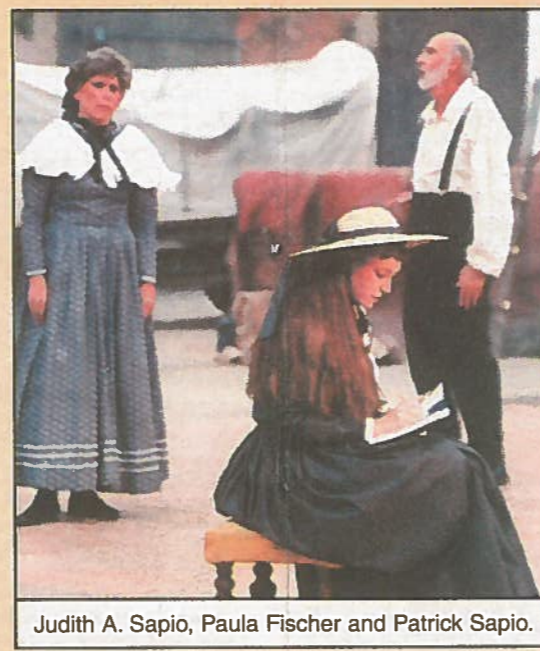
at the play is far from being a stuffy study  
merican heritage, it's a playful romp with

laughs  
terrific  
umbers.  
written  
Norris,  
by Lee  
ris and  
Hatch  
a treat.  
n a bit  
at with  
matter  
ut there  
nber of  
ballads,  
Sarah's  
t nicely  
he emo-  
ese peo-  
ave no

to carry on in the face of hardship and loss.  
anta Clara native, Nisha Pope, offers a ter-  
mance as Sarah Mara Boots as a child, and  
e best musical moment belongs to local gal,  
nes Hinton, in the role of Sarah as a young

ty of snappy comebacks as the spirited Aunt Kate,  
and the play is lent much warmth by the steady per-  
formance of Paula Fischer as Lilly, Sarah's adopted  
mother.

As you'd expect the best performance of the  
night was turned  
in by the play-  
wright herself,  
Sharon French  
Hatch as Black  
Shawl. Her sense  
of humor and  
long-suffering  
wisdom is the  
unifying thread  
that holds the  
production  
together—her  
character gives  
the play it's per-  
spective and con-  
science. Her  
story serves to  
preserve the lega-  
cy of the Navajo



Judith A. Sapio, Paula Fischer and Patrick Sapio.

Yong Kim, Director and Conductor of the Southwest  
Symphonic Chorale. Much credit is owed to Gail  
Bunker, in her capacity as Marketing and Promotion  
for the O.C. Tanner Amphitheater.

St. George and would like to make the area home to  
Anasazi, and also for the sequel to the show, "Joseph  
of the Village." We would like to run the shows on  
alternating nights, hoping to keep tourists in the area  
for an extra day for the benefit of everyone.

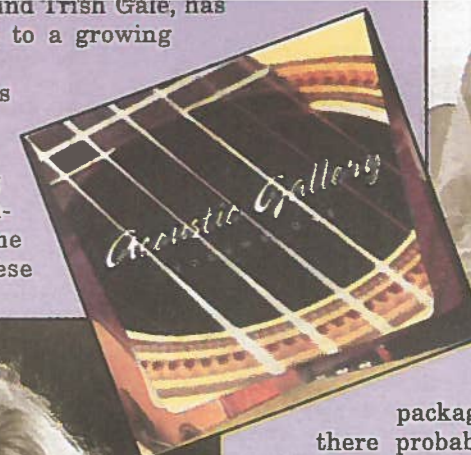
Ashcroft explains, "we have plans of estab-  
lishing a Foundation Board drawn from the various  
communities, whose function would be to court  
international tourism, and help in developing grant  
money. Our  
vision is to make  
southern Utah a  
theater Mecca.  
We would like the  
board to help us  
unite Tuacahn,  
The Utah  
Shakespearean  
Festival and  
Flagstaff's  
emerging  
Summer Opera  
season into one  
package--that  
could also include  
the National  
Parks and all the  
area's arts, crafts,  
lodging and gift  
shops."



Playwright Sharon Hatch French.

conceived by Roland Lee and Irish Gate, has  
been a tremendous treat to a growing  
number of loyal locals.

Now the good folks  
at the Roland Lee  
Guitar Gallery have done  
us one better by putting  
together a tasty compila-  
tion CD that features prime  
cuts from many of these



Muriel Anderson

artists  
tunes to this  
package, and at \$5  
there probably isn't a be-  
value in town, (unless you get  
used bin).

My personal favorites are  
"Me" by Jim Henry, "It Never Gets  
Muriel Anderson and "Mountai  
by Chris Proctor. The songs  
touching folk ballads, to Celtic  
tals, to Fingerstyle flights of fa  
good, and you can only get the  
Roland Lee Guitar Gallery. Mail  
stop by and pick up a copy. For  
mation contact the Gallery at 68

## CAPTURING THE WIND

By Lily Staats

Living among us in Southern Utah is a soft-spoken artist who has become well known for his ability to capture the wind with his delightful copper and stainless steel sculptures. Lyman Whitaker, a native Utahn, majored in Sculpture at the University of Utah—and was trained in classical and contemporary techniques. But his interest in kinetic creations stems from childhood when he was fascinated by engineering and science. "My Wind Sculptures," he says, "are a good marriage of these entities, merging technical abilities with my formal artistic training."

Over a decade ago, Whitaker was asked by an associate to create a sculpture that interacted with the wind. At the time the sculptor was working with water, so the idea of a wind design was placed on the back burner. Eventually he came up with a simplified version of the wind sculpture he is producing today. After completing and selling this first design, he created a second, which was shown at the Worthington Gallery in Springdale. Within the first hour of displaying the work, it was sold. Soon afterward, his Wind Sculptures gained further recognition and he continued to create a variety of designs, which were eventually copyrighted and shown in other galleries.

Working with natural forces such as wind and water has interested Whitaker for some time. Exploring ways to capture the wind and create emerging forms led him to design an evolving group of wind sculptures that range in size from 5 feet to upwards of 30 feet high. The artist pounds and forms metal shapes that are arranged to capture and seize the wind's spirit and reflect its changing moods. The general design stands on a strong, heavy base, extends upward through a metal pole and expands gracefully outward through a series of metal "limbs" which extend upward along the pole. These "limbs" create a pattern as they move with the wind. They fascinate the viewer because they are three-dimensional structures, some reminiscent of those forms found in Nature, such as the



Lyman Whitaker, Wind Sculptor

double Helix of our chromosome structure, a shining star; others reminding us of man-made practical designs such as a wind sail or water wheel. All are eye catching in their infinite repertoire of movement.

I first noticed Lyman Whitaker's "wind forest" while driving through Springdale a few years ago, outside the Worthington Gallery on the main street. On the front lawn of this potter's gallery was a generous collection of Whitaker's work. As the breeze blew, the sculptures began their dance—each work moving in its own unique way. I had to stop my car and get a closer look at the wonderful interaction of metal and wind. I stood there among the "forest of sculptures" and enjoyed the unique movements of each creation. Whitaker comments that they are a "static three-dimensional object and when time (movement) is interjected it creates a fourth dimension—one of changing forms. The sculptures also become a connection to an elemental force—the wind." They move silently, slowly in a gentle breeze but are also engineered to bend and sway during the horrendous windstorms of the southwest desert.

Lyman Whitaker's sculptures are currently on display at the Worthington Gallery in Springdale, and may also be seen at the Roland Lee Gallery at Ancestor Square in St. George, the Tory Gallery in Moab, the artist's Cactus Gulch studio in Kayenta (881 Coyote Gulch, Kayenta/Ivins, UT 84738 - (435) 628-7467), as well as many fine art galleries throughout the Southwest, North Carolina, Michigan and Massachusetts.

The sculptor has lived an interesting life traveling and working in contrasting environments. While on an extended sojourn in Antarctica, he erected a giant sundial at the South Pole. His diverse background has created a wonderful base to draw from in his artistic endeavors. About 10 years ago, he moved to Kayenta to work and live with his wife Stacy, daughter Mirinda and dog Alice, enjoying the natural setting of the artist's lifestyle. They are expecting their second child this Fall.

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