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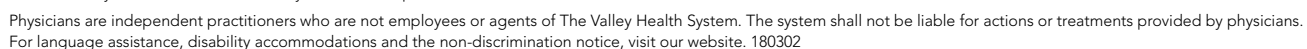
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63

### **OUR SMARTLY CURATED, HANDMADE, GRASS-FED FALL CULTURE GUIDE!**

That pretty much says it all.

83

### **ONES TO WATCH**

Five local creatives — a musician, a filmmaker, an illustrator, a literary dynamo, and a performer — who deserve your attention

90

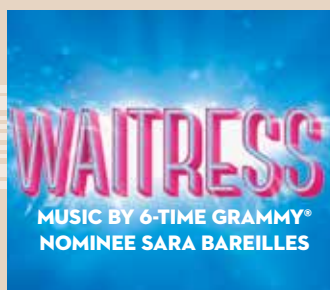
### **WALLS + PAINT = WOW!**

Three writers look at a style of public art that's helping define the valley's visual life: murals  
*By T.R. Witcher, Lissa Townsend Rodgers, Jenessa Kenway*



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### ALL IN

15

#### CONVERSATION

Picking the brain of UNLV's new art department boss

*By Scott Dickensheets*

18

#### PROFILE

Having escaped life in the tunnels, Paul Vautrinot helps those who haven't

*By Jacob Lasky*

20

#### VISUAL COMMENTARY

Remembering September 2008 and the scorching effects of the Great Recession

22

#### OPEN TOPIC

In praise of architecturally lively — rather than merely utilitarian — libraries

*By Paul Szydelko*



### ALL OUT

27

#### VISUAL ART

Las Vegas mojo meets Buddhist calm in James Stanford's mandala art

*By Scott Dickensheets*

30

#### CULTURE

Twenty years of the Las Vegas Phil

*By Lissa Townsend Rodgers*

32

#### MY SPACE

Look at all the cool stuff on the credenza of Smith Center honcho Myron Martin!

*By Jessica Keasling*

36

#### PASSAGES

What does the end of the Robuchon era mean for Strip dining?

*By John Curtas*

38

#### DINING

Your tasty guide to the sweet treats available in the Asian bakeries of Spring Mountain Road

*By Sonja Swanson*

41

#### STYLE

From a stylist to a Realtor-slash-roller derbyist, here are the distinctive items cool Las Vegas carry with them

*By Christie Moeller*



### DEPARTMENTS

46

#### ESSAY

An ex-education reporter pushes back against school district's "worst in the nation" reputation

*By Ian Whitaker*

50

#### Q&A

An exit interview with arts consultant Michele Quinn, who's headed to Seattle but leaves a lot of art in her wake

*By Kristen Peterson*

54

#### MEMOIR

What I've learned from a Holocaust survivor

*By Faryn Duncan*



### EXTRAS

12

#### EDITOR'S NOTE

99

#### THE GUIDE

Here we are now, entertain us — exhibits, concerts, shows, events, and miscellaneous hoo-ha to fill your calendar



### COVER

NEVADA BALLET  
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*Anthony Mair*

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A photograph of a smiling man with glasses and a woman in a medical setting. The man is in the foreground, looking towards the right, and the woman is in the background, smiling. They are in a room with anatomical charts on the wall.

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*Editor's Note*

## EVENT HORIZONS

It probably has something to do with what happened in June. That was when the a/c quite spectacularly blew out in my ill-advised '86 total money-vortex coupe, which — combined with the fact that the driver-side window has refused to roll down since like probably 1987 — turned my car into a misty wallow of phantasmal sweat. Thus, I feel like this summer was extra rite-of-passagier than others on recent historical record, and I therefore *deserve* to hurl myself extra hard into this fall's reprieve of cooler temperatures and, more importantly, cultural events. (I suspect my body is going to greedily absorb any and all venue air-conditioning and store it like winter fat.)

Seriously, though, this is a special year. Las Vegas arts organizations and venues are branching out or deepening their roots: Consider the Black Mountain Institute, The Smith Center, the Las Vegas Philharmonic (marking 20 years), and Nevada Ballet Theatre, to name just a few. They seem to have the ring of sturdy brand names — an enviable feat in a city built on the fleeting appetites of tourists and all types of shifting sands.

And that suggests another feeling to add to the mix of impulses that prod us to seek out art, music, poetry, and theater to experience in communion with others. We seek them out of curiosity, a desire for beauty or stimulation, maybe some kind of spiritual hunger — but perhaps we also venture out to bask in a little well-earned pride in our institutions that make it all possible. Enjoy their fruits in our fall issue.



Andrew Kiraly  
EDITOR

**NEXT MONTH** A hockey preview for people who are reasonably enthused about the Golden Knights but not like crazy obsessed.

# desert

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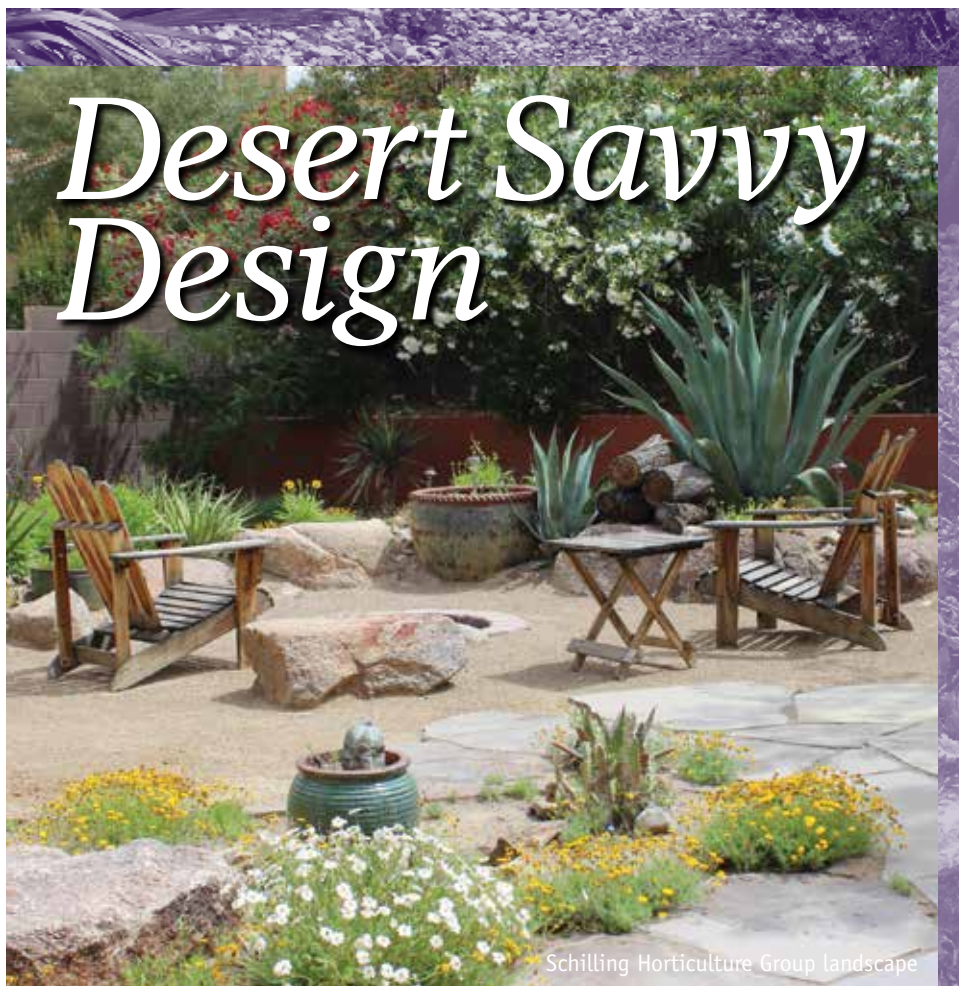
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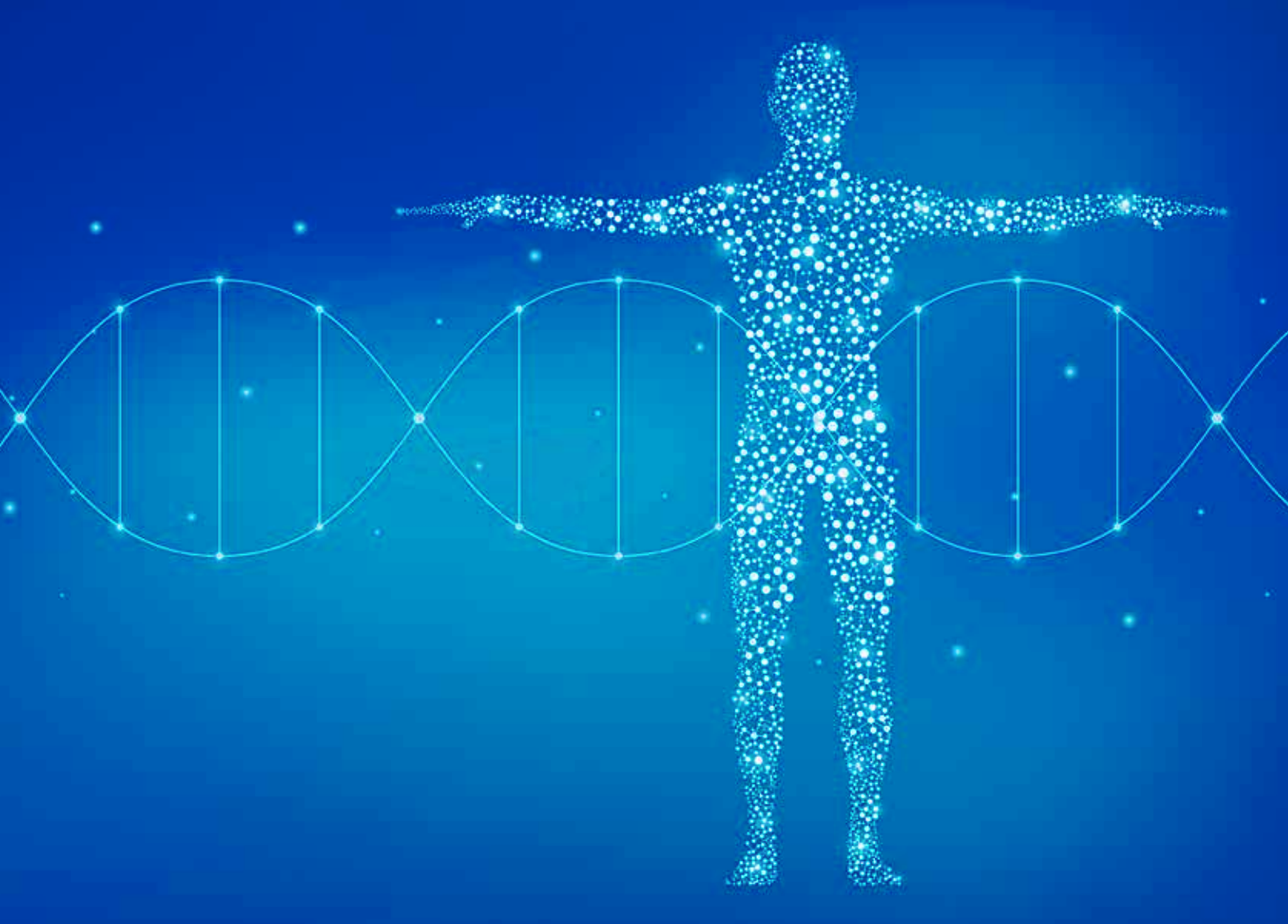


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# ALL IN

7 PEOPLE, ISSUES, OBJECTS, EVENTS, IDEAS, AND CURIOSITIES YOU SHOULD BE AWARE OF THIS MONTH

ONE | Q&A

## The New Guy

As he steers the UNLV art department toward a inclusive, tolerant, community-engaged future, new chairman Marcus Civin is ready to make some changes

BY **Scott Dickensheets**

**N**ot my vision," Marcus Civin corrects. "*Our vision.*" Coming toward the end of an hourlong conversation with the very new chairman of UNLV's art department, that deft modulation in credit-taking — emphasizing the faculty and students' collective authorship of the department's future rather than his own — has proven typical. Despite his fizzy, offhand demeanor, Civin is careful to frame his most crucial statements, particularly in regard to the above-mentioned vision, in terms of diversity, inclusivity, tolerance (and zero-tolerance), and a sensitivity to histories and narratives left out of the mainstream. He won't even be ageist about a *building* — when I tease him about decrepit old Grant Hall, it merely puts him in mind of the art careers that began there. Those are the values that appear likely to govern

the changes he hopes to facilitate, though at this early stage he's short on specifics. So, no new-sheriff-in-town swagger for him.

Civin arrived in Las Vegas this summer — "I like to move to hot places in the hottest month," he quips — from the Maryland Institute College of Art, where, he recounts, he'd risen over eight years from part-time instructor to associate dean of graduate studies. "I don't know anything about Las Vegas," he says brightly. "I'm absolutely learning, and I'm absolutely new."

Your first clue that Civin's appointment comes with an attitude of change: He's a performance artist — not the sort of discipline from which UNLV art chairs are routinely plucked. Also, he says stuff like this: "It's a bit of an ivory tower. And I am so inspired and fueled by smashing that."

Meanwhile, he says, he's looking forward to fundraising for a new building, refashioning the curriculum, teaching a performance art class that he hopes will result in a weekly public gathering, and engaging with the evolving needs of contemporary art students. Selected highlights from a sprawling conversation:

### ON FIRST IMPRESSIONS

**I've only** been in Las Vegas since July 1, and I've already been moved to tears by artists and artwork here, and I expect much more.

**When I** stepped on campus — I'd read that the campus is 70 percent people of color. I can't tell you how good that feels.

**I've never** lived in New York. But I'm much more interested in what happens in places like Baltimore, and Las Vegas, and Phoenix. I think (art critic) Dave Hickey was right, that this is America. What I've seen here in the arts community is exemplary.

**When we** talk about "high art" or "establishment," we have to be careful how we define that, because that's shifting, and we want it to shift. If we accept that power structure, if we sort of other that power structure and don't see ourselves as authors in it, then we disempower ourselves. I've encouraged students and faculty members to see the art world as just another group of people. And I think they want to hear from us in Las Vegas.

**I get** the sense that a lot of people like me have had a colonial mentality about this place and come through here on their way to somewhere else. So I do sorta see people looking at me like (*squints*). I feel like a white man in a history of white men who have done this place wrong.

### ON THE ART DEPARTMENT ENGAGING THE COMMUNITY

**One thing** I'm instituting is Wednesday Walks through our facilities, and I welcome

community members and alumni to join us. I'm inviting faculty, our fire marshals, and we'll walk the facilities every Wednesday, and we'll take our clipboards, and we'll take our phones for pictures. And we can do the work of addressing problems: touch-up paint, storage. It's vital we respect the spaces we're in; it's a way to show respect to each other and to ourselves.

**When I** took my first tour of the building, I couldn't sleep that night. Couldn't sleep. There was trash on the floor, and when I asked the instructors who were around, they said, "Well, no one takes out the trash, so I don't put it in the trash can."

**As we're** planning the new space, we think it can be four floors, and I'm hoping that the first floor can be for the community. So that entry space is a space where we all come together. So, I'm asking people: In that space, what's going to bring people together?

### ON CHANGING THE CULTURE

**People aren't** talking to each other, and people aren't listening. I said this in my interview; I got it right away.

**The people** who come to me with positivity, and optimism, and big smiles on their faces, I'm giving those people more responsibility. And the people who come to me and relate these stories that go back to the Middle Ages, and tell me all the things you can't do, I'm less interested.

**An art** department should be a joyful place.

**There's an** ear on campus, on the side of a building; I think it was someone's art project, and it just stayed there. And now it's part of the building. It symbolizes listening. ... I want to hear from people about what their experiences in the art department have been. I think there are people who felt like they couldn't speak their experience. I want to hear from those people.

**Culture doesn't** change overnight. But I think there are some things we can address now. If we want the arts program to look like America, to reflect our democracy, to embrace and engage with the cultures and histories of this region, it's a *today* kind of thing.

**An art** department is never going to be perfect. What we court when we hire faculty, and what we court when we recruit students, is a certain kind of refusal of authority. The best artists I've known are sometimes incredibly hard to be in a room with because they are so much themselves and so fierce and single-minded. So I think a great art department will always have a certain productive anarchy and sometimes feel more like a Halloween party or a drag show than a Latin department.

**I don't** have all the answers. No one person does. In my experience, things change with lots of people rowing the boat. And maybe people who haven't been listening can start listening.

### ON CHANGING THE CONTENT

**I've started** a curriculum committee. I don't think the curriculum in the art department has been revised in recent memory. I like it in some ways — it's basic in the way a T-shirt and a good pair of jeans is basic. It's comfortable and clear.

**So I asked** some of my most radical faculty to join me in a curriculum committee. I told them we're not going to take anything for granted. We're going to think about, How can our curriculum reflect Las Vegas? How can our curriculum engage with community and bring community in?

### ON WHETHER AN ART DEPARTMENT SHOULD REFLECT OR IGNORE POLITICS AND SOCIAL CHANGE

**Thirty million**-thousand-hundred

## 2

## AN AMERICAN ARTIST IN BRITAIN



**WHEN A YOUNG DIANE BUSH** left Vietnam-era America for Britain at age 18, she couldn't know she'd be, in her way, among a photography vanguard — first woman in the Exit photography collective, invited to group shows in prestigious galleries. In particular, she overcame her shyness to shoot a series of street images and intimate people studies. While that work didn't disappear after her return to the U.S. — it was exhibited in the former Brett Wesley Gallery in 2011 — Bush, now a well-known Las Vegas artist, is seeing those images gain a new and more permanent life. *The Brits: England in the 1970s* is a selection of those early photographs compiled into a short, high-quality, zine-like publication by England's Café Royal Books. "Zine-like" is somewhat misleading: Like all of Café Royal's publications, Bush notes, it's going into the collections at the Tate, Victoria & Albert, and other British museums. It's the first of as many as three such planned booklets documenting Bush's British work. "I always thought eventually someone would be interested," she says. But the occasion isn't stoking any nostalgia for street photography. "I'm never gonna do that again," she says. "You can't go home again." **Scott Dickensheets**



percent *reflect* it. I've learned this from my students — this generation absolutely wants art and design to be a space of justice, a space of equality, a space of zero tolerance for bigotry and harassment. I see it as my duty to be an ally to that.

**Las Vegas** is a place where not only is capitalism on the surface, sexism is on the surface, labor inequity is on the surface; we are a cultural crossroads like no other. So why would we pretend we're in New York and teach exclusively New York artists and pretend we're not in Las Vegas?

**There *are*** folks who pretend that art is like Latin, the dead language. Not so.

#### ON STUDENTS

**One thing** I've learned is that you don't get a job when you *leave* school. You get a job because your school is introducing you to the people you need to know on week one. *Week one.*

**Students want** to hear from people who look like them. They want to hear what it took to be the person they want to be from someone who struggled with what they struggle with. We have to think about what it means to have the No. 1 most diverse student body in the nation — what should that faculty look like? What should the expertise of the faculty be, so we can propel those students into the world and the careers they want and prepare them for the fights they're going to have to fight?

**You'll be** able to see the Strip from our new building. Where misogyny has reigned supreme. One of the things that's really interesting is that the young women, young men, and folks who are gender nonbinary who are here — they want to make work about sex and sexuality. But they want to know how to make it in a way that isn't a peepshow, that isn't a burlesque, that's *informed* by peep shows and burlesque, but is something else. And they're asking of their teachers, *Help me say this in a way that's safe for me, respectful of my family and traditions, relevant to the world at large.* They're putting their trust in us. This isn't a private school, this isn't somebody's home studio; this is the state of Nevada's public art program. Fundamental to our mission and purpose is to address the history, culture, and content that these young people bring with them.

#### ON HOW HE WILL KNOW HE'S SUCCEEDED

When I retire! (Laughs) ♦



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**T**he morning following a heavy July monsoon, Paul Vautrinot treks toward a flood tunnel to deliver supplies to homeless people living underground near the Strip. The 31-year-old serves as point person for Shine a Light, a nonprofit that provides access to temporary housing, drug counseling, and other services for those seeking to escape the valley's flood tunnels. A recovering addict, he sees it as his personal mission to lend an ear — as well as a pathway out — to such people. "I'm there to connect one side of life to their side of lives," Vautrinot says. First-time volunteer Sean Miller follows close behind as they carry supplies, including socks, canned food, and AA batteries.

Before they reach the entrance, a man on a worn mountain bike approaches. "Going down in my house?" he jokes.

"Yeah," Vautrinot replies, "I'm coming through to drop off some stuff, dude." He and Miller follow the man into the dark, debris-littered tunnel. Half a mile in, they find two other inhabitants, who talk about the hardships they've endured beneath Vegas, including chronic drug addiction and a flash flood that nearly swept them away the previous night.

"We're just trying to get you out of the trap," Vautrinot explains. "I understand what it's like to be here." But they're wary; although they express interest in what Vautrinot's telling them, none are ready to abandon their culvert home yet.

There are 619 miles of channels and washes in Clark County, most of which are underground. A January count by the group Help Hope Home found 316 people living in them, though Vautrinot thinks the population is closer to 1,000. He realizes that not everyone he talks to will be interested in leaving, at least not right away: "I once took years and years and years of convincing that there was a better way of life."

Vautrinot spent much of his childhood shuttling between his mother, Susan Otis — with whom he had strained relations



THREE | PROFILE

# Paul Vautrinot

Homeless advocate

BY Jacob Lasky

because of her addictions to alcohol and crack — and family members and others willing to take him in. A student at Las Vegas Academy of the Arts, he legally emancipated from his mother at 17, but by the time he graduated in 2005, he had a problem with heroin. By 2011 he was homeless in a tunnel near Eastern Avenue and the 215.

"I remember walking up to the tunnel and feeling this breeze coming out. It was like this illusion that was, like, set to make you feel as if there was some sort of positive change involved," Vautrinot says. There wasn't. He eventually got "to the point where I realized that I would die down there, and I was okay with it."

Following a 2014 arrest for drug-related warrants, Vautrinot sobered up and

abandoned life underground. He worked at a car wash and married his wife, Kaylyn — also a recovering addict — in 2016. He mended ties with his mother, who's been sober since 2011.

"Sometimes I look at him and I'm like, I don't even know who he is because I don't ever really (know) who he was," Otis says. "(I'm) super proud of who he's become now."

Vautrinot works as program case manager at Freedom House Sober Living, a nonprofit addiction-treatment halfway house. "He's very approachable, and very likeable, and believable," founder Jeff Iverson says. "It really takes all of those components to reach some of the most difficult cases out there."

Still, he wanted to do something specif-

VAUTRINOT: BRENT HOLMES



4

## Deleted Scenes From This Month's *Predator* Reboot

Predator pauses rampage to buy Golden Knights gear on preseason sale. *\*Impales Gary Busey\**

Stranded on Fremont Street, Predator makes \$33.45 posing for selfies with tourists

After leaving insultingly small tip at Egg & I, Predator outraged when photo of receipt goes viral

In dying gesture, Predator types cryptic symbols on wrist computer, posting one-star Yelp review of Earth

Despite nuking Central America in previous film, Predator able to buy handgun with no background check

Predator reduces number of skulls on space suit to distinguish himself from Raiders fans

Trying to enter America, Predator completely stymied by border wall. *\*Impales Gary Busey\**



ically for people in the tunnels. That came into focus when he met Shine a Light founder Matthew O'Brien, a journalist-turned-activist who founded the grassroots charity in 2009 to donate supplies for tunnel dwellers and help connect them with resources above ground. (His 2007 book *Beneath the Neon* detailed his encounters with Vegas' homeless tunnel people. He's working on a sequel about people who got out.)

"I was just blown away by what he said, how he said it, how far down he was at one point, and how far he's come," O'Brien says. After accepting a teaching job in El Salvador last summer, O'Brien felt it was only natural to pass the baton — or, rather, an official map of Vegas' flood channels — to Vautrinot, and partner Shine a Light with Freedom House.

"He had always felt it was kind of his destiny to give back to this community that he was a part of at one time, so it kind of fell together pretty quickly," O'Brien says.

Thanks to its merger with Freedom House, Shine a Light offers direct access to various resources regardless of underlying addiction issues, including transitional housing, drug counseling, job training, and a GED program, while sticking to its grassroots origins of delivering supplies to people underground.


Vautrinot has helped three people remain out of the tunnels since taking over Shine a Light, including 49-year-old Curtis Arakawa. Arakawa was living in a tunnel across from the Welcome to Fabulous Las Vegas sign, strung out on alcohol and meth, when Vautrinot convinced him to visit Freedom House in October. "He wasn't just someone on the outside looking in, trying to shower pity on us," Arakawa says. "You could tell he came from the same place."

After two months of sobriety at Freedom House, Arakawa now works as a full-time sushi chef, his trade before homelessness, though he says he's occasionally slipped back into substance abuse, an indication of the complexities of the life Vautrinot helped him escape. "I appreciate him and everything he's done," Arakawa says.

Vautrinot is launching what he says is a \$100,000 fundraising drive to help finance some 160 months of free housing and drug treatment for Shine a Light's clients. "I think that there will always be people who want out and don't know how to get out," he says, "and I believe that's what we're here for." ♦

#### MORE INFORMATION

[freedombh.org/shine-a-light](http://freedombh.org/shine-a-light)



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# Foreclosure City

Looking back at the Great Recession and its impact

**It's hard to** pick just one start date for the Great Recession. The National Bureau of Economic Research hindsights the official beginning as late 2007, though the subprime crisis began unraveling the previous year. But September 2008, 10 years ago, certainly felt like the onset of something horrible. The feds took over Freddie Mac and Fannie Mae; Lehman Brothers declared bankruptcy to the tune of \$619 billion. Most prominently, there was the stock market crash of September 29, when the Dow clanged down a terrifying 777 points. The balance sheets hit the fan, and the Great Recession was definitely underway. Las Vegas — or “Less Vegas,” as it appeared on the cover of *Time* — got thoroughly trashed in the ensuing economic slam dance, particularly in terms of real estate. The *Review-Journal* reported in 2012 that the recession had cost Vegas some \$113 billion in lost valuation. (The paper interviewed a couple who'd bought a \$212,000 home for just \$15,000.) The city quickly established a league-leading foreclosure rate; some folks just walked away from their mortgages; and estimates circa 2010 were that tens of thousands of homes sat vacant, an emptiness the size of a small city. Lives were changed, and others ruined.

A decade on, all that may seem like old news (though some of us have *just this year* seen their mortgages come up from underwater). But the recession's residue remains — in the extra vibrato of our shudder when we read about uncertainty in the casino biz or a drop in visitor volume. Sure, we'll get over it, though it may take another 10 years. **Scott Dickensheets**





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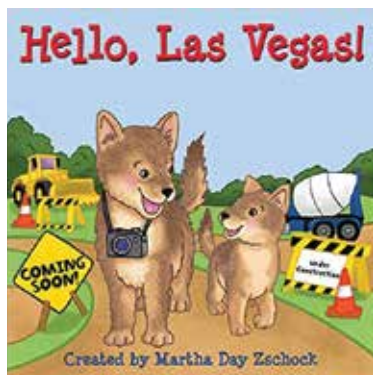


## Hey, Kids, Las Vegas!

Children's author Martha Day Zschock on translating Sin City into *Hello, Las Vegas!*

**Las Vegas is a pretty adult-oriented place. Did that present any challenges?**

On the surface, places like Las Vegas are tricky because there are a lot of trademarked/copyrighted places, and we have to work around that. However, and especially for kids who live there, these places may be in the backdrop of their lives, but are not part of their daily lives. The book offers a little of both ... the vibrancy of Las Vegas and the fun that kids can have there, as well as the desert and natural aspects that surround it. A toddler is likely to be just as impressed with an ant crawling down the sidewalk as by a glitzy tourist attraction.



**In this book and in the others in your *Hello!* series, what's the most important thing you're trying to communicate?**

The series is designed to introduce children to the world around them. I began my career as an elementary teacher working in Cape Cod, Massachusetts. Learning about Cape Cod was a part of the curriculum, and I found very few books on the subject for kids. We had a grant that allowed us to visit each town on the Cape as a field trip. Along the way I picked up tidbits that the kids found interesting and that sparked their desire to learn more. ... When I began the *Hello!* series, I used the same approach, but with my own toddlers in mind, who had become my research assistants. I wanted to create books that would foster this loving bond between parent and child as they set out to explore the world.

**Scott Dickensheets**



SEVEN | **ARCHITECTURE**

# More Than Books

In praise of the social utility of a beautifully designed library

BY **Paul Szydelko**

It's a story my beaming mother told about me frequently. As a 7-year-old in 1970, after touring the distinctive new library on the University of California, San Diego campus, I was thoroughly unimpressed by its architecture, which cleverly melds brutalism and futurism, the powerful concrete piers on its base and the floating crown. "Who cares about the outside of the building? Isn't it what's inside that matters?" I asked her.

Skip ahead 20 years. As a Southern Nevada resident, I watched the controversy that erupted when the Las Vegas-Clark County Library District conceived ambitious spaces to do more than house dusty stacks of books. Library leaders abstained from the cookie-cutter approach of many publicly funded facilities — build it fast, cheap, and replicable.

They aspired to complement or reflect their surroundings with plenty of natural light and water-efficient landscaping. They included museums and art galleries, lecture halls and theaters, community rooms and group-study niches. The idea was to establish and sustain welcoming centers not only for research but also for culture, not only for solitary pursuits but also for communal efforts.

Critics blasted longtime director Charles Hunsberger for his aggressive pursuit of this





indicate the place as crossroads. Rather than build a ‘decorated shed,’ he designed a structure with substantial volumes that, according to Predock, is ‘more about space than surface.’”

What followed was a series of unique buildings that became neighborhood landmarks and serve multiple purposes beyond the collections: a transformative redesign, expansion and theater addition to the Clark County Library on Flamingo Road; the West Charleston Library and the Summerlin Library in 1993, the Rainbow Library and Whitney Library in 1994; the West Las Vegas Theater in 1995; the Enterprise Library in 1996; and the Sahara West Library in 1997.

Architecture transcends, I remind my 7-year-old self. “Architecture begins to matter when it brings delight and sadness and perplexity and awe along with a roof over our heads,” wrote Paul Goldberger in *Why Architecture Matters*. It can spark the imagination and challenge assumptions. It can be a source of pride for residents who long to see a semblance of the world-class architecture routinely found on the Las Vegas Strip at least occasionally fulfilled in their neighborhoods.

Look at the tent-shaped skylight and copper-colored metallic accents of the Summerlin Library. See the truncated cone, reminiscent of the local mountains, dominating the Rainbow Library. Step up to the terra cotta-colored, neoclassic Clark County Library, with pillars as authoritative as the sternest librarian. Consider the barrel-shaped roof, skylights, and wall marking seasonal, mythical, and celestial events at the Sahara West Library.

A complex land exchange completed in 2016 may allow Predock’s work Downtown to endure and eventually become the home for the Las Vegas Natural History Museum after the

library district’s newest addition, the East Las Vegas Library, opens next summer. The 44,000-square-foot East Las Vegas Library, at North 28th Street and East Bonanza Road, will feature workforce training and cultural event space. It will be a boon to a long-underserved area where 90 percent of the households are Hispanic and 71 percent are young families earning less than \$25,000 per year.

North Las Vegas is also planning a library to open in 2019. In the shuttered Canyon Electric Building at White Street and Lake

broader mission, among other things. Detractors said that he was duplicating the services of parks and recreation departments, deriding him for wanting to be a “cultural czar.” Public money spent on art and architecture was money not spent on books and building or maintaining libraries in underserved neighborhoods, they argued.

An early example of Hunsberger’s vision was the Las Vegas Library (which opened in June 1990) and Lied Discovery Museum (which opened in September of that year) on Las Vegas Boulevard. Designed by renowned New Mexico architect Antoine Predock, the 104,000-square-foot building features a variety of geometric shapes and Southwest-themed textures.

“The building stands near the Las Vegas Mormon Fort and the path of the old Spanish-Mormon Trail,” wrote Julie Nicoletta in *Buildings of Nevada*. “Thus he designed a series of articulated spaces meant to

#### TO INSPIRE AND ASPIRE

Clockwise from right: Las Vegas Library, Clark County Library, and two details from the Sahara West Library



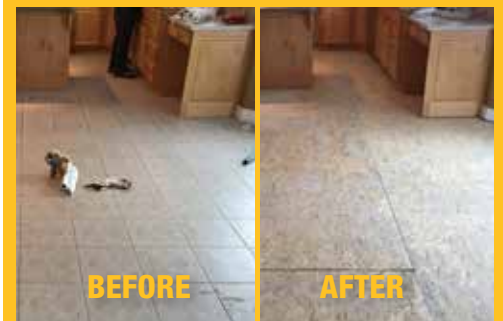
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*continued on page 24*

*continued from page 23*

Mead Boulevard, the 7,000-square-foot-library will replace the much-smaller library space on City Hall's first floor. Along with book stacks, reading areas, and a children's section, it will include workforce development and job training space, a computer lab, a STEM/maker space that will encourage public collaboration with a focus on technology, a career center, and meeting rooms.

The long-awaited facilities come amid recurring debate about the role of public libraries today. Just earlier this summer an opinion piece on *Forbes.com* suggested that libraries "don't have the same value they used to" and should be replaced by Amazon bookshops. The response was immediate and so vociferous that *Forbes.com* took down the post within days.

In this landscape, Hunsberger's choices look prescient.

On a scorching Sunday afternoon in July, at the Whitney Library, the vibrantly decorated children's section is hopping with kids; the computer desks are filled with those perhaps polishing résumés and filling out job applications; dozens of students with ear buds flip through pages of textbooks or tap at their laptops; energetic staff members help patrons find an elusive book or answer questions about Wi-Fi to-go and free digital media services.

Security was omnipresent, and some haggard men and women were obviously there only to escape the triple digits and dodge the next monsoon. A public library is an easy target for critics, long ago becoming a euphemism for homeless shelters and more recently a punch line for the internet age. But there is enduring value. Consider a postage stamp: Even now at 50 cents, when you can instantaneously send a document anywhere in the world there's an internet connection, it's still a deal to send a piece of paper securely to a mailbox anywhere in this country within days.

Even now, when the internet makes a lot of research clickable, and Amazon sells a lot of books cheap and sends them to your doorstep, libraries endure, as they will 20 years from now, when a new set of technological challenges arise. Access, availability, convenience, one more book, one more computer, two more open hours are important — but so are the versatile space, and the value of architecture, to inspire the ideas and nurture the community as the mission of the public library evolves. ♦



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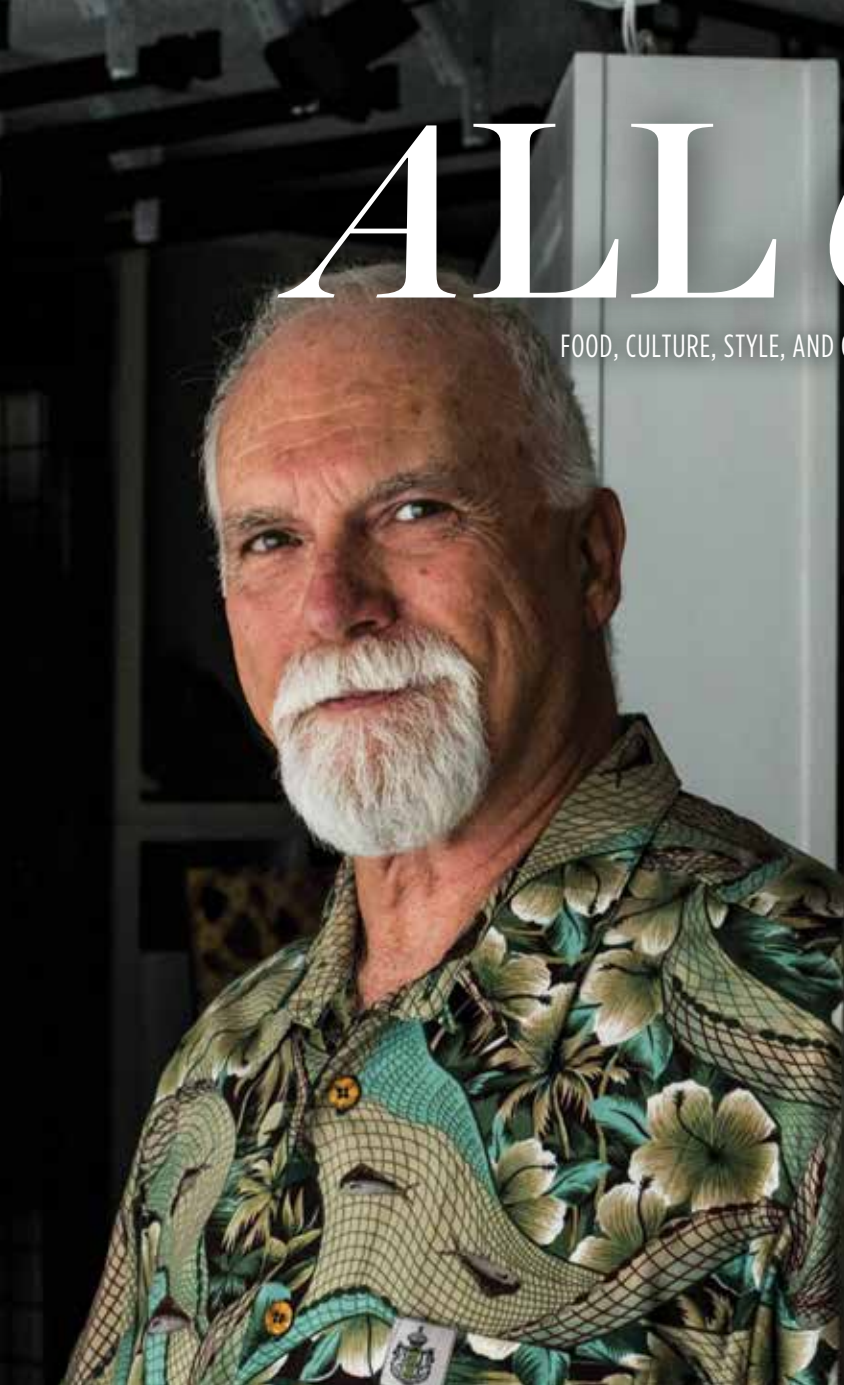
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ART | **VISIONARY**

## Zen Man

Jim Stanford makes art at the shimmering, surprisingly symmetrical intersection of Las Vegas and Buddhism

BY **Scott Dickensheets**

In the mid-'80s, tired of the life of an adjunct art teacher at UNLV, painter Jim Stanford opened a commercial design business — and kicked off an unexpected (and ongoing) evolution in his fine art. It turned out that his day-job tools, computers loaded with design programs such as Photoshop and Illustrator, handily solved a problem he had with painting: its sloooooowness. “I basically got tired of the piece before I got done with it,” he recalls. At every step Stanford kept imagining the many things he *could* have done

with the image but didn’t have time to try. He was, he says, “outgrowing the work” in real time. But Photoshop? It’s fast. Before long, the digital collages he created to speed up the concepting of his paintings became the focus of his artistic practice. “I was literally able to keep up with my growth as an artist.”

In the three decades since, Stanford has done a lot: opened (and eventually closed) a pioneering Downtown exhibit space, Smallworks Gallery; begun practicing Buddhism; opened (and eventually closed) a Zen center; owned, with his wife, Lynn, the iconic Bonanza Gifts. He also created thousands of digital collages, a selection of which, under the title *Shimmering Zen*, is

now appearing in several ways: as an exhibit (opening September 27 in the Sahara West Library), in a book, even as fashion.

The phrase “digital collage” is inadequate shorthand for what Stanford’s doing. A blurt of adjectives gets us closer: They are intricate, detail-dense, neatly symmetrical, abstract, mandala-like. Most often they’re layers of accreted details cropped from photos of Vegas signage and architecture — a Sin City native’s way of honoring and exploring his hometown — and remixed in a process influenced by his Buddhist studies.

“The idea of showing these signs and turning them into objects of beauty and meditation,” he says, “to me, it was taking the profane and turning it into the sacred.”

Spend some time with *Shimmering Zen*, and its pieces reveal themselves as a sort of set of nesting dualities: visually complex, they are, as you might guess from the title, also meant to impart a luminescent mental stillness; being the product of intensive Photoshopping — up to 30 or 40 layers each, Stanford says — their aura is unabashedly technological, yet also unmistakably spiritual; thanks to the Photoshopping, these pieces retain a vestige of their commercial origins, but strive for the condition of fine art.

Then there’s their rigorous symmetry. In its way, *Shimmering Zen* claps back at the widely held artistic dislike of perfect symmetry, articulated by classic Victorian art critic John Ruskin thusly: “to banish imperfection is to destroy expression, to check exertion, to paralyze vitality.” Symmetry = boredom, goes this thinking; it’s a cheap effect that precludes innovation and individuality. “Something about me never bought that,” Stanford says.

“A mandala is more than a symmetrical image or a kaleidoscopic image. A mandala is a road map. And if you view them lightly and gently and involve yourself in them, they can take you on a real trip. And that was my goal, to take people on a trip.”

Some of the pieces in the exhibit are “lenticular” images — several layers of the same image, each treated and colored differently, backlit and viewed through a lenticular, or striated magnifying, lens. It’s a simple effect, really, one you’ve probably seen on knickknacks and souvenirs: The picture shifts as you move in front of it. A garden-variety optical trick, you might think. Except in this case, the image is a large, richly detailed kaleidoscopic mandala.

## SHIMMERING ZEN, BY JAMES STANFORD

September 21–November 24,  
Sahara West Library  
Opening September 27, 5p

So when you move, the image shift, while brief, is pronounced, a disruptive flutter before the picture snaps back to clarity, albeit now in a different

alignment. Certainty becomes uncertainty becomes a new certainty — a trip initiated by your own movement.

This fall is a big season for *Shimmering Zen*. In addition to the Sahara West show, its second after a London exhibit in November, Stanford’s images will be integrated into a Style Fashion Week New York presentation by couture designer David Tupaz this month; they’ll serve as runway backdrops and be imprinted on scarves. That will be followed by the October 13 launch of the expensively printed and table-bendingly large book version of *Shimmering Zen* with an event at the Neon Museum.

So, it’s an apotheosis moment for a 30-year project, which Stanford is trying to take in stride. “Part of Zen Buddhism is being here in the now moment and being able to inhabit it,” he says, though he can step out of his now moment long enough for a quick backward glance: “I have faith in the work,” he says. “It was worth my time doing it.” ♦

## HOW TO LOOK AT ART

### “Most Important Meal,” by Biscuit Street Preacher

Breakfast as a lens on social change: “I was thinking about how fast-paced our lives have become,” says artist Robby Martin, aka Biscuit Street Preacher, of this painting — note the many references to technology, including this motherboard form (1). Pondering old TV shows that depict families eating breakfast before work/school, he says, “I think how

ridiculous that concept is now.” We’ve forsaken our stoves (2) — now upside-down and useless — for a Mickey D’s chicken biscuit (3). But this comes with a price: frayed connections with loved ones we don’t have time for. There’s nostalgia at work here, too, Biscuit says. “I cherish the days with my grandparents around the table with homemade biscuits and gravy, eggs (4) and bacon.” Important meals, indeed.

*Nunca Ido — Never Gone*, by Biscuit Street Preacher, runs Sept. 28–Nov. 21, CORE Contemporary, 900 E. Karen Avenue, corecontemporary.com





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# Twenty Sound Years

After two decades of making beautiful music, the Las Vegas Philharmonic aims for higher notes

BY **Lissa Townsend Rodgers**

**W**hen people criticize Las Vegas, two of the main gripes are our city's tendency toward impermanence and our lack of capital-C culture. The 20th anniversary of the Las Vegas Philharmonic flies in the face of both of those.

"There were some years along the way where it looked like we maybe weren't going to make it. But it worked out, and we're bigger and better than ever now," says principal oboist Steve Caplan, who's been with the Philharmonic since its inaugural season. Bigger and better indeed: With expanded programming, sell-out concerts and a spectacular home in The Smith Center, the orchestra is on the rise. "This city is proving to be hungry for more art and culture, and that is exciting to see," says Jeri Crawford, the philharmonic's CEO.

The philharmonic has sought to expand its programming, including not just the standard repertoire, but a string of modern works and premieres, collaborations with Pink Martini and Rita Moreno, and events such as performing Bernard Herrmann's *Psycho* score with the film or *Carmina Burana* with choir and dancers. It's part of music director Donato Cabrera's vision for "this art form to remain vibrant and alive." He says, "It's like when you go to a museum, you know you're going to see *Sunday in the Park With George*, but along the way you'll see a traveling exhibit you've never heard of, or a painting by Seurat you never knew existed. That is the experience I wanted to create with the symphony orchestra."

Cabrera sees The Smith Center as offering unique possibilities in terms of presenting music. "We have this modern facility and all of this modern technology, but we're performing in a format that's 200 years old." The trick, then, is to find a nexus between the music box (The Smith Center) and the music. I'm very much interested in experimenting," he says, adding, "We have such an adventurous audience."

Caplan agrees that Reynolds Hall is a special space for players and audiences. And, having witnessed the decades of effort that went into opening The Smith Center, he recalls a more personal moment. "Our first rehearsal in there, before it publicly opened — as oboe player, I play the tuning note for the orchestra, so I felt like I was tuning the Smith Center. That was one of the proudest moments of my career."

But the Las Vegas Philharmonic is for all of Las Vegas, and it continues to reach beyond the concert hall. "Our outreach programs in the school district have long been a pillar of our mission to bring music, culture, and education to the community," Crawford says. She adds, "We've been able to extend the benefits of music into senior living communities and to more of the residents of Las Vegas through our presence and involvement at community events."

As Cabrera travels to other cities and countries to conduct, he says that some people are still surprised to discover that Las Vegas even has a symphony orchestra. "I love that experience because I can tell them the story," he says, "but I'm ready to tell a different story." In another 20 years, who knows what that tale will be? ♦

From Leonard Bernstein blowouts to intimate chamber concerts, see what the Las Vegas Philharmonic has in store for its 20th anniversary season on page 72.



## CULTURE

# MISSING MANNERS

*As theater season gets underway, timely reminders for a casual city*

Autumn approaches, and with it, another theater season — one well worth your time. But be advised: Attending a play is no trip to the movies. The theater requires its own code of conduct.

**Dress Well:** News flash: Flip-flops and shorts do not belong at the theater. Imagine how ridiculous you look ascending the marble steps of The Smith Center in cutoffs and sneakers. Dressing well not only shows respect for the cast and crew, it inspires you to sit at attention and mind your manners. Granted, not all venues are The Smith Center. Local theaters hold that they'd rather you arrive in casual attire than stay home over fashion concerns. So be comfortable, not sloppy. The usual tip would be to choose an outfit that matches your ticket price — but with many superb performances offered in local theaters for as low as \$25, try to aim a little higher.

**Be Punctual:** Arrive early enough to grab drinks, study the program, and visit the restroom before you sit. On-time arrivers deserve to watch without flares of outside light or your silhouette blocking the stage. If circumstances prevent punctual arrival, wait until a scene break and let ushers assist you.

**Stay Quiet:** The cast will appreciate your timely laugh, but save the witty commentary for later. Search your purse or bag during intermission — you're noisier than you think. If you know the words to the musical, don't sing along. And refrain from predicting outcomes; it's distracting and may spoil the story for first-timers. This is not a movie theater. Do not sneak in snacks. Crunchy foods don't belong at an indoor performance. When your drink gets low, don't even think about shaking the ice in your cup while Hamlet broods over life or death. Unwrap cough drops before performances begin. The only audible sound should come from the stage or orchestra pit.


**Turn Off Your Phone:** Period. Tweet, Snapchat, and text only when the stage is not in use. If you post to Facebook during *Alice Through the Looking-Glass*, the Red Queen will demand your head. And, thanks to the irritating light from your phone, she'll find you. Unless you're a surgeon, your messages can wait until after the finale.

Inevitably, someone will break these "rules." Although the behavior may be inappropriate, don't assume the role of manners police. Leave that to me. **Tonya Todd**

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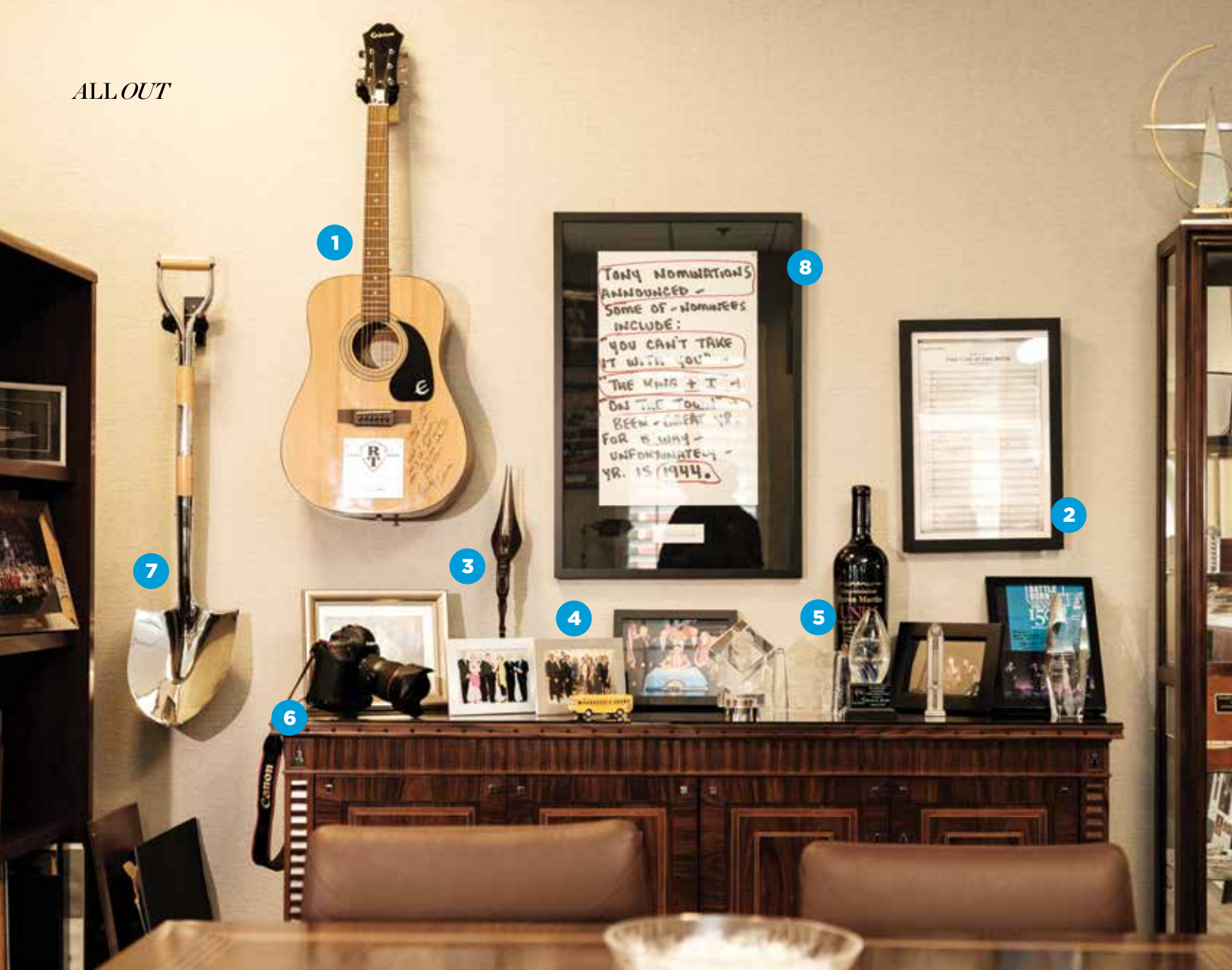
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MY SPACE

# Myron G. Martin

The personal and the professional — all of it entertaining — mingle in the office of The Smith Center's boss

BY **Jessica Keasling**

**G**o to Symphony Park, through The Smith Center's stage door, and up a beautiful elevator — this brings you to the corner office occupied by Myron G. Martin, president and CEO of the world-class performing arts center. He has been involved with the center since the beginning, leading the team that would create the facility that's brought to town many Broadway-caliber musicals, classical concerts, intimate jazz shows and performances of nearly every kind.

In this office rich with entertainment history, have a seat at the table — in one of the brown leather chairs in which performing legends have also sat — and discuss Martin's memorabilia crowding the credenza designed by David M. Schwarz, architect of The Smith Center.

**1 Randy Travis' signed guitar** *To everyone at The Smith Center, What a pleasure. One of the best sounding rooms we've ever worked. God bless, Randy Travis.* Before opening night, Travis performed a concert just for the men and women who built The Smith Center. "It was our way of saying thank you. And to fully appreciate that, you have to understand that when The Smith Center was built, we were in a recession. There weren't a lot of good-paying construction jobs. The Smith Center had something like 3,600 high-paid construction jobs, and these people really cared about what they did and took a lot of pride in this building," Martin says.

**2 Sheet music** On March 10, 2012, Jennifer Hudson closed the center's



opening night by singing “Take Care of This House.” The song was written about the White House in the show *1800 Pennsylvania Avenue*. “On opening night, Jennifer Hudson applied it to this house, The Smith Center, with the message that we built something for all of us in Las Vegas,” Martin says. “This is a place for people who live here, and that we all should take the responsibility for taking care of the house.”

**3 Maquette** Benjamin Victor’s sculpture, “Genius in Flight.” If you’ve visited The Smith Center you’ve seen this in the lobby, just much larger.

**4 Photo of Gov. Sandoval** “Something we were involved in. I’m proud of that,” Martin says of this photo, along with the pen Gov. Brian Sandoval used to sign a bill into law that helps prevent ticket scalping.

**5 UNLV wine bottle** A gift when he received a UNLV Hall of Fame Award. Yes, it’s filled with real wine.

**6 Camera** “It’s my favorite hobby,” he says. You can see the results in Myron’s Cabaret Jazz, where all the photos in the hallways backstage are ones that Martin took of the artists who performed there. “It’s a nice hobby to have when you’re surrounded by great talent every day.”

**7 Shovel** From the groundbreaking of the Discovery Children’s Museum, which The Smith Center played a big role in designing and building. “As I think back at the memories of The Smith Center, that’s an important one. We couldn’t be happier to have them as our neighbors.”

**8 David Letterman cue card.** “It’s just a fun thing that I’m happy to have,” says this Letterman fan. “I’m a Tony voter, and in the last weeks of David Letterman’s show being on the air, I’m told that this is his last reference to the Tony Awards.” ♦


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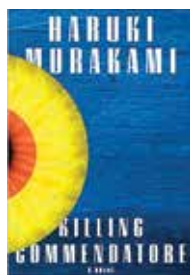


***The Diary of a Bookseller*** by Shaun Bythell. Bythell is the owner of Scotland's largest used bookstore, and his irascible memoir captures the hilarity and agony of operating an independent bookstore in the age of Amazon. Read this as a personal favor to booksellers the world over. (Melville House; September 4; \$25.99)



***The Bus on Thursday*** by Shirley Barrett. Described as *Bridget Jones' Diary* meets *The Exorcist* ... do I need to say anything else?

This humorous and affecting horror novel follows a young woman, a recent cancer survivor, taking a teaching job in the Australian outback. From there, things get weird, and they get dark. (MCD x FSG Originals; September 18; \$15)



***Killing Commendatore*** by Haruki Murakami. Another massive novel by Murakami — the sort of book that you can crawl into and inhabit for weeks at a time, a literary cabin in the woods (or bomb shelter). Details are scant on this highly anticipated novel, but I've been told that it involves a painter staying in a famous artist's house, where he discovers a mysterious painting in the attic. (Knopf; October 9; \$30)



### BOOKS

## Bad Reps

What we think of a city has consequences for that city

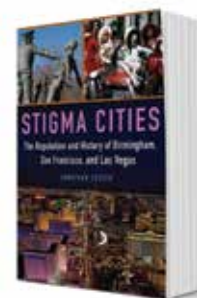
BY **Scott Dickensheets**

**L**as Vegas. San Francisco. Birmingham, Alabama. Three very different cities united by at least one thing: Each developed a specific reputation that's shaped its contemporary history and growth — with San Francisco, it was the rise of gay culture; Birmingham's resistance to the civil rights movement became its enduring and problematic legacy; and Las Vegas was and is "Sin City." In each case, from one perspective or another, that reputation functioned as a stigma to be dealt with.

The three places are also united in the new book *Stigma Cities: The Reputation and History of Birmingham, San Francisco, and Las Vegas*, in which Great Basin College (in Elko) history professor Jonathan Foster uses the three cities to explore the ways that reputation is an overlooked but powerful force governing the development of cities.

"It's important that we recognize the influence of what we think of a place to the historical trajectory of that place," he says. "Reputations matter when it comes to cities."

An example that helped germinate this book: In 1998, domestic terrorist Eric Rudolph bombed an abortion clinic in Birmingham, which is where Foster grew up. "I remember seeing the headlines about this: 'City's past comes roaring back.' I'm thinking, yes, Birmingham has this horrible history as 'Bombingham' because of the racially motivated bombings of the 1950s and 1960s." But this new act was perpetrated by an outsider motivated



### NOTORIOUS

*Stigma Cities: The Reputation and History of Birmingham, San Francisco, and Las Vegas*, by Jonathan Foster (University of Oklahoma Press, \$39.95)



by anti-abortion fervor, not racism. "I thought, Is it really fair to fall back on that identity of Birmingham in discussing that current event? That got me to thinking."

The result is *Stigma Cities*, its three subjects chosen from a long roster of potentials — "ruined" Detroit being one obvious example — in part because Foster is familiar with them, having grown up in Birmingham, lived in Las Vegas for nine years (a doctoral paper he wrote at UNLV was the book's kernel), and frequently visited San Francisco.

"Las Vegas is probably the most complex of the three," he says. Rather than a blemish to be overcome, as it would be in most places, "Sin City" became

the secret to the city's success, with even the presence of organized crime — typically not considered a civic resource — adding to the allure. "If Las Vegas ever becomes normal," he says, noting the city's ongoing mainstreaming, "I think that's problematic for the city's future."

Always informed by what's going on in the nation at large, civic stigmas can form quickly — it took only a few decades for Birmingham to go from being nicknamed the Magic City, an example of New South industrialism, to racism-wracked Bombingham — and be difficult to dispel. In Birmingham, he recalls, some locals opposed renaming the airport after civil rights activist Fred Shuttlesworth because they didn't want to draw attention to the events of May and September 1963, even though Shuttlesworth stood in opposition to that racism. Such is the power of the established narrative. Look at the recession, he says, and the media coverage of Las Vegas' struggles — "They're gonna mention gambling in some way, even if it has nothing to do with that." San Francisco's gay-tolerant culture still gets badmouthed in the culture wars, he says. "We just plug modern events into those stereotypes to help us make sense of them."

The point of *Stigma Cities* is that the function and effects of reputation deserve to be studied not only alongside a city's urban planning and economic development, but as a component of those things. "How we perceive and portray those places really have an impact on those places over time." ♦

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PASSAGE

# Death of a Taste Maker

Joël Robuchon's passing isn't just sad news in itself. It signals the beginning of the end of Strip fine dining as we know it

BY John Curtas

**W**hen Joël Robuchon announced in 2004 that he was coming to the MGM Grand, Ruth Reichl, then editor of *Gourmet* magazine, called it the most important news in American gastronomy in the past 50 years. He was not a TV chef à la Bobby Flay and Emeril Lagasse, nor was he an old warhorse in the Paul Bocuse mold. Instead, this was a very French chef — the “Chef of the Century” (as designated by one French gastronomic journal) who had retired in 1995 while still at the top of his game — and Las Vegas was where he was going to plant the first flag in his campaign for an international comeback. He was bringing not just the fanciest of French food to town, but something far more important: credibility.

It's hard to overstate what his arrival meant for Las Vegas' dining reputation. Our top-down, celebrity-chef culture was starting to garner some criticism by the early 2000s; and even though our dining options had vastly improved under the (absentee) auspices of Michael Mina, Wolfgang Puck, Thomas Keller, and others, it was easy for food snobs to dismiss our restaurants as little more than branding exercises designed to appeal to the reality TV crowd. But Robuchon and his colleagues changed all that. Here was a chef's chef, a revered master of the culinary arts bringing his technical skills and otherworldly flavors to Sin City, a place whose culinary history had more in common with Elvis impersonators than the haute cuisine of Paris.

All that changed in early 2005. Robuchon was not a household name in America, but gourmands the world over spoke of him with reverential awe. Imagine Yo-Yo Ma showing up in the land of Donny and Marie, and you get the idea. He arrived not only with a cuisine that had wowed international gastronomes, but also with a radical concept in fine food that remains with us today. What L'Atelier de Joël Robuchon did (first in Paris in 2003 and then in Las Vegas) was turn the very idea of gourmet dining on its head by presenting the most sophisticated of cuisines in something that looked like a sushi/tapas bar. These days, avid foodies take for granted — indeed, demand — eating finely tuned food in laid-back surroundings. Robuchon, however, did it first and did it best. “C'est une revolution!” the French food press proclaimed, and it was. And it set the stage for the wave of chef-driven food in informal settings that was to become the signature style of restaurants everywhere for the first two decades of the 21st century.

In gastronomy, as in art, fashion and architecture, the seismic changes often happen from the top down. What is haute couture one year in Milan often shows up three years later on the clearance rack at Macy's. Robuchon begat this revolution as a reaction to the high pressure (and crippling expense) of chasing Michelin stars. He brought forth his L'Ateliers as a new way to feature the best of French food. Unfortunately, as with many knockoffs of luxury brands, imitators have



remixed his ideas into a sweeping casualization of our dining culture — without the attention to detail or chops that Robuchon and his troops brought to the table.

The past 10 years have seen a steady erosion of the many comforts that used to make eating out so delightful. Civilized noise levels, comfortable chairs, and tablecloths are becoming as obsolete as tasseled menus, and one wonders if truly fine dining and its attendant luxuries won't soon be leaving the stage along with the ghost of Monsieur Robuchon. Our entire dining revolution began with Spago, and gained worldwide attention with the addition of luminaries such as Le Cirque and Bartolotta Ristorante di Mare. These were big-deal meal restaurants, with service and prices to match, but they announced

ROBUCHON COURTESY MGM RESORTS INTERNATIONAL



themselves (and Las Vegas) as a food scene to be reckoned with. No one is making such a splash these days. Bradley Ogden won the Best New Restaurant James Beard Award in 2004; it was replaced with a boring Gordon Ramsay Pub. Instead of the Tuscan elegance of Circo, we now have Lago, a restaurant with lots of small plates and all the charm of a bus station. The Strip isn't trying to make its restaurants world-class anymore; it wants social media "likes" and Instagrammable David Chang clones. For 20 years, Las Vegas's reputation as an upscale resort town was directly related to the quality of its restaurants. (You can gamble or get a Chanel bag anywhere these days, but where else in the world could you find dozens of superb dining options, from the greatest steaks to haute cuisine palaces, all in a couple of miles of each other?) As we head deeper into this century, it seems our hotels are all too willing to soil that reputation in their quest to dumb down Vegas into another Branson, Missouri, with drier weather and more day clubs.

The visionaries of Las Vegas recognized that baby boomers had money to spend on upscale food and drink — but, beyond that, they recognized great restaurants as an aspirational

signifier of the finer things in life. When sitting side-by-side and screaming at each other is the new restaurant normal, it may signal a devolution from which there is no return. If Las Vegas wants to retain its stature as a dining destination for a certain level of affluent traveler, it's going to have to recapture the spirit that brought Robuchon, José Andrés, Guy Savoy and Pierre Gagnaire here, not vapid TV personalities and warmed-over noodle shops.

In the meantime, we still have the virtuosity of his two restaurants in Las Vegas. Whether L'Atelier and Joël Robuchon at the Mansion (his more classically formal dining room) will soldier on remains an open question, but his legacy will be far vaster than whether his restaurants continue to serve the food he made famous. Joël Robuchon taught us how technically precise, and almost perfect, restaurant cooking can be. And for his last act, he taught chefs and diners that elegant, visually stunning plates of food need not be accompanied by stuffiness or pretension. Ruth Reichl was right: Joel Robuchon was the biggest thing ever to happen to American gastronomy — and he was the biggest and best thing ever to happen to restaurants in Las Vegas. ♦

## THE UNFORGETTABLES

Three quintessentially Robuchon plates

### LE CAILLE (QUAIL)

A dish that goes back to Robuchon's glory days at Jamin (his first 3-star Michelin), the breast of quail is rolled and filled with foie gras and then given a honey-soy glaze. "His philosophy was to treat simplicity with sophistication," is how Joël Robuchon Executive Chef Christophe De Lellis describes JR's cuisine, and nothing says it better than this dish.

### TOMATO GELÉE

#### WITH MOZZARELLA

Robuchon once told me the hardest dish in the world to make was a Caprese salad. "It only has four ingredients, so there's no place to hide." Ever the master of simplified sleight of hand, he riffs on tomato, olive oil, basil and cheese by disguising the tomato as a clear liquid, and putting the world's most perfectly formed, tiny, basil-accented, mozzarella balls on top of it.

### LA LANGOUSTINE

#### "FRITTER"

It's hard to improve on the flavor of a dense, sweet, almost gamy langoustine, but Robuchon figured out that wrapping it in phyllo with a single basil leaf and serving it with a basil-garlic pistou was just the trick. "We were taught not to needlessly add flavors," says L'Atelier Executive Chef Jimmy Lisnard, "but to amplify the product itself." **JC**

Q&A

## MEAT-FREE BEEFCAKE

Meet David Anthony, one of PETA's sexiest vegans — also a (Las) Vegan

BY SONJA SWANSON

**E**very year, People for the Ethical Treatment of Animals puts up a short list of the country's sexiest vegans for a public vote.

This May, the organization announced that one of its two winners was a Las Vegas, police officer David Anthony. We sat down with Anthony and his wife, Claudia Ivonne, both committed vegans, gardeners, and body builders. Turns out, vegans can get pretty ripped, too.

**David, how did you get chosen as PETA's sexiest vegan?**

**David:** A guy who I work with recommend that I enter. Last year, a police officer was a finalist for PETA's sexiest vegan next door and he was like, you know what, you should give it a shot. And I was like, *You know what, let's see what happens.*

**When people think of police officers, the image is maybe one of a macho dude, grillin' the burgers on the Fourth of July. Do you ever have to fight that image at work? How have your co-workers reacted?**

**David:** Well, we joke with each other about it, but at the end of the day, they've told me that they respect my choices. I don't have to prove (anything) to them, which is great, because they know my work ethic.

**What about those barbecues — do you bring vegan burgers?**

**David:** I do, and I make them try it.

**Have you gotten anyone else to become vegan?**

**David:** Actually, I have! There's one other police officer in my department that I know who's vegan who said I motivated them to do it. And, of course, the guys on my squad, they're open to trying vegan restaurants and vegan food, desserts.

## VEGAS VEGFEST

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### When did you decide to go vegan?

**David:** In October 2016, I blew out my knee. I had surgery that month, so I did a lot of research on how to heal faster. And veganism kept coming up.

**Claudia:** And didn't your doctor tell you to avoid meat until you'd recovered?

**David:** Yeah, my doctor did tell me, avoid the greasy foods, avoid the red meats, that'll help me recover faster. So I was like, *Let's give it a shot and see what happens*. And sure enough, within four months, my cholesterol dropped from 222 to 145. I healed within a year, when I was projected to heal within two, two-and-a-half years.

### What about planning for your son? Do you have to think about what's a balanced vegan meal for raising a little one?

**Claudia:** I'm very open to having him make his own choices, you know, because people rebel when you restrict them. I do teach him, and he knows to ask if we're out and about, if something has cow's milk. The good thing is that he likes a lot of fresh veggies from the garden.

**David:** He is vegan. If they have a party (at school), we'll go to a grocery store and buy vegan cupcakes, or we'll make it ourselves so he's not watching the other kids eating and just sitting there like, "Where's mine?"

### What does a vegan lifestyle mean, beyond cutting out animal products?

**David:** It's a healing lifestyle, so it's not just for ourselves, it's for the animals, too. You're not killing animals, you're not eating ... meat that's been butchered, just killed inhumanely.

**Claudia:** I'm more of an environmentalist. That's why I garden, why I don't throw away anything. I don't do plastic, I bring my own fabric bags to the store, I recycle everything, I compost everything.

**David:** She got me more into that, too.

**Claudia:** I'd rather inspire people by the way I live than tell people what to do.

**David:** It's better to lend a helping hand than a middle finger — that's something I say a lot. There's a small group of vegans that tends to hate on others who aren't like them. But just because I went vegan, I can't expect the entire world to go vegan. You have to give people a chance to realize and become accepting of the lifestyle.

**Claudia:** I think sometimes as a society we ... a lot of people crave that negativity, as opposed to finding a positive perspective. Mother Teresa said, I'll never walk against war but ... (tears up)

**David:** (brushing a tear off Claudia's cheek) She'll walk for peace.

**Claudia:** She'll walk for peace! But she won't walk against war! I'd rather inspire than show all this horrific stuff because it doesn't motivate anybody.

### How does this award change the image of who a vegan is?

**David:** People seeing somebody like me — a police officer, works out all the time, full of tattoos — I feel like I'm changing the world by doing that. And people are like, wow, this guy can be vegan, I can be vegan. I know 300-pound vegans. I know powerlifters who are vegan. Rappers who are vegan. The fact that the stereotype is slowly diminishing is beautiful. ♦



have to begin by admitting that this list is woefully incomplete: The world of Asian baked goods is massive. It stretches from Turkish baklava to Filipino pandesal, and spans centuries of invasion and innovation. Even directing you to the place called "Chinatown" is misleading, because China isn't an umbrella term for the many distinct cultures represented along Spring Mountain.

Nonetheless, what I have to share is my little corner of Asian-Americana, growing up going to Korean and other Asian grocery stores with my family and always stopping by the bakery just a few storefronts down. We'd pile the buns and breads onto our trays and walk out with white plastic THANKYOUTHANKYOU bags bristling with crinkly cellophane-wrapped treats. When visiting Asian family, their cakes of choice for birthdays and celebrations were always the mild, barely sweet cream cakes piled high with fresh fruit. And when my mom made Korean-style *to-seu-teu*, she used the thick-cut, squishy white bread that seemed impossibly fluffy and soaked up butter like a charm.

Happily, moving to Las Vegas meant that there are plenty of Asian bakeries to sate our sweet teeth. Here are a few classic Asian pastries, all to be found in Chinatown.

**1. RED-BEAN BUNS** If I had to name a quintessential Korean pastry, I'd choose this one. Called danpat-bbang in Korean, the bbang part literally means "bread" but has come to refer to all kinds of baked, bready goods. Bbang comes from the Portuguese pão (bread) via Japan, which had opened





up to the Portuguese centuries before and occupied Korea for 35 years, bringing Western-influenced treats, like red-bean buns, with them. The buns are round discs made from a tender, enriched dough with a challah-like heft and chew that surrounds a generous filling of sweet red-bean paste. Here in Las Vegas, you'll find both smooth red-bean paste and a whole-bean option (my favorite) at Crown Bakery (4355 Spring Mountain Road, #207).

**2. CASTELLA CAKES** These simple cakes were introduced to Japan by Portuguese traders in the 16th century. The Japanese version, a lighter, fluffier cake, spread to Korea and Taiwan during the rise of the Japanese Empire, where they took on a life of their own. In Korean bakeries, you'll typically find castella cakes shaped into

pillowy, oval buns. They're mild, simple treats, not overly sweet, but easy to over-bake. L'epidor (6850 Spring Mountain Road, next door to Greenland Supermarket) has a nice castella with a tender, moist crumb.

**3. SOBORO BREAD** Growing up, we always called this bun kombo-bbang, or "smallpox bread," which I realize is not the most appetizing introduction. But bear with me: It's a simple, yeasted sweet bread topped with a peanut-butter streusel. My mom would often give me a soboro bread and a glass of milk for an afterschool snack. When I was small, I'd pick off all the streusel to leave the bread behind, but now I enjoy biting into that sweet, crumbly topping and into the chewy bun beneath (it's still very good with a glass of milk). Stock up at L'epidor (6850 Spring Mountain Road).

**4. EGG TARTS** We never order dim sum without snagging a plate of dan tat, small flaky tarts filled with silky, golden, egg custard. Some bakeries sell bigger, palm-size tarts that can barely contain the weight of their fillings, but for me, a three-bite tart is just the right ratio of crust to custard (it's even better when it's so hot the custard has barely set, and you wolf it down huffing and puffing). Dan tat was born in 1940s Hong Kong as an afternoon tea snack with influences from Portuguese tarts in neighboring Macau. Here in Vegas, you can find both the Hong Kong-style smooth custard and the Portuguese crème-brûlée version at Diamond Bakery. Be sure to arrive close to 10 a.m. for the freshest tarts. (4255 Spring Mountain Road, #C110).

**5. PINEAPPLE CAKES** Pineapple cakes are said to symbolize prosperity, making them a popular gift and one of Taiwan's best-selling souvenirs. You don't have to travel far to find these buttery, dense cakes — head over to Sunville Bakery (4053 Spring Mountain Road) for a sampling.

**6. MOON CAKES** These hefty pastries are filled with red-bean or lotus-seed paste and are pressed into beautiful floral molds before baking. Containing more filling than pastry, they sometimes have an egg yolk at the center, and are sweet and hearty. Their history stretches back centuries: Moon cakes are traditionally shared at the mid-autumn festival in celebration of good

harvests, families gathering, and reverence for the moon. They have even inspired poetry: Eleventh century poet Su Dongpo wrote, "The tiny cake is like a moon, hiding a sweet filling in the center." Get a taste of these lunar delights at Sunville Bakery (4053 Spring Mountain Road). ♦

## COUNTER INTELLIGENCE

# Treats from the East

What to order in the bakeries of Chinatown

BY Sonja Swanson





## PROFILE

# Brimming With Creativity

Joey Newell's handmade hats are really taking off

BY **Kayla Dean**

**F**rustrated that he could never find a hat that fit properly, Joey Newell decided to take matters into his own hands — literally. He apprenticed at local hatmaker D Bar J and, before long, the professional photographer was making hats for himself. Today, he's an expert who uses vintage methods from the days of the Wild West to create custom, handmade hats for a growing roster of clients.

It's a complex process. After the customer selects from among 40 styles and 31 colors, Newell blasts rabbit or beaver felt with steam, and pulls the material over one of 12 different head blocks. Then he irons and presses the brim, sands the felt, and sprays it with an alcohol solution to solidify the design.

The final step is dramatic: He sets the hat on fire for a distressed look. To finish, he sews in the sweatband and lining, which is often a client's vintage T-shirt or a fabric swatch of their choice. The band is usually velvet or grosgrain sourced from France, but clients frequently give Newell items like a relative's tie or necklace to personalize the hat. The result: a truly one-of-a-kind lid. Check out more of his work at [joeynewellhats.com](http://joeynewellhats.com).



## FLOWER POWER

"This one I made for my mom, and the second hat I made this year. I used a flower fabric for both the band and the inside liner. The other hats I made for her were really clean and traditional, which is why I distressed it. I almost burned the whole hat when the flower fabric went up in flames. On the back, there's a burn mark that adds to the character of the hat."



## LOVE U, GIRL

"The color of this hat is called 'crystal mist' — I made this one for my girlfriend. She wanted a distressed fedora with a shorter pencil curl brim. I let her distress the hat because she wanted to rough it up."



## MY PINK PAL

"I made this one for my friend Daniel, a music producer, who helped make music for Khalid. The other hats I made for him were black and white, but I had a vintage French velvet ribbon that popped against the pink color."



## BURGUNDY BEAT

"The burgundy is my personal favorite. My friend is a drummer, and he said he wanted a hat just like mine, but this one didn't fit him. I fitted and made him an almost-identical hat that was a little more distressed, with a three-inch ribbon. I took this hat with me to Paris earlier this summer."





STYLE

# THINGS THEY CARRY

We took a peek into the bags of four stylish locals. Here are their tools and totems for getting things done — and looking good while doing it

BY CHRISTIE MOELLER  
PHOTOGRAPHY BY CHRISTOPHER SMITH



"I ALWAYS KEEP A NECKLACE IN MY BAG TO GO FROM OFFICE TO EVENING."

## JENNY MINUCCI

REALTOR AND ROLLER GIRL

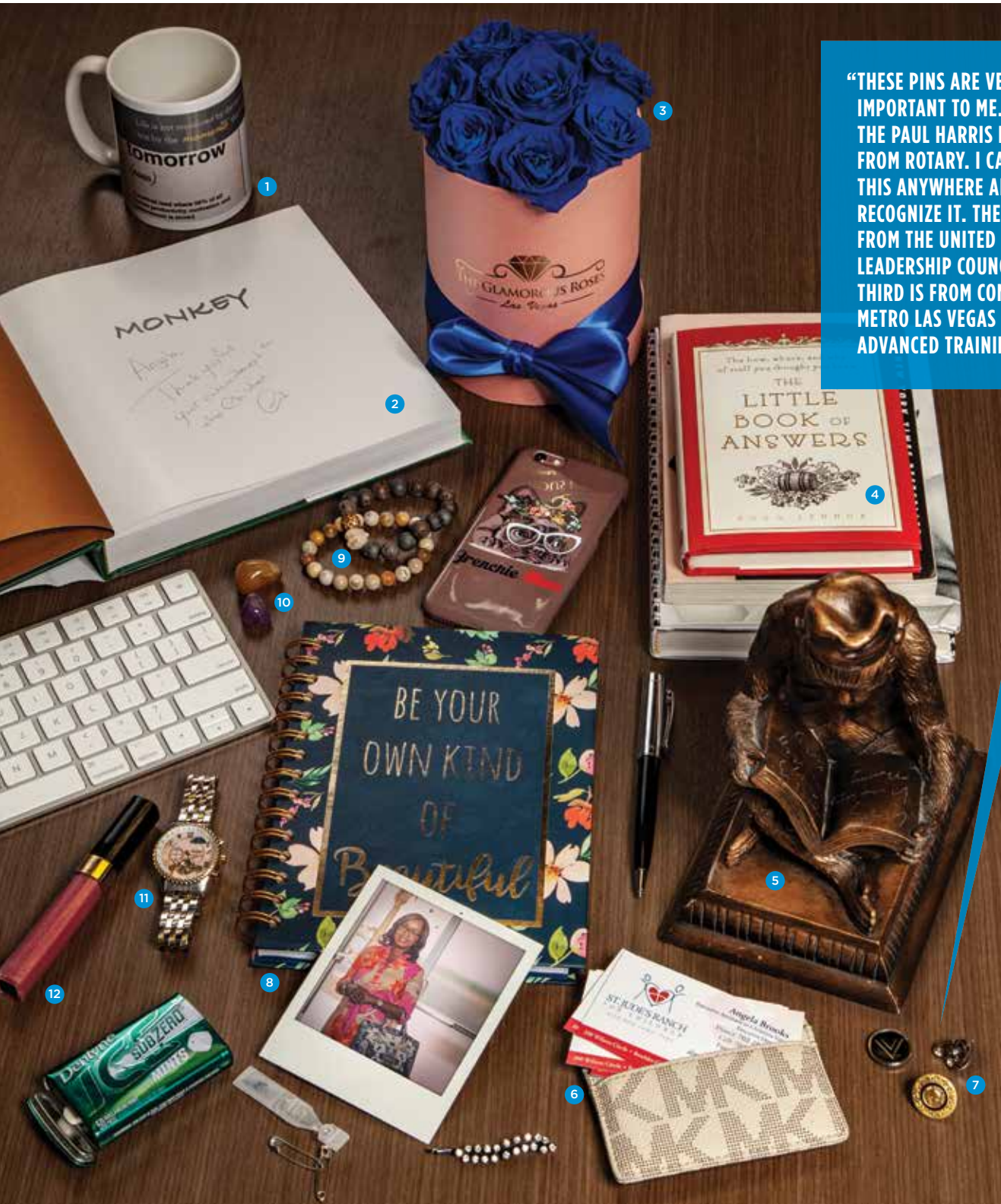
1. Michael Kors Handbag, similar styles available at Michael Kors in the Forum Shops at Caesars 2. Bose QuietComfort noise-cancelling headphones, \$329.95, Nordstrom in the Fashion Show Mall 3. Passport "I just got back from an amazing trip to Europe!" 4. T-shirt. "If I want to skate right after work, I can just throw it on and go straight to the rink." 5. Sunglasses. "I grabbed these on the boardwalk in Venice and love them." 6. Lock box for properties. 7. Open House sign 8. Euros 9. Business cards 10. Clinique Pop Glaze Sheer Lip Color, \$19.50, Nordstrom in the Fashion Show Mall 11. Vintage key "This key was to a chest in my grandmother's home — the chest played music when you opened it. I carry it to remind me of where I came from and where I'm going." 12. Bvlgari Goldea Perfume, \$60.72, Dillard's 13. Mouth guard for roller derby 14. Riedell roller skates, \$186, rollerskatenation.com "These are my Riedell skates with big block stoppers and a skate leash. Roller derby skates aren't the prettiest, but they seriously get the job done."



# ANGELA BROOKS

EXECUTIVE ASSISTANT, ST. JUDE'S RANCH FOR CHILDREN

1. Coffee mug, gift from friend 2. Monkey, **\$18.95, amazon.com** "This book is by Gard Jameson, philanthropist and UNLV philosophy professor. We had a conversation about how monkeys symbolize playfulness and courage. He said he'd written a book about how monkeys are mystical creatures, and he gave me a copy." 3. Luxury roses, **\$99, theglamorousroses.com** 4. *The Little Book of Answers* by Doug Lennox, **\$6.98, Barnes and Noble** 5. Monkey statue, purchased at **ReBar** on a charity night 6. Michael Kors card case, **\$48, zappos.com** 7. Charitable pins 8. Notebook, gift 9. Dee Berkley custom chakra bracelets, **deeberkleyjewelry.com** 10. Amethyst and citrine stones, gifts from Courtney Bentley, **courtneyvioletbentley.com** 11. Breitling Bentley timepiece, gift 12. Chanel Rouge Coco Gloss #119 Bourgeoisie, **\$30, Neiman Marcus in the Fashion Show Mall**



"THESE PINS ARE VERY IMPORTANT TO ME. ONE IS THE PAUL HARRIS FELLOW PIN FROM ROTARY. I CAN WEAR THIS ANYWHERE AND PEOPLE RECOGNIZE IT. THE SECOND IS FROM THE UNITED WAY WOMEN'S LEADERSHIP COUNCIL, AND THE THIRD IS FROM COMPLETING THE METRO LAS VEGAS LEADERSHIP ADVANCED TRAINING."





“MY ENTIRE LIFE DEPENDS ON SAFETY PINS AND BINDER CLIPS! I USE THEM ON SET TO MAKE A NECKLACE SHORTER, A DRESS TIGHTER, FIX A BUTTON. THEY’RE MY ALL-PURPOSE SAVIORS!”

## CHRISTIE MOELLER

FASHION STYLIST AND BLOGGER

1. Mulberry Maple tote, **\$697, Mulberry in the Forum Shops at Caesars** 2. Atelier Cologne Vanille Insensée Cologne Absolu personalized travel spray, **Neiman Marcus in the Fashion Show Mall** 3. Marc Jacobs Retro Vintage Aviator sunglasses, **\$200, marcjacobs.com** 4. Alexander McQueen envelope card holder, **\$195, nordstrom.com** 5. Kualie Happy Supplements, **\$54, Neiman Marcus in the Fashion Show Mall** 6. Dior Capture Totale Dreamskin Perfect Skin Cushion with SPF 50, **\$82, Dior Beauty in the Forum Shops at Caesars** 7. FENDI Pre-Fall 2018 look book, **FENDI in the Forum Shops at Caesars** 8. Leadpo Selfie Ring Light, **\$9.99, amazon.com** 9. Stuart Weitzman notebook, **Stuart Weitzman in the Forum Shops at Caesars** 10. Clarins Lip Oil in Blackberry, **\$26**, and Lip Water in Red, **\$28, Clarins in the Forum Shops at Caesars** 11. H&M Hair Scrunchie, **\$3.99, H&M in Downtown Summerlin** 12. Zip pouch, **\$15, R+D in Boca Park** 13. PUR aspartame-free gum 14. TOPSTICK “This is actually toupée tape, but it’s my secret weapon for holding things in place on a photo shoot — say, to secure a model’s low-cut dress, or quick-hem a pant leg.” 15. Primal Ethic reusable bamboo drinking straws, **\$11.89, amazon.com**





"SOMETIMES THE NET MAY HAVE A LITTLE DAMAGE, SO I ALWAYS CARRY A KNIFE WITH A SERRATED EDGE TO MAKE ANY REPAIRS, OR RETIE THE NET WITH EXTRA CORD."

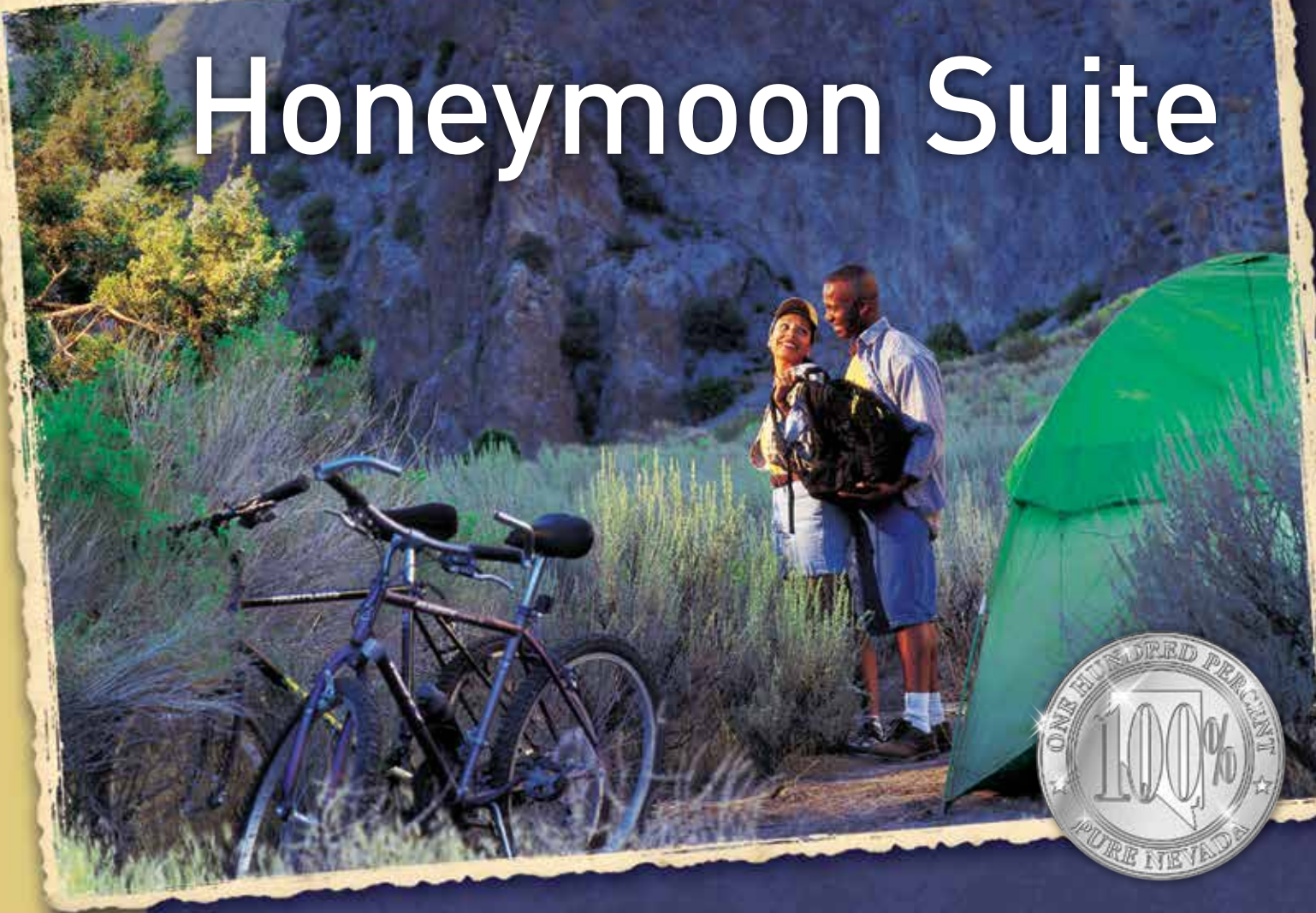
## TYLER WEEKES

TENNIS MANAGEMENT CONSULTANT

1. Tumi Bag, gift from client 2. Nike Zoom Cage 3 men's tennis shoe, **\$130, Nike in the Forum Shops at Caesars** 3. Technifibre T-Fight Series 3 DC 305 racket, **\$139, Las Vegas Golf and Tennis** 4. Neutrogena Triple Protect Men's Face Lotion SPF 20, **\$5.79, Target** 5. Gamma Ball Hopper 110, **\$79, Las Vegas Golf and Tennis** 6. Wilson grips, **\$17.95, Las Vegas Golf and Tennis** 7. Gamma grips, **\$5.99, Las Vegas Golf and Tennis** 8. Assorted Wilson dampeners, **\$5, Las Vegas Golf and Tennis** 9. Dunlop tennis balls, **\$69.60 per case, tennisexpress.com** 10. Red Cross first aid kit, **\$19.99, Target** 11. B. Funkeys (kids' keys), **\$12.99, Target** 12. Del Sol color-changing ball cap, gift "My clients travel a lot, and they often bring me back baseball caps as gifts. I've amassed the most incredible collection of hats from around the world because of it." 13. Wedding ring, custom by Jewel Trendz 14. Targus phone stand, **\$8.99, Target** 15. Armani wallet, **\$339, Saks Fifth Avenue** 16. LG Tone earbuds, **\$89.99, Target** 17. Nike disk cones, **\$10.99, Dick's Sporting Goods** 18. Smith & Wesson MPBG30 Bodyguard Knife, **\$29.99, Big 5 Sports** 19. Sugar Skull pill box, **\$15, amazon.com**



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ESSAY

# WHAT CAN'T BE MEASURED

*The harmful effects of accepting that our education system is “last in the nation”*

BY Ian Whitaker

It's been a while since I worked as a reporter covering public schools in Las Vegas, but I still cringe when I see the headlines: “Nevada schools ranked worst in the country.” The refrain is so commonly repeated by journalists and lawmakers that it has become our de facto reality. News pages and evening broadcasts around the state groan under the weight of these stories each year, and 2018 was no different. It was Nevada's third year at the bottom of *Education Week's* annual “Quality Counts” report, which ranks public schools in every state and Washington, D.C.

By now the stories read like journalistic Mad Libs. Simply swap out last year's date, sprinkle in a few new statistics, and *voilà*. Of course, it takes only a few minutes of perusing these rankings to see how the doomsaying is grossly misleading. In the case of “Quality Counts,” each state's final rank is the sum of three things: socioeconomic factors, including family income; how much the state funds the school system; and how students actually perform in school. Only one of these roughly corresponds to the quality of the work performed by the trained professionals in Nevada's schools, yet we are encouraged to lament, as the *Review-Journal* did last year, the “sorry state of Nevada's education system.”

All of this comes with a hidden but devastating cost. In my time covering education in Nevada, I don't think I encountered a more destructive force than the one wrought by the idea that our schools are worthless. The thought sometimes occurred to me as I was visiting a supposedly “failing” school, which nearly always was just a synonym for “school in a poor and minority neighborhood.” Around me, kids played, laughed, and got into trouble like normal kids. The teachers I met — often there by choice when they could have had an easier assignment in the suburbs — invariably struck me as some of the best the district had to offer.

It also obscures the good work being done to improve schools. The Clark County School District has a stable of talented principals, many of whom have achieved national recognition for their work. As a reporter I spent a few afternoons shadowing Katie Decker, who turned Bracken Elementary into a Blue Ribbon School and was tapped by the district to do the same at two more schools in low-income neighborhoods. The district's magnet schools and career and technical academies are also inarguably on the cutting edge of public education nationwide. When you've met high schoolers capable of taking apart and reassembling a



car engine, the question isn't "How can we rebuild this broken system?" so much as it is "How can we bring a quality education like this to every student?"

Reconciling this yawning chasm between the popular portrayal of schools and what I saw in front of me was a constant struggle during my roughly two years on the public schools beat. It colored virtually every con-

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**Nobody is affected more than teachers by the long hours, low pay, and lack of funding. To pile public ridicule on top of that is an unconscionable burden. Why do we accept that?**

.....

versation I had with parents, district staff, and teachers. You could feel the resentment in the room when everyone got together to discuss something. Many of these meetings culminated with someone angrily accusing another of failing the children, nearly always accompanied by a reference to "being last" in education. As far as I can see, the legacy of this yearly ritual has been only to undermine trust in what is a vital public good. The fact that it is aided and abetted by local media and lawmakers from both parties is a shame.

Perhaps most importantly, it denigrates the heroic efforts of teachers themselves, who remain faithful to the profession despite having every reason to throw in the towel. Nobody is affected more by the long hours, low pay, and lack of funding. To pile public ridicule on top of that is an unconscionable burden that most would not accept in their own careers. Why would we accept that for the individuals we task with educating our children?

There are signs, however, that the nut is starting to crack. Job satisfaction among teachers is at a 25-year low, and studies from a few years ago revealed that a third of teachers said they would probably leave the profession. A popular video recently put out by VICE asked a handful of former teachers in Oklahoma why they quit their jobs. They cited low pay, grueling hours, and crumbling schools — education spending in the state fell 25 percent due to Republican tax cuts. Many were forced to work another job to make ends meet.

"I want better for my own child, and I wish the community was more supportive of teachers to make that happen," said Eric Weingartner, a teacher of 15 years who

quit to go to work assembling natural-gas compressors. "It shouldn't be a battle inside of you of whether you care about your own family or the family of others."

You could argue that it's an accomplishment that anyone graduates in a school system as starved of resources as Nevada's, but that would be beside the point. The impulse to excoriate ourselves and our peers (who among us is not family or friends with a teacher or school aide?) could be confused for masochism if it didn't serve an obvious political utility: exculpating those who wield actual power, like the governor and the Legislature. A more honest and truthful headline would read, "Nevada's perennial lack of a social safety net and decades of recalcitrant political leadership are ruining the school system."

Scariest of all is that actual policy is borne of this hysteria and has been for some time. It was the driving force behind the Reagan administration's infamous "A Nation at Risk" report, an apocalyptic account of American schools conjured up by a panel of mostly administrators. The report proved a hit with a sensationalist corporate media, and it never mattered that it was based on fudged statistics, as researchers from Sandia Laboratory later found (their report got considerably less press, coincidentally). It nonetheless sparked a wave of unhinged reformism — remember No Child Left Behind? — whose legacy is now viewed across an endless abyss of standardized testing and spending cuts.

"It should come as no surprise that a commission dominated by administrators found that the problems of U.S. schools were mainly caused by lazy students and unaccountable teachers," scholar Salvatore Babones wrote in *Salon*. "Administrative incompetence was not on the agenda. Nor were poverty, inequality, and racial discrimination."

Walk into any legislative work session on education in this state and you'll see carefully groomed consultants, bean-counters, and administrators in suits. What you won't see are everyday teachers, parents, students, or anyone else with an actual stake in the system. You'll get an earful of vaguely sinister buzzwords such as "proficiencies" and "career readiness." What you won't hear about are families forced to choose between paying for medical care or school supplies, about the schools that keep a closet full of clothes and food to give to students, or about the teacher in a poor neighborhood who lost a third of her students in the middle of the year to the

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## ESSAY

apartment complex advertising a cheap move-in special in an adjacent school zone two blocks away.

There is an Everest-high mountain of evidence — way more than can ever be marshalled to justify so-called interventions like standardized testing or slashing recess — proving that issues like poverty and transience are the real culprits when it comes to academic performance. But strain as you might, what you'll never hear from the dais of the Grant Sawyer state office building is any attempt to address these issues in a meaningful way. Social issues are filed away as intractable facts of life in Las Vegas; something out of the hands of mere mortals. But are they? These problems are borne from scarcity. Of money, of resources, and of the constant financial precarity in which many, many people live each day in a city practically overflowing with wealth.

Would parents be forced to make the impossible decision to uproot their families if they weren't always scrambling for quick cash? Would children have to stay home to take care of loved ones if healthcare were affordable and a simple illness wasn't the difference between bankruptcy and a normal life? What if some of the wealth in this gilded company town went to affordable housing instead of, say, a new NFL stadium? Or what if folks were just plain old paid more? By all means, supply your own answers to these questions, but the idea that they are isolated issues that have nothing to do with the outcome of our education system is self-evidently absurd.

"We have a crisis in education today, but it's in educating children of poverty," professor Gary Miron told *The Christian Science Monitor*. He added that fixing poverty "is more than the schools can do by themselves."

But, increasingly, they are expected to. Nevada's schools are awash with pet programs and micro-reforms that sound appealing but aim low. Gov. Brian Sandoval's much-vaunted \$500 million investment — which came only after grueling austerity cuts were exacted on the people least responsible for the economic disaster caused by private finance — has been largely limited to specific programs. That's not to say they aren't a welcome improvement, but there is a reason that the industry phrase for this is "targeted reforms." After all, the aim is not to change the structural problems causing the mess in the first place. This is why rankings, while useful as a general snapshot, should not become the basis for reform. The temptation to overfocus on minute changes in test scores becomes too great. Who really cares

.....  
**There is an Everest-high mountain of evidence proving that issues such as poverty and transience are the real culprits when it comes to academic performance.**  
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if a child gets five more questions correct on a test when they have no food at home?

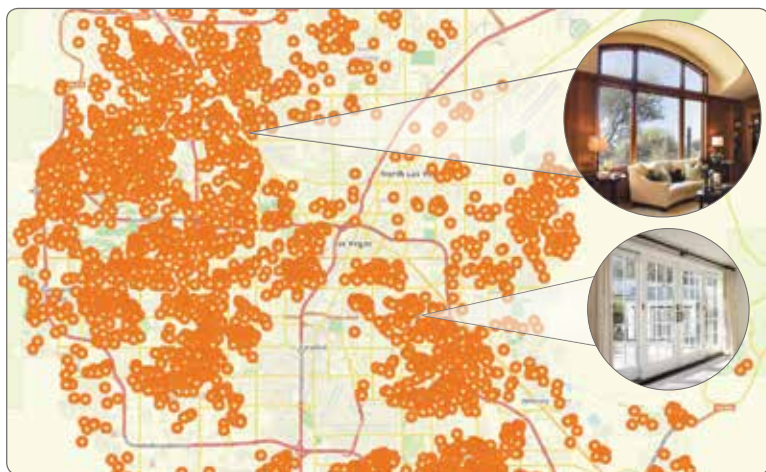
For example, take a look at the Nevada Department of Education's five-year plan for improving schools. Emphatically titled "Nevada Ready!," it quickly devolves into a wormhole of spreadsheets, graphs, pie charts, and meaningless PR speak. The word "data" comes up 97 times, the word "poverty" only two. There is no mention of transience, an epidemic plaguing schools all across Las Vegas, but there is a catalog of acronyms: NPEP. STIP. HPSE. SBAC. NSPF. The list goes on. Data are useful, yes, but as a supplement to dogged, in-the-trenches work that involves the people closest to kids: teachers and parents. What we have is a veritable alphabet soup of utter confusion, and ultimately a doomed effort in the divination of data that are abstract by nature. It is guaranteed to fall short by design, and each successive year of middling progress serves only to underline its fundamental inadequacy. Its only real accomplishment has been to allow politicians and administrators to hide their failure behind statistics. If the graduation rate goes up a tick, it's a monumental success worthy of shutting a school down for a photo op in the gym. If it declines a smidgeon, the press releases arrive with the same tepid assurances about the "long road ahead."

Ultimately, what's lacking is leadership and true vision. The fundamental problems facing schools will not be solved by pencil pushers. They will be solved by citizens identifying the needs in their own communities and demanding that their elected officials address them. That's how democracy is supposed to work, but it cannot function if, among other problems, the public is routinely paralyzed by an avalanche of sky-is-falling hysteria that encourages distrust of ourselves, our peers, and the best system we have to raise new generations of thoughtful citizens.

Sure, the rankings will still arrive each year, and the headlines will continue to be written, but next time do the sensible thing. Ignore them. ♦



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# 'VEGAS IS ALWAYS HOME'

*As she leaves Las Vegas, Michele Quinn — gallerist, curator, consultant — reflects on her impact, local audiences and collectors, and the state of the arts in her hometown*

BY **Kristen Peterson**

**W**hen Las Vegas native Michele Quinn left New York City in 2003 to move back to her hometown, it probably seemed a crazy, even ridiculous decision to anyone taking note. She'd received her master's in arts administration from New York University and an MBA in finance and marketing from Fordham University; interned at Leo Castelli Gallery; and worked for Christie's, Sotheby's, Brooke Alexander, and elsewhere. As a gallery director in New York, the mecca of the contemporary art world, there was really not much for someone on that career track to return for.

But back in Las Vegas, art collector and casino executive Glenn Schaeffer was building up his art collection and opening a blue-chip gallery at Mandalay Place and needed someone to run it, as well as curate his own collection. She took the job. Later, she opened a satellite gallery on Main Street, showing works by James Turrell, Robert Rauschenberg, and Dennis Hopper, before opening her MCQ Fine Art Advisory Services on Seventh Street and curating casino corporate collections.

Her biggest project, the \$40 million art program at CityCenter, brought in notable works by Maya Lin, Nancy Rubins, Henry Moore, Frank Stella, and others.

More recently, she gave Las Vegas artists a larger platform by co-curating the sweeping exhibit *Tilting the Basin: Contemporary Art of Nevada* for the Nevada Museum of Art, which featured the best of contemporary art being made across the state. She also secured a local venue for the exhibit



## QUINN OF ARTS

From her own gallery to corporate collections, Michele Quinn helped shape the Las Vegas arts scene.

on Commerce Street, where she and Steven Molasky were working on a large-scale new arts and real estate project, the Smart Initiative. She's also been heavily involved in plans for a museum in Symphony Park, an effort that's now merged with the Reno museum.

Now, Quinn left Las Vegas to be director of collections at Volcan Inc., a Seattle company established by billionaire Microsoft co-founder Paul Allen that branches into real estate, art, philanthropy, business, and the sciences — another move that she just couldn't turn down.

*Edited and condensed for length and clarity*



**How did this come about?**

Completely out of the blue, there was a headhunter who reached out. It was a worldwide search, and I'd gotten the offer, so I thought I'd try it and see what happened. I was not looking to leave. But working with this collection, working with the team up here (in Seattle), working with some of the best brains in the world, it's almost intimidating. These people are changing the world, not just from an art perspective, but from a reality perspective. I just want to be around that and see what that's like.

**Were you shocked by the decision?**

I was. It took a while. During that whole process it made me think, "Do I want to really do this? Do I want to move?" It was a big decision, but this position is unique. I also don't feel like I'm leaving 100 percent. Vegas is always home. I still have connections and ties there. I'm staying on the board for the Nevada Museum of Art, and the museum is something I'll obviously stay involved with.

**What impact do you think you had on the arts in Las Vegas?**

I don't know. I know I did a lot of projects there. Some things I feel were overlooked when I felt they should have been noticed, like the Turrell show I did over on Main Street. Our biggest challenge (in Las Vegas) was that we didn't get exposed to these things, and just being exposed to things opens your mind to understanding them. And maybe you like it and maybe you don't. That's fine, but it made sense at the time to just challenge everything and bring good work. It doesn't matter if they understand it or not. That was always my focus, baby steps. *Here you go, here's the best of the best.* It was mildly disappointing when people wouldn't even try to engage with it.

**Was that common?**

I did some pretty cool shows there, and I feel like nobody saw them. My first show was one of the most comprehensive Ed Ruscha print shows, and we didn't sell one piece. We had 500 people that night. Nobody purchased anything. It's frustrating when you know you had your hands on these things at one point, and it was kind of not really appreciated.

**Do you think arts audiences have grown since then?**

Do I think people know Ruscha now? Probably. Growing up in Las Vegas, I never got to see a Rauschenberg or Ruscha. The exposure alone is a start. It's one of the things I'd hoped for, in coming back.



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#### ART PALPITATIONS

A sculpture by Henry Moore (top left) and Richard Long's *Earth* (top right), both at CityCenter, are among Quinn's lasting contributions to Las Vegas' art inventory. Her first local show was prints by Ed Ruscha (lower left), while work by Erik Beehn (lower right) was among her last.

#### **Things have obviously changed. What have you noticed?**

The artists are much stronger now than they were probably 15 years ago, in terms of the talent and the creativity, the variety of the work. There are more local artists there than when I first arrived. There were three or four when I first got there. Now it's 15, 20, if not more. It's quadrupled, and I think that's a testament to the community.

#### **How would you assess the state of the arts here?**

There isn't much exhibit space. It always comes down to the fact that it's an industry. They have to be able to sell work in order to survive. But the museum is in a strong

position to move forward. As long as they continue to push that effort, and even do projects as they're developing, the museum is going to give a lot of energy to the community, whether it's educational programs or lectures or exhibitions like *Tilting* again. Those are things that will continue to elevate what we've been doing. Because the artists are there, it will continue to grow.

#### **With the struggles Las Vegas has had in terms of art museums over the decades, how optimistic are you that the conditions are right for the museum now?**

The synergies behind it are all in the right place. We have land. We have money. We

have the city on board, we have the state on board, and we have an institution involved. We are no longer serving on two boards. We are one institution, the Nevada Museum of Art. The state supporting it is a huge first step, a first time for an art museum in Las Vegas. All the things that led up to this, all of this that built up to where we are now, all of that had to happen. The ups and downs, the failures and successes, all that happened. You couldn't just leapfrog and be here.

#### **Among the collectors who are now investing in high-end works, are they also collecting from this market?**

They're doing both. They're buying local artists and buying blue-chip work. They're very quiet about it. Is it enough to support a gallery network? No. But it will continue to grow as the educational process grows, especially with the museum and its programs. With a museum, both adults and children are being exposed to the arts without the pressure to buy. It's there to look at, to learn about. It provides an open door.

#### **Enough to someday sustain galleries?**

Sustainability is different. In this market you have to be really diverse. There's such a global marketplace. These independent galleries are closing. Many galleries are selling mostly secondary market in the back room. I was not tied down to one thing. I could consult. I could give shows. I could be more



flexible. It's not enough (to be a gallery). We don't have the buying power. Las Vegas has the interest level and passion, but \$5,000 is a threshold there. I was doing public projects all over the country. Ninety percent of my business was outside of Las Vegas. Or the big collectors were going global.

The difference with many collectors in Las Vegas, and I think it surprises people, is that when someone asks for access to a collection, or a tour, everyone is much more reticent there to open their doors. I get asked, "Can you get them in?" It could be museum trustees, touring groups, art professionals. It's educational. People like to share. It teaches people how collecting can happen, how different it can be across the board. But we just don't have that happening in Las Vegas. It's not meant as a detriment. It's just different.

**What is the status of the Smart Initiative with Steven Molasky?**

It's been completely shelved, mostly for financial reasons, because Steven had to move in another direction with some of the real estate, and I was unable to fundraise because of my focus on the museum and my business. We were about to start fundraising October 1. The timing was tough.

**The art scene had some contentious years. Even you took some harsh comments. How was that for you?**

I took a few punches, but at the end of the day I knew what I was doing was right. Growing up, I always wanted to see something happen there. Just trying to keep people looking is the biggest key. No matter where you go, you get into some sort of a political minefield. For a while there was a lot of negativity (in the arts scene). I think it's back to a positive space. The drama, the negativity, the taking sides, and the bickering was a huge turnoff for a while, but I feel like it's ended. There's a lot more positivity. I think everyone finally turned around and rolled their sleeves up and said, *We've just got to do it. No one's going to do it for us.* And that's the attitude we all have to take.

I want people to really understand how much I did care about what was going on there. It was so personal, something that was kind of a life goal and that meant a lot to me. *Tilting* was really personally great for me. It gave me a chance to really look at what was going on around me and not be so global, but much more local in my perspective, and see the amazing work that is happening there. And CityCenter, hands down, was a life experience. To say that CityCenter was my baby, that's a pretty good life. ♦

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## MEMOIR

# THE REASON I SMILE

*Life lessons and laughter from a Holocaust survivor*

BY **Faryn Duncan**

**T**wo years ago, I befriended Daniel, a man 70 years my senior. I've visited him almost weekly for almost a year, forcibly knocking three times on his door each time. Sometimes I am not sure how he can hear it with his television blasting on what must be the highest volume level. It echoes down the hallway of his apartment complex, just down the road from UNLV, where I am finishing my

final few credits of undergrad. Other times it is so quiet on the other side of the door I am worried he might have forgotten about our weekly meeting. (This only happened once. I called to find out where he was. He forgot I was coming and went bowling with his friends. Oops.) But I hear a "Come in!" from across the room, so I give the mezuzah on his front door a gentle touch and join my friend in the living room.

Daniel Szafran is a 91-year-old Holocaust survivor. He has more hair in his ears and eyebrows than on his head, perennially rosy plump cheeks from smiling, and a thick Polish accent. Daniel was born in 1927 in Stryków, Poland, and lived with his mother, Fiega Rifka, father, Icek Hersz, and six siblings. His father had a metal business, making milk cans in the winter and roofing houses during warm months, and often brought his sons along to learn the trade while the girls went to town to buy supplies. The kids went to grade school and visited their grandparents' farm in the summer to play with cows and run in the fields. They lived a comfortable and happy life, Daniel says — until Nazi power grew and his family, along with millions of other Jews, were forced into concentration camps. Life was no longer about living for Daniel and his family. It became about surviving.

My mom, a hospice social worker, introduced me to Daniel in 2016 when his wife, Simona, was her patient. When I walked



into the common room to meet him, he had a crowd around him, laughing and glued to every word he said. He was wearing a ballcap, covering the few strands of white hair he has left, and grinning so big his jaw had to be cramping. I only met Simona a few times before she died from Alzheimer's, but their love was evident as I watched Daniel sing to her, hands locked together, to calm her nerves. Daniel says everyone called them the "two lovebirds." Life got busy for both of us that year, but I got back in touch with Daniel last summer. I go to his apartment each week and sink into his too-squishy couch to listen and learn from his unbelievable life, and also do a little gossiping.

\* \* \* \* \*

**DANIEL WAS 12** when his family was sent to live in a Jewish ghetto. It was crowded for his family of nine, had no plumbing or furniture, and food was scarce. His two youngest brothers, Shimshon and Moshe, were taken by German soldiers to attend a "special school," his oldest brother, Barish, went to fight in the army, and his father was taken to a camp by a truck Daniel jumped off of to escape. Those were the last times Daniel saw each of them. In 1943, at 16, Daniel was shoved into an old cattle train with his mother, two sisters, remaining brother and thousands of other Jews for a three-day ride to Auschwitz-Birkenau. They stood shoulder-to-shoulder with just a bucket to piss in and loaf of bread for each car, and were pulled out like animals at the gate of the death camp. *Arbeit Macht Frei* ("Work Sets You Free") loomed above their heads, and soldiers with guns shouted death threats that bounced off the ominous red brick buildings.

The lines were separated by those the Nazis found useful and those not. His brother and sisters were deemed useful. Daniel and his mother were not. Daniel was so malnourished that he looked sick, frail, and unable to work, so he was put in the line for the elderly and young. His mother understood the difference in the lines and told Daniel he had to get to the other line. Through the commotion, Daniel says, he somehow made it over without being seen. That was the last time he saw his mother. Her line was sent straight to the crematoriums.

His new line was separated again by male and female. They were forced to undress in the courtyard and give up their belongings. Stripped of their identities, they became known only by the number tattooed on their forearms. If they didn't comply with orders, they'd be shot. The men were sprayed

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down by a hose while the women were sent to the showers. Daniel saw his two sisters, Sura Pesa and Kajla Frymet, waving at him from the shower window before being sent to his sleeping block. That was the last time he saw his sisters. He later found out they survived the camps, but their camp was forced onto a ship that was sunk in the ocean as a last-ditch effort by the Nazis.

\* \* \* \* \*

**DANIEL'S APARTMENT IS** messy. There are toppling piles of newspapers, books, boxes, and clothes on the dining room table. There are kitschy Jewish wall decorations, and vases and jars filled with candy and nuts. There's a half-eaten box of Pumpkin Spice Cheerios next to Daniel's cushy recliner. We chat about who is throwing the complex's next themed party and how the landlord sent out a mass letter because one of his neighbors did something to someone instead of doing something else — I couldn't keep up. The elderly really have quite the drama. We also talk politics, or he tries to teach me about stocks, or I tell him about career aspirations and love life. He offers me a lot

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***Daniel's signature move is a fist bump with wiggly explosion fingers. It is how we start and end every meeting.***  
 .....

of food. Sometimes it's bagels with lox or scrambled eggs and onions or chocolate cake or leftover pastries from the complex's party four days ago. "Just eat something. Take one bite at least," he says. Oy vey — it is like being at my own Jewish grandparents' house.

Most of Daniel's childhood was taken from him. But at 91 years old he sits across from me in his recliner, with a slightly sideways ballcap, windbreaker pants, and a polo, with one foot propped up on the chair and his arm resting on his knee with more swagger than most of the twenty-somethings I know. Daniel's signature move is a fist bump with wiggly explosion fingers. It is how we start and end every meeting, and, according to Daniel, was invented by him. He has made me feel his bicep a number of times, because,

"Have you seen a 90-year-old with a muscle as strong as mine?" The answer is no, but I have to keep him humble. His exercise routine is bouncing a basketball against the wall 60 times, a 30-minute walk, and shooting 20 three-pointers. He claims he shoots at 50 percent, and I think I believe him. He says exercise is the key to a long life, but I think what he really means is living young. \* \* \* \* \*

**DANIEL AND HIS** middle brother Nathan were the only two in his family to survive the horrors. When the camps were liberated in 1945, Daniel was 18 but says he looked no older than 12 because he was so severely malnourished. "Day in, day out, the same thing. Put them up, tear them down. Put them up, tear them down," Daniel says of his work in Auschwitz. His block was ordered to lay brick walls and then tear them down, from sunup to sundown. Work was only separated by short meal breaks. Usually this meant a small loaf of stale bread and a tablespoon of margarine. Special days called for cold cuts or maybe potato soup.

Survival was not easy with sickness,

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Anne Brigman, *Dawn*, 1909, gelatin silver print, 5 1/4 x 10 1/4 inches. The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1933. (33.43.100). Copy photograph © The Metropolitan Museum of Art. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

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## MEMOIR

hunger, and lost hope plaguing the camps. However, Daniel was wise — and very tricky. To get more food, he constructed his proudest contraption: a pole like a fishing rod, with a sharp nail at the end to steal bread through a broken window at the bakery. He also walked a fine line with the guard of his block who wanted sexual relations in return for a better bunk and warmer clothes. “I bullshitted him the whole week! I told him my stomach was hurting so it would have to wait, but there is no way I would let him be lovable to me,” Daniel says. When ordered to work in the airplane hangar to repair German aircrafts, Daniel left screws missing in the wings and painted over the holes.

But more important to him than any trick or tool, he says, was being kind to one another. While working at a neighboring camp called Sachsenhausen for a few days, he befriended a guard who allowed him to sneak sticks of bologna back to his bunk. Daniel says he always shared the “goodies” with his friends to “have a party” rather than hoarding them. “I said to myself, ‘You know what, why should I make them angry or jealous?’ I gave myself an even share. This is the time I started learning to be very sensitive and giving and trying to be nice to other people,” he says.

\* \* \* \* \*

**THE ONE PLACE** I can always count on getting a great nap is at my grandparents’ house. There is something about the air in their house — it is cozy and warm and full of love. Going to Daniel’s house has the same effect. He radiates a warmth that makes you release your stresses and relax your shoulders. Some days during our hours together, I’m sitting on the edge of my seat, captivated and aghast. Others I am fighting back tears, chills covering my skin. Some I am so tranquil that I am fighting my heavy eyelids. Our phone calls aren’t easy — Daniel isn’t the most tech savvy. Either the volume is so low he can’t hear, and I have to shout, or I have to remind him of who I even am, but in a call not too long ago he told me he loved me, and my heart swelled.

Daniel and his brother Nathan joined the Palestinian army following their release from the camps, then made their way to Syracuse, New York. Nathan moved to Las Vegas and Daniel followed soon after, but Nathan died in 2015. It takes a kind of courage and strength to experience and see what Daniel and Nathan saw, what all of the victims of the Holocaust saw. I think the common question people wonder is how and what these people did every day to





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survive. How do you stay strong and have hope? What is there to believe in anymore? Daniel answers: "I just reminded myself and tried to think, 'I just need to make it one more day.' Then I did so. I tried to live for another day, another week, a month, a year, and here I am today." You just have to make it one more day.

Life is only short in hindsight. In the few years that I have been friends with Daniel, my outlook has completely changed. We have all learned about the Holocaust and the terror that went on inside the walls of death camps, but listening to Daniel, watching his eyes change expression as he tells the stories that make him laugh, make him hurt, make him remember, it is the kind of education I wish everyone could receive.

I feel like a different person now. Things don't hurt as bad as they once did, only the things that really matter. It isn't because life is too short that we shouldn't worry about the small things; it is because life is far too long. There is so much time ahead of me, so many stories that have yet to unfold, so much happiness to live through that spending time on sadness, pain, stress, and

.....  
***How do you stay strong and have hope? What is there to believe in anymore? Daniel answers: "I just reminded myself and tried to think, 'I just need to make it one more day.' Then I did so."***  
 .....

worry is only a weight that I would have to keep carrying.

I will never forget one thing Daniel said to me. I asked him if he was ever afraid he wouldn't wake up the next morning, or if he ever lost the hope or motivation to go one more day. He said that of course he did, but just had to remind himself that it was just one more day. To someone who doesn't know Daniel, I imagine he seems like a little old man who has never seen anything but sunshine and sparkles every day. His smile is too bright and his eyes are too kind to have witnessed such evil. "There is no room in this world for hate and evil," he told me. "I just try to be kind and happy all the time.

That is why I always smile."

On October 1, I was in the middle of the 20,000 people who had bullets rained down on them by a twisted man at the Route 91 Harvest Festival. I saw things people should never have to see. I saw innocent people die an arm's distance away from me. I saw pain and confusion. I *felt* pain and confusion. I felt what evil truly is. In those minutes I felt only what I can assume Daniel saw and felt day in and day out — for years. I am so blessed that I and everyone I knew in attendance made it out that night with nothing more than scrapes and bruises, and I feel so much sorrow for those who cannot say the same.

When I visited Daniel the week following the shooting and told him what I went through, he quietly muttered while shaking his head, "You are so lucky, I am so sorry." I was lucky. He was lucky. I never thought I would be able to relate on this level with my friend, knowing what evil really feels like. I think that he taught me a strength to understand my grief, the ability to forgive the evil in my life. Life is too long to carry it with me. That is why I smile. ♦



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# Fall Culture Guide

**As the sun sets on summer, the fall cultural season is just getting started. Plan your outings with our handpicked collection of great art, music, literature, theater, and festival events!**

**BY *Scott Dickensheets, Andrew Kiraly, Heidi Kyser, and Kristy Totten***

November 30

## HOW MANY ARTISTS DOES IT TAKE TO COMPLETE THIS BLURB?

We can't name every artist included in CSN's faculty exhibit because — hey, wait. Who says we can't? We run this magazine! Check out this lineup: Suzanne Acosta, Linda Angel, Dennis Angel, Myranda Bair, Christopher Bauder, Mark Brandvik, Keith Conley, Michael Crowe, Brian Daw, Loretta De Grandis, Nancy Deaner, Daryl Depry, Lolita Develay, Jeff Fulmer, Jack Hallberg, Anne Hoff, Benjamin Johnsen, Elizabeth Klimek, Alfonso Lirani, Wayne Littlejohn, Gary Marx, Orlando Montenegro, Kathleen Nathan, James Ogletree, Fred O'Hare, Mary Lou Parker, Eric Pawloski, Miguel Rodriguez, Sean Russell, Floyd Shepherd, Fred Sigman, Robin Stark, Carol Treat, Christopher Tsouras, Anna Vishnevsky, and Joanne Vuillemot. Something there for you, we bet. **(SD)** CSN Fine Art and Artspace galleries, through November 30 (reception 6p, November 30), free, [sites.csn.edu/artgallery](http://sites.csn.edu/artgallery)



Through September 27

## A LIGHT GOES ON AT CITY HALL

Put artist and designer Brian Henry together with a computer and some sources of illumination, and he'll create whiz-bang lighting effects. You've probably seen his work around town, at the SLS and elsewhere; dude's big on the Strip. But for this exhibit, *Vibrance*, parked in the City Hall windows facing First Street, he's divested himself of the fancy tech to rely — with compelling results — on “the purest qualities of illumination.” Something City Hall could generally use more of, haha. **(SD)** [artslasvegas.org](http://artslasvegas.org)

September 28–November 10

## SNOWFLAKES — BUT IN A GOOD WAY

If you only know Bobbie Ann Howell as the tireless local face of Nevada Humanities, this exhibit, *Silenced Snowstorm*, will reintroduce her as a singular artist. She devised cut-paper works of amazeballz intricacy, inspired by the multifaceted visual perspectives of growing up in Lee Canyon: “Patterns that evolve in contrast to organic forms that lead me into to my slight obsession of cutting snowflake and mandala patterns that become symbols within my compositions inspired by the world that surrounds us,” as she puts it. **(SD)** CSN Artspace Gallery, through November 10 (reception/workshop at 6p, October 25), free, [sites.csn.edu/artgallery](http://sites.csn.edu/artgallery)







## September 21 Clothes Minded

Befitting an artist who, in her native El Salvador, undertook a college project to save from extinction a traditional loom-weaving technique practiced only in one village, Leila Hernandez brings a hands-on mojo to her exhibit *La Visa Negra*. Inspired by the cross-cultural currents of the Texas-Mexico borderlands, these works, made primarily of ropa usada (used clothing) explore the lives of immigrant workers. **(SD)** CSN Fine Arts Gallery, through November 3 (preview reception at 6p, September 18), free, [sites.csn.edu/artgallery](http://sites.csn.edu/artgallery)



OCT  
18

**LISTEN TO THE MAGPIE** The activists of Collective Magpie — Tae Hwang & MR Barnadas — are known for art-based interventions that bring local participants into their actions. They're currently working in the wild interzone between San Diego and Tijuana, work they'll talk about in this installment of the UNLV art department's Visiting Artist Lecture Series. **(SD)** UNLV's Barrick Museum, 7p, free, [unlv.edu/barrickmuseum](http://unlv.edu/barrickmuseum)



October 12

## YOU HAD US AT ART WALK

Art walk! Immerse yourself in the hive of cultural production that is UNLV with this evening of campus-wide ambling. Begin at the Barrick Museum, which opens a couple of new exhibits, including *Jubilation Inflation*, Tamar Ettun's "participatory installation" of inflatable spaces, sculpture, and performance. Then, saunter, meander, mosey, sashay, or even toddle among the schools of architecture and music, the departments of art, dance, film, theater, and more. **(SD)** UNLV, 5-9p, free, [unlv.edu/barrickmuseum](http://unlv.edu/barrickmuseum)

October 1-27

## iAmericanx!

Local Latino art gets the serious showcase it deserves with *iAmericanx!*, a lively introduction to the range of Latinx artists, and their varies styles and media, who call Las Vegas home: painters, sculptors, photographers, illustrators, cartoonists, and installation artists. Viva Las Vegas, indeed. **(SD)** UNLV's Donna Beam Gallery, free, [unlv.edu/donnabeamgallery](http://unlv.edu/donnabeamgallery)

Through October 5

## Gotta Hand It to Her

Ours is a digital, machined, prefabricated, 3-D-printed era. So impersonal! "We so rarely receive something handmade," artist Kim Miller says. So her exhibit *Analog/Dialog* is all collage and watercolor — techniques that show the artist's hand. Each piece is based on the first line of an unwritten letter. And here's an unusual kicker: Each piece is free — but you must send it to someone else. "I try to explore generosity with my art," she says. \*Thumbs up emoji\* **(SD)** Winchester Cultural Center, 702-455-7340

October 4-19

## Memorial in Art

Fifty-eight people died in the October 1 massacre on the Strip. To mark the anniversary, the Las Vegas Portrait Project — in which each of the victims is depicted in a portrait by artists from around the world — will fill the Rotunda of the Clark County Government Center with a tribute to the dead and an attempt to "build a bridge of hope and healing through art."

**(SD)** Through October 19 (opening reception 6p, October 4), free, [facebook.com/lasvegasmemorial](http://facebook.com/lasvegasmemorial)

Through September 14

## Speaking Truth to Flower

➤ JK Russ's *Desert Flower Power* occupies this over-large civic space with big beanbags made to resemble desert boulders; they're covered in rugs printed with collages of desert flowers merging with the bodies of local culture types (photographed during May's First Friday) — point being the oneness of creativity, humans, and their environment. Go ahead, sit on 'em; selfie it up. **(SD)** *Clark County Government Center Rotunda, free, clarkcountynv.gov*

Through September 15

## Reef Madness

➤ “Dying coral” — that's right, the exhibit *Elena Wherry: Bleaching* is about dying coral, which “look bland and lifeless, in contrast to the vivid rainbow hues of thriving coral.” Using collage and watermedia in shifting dynamics of abstraction and representation, Wherry

explores the beauty and complexity of coral — and the catastrophe of climate change and pollution. **(SD)** *CSN's Artspace Galley, free, sites.csn.edu/artgallery*

Through September 22

## Artists, Community; Community, Artists

➤ Big changes brewing in the UNLV art department under new chairman Marcus Civin (see page 15). That includes some new instructors, so let this New Faculty Exhibit in the school's Donna Beam Gallery serve as a visual handshake with the newbies. **(SD)** *Free, unlv.edu/donnabeamgallery*

Through October 28

## Survivor

➤ “I am inspired by the beauty of nature and ancient civilizations,” artist Musheera Nagazi writes on her online portfolio. But this exhibit, *Energy of Emotions*, has a less beautiful origin: These color-drenched abstrac-

tions “express the emotions she experienced while fighting cancer.” **(SD)** *Spring Valley Library, free, lvccld.org*

September 6

## Following My Roots

➤ The exhibit: *De Chile, Mole y Pozole: Absence of Uniformity*. The artist: Brissa Arana of Las Vegas. The medium: Ceramic sculpture. The theme: An “eclectic voyage into the mind” of this Mexican-American artist, and her love of her heritage. **(SD)** *City Hall Grand Gallery, through November 16 (reception September 13, 4p), free, artslasvegas.org*

September 19

## We Got a Mighty Convo

➤ Nancy Good's CORE Contemporary, a large new art gallery in the Commercial Center, hosts monthly casual chats about art and related whatchamacallits. Listen and learn. **(SD)** 900

*E. Karen Ave. #D222, noon and 6p (future dates: October 17, November 14, December 19), free, corecontemporary.com*

September 20

## Enhanced Interrogation

➤ Anna Wittenberg's artwork attracts a cloud of art jargon: “questions around performativity and interactivity and their cultural and biological significance”; “highly mediated landscape”; and the ever-popular “interrogate.” Sidestep that with a visit to [annawittenberg.com](http://annawittenberg.com) for glimpses of the work beneath the words — including some witty and thought-provoking interactive sculpture. She'll talk as part of the Fall Visiting Artist Lecture Series. **(SD)** *UNLV's Barrick Museum, 7p, free, unlv.edu/barrick-museum*

September 21

## Zen Is Now

➤ Jim Stanford's mandalas are digitally collaged from images of Las Vegas signs and buildings, expressing a Zen quietude and interiority. (See page 27 for more). **(SD)** *Sahara West Library, through November 24 (reception September 27, 5:30p), free, lvccld.org*

September 28

## The Re-Biscuiting of Las Vegas Begins Now

➤ Artist Robby Martin, perhaps better known as local

“

I'm interested in attending two exhibits that will be taking place this fall — one looks upon the past, and the second, the future. The first exhibit, *Best Buy Teen Tech Center*, showcases some of the projects created by our community's youth (ages 12-18) who have been using the technologies available in the tech center. Then the Nevada State Museum and the Springs Preserve will be combining efforts to present *The Great War: The Western Front and the Nevada Homefront*. With the 100th anniversary of Armistice Day taking place in November, this exhibit will give attendees insight into what led to World War I, and into our state's contribution to the war effort, stateside and on the world stage.”

— Suzanne Scott, performing arts center coordinator,  
Las Vegas-Clark County Library District

SEPT. 6-NOV. 18  
Best Buy Teen  
Tech Center  
Clark County Library

OCT. 11-JAN. 6  
The Great War  
Springs Preserve





Through September 29

## No Matter Where You Go, There You Are

Comprising new works by artist Abraham Abebe, this exhibit is titled *ጉዞ*=*Journey III*. “ጉዞ” means “journey” in Amharic, the official language of Ethiopia, where Abebe is from. It’s the third grouping in a series of works that look at probability, chance, and identity — compelling concerns both for an immigrant and the city he now calls home. Vivid colors predominate. **(SD)** Charleston Heights Arts Center, free, [artslasvegas.org](http://artslasvegas.org)

October 12

## Keeping Up With Inflation

►► Not the same old art show: four inflatable rooms (!), experimental video and audio, sculptures — even live performance. These are the elements of *Jubilant Inflation*, by New York artist Tamar Ettun, landing in UNLV’s Barrick Museum for two months. It’s said to be a “multifaceted examination of trauma, healing, and radical empathy.” **(SD)** Through December 15, free, [unlv.edu/barrickmuseum](http://unlv.edu/barrickmuseum)

October 17

## Day of the Dead

►► Artists get jiggy with the annual Day of the Dead festival with works exploring the “unique character of this Latin American celebration” — so don’t look for Great Pumpkin fan art. Do look for works that put the Grim Reaper in its place. **(SD)** Winchester Cultural Center, through November 9, free, 702-455-7340

November 1

## Mediated, Medicated

►► Hearing that an artist “adopts the language of abstraction to explore the body, issues of identity, and contemporary culture,” by drawing upon “medical imaging, pharmaceutical design, and the history of modernist painting” just doesn’t prepare you for the visual oomph and sophisticated visual wit of Beverly Fishman’s work. Hear more about it in this lecture. **(SD)** UNLV’s Barrick Museum, 7p, free, [unlv.edu/barrickmuseum](http://unlv.edu/barrickmuseum)

December 1

## Acrobatic Artworks

►► Artists from the Cirque du Soleil empire fill the 3,000-square-foot CORE Contemporary Gallery with their work. **(SD)** CORE Contemporary, 900 E. Karen Ave. # D222, through December 30, free, [corecontemporary.com](http://corecontemporary.com)

urban art-brut mainstay Biscuit Street Preacher, left town a few years ago to live off the grid. He’s back, and as the exhibit *Nunca Ido* demonstrates, the years in the wild haven’t mellowed his “ferocious urban paintings.” (See page 28.) **(SD)** CORE Contemporary, 900 E. Karen Ave. #D222, through November 21, free, [corecontemporary.com](http://corecontemporary.com)

October 4

## Opposition Party

►► Recycled materials, a layering sensibility, hybridity, and a series of thematically opposed dualities — “the real and the imagined; the organic and the artificial; the chaotic and the orderly” — make *On the Horizon*, collaged canvases by Etty Yaniv, sound like an exhibit we can’t wait to see. **(SD)** Charleston Heights Arts Center, through January 5, free, [artslasvegas.org](http://artslasvegas.org)

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Dine-in only. Can't combine with other offers or certificates.  
Limit one per table. Expires 12/31/18.

October 4

## THINGS THAT GO BUMP IN THE NEON

Author Paul Papa knows where the bodies are buried — or at least where their ghosts hang out. In this lecture, the author of *Haunted Las Vegas: Famous Phantoms, Creepy Casinos, and Gambling Ghosts* will take listeners on a thankfully verbal tour of the city's supernatural side. Part of the library district's "Las Vegas Stories" series. **(SD)** Clark County Library, 7p, free, [lvccld.org](http://lvccld.org)

November 14

## A Moth So Impressive It Might Attract Godzilla

You know *The Moth* as one of the nation's premier storytelling series — but primarily as *The Moth*, a radio show on (plug) KNPR 88.9, airing Saturdays at 7p, Sundays at 3p. *The Moth* live show has never been attracted to Las Vegas ... until now.

Black Mountain Institute, *The Believer*, and Nevada Public Radio host a quintet of storytellers who'll share true stories in a dynamic production.

**(SD)** UNLV's Ham Hall, 7p, \$15, [blackmountaininstitute.org](http://blackmountaininstitute.org)



October 20

## Bookstravaganza!

This year's Las Vegas Book Festival doesn't stint on the big names: Pulitzer winner **Colson Whitehead**, author of *The Underground Railroad*, will keynote. Also on hand: Sara Shepard (*Pretty Little Liars*, *The Lying Game*) and Luis Rodriguez, onetime poet laureate of Los Angeles and author of *Always Running: La Vida Loca — Gang Days in L.A.* A major discussion of Afrofuturism will include Marvel Comics author Nnedi Okorafor. A tribute to UNLV professor Douglas Unger by former students will include beloved *Lincoln in the Bardo* author George Saunders, Muslim-Pakistani writer Sorayya Khan, Vu Tran, Maile Chapman, and more. Rising star Hanif Abdurraqib will read poetry and anchor a panel on pop culture and politics; *Battleborn* author and former Pahrumpian Claire Vaye Watkins will highlight a discussion of writing about place, and other talks will be devoted to biographies of casino moguls, immigration, historical fiction, mysteries, sci-fi, and romance. There'll be poetry galore, too. On top of which there will be robust programming for kids and young adults. Something, that is, for everyone. **(SD)** Historic Fifth Street School, 9a-6p free, [lasvegasbookfestival.com](http://lasvegasbookfestival.com)

September 14

## Transgender Equality

"Scaling Invisible Walls" is the title of this talk by University of Wisconsin professor Markie L.C. Twist, and it suggests the reality faced by people of transgender identities — a deep and widespread unfamiliarity with their needs and practices. Understanding the prejudices inherent in cisgenderism — the belief that people's identities should conform to the biological sex they had at birth — can help reduce discrimination, says Twist. **(SD)** UNLV's Barrick Museum, 7:30p, free, [unlv.edu/calendar](http://unlv.edu/calendar)

September 26

## If Only There Were Recent Developments to Lend This Extra Relevance

Boy, Russia, amiright?! When it's not tampering with elections, it's incubating violent organized crime. From the Russian mob's origins in Stalin's labor camps to its perch on the cutting edge of cyber crime — with plenty of blood spilled in between — author Mark Galeotti (*The Vory: Russia's Super Mafia*) has the whole story ... including Vladimir Putin's involvement, and the threats it poses to America. **(SD)** Mob Museum, 7p, \$26.95 (museum admission), [themobmuseum.org](http://themobmuseum.org)



September 29

## THE POET LAUREATE IS COMING! THE POET LAUREATE IS COMING!

That would be Tracy K. Smith, who, in addition to being America's boss poet, also owns a Pulitzer Prize for her collection *Life on Mars*. Her memoir *Ordinary Light* was quite acclaimed, and her newest collection is *Wade In the Water*. Whet your appetite for her reading with this taste of her work: *We like to think of it as parallel to what we know, / Only bigger. One man against the authorities. / Or one man against a city of zombies. One man / Who is not, in fact, a man, sent to understand / The caravan of men now chasing him like red ants / Let loose down the pants of America*. Presented by Poetry Promise, Black Mountain Institute, and the Las Vegas-Clark County Library District. (In addition, Smith will teach a free workshop at 12:30p at Winchester Cultural Center, 702-455-7340) (SD) West



November 30

## Everyone Shouts About the Weather ...

That Lauren Cagle, assistant professor of writing, rhetoric, and digital studies at the University of Kentucky, has set herself a difficult task in this lecture is evident from its title: "Civility and Climate Change." Given the stakes of the debate (the fate of humans on Earth), and the less-than-admirable aspects of human nature it brings out in us (our retreat to tribalism; our tendency to think two monologues equals dialogue; our instinct to avoid thinking of future consequences), it takes a lot of moxie to try to introduce an element of civility into things. Wishing you luck, professor Cagle! (SD) UNLV's Barrick Museum, 7:30p, free, [unlv.edu/calendar](http://unlv.edu/calendar)



December 4

## YOU HAD US AT CLAIRE AND DEREK

Claire Vaye Watkins, author of *Battleborn* and *Gold Fame Citrus*, who already had deep roots in Southern Nevada — she's received a Silver Pen award from the Nevada Writers Hall of Fame, and with her husband directs a creative-writing workshop for teens in Pahrump — deepens them this fall as a fellow at Black Mountain Institute.

Her husband, novelist Derek Palacio, is also a fellow. They'll wrap up their stay at BMI with a reading and conversation at The Writer's Block. Gonna be righteous. (SD) *The Writer's Block*, 7p, free, RSVP at [blackmountaininstitute.org](http://blackmountaininstitute.org)

**BEYOND DREAMCATCHERS** Get past the clichés of pop-culturized Native Americana with Ann Vannoy and Cree medicine man Sean Wei Mah as they offer stories and songs from America's vibrant indigenous cultures. Sean will talk about becoming a medicine man; you'll learn about "walking in balance" with nature and the meanings of spirit animals, and listen to authentic songs. (SD) 2p, November 17 (at Centennial Hills Library) and 18 (Summerlin Library), free, [lvccld.org](http://lvccld.org)

Nov.  
**17**  
**18**

September 6

## Sequin the Truth

➤➤ The showgirl, that ubiquitous figure of Vegas glam, of fizzy sexuality in a plumed headdress, wasn't born in Vegas. She has a history that reaches back to France and Great Britain, says journalist Lissa Townsend Rodgers (a frequent *Desert Companion* contributor), who will explore the past, present, and future of the showgirl in this "Las Vegas Stories" talk. These days, the showgirl is more often seen on the arm of Oscar Goodman at ceremonial events than on a Strip stage, but her power as an icon endures. Come learn why. (SD) *Clark County Library, 7p, free, lvccl.org*

September 12

## You Had Us at Old Testament + Casinos

➤➤ "Visionary" is a word used more than once in relation to poet Andrew Nicholson's collection *A Lamp Brighter than Foxfire*. No wonder. Listen to this: "Central to this collection are poems that retell stories of Jacob from the Old Testament, relocated

behind casinos, glimpsed in miniature on kitchen floors, and heard speaking in a moment of decay." Toggling between the everyday and the divine — sorta what poetry is made for. Reading sponsored by Black Mountain Institute and UNLV's English department. (SD) *UNLV's Beverly Rogers Literature and Law Building, 7p, free, blackmountaininstitute.org*

September 15

## The Only Time We'll Use the Word 'Pard' in This Issue

➤➤ Now a quaint(ish) high-desert hamlet, Pioche's more glorious past as a mining town is the subject of Karen Wilkes' talk, based on her book *Trampin' In, Pard? Nevada Miners Then and Now*. Her grandpa was a miner, so she knows her stuff. (SD) *Sahara West Library, 1p, free, lvccl.org*

September 17

## Writers Gonna Talk

➤➤ *The Believer* magazine has a print history of writers talking to writers. Now that *The Believer* is part of the Black Mountain Institute,

that dynamic leaps from page to stage in a new series of live conversations. First up: R.O. Kwon talks about her rave-winning debut novel, *The Incendiaries*, with BMI fellow and novelist Derek Palacio, who has his own novel, *The Mortifications*, recently out. (SD) *The Writer's Block, 7p, free, RSVP at blackmountaininstitute.org*

September 23

## You Can't Stop Lee Mallory, You Can Only Hope to Contain Him

➤➤ The indefatigable Mallory, known far and wide as "the love poet," gathers his amen corner, consisting of musicians Philena Carter and Mizz Absurd, for a disquisition on love and pain in the original home of Ass Juice, the Double Down Saloon. Can there be a better setting for a poetry event? (SD) *Double Down Saloon, 8p, free, doubledownsaloon.com*

September 26

## Hey, That Mushroom Cloud Matches My Drapes

➤➤ Of all the questions that might attend a nuclear

kaboom, here's one we've never thought of: What color is an atomic blast? But that's why we're not artist Eric LoPresti, who will bust out a lecture titled "A Brilliant Violet Flash: Color Lessons From Nuclear Weapons Tests." What's it about? Well, says here, it's about "how thinking about color vision can change our understanding of nuclear weapons." There you go. (SD) *UNLV's Barrick Museum, 7:30p, unlv.edu/calendar*

October 2-6

## Historias en Dos Idiomas

➤➤ It's Hispanic Heritage Month, so expand your cultural horizons with captivating bilingual storyteller Liz Mangual. Look for her at the Clark County, West Las Vegas, West Charleston, Sunrise, Centennial Hills, and Summerlin libraries. (SD) *various times, free, lvccl.org*

October 18

## You Had Me (Literally Me) at Desert Companion Deputy Editor

➤➤ The annual Las Vegas Writes anthology showcasing local authors — a project of the Las Vegas Book Festival, funded by Nevada Humanities and published by Huntington Press — jolts to life with this launch event. Titled *Live Through This*, its stories and essays tackle the theme of "unnatural disasters" with predictably unpredictable results, ranging from war to murder to family trauma to nuclear anxiety to (shudder) chess. Disclosure: The book was

“

Fans of visual art will be fascinated to know that many of Natasha Trethewey's poems are inspired by paintings. 'Again, The Fields' responds to Winslow Homer's post-Civil War painting 'The Veteran in a New Field,' and 'Kitchen Maid With Supper at Emmaus, or The Mulata,' is after the painting by Velázquez. This Pulitzer Prize winner and two-term U.S. poet laureate will discuss her work with Clark County Poet Laureate Vogue Robinson in a free event. Las Vegas is on Trethewey's itinerary because BMI has been working hard to put us on the map."

— Alisha Kerlin, interim director, Marjorie Barrick Museum of Art

7P, NOV. 29,  
The Writer's  
Block  
blackmountain-  
institute.org





November 29

## Double the Poets, Double the Fun

A fall richly textured with superior poetry events concludes with a real wowser: Two-time U.S. Poet Laureate Natasha Trethewey discusses her work with Clark County Poet Laureate Vogue Robinson. Presented by *The Believer*. (SD) *The Writer's Block*, 7p, free, RSVP at [blackmountaininstitute.org](http://blackmountaininstitute.org)

co-edited by this mag's deputy editor Scott Dickensheets, whose initials are right here **SD** (SD) *Clark County Library*, 7p, free, [lvccld.org](http://lvccld.org)

October 27

## You'll Never Believe What Happened Next!

➤➤ "Wrong turn" is the theme of this iteration of StorySlam, which sees Las Vegans take the stage to tell true stories of their bad decisions, ill-considered paths, and unforeseen consequences. Since we've all made mistakes, here's your chance to get a kick out of someone else's bad judgment for once. (SD) *Charleston Heights Arts Center*, 7p, "pay what you wish" (really, that's what it says!), [lvccld.org](http://lvccld.org)

November 1

## Hear the Talk Without Walking the Walk

➤➤ Richard Hooker is a "cultural urbanist," and before you ask, "What's a cultural urbanist?," we'll tell you: He leads walking tours of groovy places like Downtown Las Vegas, telling people about the history, mythology, pop culture, and characters of the area. Tonight, he adapts his tour into a slideshow-powered lecture, certain to be enlightening. (SD) *Clark County Library*, 7p, free, [lvccld.org](http://lvccld.org)

November 5

## The Gayest Gay Who Ever Gayed

➤➤ That's poet J. Jennifer Espinoza describing herself, which gives you some idea of the candid nature of her poems about love, anger, and beauty. Go ahead, bump a few lines of her poem "Sometimes in a Moment of Déjà Vu": *Do you care that the world is trash? / I do. I'm trash. / I'm in love with the feeling of it.* This Breakout Poet event is sponsored by Black Mountain Institute. (SD) *UNLV's Barrick Museum*, 7p, free, RSVP at [blackmountaininstitute.org](http://blackmountaininstitute.org)

November 14

## If Only There Were Recent Developments to Lend This Extra Relevance

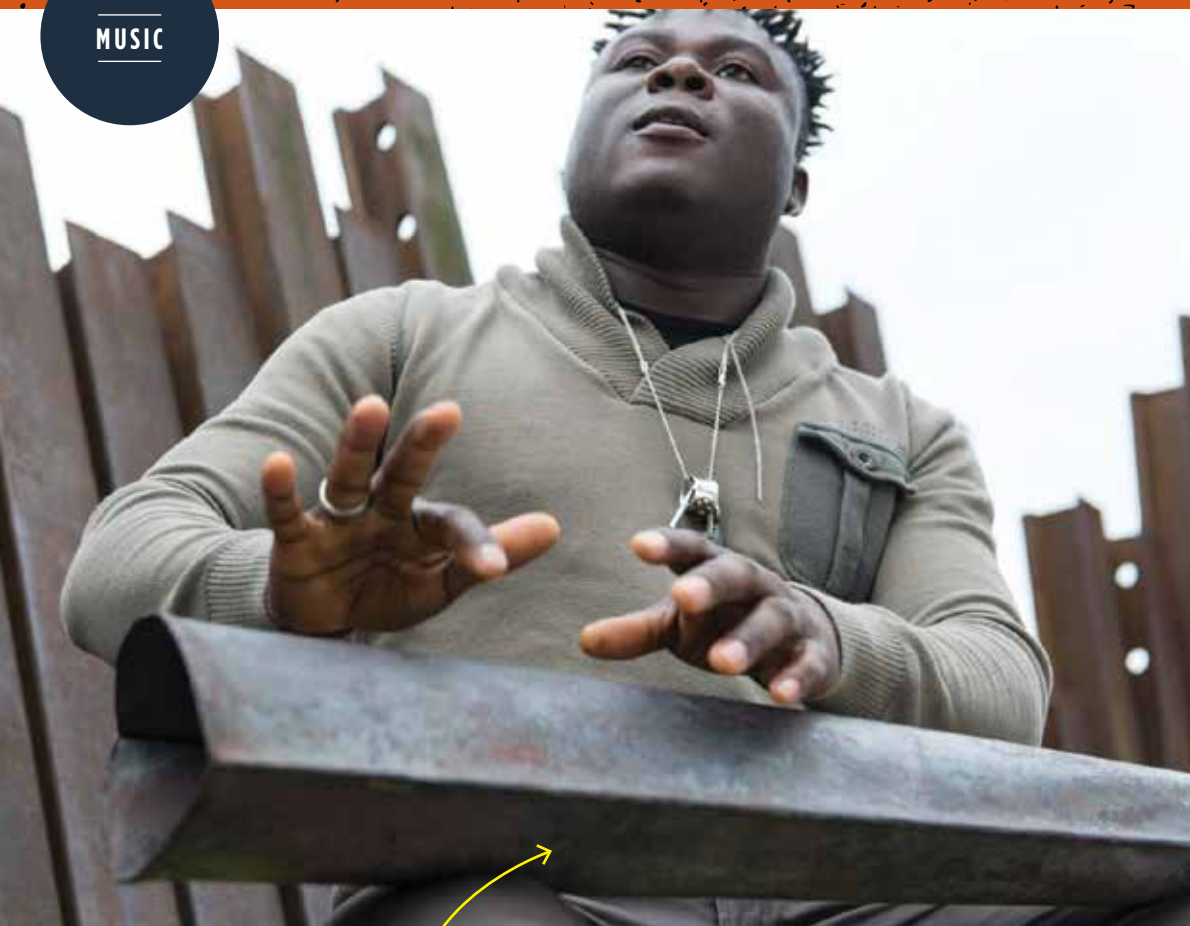
➤➤ That data has a dark side comes as no surprise, but this lecture presents an opportunity to drill down into a perhaps surprising permutation of that truth: how social inequity is nurtured by our reliance on seemingly objective algorithms. Tell 'em SkyNet sent you. (SD) *UNLV's Barrick Museum*, 7:30p, free, [unlv.edu/calendar](http://unlv.edu/calendar)

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November 10-11

## Comedy of Note

You might know her as the bumptious and aggressive Carrie “Big Boo” Black on *Orange Is the New Black*. But offscreen, Lea DeLaria is an award-winning jazz singer, comedian, and accomplished stage actress. She’s merged these superpowers into an acclaimed musical comedy act that’ll make you a prisoner — of laughter! **(AK)** *Myron’s Cabaret Jazz in The Smith Center*, 7p, \$39-\$59, [thesmithcenter.com](http://thesmithcenter.com)

September 14-16

## A PEOPLE’S STORY IN SONG AND DANCE

**Okaidja** had something of a musical head start. In his village of Kokrobite in Ghana, he grew up in a family of performers and storytellers. Okaidja took that head start and ran with it, expanding the percussive, richly harmonious music of his homeland to include the diverse sounds of the broader African diaspora. To forge this eclectic style, he developed a nimble guitar technique that bursts with both joy and poignancy. He’ll be joined by his band, performing as the Okaidja Afroso Band. Prepare to dance — he’ll be doing that, too. **(AK)** *September 14, West Charleston Library, 7:30p; September 15, West Las Vegas Library, 2p; September 16, Whitney Library, 2p, [lvccld.org](http://lvccld.org)*

November 16

## Mariachi Dreams

Some *sueños* do come true: Mariachi Herencia de Mexico — a young, Chicago-based mariachi band from the barrios — not only played their way out of the streets, but they got a Grammy nod while doing it. Catch them while they’re fulfilling another dream: touring the world and sharing the tradition of mariachi. **(AK)** *UNLV’s Artemus Ham Hall, 7:30p, \$20-\$50, [unlv.edu/pac](http://unlv.edu/pac)*



September 15

## A Bernstein Blowout

How does the Las Vegas Philharmonic celebrate the career of an iconic American composer, conductor, educator, humanitarian, and all-around irrepressible creative dynamo such as Leonard Bernstein on his 100th birthday? With the same verve and gusto that this American treasure approached his craft. Expect a hearty sampling of Bernstein’s timeless works. **(AK)** *Reynolds Hall at The Smith Center, 7:30p, [thesmithcenter.com](http://thesmithcenter.com) for ticket information*

Other shows in the Las Vegas Philharmonic’s 2018-2019 season:

**Oct. 6:** *Psycho* film screening with live orchestra

**Nov. 3:** Glass, Mozart, and Bach feat. Simone Dinnerstein on piano

**Dec. 1:** “A Classic Holiday” feat. Kristen Hertenberg and Travis Cloer

**Jan. 12:** The Music of John Williams





October 20

## Banjos on Fire (in a Good Way)

Billy Strings may look like he just got his driver's license, but when the opening string swell of "Meet Me at the Creek" gives way to his voice — supple but seasoned — you know you're in the hands of a natural master. His precise playing and solid musicianship are simply a pleasure to listen to — until he and the band make your jaw drop with some scorching string interludes where banjo, fiddle, and guitar threaten to ignite. **(AK)** *Bunkhouse Saloon, 9p, \$15, bunkhousedowntown.com*



October 12

## Heartstrings Attached

Gabriel Royal did the busker grind on the New York subways for five years before he finally broke out. It was long overdue. His bittersweet cello ballads — "grown-up lullabies," he calls them — eschew sonic gimmicks in favor of musical ideas that patiently blossom and unfurl. Check out his single "Say It's Right," with its welling strings and sophisticated phrasing. **(AK)** *UNLV's Artemus Ham Hall, 7:30p, \$20-\$50, unlv.edu/pac*

October 2

## PAST FORWARD

MC5 founder Wayne Kramer is celebrating the 50th birthday of the band's seminal album *Kick Out the Jams* in the most rock 'n' roll way possible — by performing the album live with a roster of special guests, including Kim Thayil of Soundgarden, Brendan Canty of Fugazi, Billy Gould of Faith No More, and Marcus Durant of Zen Guerrilla. **(AK)** *Brooklyn Bowl, 8p, \$35-\$55, brooklynbowl.com*



December 29

## Rhythm, Soul, and Seasonal Cheer

Based on traditional marching bands at Historically Black Colleges and Universities, the DRUMLine Live Holiday Spectacular is a high-octane, percusso-riffic show that takes classic holiday tunes and cranks the dial to OMG with eye-popping costumes, high-tech lighting, and all the dancing and drumming you'd expect. **(AK)** *Reynolds Hall in The Smith Center, 2p and 7:30p, \$29-\$69, thesmithcenter.com*

September 28

## Pop Goes the pan-Latin fusion

You can be forgiven if you listen to a silken, shimmering LADAMA song and don't pick up on all the different Latin musical traditions at work, among them, Venezuela's joropo, Colombia's cumbia, Brazil's maracatu. That's because they're all subtly and seamlessly woven together into gorgeous songs that don't shy away from taking strong stances — or just expressing joyous, unapologetic optimism. Remember that? **(AK)** *Winchester Cultural Center, 7p, \$12-\$14, 702-455-7340*



NOV  
14

**LIKE FIGHT CLUB, BUT FOR MUSICIANS** The musicians playing music on the Strip are performers — but at The Composers Showcase, they're *artists*, performing their original songs that can range from pop to classical to hilariously ribald novelty tunes. The songs are stellar, but the atmosphere is half the fun. The cabaret vibe and musical camaraderie make you feel like you've been invited to a sometimes-raucous after-party where top Strip talent gets together to truly let loose. **(AK)** *Myron's Cabaret Jazz in The Smith Center, 10:30p, \$20, thesmithcenter.com*

September 12

## Sax Appeal

➤➤ UNLV's jazz department — formally known as the Division of Jazz Studies — is one of the valley's most underrated musical treasures. Its players have garnered praise and prizes from *DownBeat*, *JazzTimes*, the Monterey Next Generation Jazz Festival, and more. And lucky for us, its students play out often. Catch the Honors Jazz Combo as it performs a mix of classics and more contemporary tunes. **(AK)** Clark County Library, 7p, free, 702-507-3459

September 16

## Beat It, Kids!

➤➤ ... and parents, and grandparents, and whoever else wants to join in on the World Beat Drum Circle. Sense of rhythm not required — just a desire to bang an instrument in unison (or not) with others to generate some great vibes. Best of all, drums and rhythm instruments are provided. Come on, make some noise! **(AK)** Summerlin Library, 1771 Inner Circle Drive, 3p, free, 702-507-3863

September 16

## Music Fan, Heal Thyself

➤➤ This double-talent “Strings Attached” concert promises not to just to thrill your ears, but maybe even heal your soul. Violinist Luca Ciarla will perform on a range of stringed instruments, playing Italian folk tunes and original pieces. Rebecca Sabin's violin work, meanwhile, aims to transport you to an inner space, with ethereal sounds to restore your spirit — and we can all use a little of that. **(AK)** Winchester Cultural Center, 2p, \$12-\$14, 702-455-7340

September 20

## Vienna Links

➤➤ Newly appointed assistant professor of violin, Ambroise Aubrun, makes his debut in “A Night in Vienna,” a concert celebrating Viennese greats Mozart, Schoenberg, and Brahms. With other UNLV talents on the roster — including Wei-Wei Le on violin, Kate Hamilton on viola, Mykola Suk on piano — this should be one tuneful faculty meeting. **(AK)** UNLV's Dr. Arturo Rando-Grillot Recital Hall, 7:30p, \$25, unlv.edu/pac

September 28

## Alt Before Alt

➤➤ The Breeders burbled to the surface in the early '90s, not so much a part of “alternative rock” as an early definer of it, with its sly, sidelong hooks and curated moments of pure, urgent rock bombast. And yet they're no museum exhibit — their slinking quirk is as strange and fresh as ever. **(AK)** Brooklyn Bowl, 7p, \$30-\$35, brooklynbowl.com

October 12-13

## Guitar Bros, Literally

➤➤ The Bassett Brothers are identical twins who both play guitar. What may seem like a recipe for a Tom and Jerry hellworld of epic sibling rivalry has instead blossomed into a power duo who can break out everything from sacred medieval songs to Metallica scorchers. **(AK)** Oct. 12, Clark County Library, 6p; Oct. 13, Centennial Hills Library, 3p, free, lvcld.org

October 20

## Who is Zhu?

➤➤ He's an enigmatic electronic musician who shot

to fame with a hit single, “Faded,” and hasn't slowed down since, releasing tracks that take dance music in a surprisingly soulful direction. Check out his collaboration with Skrillex and THEY, “Working for It” — a silky, simmering electro track that's as catchy as it is complex. **(AK)** Pearl Concert Theater at the Palms, 9p, \$44.95, palms.com

October 21

## Piazza Party!

➤➤ In Italy, piazzas are gathering places — whether it's for meeting up with friends or rendezvousing with a lover, people-watching or meditative pigeon-feeding — and each has a distinct personality and history. Little wonder that Pasquale Esposito feels the urge to celebrate them with an evening of tribute serenades. **(AK)** Myron's Cabaret Jazz in The Smith Center, 7p, \$65-\$85, thesmithcenter.com

November 2

## Sitar Hero

➤➤ The title of Indian musician Ustad Shafaat Khan's performance is “East Meets West,” and it only hints at how this sensation on sitar, surbahar, and tabla marries pop music form to the shimmering glitter and sinuous lilt of traditional Indian instruments. The results are songs such as the irresistibly head-noddable “Ya Mere Habeeb” and the giddily frenetic “Ye Mubarak,” whose hand-clap track simply demands you clap along. **(AK)** The Smith Center, 7p, \$35-\$55, thesmithcenter.com

“

I'm so excited about The Smith Center's jazz program, which features both new and established artists. I can't wait to see pianist George Winston. (I always managed to miss him in Wisconsin when I lived there.) His evocative music is so closely connected with the work I do as a director, and it's been an enduring inspiration for me. And how can you pass up Jane Monheit? Love, love, love her sound. And her band is so darn smooth.”

— Norma Saldivar, executive director, Nevada Conservatory Theatre

JAN. 25-26  
George Winston

SEPT. 7-8  
Jane Monheit  
thesmithcenter.com



November 15

## This Time, It's Personal

➤ Think of Las Vegas Philharmonic Spotlight series as intimate music salons where you not only get to hear the artists perform in a chamber setting, but get to hear the stories behind the music from the people playing it. This performance, *Works for Brass*, features works by Paul Hindemith, Richard Peaslee, Francis Poulenc, and more. **(AK)** Troesh Theater at The Smith Center; 7:30p, \$70, [thesmithcenter.com](http://thesmithcenter.com)

December 10-11

## Like a Boss of Bossa Nova

➤ Graham Dechter is only 28, but his mastery of straight-ahead jazz guitar has propelled him to the pantheon of contemporary greats. His supernatural facility with everything from bossas to bebop to blues has also garnered him musical collaborations with everyone from Michael Bublé to Wynton Marsalis. In the December 10 shows, he'll perform with special guests Jeff Hamilton and Akiko Tsuruga; on December 11, he'll perform as the Graham Dechter Quartet, with drummer Hamilton, pianist Tamir Hendelman, and bassist Alex Frank. **(AK)** Myron's Cabaret Jazz at The Smith Center; 7p, \$39-\$59, [thesmithcenter.com](http://thesmithcenter.com)

December 14

## Royal Highness of Infectious Rhythms

➤ Hailing from Podor, Senegal, King Ibu has made his home in Las Vegas for many years, and it makes a certain sense. Just as Vegas is a jostling intersection of numerous lifestyles, people and ideas, so is his music. Grounded in relentlessly joyous Senegalese polyrhythms and griot traditions, it also incorporates pop and rock stylings for a contemporary accent. But you'll probably be too busy dancing to think about that. **(AK)** West Charleston Library, 6301 W. Charleston Blvd., 7:30p, free, [lvccld.org](http://lvccld.org)

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October 9-14

## PIE IN THE SKY

If you've been longing for an uplifting musical by women, about women, and for women, you're in luck: *Waitress* is coming to The Smith Center this fall. With songs, book, choreography, and direction by an award-winning, all-female creative team, this story of a small-town pie-slinger who dreams of a better life — and love — resonates with the authentic experiences of contemporary American women.

**(HK)** The Smith Center, Reynolds Hall, 7:30p and 2p, \$29 and up, [thesmithcenter.com](http://thesmithcenter.com)



October 25-28

## Bloodsucker Ballet

Dancing undead. Eerie special effects. Gothic sets. So much black and purple velvet. Ben Stevenson's *Dracula* has all this, plus Franz Liszt's creepy music, and Nevada Ballet Theatre brings it to The Smith Center just in time for Halloween. **(HK)** Reynolds Hall, 7:30p and 2p, \$29 and up, [thesmithcenter.com](http://thesmithcenter.com), [nevadaballet.org](http://nevadaballet.org)

September 6-22

## Quips Ahoy!

What could be more fun than a boat full of roving gangsters trying to keep a young man from leaving the game and joining his true love? Doing it to music, of course! Sin City Opera closes Super Summer Theater's 2018 season with Gilbert and Sullivan's operatic farce, *The Pirates of Penzance*. **(HK)** Spring Mountain Ranch, 7p, \$15, [sincityopera.com](http://sincityopera.com), [supersummertheatre.org](http://supersummertheatre.org)

Dec.  
28  
29

**THE RENAISSANCE MAN WE COULD USE NOW** Stogie Kenyatta brings to life 14 characters to paint the portrait of one singular man in *The World Is My Home: The Life of Paul Robeson*. A brilliant thinker who was ahead of his time, Robeson was the first black lawyer hired by a New York law firm, an anti-Holocaust activist, and cofounder of the Organization for African Unity. Las Vegas-Clark County Library District offers this play on the fourth day of Kwanzaa to honor the principles that are celebrated during that part of the holiday. **(HK)** West Las Vegas Library Theater, 6:30p and 4p, free, [lvccld.org](http://lvccld.org)



November 29-December 15

## Gray Matters

Nick Payne's *Incognito* asks the timeless question: What if you could steal Albert Einstein's brain, have your first same-sex liaison, and forget everything about your life except for one thing? Would you still be who you thought you were? A Public Fit answers, with direction by Ann Marie Pereth and Joseph Kucan. **(HK)** Art Square Theater, 1025 S. First St., 7:30p and 2p, \$25-30, [apublicfit.org](http://apublicfit.org)

October 19-28

## Salem On, Honey

For Nevada Conservatory Theatre, Darren Weller directs Arthur Miller's play *The Crucible* just in time to remind the world what an actual witch hunt was. Thank goodness violent female subjugation by the patriarchy is a thing of the past, amiright girls? **(HK)** UNLV's Black Box Theatre, 7:30p and 2p, \$20, [unlv.edu/nct](http://unlv.edu/nct)

December 7-16

## They've Got Another Puzzle for You

Is it just me, or is Willy Wonka messing with Charlie Bucket? He's messing with his head, right? Maybe this is why kids — sadistic little people in their own right — love Roald Dahl's *Willy Wonka*. Prediction: Families will flock to this City of Las Vegas production of the musical. **(HK)** Charleston Heights Arts Center, 7p and 2p, \$5.50, [artslasvegas.org](http://artslasvegas.org)

## GLOBAL FEASTS FOR THE SENSES

October 15

### Baile Histórico

The explosion of color, music, and movement that is Ballet Folklórico de Mexico returns to The Smith Center for one night only with an all-new show highlighting Mexico's rich culture. **(HK)** Reynolds Hall, 7:30p, \$25-79, [thesmithcenter.com](http://thesmithcenter.com)

October 19-20

### U.S.-Korea Summit ... of Dance

UNLV Dance and its international partner, Korea National Sport University, present their biennial concert, *Together 7*, featuring ballet, jazz, modern, and traditional numbers. As the title suggests, it's the seventh cross-cultural collaboration between teams of 20 artists from each school. **(HK)** UNLV's Judy Bayley Theatre, 7:30p and 2p, \$10-18, [unlv.edu/pac](http://unlv.edu/pac)

December 10

### Mele Kalikimaka

Aloha Nui Loa dance company presents its Holiday Hula Show, with the classic Hawaiian dance form, music, and some island-themed comedy. **(HK)** Clark County Library, 2p, free, [lvccld.org](http://lvccld.org) or 702-507-3459

November 1-25

## The Crappiest Place on Earth

Who better than the quirky, risk-loving Majestic Repertory Theatre to bring Mickey Mouse's creator back to life — for his last day on Earth — and reveal his true twisted nature?

Lucas Hnath's dark comedy, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, will delight anyone who's always known there was something sinister going on at the Magic Kingdom. **(HK)** Alios, 1217 S. Main St., 8p and 5p, \$15-25, [majesticrepertory.com](http://majesticrepertory.com)



November 30-December 16

### As Yahweh Is Their Witness

Las Vegas Little Theatre tackles prejudice squared with its production of the romantic comedy *The Last Night of Balylhoo*. World War II looms and *Gone With the Wind* is about to open, setting the stage for an Eastern European Jew to stumble into the confusing biases of Atlanta's upper-class German Jewish community. **(HK)** Main Stage, 3920 Schiff Drive, various times, \$25, [lvlt.org](http://lvlt.org)

September 13-30

## These Are a Few

➤ Jane Walsh directs Duncan MacMillian's bittersweet *Every Brilliant Thing* for Cockroach Theatre. The son of a depressed mother chronicles the little perks that add up to a good life. **(HK)** *Art Square Theater, 1025 S. First St., 8p and 2p, \$20-25, cockroachtheatre.com*

September 14-30

## Unholy Crap

➤ Maxim Lardent directs Las Vegas Little Theatre's production of *Stupid Fucking Bird*, an — as the title suggests — irreverent comic reboot of Chekhov's classic, *The Seagull*. **(HK)** *Black Box Theater, 3920 Schiff Drive, 8p and 2p, \$16, lvl.org*

September 27-October 21

## 'Some Rise by Sin, and Some by Virtue Fall'

➤ Majestic Repertory Theatre places *Measure for Measure*, William Shakespeare's brothel-based social-justice comedy, in the 1970s, giving it even more contemporary relevance. **(HK)** *Alios, 1217 S. Main St., various times, \$15-25, majesticrepertory.com*

September 27

## Exit-stential Crisis

➤ A Public Fit's Mark Gorman directs a staged reading of *No Exit*, the play that Paul Bowles adapted from Jean-Paul Sartre's squirm-inducing story about three people trapped together in a mysterious room. **(HK)** *Clark County Library, 7:30p, free, apublicfit.org*

September 29-30

## How'd He Do That?

➤ Las Vegas Clark County Library District hosts escape artist Jackson Rayne — who cut his teeth on *Spellbound* in Vegas and has since traveled with Carnival Cruise Lines — in *No Limits: Magic Beyond Possibility*. **(HK)** *Summerlin Library, various times, free, lvcld.org*

September 28-October 7

## More Important Than Ever

➤ Oscar Wilde's comedy of errors, *The Importance of Being Earnest*, is directed by J.R. Sullivan for UNLV's Nevada Conservatory Theatre. **(HK)** *UNLV's Judy Bayley Theatre, 7:30p and 2p, \$10-25, unlv.edu/nct*

September 28-October 7

## Comfort Dude

➤ Rainbow Company Youth Theatre capitalizes on the pop culture moment Christopher Robin and his stuffed yellow sidekick are having with its production of *Winnie-the-Pooh*. Kristin Sergel's script is adapted from A.A. Milne's beloved children's book. **(HK)** *Charleston Heights Arts Center, 7 and 2p, \$5.50, artslasvegas.org*

October 19-November 4

## Modern Love

➤ Las Vegas Little Theatre presents *Falsettos*, a musical nominated for five Tony Awards last year. Directed by Walter Niejadlik and Gillen Brey, with musical direction by Toby McEvoy, the show tells the story of Marvin and the constellation of characters revolving around him. **(HK)** *Main Stage, 3920 Schiff Drive, 8p and 2p, \$25, lvl.org*

October 25-November 11

## I Foilz All Ur Breakups

➤ Cockroach Theatre lightens things up with *The Dog/The Cat*, a comedy about

love on the rocks, told from the points of view of two couples' pets. **(HK)** *Art Square Theater, 1025 South First St., 8p and 2p, \$20-25, cockroachtheatre.com*

October 25-28

## Ship of Ghouls

➤ Sin City Opera and the City of Las Vegas present *A Night With the Flying Dutchman*, a multimedia production with live orchestra, singing, and video. The music of Richard Wagner, conducted by Dean Balan, meets the voice of bass-baritone Eugene Richards and audio-visuals of Andrew Stephenson Kurcan; Skip Galla stages it all. **(HK)** *Charleston Heights Arts Center, 7:30p and 2p, \$15-50, sincityopera.com*

November 2-4

## Worth Fighting For

➤ Broadway in the Hood presents *Eclipsed*, Danai Gurira's gripping play about five Liberian women surviving civil war with grace, strength, and even humor. **(HK)** *The Smith Center, Troesch Theater, various times, \$39 and up, thesmithcenter.com*

November 7-25

## We Got Your Hakuna Matata Right Here, Baby

➤ Disney's *The Lion King* makes its Smith Center debut this winter, meaning you, too, can be one of the 90 million people who've seen the iconic musical about the circle of life. **(HK)** *Reynolds Hall, various times, \$29 and up, thesmithcenter.com*

“

A Public Fit brings a drum-tight rigor to every play it puts on. Everything just works — but never has to work too hard. It reflects a quantum level of artistic discipline that's a pleasure to witness on its own. That's why I'm particularly excited about A Public Fit's upcoming production of *Incognito*, Nick Payne's unapologetically (and literally) cerebral play. *Incognito* weaves together multiple plotlines, actors, and timelines to consider how our brain makes us who we are — and who we're not. It promises to be a heady, high-concept play produced by a solidly high-quality theater company.”

— Andrew Kiraly, editor, Desert Companion

7P, NOV. 29-DEC. 15

Art Square Theatre  
apublicfit.org



November 15-18

## With One Breath, With One Flow

➤ Fine arts majors show off their choreography and dance skills in UNLV Dance's production, *Synchronicities*, which will also include a piece by professor Victoria Dale. **(HK)** UNLV's *Alta Ham Fine Arts Dance Studio One*, 7:30p and 2p, \$10-18, [unlv.edu/pac](http://unlv.edu/pac)

November 30-December 9

## Abstinence, If Only

➤ Nevada Conservatory Theatre produces Shakespeare's romantic comedy *Love's Labour's Lost*, in which four young men pretend they can give up sex to focus on school work for three years. Guess how that turns out? **(HK)** UNLV's *Judy Bayley Theatre*, 7:30p and 2p, \$10-25, [unlv.edu/nct](http://unlv.edu/nct)

December 6-23

## He's Gonne Get Ya

➤ Troy Heard offers a modern adaptation of an ancient horror story with *Krampus*. The audience participates, acting as guests at a family's Christmas party. **(HK)** *Alios*, 1217 S. Main St., various times, \$15-25, [majesticrepertory.com](http://majesticrepertory.com)

December 8-24

## Return of the Sugarplum Fairy

➤ Merry Christmas from Nevada Ballet Theatre! *Nutcracker*, the ballet with Tchaikovsky's classic score and James Canfield's contemporary choreography, returns to The Smith Center for the holiday season. **(HK)** *Reynolds Theater*, 7:30p and 2p, \$29 and up, [thesmithcenter.com](http://thesmithcenter.com), [nevadaballet.org](http://nevadaballet.org)

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October 7

## FIT FOR ROYALTY

Oktoberfest started out as a celebration for a Bavarian prince and princess who wed in October, but today it's mostly known for beer. However, there's plenty of dry fun to be had! Consider the entertainment: Cirque du Soleil accordionist Hubert Gall, knee-slapping Bavarian dancers, and a trio that plays alpenhorns, the 13-foot instruments you know from Ricola commercials. Or, you know, go for the lagers and get more pickled than sauerkraut. **(KT)** *Historic Fifth Street School, 3-9 p.m., free, 702-649-8503*

October 5-6

## LOOK UP

Whether it's about hopes and dreams or letting go of something, the **Rise Festival** is a thing to behold. Thousands gather on a dry lake bed halfway to the state line to release self-inscribed paper lanterns at dusk. There's music, art, food, and even luxury camping for those who want to make a weekend of it. **(KT)** *Jean, \$69-\$129; risefestival.com*

# TWO FOR THE KIDS

October 20-21

## Bye, Summer

Summer's over, and we can go outside again! Even so, head indoors for a family-friendly welcome of fall, with pumpkin decorating, autumnal science experiments, and art projects inspired by the season. **(KT)** *Discovery Children's Museum, discovery-kidslv.org*



November 3-16

## Native Lesson

This month-long celebration teaches children about Nevada's Native American heritage. They'll watch native dance performances, learn about artifacts, and have the chance to make their own pictographs and petroglyphs — which they'll also learn to tell apart. **(KT)** *Discovery Children's Museum, discoverykidslv.org*

“

In contrast to what feels like the prevailing regional music festival template, Desert Daze has created a true celebration of the wild and unique just a quick road trip away in Lake Perris, California. While the festival stands apart simply by offering a trippy musical lineup with heavy hitters such as My Bloody Valentine, Tame Impala, Shellac, King Gizzard & The Lizard Wizard, and Uncle Acid & The Deadbeats, as well as speaker sessions with legends like Steve Albini, it's their “enclave of mystics” who've also curated a full weekend escape with soundbaths, shamanic ceremonies, yoga, hiking, camping, lectures on high magik, swimming, and boat rides that locks it in as a can't-miss weekend. It's an insane, exciting, bold endeavor that we're lucky to have so close to home.”

— Chris Bitonti, director of marketing, Brooklyn Bowl Las Vegas

OCT. 12-14,  
Lake Perris  
desertdaze.org



November 2-4

## MAKING LIGHT OF DEATH

Springs Preserve's Garden is gorgeous, but it's even more magical at night, when dotted by candlelight and festive Dia de Muertos ofrendas, or altars, paying homage to late loved ones with photos, incense, and favorite foods. Offerings for the living include theater, dance, face painting, and crafts like traditional sugar skulls. **(KT)** *Springs Preserve, admission TBA, springspreserve.com*



November 3

## GEEKS UNITE

It's Las Vegas Comic Book Festival time! Dust off your cosplay costume and head down to the library for this 11th annual celebration of all things comics. Artists, authors, and fans gather to celebrate the magic of the illustrated word, with panels, workshops, music, merch, and, of course lots of books. **(KT)** *Clark County Library, 9:30 a.m., free, lvccld.org*

September 14-16

## Opa!

Las Vegas' first Greek Food Festival took place at the Stardust Hotel in the 1970s. Today the festival — recognized by *Nat Geo* as one of the state's best — takes place at ornate St. John the Baptist Greek Orthodox Church, which is worth seeing even if you don't eat a bite of food. Thankfully, there is food. All the staples are there, plus live music, dancing, and raffles. **(KT)** *5300 El Camino Road, \$7 admission doesn't include food, lvgff.com*

SEPT  
29

**NICE HOOCH!** Beer geeks and winos find common ground at the Grapes & Hops Festival. Tickets include food by El Segundo Sol, Stripburger, Mon Ami Gabi, Top of the World, TAO Asian Bistro, and Divine Cafe, and proceeds go toward breast cancer research. **(KT)** *Springs Preserve, 5 p.m., \$45 and up, springspreserve.com*

September 21-23

## BLOCK PARTY

The Weeknd, Florence + The Machine, Arcade Fire, and Travis Scott headline this year's Life is Beautiful, the annual art/music/food festival that transforms Downtown Las Vegas into even more of a psychedelic playground than it already is. Comedians Hannibal Buress and Michelle Wolf will ensure it's not just fun, but funny. **(KT)** *Downtown, \$135 and up, lifeisbeautiful.com*



October 20

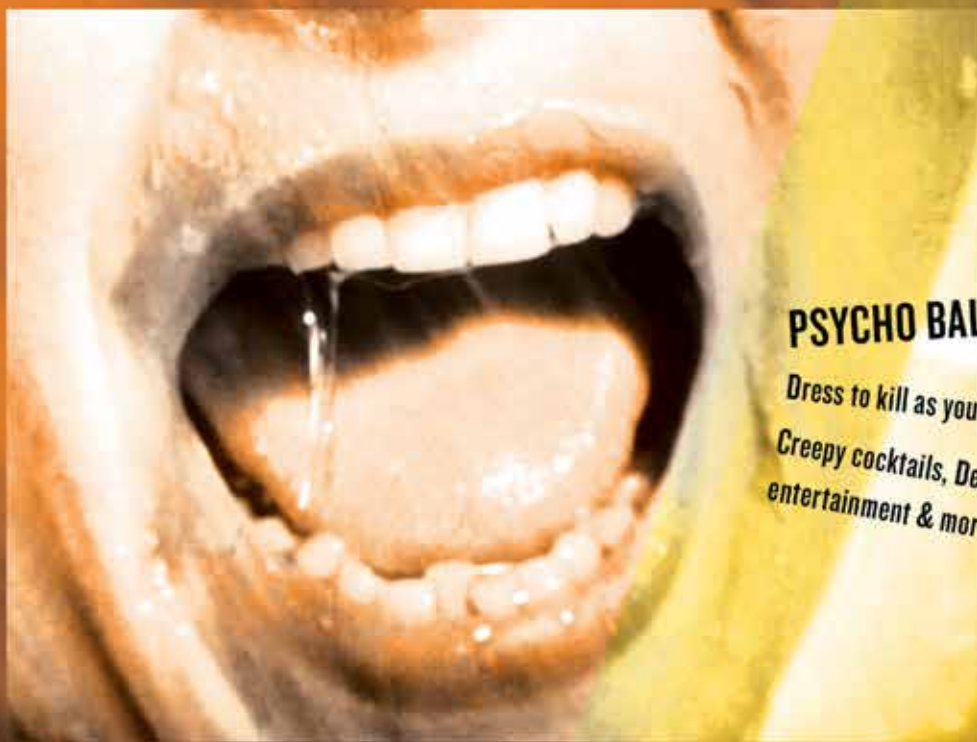
## BOTTOMS UP

Two hundred craft beers, 60 breweries, food from local culinary wizards, and music by Naked Elephant and Mike Xavier. What more do you need to know about the Downtown Brew Festival? **(KT)** *Clark County Government Center, 5 p.m., \$35 and up, downtownbrew-festival.com*

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# 2018 QUESTS

—  
*Five local creatives —  
filmmaker, musician,  
performer, literary  
dynamo, illustrator — who  
are having a moment*  
—

PHOTOGRAPHY BY SABIN ORR



FILM

# HEIDI MOORE

CULT MOVIE  
DIRECTOR





**THE FIRST SCRIPT THAT HEIDI MOORE EVER WROTE WAS A MOVIE ABOUT ZOMBIE STRIPPERS TITLED *R.I.P. TEASE*.** “I actually still have it, but I wrote it when I was like 21, so it’s not me anymore,” she says, but it’s not hard to imagine the 35-year-old self-taught filmmaker throwing zombie strippers into one of her current movies. As a teen in the small town of Chester, California, Moore already had eccentric tastes, frequenting the video store for cult movies such as Gregg Araki’s *Nowhere* and drag-queen comedy *To Wong Foo, Thanks for Everything! Julie Newmar*. “**I WOULD RENT DEMONIC TOYS ALL THE TIME WHEN I WOULD HAVE SLEEPOVERS,” SHE SAYS.** No less a cult-movie icon than Troma Entertainment cofounder and *The Toxic Avenger* director Lloyd Kaufman is an admirer of Moore’s work, and her 2016 debut feature *Dolly Deadly* channels equal parts Rob Zombie and John Waters. Plenty of low-budget genre filmmakers just go for the obvious quick thrills, **BUT MOORE’S AMBITIONS ARE HIGHER.** *Dolly Deadly* is closer to an experimental film, without gore or scares in the traditional sense. The story is often impressionistic, and Moore incorporates elements such as stop-motion animation and elaborate sound design to create an effect that’s more unsettling and disconcerting than horrific. **IT ALSO STARS HER SON, JUSTIN, WHO WAS JUST EIGHT YEARS OLD AT THE TIME.** “He didn’t even really know what was going on,” Moore says of her son’s experience playing a deranged trailer park resident whose doll collection urges him to kill. But Justin, now 13, has become a big fan. “He’s watched it a lot with his friends,” Moore says. Thanks in part to support from Troma, Moore has completed principal photography on *Kill Dolly Kill: Dolly Deadly 2*, which Moore describes as “a horror rock musical,” featuring the grown-up version of the main character from the first movie. **THAT’S JUST ONE OF HER MANY PROJECTS IN THE WORKS.** She’s getting ready to shoot another feature in October, the story of a shut-in which will be filmed primarily at her house. “We’re just going to keep it small and see what happens,” she



says. She’s contributing a segment to a holiday-themed horror anthology produced by local filmmaker Drew Marvick, and she’s putting together a pitch for a series based on her documentary feature *More Blood!*, available to watch for free on YouTube and Vimeo (mainly because Moore couldn’t clear the dozens of movie and TV clips she used to explore the idea of why people enjoy watching death onscreen). There’s a Blu-ray release for the original *Dolly Deadly* coming from Troma later this year, and the movie is currently available on Troma’s streaming service Troma Now. **ALTHOUGH SHE’S ONLY BEEN IN TOWN SINCE APRIL 2017, MOORE HAS BECOME A FORCE IN LOCAL FILM.** She’s starting her own film festival, too, the Medusa Underground Film Festival, set to run January 12-13 and focus on female filmmakers. “It’s an underground film festival for movies like mine, and for a lot of movies I see that are not quite horror, but they’re weird,” she says. If there’s one thing Moore knows, it’s weird. **Josh Bell**

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MUSIC

## RAHMAAN PHILLIP →

VIOLIST//MUSIC TEACHER

Viola and violin player **RAHMAAN PHILLIP HAS THE MAKINGS OF ROCK STAR** — confident stage presence, instrumental virtuosity, good hair. So, it’s kind of weird to see him playing in the piano bar at Paris Las Vegas, wearing a beret and vest that management gave him in a crinkly plastic bag a few minutes before the gig started. A couple strolling through the casino stops at the bar’s railing, and the man asks Phillip to play “Happy Birthday” to the woman. Phillip obliges. .... **THIS IS THE KIND OF JOB THAT WORKING MUSICIANS IN LAS VEGAS DO** to pay the bills and stay sharp. “I’ve always followed up on every opportunity,” Phillip says. “I got a late start in music. I didn’t take my first lesson until I was almost 20 years old (he’s 28 now). There aren’t very many orchestras, and I wanted to experience what it was like to be onstage.” **IN ACTUALITY, PHILLIP IS** ◊

# HEIDI RIDER

PERFORMER,  
VISUAL ARTIST

**ACT I: "I LET MY LIFE TELL ME WHERE IT WANTS TO GO."** We meet our hero, Heidi, a slender girl with curly dark hair and expressive blue eyes. One of three children of a self-effacing mother and retired Marine father, who says he has "itchy feet," Heidi grows up moving around a lot — she goes to three different schools in fifth grade; 13 from kindergarten to high school. Heidi completes a performing arts program at a community college in western Washington, where her parents finally settle. She acts in a theater company there for six years while supporting herself working in a doctor's office.

→ **A ROCK STAR.** He plays with the local band he cofounded, Stoked, and tours with Elvis Monroe, a band started by the former guitar player for Lighthouse, as well as Jeff Mix and the Songhearts, who released an album and movie last year. It's an auspicious early career for a young man who, as a kid, dreamt of being a professional skateboarder and only took band, in sixth grade, because he figured it was an easy A. He'd goof off in the back of the room, learning what needed to get by and not a bit more.

**THAT ALL CHANGED AT CARNEGIE HALL.** During his senior year, his Sierra Vista High School orchestra was invited to play in an exhibition concert at the hallowed New York music venue. Phillip couldn't understand people's impressed reactions when he told them beforehand about the trip. He didn't even know what Carnegie Hall was. "Being in Isaac Stern's rooms and hearing the stories about the music legends who played there — it changed me," he remembers. "After we played and listened to the concert, walking through Central Park, it occurred to me that music was what got me there. I said to myself, *Imagine what I could do if I took it seriously.*" **PHILLIP'S OPEN-MINDED ATTITUDE HAS EXPOSED HIM TO A WIDE VARIETY OF MUSIC.** "I'd play with older guys that had big bands, friends with guitars at open mic nights and jam sessions, country bands, reggae bands, you name it." He's currently recording a demo with Senegalese world music singer-songwriter King Ibu and has a gig coming up with pianist David Osborne, playing for former President Jimmy Carter in Georgia. He also occasionally performs with his girlfriend, opera singer Isabella Ivy. But don't confuse Phillip's industriousness with a lack of focus; **HE HAS GOALS.** "I want happiness, stability, and financial comfort. I want to own a house, have money in the bank, live the life of a successful accountant — but while playing music." And, he believes, Vegas is a good place to realize those goals, for someone who's willing to work hard. *Heidi Kyser*

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Her trajectory begins to feel predictable. **ACT II: “MY LIFE IS NOT TRADITIONAL IN ANY WAY, AND THAT FEELS RIGHT TO ME.”** On a theater trip to New York, Heidi meets artist Gwen Arment, who takes her to Hunter College. Back in Washington, Heidi applies to Hunter’s theater program and gets in. She packs two duffel bags and moves to the Big Apple. She loves her studies, but feels something is missing until she performs a cartoony male character, triggering a strong new creative urge. On a trip to India, under the stars in the Himalayas, a teacher tells Heidi about a Northern California school called Dell’Arte International. It feels like an epiphany. Heidi interrupts her B.A. at Hunter to go to clown school, certain that it’s her calling. At Dell’Arte, she learns to make her own art instead of waiting for parts in other people’s creations — and she falls in love with Adriana Chavez, who’s doing her thesis there. **ACT III: “IT’S TERRIFYING AND EXHILARATING.”** Heidi returns to New York to complete her BFA at Hunter and begins a double major in painting and theater. She starts combining multiple

arts in her work and learns the resonant language of white trash art. She graduates with honors and undertakes a nomadic life with Chavez, leaving New York to live on the road. Then, friends from Dell’Arte invite the couple to Las Vegas to participate in a collaborative they’re creating, Small Space Fest. In the new city, Heidi discovers a wild, supportive arts community where anything goes. Being able to take big risks bumps her work up to a new level. She signs a one-year contract with Spiegel World as an understudy for the lead female clown in *Absinthe* and *Opium*, where she brings a maniacal, sexually charged energy to the role. She and Chavez sign a one-year lease and begin collaborating on a video project. She undertakes a solo series of sculptural pieces. Her feet, for the first time in a long time, are itch-free. **Heidi Kyser**

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LITER  
ATURE

## SARA ORTIZ

PROGRAM MANAGER,  
BLACK MOUNTAIN INSTITUTE  
AND *THE BELIEVER*

**WHAT’S A BLACK MOUNTAIN INSTITUTE?** “I won’t lie,” says Sara Ortiz, laughingly at ease and shooting for max transparency as she talks amid a Friday morning’s hubbub in PublicUs, “I didn’t know what BMI was when I applied for this job.” But! She did admire *The Believer*, the hip litmag Black Mountain acquired last year and put at the center of its now signature spring event, *The Believer Festival*. That had cachet in the publishing and nonprofit circles she knew from past jobs with (among others) Penguin Random House and the Texas Library Association. That signaled BMI as a place worth working for. “I was excited that I’d be able to help create the weekend-long festival named after *The Believer*.” **BUT THAT’S NOT ALL.** A few months later, now fully immersed in the BMI mojo, Ortiz works on its other public programs, too, highlighted this fall by appearances by *The Moth* storytelling program and U.S. Poet Laureate Tracy K. Smith. It is, she says, “our largest programming season ever.” **BUT EVEN THAT’S NOT ALL.** Then there are the writers BMI brings in on lengthy fellowships.

“We have 11 fellows coming this year, which is mighty,” Ortiz says. Among them: Claire Vaye Watkins and Derek Palacio; Hanif Abdurraqib; Adrian Nicole LeBlanc. Big names to us lit fans. They’re coming primarily to write, but Ortiz is figuring out how to better circulate them in the city’s bloodstream. “I’m making it clear to them that they still are committed to some form of community engagement,” she says. Readings, school visits, public Q&As, that sort of thing. (Watkins and Palacio have proven especially receptive on that score.) The daughter of Salvadoran immigrants, Ortiz is working with schools to get authors in front of underserved students. “There’s certainly a need” for that, she says, “and we have the resources, so why not?” **NICE! BUT WHAT’S ALL THIS MEAN TO, YOU KNOW, US?** Ripple effects is the point here: inspired students, for one; or local literary and arts communities perhaps continuing conversations begun by Black Mountain events. “While I wouldn’t call it a large literary community here, I see a strong literary community,” Ortiz observes. And her ingenuity, backed by BMI’s institutional heft, lends Ortiz a prominent hand in shaping that community’s future. **SHE MUST BE MAD WITH POWER!** “I don’t at all pretend that I am bringing something crazy new to Las Vegas,” she demurs. “What I probably bring most is passion and an excitement to curate programs.” Scott Dickensheets

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**HEY, DIDN’T I SEE YOUR WORK IN ...** in *The Atlantic Monthly*? In *The Economist*? In one of those big-deal automotive magazines? In (full disclosure) this very publication? If you’re talking to illustrator Ryan Olbrysh, the answer is yes. **COOL!** Cool, indeed. You may not have noticed, but 2018 has seen a distinct upward trajectory in the number and prestige of the venues that have used the distinctive photo-assemblage artwork issuing from the home office of the Downtown home he shares with his wife, noted gender and sexuality scholar Lynn Comella. “To see my work appear in publications that I’ve been reading and admiring for years is thrilling,” he says. That image of the Cannes film scene with Harvey Weinstein towering overhead that appeared in *The Hollywood Reporter* in May? Olbrysh’s. The cluster of British actors illustrating a story about the Tony Awards in *Variety* a month later? His, too. **YOU KNOW HIS STUFF AT A GLANCE.** While there are any number of photo-collage illustrators out there, Olbrysh’s pieces have a particular look: images digitally clipped from black-and-white photos and set against a simple color background that adds a zing of abstraction for the photo-realism to play off of. Often, elements are grouped in playfully diverse scales. “I see each piece I do as opportunity to create a unique world with skewed size relationships,” he says, “where you might have a person as big as Godzilla interacting with a skyscraper as small as a doll house.” **SOMETIMES, IT’S THE LITTLE THINGS.** He often tucks an element of his oblique humor into his work. For example, an image in *The Atlantic* illustrating a story about Russell Brand’s podcast, Olbrysh noticed that the subjects included (in addition to Marx) neurosurgery and filmmaking. So, amid the visuals clustered below Brand, a filmmaker aims his camera into the exposed brain of a surgery patient. Months later, it still makes him chuckle. **TAKE NOTES, KIDS.** Though this burst of activity required some luck, it wasn’t accidental. “I send out a lot of emails to art directors,” he says. Just cold-call stuff: *Here’s what I do, hope we can work together.* Sometimes they respond, often they don’t. A lot of hustle, then. “A lot,” he agrees. Nor does he eschew the little jobs; he still does plenty of work for low-paying alt-weeklies, he says. That’s just the gig economy for a full-time freelancer. **BUT, OH, THOSE GOOD DAYS!** “When you wake up in the morning and check your inbox and you have a commission from *The New York Times*, which just happened yesterday, you think, ‘Wow! I must be doing something right!’” **Scott Dickensheets**

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ART

# RYAN OLBRYSH

ILLUSTRATOR

# THESE WALLS

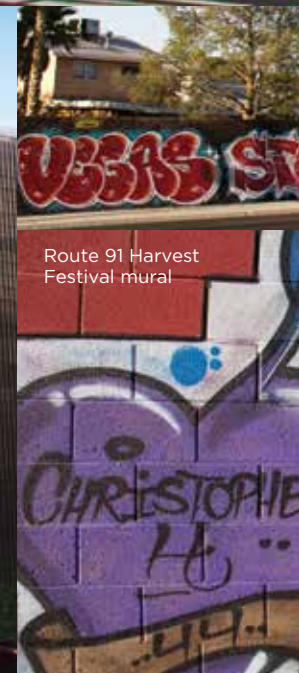
# CAN

# TALK

*Three writers reflect  
on the civic murals that tell  
us the story of Las Vegas —  
in food, visual funk,  
and artful history*



Brian Porray's  
"Everyone's a Scientist"



Route 91 Harvest  
Festival mural





Robert Beckmann's Henderson mural



History

## THE TATTOOS OF A LIVING PAST

**M**urals are a city's tattoos. Unexpected, sexy, rebellious. In Downtown Las Vegas they give soul to featureless buildings that otherwise lack it. They bring to our public realm a shot of exuberant artistry.

But when murals depict history, trouble can brew. History is dry and linear and pedantic. Something to be learned and quizzed on. Murals that depict history can often feel like yearbook pictures, dutifully snapshotting the past but also creatively empty.

But what about historical murals in a town with, you know, no history? Now it gets intriguing. While the geological layers of the Mojave are profound in their expression of the long and epic sweep of historical time, Las Vegas' history is compressed and contrived. We can't compete with history, so we don't try. We're not interested in facts and dates. We're interested in mood and image. These days we've condensed our history down to one phrase, Old Vegas, the catch-all metaphor for analog glamour.

We sweep stuff into history and we don't look back — except if there's a party involved. In 2005, the city commissioned 180 permanent and temporary murals to mark its centennial. One of the still-standing murals is **"Everyone's a Scientist,"** Brian Porray's Japanese anime-inspired digital re-creation of the 1995 implosion of the Landmark. Splashy and upbeat, the mural, on the Winchester Cultural Center, celebrates how Las Vegas generally views the past — not mourning what is gone, but celebrating what is to come.

But there is history in this town that's not so grandiose but is, in its way, more remarkable. **Robert Beckmann's five-panel mural** of historical events in Henderson might strike you as a dry subject, but only until you realize that you're looking at American history, too. His mural depicts Henderson's World War II ties: the bomb casings made at the Basic Magnesium plant and the women, such as "Magnesium Maggie," who helped build them. It depicts Rosie Lee Williams, the first resident of Carver Park, a neighborhood for black Hendersonians who also worked at Basic. It depicts Henderson's growth. Many of the debates of contemporary America are right here. The past is still present.

A littler farther up the street, an inexplicable mural covers the whole side of a 7-Eleven. On it, a Paiute tribesman stands on a ridge and surveys a pristine Las Vegas Valley; below,



his family goes about its day-to-day life, gathering food, making fire, contemplating ... who knows? Maybe an unimaginable future of neon lights and 7-Elevens.

In another city, any other city, you might catch this image in the diorama at the natural history museum, along with a description about the habits and ways of the Paiute people. Here, what history we have gets upended, brought to the streets, tapping you on the shoulder in the most surprising place. Drive north down Water Street and take in a similar sweeping view, and consider all that we have gained in the ensuing years, and all that we have lost.

Sometimes the placement of the mural tells as much of a story as the mural itself. When the F Street underpass was closed in 2008 during the reconstruction of I-15, residents of the historic Westside rose up in protest; the closure was a literal segregation of their community from downtown.

Eventually F Street was reopened, and 12 murals were commissioned to celebrate the accomplishments of the Westside, including legendary entertainers who passed through; the legacy of the Moulin Rouge; local civil rights leaders such as Lubertha Johnson and Charles Kellar; and the 1960 meeting to desegregate Las Vegas Strip casinos — and ultimately, Las Vegas itself.

Yet there's a kind of double history here. The murals tell a story of hope and progress. But their placement reminds us that history doesn't relinquish its grasp on us so easily. These murals are located in the shadows of an underpass that is traveled more by the homeless looking to beat the heat than by locals or visitors. It's a gloomy, depressing place, a reminder that the Westside is still a segregated place, caught out of time.

Last fall, on the otherwise anonymous intersection of Westcliff Drive and Antelope Way, muralist Kitos Lucero gathered five artists to paint a mural commemorating victims of the **Route 91 Harvest Festival** shooting. The artists worked more than 17 hours to paint graffiti-style hearts with the names of all 58 victims.

This simple and heartfelt expression of solidarity and grief reminds us that history is always alive. Don't view it with white gloves. It's happening now. It demands we mark its passage, so that we may find a place in its long train and know ourselves; and so that others, when we are gone, may find us here and perhaps better know themselves.

*T.R. Witcher*



Pepe's Tacos



Broadway Pizzeria







#### Restaurants

## THE VISUAL APPETIZERS THAT WHET OUR SENSE OF PLACE

**A**t New York's King Cole Bar & Restaurant, Maxfield Parrish's witty yet romanticized fairytale court has overseen eight decades of martini-sipping sophisticates from behind the bar. In Santa Monica, the Beastie Boys swing their gold chains and Kurt Cobain scarfs a slice on the walls of Rock 'n Pies Pizza Company. From fine art adorning fine dining establishments to the spray-can style of a pizza joint, murals have been a part of many restaurants, and Las Vegas is rife with them.

If a food is identified with a specific place, that often sets the theme. **Broadway Pizzeria** is one of the few spots in town that meets with my snotty New Yorker approval — and, indeed, part of what drew me was its wraparound mural of New York City. No, the Statue of Liberty and Yankee Stadium aren't neighbors and the Brooklyn Bridge doesn't rise out of the middle of Times Square as depicted here, but, still, it spoke to me: It said the white pie would evoke the same tasty nostalgia as a Patrick Ewing highlight clip. Harrie's Bagelmania also uses a New York scene to underline the authenticity of its bagels — rightfully so, I might add, the painted brownstones of the Lower East Side in the background, and the affectionate-yet-aggro lady behind the counter handing over your pumpernickel bagel with chive cream cheese.



The Palm Steakhouse originated on Second Avenue in New York City, where local cartoonists scrawled its walls with caricatures of Gotham luminaries such as John Travolta and King Kong that were as essential to its success as its Gigi salad or surf 'n' turf (more, probably). The Las Vegas version opened at Caesars Palace in 1994 and is fittingly adorned with a grinning Rod Stewart, a belting Donny Osmond, and Carlos Santana in full guitar face. (Good thing, too, since some clown painted over the Manhattan originals during a renovation in 2015.) Metro Pizza spread its geographical reach with a depiction of the entire U.S., from San Francisco's cable car to Maine's lobster.

Sometimes the place depicted on a dining room's walls is more of a state of mind than a series of recognizable landmarks. At Dona Maria's Tamales, the walls are alive with scenes of dancers flourishing ruffled petticoats and rainbow scarves, families laying out celebratory feasts. Bouquets of sunflowers bloom above a kitchen pass-through, beaming down as a plate of tamales slides its way to a waiting table.

A few blocks away, the murals at the Hard Hat Lounge stand in noir contrast to Dona Maria's sunny dia. Created in 1962 by a patron looking to cover his bar tab, it's a seamy, shadow-saturated depiction of men in shirtsleeves playing cards, drinking liquor, ogling babes — fitting for a spot where you can get yourself a Jameson on the rocks, plate of barbecue, and video poker. Somewhere in between are the murals that adorn the interior and exterior of **Jammyland**, figures of DJs in porkpie hats, shimmying rude girls, blaring horns and booming speakers that seem to be in perpetual motion to the bar-restaurant's ska-reggae soundtrack.

Sometimes, a single motif illustrates how different both cooking and painting styles can be, as in the octopus that pops up all over town. In its position as the official mascot of steampunks, one writhes across the ceiling of Rx Boiler Room in black-and-white chalkboard style amid alchemic symbols and scraps of verse. A few miles down the Strip, a purple-and-turquoise cephalopod crushes a surfboard in its tentacles on the walls of Bajamar Tacos — seafood so fresh it could eat you, served in the surfer's favorite format. At Paid in Full, the resident octopus dons a knit cap and shakes a spray can at a tattooed geisha, a visual representation of the restaurant's edgy take on Japanese street food, while Other Mama's eight-armed creature twirls across the wall alongside whales and mermaids appropriate to a raw bar.

There's another recurring motif that is distinctly Las Vegas: The Hunter S. Thompson/Ralph Steadman/*Fear And Loathing in Las Vegas* tribute. Weed-inspired sandwich joint Cheba Hut evokes both its general purpose and specific location (in Sin City, next to a dispensary) with its alien-themed take: A Hawaiian-shirted and hatted little green man tearing across the desert in a red convertible, ignoring a trio of extraterrestrial hitchhikers. There's another local HST homage where Las Vegas Boulevard meets Fremont Street, as well as an excerpt from the book's text calligraphed onto the wall at Foxfire in the SLS. Even as far away as Berlin or Amsterdam, Barstow or Louisville, you can find walls filled with enormous, bug-eyed images of Hunter in Vegas.

But across our own city, the visuals are as diverse as the menus, from the lesson in Chicano history adorning **Pepe's Tacos on Boulder Highway**, to the Benjamin Franklin holding a cheddar-dripping Philly on the **Pop's Cheesesteaks drive-thru**, to the script-scribbled walls adding boho cachet to breakfast at Eat. After all, your eyes have an appetite, too.

**Lissa Townsend Rodgers**





Downtown

# LOVE, LUCK, AND THE MANY MEANINGS OF LAS VEGAS

In Las Vegas, the sign out front has always been more important than the building itself. The bigger, bolder, and gaudier, the better. The product being sold — gambling, eating, a night's sleep — is always very clear, direct. This is what the classic text *Learning From Las Vegas* referred to as the “vulgar extravaganza” of signage fronting modest buildings that evolved in conjunction with highway culture.

Downtown, it's been a different story since the Life is Beautiful festival arrived in 2013, initiating its yearly barrage of exciting new murals and inspiring the renovated Plaza casino to do the same. On and around Fremont Street, we are witnessing a shift toward abstraction: As murals go up on motels and casinos, often with no link to the building's function, straightforward signage competes for attention with more cerebral, less didactic messaging, in which the viewer is asked to think through what she is consuming. Las Vegas is making serious progress in becoming an outdoor museum.

This is significant for a couple of reasons. For one, looking at murals is a daylight activity, which means Las Vegas has expanded its priorities from a nearly exclusive interest in its glittering nightscape. Buildings once construed as “secondary” to signs, especially during the day, now begin to matter, as murals splay across their sides, interacting with contours, clefts, and windows. For another, murals represent a shift away from changeable, disposable advertising art; rather than goods for sale, murals advertise culture and encourage contemplation — they're an investment in architectural permanence. All while adding to Las Vegas' emerging reputation as an artistic destination, as many of the artists, such as Shepard Fairey and D\*Face, are celebrities.

Significantly, too: If you're outside a building looking at its murals, you're not inside losing money.

While Downtown's murals can seem disparate, themes of love and luck surface in several, which links them to Las Vegas. The artist Lakwena's “Ever After,” colorfully emblazoned on the back of the vacant Town Lodge Motel on Seventh Street, nods toward the many marital knots tied in Vegas chapels, with their hopes for happily ever after. In any other city, D\*Face's “Skeletal,” painted on the El Cortez Cabana Suites, might just be about lost love, but Las Vegas supplies the option that the subject was romancing luck. The morose figure sitting in front of a shot glass muses, “I gave her my heart, and she left me for ...,” inviting the viewer to fill in the blank. *Who* is she? Lady Luck? Or perhaps she is reclining across the way, in another D\*Face mural proclaiming “Love Forever,” occupying the long side of Place on Seventh Street.

Meanwhile, **Pixel Pancho's mural** on the El Cortez Casino parking structure portrays a marriage between a steampunk robot slot-machine and a mechanical woman crowned with





Pixel Pancho



D\*Face's  
"Skeletal"



Alexis Diaz



Vhils' "Frem"

roses. The shuttered eyes of the bride may allude to Fortuna, the goddess of luck, often represented as blind, making this a union between luck and gambling technology. Blind to outcomes, Lady Luck is as likely to bring bad as good.

**Fairey's roulette wheel-inspired mural on the Plaza** provocatively mixes concepts of divine harmony and purity with gambling and luck. Its central emblem is the "Eye of Providence," a symbol for an all-seeing eye of God. Placed within a casino context, it points toward the abundance of security cameras trained on guests. Tristan Eaton's mural, on another side of the El Cortez parking structure, depicts a showgirl with her oversize headdress riddled with Vegas iconography, from chips to signs. The slogan "Fear No Fate" urges viewers, win or lose, to fearlessly confront the hand they are dealt.

Other works address Las Vegas itself, making use of the desert as a platform for social commentary. Invoking *Fear and Loathing in Las Vegas*, **Alexis Diaz's enormous snail**, on the alley wall of

the vacant Las Vegas Motel on Seventh, scooches through the desert sporting a cigarette-smoking skull in place of a shell; ravens nest in the skull top. The surreal quality of a snail even being in the desert comments on the improbability of Las Vegas itself.

To create **"Frem,"** taking up a side wall of the Las Vegas motel, the artist Vhils laced the wall with small deposits of gunpowder, which, when detonated, removed thin layers of plaster, creating the image yet leaving the wall intact, resulting in the look of a distressed film poster. In interviews, he explained the smooth plaster covers urban social conflicts beneath. We encounter layers again in Martin Watson's work, on a back corner of the El Cortez' free parking structure. A hand pulls down the building's "skin," revealing a riot of colorful graffiti beneath. Around the corner a tagger is depicted in the process of adding to a wall covered in the same graffiti. The mural captures the idea of urban layers, which pass through numerous cycles of creation and cover-up.

Borondo's anamorphic mural "Corner," on a front corner of the El Cortez free parking, adopts the style of Rembrandt for its supersized portrait of a vulnerable, apostle-like figure — who might just as easily be a homeless person, normally overlooked on a street corner.

In her mural "Full Moon," on another side of the Las Vegas Motel, Ana Maria Ortiz also comments on social tension, and brings aquatic animal life out of its place to the desert. In what may be a subtle commentary on xenophobia, a trio of seagulls nervously confronts an equally tense rabbit-squid, with fear and curiosity apparent on both sides. The tentacles lend a vaguely threatening quality. A spell is cast by the glowing moon and intense gaze of the marine rabbit. In the shimmering stillness there is a sense of a trap not-yet-sprung, momentarily deferred as prospects for trust are assessed. Or perhaps there is no trap, and this mistrust is an instinctive response to the exotic and unfamiliar — even though Las Vegas typically celebrates the exotic, strange, and magical.

Blinking lights and grandiose signs are by no means a thing of the past — and we don't want them to be. However, these rich, complex murals have given locals and visitors a lot to think about, nudging us toward a more contemplative experience and greater awareness of our surroundings. At the very least, it makes for a good meander around Fremont Street after a meal.

**Jenessa Kenway**



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# MARKETPLACE

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## Priscilla Fowler Fine Art Gallery and Studio

PRISCILLA FOWLER FINE ART GALLERY AND STUDIO IS DELIGHTED TO PRESENT JEFF FULMER: DESERT FLORA

Paintings, sculpture and installation inspired by plants of the Sonoran and Mojave Deserts

WITH KRISTIN MEUSER: ABSTRACT SEWING (process sewing on paper)

Thursday, September 6, 2018 - Saturday, October 20, 2018

Opening reception with the artists  
September 6, 6 to 9pm

Open Preview Thursdays  
September 6 and October 4, 6 - 9 pm

Open First Fridays  
September 7 and October 5, 6 to 11 pm



# 99

## The Guide

### ▼ ART

#### THROUGH SEPT. 30

##### **Microscopic Beauty of Fruits and Vegetables**

Local artist Robert Belliveau discovered that microscopic crystals formed in the juices squeezed from fruits and vegetables self-organize into abstract designs. Free for members or with paid general admission. **Origin Museum at Springs Preserve, [springspreserve.org](http://springspreserve.org)**

#### THROUGH DEC. 16

##### **VESSEL: Ceramics of Ancient West Mexico**

The exhibition is organized by shape; visitors are invited to contemplate how the form of each vessel informs both practical use and communicates ideas of power, identity, and belief. **Free. Barrick Museum of Art at UNLV, [unlv.edu](http://unlv.edu)**

#### THROUGH DEC. 31

##### **Nevada Reflections: The Silver State in Black and White**

Photographer Cody Brothers presents a photo essay of many of the water resources within the state of Nevada. **Free for**

members or with paid general admission. **Springs Preserve, [springspreserve.org](http://springspreserve.org)**



### MUSIC

#### SEPT. 7

##### **Flamenco Flavors**

The Henderson Symphony Orchestra joins with Flamenco dancers who use tambourines, bells, and wooden castanets to punctuate their passionate dances of life. **8P, free. Henderson Pavilion, 200 S. Green Valley Parkway, [cityofhenderson.com](http://cityofhenderson.com)**

#### SEPT. 7-8

##### **An Evening with Jane Monheit**

The popular jazz vocalist has collaborated with Michael Bublé and John Pizzarelli. **7P, \$39-\$59. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 9

##### **A Tribute to Dinah Washington**

You will love this show featuring the life and music of the legendary vocalist by Carolyn Walden, with proceeds benefiting the Musical Arts Scholarship Program. **2P, \$25. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 12

##### **UNLV Jazz Concert Series: Honors Jazz Combo**

The award-winning program presents its brightest and best. **7P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 13

##### **An Evening with Lena Prima Featuring the Lena Prima Band**

The longtime jazz vocalist and daughter of legendary singer Louis Prima celebrates the upcoming release of her sixth album. **7P, \$39-\$65. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 13

##### **Paul Pfaff Guitar Concert**

Pfaff, a classical/finger-style guitarist from Long Island, performs a solo-guitar concert while teaching a little bit of music history. **7P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 14

##### **ONE ... The Only Tribute to Metallica**

Unlike the other Metallica tribute and cover bands, ONE focuses explicitly on the audio and visual aspects of a LIVE Metallica show. **6:30P, \$15. Henderson Pavilion, 200 South Green Valley Parkway, [cityofhenderson.com](http://cityofhenderson.com)**

#### SEPT. 14

##### **Sara Niemietz & W.G. Snuffy Walden**

Singer and multi-instrumentalist Niemietz and composer Walden perform songs from their recent

collaboration, "Travel Light." **7P, \$39-\$55. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 15

##### **Futureman | Silverman in Concert**

A perfect concert for fans of classical, rock, and jazz! Experience arrangements of electric violin concertos as well as original compositions and a few "derangements" of Hendrix, Stevie Wonder, Beethoven, and Bach. **2P (Windmill); 7:30P (Clark County), free. Performing Arts Center at Windmill Library and Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 15

##### **Opening Night — Celebrating Bernstein**

In honor of Leonard Bernstein's 100th birthday, the Las Vegas Philharmonic opens its season with performances of Symphonic Dances from West Side Story and Overture to Candide, as well as works by Tchaikovsky and Rachmaninoff. **7P, pre-concert conversation at 6:30P, \$30-\$109. Post-concert reception, 9:30P, \$50. Reynolds Hall at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 15

##### **Las Vegas Showstoppers — The Best of Las Vegas Entertainers**

from Baz, Jersey Boys, Rock of Ages, and more take to the stage along with showgirls from Jubilee. **7P, \$20. Sun City Summerlin, [suncitysummerlin.com](http://suncitysummerlin.com)**

#### SEPT. 16

##### **Latin Journey**

Celebrate Hispanic Heritage Month by taking a musical journey from the Caribbean to Brazil to Africa, from traditional salsa to modern Latin jazz and world music. **2P, free. Performing Arts Center at Windmill Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 21

##### **Sonia De Los Santos**

The band performs Latin American party tunes and new bilingual versions of American classics, presenting a personal yet universal musical story. **4P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 21-23

##### **Sutton Foster**

The singer and actress performs Broadway show tunes and popular hits. **Fri-Sat 7P; Sun 3P, \$39-\$65. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 22

##### **Sonia De Los Santos**

The band performs Latin American party tunes and new bilingual versions of American classics, presenting a personal yet universal musical story. **3P, free. Performing Arts Center at Windmill Library, [lvccld.org](http://lvccld.org)**

#### SEPT. 24

##### **NEXTET Concert**

UNLV's contemporary music ensemble performs the best in new music, including works by students, faculty, and guests, as well as 20th- and 21st-century masters. **7:30P, Lee and Thomas Beam Music Center at UNLV, [unlv.edu](http://unlv.edu)**

#### SEPT. 27

##### **EC Adams Spreading the Love Tour**

The vocalist performs the hits of Frank Sinatra, Elton John, Johnny Mathis, and many others. **7P, \$45. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 29

##### **Kenny G**

The legendary saxophonist delivers his greatest hits spanning three decades. **7:30P, \$35-\$99. Reynolds Hall at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### SEPT. 29

##### **Two Men — Two Pianos — The Music of Two Music Legends: Billy Joel and Elton John**

Father and son team Terry and Nick Davies perform the hits of the iconic singer-songwriters. **7P, \$20. Sun City Summerlin, [suncitysummerlin.com](http://suncitysummerlin.com)**

#### SEPT. 29-30

##### **Aaron Tveit**

The star of TV's "Braindead" and "Grease Live" performs his favorite show tunes. **Sat 3P; Sun 3P, \$39-\$59. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

#### OCT. 5

##### **iViva el Mariachi!**

Celebrate Hispanic Heritage Month with an evening of popular mariachi music performed by the talented young mariachi musicians from Clark County School District. **7P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

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2017 Artistic Excellence Award winner

Escalante, Utah is located in the heart of Grand Staircase-Escalante National Monument  
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**Plein Air Painting  
Competition**  
SEPT 21-26

**Art Collector's Sales**  
SEPT 28-30

**Artist Demonstrations  
& Workshops**  
SEPT 17-OCT 1

**Arts & Crafts Fair  
Live Music**  
SEPT 28-29

**Speaker Series**  
SEPT 28-29  
**Wild & Scenic Film Fest**  
SEPT 21

[www.escalantecanyonsartfestival.org](http://www.escalantecanyonsartfestival.org)



## The Guide

OCT. 5-6

**Landau Eugene  
Murphy Jr.  
Salutes Sinatra  
and the Magic of  
Motown**

Sixth-season "America's Got Talent" winner performs standards and soul classics. 7P, \$37-\$45. Myron's Cabaret Jazz at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)

OCT. 6

**Rachel Tyler —  
Broadbs from  
Broadway**

A musical celebration exploring Broadway's greatest divas and their iconic performances. 2P, free. Performing Arts Center at Windmill Library, [lvccld.org](http://lvccld.org)

## THEATER & COMEDY

SEPT. 4-9

**On Your Feet**

A musical based on the extraordinary lives and music of Emilio and Gloria Estefan, featuring "Conga", "Get On Your Feet", and other great hits. Tues-Sun 7:30P, Sat-Sun 2P, \$29-\$127. Reynolds Hall at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)

SEPT. 7-23

**The Underpants**

Steve Martin has adapted the German comedy by Carl Sternheim about cases of mistaken intentions. Thu-Sat 8P; Sun 2P. Las Vegas Little Theatre, [lvlt.org](http://lvlt.org)

SEPT. 8-9

**Arsenic and  
Old Lace**

Two old ladies have an odd concept of helping people out. Sat 7P; Sun 2P, \$10. Sun City Summerlin, [suncitysummerlin.com](http://suncitysummerlin.com)

SEPT. 12-30

**Every Brilliant  
Thing**

As a mother battles chronic depression, a child creates a list of everything that makes life worth living. Thu-Sat 8P; Sun 2P, \$20-\$25. Cockroach Theatre, [cockroachtheatre.com](http://cockroachtheatre.com)

SEPT. 13

**This Stays Here**

A short-form improv show featuring Uncle Crimson, with fun twists and turns that will leave you guessing. 8P, \$8. Vegas Theatre Hub, 705 Las Vegas Blvd. N., [vegastheatrehub.com](http://vegastheatrehub.com)

SEPT. 15

**Back to School  
with LVIP**

Don't cry, fellow students; laugh instead! The Las Vegas Improvisational Players make up their fun, kid-friendly show on the spot -- based on the audience's suggestions. 7P, \$10; \$5 kids, seniors, and military. Show Creators Studio, 4455 W. Sunset Road, [lvimprov.com](http://lvimprov.com)

SEPT. 20

**Scriptease**

A long-form improv show with troupe We Hot Bingo, in which they weave together an entire show from one round of suggestions. 8P, \$8. Vegas Theatre Hub, 705 Las Vegas Blvd. N., [vegastheatrehub.com](http://vegastheatrehub.com)

SEPT. 22

**Cirque  
Mechanics:  
42FT — A  
Menagerie of Me-  
chanical Marvels**

42FT's unique mechanical interpretation of the story of the traditional circus creates a welcoming place - like the big top welcomes us all. 7:30P, \$20-\$50. Artemus W. Ham Concert Hall at UNLV, [unlv.edu](http://unlv.edu)



**DISCUSSIONS  
& READINGS****SEPT. 6****Aram Moshayed**

Moshayed is a curator at the Hammer Museum in Los Angeles, where he most recently organized the exhibition and publication "Stories of Almost Everyone." **7P, free. Marjorie Barrick Museum at UNLV, [unlv.edu](http://unlv.edu)**

**SEPT. 6****Las Vegas Stories: The Showgirl**

For decades the showgirl has been the icon of Las Vegas. Journalist Lissa Townsend Rodgers will look at her origins, her status as an American ideal from Broadway to Hollywood, and her arrival in Las Vegas. **7P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

**SEPT. 13****James Gobel**

Gobel's paintings of zaftig male figures, abstractions and text works composed of cut felt and yarn have been featured in Artforum and Art in America, and he has had solo exhibitions in New York, Los Angeles, San Francisco, and the UCLA Hammer Museum. **7P, free. Marjorie Barrick Museum at UNLV, [unlv.edu](http://unlv.edu)**

**SEPT. 20****Anna Wittenberg**

Wittenberg is an interdisciplinary artist based in Los Angeles working primarily in video, sculpture, and installation. **7P, free. Marjorie Barrick Museum at UNLV, [unlv.edu](http://unlv.edu)**

**SEPT. 27****Dr. Neil deGrasse Tyson**

The renowned astrophysicist gives a multi-media

presentation and a Q&A session bringing modern science directly to the audience.

**7:30P, \$39-\$250.**

**Reynolds Hall at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

**SEPT. 28****National Geographic Live: Spinosaurus: Lost Giant of the Cretaceous**

Paleontologist Nizar Ibrahim tells of his adventures in the Sahara and his discoveries of long-lost dinosaur fossils including the largest predatory dinosaur yet discovered.

**7:30P, \$19-\$49.**

**Reynolds Hall at The Smith Center, [thesmithcenter.com](http://thesmithcenter.com)**

**SEPT. 28****StorySLAM**

If you are familiar with The Moth, then you'll enjoy telling and listening to these five-minute true personal stories.

**7:30P, \$10. The Center for Science & Wonder, 1651 E. Sunset Road, [lasvegasstoryslam@gmail.com](http://lasvegasstoryslam@gmail.com)**

**SEPT. 30****Fishnet & Spotlights: Casino de Paris Part Deux**

The panel with discuss their experiences with Frederic Apcar's legendary production show that ran from 1963-1981 at the Dunes Hotel & Casino. **2P, free. Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)**

**OCT. 2****Liz Mangual: Bilingual Storyteller**

Mangual enchants and delights listeners of all ages with her signature style of participatory storytelling, weaving together a rich tapestry of bilingual stories from around the country



Channel 10

**Vegas PBS****The Great American Read**

Tuesdays at 8 p.m., beginning September 11

**Nevada Week**

Tuesdays at 7:30 p.m. and 11 p.m.

**The Miniaturist on Masterpiece**

Sundays at 9 p.m., beginning September 9

**The Amazing Human Body**

Wednesday, September 19 at 8 p.m.

**The Mayo Clinic: Faith - Hope - Science**

Tuesday, September 25 at 9 p.m.

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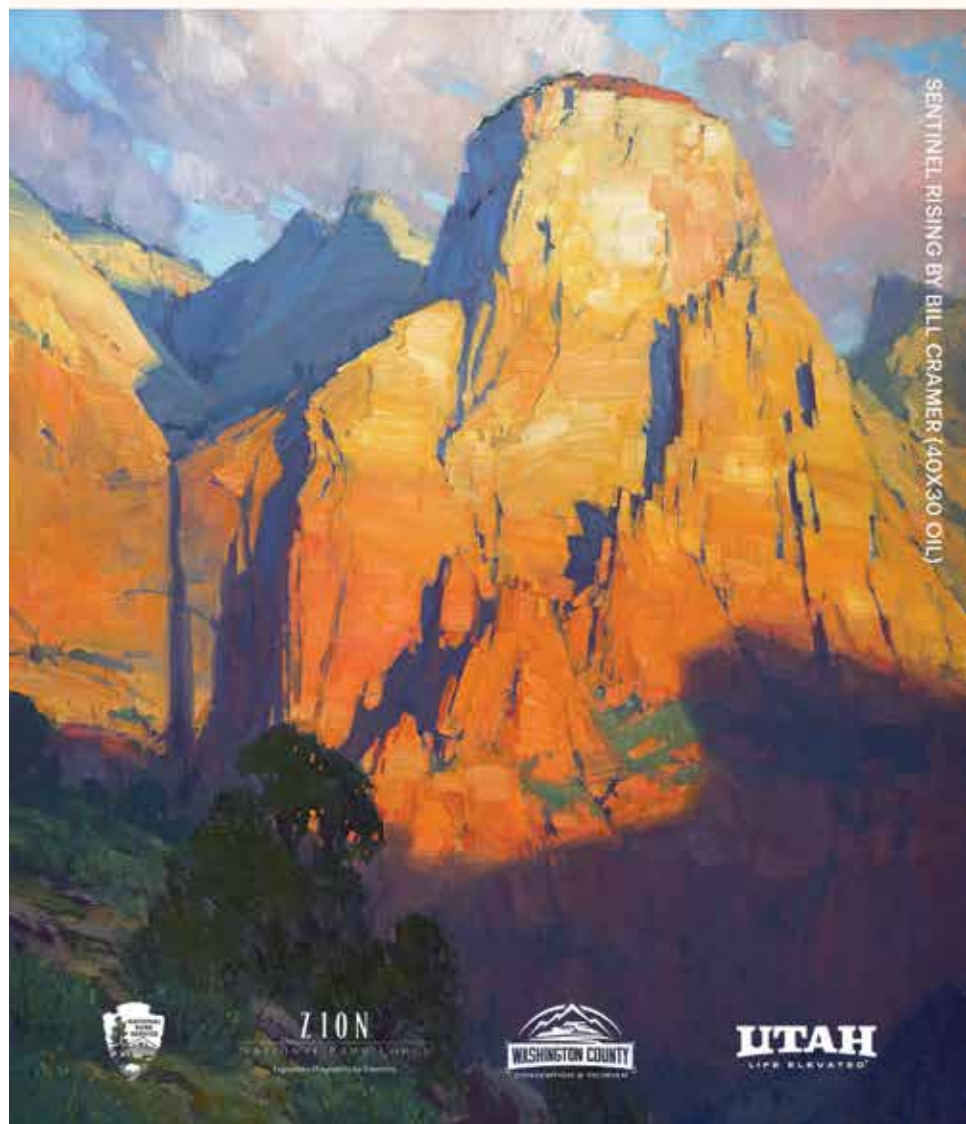
# The Canyon is Calling.

November 5-11, 2018

Come witness, enjoy and learn from acclaimed landscape artists as they share their talents and insight within the inspiring backdrop of Zion National Park. Experiences and events include in-park demonstrations, instructive evening lectures and interactive wet-paint exhibits. We extend a welcome to all who seek beauty and wonder.

Hosted by the Zion National Park Forever Project

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## The Guide

and the world. **4P, free.** Main Theater at Clark County Library, [lvccld.org](http://lvccld.org)



### FAMILY & FESTIVALS

SEPT. 6-9

#### Big Blues Bender

With all-day entertainment for four days straight, this is the most popular party at the Fremont Experience. **Several packages available starting at \$499.** Plaza Hotel & Casino, [bigbluesbender.com](http://bigbluesbender.com)

SEPT. 8

#### Water Street Car Show

The whole town turns out to showcase classic, custom, and muscle cars. The event also features trucks, motorcycles, hot rods, and other one-of-a-kind vehicles. **10A, free.** Henderson Events Plaza, 200 Water St., [cityofhenderson.com](http://cityofhenderson.com)

SEPT. 14

#### Hispanic Heritage Celebration

Ages 12-17 are welcome to join in on various crafts and activities celebrating their Hispanic Heritage. **2P, free.** Clark County Library, [lvccld.org](http://lvccld.org)

SEPT. 15

#### Ho'olaule'a Festival 2018

Enjoy the great food, music, and dance of Hawaii as well as The Car Show (on Sunday only), health fair, beer gardens, a bounce house, and children's zoo. **10A, free.** Henderson Events Plaza, 200 Water St., [cityofhenderson.com](http://cityofhenderson.com)

SEPT. 29

#### Grapes & Hops Festival

Sample fine wines, a unique selection of beers and food from some of Las Vegas'

finest restaurants—while helping to raise money for a good cause. **21+ only. 5-9P, \$45-\$103.** Springs Preserve, [springspreserve.org](http://springspreserve.org)



### FUNDRAISERS

SEPT. 10

#### Mondays Dark — Benefiting Alzheimer's Association

Mark Shunock gathers an eclectic cast of guests including stars from Hollywood, the Las Vegas Strip, musical acts, athletes, and celebrity chefs for 90 minutes of chat and entertainment. **7P, \$20-\$50.** The Space, 3460 Cavaretta Court, [mondaysdark.com](http://mondaysdark.com)

SEPT. 17

#### Mondays Dark — Benefiting Officer Down

Mark Shunock gathers an eclectic cast of guests including stars from Hollywood, the Las Vegas Strip, musical acts, athletes, and celebrity chefs for 90 minutes of chat and entertainment. **7P, \$20-\$50.** The Space, 3460 Cavaretta Court, [mondaysdark.com](http://mondaysdark.com)

SEPT. 28

#### Country 58 - An October 1 Benefit with Headliners Tyler Farr & Michael Ray

Survivors, vendors, and first responders gather to honor the 58 souls lost to last year's tragedy in Las Vegas. Proceeds benefit the Route 91 Strong Foundation. **1P, \$35-\$120.** Henderson Pavilion, 200 S. Green Valley Parkway, [cityofhenderson.com](http://cityofhenderson.com)





## A NIGHT IN VIENNA

Thursday, September 20, 2018 • 7:30 p.m.

Join us for the opening concert of the UNLV Chamber Music Society! The program includes works by Mozart, Schoenberg, and Brahms.

## HERMITAGE PIANO TRIO

Tuesday, October 23, 2018 • 7:30 p.m.

Violinist Misha Keylin, cellist Sergey Antonov, and pianist Ilya Kazantsev form the trio about which *The Washington Post* raves "such power and sweeping passion."



## 42FT - A MENAGERIE OF MECHANICAL MARVELS

Saturday, September 22, 2018 • 7:30 p.m.

42FT's unique mechanical interpretation of the story of the traditional circus creates a welcoming place - like the big top welcomes us all.



## GRISHA GORYACHEV

Friday, October 5, 2018 • 7:30 p.m.

Sponsored by the Lawrence Livingston Downs Trust  
Reviving the tradition of solo, concert, flamenco guitar, prize-winner Goryachev is renowned for his musical sensitivity and virtuosity.



## ANDY MCKEE

Friday, November 9, 2018

7:30 p.m.

Sponsored by the Lawrence Livingston Downs Trust

Fingerstyle guitarist  
McKee's success and millions of YouTube viewers underscore his role as one of today's most unique artists.



## MARIACHI HERENCIA DE MÉXICO

Friday, November 16, 2018 • 7:30 p.m.



Mariachi Herencia de México, a group of students from Chicago's Mexican-American barrios, might never have imagined their first CD, *Nuestra Herencia*, would receive a Latin GRAMMY nomination, but it did. Now, after releasing their second CD, they are embarking on their first major tour.



## GABRIEL ROYAL

Friday, October 12, 2018

7:30 p.m.

Singer-songwriter and cellist, Gabriel Royal, was discovered playing his "grown-up lullabies" in New York's subways, where he connects to his inspiration: New York's commuters.

**Tickets starting at \$20.**

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## LIGHTS OUT

BY Heidi Kyser

**A**round 9 p.m. on August 11, a storm with 70 mph wind gusts knocked out power lines all over Las Vegas, leaving some 60,000 people without electricity. I was one of the 60,000.

**9 p.m.** During friend's drunken birthday bash at Ninja Karaoke, check phone, see missed texts from husband: "Storming out ... Just lost power ... No need to come home too dangerous."

**9:05** Convince friends I rode with that we need to leave immediately.

**9:20** Arrive home, find headlamp on front door knob, candle burning on kitchen table. *Oooh! Romantic.*

**9:21** Discover husband who worked 18-hour day passed out in bed.

**9:23** Open windows and doors to ventilate already-stifling house. The storm has cooled the outdoors to the upper 70s. *Relief!*

**9:30-10:55** Sleep fitfully whilst attacked by mosquitoes instantly conjured from bone-dry desert by 1/100th an inch of rain. Fret about chickens not having enough ventilation.

**11** Slog out to chicken coop in PJs to open henhouse shutters.

**11:05 p.m.-2 a.m.** Lie in wait for mosquitoes, convinced I can track and kill them without waking husband, using ultra-keen nighttime senses.

**5:30** Awaken when husband gets up for work. *Stupid husband.*

**5:32** Realize there's no means for making coffee. Panic.

**5:35** Husband delivers coffee made with camping stove and French press. *Brilliant husband!*

**5:45** Go to kitchen, realize dishwasher didn't run and a puddle is forming under the fridge.

**6-6:30** Contemplate options: 1. Be responsible and prepare home for protracted odor-emphasizing indoor heat wave. 2. Do nothing and bet on NV Energy getting the

power back up any moment. 3. Run away to midsize Canadian city and become a lounge singer named Floral Prince.

**6:30-7** Google power outage and learn 60,000 other customers are without power. Feel insignificant.

**7:01** Navigate to "estimate time of restoration" for my area on NV Energy outage map, learn there is none.

**7:02-7:30** Send dramatic text to friends and family.

**8:01** Call NV Energy. Get routed to automated voicemail.

**8:02** Check NV Energy power outage map. Still no updated restoration time.

**8:07** Check NV Energy power outage map.

**8:10** Check NV Energy power outage map.

**8:11-8:30** Get multiple texts from people inviting me to their air-conditioned homes. *#Blessed.*

(One from friend whose power is also out: "Is this new weather normal?" Reply: "Yes, also a preview of energy deregulation?" )

**8:35** Accept that personality plus up-bringing force me into option No. 1.

**9-11** Buy ice, load fridge contents into biggest cooler, wash all dirty dishes BY HAND, take out the trash and recycling. Realize ice cream won't make it. Eat it all, despite texture of Jell-O instant mousse.

**11:01** Make clever lemon-to-lemonades social media post about ice cream and power outage.

**11:30** Contemplate irony in current misery, having recently enjoyed a 120-mile backpacking trip with no electronics or internet for 10 days. Think I should write about this. Realize laptop is dead and can't be charged.

**Noon** Get great idea to write with PEN AND PAPER! *Reconnect with authentic, pre-computer roots!*

**1:30 p.m.** Awaken from nap in puddle of drool and sweat.

**1:31** *Okay, ready to write now!*

**1:32-2** Use pen and paper to make list

of things to pack for upcoming East Coast vacation.

**2:02** Think about Puerto Ricans without power for nearly a year now. Feel overcome with privilege-shame.

**2:02** Check power outage map.

**2:03** Call friends to see if I can kill some time at their house.

**2:04** Realize I'm going to have to take a cold shower before going anywhere with other human beings.

**2:05** Postpone trip to friends' house.

**2:30** Go to gym to "work out" (take hot shower).

**4** Arrive home from gym to pissed-off, panting dogs and chickens. Fill water bowls with precious, precious ice.

**4:05** Check power outage map. ESTIMATED POWER RESTORATION TIME: 6:45 *Hope!*

**4:30-6:30** Drink wine, eat cheese and crackers, and relax in friends' air-conditioned house. Charge phone. Watch dogs sleep peacefully. Worry about chickens.

**7** Go home to find power is still out. *Despair!*

**7:30-9** Give chickens more ice and return to friends' house.

**9:30** Go home to find power is still out, husband is home. Updated restoration time: 10:15.

**9:33** Dolefully get ready for bed. Ponder friend's suggestion of covering myself with wet towels to stay cool while sleeping.

**10** Power kicks back on! Run around the house singing Hallelujah chorus. Startle the dogs into barking fit. Flick lights on and off yelling, "It's a miracle!" Gleefully set clocks, watch husband program the coffee maker.

**10:15** Check power outage map. See that 6,000 people still don't have power. Think of Puerto Rico. Feel guilty. But still happy.

**1 a.m.** Get NV Energy notification that my power has been restored. ♦



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