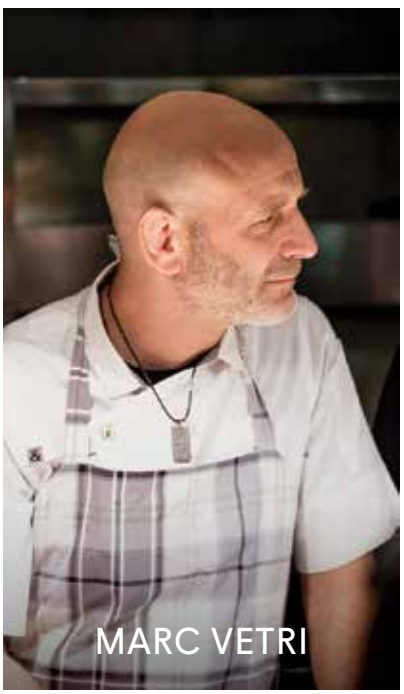

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June



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06

Editor's Note

VISIONARIES

Whether we're posting vacation pics to social media or showing friends party snaps on our cells, we're all photographers these days. Now that there's a smartphone in every pocket, a laptop in every living room, photography is no longer the distinct preserve of hobbyists, artists, or professionals. In the digital age, it's a basic mode of communication as widespread as the written word. It has its own syntax, grammar, conventions, and even clichés. That doesn't diminish photography's claims to capital-A Art, but being awash in a tidal surge of images every day — whether it's Instagram shots, Facebook updates, or Reddit posts — does seem to raise the standards a bit. Yesterday's achingly majestic landscape is today's earthporn desktop wallpaper is tomorrow's wry visual placemat for a snarky meme.

Well, I'm happy to say that the winning images in our 2019 "Focus on Nevada" Photo Contest are unilaterally fresh, striking, subtle, thrilling, and provocative. They're art. This is a credit to the photographers, of course, but Nevada plays a starring role, too — its gleaming cityscapes and star-dusted outlands, its hardy wildlife and vibrant people. Looking over the images again, I'm struck by how so many of the photos render the familiar from new angles and perspectives. It affirms the mission of the contest: To refresh our collective vision of the Silver State. Congratulations to all the winners.

Oh, and congratulations to us: *Desert Companion* took home three Maggies at the 67th Annual Maggie Awards banquet May 3 in Los Angeles. *Desert Companion* won two major sweepstakes awards: Best City/Metropolitan Magazine and Best Overall Consumer Magazine. We were also honored for Best Single Editorial Illustration (Kristina Collantes, February 2018). *Desert Companion* was a finalist in nine categories. It's a fine testament to an editorial team whose talent and tireless brilliance make *Desert Companion* what it is.



Andrew Kiraly
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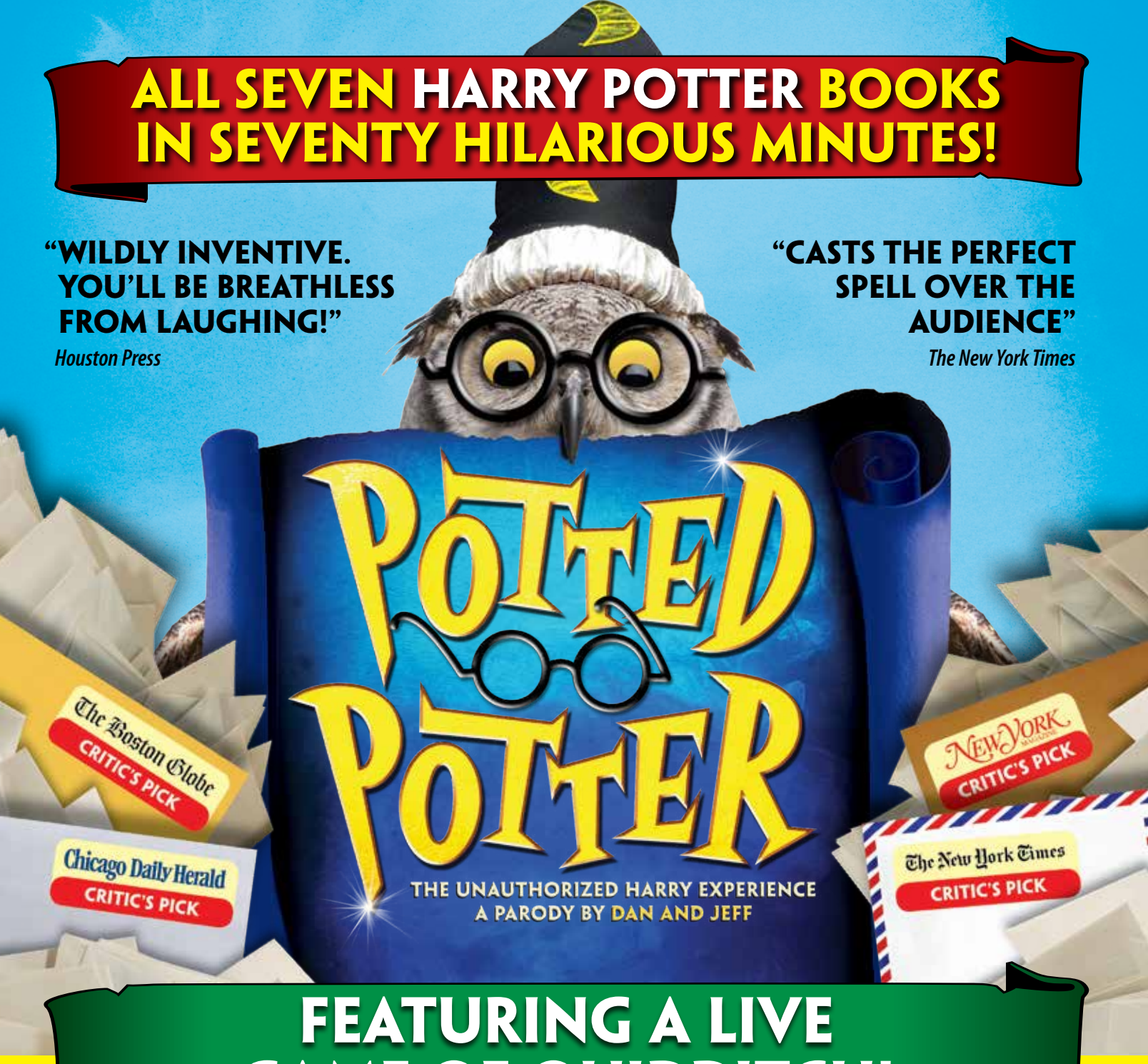
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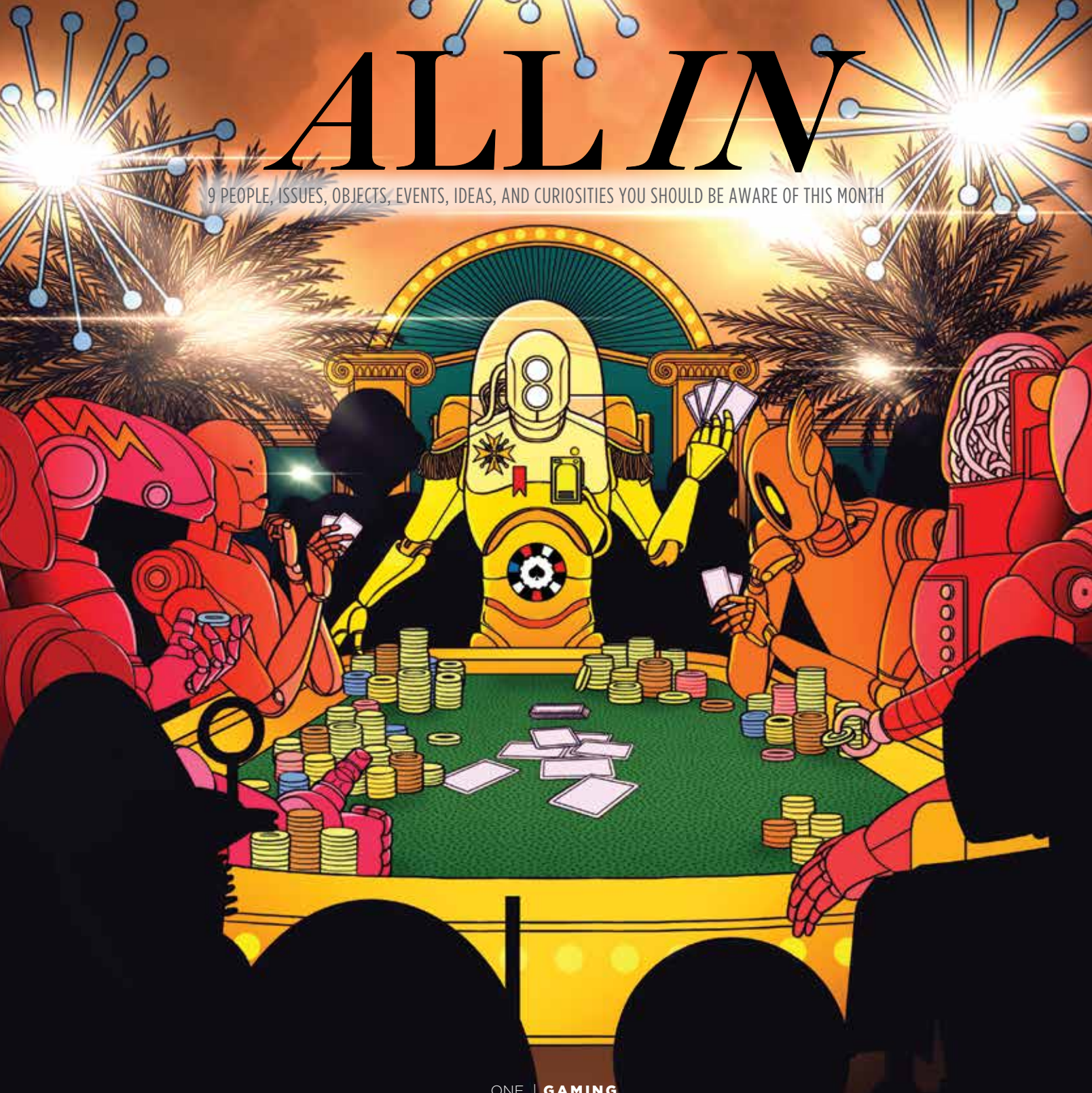
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ALL IN

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



ONE | **GAMING**

Number Crunch

At the 2019 World Series of Poker, a software-driven strategy called GTO threatens the game's original draw: Personality

BY ***Jason Scavone***

ILLUSTRATION ***Kristina Collantes***



A GRAND ENTRANCE Phil Hellmuth arrives at his table during the World Series of Poker at the Rio hotel-casino, July 5, 2009.

PHIL HELLMUTH: LAURA RAUCH/AP PHOTO

Alvin "Titanic" Thompson was the most purely American creation since P.T. Barnum. The elemental road gambler, Thompson was a golf hustler, a pool player, a certified killer, and a proposition man with patter sterling enough to charm five different teen brides. By the early 1970s, he was near the end of his life — and long past a once-prodigious bankroll.

Poker was one of Thompson's rackets, and rather than grind or cheat his way to wins, Thompson was looking to sell his secrets. He summoned legendary poker champion Doyle Brunson to Colleyville, Texas, and offered up some hard-won Texas hold 'em knowledge for cold, hard cash: He'd worked out that, statistically, a starting-hand ace and king of the same suit was superior to an ace-king combo of different suits. "Hell, Ti," Brunson said, according to Thompson biographer Kevin Cook. "Everybody's known that for 10 years."

Benny Binion brought Thompson in as a host of the first World Series of Poker in 1970, and as the cards are dealt this month at the Rio for the 50th iteration of the globe's premiere collection of grown men wearing sunglasses indoors, one truth has held fast since Thompson tried to hustle Brunson: Having better information than your opponents is the path to gambling riches — but yesterday's cutting edge puts you on today's cutting board.

Once upon a time, just knowing the percentages — that is, your odds of building a strong hand — was enough to give you a leg up. At the lower rungs of the poker world, that can still hold true. But for today's top players, an approach called Game Theory Optimal is slowly changing the way the game is played. It's a long way from Steve McQueen staring down Edward G. Robinson in *The Cincinnati Kid,* and much closer to an office-park accountant staring down an Excel sheet.

Poker used to rely on what's now called *exploitable play*. You watch for your opponents' tendencies, and you take advantage of them. If someone only bets when they have the best hand possible, you fold every time. That's an exploit. (Also something to keep in mind if you ever sit in the $2/$4 games at The Orleans.)

The full scope of GTO is expansive and complex, but the short version is that GTO is unexploitable poker. It's a balanced strategy in which if two people played perfectly over a long enough timeline, neither could profitably outplay the other because it wouldn't matter what the other guy did. Berkeley math Ph.D. Bill Chen won two WSOP bracelets in 2006. That same year he helped write *The Mathematics of Poker*, an early book about applying GTO. In 2015, GTO caught fire with the debut of PioSolver, a piece of software that costs up to $1,100, which can analyze how to play a range of starting hands on specific flops, turns, and rivers. PioSolver's programmers cheerfully sum it up on their website: "It's the first in a new generation of tools moving poker from a game based mainly on intuition to a game based on analysis and math." But if you play or follow poker because you enjoy distinctly human battles of guile, will, and intellect, GTO is nothing to be cheerful about.

Enough players have realized it is having a couple of key effects. First, the games are getting tougher — certainly at the highest levels, but even now in the small games. And second, poker on television is getting duller. There is a slew of GTO-focused players who've spent so much time immersed in the nuances of this strategy that they play with all the joie de vivre of Bran Stark at the Westeros DMV.

Jamie Gold, the 2006 World Series champ at the high-water mark of mainstream pokermania, bluffed his way to the title and $12 million amid an auctioneer's rat-a-tat of table talk. He was spectacularly lucky during that run, but it wasn't a springboard to greatness. According to poker database The Hendon Mob, he ranks 51st all time in money from live poker, only padding $600,000 onto his lifetime total. It's adapt or die. A lesson dearly learned by Daniel Negreanu, one of the great holdover personalities of the early poker boom who took on a coach to introduce GTO elements into his game, and still thrives in big-ticket tournaments.

Meanwhile, dispassionate German pro Fedor Holz, who has said GTO formed the basis of his strategy, had his first score in 2012. He now sits sixth of all time with $32.5 million and, if he weren't semiretired, he'd likely have surpassed Negreanu's $39.8 million second-place spot.

"I think poker has been dying for a truly great personality," Jonathan Levy says. Levy is the co-host, along with Grant Denison, of *The Breakdown*, a podcast that analyzes poker hands in frighteningly subatomic detail. "Having lots of great delicious villains is a good thing. We have almost no heroes.



TWO | **DELETED SCENES FROM *TOY STORY 4***

Mr. Potato Head wakes up in Vegas motel room missing a kidney; immediately snaps in a new one

In debt to payday lenders, Hamm ruefully sells pint of bacon fat to Heart Attack Grill

Tom Hanks/Tim Allen voiceover devolves into rancorous political debate as Buzz and Woody look increasingly baffled by what's coming out of their mouths

"What's this 'legal pot' you speak of," Buzz is overheard saying shortly before growing white-guy dreadlocks

Aliens disappointed that giant claw in Venetian is just Sheldon Adelson's latest toy

Root for the unfeeling robot, or root for the villain? I almost like rooting for the villains."

As more players become familiar with solver software and internalize their directives, there's a place on the horizon where poker strategy could become pro forma. In a perfect GTO world, it's Connect Four with a higher buy-in.

But let's not forget what got us here. In 2003, the year of poker's Big Bang, schlubby Tennessee everyman Chris Moneymaker beat Sam Farha, the impeccably dressed professional oozing Degenerate Bogart cool. Moneymaker was the guy in your home game, married with children in an unglamorous job. And all of a sudden, there he was, not just swimming with the sharks, but eating their lunch, $2.5 million to the good.

Here we are 16 years later, and what had been a ratings contender in 2008 with 2.4 million viewers tuning in for the Main Event final table has dwindled to fewer than 700,000 last year. You can't blame it all on a dearth of colorful personalities, but it says something that the game hasn't lately produced a new "poker brat" such as Phil Hellmuth. He got famous enough to appear in a Ludacris video, at least.

Titanic Thompson once bet some suckers he could drive a golf ball 500 yards. He waited until winter, and they had to helplessly watch the ball bound into the twilight across a frozen lake. That was who used to epitomize gamblers.

Brunson published his strategy book, *Super/System,* in 1979. It made reams of poker strategy available to amateurs. GTO solvers are the next step on an inevitable continuum. There's no doubt that WSOP 100 will be played wildly differently than WSOP 50. But if the game doesn't consider how to reclaim some of its flamboyance and individuality, GTO could be the thing to permanently unbuckle its swash. ✦

THREE | **ASKED AND ANSWERED**

Dawn of a Renewable Day

What will the recently signed energy bill mean for customers?

BY ***Heidi Kyser***

On Earth Day, Gov. Steve Sisolak signed a bill into law making Nevada's renewable portfolio standard (RPS) 50 percent by the year 2030. Basically, that means that 11 years from now, half of the state's power has to come from solar, wind, geothermal, and other non-fossil fuel sources. This will happen through a complicated system of credits that can be carried over and swapped on a public marketplace.

Score one for global-warming warriors. But how about your average voters (who approved a ballot initiative to do essentially the same thing last fall)? What does this mean for them? Can they elect to get their power from solar rather than natural gas? Will they still get credited for the excess power produced on their roofs? And — the all-important question — *will their bills go up?*

No one knows the answers better than the bill's author, Sen. Chris Brooks (D-Las Vegas), who, before being elected, spent two decades in the energy business and was one of the state's solar pioneers. Here's what Brooks had to say.

What's the upshot for consumers?

Besides the environmental benefits, and the climate benefits of using more renewable energy, there are also financial benefits associated with it. When you get into long-term renewable energy contracts, you're fixing the price of that energy for the entire life of that contract. These contracts are 25, 30 years

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long, and they're not subject to the volatility of markets — like natural gas, which is the majority of our energy purchased today — and you're taking advantage of the cost of renewable energy today, when we have good tax credits, low costs, and an abundant resource for the life of the system.

It will also create jobs as the utility and others ramp up renewable production. And all those jobs created have a multiplier effect for the entire economy, including ratepayers.

How will it affect people's power bills?

The cost of renewable energy is not a premium by any measure. The cost now is the lowest of any energy in the country, and some of the deals that NV Energy is signing for renewable energy, specifically solar, have the lowest costs in the country.

So the cost of building new renewable power plants won't be passed on to ratepayers?

There are a lot of factors that go into it, but most capital costs will be paid by third-party developers with whom NV Energy enters into a long-term contract to buy the energy they produce. But at any rate, NV Energy has the ability to build plants and absorb costs into its rate base, and they did that with coal, transmission lines, natural gas plants, and there's nothing in the model we've seen that would make the cost of energy go up.

So, if a customer wants to completely opt out of fossil fuels, can she?

The utility has a Green Energy Choice program for Northern Nevadans, where they can buy just renewable energy. The RPS bill, along with another I sponsored, SB300, would enable the Public Utilities Commission to come up with alternative methods of rate-making. So, 100 percent renewable energy for customers is one of the many options that could be available.

How will the net metering program for rooftop solar customers be affected, if at all?

The current program will remain in place, and I think it will thrive, because it will help the utility meet their RPS goals and the entire state meet its carbon reduction goals.

So this doesn't portend the death of distributed generation?

No, on the contrary, the RPS helps encourage customer-owned rooftop solar. ✦

FOUR | **PROFILE**

The Reel Deal

Famous for his film *Puppet Master*, retiring film prof David Schmoeller is revered for mentoring a large cast of local auteurs

BY ***Josh Bell***

At a retirement ceremony on May 1, UNLV film professor David Schmoeller was presented with the first-ever Schmoelly award, a trophy designed by special effects artist Tom Devlin (also proprietor of Boulder City's Monster Museum). The award perfectly encapsulates the duality of Schmoeller's career: It's modeled after one of the killer puppets from Schmoeller's 1989 horror classic *Puppet Master*, with the evil toy wearing a cap and gown and holding a textbook in his hook hand.

Schmoeller spent decades directing indie horror films such as *Puppet Master*, *Tourist Trap*, *Crawlspace*, and *Netherworld*, becoming a major figure in underground cult cinema. "His career runs deep in my blood," Devlin says. "I'm living my childhood dream, and that doesn't exist without Schmoeller's *Puppet Master*."

"Before I got to film school, I knew (Schmoeller's) movies," says Justin Bergonzoni, who was one of Schmoeller's first students when he started teaching at UNLV in 1999. "That was one of the big selling points for me to end up going."

"I think what I enjoyed the most was watching a student work and seeing what their strengths were, and then helping them recognize it in them-



selves and then getting them to develop it more," says Schmoeller, who's established himself as the mentor and benefactor to a generation of Las Vegas filmmakers. The results of that process are regularly on display in short film programs at nearly every local film festival, as well as in feature films such as Mike and Jerry Thompson's *Thor at the Bus Stop* and Robert Shupe's *Damn Yankee Day*.

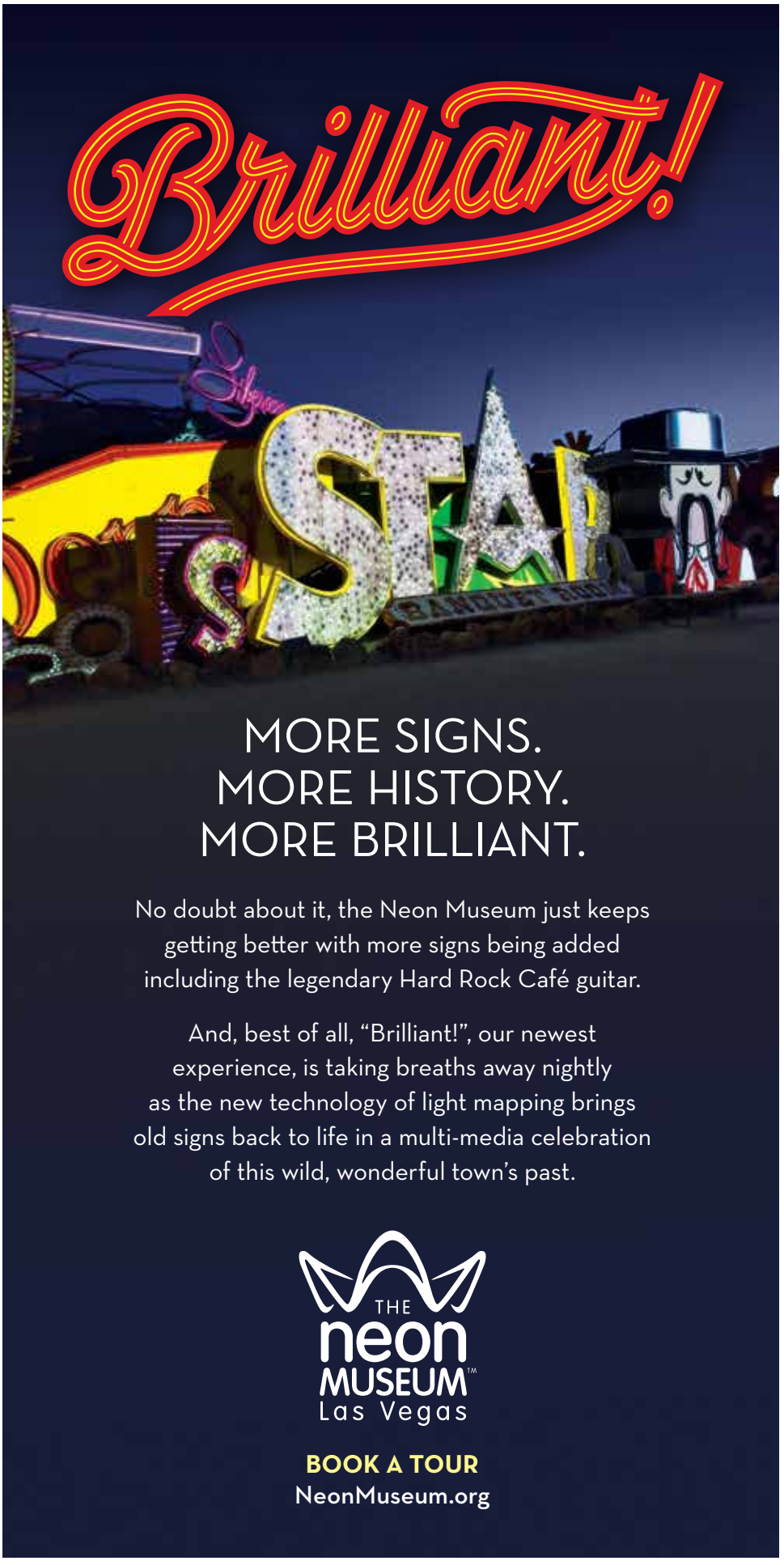
"He was everything you want a mentor to be," says Jerry Thompson, who runs Light Forge Studios with his brother Mike, and has worked on dozens of local film projects since graduating from UNLV's film school in 2001. In addition to teaching both Thompsons in multiple classes, Schmoeller worked as a producer on 2009's *Thor at the Bus Stop*, and provided the inspiration for them to make the leap to feature films. "I don't know what better gift a mentor can give a person than just saying, 'Yes, you're ready,'" Mike Thompson says. "And it made it true."

"He just gave us, at the beginning moments of becoming filmmakers, the right pushes to make us keep growing," says local filmmaker and UNLV alum Adam Zielinski. Both Zielinski and Shupe mention that Schmoeller donated the use of his own house for films of theirs when they needed a location. "That's how supportive he was," Zielinski says. "We had like 30 people in his house."

For May May Luong, also a film professor at UNLV, her association with Schmoeller began by working with him on the former UNLV Short Film Archive, and she's produced almost all of Schmoeller's own Las Vegas-based film projects, including his 2012 feature *Little Monsters*. "What I learned the most from him is how much stronger a project is if you collaborate with people, instead of owning it as just yours," she says.

As Schmoeller heads back to his hometown of Austin, Texas, to work on a novel and contemplate future projects, he leaves behind a lasting legacy of creative filmmaking in Las Vegas that transcends genres. Appropriately enough, future Schmoelly awards will be given to the most promising first-time filmmakers at UNLV's annual Spring Flicks showcase. "He played the bus driver at the end of *Thor at the Bus Stop*, and I really feel like he was the bus driver for everyone in that film, and everyone who he interacted with," Mike Thompson says. "He was so quiet and thoughtful, but he's getting you where you need to go." ✦

SCHMOELLER: ANDREW SEA JAMES





1



3



2

FIVE | **OH, SNAP!**

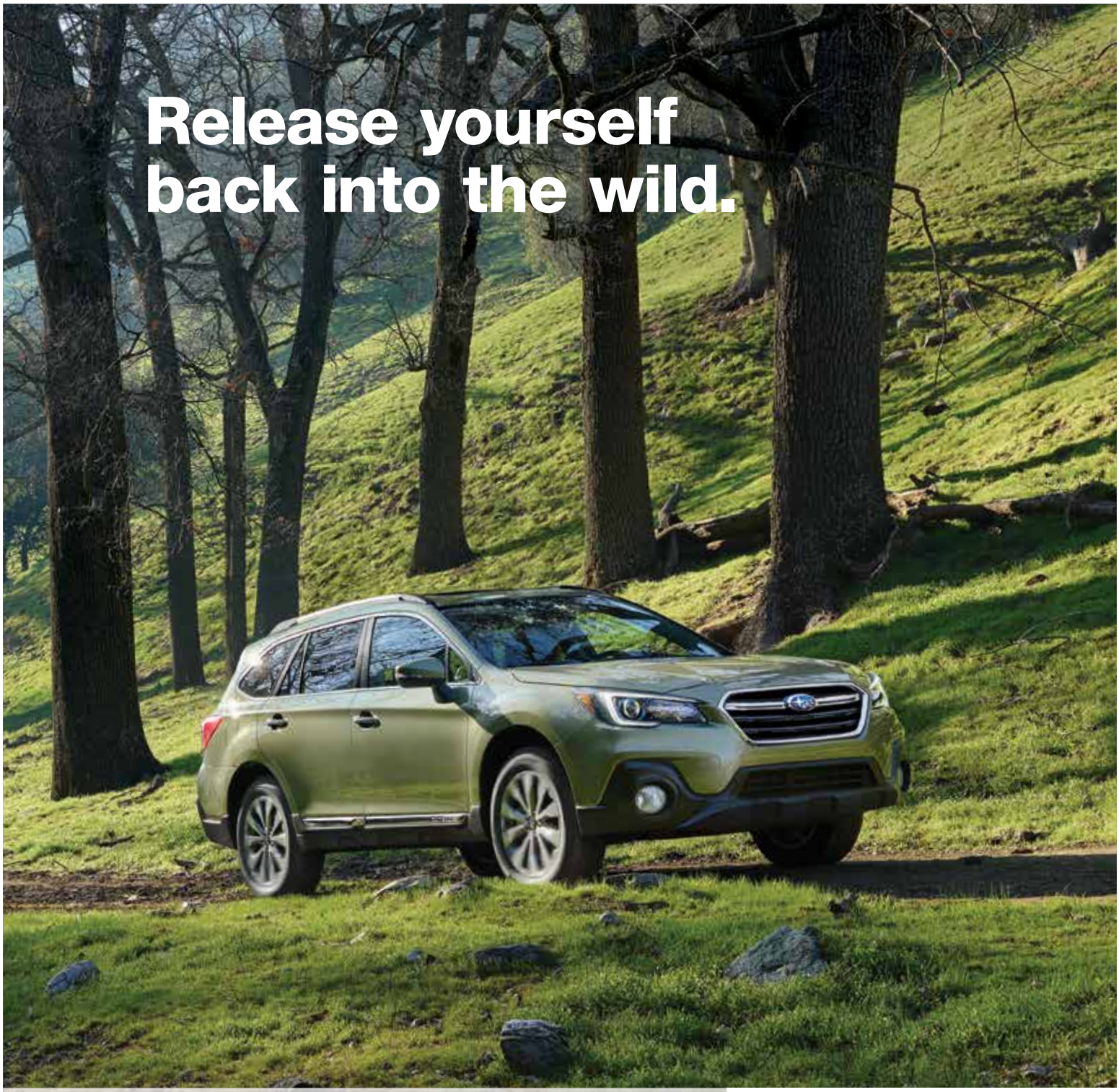
A CLOSER LOOK

These images didn't win our Focus on Nevada photo contest (see page 51!), but something about them made us want to know more

① **Photographer:** Carlos Manzo **It caught our eye because …** we're suckers for an enigmatic figure wandering solo in a placeless environment — and what's he looking at? **The story:** Getting in some street photography for their CSN photography class, Manzo and a classmate encountered this guy in a vacant lot Downtown: "He was like, 'Take my picture!'" Turns out he's not actually looking at anything: "He was posing for us," Manzo says. "There was a pride about him that I saw in the photo — his circumstances were rough, but he was joyful, with a strength you could see. I talked to him for a half-hour about his journey to Las Vegas." This photo, he adds, "is my memory of that experience."

② **Photographer:** Stephanie Waszkiewicz **It caught our eye because …** of its casual WTF appeal — it appears to be an illusion but, with its unfussy, snapshotty aesthetics, is clearly something that's actually happening. **The story:** "I took this one at the Hoover Dam," Stephanie writes, where the airflow whooshing up the dam's face creates this gravity-defying effect. Simple but cool. "This was something that I wanted to capture to remember from my trip, especially since it was so weird to see."

③ **Photographer:** Santi-Jose Acosta **It caught our eye because …** what, it doesn't catch yours? **The story**: Acosta was showing an out-of-town friend around *Seven Magic Mountains* "when it seemed, out of nowhere, there was this woman walking very fast, across the desert field. She was carrying a white cardboard man." After taking a few photos, Acosta turned to ask if the friend had seen her, too. "But when I turned back to where she was, she was gone. We had to leave, and I didn't have time to find her again. Was she a mirage? Glad I was able to capture this very whimsical, serendipitous moment in the middle of the desert."



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SIX | **3Q**

‘Everything Is Poetry’

A few words with Heather Lang-Cassera, the county’s new poet laureate

What does it mean to you to be poet laureate?
I have been working to champion poetry through workshops at the Green Valley Library and a reading series at the Nevada Humanities Program Gallery. As poet laureate, I’ll be able to reach more broadly and more deeply into the community, and this is something about which I’m ecstatic. My predecessors, Bruce Isaacson and Vogue Robinson, are phenomenal literary stewards. It is an incredible honor to carry on the title.

What do you bring to the position that’s uniquely you?
Perhaps one of my strengths is effectively working with writers regardless of their experience. I have taught creative writing at the college level and published established poets through Tolsun Books and as *The Literary Review*’s world literature editor. However, what I love most might be working with folks who never thought that they could be poets. (I was once one of them!) Witnessing people who have never written a poem leave a workshop brimming with joy, holding their brand-new poems, is, well, everything! They have discovered a new sense of self and of community.

What can poetry mean to Las Vegas?
Poetry is a means for exploring the magnificent connections we have to each other and to this world. It can help us better understand ourselves and further our communication skills. I could go on and on about the benefits of poetry. That said, I think it is most important to note that poetry is not some strange, isolated art form appropriate only for certain folks. Poetry is for everyone and in everyone, and everything is poetry. It’s an ideal medium for inspirational public commentary and for celebrating our vibrant home. ***Scott Dickensheets***

SEVEN | **MICROPINION**

All for the ’Gram

A few thoughts on life in the digital feed



A young woman wraps her lips around a red-and-white straw. The straw juts from a dessert tower guaranteed to induce a sugar coma if consumed in its entirety. A funfetti cake slice topped with sprinkles, whipped cream, and, of course, a cherry. This is merely the topping for an alcoholic milkshake from Venetian restaurant Black Tap. #Dessertporn, indeed.

If food is part of your Instagram feed there’s a good chance you’ve seen that image or one close to it. An item of food meant to be consumed with the eyes, not the mouth. With a billion users worldwide, Instagram ignites far-reaching trends. Businesses now cater to the need for a pretty background or a visually pleasing plate. The rainbow grilled-cheese at Loftti Cafe and rainbow roulade at Gäbi Coffee & Bakery certainly don’t taste any better than their more plain-looking counterparts. But beige isn’t as enticing in a digital feed. However, as any food stylist can attest, making food camera-friendly has unavoidable ramifications for flavor.

Food and drink are not the only victims of Insta-obsession. Earlier this year, a wedding chapel pop-up at the Palms let

EIGHT | **OUT OF CONTEXT**

“Is New York the brain? Las Vegas the groin?”



you prove your commitment to living your best photographable life. Designed by artist Joshua Vides, this art installation wedded a black-and-white aesthetic with pop-art sensibilities — a Roy Lichtenstein piece come to life in a two-color palette. Oh, and it also married people. The entry-level package titled "Our Marriage Looks Perfect — On Instagram" may be aptly named, but it hops from tongue-in-cheek, over meta, and into ridicule. It's not clear who the joke is on, Instagram or the consumer. Considering the once indie app is now owned by Facebook, it doesn't seem like the joke is on them.

So far, the most egregious Las Vegas behaviors presented on social media have been reserved for the Strip. There's no better outlandish backdrop for outlandish behavior, especially for a headache of bachelorette revelers (a group of cats is a glaring, a group of apes is a shrewdness, a group of people wearing matching shirts, hooting, and drinking heavily is a headache). But a new trend among younger Instagram users may push into new territory. Tired of images that blend together in millennial-pink macaron perfection, this audience looks for pictures that signal reality. Showing on social media life as it is — flawed, disorganized, spontaneous — might help undo some of the damage reckless influencers have inflicted.

But what happens when the Strip or Fremont Street are no longer deemed "authentic" or "real" enough? When tables at Mothership Coffee or Soyo are occupied by those looking to capture the "other" Las Vegas? *Our* Las Vegas. Many locals deal with tourists and their demands daily; it's part of the job, and they do it with a smile. That smile will be a challenge to maintain if life away from the Strip is also invaded by influencers. ***Veronica Klash***

Writer Meghan O'Gieblyn, in *The New York Times*, thinking it's odd that the Midwest is personified as "the heartland"

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NINE | **OPEN TOPIC**

Two Nevadas, One Me

A small-town guy who moved to the big city reconciles his rural past and urban present

BY ***Errol Porter***

I've lived in Las Vegas for a few years, but I didn't grow up here. I was raised in a place you might have heard of but probably know little about: "the rest of Nevada." Specifically, a town called Eureka.

Barely off-center on a Nevada map, Eureka can be summed up in a single word: *small*. But how do you convey the reality of a place so unfathomably tiny to the many Las Vegans who can't quite comprehend somewhere that doesn't need a traffic light? Where venturing beyond town is a necessity — there's no movie theater, bowling alley, or McDonald's. Usually I just mention the size of my high-school graduating class. Twenty-three. Then they get it, and the look on people's faces is priceless.

But there it is, the dilemma of this state. Las Vegas is urban. Most of Nevada isn't. What's created is a giant disconnect between different worlds forced to coexist.

Most of the tension, unsurprisingly, involves politics. It's no secret that Nevada is mostly red, with blue dots marking Las Vegas and Reno. This changes for the Electoral College, of course, when the state has recently been depicted as all blue. But the red parts are still there. And they're not happy.

Nothing illustrates this more than the New Nevada State Movement, a secessionist committee that, according to the *Pahrump Valley Times*, wants to "sever rural Nevada, which is primarily Republican, from the major metropolitan areas of the state that are predominantly Democratic, to form 'New Nevada' and therefore, according to group founders, free rural areas from the oppression of 'mob rule.'" In my experience, that sums up the tension pretty well. "Oppression of mob rule" is also much nicer than the way I usually hear it.

More recently, several rural sheriffs have taken a stand not to enforce the new background-check law passed by the Legislature and signed by Gov. Steve Sisolak. Some, including Eureka and Nye county sheriffs, wrote open letters to the governor. Having read them, I'm again amazed at how toned-down their words were.

(You might assume that the rest of Nevada has the same problem with Reno. But it never seemed that way. Reno always seemed part of "our world," with more of a hard-working, agricultural quality.)

When I tell people in Eureka I attend UNLV, there are those who respond with some form of "I'm sorry." Almost everyone I know there finds the "Vegas lifestyle" abhorrent. Just as many Las Vegans scoff at the thought of being miles from everything, ruralites feel the same about being in a human cluster. In Vegas, you can bump into the strangest person on a street corner, and that's life. In the Great Basin, you can drive for hours and the only people you'll find are just like you. There's a certain comfort in that. What they imagine Las Vegas stands for is not what many Eurekans want to be associated with. So if being a hipster vegan sounds more appealing than drinking whiskey and hunting, Eureka probably isn't your scene.

But this goes both ways. I receive the same "I'm sorry" when I tell urbanites where I grew up, and for the same reasons. Eurekans are saying, *I'm sorry you're in the middle of a liberal melting pot*. Las Vegans are saying, *I'm sorry you grew up in middle-of-nowhere redneck country*.

But I love that small town and the people I've known. Nevertheless, I needed to leave. Plenty of people I grew up with find themselves reflected in Northern Nevada and stay there. When I looked around, I didn't see anything like me.

* * * * *

I'VE BEEN ASKED plenty of questions by parents who moved to Eureka. What was it like growing up there? Is my kid going to be okay? I tell them all the same thing, which

ILLUSTRATION ***Delphine Lee***

is yes. But it depends on the kid.

When I reminisce about my childhood, what my mind gravitates to is being bullied. I didn't fit in. I wasn't into sports like everyone I knew. I didn't ride dirt bikes. I wasn't a country music aficionado. I wasn't a cowboy, and I didn't wear Nike gear. Instead, I read books, played video games, and listened to The Beatles; I was a fat band-geek who wore Batman T-shirts. Don't get me wrong, I completely understand why they made fun of me. I look at a photo of myself from seventh grade and think, "Oh yeah, that's why."

Still, being made fun of in a place like Eureka might be rougher than in someplace bigger. It's basic math: Being the target of three cliques at school leaves roughly zero cliques left to join. (I did eventually find a few people I liked and who tolerated me, but I still felt too alone to have a high self-esteem.)

While I've more or less moved past Batman shirts, I still don't fit in up there. The same parents who ask me about raising kids in Eureka look at me and can't believe I grew up there.

I don't mean to say that my youth in Eureka was nothing but lonely terror. I had the best summers and loved having so much space around me. At school, educators were able to get personal because of the small class sizes. To a degree, I was able to be the outlandish kid I wanted to be — there wasn't much competition. I was surrounded by humble people, and some could see I had larger things in store. If nothing else, small-town life instilled in me the urge to find something bigger, to go after what seemed unobtainable.

From my vantage point, Las Vegas appeared to be a portal to the rest of the world. Nothing I saw in Eureka matched what I was seeing on TV. And then, simply by entering this valley, I felt like I was finally *there*. In the place I'd been watching for years, or at least close to it. I may never get to Los Angeles or New York like the kids on the Disney Channel, but I could at least fake it here. And when I looked around, everyone was ... odd. I liked being able to be myself with little judgment because everyone was already weirder than me. The feeling of not being out of place is a good one, and Las Vegas has given me that — to a certain extent. After all, you can take the kid out of the small town, but you can't ... well, you know.

So here I am. A Northern Nevada kid living in Las Vegas. I'll never turn my back on where I came from, but I've had three great years here. And now I view the state through a larger lens. A lens that sees past the divisions and stereotypes. I see Nevada as a whole, and can call it, in its entirety, home. ✦



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ALL OUT

FOOD, CULTURE, STYLE, AND OTHER PULSE-OF-THE-CITY STUFF

DINING | **REVIEW**

The Dinner Sanctum

With bold, classic dishes, Old Soul serves up surprises from an unlikely location

BY ***Sonja Swanson***



MEET YOUR HATCH
Old Soul's house pickled eggs are a twist on a comfort classic.

PHOTOGRAPHY ***Sabin Orr***



Old Soul is an unexpected gem of a restaurant hidden away in the World Market Center, the steel and glass warren of exhibition spaces next to Symphony Park. You're not quite sure if you've parked in the right place or if you're walking to the right building until you see the restaurant's logo in the window, an inky blue sparrow that mirrors the tattoos on Chef Natalie Young's hands. You're rewarded with a sense of discovery: Entering Old Soul is like wandering into a secret corner of the towering complex, revealing a softly lit chamber draped in deep blue velvet curtains. Chef Natalie, of Eat and Chow fame, has filled it with carefully curated vintage pieces. The well-worn wooden furniture, decor, and china recall a bygone era.

Don't be mistaken, though. Old Soul, as the staff explains, is not a speakeasy. Instead, they're inspired by pre-Prohibition themes and flavors, from the turn of the 20th century when gin, bourbon, and whiskey were plentiful and popular, before speakeasies were even needed at all. When ordering drinks, you'll notice that the cocktail section is divided into two parts. One ("the vault"), features historic cocktails and includes classics like the Sazerac and the Corpse Reviver #2. The other ("the bankroll") is a selection of the bar manager's originals, with drinks like "flapper girl" and "Volstead Act" making nods to the era that inspired them. Not to miss: The Ramos gin fizz, cloud-like and frothy, and the Duke Ellington, a smoky, coffee-infused cognac-based drink. (My only quibble: the floating coffee beans, an awkward and unnecessary garnish.)

The menu is organized to encourage sharing, and each place setting comes with its own charming vintage side plate (mine had pink morning glories with a gold finish). Starters like the fried oysters and pickled eggs recall pre-Prohibition bar snacks, and trace their origins to the 1860s, when bars in New Orleans began to serve free lunches. Mains here do not include sides, but they compensate with generous portions: Think of it more like Sunday supper at grandma's, where the dishes come out with serving spoons and you'll pass to your left, please. While the New York steak and the whole grilled branzino are menu mainstays, don't overlook the easy comfort of the braised short rib risotto, and the surprisingly flavorful meatloaf. "Not your mama's meatloaf!" our server joked, and she was right. This one comes with a cauliflower purée and is drizzled with a red wine jus. It's a punchier, classier version of a dish that's usually treated as an afterthought.

COMFORT ZONES Right, meatloaf with red wine jus; below, fire-roasted cauliflower

For sides, the creole street corn was a sweet corn, perfectly seasoned and not (as I'd imagined) served on the cob, a fine example of the elevated home cooking theme running throughout. Perhaps the only disappointment of the evening was the braised collard greens with jalapeño vinegar, served without a hint of heat, nor any flavor or fat from the ham to balance the bitter. For dessert, we opted for the peach cobbler, which would have benefited from a little more time in the oven to give it a toasty golden crumble. Still, it was a satisfying ending to the meal — not overly sweet like too many cobblers are.

But now, days later, the dish I can't stop thinking about was an appetizer, a plate of smoked trout with house-made apple sauce, crème fraiche, mixed fresh spring herbs, paired with plush, tender corn cakes, a clever twist on the blini. Each bite, mixed and matched with trout and fixings in whatever combinations you like, was a balanced blend of savory and sweet — a cousin to chicken and waffles, or bacon and pancakes.

For all of the restaurant's aesthetic of timeworn elegance, Old Soul is still new: On a recent weekday evening, my dining companion and I were the only ones there. (Weekends are busier with The Smith Center crowd). It's a challenging location; Old Soul occupies the space left vacant by Mundo when it closed in 2015. That said, perhaps this is just what the gleaming, glassy World Market Center complex needs: a touch of unpretentious elegance, earthiness, and warmth. ✦



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DINING | *TABLE FOR TWO*

BLIND DATE

Two intrepid foodies get a feel for dining in the dark at concept restaurant Blackout

BY ***Stephanie Madrid*** & ***Summer Thomad***

Our waiter, equipped with night vision goggles, guides us to a table against a wall in what he describes as an L-shaped warehouse. He pours our water, explains where the essential items are located, and leaves us in complete darkness.

Stephanie: What side did he say the water was on? This is so much more complicated than I thought.
Summer: Yeah, like, I didn't really know what we were getting ourselves into, it's like, yeah, like a five-course meal, too.
Stephanie: Shit, I have my gum in my mouth ...
Summer: You have gum? Oh, um ...
Stephanie: I'm just gonna have to swallow it.
Summer: I mean maybe you could like ...
Stephanie: Oh, too late. It happened. Does this have a straw?
Summer: No, I don't think it does, it's just the cup. It's shaped like a ... I don't know how to describe it. It's like a round ...
Stephanie: It's like a cup?
Summer: Yeah, just a cup.
Stephanie: Do you think it's a warehouse with wood, do you think?
Summer: Yeah, I mean, they don't have to have any decor.
Stephanie: A really low overhead for design in this place ... what a concept.
Summer: It really is. I mean, who knows what could be around us.
Stephanie: Yeah. I mean, I didn't read that waiver, did you?
Summer: Me neither!

The first course arrives.

Summer: Okay, so I smell ... kind of like lentil soup?
Stephanie: I was thinking pasta e fagioli. Now I'm thinking about the white T-shirt I decided to wear, I don't know why.
Summer: Remember, we're wearing aprons! Those plastic aprons they gave us. So you should be okay. Did you try it yet? It tastes a little like lentil soup.
Stephanie: It tastes familiar, but I can't place it.
Summer: Maybe like lentil soup mixed with something? Squash maybe? But there's a heat to it ... Like it's not overly savory but it's like...
Stephanie: Yeah, like ... What the f---? I like it!
Summer: Yeah, me too.
Stephanie: What would happen if you just stuck your foot out and tripped someone?
Summer: Oh my God, that's why we have waivers, y'all!

The waiter brings the next course. He explains there are three balls placed in sauce in front of us, and this course is probably best to eat with our hands.

Summer: I can't feel ... Oh, okay, there's one.
Stephanie: Holy shit. That's actually bomb af. It's like ... food I've had at a bar at some point in my life.
Summer: Yeah, there's so many flavors that are so familiar.
Stephanie: You think it's like fried mashed potatoes?
Summer: Possibly ... There's a certain spice that they're using. Is it cardamom?
Stephanie: What the f--- is cardamom? Okay, so the next one.
Summer: This sauce... it smells a little sweet and sour-y... Buffalo-y...
Stephanie: Asian-y ...
Summer: Ooooh!
Stephanie: Okay, so I feel like this is a sweet onion teriyaki. I feel like I definitely detect onions. Because I hate onions.
Summer: I really like this one. I think you're right about the onion.
Stephanie: I just wonder what we're eating.
Summer: Yeah like, what's in these balls?

"Bury a Friend" by Billie Ellish comes on over the sound system.



Summer: Oh, wow!
Stephanie: This is it. This is the vibe.
Summer: This is the vibe.
Stephanie: This restaurant was created for this song!
Summer: It was all part of an elaborate scheme.
Stephanie: Billie Ellish is actually our server!
Summer: Let me finish this, it's really good.
Stephanie: Let's do this last one. Oh!
Stephanie: Oh! This tastes like pickles!
Summer: Yeah! My initial reaction is this tastes like a grilled cheese a little. I don't think there's cheese in this, though — oh, wait, yeah there is. Do you think these are like those things ... (*we spend 30 seconds trying to find the word for "risotto."*)

The waiter brings another course. It includes a sort of pastry, something mashed, and something he says resembles the "genie's lamp in Aladdin," and some "beans in the form of strings."

Stephanie: This one is gonna be a mission. I don't even know where to start.
Summer: **clank** What did I do? And where's the gravy boat?
Stephanie: Oh, the gravy's good. Do you like mushrooms? I wanna, like, put it over my shit, but I don't know where my shit is.
Summer: I'm just gonna. ... I feel the puff pastry.
Stephanie: Okay, this is hard.
Summer: I still can't find the gravy boat.
Stephanie: Oh, okay, not bad, not bad. Like I don't know what the f--- this is, but it all kinda works together.
Summer: I'm just holding the puff pastry in my hand like I don't even know. I'm just gonna pour the gravy over everything and hope for the best.
Stephanie: That's what I thought I did but so far with each bite, but I haven't tasted any gravy.
Summer: I feel like there's a whole portion of this meal that I'm not getting in on.
Stephanie: Right? Like on the other side of the bowl is a whole other world!
Summer: Okay, wait, so there's more puff pastry?
Stephanie: Oh, there's a shit ton. I keep running into it.
Summer: What. Is. This?

The waiter arrives with the final course. He explains that we have a shot glass-type of container in front of us, and he has placed a spoon next to it on the table.

Stephanie: Hm. This is like a parfait? What is that on the top? Why doesn't it taste like whipped cream?
Summer: What I'm curious about is this solid crunchy thing ...
Stephanie: Maybe a cookie type situation?
Summer: Maybe a shortbread cookie?
Stephanie: Oh, I just got it all over my face.
Summer: Dude, I have no idea what this flavor is. ... So, what are our final thoughts on this whole experience?
Stephanie: I think the atmosphere had a kind of um ... I don't even ... it's kind of like exactly what I was expecting but not at all. ... Do you think it helps your taste buds?
Summer: It made me think a lot more about the ingredients in the food. Like, there was a lot of onions happening.
Stephanie: A lot of spices.
Summer: Do they ever tell us?
Stephanie: Yeah, when we go back out there after they give us the menu.
Summer: Oh, wow, okay, I'm excited.
Stephanie: I wanna know what that was that felt like whipped cream but didn't taste like whipped cream! ✦

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DEBATERTAINMENT

In Your Real, Nonvirtual Face

Bughouse! offers live topical debates for fun and (hopefully) enlightenment

BY ***Jacob Lasky***

In a time when public discourse usually takes place through social media shouting matches, a new local show is instead encouraging people to engage each other onstage, before a live audience. *Bughouse!*, an interactive show that blends comic, dialectic discussion with storytelling elements, debuted in April at the Bunkhouse Saloon, where it now runs once a month.

Co-founders Don Hall and David Himmel conceived the show in Chicago in 2017, under the banner of their digital magazine *Literate Ape* after concluding that people too often base their arguments on emotion rather than logic.

"We kind of hit on the idea that nobody knows how to argue anymore, everybody wants to just scream at each other," Hall says. "There's no persuasion going on." The show also derives inspiration from Chicago's Washington Square Park — better known as Bughouse Square — a popular free-speech zone for more than a century. Hall, a longtime figure in Chicago's live literature scene and former host of the city's Moth Story Slam, brought *Bughouse!* with him when he moved

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BUGHOUSE! 7:30p, $10, 21+, Bunkhouse Saloon, 124 S. 11th St., *bunkhousedowntown.com* (for participation inquiries, contact *don@literateape.com*)

to Las Vegas earlier this year. (Himmel maintains the show in Chicago.)

Bughouse! features three pairs of contestants, typically local writers, comedians, and musicians. Each pair is assigned a topic from one of three categories (which Hall describes as political, cultural, and dumb), with one taking the pro, the other the con — regardless of whether they agree with the argument they've been given. Contestants have three weeks to research and refine their arguments; onstage they have seven minutes to make their case. Hall chooses a judge from the audience to decide who has the best argument for each round and walks away with a free drink or cash. Every 75-minute show is recorded and uploaded to the magazine's website as a podcast.

It's more than just arguing, Hall says. Performers also interweave their personal stories into their presentations. "What I discovered in Chicago is what I want (for) Las Vegas citizens," Hall says. "That their stories matter."

"It's not like the town is short on entertainment," says Himmel, who used to live and work in Vegas as an oldies radio deejay and freelance writer, "but here's some entertainment that requires some participation and requires us to think."

For the debut, participants argued over whether political correctness is regressive or progressive, whether tattoos are trash or art, and whether social media has made people more narcissistic. Michael Berson, a friend of Hall's and Las Vegas resident of five years, argued that political correctness is regressive, although he personally disagrees with that view. "I think a show like this makes you think," Berson, 49, says. "It makes you question things you've never thought about."

Besides encouraging people to be more open-minded, Hall believes that assigning participants opposing viewpoints can help them strengthen their own beliefs: "If you can argue the point of your enemy, then you can argue your point better."

For those looking to participate in the show, Hall only requires that participants be able to write out their arguments, engage with the audience, and at least show a willingness to try. "Ultimately the thing about *Bughouse!* is, if you're willing to do it, or at least you think you can do it ... you probably can." ✦



BOOKS

Nothing Lasts Forever

By looking at Las Vegas' motels and street art, two new books explore the city's ephemeral nature

BY ***James P. Reza***

When *The New York Times* recently posed the headline "Vegas as a Literary Hub?," its answer was a refreshing report that positioned the city as something far deeper than its sins. Finally!

Those who have long understood this about Las Vegas celebrated this as a blip in the media matrix, one that often leans on the stereotypes, while ignoring the thousands of culturati who have left their marks here — from the designers and benders of neon to the innumerable performers, musicians, and writers who have made Las Vegas home.

One of those is James Stanford, a Vegas-born artist and photographer who added "publisher" to his résumé with the 2006 founding of Smallworks Press. A purveyor of books focused on culture, Smallworks recently ramped up its release schedule with three new titles. Two are of particular interest to students and fans of Las Vegas. (The third, *Compass of the Ephemeral*, collects aerial photos of Burning Man taken by festival cofounder Will Roger.)

Motel Vegas is a photo-driven revisit of our mid-century motor hotels and their neon signs. It's a coffeetable book scaled down for our minimalist tendencies and sprinkled with a handful of thoughtful essays, including one by architect and Vegas observer Alan Hess, who notes that while "Vegas did not invent neon, it did perfect it." Additional essays by Stanford, *Desert Companion* Deputy Editor Scott Dickensheets, and Vegas historian Bob Stoldal, bookend a lengthier one by author and photographer Fred Sigman.

The essays provide context to a photologue of a Las Vegas long gone, yet somehow still here. Historic images contrast with more recent shots of spots like the Par-A-Dice Hotel and Valley Motel, forcing us to reconsider our place in the

scorching sun and what the years have done to it. It's a somewhat jarring journey down memory lane. The historic images, many gleaned from postcards and promotional brochures, depict the motels from their best angle, while the more recent photos feel like found snaps of a postapocalyptic zone, a casual depiction of ruin porn, despite some of them being of places where people still live.

The more optimistic release, despite (or because of) the pointed political statements often found in the art, is *Street Art Las Vegas* by William Shea and Patrick Lai. Unexpectedly, it paints a portrait of Las Vegas as a "normal" metropolis by cataloging a wide swath of globally recognized urban art styles, including massive murals commissioned for Downtown's annual Life Is Beautiful festival, the ever-evolving spray-can graffiti works found throughout the Arts District, and many other pieces hidden away on rooftops, alleyway walls, and along the drainage tunnels of suburbia.

In capturing an art form that is by nature and design ephemeral, *Street Art* offers an interesting juxtaposition to *Motel Vegas*. There, distinguished architectural subjects have been left to slowly rot over decades. Contrastingly, blazingly good street art pieces are often defaced or replaced with something bigger, bolder, and badder before the paint even dries. That alone makes *Street Art Las Vegas* a valuable record of many pieces that have come and gone.

Taken together, the two books offer a unique study on the nature of permanence, art, commerce, and culture, causing us to wonder whether our city's ever-shifting, disposable nature is something to be looked upon with disdain, or celebrated as undeniably modern. ✦



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VISUAL ART

You're Welcome for the Mess

Notes from a lifelong East Sider on a major exhibit rooted in the lives of the valley's invisible, and indispensable, people

BY ***Frank Johnson***

Quite often, I consume art and media to *watch*, to be impressed by the talent and craft of the artist and the work. I'm watching the game to see the athletes, not the coaching. This is maybe because of ignorance. I know there's a hell of a lot of work that goes into making a show, but I don't always know exactly what kind. My homies who study and make films are the only people eagerly searching the credits. They have an insider perspective, and so their wonder is in the production — the hands and minds, invisible or barely visible to the audience, that make performances possible.

Justin Favela and Ramiro Gomez's *Sorry for the Mess*, a large, multi-installation exhibit at the UNLV Marjorie Barrick Museum of Art, is what happens when the audience is directed to focus on the people who keep the show running, the performance in this case being Las Vegas itself. How do the hotels maintain their Instagram-perfect mirrors and bright white bedsheets for the almost 43 million who visit each year? How much of the glamour in people's photos should be attributed to them? How can an artist recenter the workers and laborers without reifying the capitalist systems that marginalize and harm those workers to begin with?

ON CARDBOARD You can start by making art from cardboard, which is mostly recognized for its utility, vital but also meant to be put away, out of sight. It's brown, too. I think a lot about cardboard, how the rate at which someone receives or uses boxes can be a sign of extreme wealth or desperate poverty. Housing insecurity has been such a large part of my life as a child of a single, working-class mother. My skin is brown like cardboard. My life was always in boxes, packed up and then unpacked, everything temporary.

Cardboard is the primary medium in the exhibit, from wall installations to a path laid through the gallery. Walking on the cardboard felt like having my life laid out in front of me. Life is messy in so many ways — how we remember it, how we move through it. Many of us believe in "a path" for our lives, but the directions are hardly intuitable. The artists put down a guide, but viewers will be unable to stay on the designated route. Where will the messes we encounter invite us to go next?

ON MOMMAS My momma was a table games dealer. My homie's grandma worked in banquets, and my other boy's mom worked as a housekeeper. Those women could tell you more about what really happened in the casinos than anyone. They know the official and unofficial histories of those places because they lived it, worked behind the scenes as the city was being transformed from "Dust to Gold," as a sign in the exhibit reads. They have not just seen Las Vegas grow and expand, their jobs required them to facilitate those changes.

The widest wall piece (which visitors are likely to interact with first) presents a series of panels that depict tourists posing for photos in pristine hotels and resorts, and progresses into a scene of women housekeepers, apparently leaving work for the night, taking lamps and phones from the hotel with them. The casinos owe my mother and other mothers more than they

SORRY FOR THE MESS, Justin Favela and Ramiro Gomez, through August 3, UNLV's Barrick Museum, free, *unlv.edu/barrickmuseum*

could or would ever actually pay them. As this country is indebted to the black and brown people who built its infrastructure and supported its economic expansion, Las Vegas would be nothing without the underpaid, overworked, and overlooked men and women who built casinos they weren't allowed to enter, and who daily do the stage work, maintaining the set between scenes, cleaning up the previous night's mess, so the show can start all over again.

ON SOCCER FIELDS AND FLOWERS IN THE DESERT What I maybe loved most was how the show reminds viewers that laborers have dynamic lives outside the context of Sin City. The decadence of the Strip is washed out by a gigantic piñata sculpture of *Sesame Street* characters. Then the show opens up and offers the viewer room to breathe, which will feel familiar to anyone who has walked out of a casino into a bright, spacious afternoon.

After all the spectacle of the exhibition, the simplicity of the exhibit's soccer field and flower stands creates a magical sensorial transition. The clutter and chaos are replaced by a large sheet of green paper and a soccer goal, adjacent to meticulously organized and stacked paper sculptures of potted flowers. The work says: *There are children here. We play soccer with them in the parks on weekends. We like to nurture beautiful things.* People who are unfamiliar with the desert are always so surprised things actually grow in Las Vegas, but things don't just grow and survive here. They thrive vibrantly, against insane odds.

ON LLANTERIAS Llantas! Llantas! Llantas! That's all I could think of when I saw the artists' rendition of *Seven Magic Mountains* constructed from painted tires. The streets of the East Side are so riddled with potholes and tire-piercing construction screws that the ubiquity of llanterias on Nellis is as much a vital community service as it is a brilliant business model. No farther than a mile apart — sometimes across the street — painted primary yellow or royal blue, they announce themselves to passersby.

I had to go back to my old one to remember how beautiful of a space those places are. Young and old folks, sorting through stacks of tires when they have to help the *tio* or cousin who couldn't pay, who had to get to work or school or home. *Seven Magic Mountains* was not the first bright monument erected in the desert. Favela and Gomez asked me to look more closely at the performance I have loved longest, and to give credit where credit is most due. ✦

THE LIST

OUT OF THE SUN

Eight places to work your muscles or brains when it's just too hot to be outside

BY ***Errol Porter***

LAS VEGAS INDOOR SKYDIVING

This falling-in-style facility on the Strip provides a skydiving experience for singles and groups. The minimum weight required is 40 pounds, so bring the kids. Lessons are $75 per person, and flights start at $99. **200 Convention Center Drive, *vegasindoorskydiving.com.***

GAMEWORKS ESPORTS

More into the agility of your fingers than physical athletics, but still crave heady competition? Then Gameworks' eSports Center might be the perfect outlet. It allows gamers to compete in videogames with others. Group reservations can be made, game leagues can be set up, and tournaments happen regularly. Walk-ins cost $5 for an hour while an all-day pass is $25. **Town Square, *gameworks.com***

MEEPLEVILLE BOARD GAME CAFÉ

With more than 2,000 games available, this place is made for crowds, so bring your friends or find some new ones. Don't know how to play the games? Meepleville employees can teach you. Can't play *Stratego* on an empty stomach? The café serves up sandwiches, pizza, beer, and wine. **4704 W. Sahara Ave., *meepleville.com***

ULTIMATE DODGEBALL LEAGUE

Remember playing dodgeball in school and thinking, "Man, this is missing something"? Well, you were right: It needed a trampoline park to make it *ultimate* dodgeball. Bring friends to Sky Zone and possibly start a local Ultimate Dodgeball League. **7440 Dean Martin Drive #201, *skyzone.com***

IMPACT ARCHERY

Learn the ins and outs of this ancient sport — and maybe engage in a little Robin Hood cosplay — without having to chase your misfired arrows through the summer heat. Bring your kids age 7 and up, or even host a birthday party here. **6326 Dean Martin Drive, *impactarcherylv.com***



ORIGIN CLIMBING AND FITNESS

In deepest Henderson you'll find 22,000 square feet of indoor vertical coolness. Whatever your jam, Origin can oblige: bouldering, top ropes, auto-belays, and lead routes. In addition, there are yoga and weight rooms. **6618 Commercial Way J, *originclimb.com***

POLE POSITION RACING

The policy here is pretty straightforward: "Arrive and drive." Pole Position promises "the fastest rental karts in the United States," which you'll zoom around a quarter-mile "Euro-style" race track — all in a nice, climate-controlled interior. Make your own Mario Kart jokes. **7350 Prairie Falcon Road, 4175 S. Arville St., *polepositionraceway.com***

VEGAS TABLE TENNIS CLUB

This bright, airy space is overseen by Emily Gong, formerly a professional player in China. For $6 a day, you can practice or compete; Wednesday evenings, there's a round robin. Or check this out, from the club's website: "There are two robots available for practice." Robots? Game *on*. **5154 W. Patrick Lane #110, *vegasttc.com*** ✦



CRITIC'S NOTEBOOK

HE'S BAAAACK ...

... At least for a minute, as a new show tries to revive Elvis in a town that may no longer need him

BY **Mike Weatherford**

You have to wonder if Elvis has become an empty jumpsuit in Las Vegas. A piece of sequined pop art. A promotional tool most valued for that "Viva Las Vegas" song. It's easier to find him on Fremont Street than a stage these days.

Recent attempts to restore Elvis Presley to living, breathing credibility haven't shaken the city's hips. *Viva Elvis* was Cirque du Soleil's first Las Vegas flop, running about two and a half years before closing in 2012. Westgate Las Vegas (which Elvis knew as the Las Vegas Hilton) tried to bring him home in 2015, in partnership with Presley's estate. But a tribute show was gone in a heartbeat, and a 28,000-square-foot museum closed in less than a year.

Has Las Vegas moved on? Treated Elvis like an imploded casino, throwing away his legacy now that the Strip doesn't need him anymore? Here's where we should say, "A new show will give us the answer." Trouble is, it won't.

Heartbreak Hotel at Harrah's Las Vegas is a surprise. And not just because this isn't your standard impersonator revue, but a respectable ensemble piece with a Broadway director (Jeff Calhoun of *Newsies*). The bigger departure is that it's devoted to Presley's rise and early career, making only passing reference to the jumpsuit era of 1969-76, when Elvis exploded fire codes at the Hilton and dragged the Strip out of its post-Rat Pack slump.

Heartbreak sometimes plays like *Viva Elvis* without the acrobatics. Both spread the songs out among strong performers, rather than giving them all to the Elvis character. Here, that is Eddie Clendening, employing a "one foot in" approach that

continued on page 32

HEARTBREAK HOTEL Harrah's Las Vegas, 8p nightly, 3p Sun., $49-$125, *caesars.com/harrahs-las-vegas*

THE Hot Seat

(Celebration)

JUNETEENTH

WEST LAS VEGAS LIBRARY

This annual observance of the end of slavery has become a celebration of the vitality and resilience of African-Americans and their culture. Expect music, storytelling, poetry, talks, history, and a unity walk. **June 15, 11:30a-4:30p, free,** ***lvccld.org***

Anderson .Paak. The singer and rapper brings his funk-heavy oeuvre to the newly revitalized Palms resort. June 16, Pearl Theatre, $73-$210, ***palms.com***

(Theater)

SATANGO

COCKROACH THEATRE

Courtesy of Cockroach Theatre, here's some high concept for the hot season: Once a millennium, the residents of Heaven and Hell meet to dance. The dance they do? The tango. Hawt, hawt, hawt! Amid this shindiggery, Satan meets Susan, a dance instructor — and just might've met his match. It makes for an evening of mischief and spicy moves. **June 6-23, Art Square Theatre, $20-$35,** ***cockroachtheatre.com***

(Festival)

DJANGOVEGAS! FESTIVAL

HISTORIC FIFTH STREET SCHOOL

Inspired by classic jazz guitarist Django Reinhardt, this will be an evening of swinging jazz, featuring The Hot Club of Las Vegas (pictured), The Lost Fingers, and French-born jazz vocalist Cyrille Aimée. **June 15, 6-10p, $25,** ***lasvegasnevada.gov***





(Visual Art)

EXPLORATION

WEST LAS VEGAS LIBRARY

Paintings and photographs by Las Vegas artist Chase R. McCurdy that "chart a multiyear and multidisciplined period of intense intellectual investigation and personal development." **June 27-September 3 (reception: 5:30p, June 27), West Las Vegas Library, free, *lvccld.org***

Las Vegas Stories: Entertainers. A multimedia presentation about the lives and careers of Elvis, Liberace, that Pack of Rats, and others. June 6, 7p, free, Clark County Library, ***lvccld.org***

(Food Chat)

JULIAN SERRANO, RICK MOONEN, GUSTAV MAULER

THE SMITH CENTER

In this episode of "Conversations with Norm," longtime bon vivant Norm Clarke chats up three chefs who've influenced the city's food scene. Expect kitchen anecdotes, culinary insight, and cooking tips. **June 30, 2p, $25, *thesmithcenter.com***





(Entertainment)

MIDSUMMER NIGHT'S DREAM

SPRING MOUNTAIN RANCH STATE PARK

A merely adequate summary of the many intersecting storylines that Shakespeare wove into this classic comedy would overwhelm this modest blurb, but it's worth Googling the deets before you head out to the cool environs of Red Rock for this Super Summer Theatre production. Puck it up! **June 26-July 13, 8p, $15, *supersummertheatre.org***

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doesn't seem as though he is clear about how much he is supposed to impersonate versus just voicing the songs.

This one, too, is sanctioned by the estate keepers, Authentic Brands Group, which means amazing photos and historical detail. (The segment covering Elvis' underwhelming Vegas debut includes a projected headline of *Las Vegas Sun* and *Variety* columnist Bill Willard's original 1956 review.) But narration replaces the dialogue of the more interesting *Million Dollar Quartet*, which played on the same stage for nearly four years. Calhoun says he wasn't creatively handcuffed by the estate, but there's no passion to the recited history, which borders on classroom lecture.

If you can forgive the slight to Vegas, it's because *Heartbreak* attempts to rebuild Elvis from the ground up and remind us why we cared in the first place. It's roots-rock authentic and soulful; no Las Vegas production has ever acknowledged the huge role black performers such as Alberta Hunter and B.B. King played in shaping Elvis' sound. This one does.

But it shares a mistake with *Viva Elvis* in forgetting that with Elvis, it was the singer, not the songs. Maybe the city, too. You go to Nashville, Memphis, or Austin for rockabilly. At the Hilton, Elvis casually tossed off the '50s hits before diving into "Suspicious Minds" or "You Don't Have to Say You Love Me." The lush arrangements and sexy horns tied the city's crooner past to the jumpsuit kitsch and sweaty scarves of its then '70s present.

Sure, you can argue *that* Vegas is gone, but Elvis is eternal and universal. But even in a Vegas trying to forget him, we'll find out if there's a limit to how much good taste people will tolerate in an Elvis show. ✦

TRENDSETTER

Blair Edwards

This busy musical artist and Cirque performer tends toward a minimalist style with an Idris Elba attitude

BY ***Christie Moeller***

Born and raised in London, *Beatles LOVE* dancer Blair Edwards found himself moving to South Florida for a piece of the American dream, eventually dedicating his time to the performing arts. "From doing music videos and the occasional performance here and there," he says, "I eventually was discovered by Cirque Du Soleil and moved to Las Vegas to elevate my craft from being a dancer to (a musical) artist. I've used all opportunities to take my skill to the next level." And he looks great doing it.

Who is your style icon?
I have a couple sources of inspiration. Top three would be @BlackGypsies (on Instagram), artist and tailor T-Michael Bergen, and Pharrell Williams.

Describe your personal style.
It depends on the weather, and my mood. I tend to take a minimalistic approach, T-shirt and jeans with a bomber/biker jacket on top. Or if I'm trying to create traffic jams, I'd go for a nice button-down with slim-fit pant and dress shoes. Don't forget the biker jacket on top, it goes with everything.

You are a dancer in LOVE — how does that affect your sartorial choices?
Due to our show being so bright and bold with colors, most of my wardrobe choices tend to be dark shades. Black always goes with black, with only a hint of color for pop.

Best time of day?
Golden hour. Melanin is gorgeous around the clock, but sunrise and sunset make for the best selfies.



What is your "desert Island" item of clothing?
Anything that is breathable and could be worn open. Hawaiian shirts are perfect, but I'm starting to get into kimonos.

What is your favorite piece of clothing ?
My favorite piece of clothing right now is my biker jacket. It's getting hot so it's not ideal to wear, but I always have it ready on standby, just in case.

What is your personal motto?
WWID. What would Idris (Elba) do?

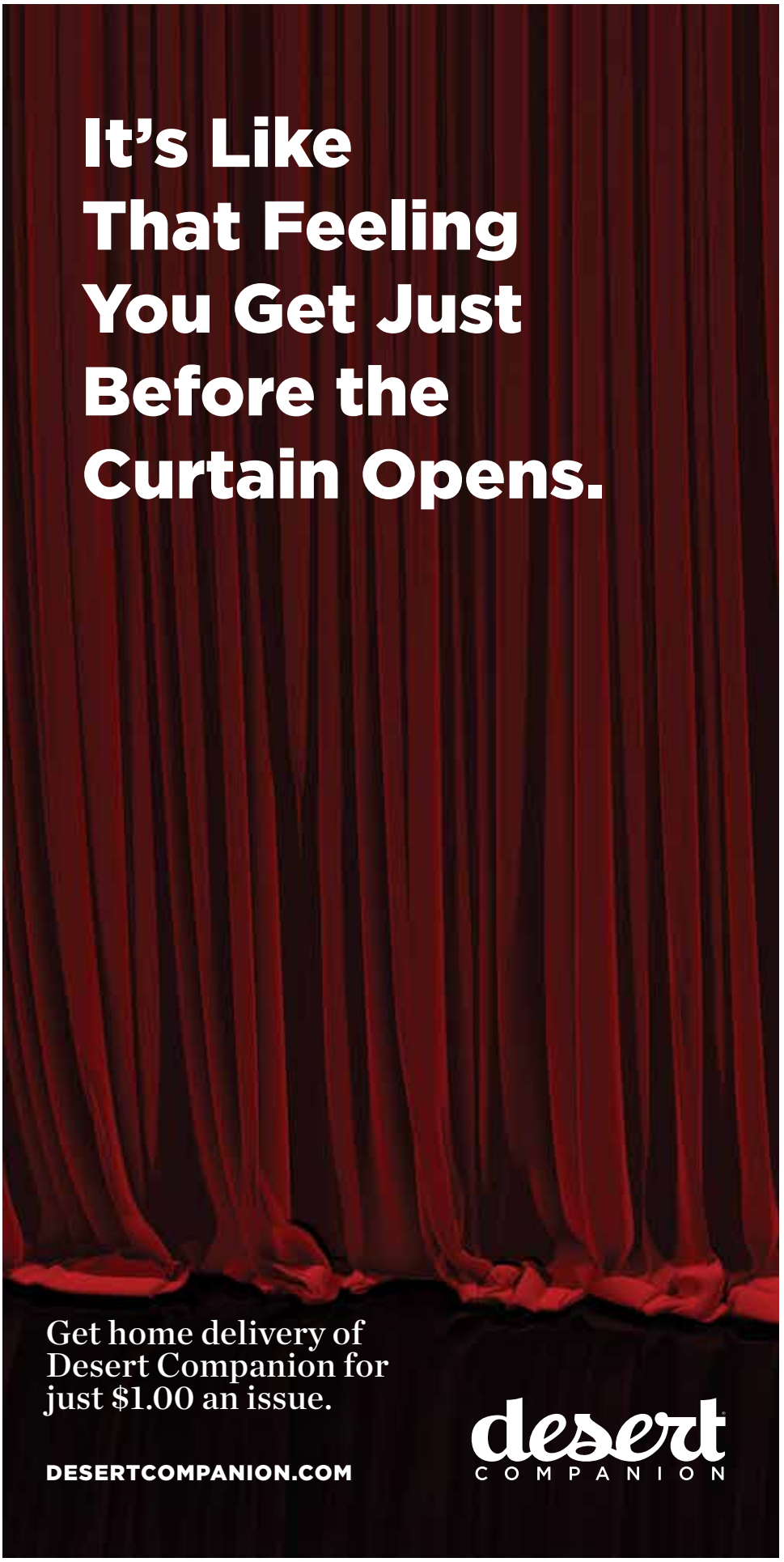
Biggest style pet peeve?
Colors that don't coordinate! I don't care what anyone wears, just make sure that the colors match and are appropriate aesthetically. When in doubt, just wear black, can't go wrong.

Your best advice to the average guy who wants to up his style cool factor?
Don't be afraid of accessories. I'm not saying go over the top and wear every accessory you can but getting something that can complement your outfit or shows a bit of your personality can go a long way. Also do your research; there are a lot of style blogs on the internet that may catch your eye.

What is one stylish thing every guy needs for summer in Las Vegas?
As men we have to find the perfect balance between style and functionality. Nevada in the summer can get gruesome, but I'm not going to be caught with just a tank and shorts. We need more open button shirts with light fabric to show off our summer bods we've been working on all year!

Current music you have on repeat?
I'm all over the place right now with music. But usually I find Anderson .Paak, Gallant, H.E.R., and Moses Sumney in my playlist.

What is an average day like for you? Dawn to dusk?
My day usually starts when the sun is highest. I love sleeping in. Then I catch up on my shows or finish writing some music. Depending on if I have training or not for the show, I'd usually get there with five minutes to spare, forever leaving things to the last minute. After performing two shows, I recharge by going home and finishing a tub of nondairy ice cream while continuing to finalize my projects till I pass out. Then start the whole process again. ✦





MUSIC

BEATS BY PAT

Don't let the tie and slick hair fool you. This pot-loving sonic wizard is the toast of rap royalty and rock bands alike

BY ***Zoneil Maharaj***

It's hectic inside the Studio at the Palms on a recent Thursday morning. Eleven members of an R&B cover band are running through sound checks before recording — and they're also taping the entire session for a promo video. Multiple cameras stand sentry in the main recording room, which is big enough for a small family to live in. In the control room, Pat Hundley, the freelance engineer booked for the session, stretches his long arms to tweak frequencies and levels.

Hundley asks the drummer to keep hitting the snare until it's crisp. "Okay, now play all of that shit," Hundley says, and the drummer attacks the set. "Perfect." The singer runs through a vocal check. "I'm gonna give you a little reverb to make you comfortable," Hundley tells her, "but you sound incredible."

At 11 a.m., they're finally ready to record — three hours behind schedule. Hundley has been here since 8, and he'll be here another 10 hours. He was here last night, too, until 2 a.m., waiting for some major label "Auto-Tune R&B singers" who flaked on the session. ("I'm still gonna bill the label for my time," he says. "So they paid me to watch basketball on studio speakers.")

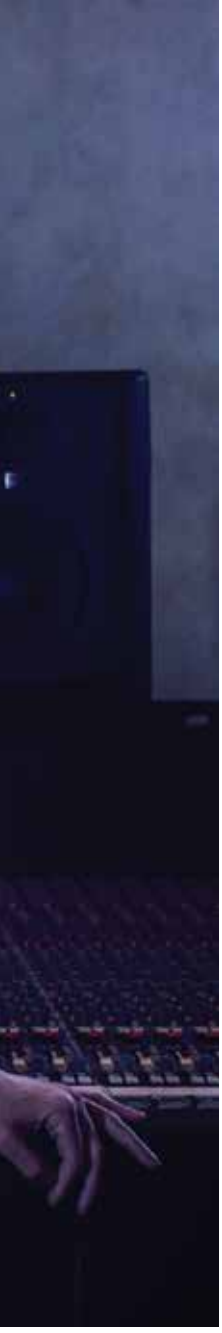
Hundley knows it's going to be a long day, but that doesn't bother him. He's at home in this chaos of late arrivals, unprepared musicians, and occasional attitudes. His eyes, ears, and microphones take it all in. He's always recording, even if the band isn't ready. "If an artist gets up, or the band heads in the room, I've gotta have the mics on just in case something awesome happens," he says. Hundley's dressed in a dark gingham button-up with a slim black tie, faded black Levi's, and brown suede chukkas; his brown hair is slicked to the side. He looks stiff, like he's all business. It's a front.

Hundley loves to crack jokes, veer into lengthy tangents, and smoke out. Hang with him and you'll quickly realize that he inhales weed ("California strains only," he stresses) by the gram and exhales musical wisdom by the pound. Marijuana, it seems, only makes him sharper.

He lights a joint and says, "We're hot!" In other words, he's recording. The band runs through a flawless cover of Aretha Franklin's "A Natural Woman." Flawless, at least, to an untrained ear. Hundley isn't convinced. He asks them to do it again. And again.

Seated in a rolling chair in front of a massive

PHOTOGRAPHY ***Christopher Smith***



Solid State Logic XL 9080K console, Hundley looks like he's running the Starship Enterprise, zipping from one side to the other, twisting knobs, pressing buttons, ashing his joint. He's taking out breathy vocals, adding fades, stacking sounds on top of each other. He's thinking about the acoustics, adjusting settings on the software, never mind managing the personalities in the room and keeping people on task. "I feel like being a brain surgeon would have been easier," he says.

This is Hundley's art and science. The 34-year-old audio engineer is sought out by clients around town — and around the world — for his ear. An ear so attuned, in fact, that Hundley says he can listen to a song and tell you whether it was recorded in a closet, a church, or a cavernous studio. In an era when bedroom music stars record, mix, and upload entire albums on their laptops, Hundley is a niche expert with a devotion to detail. He's the guy responsible for taking all of the sounds from the band, adjusting their frequencies, and shaping them into what you hear on your speakers. As an engineer, he's the vehicle that turns creative visions into sonic realities.

With rap clients, he's usually putting the final touches on a project. Since they're mainly recording vocals over premade beats, he can't replace instruments or alter the music. With rock bands, he has more license, and will often take on the producer role himself, holding their hands from rehearsal to recording. Regardless of what part he's playing, he isn't afraid to interject his opinion for the greater good. "I'll always make your music sound better," he says.

He isn't being cocky. It's a matter of fact, because his phone won't stop buzzing. And there's a chance one of your favorite artists is on the other line. The contacts in Hundley's iPhone read like Spotify's RapCaviar playlist: Rick Ross, Rich the Kid, Soulja Boy, E-40,



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Fetty Wap, Wale. He's become one of the most sought-after studio engineers in Las Vegas, having worked with a host of stars from Diplo and Lil Jon to 2 Chainz and Gucci Mane.

That's not bad for a self-described "square-looking white guy" from the Midwest who hated rap music until he started smoking weed. "That's when I understood it," he says, naming Dr. Dre's *The Chronic 2001* as his first hip-hop love. The album was his gateway. It eventually led him to what he calls the gangster rap masterpiece: Clipse's *Hell Hath No Fury*. "It was avant-garde gangster rap," he says, musing over Pharrell's unorthodox, futuristic yet streetwise production. He's chased that sound ever since.

RAP 'N' ROLL

BORN IN WASHINGTON and raised in the Midwest, Hundley spent his teen years in Wisconsin playing in rock bands. He studied film at the University of Michigan before taking every mixing and engineering class available at the University of Minnesota Rochester. Then he set his sights on Nashville. It was there that he started working with rappers and built a name among the trap-rap set, a Southern variety of hip-hop that pairs bass-heavy beats with bleak street tales. He caught the attention of Three 6 Mafia's DJ Paul, a Tennessee native living in Las Vegas, who called on Hundley to work with him on his solo album. In 2013, Hundley packed up his life and moved to the desert.

Actually, Hundley used to hate rap music — until he started smoking weed. "That's when I understood it," he says, naming Dr. Dre's* The Chronic 2001 *as his first hip-hop love. The album was his gateway.

These days, he splits his time primarily recording street rappers and alt-rock bands. Because he keeps a foot in each genre, he applies hip-hop techniques to rock, and vice versa. He puts more bass into rock songs than there traditionally is — a trick he picked up by working with so many rappers, who want their synthetic basslines cranked all the way up. Jaba James, frontman of Las Vegas alt-rock outfit Leather Bound Crooks, has worked with Hundley for six years. Before hiring him, James used an engineer who specialized in hardcore. "He just missed our sound. His mixes weren't really good, and the drums were overwhelming," James says. "For me, Pat gets Leather Bound Crooks." The two bonded over a shared love for Third Eye Blind, Brand New, and Conor Oberst. "He was able to target those sounds that I was influenced by," James says.

Other sound engineers are also admirers of his work. Diana Bravo, an engineer from Mexico City, met Hundley in November in the South of France. The two were enrolled in a weeklong seminar in which they lived in a mansion that had a recording studio, and studied under Grammy-winning producer and engineer Tom Lord-Alge, whose clients include everyone from U2 and The Rolling Stones to Blink-182 and Weezer. In one of the classes, students were asked to play their mixes. Bravo was struck by Hundley's sound. "He's sensitive," she says. "I don't know how to put it in English, but he feels



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music and motion and can translate it into great music."

Lord-Alge himself was impressed. "It was right on the mark," he says. He considers Hundley to be "a cat of my caliber," one who, unlike many engineers he's encountered, stands by his decisions.

The elder engineer has taken on a mentor role for Hundley. He says Hundley occasionally texts him with professional questions, though it's mostly for assurance. "To be honest," Lord-Alge says, "he already knows the answer."

'WE'VE GROWN TOGETHER'

BY HUNDLEY'S ESTIMATE, he's worked out of just about every studio in town. For a few months, he even ran a studio inside a casita at *Pawn Stars* cast member Chumlee's house, where he recorded rap weirdo Riff Raff's 2016 LP, *Peach Panther*.

But of all the artists he works with, Hundley wants Yowda to win the most. Built like a linebacker, the Las Vegas rapper operates as a street documentarian, chronicling the city's grittier side in his brash tracks. He's worked with Hundley since 2013 after the engineer subbed for a recording session. "We stuck like glue after that," Yowda says. Since then, they've recorded more than 1,400 songs together. Yowda, who signed to Rick Ross' Maybach Music Group in late 2014, has in turn helped to raise Hundley's profile, securing him work with other artists on the roster, including Ross himself.

Because he keeps a foot in each genre, Hundley applies hip-hop techniques to rock, and vice versa. He puts more bass into rock songs than there traditionally is — a trick he picked up by working with so many rappers.

"He's grown as an engineer. I've grown as a rapper. We've grown together," Yowda says. The two are, as Yowda puts it, "from two different sides of the field." But that's putting it lightly. Compared to Yowda's life, Hundley's not even in the same stadium. As he tells it, Yowda has spent his life on the streets. He's been shot. He's done prison time. He's constantly harassed by police. Despite their differences, or, rather, because of it, the two have formed a brotherly bond.

"He makes me rap on stuff that I usually won't," Yowda says. Perhaps more than his highly discerning ear, it's Hundley's earnest enthusiasm and different perspective that turn clients into fans and friends. "I can see the pathway a young artist can have, better than they do," Hundley says.

Hundley even makes frequent cameos on Yowda's Instagram. If the rapper's life is truly filled with the grim realities of his songs, then Hundley is the comic relief. In a November upload of a FaceTime video, Hundley holds up a stack of twenty-dollar bills to his ear like he's talking into a phone. "What do you guys do?" he jokes, flashing his snaggletoothed grin before flicking the bills off. It looks impossibly dorky, sure — the skinny white guy trying to make it rain like a baller in a strip club. But that's not what Yowda sees.

"We don't consider Pat white. We consider him a homeboy," Yowda says. "He's part of the gang to us." ✦





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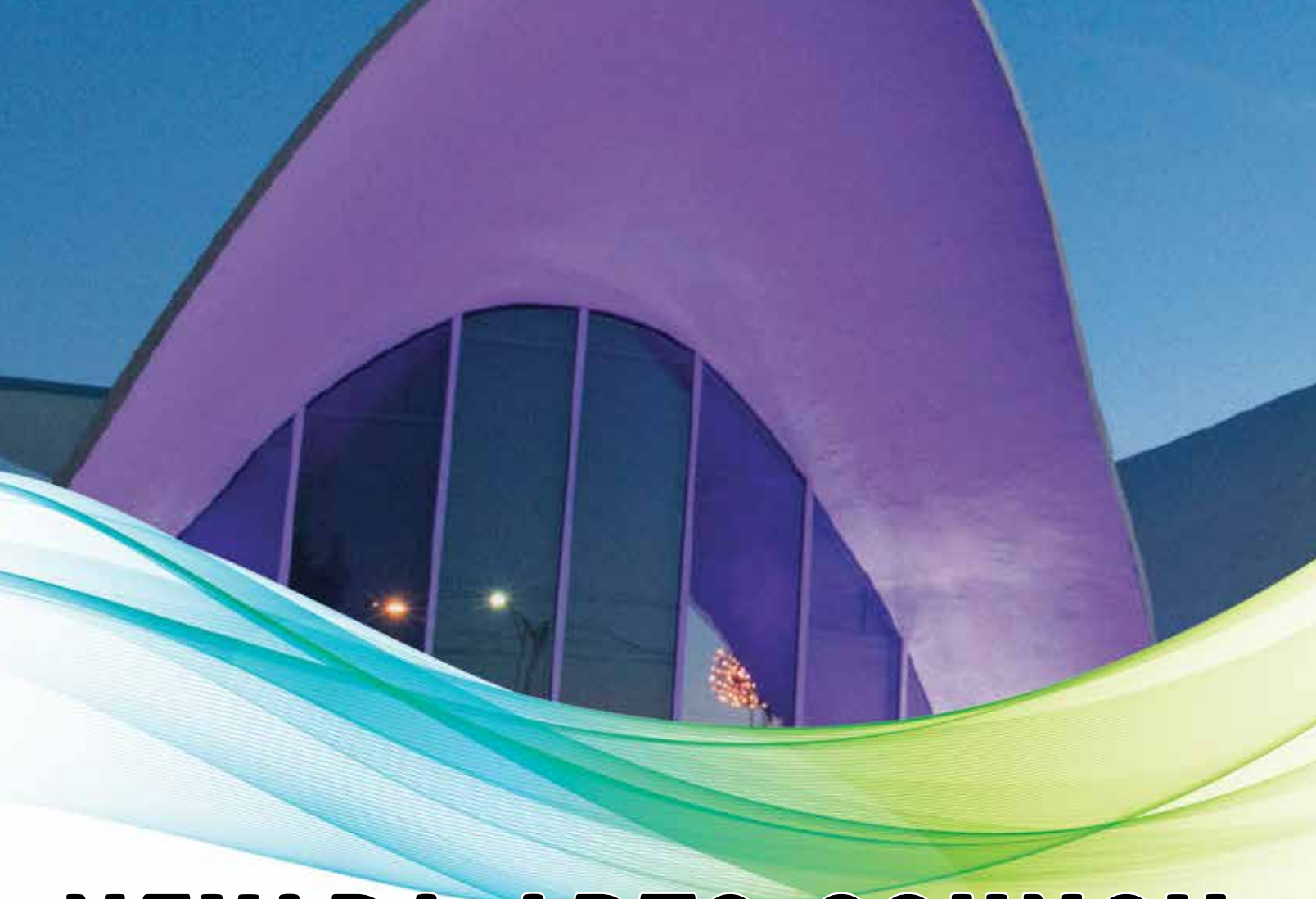
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SE7ENTH ANNUAL

FOCUS ON NEVADA

photo contest











It really says something that there's no single iconic image that sums up Nevada. That speaks volumes about our state's diversity, complexity, richness, and, yes, strangeness. It also makes for one helluva photo contest. This year, entrants submitted more than 1,200 photos that aimed to reflect the spirit of Nevada — and they did, whether they were images of desert wildlife, signature Strip casinos, or the people who live and work here. Congratulations to all winners and honorees — not just for capturing some beautiful photos, but for capturing the essence of our home.





HONORABLE MENTIONS

LEFT COLUMN: From top, Greg Anderson (Professional), Patty Bumgarner (Professional), Chuck Jones (Semiprofessional) **CENTER COLUMN:** Charles Scott (Amateur/student), Jim Atha (Amateur/student), Jim Wiltse (Semiprofessional) **RIGHT COLUMN:** Mark Scott (Amateur/student)

OUR JUDGES

SONIA BARCELONA
Singer/Songwriter

ERICA BELL
Fergusons Downtown

CHRIS BITONTI
Brooklyn Bowl

CARLO CASTILLO
Las Vegas Lights

ADRIANA CHAVEZ
Artist

MARCUS CIVIN
UNLV

KELLEN CORNETT
Bellagio

SCOTT DICKENSHEETS
Desert Companion

PATRICK DUFFY
Nevada School of the Arts

JOE DUMIC
B&C Camera

DAN D'UVA
Vegas Golden Knights

PRISCILLA FOWLER
Artist

HEATHER HARMON
Nevada Museum of Art

BRENT HOLMES
Desert Companion

BRIAN HOWARD
Sparrow + Wolf

MELISSA KAISER
Discovery Children's Museum

ROY KAISER
Nevada Ballet Theater

ANDREW KIRALY
Desert Companion

SCOTT LIEN
Desert Companion

MICHELE MADOLE
Las Vegas Philharmonic

JOHN MAXWELL
Las Vegas Aces

SABIN ORR
Photographer

ERIC PREISS
Nevada Film Office

HEIDI RIDER
Artist

JIM SEELY
Lee Canyon

CHRISTOPHER SMITH
Desert Companion

DEREK STONEBARGER
ReBar

VANESSA VANALSTYNE
Las Vegas Oddities

CURTIS WALKER
Photo Bang Bang

FOCUS ON NEVADA

ARTISTIC & ABSTRACT





1st Place

NORM CRAFT
AMATEUR/STUDENT
"The backside of Hoover Dam. The shadow created this great geometric design with two beautiful shades of blue."

2nd Place

SHANE SAVANAPRIDI
PROFESSIONAL
Interior of the *Radial Symmetry* sculpture Downtown



Honorable Mention

STEVE OMELIA
AMATEUR/STUDENT
"Neon Supper," a night portrait of sculptures in Rhyolite

FOCUS ON NEVADA

FACES



1st Place

CERISSA LOPEZ

PROFESSIONAL

Young woman on Fremont Street



2nd Place

GREG ANDERSON

PROFESSIONAL

"On Fremont Street, I struck up a conversation with this man, and asked him to look at the camera after taking a puff. He did the rest."

Honorable Mention

CASE TOMCZYK

PROFESSIONAL

"A portrait of Edward, a U.S. Navy veteran, from a recent photo project I completed. Veterans have a lot to teach us about strength, dignity, determination, sacrifice, and honor."





THE RURALS



2nd Place

SALMAN AKHTAR
AMATEUR/STUDENT
"Sunset Tracks," rail lines in rural Nevada



Honorable Mention

NORM CRAFT
AMATEUR/STUDENT
"These chimneys are perched on a hill above the ghost town of Tuscarora, an hour north of Elko. I walked around the foundations and tried to imagine what would have once stood in front of me, the places warmed by the fires filling the chimneys with smoke."

1st Place

MIKE COWAN
SEMIPROFESSIONAL
"Evaporation ponds at the long-abandoned Three Kids Mine in Henderson, via drone. The colorful, graffiti-covered pond on the right is the infamous Wheel of Misfortune."







1st Place

STETSON YBARRA

PROFESSIONAL

"Half and Half," a portrait of a mining site and suburban development near Durango Drive and Peace Way.

FOCUS ON NEVADA

CITY SCENES

2nd Place

DAVE HARRISON

AMATEUR/STUDENT

"Carson City Night"





Honorable Mention

CARLOS MANZO

AMATEUR/STUDENT

"Taken February 21 on a drive up Charleston to Red Rock. I took this shot out of the passenger window while at a red light."

FOCUS ON NEVADA

STORYTELLER



1st Place

WENDY JENSEN

AMATEUR/STUDENT

"At Cold Creek, there is a spot that shooting enthusiasts use regularly. This thesaurus was seated on top of a TV and used as a target. Ironically, the book was opened to the words 'protection/guardianship/conservation.'"



2nd Place

KEITH MCDONALD

AMATEUR/STUDENT

"The casino I work with was getting ready to ship out a couple hundred old slots after a remodel. I snapped this shot through a window on an upper floor of the hotel tower. It looks to me like soldiers marching off to war."



Honorable Mention

CHRISTINE HOSACK

AMATEUR/STUDENT

Bighorn rams being returned to the Bloody Run Hills in Humboldt County.





FOCUS
ON NEVADA

WILD NEVADA

1st Place
WARREN LEE
AMATEUR/STUDENT
Red Rock before dawn

2nd Place
SALMAN AKHTAR
AMATEUR/STUDENT
Cathedral Gorge
State Park



Honorable Mention
DIDIER CIAMBRA
SEMIPROFESSIONAL
"Solitaire," a portrait of plant life at Smith Creek



FOCUS ON NEVADA

GRAND PRIZE



Grand Prize
ALLAN DUFF
AMATEUR/ STUDENT
"Tin Tones & Triangles," a portrait of Crystals at CityCenter from above

PHOTO SHOWCASE On exhibit through July 28 at Sahara West Library. Watch for future showcase locations at *desertcompanion.vegas.*

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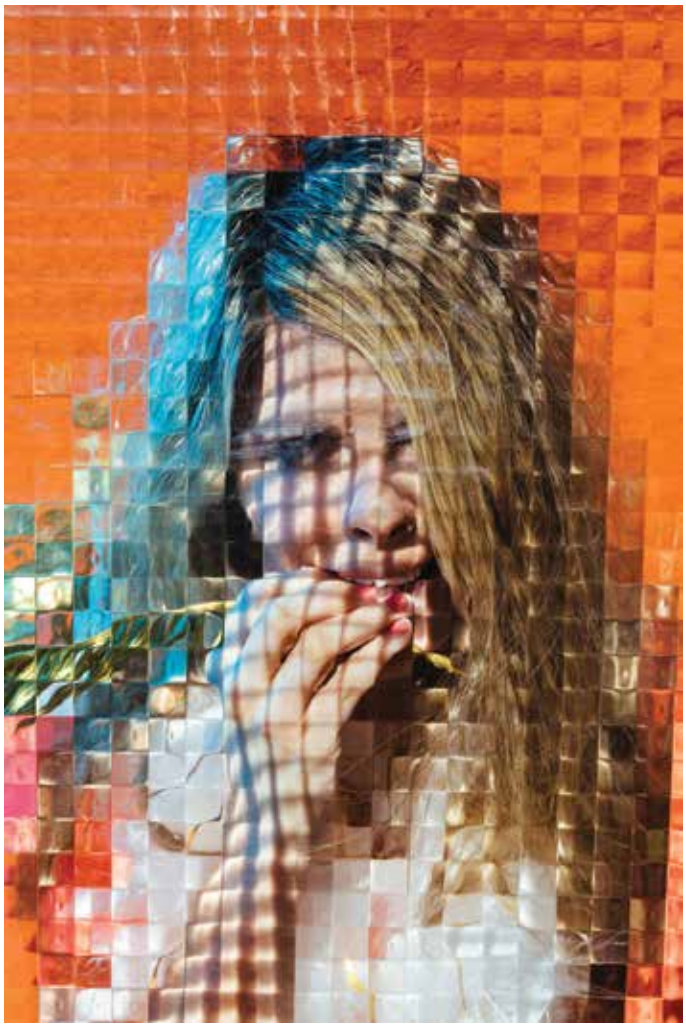
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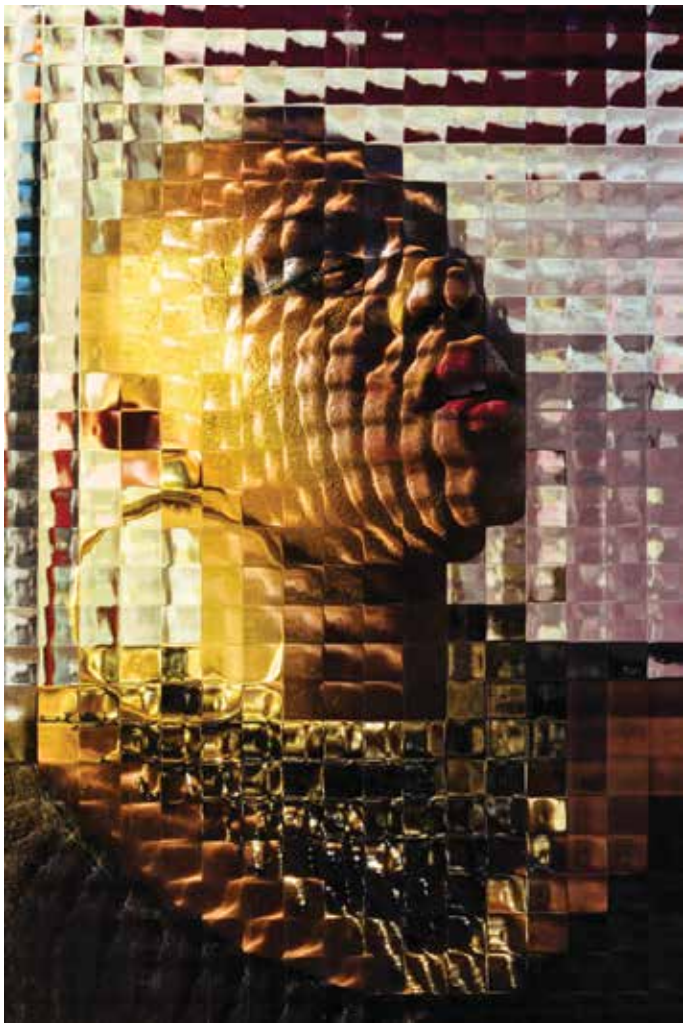
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PIECES OF ME

IN ***YOU AND YOU AND YOU,*** MIKAYLA WHITMORE USES A GLASS PANE TO DISTORT HER SUBJECTS — AND REVEAL THEIR TRUE SELVES

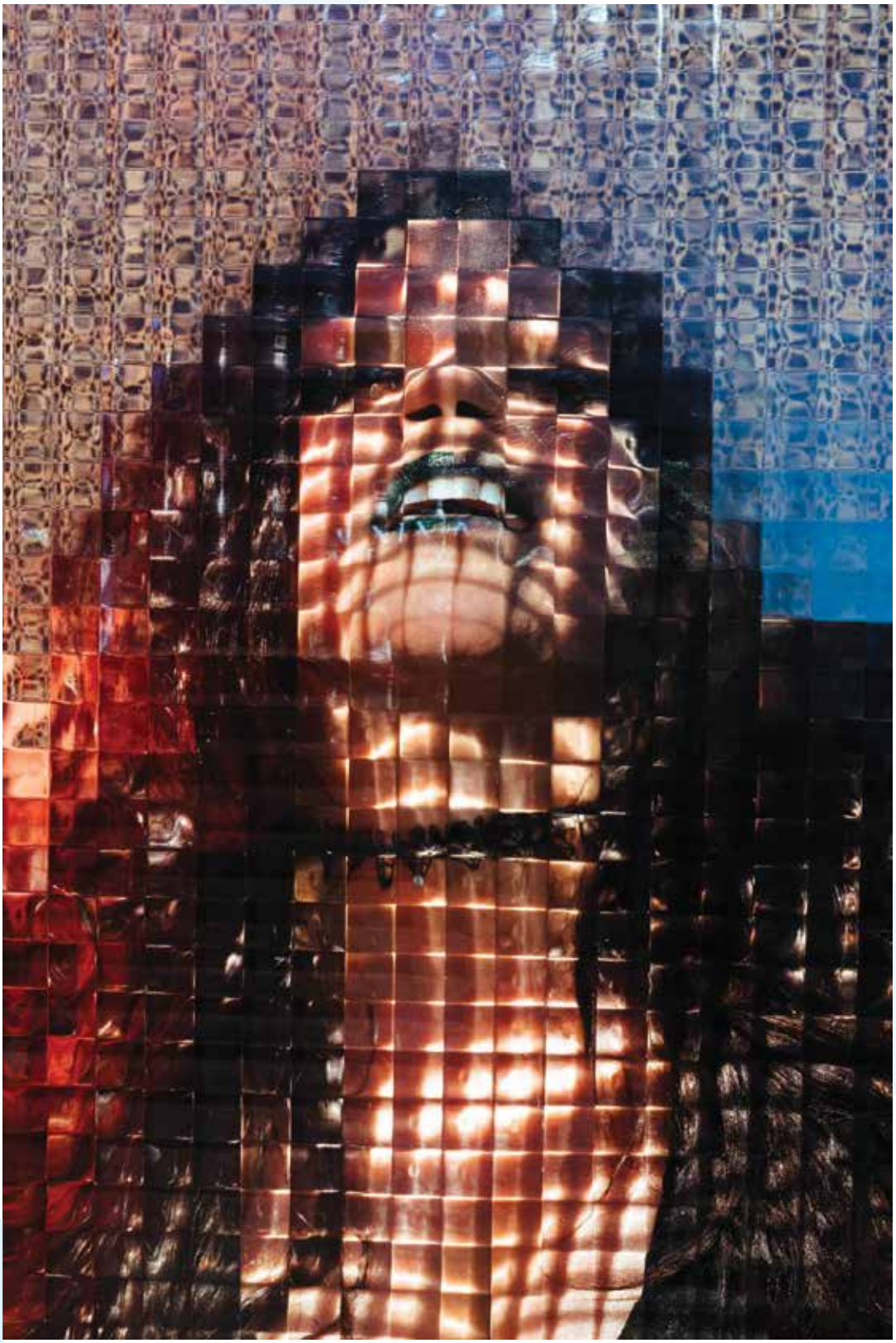


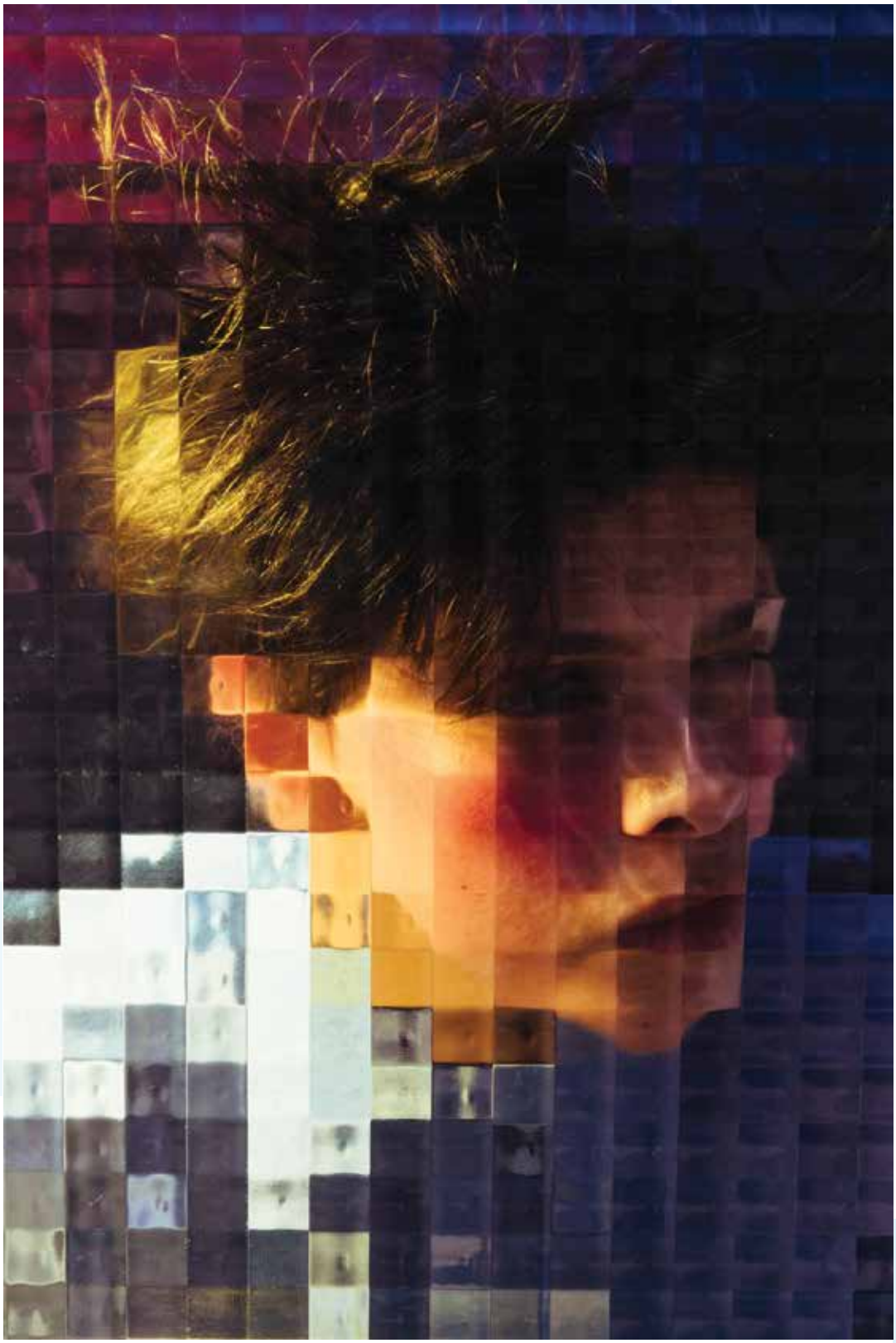


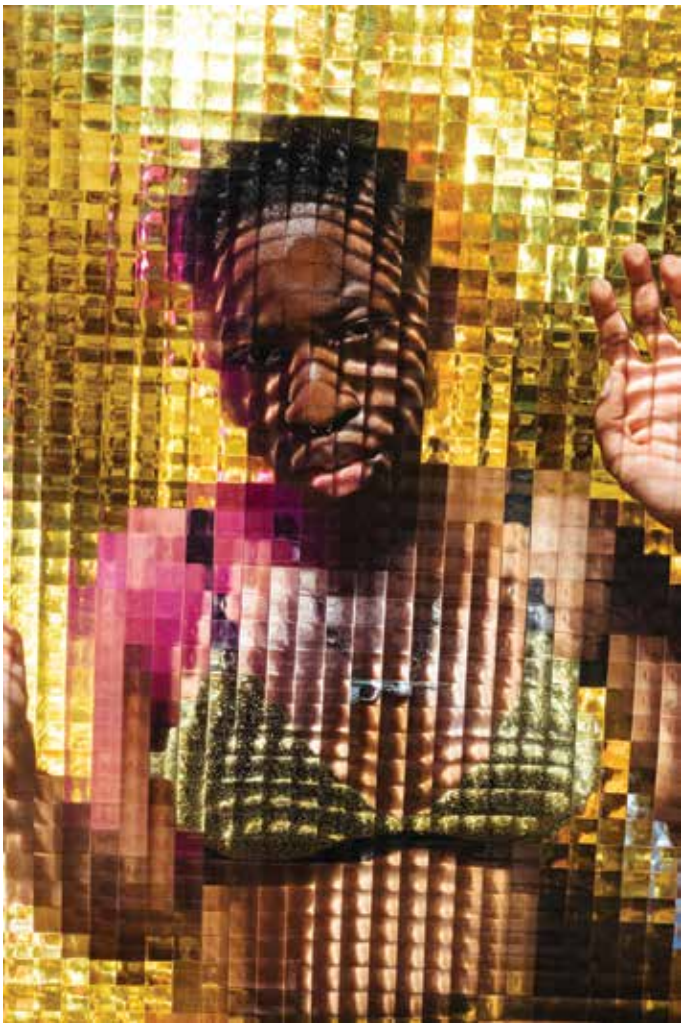
SEPARATED into a thousand squares, Holly Lay looks caged in light and shadow, the curves of her lips and closed eyes blunted by the optics of the cut-glass grid between her and Mikayla Whitmore's camera. Sun and strobes catch color and form singularly in each square, like it's painted. The final portrait smacks of computer sorcery. But Whitmore is known for shaping images using gels, prisms, mirrors, smoke, and other tools that bring physical mark-making into visuals that seem digitally rendered. "That's really important to me," she says, "to have sincerity to the image."

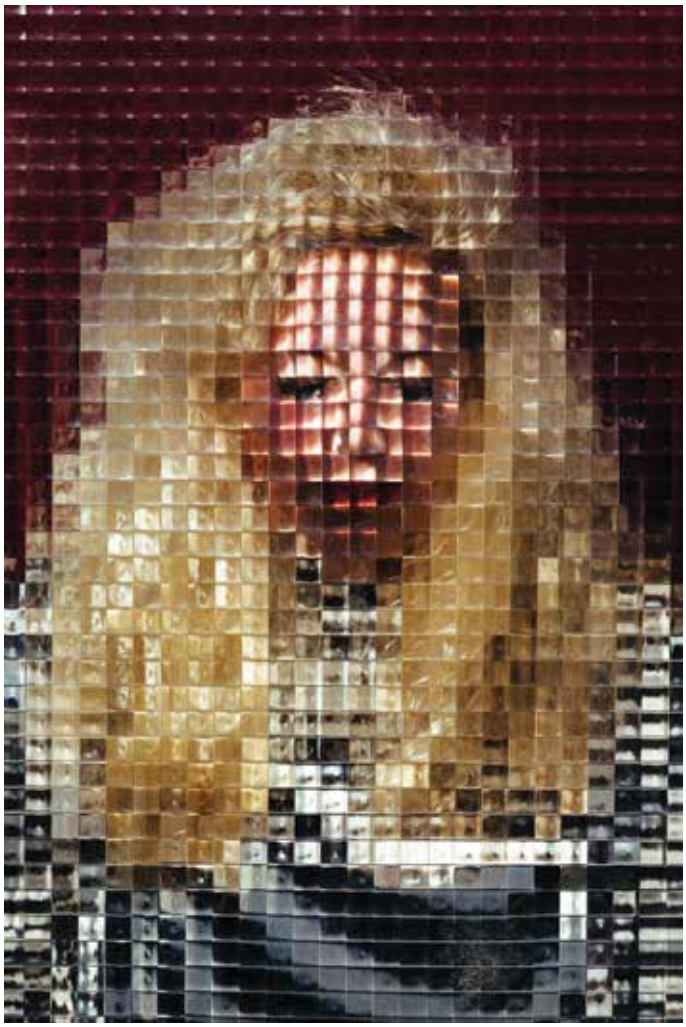
The idea of sincerity in a manipulated photograph is just one of many interesting, layered ironies that characterize Whitmore's *You and You and You*, a portrait series funded by a grant from contemporary art/design websites Booooooom and Society6. *You and You and You* was inspired by a mechanical phenomenon Whitmore saw in Taiwan. As a friend moved behind a beveled window, light and matter alchemized into fantastically pixelated mosaics lasting only an instant. Whitmore wanted to explore that transformation, and the ways it spoke to identity.

"It started churning in my head about identity politics and reading a book by its cover, stereotyping, censorship, how all of that can be seen just by pixelating something," Whitmore says. "The series dives into the perceived notions society can put









upon a person and the actual expectations of the real person ... layers of who you are and what you share."

This is personal for Whitmore, who identifies as queer. Much of her work looks for beauty in marginalized realms, whether stark desert vistas, decaying neon, or discarded slides of strangers on holiday. *You and You and You* puts that filter on 18 faces from the LGBTQIA community, and the collage effect of the glass both distorts and reveals.

Lance Smith says he is used to being seen as "seemingly a cis black man in a suit," reserving femme presentations for specific spaces. Friends with Whitmore since art school at UNLV, the painter and illustrator showed up for their shoot in heavy makeup and opulent jewelry. The portrait reflects the clash of internal and external conceptions of self, Smith appearing as intended yet still exposed to the viewer's judgment and the environment's power to abstract, obscure or magnify certain features.

"One of the most important things Mikayla said was, just be yourself — whatever version of yourself you'd like to be," Smith says. "It felt affirming. ... Even though I was behind a pane of glass, I saw myself more clearly."

Local journalist Leslie Ventura's heightened aesthetic mixed glam, punk, and drag. She hates being photographed, but the 1/8-inch shield emboldened her to be joyously raw, "grimy" even. Pressed to the hot glass, she trailed her tongue and wad of gum along it.





"Knowing you're not going to be 100 percent seen kind of frees you," Ventura says. She has thought a lot about gender, how she appears and what others assume. And she appreciated the push to embrace any side she chooses to indulge. "We're so afraid of sharing ourselves — rightfully so — because on social media anything can go viral. But at the same time that's so limiting. ... I don't know where I fit and I never have, and I might not ever know. But a project like this, that allows you to look however you want, act however you want ... I think it inherently comes out when you're surrounded by people who you know understand."

Other models appeared topless, smooshed their lips on the pane, vamped with papaya or Day-Glo putty. There's a sexual overtone (Whitmore says everybody licked the glass), though moods range from searching and defiant to goofy and sad.

"I had some archetypes in my brain or characters I thought people would become," Whitmore recalls, but anything premeditated gave way to "powerful 'I'm here' poses." Her first art series on human subjects, *You and You and You* captures essential realness in its pixelated take on self.

Erin Ryan

See more portraits from You and You and You *at mikaylawhitmore.com and boooooooom.com.*

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HEALTHY LIVING

By Elisabeth Daniels

WELLNESS IS A PRACTICE. A DAILY FOCUS on making choices that lead to a fulfilling life in which you're healthy enough to enjoy the things that matter to you. While preventing disease is an important element of wellness, there's more to it than that. When we set goals for healthy living, we're striving for physical, mental, and social well-being, and that's a journey, not a destination.

There's no right way to "do" wellness, but there are some guidelines that can help you develop a plan that fits your needs, goals, and lifestyle.

GET UP AND GO

Physical movement pays all kinds of dividends, including increasing your endurance, relieving pain, improving balance, preventing injury, building bone mass, and expanding your range of motion, all of which make life a lot easier to enjoy. Thankfully, you don't have to splurge on a pricey gym membership, buy bulky workout equipment, or do hours of high-intensity exercise to reap the rewards. Just find an exercise you enjoy doing for around 30 minutes



a day. For many people, walking is the easiest way to get moving. It requires no more than a comfortable, supportive pair of shoes and a safe place to hit the pavement.

One of the most troubling effects of our sedentary lifestyle is metabolic syndrome, a collection of symptoms—increased blood pressure, high blood sugar, and fat around the waist—that leads to disease. Walking, like all cardio, counteracts metabolic syndrome, especially when performed at a higher intensity.

Ever wonder why you feel more relaxed after a walk? Physical activity, including walking, reduces stress by generating the release of endorphins, robust brain chemicals that relieve pain and promote relaxation. The more endorphins circulating in your system, the calmer and more content you are.

LIMBER UP

Ah, the power of a good stretch. Working out the kinks feels terrific, and that's just the start of the wonders of stretching.

- To get your muscles ready to work out, warm up with dynamic stretches. Leg swings, squats, and lunges can prepare your joints for movement by increasing blood flow. This also improves the flexibility in your tendons to help prevent runner's knee or tennis elbow.
- Tight hamstrings stress the muscles surrounding your spine and lower back, which is why stretching can relieve back pain.
- Stretching perks up your posture by loosening up tight muscles that may be misaligning your body.
- Static stretching can correct muscular imbalances, which can improve your form and prevent injury when you exercise.
- The increased blood flow from stretching also eases those tight, knotted muscles. Improving

GET OUTSIDE ...

In the Vegas Valley, there's an abundance of places to exercise outside—for a walk, a hike, a yoga session, or any of your other favorite ways to workout.

RED ROCK CANYON
Thirty minutes west of Las Vegas, Red Rock Canyon National Conservation Area offers thousands of acres of striking rock formations and canyons to explore. Opportunities to hike, bike, rock climb, and watch wildlife abound. Get a feel for the area with driving the 13-mile scenic loop. Stop by the Visitor Center for information on the towering cliffs of colorful sandstone, limestone Indian roasting pits, and pictographs. Bring a snack and refuel after your workout at a selection of outdoor picnic areas.

SUNSET PARK
Sunset Park is one the largest parks in Las Vegas and has everything an outdoor enthusiast might want. There are picnic areas with barbecues, nine softball fields, two Little League fields, eight basketball courts, five playgrounds, several miles of walk paths, fitness course, splash pad, disc golf course, dog park, pond, RC boat ramp, seven sand volleyball courts, and eight lighted tennis courts.

WETLANDS PARK
For walking and biking trails, wildlife viewing, photography opportunities, and spots for quiet contemplation in a unique natural environment, head to Wetlands Park. The park, located on the east side of the Valley, includes 2,900 acres along the Las Vegas Wash, which send more than 185 million gallons of water daily to Lake Mead. After your workout, visit the kid-friendly Nature Center which is open from 9 to 4 every day except major holidays.

MOUNT CHARLESTON
When you want to get away from the hustle and bustle of the city, head 35 miles northwest to Mount Charleston. Nevada's eighth-highest mountain peak, Mount Charleston is part of the Spring Mountain Range and Toiyabe National Forest. Ranging from 3,000 to 12,000 feet in elevation, Mount Charleston features 52 miles of hiking trails, lined with trees like juniper, mountain mahogany, Aspen and Ponderosa pine. Another perk of exercising at Mount Charleston? You might see wild burros, songbirds, deer or desert tortoises during your visit.

Shopping for Health Insurance?
Do your homework before you buy.

Operated by the state of Nevada's Silver State Health Insurance Exchange, Nevada Health Link (NevadaHealthLink.com) is the online marketplace for eligible Nevadans to gain access to state-certified health insurance plans.

Don't judge a health insurance plan by the cost of the monthly premium

It stands to reason that an effective way to evaluate your health insurance policy is how much you pay each month for your premium, but buyers beware! With so many new alternatives, it's more important than ever to know what you buy before you purchase an affordable health insurance option.

Yes, insurance is confusing and yes, it can appear costly, but just one unfortunate incident can be a life-altering gamechanger and, like it or not, none of us are invincible. So, why take chances? Be sure you know what the health plan you're signing up for covers.

All qualified health plans offered through Nevada Health Link are comprehensive benefit packages that cover the 10 essential health benefits which include prescription drugs, maternity and newborn care, mental and behavioral health services, emergency visits, laboratory and pediatric services, and more. Also, you will not be denied coverage if you have a pre-existing condition like diabetes or cancer. For a full list of benefits visit: https://www.nevadahealthlink.com/ten-essential-health-benefits/

Navigating the options

Health insurance is essential and so is choosing coverage that's tailored to your needs. Factors such as the age and number of your dependents, how often you need to visit a doctor, and whether you or a family member manages a chronic illness should all be considered when choosing the right type of plan.

Nevada Health Link offers free assistance from licensed brokers and trained professionals to help determine your eligibility, weigh your options and enroll you in coverage. Over 80% of eligible Nevada Health Link enrollees qualify for financial assistance to help pay their monthly premiums. Although the open enrollment period for health insurance is November 1 through December 15, many Nevadans may be able to enroll outside of the open enrollment period due to a life change such as having a baby, getting married or losing health insurance. Visit https://www.nevadahealthlink.com/reporting-life-and-income-changes/ to get connected to free assistance or a full list of life change scenarios.

Transitioning to a better consumer experience

Beginning in November 2019, in time for open enrollment, Nevada Health Link will utilize its own eligibility engine as a fully functional State-Based Exchange (SBE). Nevada Health Link consumers will no longer use the sometimes problematic HealthCare.gov enrollment platform. This allows for a more streamlined and consumer friendly enrollment experience for Nevadans. As Executive Director, Heather Korbulic says, "Nevada Health Link's transition to a state-based exchange will generate a cumulative net cost savings of over $18 million to the state of Nevada with enhanced benefits to our users, insurance carriers and partners."

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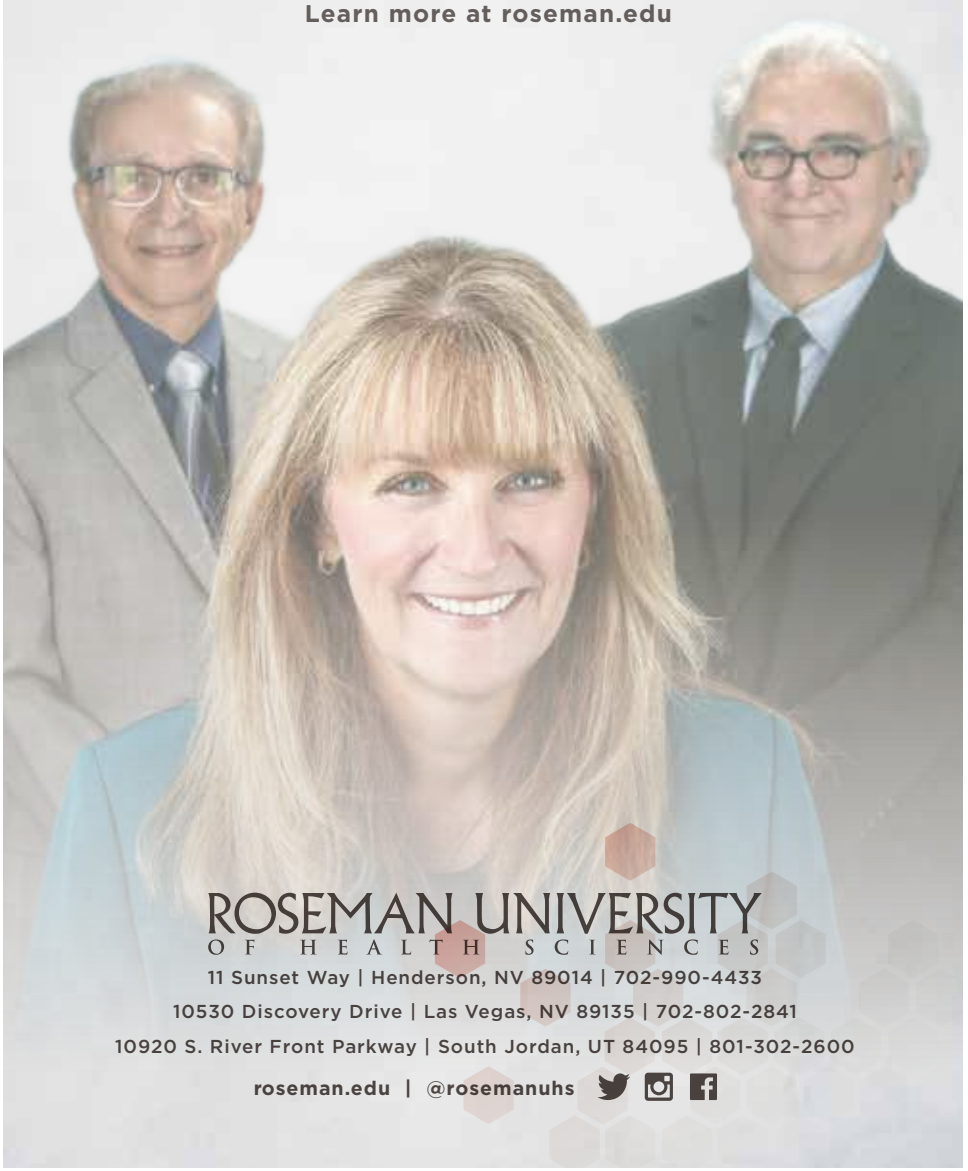
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blood flow is also a mood-lifter, so you feel happier after you stretch.

- If you're having trouble falling asleep at night, try static stretching. It'll alleviate cramping and help relax you.
- Yet another benefit of stretching's impact on blood flow is more energy, which can help you perform better at work. Stretching also make your muscles stronger and improves your flexibility.

Adding stretching to your routine is an important step along your path to wellness.

MUNCH MODERATELY AND MINDFULLY

"Eat to live, don't live to eat." Benjamin Franklin said this back in the 18th century, and while it's a great soundbite, healthy eating is not as simple as calories in versus calories out.

Many Americans have a complicated relationship with food, veering between extremes: from eating only "healthy" foods they may not like to using food to soothe emotions to overindulging for the sensory appeal. Overeating can lead to that uncomfortable stuffed feeling in the moment—and added weight in the long term, which can stress your bones and your digestive system, causing pain and discomfort. Not to mention that eating too many low-quality, nutrient-poor foods may increase the risk of disease.

Balanced eating requires a mindset shift. If you're feeling overwhelmed, here are a few tips to make the transition easier.

- Allow yourself more time to eat and remove distractions like reading or watching television. Don't rush through your meal. Savor it and the people you're sharing it with. It takes twenty minutes for your stomach to

register that it's full. Slowing down gives your body time to catch up. You'll likely find you're eating less and enjoying your meal more.

- Before you decide you don't like something, experiment with a variety of fruits, vegetables, and other foods, letting them linger on your tongue. Note the flavors and textures. How does eating a donut make you feel? What about broccoli? Try to let the preconceived notions of "good" and "bad" go and be in the moment. Remember that tastes change over time, so even though you may not have enjoyed a certain food as a child, try it again.
- Pay attention to how you feel after you eat. Do you get a headache after ingesting something sugary? Do you feel more alert after drinking a green smoothie? Your body will tell you what works for it and what doesn't… if you listen.
- To minimize your intake of additives and other chemicals, choose whole foods as much as possible. And stay hydrated. Thirst is often perceived as hunger so be sure to drink plenty of water and other hydrating beverages.

Nutrition is always going to be a factor in reaching your specific goals, so consult a professional for best results.

CONNECT WITH THE KITCHEN

By concentrating on a recipe and using your hands to toss, chop and fold, you give your brain a break. Cooking shakes up your routine and stimulates the senses. It can even be a form of meditation because it requires you to slow down and focus. Then there's the personal connection you have with ingredients you selected and prepped. You can't get that from a drive-thru window.

So, what's keeping you from the kitchen? If you're like most people, it's a mix of time and financial constraints. Here are some tips to deal with that.

- Start by carving out the time. If you build cooking into your schedule, spending the time at the end of the day won't cut too deeply into the hours you've allotted for other things. Consider options like meal prepping, which takes the guesswork out of "what to eat," on the weekends. Have groceries delivered. Or subscribe to a meal kit service.

Save money by using in-season ingredients, buying in bulk, and keeping your recipes simple.

- Look into cooking classes or menu preparation coaching. Many local restaurants offer demonstrations of how to prepare dishes in a variety of cuisines. You can also find classes online in a range of price points. An added benefit is learning new skills and experimenting with new foods.

CAUSE AND EFFECT

Engagement has become a cultural buzzword, but humans have a genuine need to connect that goes beyond social media algorithms. Studies show that having pursuits you're passionate about leads to a longer life. Engaging with friends and family who lift you up, along with having a sense or purpose in your life, boosts your mental and

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physical health, reducing symptoms of depression and anxiety.

Here are some ideas for making meaningful connections.

- Give yourself a reason to get up in the morning by getting involved with people or groups that are significant to you. Search for meetups in your area related to topics or activities you're interested in.
- Volunteer for a charity with a mission statement that's in line with your values. You can volunteer for an extended time as a coach, or as a one-time thing at a cultural event. Not sure what the volunteer opportunities are in your area? Check out VolunteerMatch.org, Idealist.org, and HandsOn Network to find an organization matches your values and the time you have available.
- Hit the trail. When you're surrounded by nature, it's easier to make an authentic connection. A shared interest, combined with a lack of distractions, means you're already ahead of the game in making a new friend. Just remember exchange numbers before you head your separate ways.
- Join a sports club. Become part of a biking group, a softball team, or a tennis league. Chat up your fellow members and invite them out for coffee.
- Take your dog for a walk. Dogs love to meet each other, so you've got a built-in excuse to chat with other dog moms and dads. If there's a dog park nearby, bring a ball along. You'll quickly meet a variety of fellow dog lovers.
- Go on a tour. Learn something new about the city you live in by acting like a tourist. Find a food tour or a beer crawl or a history walk and sign up. Socialize with the other participants.

WHERE THERE'S SMOKE, THERE'S DISEASE

According to the American Cancer Society, smoking is more deadly to Americans than alcohol, car accidents, HIV, guns, and illegal drugs combined. Most people are aware of the direct connection between smoking and lung cancer; smoking also wreaks havoc on the body's other organs. It's frequently the catalyst for chronic bronchitis and emphysema, commonly referred to as COPD, which is the third leading cause of death in the United States.

It's better not to start smoking or vaping at all, but quitting as soon as you can is the next best thing. Your body starts to repair the damage from smoking within days of stopping, according to the Centers for Disease Control and Prevention.

Looking for ways to kick the habit? Here are some places to start.

- Change your routine. Driving by the convenience store where you bought your cigarettes can trigger an urge to light up. Try finding a different route to work. If you're at the dinner table and the desire to smoke pops up, get some water instead.
- Celebrate the savings. Smoking is an expensive habit, so each day you don't light up is like opening up a savings account. Consider setting that money aside. Watching the funds build is an excellent motivator.
- Some people replace cigarettes with food, so before you quit, stock up on healthy snacks to keep your mouth busy. Load up on fruits and vegetables like carrots, cucumbers, grapes, and

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apple slices that you can easily nosh on when you feel a cigarette craving coming on.

- Do some deep breathing. Breathing exercises are one of the best ways to reduce stress, which is particularly important while quitting smoking. When the craving strikes, put both hands on your stomach as you inhale through your nose for five seconds, and then exhale through your mouth for at least five seconds. Focus on feeling the breathing through your hands, and think about your lungs filling up with clean, fresh air. Inhale the calm; exhale the stress.

LIGHTEN UP ON THE LIQUOR

Happy hour. Winesday Wednesday. Birthday parties, anniversaries, weddings. Alcohol is one of the ways we celebrate life's special moments and get through the more challenging times. Drinking too much, however, is associated with several chronic ailments, such as cardiovascular disease, liver cirrhosis, and throat cancer. Excessive alcohol consumption impacts your sleep and may impair your functioning the next day.

If you'd like to cut back on your drinking, try these methods.

- Switch to drinks with a lower alcohol content.
- Fill up on water. When you get to a party or at the bar, drink a full glass of water before and after every alcoholic drink.
- Replace that after-work drink with something else. Instead of a cocktail, try a non-alcoholic mocktail or an iced tea.
- To get an accurate account of how much you're drinking, start a drinking diary. Tracking your beverage intake will provide you with information you can use to cut down or formulate a plan to quit drinking.
- Know your why. Jot down the reasons you want to cut back on drinking. This could be anything from losing weight, to sleeping better, to having fewer headaches, to getting more done, to saving money. Keep the list where you can see it and read it regularly, especially when you're thinking about having a drink.



BE ZEALOUS ABOUT YOUR ZS

Light bulbs started it, and smartphones have made it worse. We've paid for our modern conveniences and connectivity with sleep. Nearly half of Americans get less than six hours of sleep.

Inadequate sleep has been tied to depression, ADHD, obesity, Type 2 diabetes, cancer, Alzheimer's, and cardiovascular disease. Driving is also impacted by sleeplessness. According to estimates from the National Highway Traffic Safety Administration, driving drowsy has led to 1,550 deaths and 40,000 injuries in the United States each year.

The good news is there are simple ways to improve your sleep.

- Implement a sleep schedule by going to bed and waking up at the same times each day, even on the weekends.
- Create a relaxing bedtime ritual. Write in a journal, meditate, or take a warm bath before you go to sleep.
- Make exercise a daily habit.
- Skip the afternoon nap, which may help during the day but could keep you awake at night.
- Prep your room for sleep by keeping the temperature cool, eliminating light sources, and using ear plugs to minimize noise.
- Invest in a comfortable mattress.
- If sleep is still elusive, make an appointment with your doctor or a sleep professional to explore other options. ✱

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The Guide

ART

THROUGH JUNE 23

Forgotten Horizons: National Parks in Nevada and New Mexico

An exhibit featuring stunning black-and-white infrared photographs by artist Cody S. Brothers. 9A–5P, free for members or with paid general admission. **Origen Museum at Springs Preserve,** ***codybros.com***

THROUGH AUG. 3

Sorry for the Mess

Artists Justin Favela and Ramiro Gomez come together for the first time in an exhibition of artwork about labor, childhood memories, and life in Las Vegas. **Free. Marjorie Barrick Museum of Art,** ***unlv.edu***

MUSIC

JUNE 5

American Aquarium

Folk-infused rock-and-roll backs the band's storytelling lyrics delivered with a message of hope. Special guests, The Rhyolite Sound, add honky-tonk to the mix. **Ages 18+ only. 7:30P, $15–$20. Brooklyn Bowl at The Linq,** ***brooklynbowl.com***

JUNE 7–8

Herb Alpert & Lani Hall

The legendary trumpet player and his award-winning vocalist wife present an evening of their greatest hits. **7P, $45–$69. Myron's Cabaret Jazz at The Smith Center,** ***thesmithcenter.com***

JUNE 8

Tribute to Celine Dion

Elisa Furr performs hits by the Canadian songstress. **7P, $20. Starbright Theatre at Sun City Summerlin,** ***scsai.com***

JUNE 8–9

Me, Myself, and Everyone Else

The "girl of a thousand voices," Christina Bianco, uses her soaring vocals to celebrate the most iconic vocalists from yesterday and today. **7P, $30. The Space, 3460 Cavaretta Court,** ***thespacelv.com***

JUNE 11

Folias Duo

The globe-trotting husband and wife duo share their new original compositions for flute and guitar, an expertise for arrangements of Argentine tango, and a passion for South American folk. **7P, free. Main Theater at Clark County Library,** ***lvccld.org***

JUNE 14

Basie: Straight Ahead

Jazz artists Dave Liebman, Jon Addis, and Justin DiCiocco pay tribute to legendary jazz bandleader Count Basie. **7P, $25–$45. Myron's Cabaret Jazz ant the Smith Center,** ***thesmithcenter.com***

JUNE 14

Blue October

The band has undergone many changes and has emerged as healthier, happier musicians as shown on their recent emotional album, "I Hope You're Happy." **Ages 18+ only. 7P, $29.50–$49.50. Brooklyn Bowl at The Linq,** ***brooklynbowl.com***

JUNE 15

Michael Grimm

The Season 5 winner of America's Got Talent sings R&B and rock classics. **7P, $20. Starbright Theatre at Sun City Summerlin,** ***scsai.com***

JUNE 15

Frankie Valli & the Four Seasons

See the musical group that inspired the hit show Jersey Boys, celebrating six decades of hits. **8P, $39–$169. Reynolds Hall at the Smith Center,** ***thesmithcenter.com***

JUNE 29

Colors of the Rainbow: Las Vegas Men's Chorus in Concert

Whether you're a Broadway baby, a serious music aficionado, or somewhere in the middle, you'll find something to please your ears in this diverse concert. **2P, free. Main Theater at Clark County Library,** ***lvccld.org***

JUNE 29

Dio Returns with special guest Jizzy Pearl's Love/Hate

Ronnie James Dio's hologram hits the stage with his original band playing live — a must-see for any Dio fans. Ages 18+ only. **7:30P, $29.99–$39.99. Brooklyn Bowl at The Linq,** ***brooklynbowl.com***

JUNE 30

Superstars of Soul

Motown and classic soul tribute artists unite for an evening of classic hits. **3P, $20. Starbright Theatre at Sun City Summerlin,** ***scsai.com***

THEATER & COMEDY

THROUGH JUNE 8

Into the Woods

What do Cinderella, Little Red Riding Hood, Jack (of the beanstalk fame), and not one, but two Charming Princes have in common? The Woods. **Wed–Sat 8P, $15. Super Summer Theatre at Spring Mountain Ranch State Park,** ***supersummertheatre.org***

THROUGH JUNE 16

The Legend of Georgia McBride

A new comedy about Elvis, drag queens, and finding your own voice. **Thu–Sat 8P; Sun 5P, $15–$25. Majestic Repertory Theatre,** ***majesticrepertory.com***

THROUGH JUNE 30

The Hubub Improv Jam and Show

Watch experienced improvisational performers or join in the show! Drop-in classes at **5:30P; Sun 7P, $5. Vegas Theatre Hub, 705 Las Vegas Blvd. N.,** ***vegastheatrehub.com***

JUNE 4–9

Fiddler on the Roof

The timeless story of Tevye the milkman, his family, and his friends as they live, love, and weather life's changes. **Tue–Sun 7:30P; Sat–Sun 2P, $29–$137. Reynolds Hall at The Smith Center,** ***thesmithcenter.com***

JUNE 6–23

Satango

At the once-in-a-millennium All-Souls Ball, the residents of Heaven and Hell come to dance the tango, but what happens when

Satan forgets his moves? **Thu–Sun 8P; Sat–Sun 2P; Fri 10P, $20–$35. Cockroach Theatre, *cockroachtheatre.com***

JUNE 15

LVIP

Have some fun out of the sun with The Las Vegas Improvisational Players, a family-friendly show with musical and short-form improv all made up by suggestions from you, the audience. **7P, $10; $5 kids/military. Show Creators Studio, 4455 W. Sunset Road, *lvimprov.com***

JUNE 18–30

Roald Dahl's Charlie and the Chocolate Factory

The classic children's story and hit movie comes to life in a new live musical adaptation, including songs from the original film along with a new score from the writers of Hairspray. **Tue–Sun 7:30P; Sat–Sun 2P, $36–$127. Reynolds Hall at the Smith Center, *thesmithcenter.com***

JUNE 26–JULY 13

A Midsummer Night's Dream

The Lab LV proudly brings you Shakespeare's beloved tale told anew with iconic song and dance. **Wed–Sat 8P, $15. Super Summer Theatre at Spring Mountain Ranch State Park, *supersummertheatre.org***

JUNE 27–30 AND JULY 11–14

I, Nomi

April Kidwell's one-woman show is a mashup of Nomi Malone (the heroine of the cult film Showgirls) and Tonya Harding. **Thu–Sat 8P; Sun 5P, $30. Majestic Repertory Theatre, *majesticrepertory.com***

DANCE

JUNE 8

Annual Dance Showcase

Captivation Dance Affiliates present their annual showcase. **3:30P, $13–$15. Main Theater at Clark County Library, *lvccld.org***

JUNE 12

Dance Concert

Evolve Dance Center shares its progress in dance with their annual dance concert. **7P, $15–$20. Main Theater at Clark County Library, *lvccld.org***

JUNE 15

June Dance Recital

Studio 34 Dance Academy presents their June recital. **1P and 5P, $10. Main Theater at Clark County Library, *lvccld.org***

JUNE 20

Iconic

Ignite Dance Center presents a dance recital. **6:30P, $12–$14. Main Theater at Clark County Library, *lvccld.org***

JUNE 22

Vegas, Baby!

The Movement Dance Experience presents their annual dance concert. **3P, $13–$17. Main Theater at Clark County Library, *lvccld.org***

JUNE 27

2019 Showcase

Dance Fusion/KB Entertainment presents their annual dance showcase. **4:30P, $15. Main Theater at Clark County Library, *lvccld.org***

JUNE 28

Spring Recital

Jordance Studios presents their seasonal dance recital. **5:30P, $12–$20. Main Theater at Clark County Library, *lvccld.org***

DISCUSSIONS & READINGS

JUNE 11

How Culture Affects Typography: Las Vegas

Nikki Villagomez will use pictures taken throughout her travels to discuss the comparisons and contrasts in type choices based on location. **6:30P, free with tickets. Ne10 Studio, 1001 W. Bonanza Road, *neonmuseum.org***

JUNE 14

On the Trail of Big Cats

National Geographic Live presents explorer and nature photographer Steve Winter as he shares stories and photos of big cats from his worldwide travels. **7:30P, $19–$49, students 16 and under $11.50. Reynolds Hall at the Smith Center, *thesmithcenter.com***

JUNE 30

Conversations with Norm — Chef Julian Serrano and Chef Rick Moonen

Former R-J celebrity columnist Norm Clarke interviews the executive chefs of Bellagio's Picasso and Mandalay Bay's RM Seafood. **2P, $25. Myron's Cabaret Jazz ant the Smith Center, *thesmithcenter.com***

FAMILY & FESTIVALS

JUNE 7

First Friday

From crafts to food to everything in between, this is the place to celebrate all things artsy. Cockroach Theatre offers 20-minute vignettes, multiple food trucks offer mouth-watering dining, and booths of all sorts offer one-of-a-kind items. **5–11P, free. 1025 First St., *fffIv.org***

JUNE 15

The Music of the Grateful Dead for Kids

A Father's Day event for all ages by the Rock and Roll Playhouse. **11A, $15–$20. Brooklyn Bowl at The Linq, *brooklynbowl.com***

FUNDRAISERS

JUNE 8

2019 Firefighter Bachelor Auction

Join in for a fun-filled night of dancing, drinks, raffles, photos and — of course — firefighter bachelors up for auction. Each year the event helps raise the funds needed to send children who have survived traumatic burns to specialized camps, counseling, and school reintegration programs. **7P, $50–$100. The Foundry inside SLS Hotel & Casino, theburn *foundation.org***

JUNE 12

2019 Golfer's Roundup

HELP of Southern Nevada hosts this annual fundraiser that benefits the poor and homeless in our community. Barbecue and awards follow the tournament. **7:30A, $400 each golfer. Cascata Golf Club, *helpsonv.org***

JUNE 17—JUNE 28

Las Vegas Restaurant Week

Three Square Food Bank wants you to join the fight against hunger by enjoying amazing meals yourself. Participating restaurants across Southern Nevada will develop prix-fixe menus and share the proceeds to feed the hungry. **All day, $20–$80. Multiple locations, *helpoutdineoutlv.org***

JUNE 20

Young Professionals in support of Battle Born Progress

Enjoy trivia and a not-so-trivial look at NV politics and the upcoming presidential debates, along with networking and prizes. Appetizers provided; cash bar. Ages 21+ only. **6P, $30. Classic Jewel, 353 E. Bonneville Ave., *bit.ly/yptrivia19***

JUNE 21

Bones and Booze

Come experience the museum like never before during this interactive adventure featuring live actors, music, food, and drinks! **6P; $45 individuals, $80 couples. Las Vegas Natural History Museum, *lvnhm.org***

JUNE 22

Summer Spirit Soiree

Join Junior Achievement of Southern Nevada to taste delicious spirts, wines, craft beers, and food samples. Ages 21+ only. **6P, $45. Exploration Peak Park, 9700 S. Buffalo Drive, *jasnv.org***

JUNE 23

The Ribbon of Life's Summer of Love — Celebrating Woodstock's 50th Anniversary

Experience the music and artistry of Woodstock. Benefits go to Golden Rainbow, which provides housing, education, and financial assistance to those living with HIV/AIDS in Southern Nevada. **1P, $35–$170. The Legends in Concert Theater at the Tropicana, *goldenrainbow.org***

JUNE 26

Trivia Night Featuring Dan Platzman of Imagine Dragons

NPR's Sam Sanders hosts this fundraiser full of trivia, bowling, half-price apps, and drink specials. 100% of ticket proceeds go to Nevada Public Radio. **Ages 18+ only. 6P, $10–$75. Brooklyn Bowl at The Linq, *brooklynbowl.com***

JUNE 29

Strikes for Kids

Join in the Fourth Annual Las Vegas All-Star Bowling Classic benefitting the kids backpack giveaway program. **11A, $200 per lane includes pizza and event shirt. The Red Rock Casino, *lasvegasallstarclassic.com***



END NOTE

RANDOM ACCESS MEMORY

Droll, odd, poignant, and awkward moments from the many Junes of Las Vegas history

BY ***Chip Mosher***

JUNE 1, 1972: While pondering a local hospital bill of $585.23 to remove a wart from a patient's toe, the Nevada Consumers League questions the rapidly rising prices of hospitals and drug companies.

JUNE 2, 2010: Given a two-game suspension for berating an umpire in the Junior College World Series, CSN's 17-year-old baseball phenom Bryce Harper draws media attention to his "jerk-like" behavior.

JUNE 3, 1956: Mayor C.D. Baker proclaims the radiant salmon-pink rose as our official flower to promote Las Vegas as "the Rose City of the Desert."

JUNE 4, 1952: Actress, feminist, and sex symbol Mae West plans to build a resort here, "Mae West's Diamond Lil Casino," across from the Flamingo.

JUNE 5, 1972: Noting Nevada's suicide, alcoholism, and crime rates are twice the national average, Dr. Donald Worpell, psychologist, reports that Vegas leads the nation "in the number of emotionally disturbed people."

JUNE 6, 1957: The 165 students of Rancho High School's first graduating class receive their diplomas.

JUNE 7, 1970: North Las Vegas Police Chief Nick Janise justifies his use of mace "on nearly 400 Rancho High students in a large-scale melee as the best means to stop them from killing each other."

JUNE 8, 2010: After being picked the previous day by the Washington Nationals, 17-year-old Bryce Harper "is the first native Las Vegan to be drafted No. 1 in any major professional sport."

JUNE 9, 1933: Officer Ernest May, 38, becomes the first Las Vegas police officer killed in the line of duty, when summoned, the previous evening, to the scene of "a drunken man shooting up the Clark Auto Court on South Fifth Street." Ambushed and shot as he stepped out of his police car, the dying lawman returned fire, killing his assailant.

JUNE 10, 1962: The fourth annual national convention of Gamblers Anonymous is in town.

JUNE 11, 1982: At Caesars Palace, Larry Holmes successfully defends his world heavyweight boxing title against Gerry Cooney, upping his record to 40-0.

JUNE 12, 1945: The film *To Have and Have Not*, based on Ernest Hemingway's 1937 novel, starring Humphrey Bogart and Lauren Bacall, screenplay by William Faulkner, is playing at the Huntridge Theater.

JUNE 13, 1956: Clark County Health Officer D.D. Carr reports a large supply of the Salk vaccine has arrived to protect area children from the nationwide deadly polio epidemic.

JUNE 14, 1968: Arrested for "publishing matter inciting crimes," a court date has been set for George French, 23, publisher of the underground *Las Vegas Changing Times*, "for his editorial encouraging the use of marijuana."

JUNE 15, 1855: Captain William Bringhurst arrives here after a monthlong trek from Salt Lake City "to start a Mormon settlement — an adobe enclosure called Fort Vegas."

JUNE 16, 2009: Embattled U.S. Sen. John Ensign, chairman of the Republican Policy Committee, and also an ardent fan of family values, publicly admits he has had an ongoing affair with one of his staff members, the wife of another one of his staff members.

JUNE 17, 2008: Following the death of construction worker Lyndall Bates, 49, at Boyd Gaming Corp.'s Echelon project, the newspaper reports this is the 12th construction-related death on the Strip in the past 18 months.

JUNE 18, 2009: Nevada's unemployment reaches 11.3 percent, a state record.

JUNE 19, 1992: Ten people die when a sightseeing flight from McCarran International Airport to the Grand Canyon crashes, raising the totals of similar flights in the previous 10 years to 13 crashes and 72 deaths.

JUNE 20, 1961: In a speech at the Convention Center, with the temperature outside 114 degrees, former Vice President Richard Nixon jokes that he always enjoys the warmth he feels in Nevada, the state of his wife's birth.

JUNE 21, 1961: African-American protesters in San Francisco march against Nevadarama — "a travel agency there dealing only with Nevada reservations." Protesters' signs read: "Don't support Nevada Jim Crow," and "Nevada's friendly — if you're not a Negro."



JUNE 22, 1978: Attorney Oscar Goodman's client, millionaire candy store magnate Lawrence Arvey, 38, convicted of raping a 9-year-old girl, skips bail and disappears.

JUNE 23, 1992: After demonstrations by angry citizens, the school board finally relents "to build the first new grade school in Las Vegas' predominantly black neighborhoods in over 20 years."

JUNE 24, 1957: Seventy-five brave pigs, dressed in military uniforms, sacrifice their lives in the latest atomic explosion at the Nevada Test Site, to determine the resilience of various fabrics when a nuclear bomb goes off.

JUNE 25, 1957: Instead of pigs, 2,000 brave Marines have been selected to experience in close-up trenches, and in uniforms, next week's atomic blast at the Test Site.

JUNE 26, 1950: At 112 degrees in the shade, and no shade anywhere, the Polack Bros. Circus performs its two-hour matinee for 500 local kids at the Elks Stadium.

JUNE 27, 1978: With 106 schools in the district, complaints start mounting as the school board still refuses to name one after a Jewish leader.

JUNE 28, 1953: "Fourteen local cuties" compete for Miss Nevada at the Sands Hotel.

JUNE 29, 1992: An earthquake in the Mojave Desert, registering 7.4 on the Richter scale, rattles buildings here, causing power outages.

JUNE 30, 1935: On the grocery shelf, Grandpa's Tar Soap is 17 cents for three bars.

Sources: Las Vegas Age; Las Vegas Morning Tribune; Las Vegas Review-Journal; Las Vegas Sun

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