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VOLUME 6 | EDITION 4

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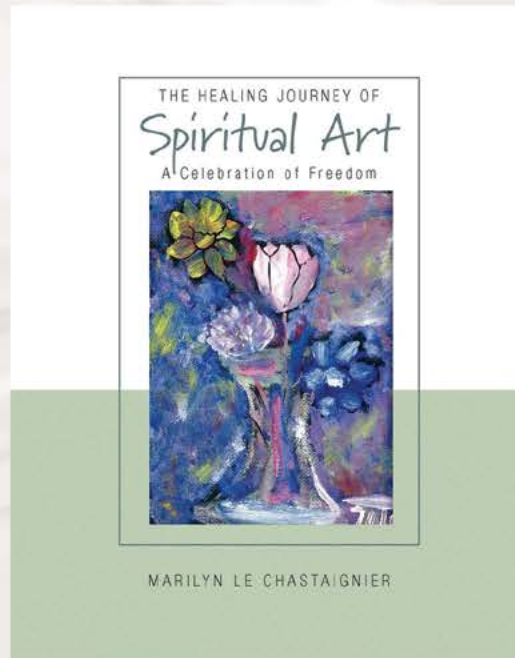


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ON THE COVER

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From the Editor

As we close out 2024, we want to express our heartfelt gratitude to you, our readers. Whether you have been following *Chic Compass* magazine over the past six years or just recently discovered the publication, we want you to know that your support is why we do what we do. We take pride in delivering insightful stories, thought-provoking features and impactful content in each edition. In this issue, you will read about the fascinating stories of celebrities from all walks of life and other engaging topics that will pique your interest. From the glitz and glamour of Hollywood to the Las Vegas art, culture and dining scene, we cover it all.

Gracing the cover is the exclusive story of actor and singer Jason Gould, the son of Barbra Streisand and Elliott Gould. His remarkable journey is deeply personal as he opens up about the challenges he faced being born into Hollywood fame, discovering himself, growing an appreciation for music and learning how to step out into the spotlight on his terms. Earlier this year, he released his EP "Sacred Days," which our writer says is his most personal album yet. If you are unfamiliar with his story or work, this is your chance to get acquainted with him. We also interview Golden Globe and Emmy Award-nominated actor Rob Morrow. With a storied career, he enthusiastically takes us through his various projects and discusses his transition into music and other accomplishments in his 40-plus-long career. We also take you inside the star-studded 2024 Venice Film Festival, where many of Hollywood's biggest stars came together to promote their new and upcoming projects.

In addition to covering celebrities, we highlight influential leaders and figures who have significantly impacted the Las Vegas scene. We honor Carolyn Goodman, who has served as the mayor of Las Vegas since 2011. We pay tribute to her efforts and success in improving inner-city schools, forming initiatives to support local businesses and her involvement in the cultural transformation of downtown Las Vegas. As this is her last term, we salute her and thank her for her significant contributions to the City of Las Vegas over the years.

You will also learn more about our dear friend and supporter, Sue Lowden, owner of Vic's, a sophisticated dining and entertainment destination where food and jazz go hand in hand. The life and legacy of Karan Feder, an award-winning and best-selling author, fashion historian and leading figure in performance-costume history, preservation and exhibition, is another story that you will also enjoy reading. Her phenomenal journey from being aimless to having a defined objective is truly inspiring. While we are on fashion, David Tupaz, a renowned fashion designer and contributor to our magazine, was honored with the prestigious Excellence Award at this year's Metropolitan Fashion Week for his local and national contributions to the fashion industry.

Our edition also features an in-depth look at the luxury hotel Fontainebleau Las Vegas, including how it came to be, its world-class amenities and its newest offerings. Since opening in December 2023, it has been one of the most sought-after hotels on the Las Vegas Strip.

These are just some exciting people and stories in this jam-packed edition of *Chic Compass*. We hope you enjoy reading it. As we wrap up another successful year of the publication, we are filled with anticipation for the new year and look forward to sharing more captivating narratives and discoveries with you.

Chanelle Hayes

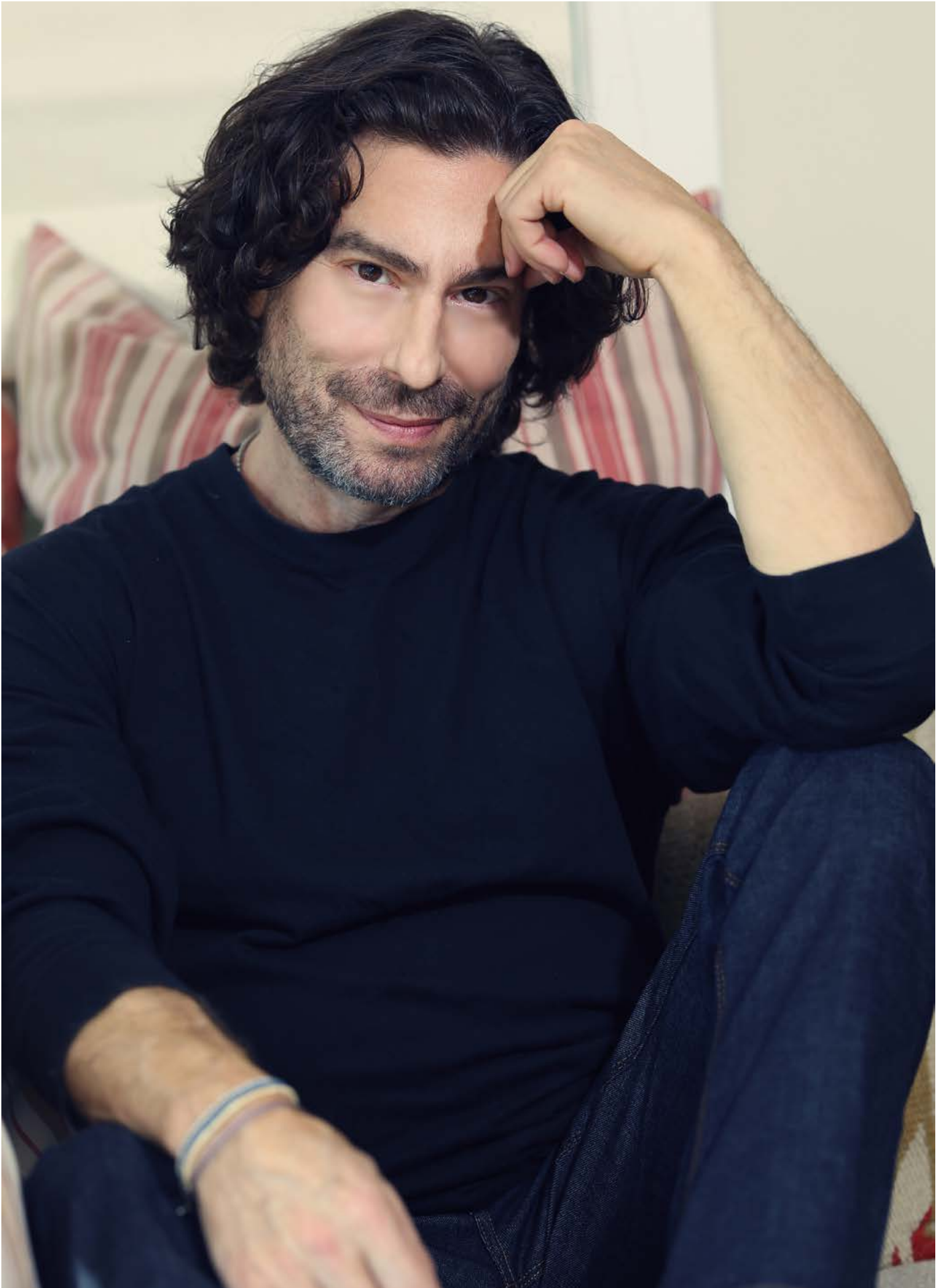


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Forgotten Song Foundation, Inc., a registered 501c3 organization, is dedicated to recognizing, remembering, and sustaining the visual artists and performance artistry of live music for future generations.

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MELODY MAKER JASON GOULD FACES THE SPOTLIGHT

By Stacey Gualandi / Photography by Jaime Lim, Liquid Star Photography

"I love the creative process because it's like painting with sound. That's what making music is to me: painting with sound."

By the sound of his music, singer-songwriter Jason Gould may be working on a masterpiece.

But for a professional music artist, this Los Angeles native's career got a late start. Gould says he's making peace with that by making up for lost time. "I crossed the 50 threshold when you don't care what other people think anymore," Gould admits.

In 2017, he broke ground on his first record, "Dangerous Man," alongside legendary producer Quincy Jones.

Since then, Gould has released several EPs, many of which are standard covers. But in March of this year, he released the ethereal and absorbing "Sacred Days," a collection of original club-worthy songs he co-wrote and produced—and his most personal record yet.

"I think there's more of me in the last collection of songs than anything I've put out before," Gould admits. "I try to write songs that mean something to me, the things I care about: I care about integrity. I care about the planet. I care about democracy. I care



about animals. I love peace and ice cream. I haven't written the ice cream song just yet. ha!"

Gould says he loved to listen to music as a young boy. "I remember my

Above & Far Left: Photo of Jason Gould by Jaime Lim, styled by Ringgo Marquez.

first favorite record was 'I Say a Little Prayer' by Dionne Warwick. I had the 45 and the plastic record player



Above: Photo of Jason Gould by Jaime Lim, styled by Ringgo Marquez.

you would lift. 'Up, Up and Away' was my other favorite song," Gould says.

His music appreciation comes naturally. After all, his parents were "it" 60's couple Barbra Streisand and actor Elliott Gould. "My mother was pregnant with me while she was doing 'Funny Girl' on the London stage, so I was exposed as a fetus, you know what I mean?" Gould jokes. "It's part of my DNA."

As a child, Gould was once seen singing into a hairbrush with his mother, but he suppressed the urge to take it any further. "I had musical instincts that I wanted to explore and express, but I was afraid to," Gould says. "I was insecure and had no self-confidence." Gould admits if there had been an "American Idol" in his teens, "I wouldn't have auditioned for that because I'm too shy. I don't like the camera in my face."

Yet, as the son of two Hollywood icons, cameras were constantly in his face. Looking back, he says his childhood was unconventional. "I wanted to be a part of the Brady Bunch because a sense of a close family was something I didn't have," Gould says. "My folks separated before I even remember them together. My mother was consumed with a major career, and my dad was off doing his own thing and starting another family, so that's challenging for any child."

A young Gould appeared in two Streisand films, "Up the Sandbox" and "The Prince of Tides," and teen flicks like "Say Anything," but ultimately, he walked away from an early acting career. "I was outed more than 30 years ago in the tabloids, which definitely would've changed the trajectory of my acting career, but I didn't care that much," Gould admits.



"I had a lot to work out being born into celebrity and fame. It's a very intense, complex experience because no one gives you a handbook or explains what's real and what's not. How to make your way was something I had to figure out. It took a long time to make sense of it and to find out how I fit into this world."

I caught up with Gould at his personally-designed Americana-themed farmhouse, that sits high atop a mountain overlooking Santa Barbara County. Now, Gould is mostly at peace with the trauma from his past. He seemed so at peace; he didn't even flinch when a tarantula showed up during his photo shoot!

Above: Photo of Jason Gould by Jaime Lim, styled by Ringgo Marquez.

Below: Jason Gould with his mother Barbra Streisand. Photo courtesy of Jason Gould





Gould says that his need to express himself through music became greater than his fear, allowing him to seek out his own identity. "That was also part of the work I had to do on myself was to be able to walk through that fear," Gould says. "If you don't explore those parts of yourself, they can turn against you."

Once he found his voice, Gould

found himself in uncharted territory. "In my incremental small way, I was starting to write music. I tried recording a song I didn't write; I shared it with my mother, which was scary," Gould says. "She said, 'I want to sing this with you, and will you come on tour with me?'"

In 2012, Gould took center stage with Streisand to perform the Irving

Above: The cover art for Jason Gould's album "Sacred Days"

Berlin classic, "How Deep is the Ocean?" "It's an intimate thing to sing a song with anybody in front of 18,000 people," Gould teases.

But it was a tremendous shadow for him to walk through. "I never expected to go on tour with my mother or



Above: Photo of Jason Gould by Jaime Lim, styled by Ringgo Marquez.



Above: Photo of Jason Gould's dog Eli courtesy of Jason Gould

make an album with Quincy Jones," Gould says. "These weren't things that I foresaw at all. It wasn't my plan, but I said yes because when you say yes to life, you grow; if you say no, you probably don't. I wanted to grow and find out if I could do it."

In the years since his mother-son debut, Gould has grown more confident and more at ease with the creative process. "When I write, the melody comes first, and sometimes it comes with some words, and I just allow it. I don't judge it. I don't analyze it. I try to get it down and then see what the song wants to be."

For "Sacred Days," he wrote and produced with stellar talent, including songwriters Liz Vidal and Dorian Cheah, and Allan Rich, who wrote "Run to You" from "The Bodyguard."

I asked if it is easier for him to work and write with people. "It depends on the people," Gould jokes.

Right: Photo of Jason Gould by Jaime Lim, styled by Ringgo Marquez.

But seriously, he's pleased the feedback on his record has been extremely positive. "I've always loved dance music, but I didn't set out to make a dance record," Gould says. "I just happened to make danceable music with this collection."

But it's a bittersweet moment for Gould. He had to say goodbye to his beloved pup Eli just days before our interview. "My dog Eli was my best friend for the last 12 and a half years, and in a sense, I was never lonely, even though I may not have been in a relationship," Gould says. "But even though it was incredibly sad, it was also very beautiful because he was so loved and knew it."

Gould is back in the studio recording classic love songs for the other half of his latest record. He says his pet's passing is helping to inform the



meaning and feeling behind those songs.

"Eli's going to be a part of my music for sure," Gould says. "I recognized that Eli opened my heart in a way and showed me that I have the capacity to love deeply, to feel deeply. With love comes loss, and that's a big part of this human experience. That's a big part of the music I make."



Gould says to expect new music from him in early 2025.

In the meantime, this self-described survivor is "grateful to be intact" and continues to follow his own path. "I don't know anybody who isn't a survivor because we all have trauma." Gould said Streisand is proud of her son and the music he's making (just check out her Instagram).

"My relationship with both my parents is very honest. We all do our best because nobody's perfect," Gould admits.

For now, this once-insecure kid-turned-confident performer says he'll keep evolving, creating and painting his music canvas. And that sounds just right.

"I'm not somebody who has regrets.

I don't live in the past at all. I try to live in the present as much as possible, and I don't live in the future too much," Gould says. "I just want to be at peace and comfortable in my own skin and integrity. So, that's how I live my life. I do what feels right for me, and it isn't always what other people think I should do, but that's okay."

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faith

HOPE AND BELIEF DEFINE BODYBUILDER TONY PEARSON

By Debbie Hall

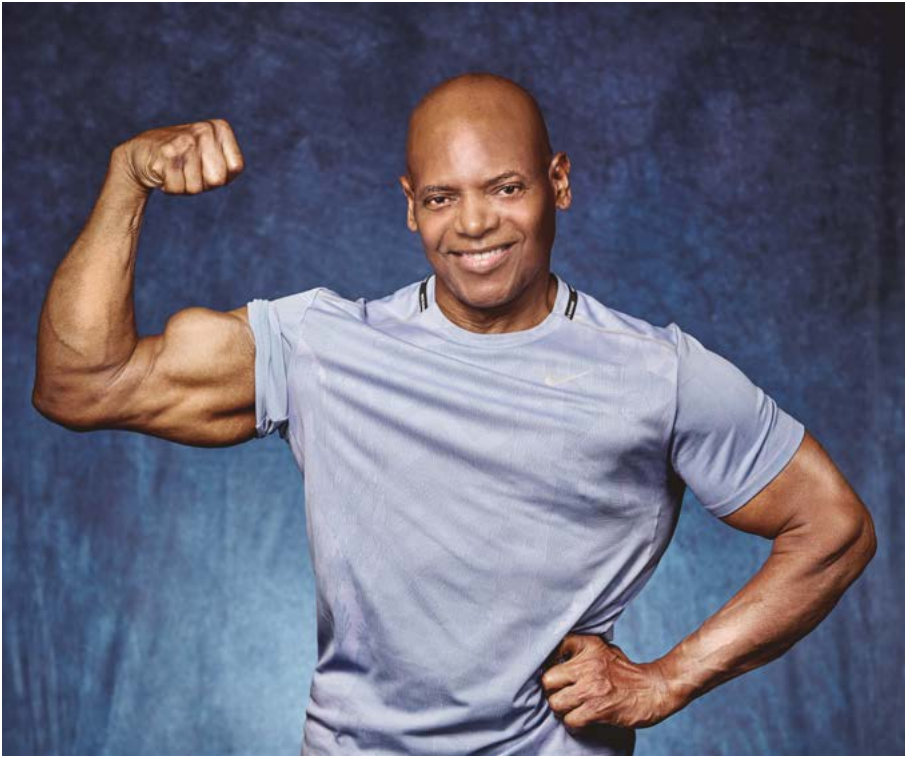
Tony Pearson faced unbelievable odds in transcending his childhood and succeeding in the highly competitive field of bodybuilding and other endeavors. His story encompasses incredible highs and deep lows, yet Pearson has always maintained his faith. As a bodybuilder, he won numerous championships worldwide and appeared on magazine covers, talk shows, television shows and movies. Today, Pearson lives in Las Vegas, works as a personal trainer and maintains his fantastic physique in his 60s.

Pearson overcame challenges and obstacles to enjoy the fruits of his efforts and labor. "I feel like an old soul. When I was 10 years old, I shouted to God and asked, why must I live through this? It took Him 40 years to answer. I have always believed in God, and I still do because so many things have happened in my life. It had to be the grace of God that I survived."

Born and raised in Memphis, Tennessee, Pearson's parents divorced when he was a toddler. "It's



Above: Photo of Tony Pearson by Cashman Photo



Above: Photo of Tony Pearson by Cashman Photo

the deep South in the 1960s, and my mom ran away to escape from my dad. He made a good living as a coal and ice delivery man; we had a big house and a couple of nice cars. But when my mom left, he lost everything. My dad couldn't work because he had to stay home to raise four kids. Unfortunately for me, I was taken to live with my great auntie, who lived in abject poverty with no indoor plumbing or electricity."

When Pearson was around eight years old, he was taken out of school and put to work. He worked 10-hour days, chopping down trees, cutting them into blocks and bringing in the water from an outdoor pump. Circumstances changed when he moved to St. Louis, Missouri. In high school, he made the wrestling team but injured his knee. "When I couldn't wrestle anymore, my coach asked if I wanted to attend a bodybuilding gym, so he took me to

George Turner's gym."

Turner, an ex-Marine, watched people from his office and escorted out those who didn't fit the gym. "I stood there, wide-eyed, and he says, 'I'm going to train you.' He told me to be there the next day and don't be late. He saw something in me that I never saw in myself. I didn't see what I had throughout my career because I never thought I was good enough."

After nine months of training, Pearson gained 25 pounds of muscle. With a new goal and physique at 19, he moved to California. "I wanted to be a bodybuilder, and I heard California was the place to follow that dream. On the radio, the Mamas & the Papas singing 'California Dreaming' was a sign that I was ready to move there and become a bodybuilder," said Pearson.

While Turner was initially against it, he told Pearson to go to Gold's Gym in Muscle Beach in Venice, California, and look up Ken Waller,

an award-winning bodybuilder who could help him. "When I first arrived, I was afraid to approach this great legend," he said. "Ken was very supportive, helping me fine-tune my posing routine. He's one of the original greats in bodybuilding."

Pearson bought a \$75 one-way bus ticket and vowed never to return to St. Louis. In the late 1970s, he needed persistence, fortitude and unwavering faith to navigate California. Pearson was down to his last dollar and took the next bus from downtown Los Angeles to Beverly Hills. As faith would have it, a young man sitting on a bench approached him and gave him directions to the beach. Once he arrived at what he thought would be the promised land, Pearson continued his hand-to-mouth existence, working out at the famed Weight Pen, hoping to meet his idol, Arnold Schwarzenegger.

"One day, I turned around and saw Arnold standing there. Tanned, big, ripped. He just retired and was still in phenomenal shape. He told me that he was watching me for months, seeing how hard I was training and offered to take me through a workout," explained Pearson. "He wrote down Joe Weider's phone number and address and told me to contact him."

Weider, a Canadian bodybuilder and entrepreneur, co-founded the International Fitness and Bodybuilding Federation (IFBB) alongside his brother, Ben Weider, representing some of the world's best bodybuilders, including Schwarzenegger, as well as Frank Zane and Dave Draper. He was also the creator of the Mr. Olympia, Ms. Olympia and Masters Olympia bodybuilding contests. Additionally, he published various bodybuilding and fitness-related magazines, including *Muscle & Fitness*, *Flex*,

Men's Fitness and Shape. He also manufactured a line of fitness equipment and fitness supplements.

Pearson again credits God for His perfect planning, stating that it's all about timing. "When I first met Joe, I knew from the first moment forward that he wasn't interested. He looked me up and down and perhaps thought that I could never be a bodybuilder. Still, Joe had one of his staff members write an article on me when I first met him. However, I had to wait two years before it was published, soon after winning the Mr. America title in 1978."

Pearson would learn the difference between being represented by the best and competing alone. He would not become a favorite or choice of decision-makers. The term used today is "industry plant," which refers to someone presented as independent and self-made but alleged to have their public images manufactured for them. This has become part of the fabric of performance sports such as bodybuilding.

"Growing up, I didn't know anything about politics. I was taught hard work; I wasn't going to quit. If I didn't win Mr. America that day, I knew I would never get another opportunity," said Pearson. The man who won the year before was Dave Johns, who was also African American. Very few blacks competed in bodybuilding in the 1970s and 1980s. Ron Teufel won Mr. California and Mr. USA in 1978, and it was planned that Teufel would win Mr. America. Teufel was featured on every cover of every fitness magazine in the industry.

"I realized if I was going to win, I had to outwork my opponents, and the judges would have to award the title to me. I was still finishing my posing routine when the curtains



were closed and reopened. The crowd went ballistic," remembered Pearson. "I won, but then I went homeless again. I didn't get any endorsement deals or guest appearances from the Weiders, which was usually customary because whoever won the Mr. America title always got a contract and endorsements. I ended up sleeping on my friend's mama's sofa."

With no money coming in, Pearson received a call from a promoter based in Belize who offered to pay him an appearance fee. Even though the event was not an IFBB-sanctioned competition, Pearson agreed to pose. While in Belize, the IFBB contacted Pearson and informed him that if he participated in

Above: Photo of Tony Pearson courtesy of Tony Pearson

the event, he would be suspended for life and could not compete in any IFBB-sanctioned events. Pearson kept his agreement, performed at the event and was subsequently suspended for life in 1979.

"Once again, God is working in my life. I then got a call from a guy in Rhode Island who invited me to perform at his bodybuilding show. After the show, someone came backstage telling me I was in phenomenal shape and that there was a Mr. World contest next week in New York. I won the show in 1979 and won a ticket to London to compete for Mr. Universe. I've never been out



Photo of Tony Pearson by Robert Reiff courtesy of Tony Pearson

of the country before. I came in second in Mr. Universe in the amateur division. The following year, I went back and won the pro division," explained Pearson.

Pearson's friend Kent Kuehn, the manager of Gold's Gym in Santa Monica at the time, urged Pearson to write a letter of apology to Ben Weider so that he could be reinstated, but at a high price. Someone in the know told Pearson that while he would always be in the top five and earn money, he would never win championships.

This would make him try even harder. Pearson's glory days came after a trip to Australia at Schwarzenegger's encouragement. "I could work and make enough money to pay the bills, but I never got rich or had the publicity in the United States. I was on every magazine cover in Europe, Japan and Argentina."

Spending time in Germany, after 20 years of a productive bodybuilding profession, Pearson's career was winding down. At that time, wrestling promoter Vince McMahon created the World Bodybuilding Federation (WBF). Pearson returned to the United States and competed in the WBF for three years, pitching products in GNC stores.

At 40, he lost his motivation and retired from bodybuilding in 1994. However, he continued working out and was hired as a personal trainer. In 2007, Pearson was inducted into the Muscle Beach Bodybuilding Hall of Fame. In 2008, the real estate market crashed, causing Pearson to lose everything. He left the United States and moved back to Germany.

"I trained for 18 straight years and never missed a workout, so I decided to make a comeback." His

last bodybuilding achievement was his victory at the Amateur Athletic Union's (AAU) Mr. Universe Masters in 2020, where he finished his career in Las Vegas.

His journey has been documented, starting with his memoir "Driven: My Secret Untold Story," published in March 2021, with the audio version released later in the year. Pearson published his children's book "The Story of Baby Herc" the following year and released his song "Driven" on Spotify, Apple Music and YouTube Music in August.

Pearson's life story was immortalized

in a documentary, "Driven: The Tony Pearson Story," which details Pearson's life and career. Produced by Tequila Mockingbird Productions, the documentary premiered on Apple, Amazon, Google Play and VUDU on Oct. 6, 2023, and won the grand prize for best documentary feature at the 2023 Golden State Film Festival.

His philosophy is, "Life has its ups and downs. Hope and faith are what keep you going. Never stop believing."

Below: Photo of Tony Pearson courtesy of Tony Pearson



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ROB MORROW

THE QUINTESSENTIAL STORYTELLER

By Sheryl Aronson

Rob Morrow, a Golden Globe and Emmy Award-nominated actor, knew early on that his calling was to be an actor. At 18, he left high school to pursue his dream and spent 10 years in the New York City theater world, diligently soaking up knowledge—whether working as an actor or a crew member—to fine-tune his craft. Morrow commented, "I was there to learn, and no job was beneath me."

His prolific resume includes television, film and theater, spanning 44 years in show business. He's best known for the hit show "Northern Exposure," which awarded him three Golden Globes and two Emmy nominations for playing the iconic role of Dr. Joel Fleischman. "Numb3rs," "Billions," "Entourage," "American Crime Story: The People v. O.J. Simpson" and "Designated Survivor," and films including "Mother," "Flint," "The Bucket List" and the Academy Award-nominated "Quiz Show" also revealed the multifaceted components of his talent.

In 2019, I discovered another creative side of Morrow—he was actively pursuing a career as a musician and songwriter, gigging around Los Angeles, fronting the Rob Morrow band and performing in venues such as the Viper Room, Bogies and Molly Malone's.



Storytelling is the quintessential motivation behind Morrow's artistry. When asked what the creative differences are between being an actor and director as compared to being a musician, he replied: "Both art forms are storytelling, and understanding the parameters of storytelling is essential. The other important component is expression. I must express myself. It's part of my nature."

This past summer, audiences in Los Angeles saw Morrow's artistry up close when he played Holocaust survivor Isaac Geldhart, the lead role in the Ruskin Group Theatre production of "The Substance of Fire," which also co-starred the beautiful and talented Marcia Cross.

Morrow's history with the play dates to his early acting career in New York. He was one of the founding members of the Naked Angels theater company, where "The Substance of Fire" was first performed as a one-act play. He landed the role of Aaron Geldhart, Isaac's son. The play was developed as a two-act play and became a film starring Ron Rifkin.

Morrow then received the news that he had landed the role of Dr. Joel Fleischman in "Northern Exposure," and the rest is history!

I talked with Morrow during the run of "The Substance of Fire" this past summer.

Chic Compass: You have acted in numerous television shows and films. What drives you as an actor to take on different roles?

Rob Morrow: The fun for me is in the creation and execution. The performances are like a cherry on the cake, but the creative process and building the character get my attention.

Chic Compass: You played Richard N. Goodwin in the Academy Award-nominated film, "Quiz Show" directed by Robert Redford. What was your experience working with him?

Rob Morrow: It was like getting called up from the minor leagues to play in the All-Star game in the major leagues. Bob was someone whom I studied even before I knew I would be an actor. I was fascinated with him, as most people were. I watched him in movies and metabolized his stillness and gaze. I unconsciously instilled these characteristics when I became an actor. Then, finding myself working with him and being guided by him was a thrill. I felt a profound trust. Bob was generous and allowed me to express myself while guiding me. It was lovely to trust someone so much. We became friends for several years afterward. He was an important part of my life.

Chic Compass: You have played Jewish characters in some of your roles. Dr. Joel Fleischman ("Northern Exposure") launched your career in the public's eye. What significance, if any, does this have for you being of Jewish heritage?

Rob Morrow: I don't practice Judaism but was bar mitzvahed. I'm mostly spiritual. I take great pride that Dr. Joel Fleischman was one of the first mainstream Jewish television protagonists. I'm honored to depict

someone who has a strong relationship with Judaism – the Jews need all the help they can get. (We both laugh) they've been ostracized, and they've been through the horrors of the concentration camps in World War II. I try to spread the good word through my Jewish characters or spread understanding through those characters.

Chic Compass: In "The Substance of Fire," you played Isaac Geldhart, a Holocaust survivor and successful publisher at odds with his adult children. Isaac was carrying a heavy burden being a survivor, and his inability to deal with his emotions caused a deep divide in the family. He was driven by what he lost and what he observed as a little boy surviving these atrocities.

Rob Morrow: Isaac was scarred and a survivor. He wasn't in the camps but lost all his family. He carried survivor's guilt. He came to America, reinvented himself and created a big life as a wealthy publisher. He only wanted to publish books that had value and were edifying and

refused to modernize the content of the books. He feared what could happen if one let his guard down. It was 1986, so his kids couldn't relate to what happened in Nazi Germany. It became a family battle to update the book content or go under as a business. The children had the power to override me, which became the play's main thrust.

Chic Compass: In Act II, you receive a visit from a social worker, Marge Hackett, played by Marcia Cross. What was your experience working with her?

Rob Morrow: I loved working with Marcia. I've known her socially forever, but it was the first time we worked together. I adore her as a person and as an artist. Marcia's character talked to Isaac about her heartbreaks. By being vulnerable with him, she began to break down his walls. He opened up to her more than he had with anyone. There's a catharsis because of it. My favorite kind of stories take the character to the point of change. At the end of the play, Isaac lets down his guard,



Above: Rob Morrow (Isaac) and Marcia Cross (social worker) in "The Substance of Fire."

opens himself up to his family, and stops living as a reaction to the traumatic events of his past. I love this kind of writing. It reflects what one of my teachers said, "Art is the equipment for living." It shows how we all must change. I used to fight with them on "Northern Exposure" because the original people who created the show never wanted Joel to change. Fortunately, they left, and other writers came on and were more open to my thinking.

Chic Compass: Many of your actor friends have come to see "The Substance of Fire" at the Ruskin Group Theatre.

Rob Morrow: The audience has been fabulous. Playwright Jon Robin Baitz and my other actor friends, including Steve Weber, Ed O'Neill, Michael Nouri, Eric McCormack, Bryan Cranston, Jason Alexander, Richard Kind, Kevin Pollak and Spencer Garrett, visited. It's nice when people you admire appreciate what you're doing. It's a confirmation, a celebration of camaraderie and support. I have a lot of friends in the business. We support each other's work.

Chic Compass: Talk about the Ruskin Group Theatre.

Rob Morrow: I went to high school with John Ruskin. He contacted me about 10 years ago and asked me to teach master classes. I've been teaching a couple of classes every year since that time. In 2019, my wife saw that the playhouse was doing "Death of a Salesman," and it was perfect timing. I was hunting around to act in something different and challenging. I called John, and he asked me if I wanted to play Willy Loman. It's rare to work on a masterpiece. A lot of the work I do doesn't work - what I do is work on things that don't work, trying to figure



out how to do it or change it. You don't have to spend any bandwidth when you have a masterpiece. I don't have to question one thing; I just fulfill the role. My experience was great because I concentrated on creating, not fixing. The Ruskin Group Theatre is moving two doors down to a bigger space. The old space is difficult to stage a play. It's intimate and creates a hybrid of film and stage acting because you don't have to project. You can just present your lines like we do in front of a camera. Yet, it's a live performance. A friend of mine, who's a director of photography, told me he could see my micro-expressions.

Chic Compass: Theater in Los Angeles is exciting and wonderful, and the Ruskin Group Theatre is a great space to highlight these masterpiece plays.

Rob Morrow: The new space will have two stages. It has a community vibe and is my fourth artistic home.



Top: Marcia Cross, Rob Morrow, Jon Robin Baitz at "The Substance of Fire."

Above: Rob Morrow with Steve Weber at "The Substance of Fire."

Chic Compass: Let's switch over and talk about your music career. When beginning your music career, you would go into a small club and play a set to improve your chops and learn.

Rob Morrow: I wasn't very good at

first, which was hard because people recognized me as an actor. Music is the most direct storytelling. It hits you viscerally. I took some slings and arrows, went to clubs and asked to go on at 7 p.m. when no one would be there. I videoed myself to learn how to get better. Meanwhile, I wrote songs and hooked up with Carlos Calvo; we wrote a ton of music together. We also formed a band. He was a mentor to me. Eventually, I got good. I love playing.

Chic Compass: Do you have any music projects coming up?

Rob Morrow: I'm getting ready to go out with this one-man band. I built a pedal board to play percussion and have vocal harmonies and looping. I have new music that I'm playing. In the next six to eight months, I plan on performing as a musician. FYI, I did a song with Lisa Loeb called "Shake Things Up," which has gotten a lot of airplay.

Chic Compass: What other projects are you working on?

Rob Morrow: I did a miniseries called "The Gray House," coming out in early 2025. Kevin Costner and Morgan Freeman produced it. It's a big, epic Civil War drama directed by Roland Joffé. I've worked with him three times now.

Chic Compass: Is there anything else you want to say about your career?

Rob Morrow: I feel lucky to make a living and have a creative life telling stories. I hope that the world will be a little better through my work and the sum of my existence. These stories changed me and made me who I am, and as an actor, producer, director and songwriter, I can only hope to do the same for others.



Top: Photo of Rob Morrow courtesy of Rob Morrow

Above: Photo of Rob Morrow at Bogies nightclub by Sheryl Aronson.

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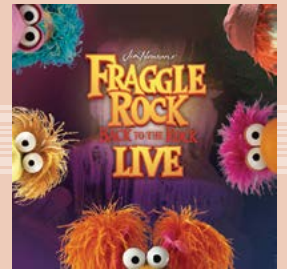
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A TALE OF TWO GOODMANS Arts, Culture and an Enduring Legacy in Las Vegas

By Laura Henkel

Beginnings and Influences

Carolyn Goodman was born in New York City in 1939, a city renowned for its vibrant arts and cultural scene. Growing up amidst such rich cultural surroundings significantly shaped her early appreciation for the arts. She had immediate access to world-class art, music, theater, ballet and museums, which fostered her love for culture from a young age. She attended the prestigious Brearley School, further nurturing her cultural awareness and passion for the arts. Carolyn later earned a degree in anthropology from Bryn Mawr College, where she met her future husband, Oscar Goodman.

Oscar, also born in 1939, was raised in Philadelphia, another city with a deep cultural heritage. Philadelphia's rich history and vibrant cultural scene, including its renowned art museums, historical landmarks, music venues and theaters, influenced his perspective and appreciation for the



arts. He graduated from Haverford College and earned his law degree from the University of Pennsylvania.

Carolyn and Oscar's union, two individuals deeply rooted in culturally rich environments, set the stage for their future contributions to the arts and culture in Las Vegas. Their

Above: Photo of Carolyn & Oscar Goodman courtesy of the City of Las Vegas

shared passion for the arts and diverse educational backgrounds would later influence their visionary leadership in transforming Las Vegas into a cultural hub.

Moving to Las Vegas

In 1964, Carolyn and Oscar moved to Las Vegas, a city in its early stages of development with a population of only around 100,000 people. While Las Vegas was already renowned as the world's entertainment capital, it was still in its infancy regarding local arts and culture. Recognizing this potential, the Goodmans were determined to make a difference.

Carolyn, driven by her passion for education and community development, initially worked in the hotel industry upon moving to Las Vegas. She then became a vocational counselor for the West Las Vegas Department of Labor, focusing on building employment opportunities for African Americans in a segregated city. During this time, she also raised their four young children and pursued a master's degree in counseling from the University of Nevada, Las Vegas.

In 1984, Carolyn founded The Meadows School, Nevada's first nonprofit college preparatory school. She managed the school's day-to-day operations, curricular development, budget, hiring and fundraising for 26 years without taking a salary. This institution quickly became a beacon of high-quality education, nurturing the minds of the city's youth and laying a foundation for a more culturally enriched future. Reflecting on their journey, Carolyn often remarked on the stark contrast between New York and Philadelphia's vibrant, established cultural scenes and the nascent, evolving landscape of Las Vegas. "We saw a city with so much potential, yet it lacked the cultural infrastructure we were accustomed to. The Meadows School was our way of planting the seeds of cultural growth," she once said.

The school's success provided

educational excellence and inspired a broader cultural awakening within the community, marking the beginning of a new era for Las Vegas. Carolyn's efforts in education and community service were complemented by Oscar's work in the legal field and later his contributions as mayor, setting the stage for their combined legacy of transforming Las Vegas into a cultural hub.

Oscar's Mayoral Tenure: Setting the Foundation and Advancing Arts & Culture

Oscar's tenure as the mayor of Las Vegas from 1999 to 2011 was marked by significant urban and cultural transformations. One of Oscar's major contributions was the establishment of the Las Vegas Arts District, transforming a neglected area into a bustling hub for artists and cultural events. This district quickly became a focal point for the city's burgeoning arts culture, attracting local artists and international visitors. Additionally, he introduced the Percent for the Arts ordinance, allocating a portion of public project funds to art installations, ensuring

that public art became an integral part of the city's landscape.

Oscar's vision for urban design excellence was further promoted through the Mayor's Urban Design Awards (MUDAs), established in 2006 to recognize projects that enhanced the city's aesthetic and functional aspects. His strategic land swap with Lehman Brothers led to the development of the Cleveland Clinic Lou Ruvo Center for Brain Health and The Smith Center for the Performing Arts, enriching the cultural fabric of Las Vegas.

During his tenure, Oscar also focused on revitalizing the Historic Westside, a historically significant area of Las Vegas with deep roots in segregation and cultural richness. The area was the only place where African Americans were allowed to live and own property due to discriminatory practices until the 1960s. Oscar's administration laid the groundwork for initiatives like the HUNDRED Plan, a comprehensive public-private effort to address issues such as affordable housing, economic development and community engagement. This



Above: Photo of "Our Collective Strength Has No Boundaries" by Adry Del Rocio courtesy of the City of Las Vegas.

plan seeks to honor and preserve the Westside's rich history while creating a sustainable and livable community for all residents.

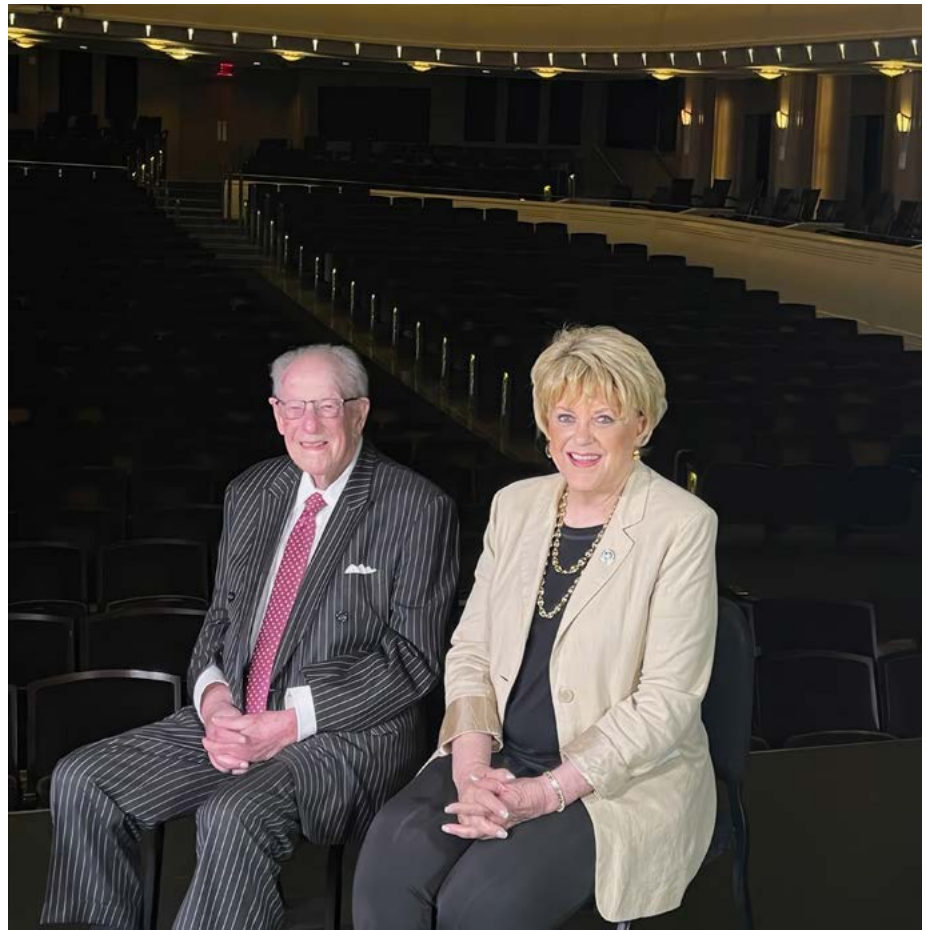
The Historic Westside Legacy Park, a project realized in partnership with Clark County, pays tribute to the many trailblazers who have led the community through the years. This park, which includes the stories of 36 community leaders, is an inviting gathering place and an educational site celebrating the achievements and history of the Westside's residents.

Oscar's efforts diversified the local economy and positioned Las Vegas as a city where arts and culture thrive alongside entertainment and hospitality. His tenure set the stage for future growth. It established a legacy of integrating arts into the city's core, ensuring that Las Vegas would be known for its casinos, nightlife and commitment to cultural enrichment.

Carolyn's Mayoral Tenure: Building on Foundations and Championing Cultural Growth

When Carolyn took office in 2011, she inherited a city that had already seen substantial growth under her husband's leadership. Determined to build upon this foundation, Carolyn aimed to further integrate arts and culture into the fabric of Las Vegas. Her tenure, which concludes in 2024, has been characterized by a deep commitment to downtown revitalization and cultural enhancement.

One of Carolyn's significant contributions has been championing The Smith Center for the Performing Arts, a project initiated during Oscar's tenure but brought to fruition under hers. This center has become a cornerstone of Symphony Park, providing a world-class venue for performing arts



and significantly boosting the cultural profile of Las Vegas. It has hosted numerous performances ranging from Broadway shows to symphony orchestras, attracting locals and tourists.

Carolyn's vision for a more aesthetically pleasing downtown led to numerous beautification projects. These included the installation of neon signs, landscaping and improved streetscapes, making downtown Las Vegas more attractive and pedestrian-friendly. Her administration's efforts transformed Main Street and Fremont Street, enhancing their appeal and encouraging more foot traffic. These improvements were not just cosmetic but aimed at creating a more inviting environment that would draw people to the heart of the city.

Under Carolyn's leadership, the Las Vegas Arts District saw significant

Above: Photo of Oscar & Carolyn Goodman at The Smith Center courtesy of the City of Las Vegas

expansion. Infrastructure improvements and the influx of new businesses revitalized the area, transforming it into a vibrant cultural hub. Carolyn acknowledges that developing a thriving arts district is a real estate endeavor. It requires the support of real estate developers who can keep rents affordable for artists, enabling them to create and prosper while preserving the district's artistic integrity. She knows champions who drive this development forward will emerge, recognizing that collaboration between the public and private sectors is essential. "We need champions. It will happen in time," she says. Reflecting on the district's transformation over the past decade, Carolyn notes that it was once considered "a diamond in the rough,"



Above: Mayor Oscar Goodman swearing in Carolyn Goodman as the new mayor of Las Vegas.

Below: Mayor Goodman rides a pink Cadillac in the city's Helldorado Days Parade.

Photos courtesy of the City of Las Vegas

but has now become a sought-after destination, showcasing the power of strategic development and community engagement.

Carolyn continued to promote public art installations, a passion she shared with Oscar. His arts and

culture initiatives, like the MUDAs, remained a focal point of her administration, encouraging innovative urban design and celebrating projects that enhanced the city's aesthetic and functional aspects. These efforts ensured that art remained a visible and integral part of the city's identity. Throughout her tenure, she has showcased local artists in her offices and exhibited their work throughout City Hall. "It is wonderful when someone from another city or another country enjoys the art that changes often and is so exquisite. It is even better when someone wants to buy it. We don't sell the art, but we give the artist's contact information so they may deal directly with the artist." Not once but twice, she has championed the donation of land at Symphony Park to create an art museum to be built. Again, as she peers through the windows of her office as the new Civic Plaza is being built, she states, "This is a magnificent city. As we continue to provide the resources of education, the betterment of our community will always continue to reach new heights, provide more opportunities and reflect our community's souls. That is the beauty of art, culture and education."

Carolyn's tenure as mayor has been distinguished by her remarkable success in infrastructure and beautification projects and her resilience and leadership through challenging times. Her time in office was characterized by a deep commitment to enhancing the cultural landscape of Las Vegas, but her personal strength and perseverance also defined it. Her dedication to her role never wavered, even as she battled cancer. Her resilience during this period was nothing short of inspiring. Despite undergoing treatments, she continued to push forward with her vision for Las Vegas, demonstrating an unwavering commitment to her duties as mayor. She was a beast



when fighting the illness with grace, humor, kindness and empathy, even during the COVID-19 pandemic. The pandemic presented unprecedented challenges for leaders worldwide, and Carolyn was no exception. She faced the enormous task of navigating Las Vegas through this crisis, balancing public health concerns with the economic realities of a city heavily dependent on tourism and entertainment. She took on the immense responsibility and weight of the city's challenges, providing a beacon of hope and light when all seemed lost. Her leadership during this difficult period showcased her unwavering dedication to her city and its people, reinforcing her legacy as a resilient and committed leader.

Under Carolyn's leadership, the community's resilience was evident. Initiatives to support local businesses, provide resources for those affected by the pandemic and maintain the city's cultural vibrancy were crucial during this time. Her administration's efforts ensured that Las Vegas survived the pandemic and retained its spirit and cultural dynamism. Carolyn's incredible journey as mayor has been defined by her strength, vision and unwavering dedication to the city of Las Vegas. She adores the diverse cultures that make Las Vegas so incredibly rich as a community and is by far Las Vegas' greatest advocate and instrument to inspire others to succeed. Las Vegas is filled with opportunity. You just need the vision, the passion (and the funding) to succeed. As she put it, "Start small. Let it bloom. Allow it to grow. Build upon that success."

An Enduring Impact: The Goodmans' Cultural Transformation of Las Vegas

The cultural transformation of Las Vegas under Carolyn and Oscar's



leadership is undeniable. When Carolyn took office, she built upon Oscar's foundation with a clear vision for expanding the city's arts and cultural landscape. Her leadership saw the completion of major beautification projects and the revitalization of the Arts District. Through partnerships with real estate developers and the public-private sector, she encouraged collaboration to make the district affordable and accessible for artists, ensuring it would remain a true cultural hub.

Carolyn's commitment to community engagement was evident through her support for public art installations,

promotion of local artists and continued push to integrate the arts into education. The city flourished under her watch, drawing tourists and locals into a vibrant, ever-growing cultural scene. Her dedication ensured that Las Vegas became a destination for more than just entertainment—it became a beacon of arts, culture and opportunity.

Together, Carolyn and Oscar shaped a legacy that will endure for generations. Their vision transformed Las Vegas into a thriving center for the arts and created a cultural heartbeat that will inspire dreamers and creators for years to come.



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LIMITLESS POTENTIAL

MAGICIAN SHIN LIM CONTINUES TO WOW AUDIENCES WITH NEW LAS VEGAS RESIDENCY

By Heather Turk / Photos courtesy of "Shin Lim: Limitless"

Las Vegas has long been synonymous with some of the world's greatest magicians, including magic icons like Siegfried & Roy, Criss Angel and Penn & Teller. Therefore, it should come as no surprise that when The Mirage announced its closure earlier this year to transition into the Hard Rock Hotel & Casino Las Vegas in 2027, The Venetian Resort Las Vegas was quick to sign the property's headlining magician—rising star Shin Lim—to a five-year residency inside its newly renovated venue, The Palazzo Theatre.

The only person to win "America's Got Talent" twice, Lim has been one of the Entertainment Capital of the World's most talked about stars since his show "Limitless" debuted at The Mirage in 2019. Known for his "carefully self-choreographed routines," the Canadian-born, American-raised, Asian-Pacific magician has truly redefined how close-up magic is presented. *Chic Compass* caught up with the 33-year-old magician shortly before he debuted an updated version of "Limitless" at The Venetian Resort in October to talk



Above: Lim said he updated a few of his classic magic acts for his new residency at The Venetian Resort.

about the move, his act and where he would be if a life-changing carpal tunnel syndrome diagnosis at the age of 20 didn't force the one-time aspiring pianist to choose between continuing to study piano at Lee University in Tennessee or pursuing a career in magic.

Chic Compass: First off, everyone here at *Chic Compass* is so excited about your new show at The Venetian Resort. How did the gig come about?

Shin Lim: I was so sad when I was notified that The Mirage was closing down, as it had been my home since 2019. However, shortly after, The Venetian Resort approached me and gave me an opportunity to become a resident of their very prestigious Palazzo Theatre. I'm still in disbelief that I'm being given such a beautiful place to perform every day.

Chic Compass: How far in advance were you notified of The Mirage's eventual closure? Were you thinking of touring or performing somewhere else once you knew your time at The Mirage was ending, or did you know you wanted to stay here in Las Vegas?

Shin Lim: I was notified of The Mirage's closure a day before it was announced at the Hard Rock town hall meeting. It was a shocking day for everyone, and it took me about a month to process what happened. I had toured before getting The Mirage residency, and it took too much of a toll on my body and also my crew. I also really hate flying.

Chic Compass: What is it about Las Vegas that made you decide to continue to perform here?

Shin Lim: Las Vegas has a special place in my heart. I came here for the first time when I was 18 with my



mom and we got to see the most spectacular shows—Lance Burton at the Monte Carlo and then “KÀ” by Cirque du Soleil at MGM Grand. I can still remember the “wow” feeling that the city of Las Vegas gave me. It is such a magical, mysterious place. A city of luck, dreams, fun—I can't see a better place for a resident magician.

Chic Compass: Las Vegas has a history of grand magic shows, with headliners like Siegfried & Roy and David Copperfield. When you first came to Las Vegas, were you worried about focusing primarily on close-up magic versus more

Above: The Palazzo Theatre's bigger stage will allow Lim to develop and perform larger illusions than he has in the past.

large-scale illusions? Or did you feel like your show would fill a void?

Shin Lim: Some of the greatest magicians, like Lance Burton, David Copperfield, David Blaine and Penn & Teller, have all performed in Las Vegas and had successful runs here. It was such an honor to be able to perform on the same Strip that they have—I couldn't say no to the opportunity. In terms of close-up versus stage magic, I did worry a little bit at first, mainly because of how the



Above: Lim stumped Penn & Teller both times he appeared on “Penn & Teller: Fool Us.”

audience would see my magic in a 1,300-seat theater. But the moment we opened our first show, my sleight of hand was projected on the large screen, and I heard the audience's gasps. I knew it worked, and I could only improve from here on. I never really intended to fill a void for magic in Las Vegas. I focus on sleight of hand because it's the cheapest form of magic—just \$2 for a deck of cards. Illusions can go up to millions of dollars. Sleight of hand is also difficult to master, and I've always enjoyed a challenge.

Chic Compass: How is The Venetian Resort production different for those who previously saw your show “Limitless” at The Mirage?

Shin Lim: The Palazzo Theatre is much larger than The Mirage Theatre. The show still has all the sleight-of-hand aspects that audiences at The

Mirage loved, but at the new venue, it feels different—bigger and with more of a “wow” factor. The Palazzo Theatre has a massive screen, almost IMAX size. The show is very cinematic, and it almost feels like you're watching a movie about a magician, but in real time with very genuine audience participation.

Chic Compass: Is there anything you couldn't do at The Mirage that you can now do at The Venetian Resort that you're excited about?

Shin Lim: Yes, bigger tricks.

Chic Compass: How old were you when you first got interested in sleight of hand?

Shin Lim: I was 16 when my older brother showed me my first card trick. He didn't teach it to me. Instead, he told me to go on YouTube and learn it. So, I did, and that's when the obsession began.

Chic Compass: I know you were studying piano originally. If you didn't decide to focus on a career in magic instead after your carpal tunnel syndrome diagnosis, where did you see yourself in the future as a pianist?

Shin Lim: I'm not sure, but if I had to imagine the best-case scenario for a piano career, it would be Lang Lang.

Chic Compass: Obviously, you're a very talented sleight-of-hand artist, but sadly, as I'm sure you would agree, there are plenty of talented people out there who never get a chance to have their own show in Las Vegas. How much do you credit competing on “America's Got Talent” with where you are today?

Shin Lim: I credit “America's Got Talent” for giving me that path to Las Vegas. If it weren't for Simon Cowell's show, I never would've gotten that spotlight with the American public. Also, MGM—who owned The Mirage at the time—wouldn't have taken notice of me.

Chic Compass: What made you want to audition for “America's Got Talent”?

Shin Lim: I've watched “America's Got Talent” since its first season. The whole production and the different featured acts entertained me. So, I guess in the back of my head, I always wanted to join, but it wasn't until I saw Mat Franco win Season 9 that I decided to join.

Chic Compass: I saw online that David Blaine's early TV specials inspired you. I know he has had a couple of different residencies in town over the past few years. Have you gotten a chance to see them?

Shin Lim: Yes! I have seen Blaine's show at Resorts World Las Vegas

and when he moved to Wynn Las Vegas. Blaine became super famous when I first got into magic. His TV specials inspired me to focus on card magic. He made card magic cool, and I have him to thank for that.

Chic Compass: It's probably hard when you have your own show at night, but do you check out other magic shows in town to see what other magicians are doing?

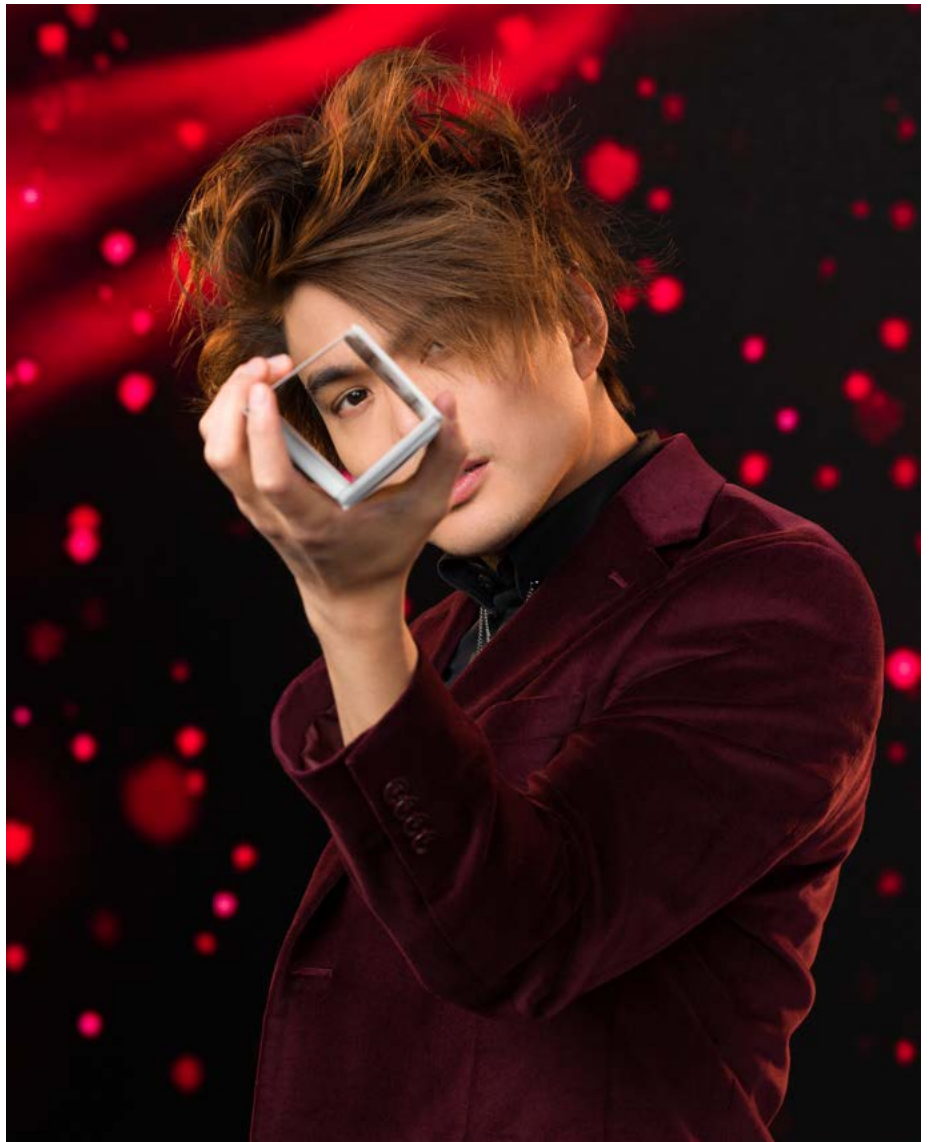
Shin Lim: Yes, I watch other magic shows to get inspired. They do some amazing things, and it's also good to support those in the same community.

Chic Compass: Longtime Las Vegas headliners Penn & Teller played a role in your early TV exposure, with you having appeared on "Penn & Teller: Fool Us" twice. Did they give you any advice about having a show in Las Vegas when you first came here?

Shin Lim: Yes, it was an amazing jump-start to my career, and I have so much to thank them for. In terms of advice, they may have given me some wise words, but as my wife and many of my friends will tell you, I can never remember dates, times, names or events that occur.

Chic Compass: You're inspiring a lot of up-and-coming magicians yourself these days. What advice would you give them that you have learned during your journey to becoming a Las Vegas headliner?

Shin Lim: I always tell this to any young magician—be yourself. Whether it's for a residency or performing at a birthday event, as long as your performance character is a heightened version of you and only you, then you'll stand out from the rest. Everybody is unique in their own way, so don't waste your time



duplicating a persona you saw on TV or live. Just be you.

Chic Compass: Since this issue will come out around the holidays, what are you the most thankful for as you reflect on your career thus far?

Shin Lim: I'm so grateful to do what I love as a job. Every time I get on-stage, I try to perform like it's the last time I'll get to.

Chic Compass: With so many shows for people to see in the Entertainment Capital of the World, why should readers go to The Venetian Resort to see "Limitless" this holiday season?

Above: Lim developed most of the tricks featured during "Limitless" by himself, guaranteeing audiences haven't seen them performed elsewhere.

Shin Lim: If you want to see a family show that entertains people ages 5 to 95, bring them along. It's rare to have entertainment that the whole family can enjoy, and I look forward to doing that this holiday season.

Shin Lim's "Limitless" performs Thursday through Monday at 7:30 p.m. inside The Palazzo Theatre. During the holiday season, show times may vary. Visit www.shinlimmagic.com for current ticketing information.



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YOUTH FOR YOUTH HOLIDAY CONCERT ENTERTAINS FOR GOOD CAUSES

By Debbie Hall

This year, on Dec. 14, Roxy Jones will continue her Youth for Youth Holiday Concert tradition, which Skai Jones, Roxy's sister, will co-chair. Proceeds will benefit the Boys & Girls Club of Southern Nevada and the Forgotten Song Foundation. Since 2020, Roxy and her talented friends have shared their talents and raised money for good causes.

"This is a holiday concert put on by Las Vegas youth musicians focused on raising money for underserved youth in our community," Roxy explained. "Coming out of COVID, I wanted an opportunity to perform again, as well as other youth musicians.

Roxy developed her love for music when the family visited her grandmother's ranch as a toddler. Jon Schmidt of The Piano Guys, a family friend, was also staying overnight and started playing and performing crazy tricks on the piano, playing with his nose and elbow. Roxy thought it was the coolest thing ever, crouching underneath the piano and watching him while he played upside-down. Roxy asked her parents for lessons and learned to play the



Above: Skai Jones on violin, Roxy Jones on piano at the 2023 Youth for Youth Holiday Concert. Photo by Devin D Photography



Above: 2023 Youth for Youth Holiday Concert stage. Photo by Devin D Photography

piano at age three. Skai followed in her musical footsteps but chose the violin instead.

"Performing is so important to playing an instrument," Roxy said. "I started this concert, and when we had so many people coming to the concert, my dad suggested that next year, we could sell tickets and donate the money to a charity."

"I was selected as a Bank of America Student Leader this year, and I based a lot of my application around the work we did with the Nevada Partnership for Homeless Youth," Roxy said. "Bank of America hires student interns at the end of their junior or senior year of high school, and for eight weeks, we partnered up with local nonprofits, working with them side by side. We worked with the Boys & Girls Club of Southern Nevada, so I spent much time with the kids and was fully trained as a staff member, working in clubhouses four days a week. I made many personal connections and believed in their work and everything they do for our community's youth."

Over eight weeks, Roxy worked one day a week in their Las Vegas headquarters and shadowed staff

members in different departments. She also attended a Washington, D.C. trip for the Bank of America Student Leader Conference, where she met with congressional leaders and fellowshipped with other student leaders from around the country.

"I was working at the Andre Agassi Club, and something that stuck out in my mind that made me want to donate to that clubhouse was that there were over 100 kids a day throughout the summer. There was never any air conditioning in the gym, and a couple of times, the swamp cooler went out in the building. I could tell the kids weren't having the best time because it was always hot. I thought it would be impactful if we donated to them so they could put money towards getting an air conditioning unit in their gym."

As for the other charity selected, Roxy explained, "I've wanted to donate to the Forgotten Song Foundation since the first year of our concert. I'm glad we could partner with them for this year's concert. They've been a huge supporter of my sister and me in our musical journeys. We've received scholarships from them in the past and know what a difference they make in the lives of youth musicians. We wanted to use the opportunity

to share our talents and hard work through music to help them give to other youth musicians in Las Vegas," Roxy said.

"I think it's cool how we can use our musical abilities to give back to others to achieve their musical careers and pursue more wonderful things in that category," Skai added.

In previous years, proceeds from the Youth for Youth Holiday Concert benefitted the Nevada Partnership for Homeless Youth. "We went to one of their facilities to meet with their CEO, Arash Ghafoori, who showed us all the amenities and services they provided," Roxy said.

"The money we raised went straight to the youth for fun Christmas Day activities like brunch and watching movies with popcorn and other treats. The following year, the money raised went toward the NPHY Dream Gift Program, which allows youth in the program to request an item for Christmas that would help them in their life."

Roxy and Skai were recently

honored at the 2024 Vegas Icon Visionary Awards (VIVA), a star-studded, dazzling evening hosted by the Forgotten Song Foundation at Notoriety in downtown Las Vegas on Sept. 19. The event, which celebrates and supports the vibrant arts community in Las Vegas, awarded Roxy with the Carolyn Freeman Grant Scholarship and Skai with the Sarah St. Claire Grant. The 10th annual event marked the foundation's final VIVA Awards. The Youth for Youth Holiday Concert will also be the foundation's last event this year.

The list for the Youth for Youth Holiday Concert has yet to be finalized, but returning performers include Roxy (piano), Skai (violin), Jun and Charles Hong (piano), Savannah Downey (violin) and Hope Olsen (flute). This brings the concert full circle since the first concert performed in Savannah's home in 2020. The concert will include a mix of classical and holiday music and showcase the various instruments these talented youth will play. "As a parent, I'm so proud of these girls. You know, I threw out an idea for them to do something for charity, and they've taken it and made it something much bigger than I ever hoped or thought it could be. I think it's a real testament to how much people love these girls and appreciate their talent and what they're doing in our community," said their father, Nate Jones.

"Before the 2023 concert, I told the youth that the kindest thing you can do in life is to give of yourself for someone who may never be able to repay you. After many hours of practice, years of study and maybe a few nerves on edge, these nine young women and young men took the stage and gave of themselves in a big way. From newcomers performing vocals and oboe to our returning youth on piano, violin

and flute, they gave the audience a memory they will carry with them through the holiday season and beyond. And even more, they raised over \$30,000 for homeless youth in our community."

The Youth for Youth Holiday Concert has raised over \$50,000 to date.

"I'm proud of my daughters, Roxy and Skai, who spent countless hours preparing and promoting the annual event. I also have to show tremendous gratitude to the music teachers, the parents, Stacey Gualandi, the volunteers and those who supported this event for the youth in our community."

Visit www.youthforyouth.vegas for more information or to purchase tickets for the Youth for Youth Holiday Concert.



Above: (L-R) Charles and Jun Hong at the 2023 Youth for Youth Holiday Concert. Photo by Devin D Photography



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A LOOK BACK AT THE 2024 VENICE FILM FESTIVAL

By Janet Susan R. Nepales / Photography by Earl Gibson III

You wouldn't even feel you were in Venice, Italy, with all of Hollywood's A-listers on the red carpet at the 81st Venice Film Festival.

Some of the stars who arrived included the who's who of Tinseltown, including Brad Pitt, George and Amal Clooney, Angelina Jolie, Joaquin Phoenix, Lady Gaga, Kate Winslet, Sigourney Weaver, Tim Burton, Todd Phillips, Michael Keaton, Winona Ryder, Catherine O'Hara, Jenna Ortega, Justin Theroux, Willem Dafoe, Monica Bellucci, Tilda Swinton, Pedro Almodóvar, Julianne Moore, Richard Gere and Kevin Costner.

The festival honored Sigourney Weaver with the prestigious Golden Lion for Lifetime Achievement award (also known as the "Leone d'Oro"). "My Leone will sit next to me on the airplane," revealed Weaver, 74, who is known for her "Alien" and "Avatar" films. "He will sit next to me in the gondola, and my husband will have to get used to him lying in bed with us," the two-time Golden Globe winner added.

When asked who inspired her as a young woman, Weaver said during the press conference at the Palazzo del Casinò, "I got to work with Ingrid Bergman. That was my first job,



Above: Amal Clooney and George Clooney at the 2024 Venice Film Festival.

given to me by Sir John Gielgud. And we did a tour of a Somerset Maugham play. And I spent months with Miss Bergman. And every night, I was so obnoxious I'd knock on her door. I was the assistant stage manager and an understudy of her mistress. I'd knock on the door and go, 'Miss Bergman, do you have any valuables?' And she'd always laugh and say, 'Oh, Sigourney, you know I give them to Ruth,' her coach companion. She was so gracious to me. Sometimes, I wonder if I would have stayed in the business if I had worked with someone who wasn't gracious and who didn't constantly push herself. She broke her ankle at

the beginning of the run and did the play in a wheelchair for six months. I thought she was most wonderful. So, she inspired me very much. Her range of work is just extraordinary. She's just incredible."

Opening the festival was no less than the Tim Burton-helmed movie, "Beetlejuice Beetlejuice," the sequel to his 1988 film. The 66-year-old director reunited with several key cast members from his original film, which included Michael Keaton (Beetlejuice), Catherine O'Hara (Delia Deetz) and Winona Ryder (Lydia Deetz), who's now a mother to Astrid, portrayed by Jenna Ortega.



Above: Nicole Kidman

Other cast members present included Willem Dafoe (Wolf Jackson), Justin Theroux (Rory) and Monica Bellucci (Delores), who held hands with Burton most of the time.

When asked why he thinks "Beetlejuice" is so special, the director-producer Burton replied, "It's interesting because people asked about it, but the funny thing about 'Beetlejuice,' as much as I love it, I never quite understood why it was a success. So, I could never place it on anything except something personal. Then, after all these years, being able to work with Michael, Catherine and Winona again made it more personal and special. Then, with Jenna, Monica, Willem and Justin, people who got into the spirit of it and felt it. So, it was a very, very personal project for me."

Keaton, 73, who plays Beetlejuice, remarked, "Beetlejuice is like a piece of art that you can also hang on a wall in a sense that it's a world in itself." He explained, "To say it's



Above: Angelina Jolie

unique, it's an understatement, but it's the most accurate statement. And there are so few opportunities to be in something that you can say is 100% original and unique. Because you can see a wonderful film, but it was inspired by something somewhere that someone had seen."

Jenna Ortega, the talented 22-year-old actress of "Wednesday" who portrays Astrid in the Burton movie, was a vision in red as she walked the red carpet in a flowing custom Dior gown. Her top was made up of gauzy layers that fell into a heart shape down to her belly button.

She said of joining the original cast, "I was so thrilled and excited to join the movie. I was a huge fan of the first one and love everyone here. I looked up to a lot of this cast, and it was wonderful to have already established a working relationship with Tim because he's somebody I trust immensely and enjoy working with. So, coming on to this one, knowing that I was joining a team of giants



Above: Brad Pitt

and people who are so special and talented at what they do, I just tried to mind my business in the corner."

Another newbie in the film, Willem Dafoe, who portrays Wolf Jackson, revealed, "I was just happy when Tim called me. I followed his movies and his work for years, so I was excited by that, and then when I arrived, yes, it was a complete world. It's a world you enter, and there's a real pleasure in inventing things, as Tim says, and trying to make him laugh."

Angelina Jolie, who was amazing in her portrayal of opera diva Maria Callas in the Pablo Larraín-directed fact-based drama "Maria," wore a draped beige gown custom-made by Tamara Ralph, accentuated with a soft brown faux-fur wrap. And it did not matter if it was 90-degree weather in Lido because the stunning actress-director rocked it.

What was amazing about Jolie was that she stopped to greet a fan with a rare bone disorder and knelt on



Above: Rachel Weisz and Daniel Craig

the red carpet beside her fan, lying down on a stretcher, to say hello.

We asked Jolie how much she related to her character, Maria Callas, and she disclosed, "Well, there's a lot I won't say in this room that you probably know or assume. How I related to her may be a surprise, but that part of her is probably extremely soft and doesn't have room in the world to be as soft as she truly was and as emotionally open as she was. I share her vulnerability more than anything."

Nicole Kidman, who portrayed one of her most daring roles ever in Halina Reijn's erotic thriller "Babygirl" with Antonio Banderas and Harris Dickinson ("Triangle of Sadness"), was welcomed by screams of joy when she hit the red carpet with a couture creation by Daniel Roseberry for Schiaparelli that featured a corset bustier in nude organza.

It was bittersweet for Kidman, though. She could not attend the



Above: Cate Blanchett

awards night because she learned her mother, Janelle Ann Kidman, had passed away. That night, she also won the Best Actress award for her raw and exposing portrayal of the CEO embroiled in an affair with an intern (Dickinson). Director Reijn received the award on her behalf.

Best friends George Clooney and Brad Pitt, both featured in the action comedy "Wolfs," written and directed by Jon Watts, arrived at the Venice Film Festival with their love partners: Clooney with his wife Amal and Brad with his girlfriend, Ines de Ramon, vice president of Anita Ko jewelry. While Amal hit the red carpet with her hubby, Ines shied away and let Brad get all the limelight.

Watts missed the world premiere of his movie due to having COVID. Clooney told us, "He flew all the way here, and then he got COVID, and he's now flown back. Which we're all now going to get."

Asked what made them accept the



Above: Richard Gere and Alejandra Silva

project and work together again, Pitt replied, "Jon came up with this idea, and it sounded really fun. We figured there must be a good reason to get back in a film together, something we feel we could build upon what we've done before. But also, I have to say, just as I get older, working with the people I enjoy spending time with has become important to me. But Jon came up with the idea of getting us together as cleaners (fixers) who think they're the best. And we liked the idea, and he wrote this first draft, and we read it, and I said, great. And then George read it, and he said, great. And here we are. Now, it's never happened where someone presents you with an idea, and you get a first draft of a script, and that's what you end up shooting. Usually, there are years of development."

Clooney added, "We're both producers. We constantly get pitches, not even for us to be in or produce. When the first draft comes in, you're always like, oh my God, what are

we going to do with this? And this one came in, and right away, we thought, this is great. Also, Jon, I loved 'Cop Car,' and I think he's a really interesting director. We wanted to crack at working with him, too. I thought that was fun."

Of course, Lady Gaga was the queen of the red carpet at the festival. She wore a sleeveless black Christian Dior haute couture ball gown and a Philip Treacy headpiece that was truly a head-turner. For the first time, she arrived with her fiancé, Michael Polansky. It was the couple's first public appearance together.

Joaquin Phoenix also arrived with his partner, actress Rooney Mara.

Attending the world premiere of their movie, "Joker: Folie a Deux," both Phoenix and Gaga were brilliant in their roles as Joker and Harley Quinn, respectively.

Gaga told us about her experience working with Phoenix, "Working with Joaquin was a total breeze. I enjoyed it, and it was a completely different experience than anyone I'd ever had with an actor. He's incredibly loose and free. I learned that going on set with a preconceived notion of what we would do was the wrong idea, and we all thrived in the moment and the chaos of it all. This is such an interesting story, the way that Todd (Phillips) tells this story. If you imagine what this movie is like and then see it, you'll realize that you couldn't have thought of it on your own. And to make that happen, we had to find it every day. What was the truth, the honest moment in each scene and how did it tell a story? When you see the film, we want you to decide what it means to you instead of deciding it for you."

The surprise winner of the Golden



Above: Lady Gaga



Above: Rooney Mara and Joaquin Phoenix



Above: The cast of "Queer" led by Daniel Craig (in white suit, center)

Lion award was the first full-length English-language debut of Spanish director Pedro Almodóvar, "The Room Next Door," which stars talented actresses Julianne Moore and Tilda Swinton. The drama is based on the novel "What Are You Going Through" by Sigrid Nunez. The trio made a bold statement on the red carpet with a bright pink suit for Almodóvar, a chartreuse glittery gown for Moore and a pleated, gray chiffon Chanel coat for Swinton.

Making their presence felt at the Venice Film Festival as well were auteur Filipino filmmaker Lav Diaz and his cast for his four-hour movie "Phantasmia." The only Filipino film in the Out-of-Competition category, the movie stars Janine Gutierrez, Ronnie Lazaro, Hazel Orenco, Paul Jake Paule and Dong Abay.

Gutierrez was excited as she looked like a princess in her baby blue gown on the red carpet. Lazaro was proudly wearing his one-of-a-kind José Rizal-inspired barong. Paule sported a handsome blue suit and looked very princely as he posed for the photographers. With his hat and trademark twisted beard, Abay

was still pinching himself to ensure his dream of being at the Venice Film Festival had come true.

Most of them were first-timers at the oldest film festival in the world, and they couldn't believe they were realizing their dreams of participating in it.

Orenco, who has worked with Diaz for the past 13 years, is the most veteran when attending international film festivals. Not only is she an actress in Phantasmia, but she's also the film's supervising producer.

Producer Paul Soriano and his lovely wife, Toni Gonzaga, joined the

group on this trip. Soriano, also a first-timer in Venice, is credited with saving the film from being canceled after an actor and producer suddenly backed out during Christmas.

Diaz, who has received accolades from the Venice Film Festival in the past, including Special Mention in the Orizzonti category for his film "Kagadanan sa Banwaan ning mga Engkanto" in 2007, Best Film in the Orizzonti category for "Melancholia" in 2008, Gold Lion for Best Film for "Ang Babaeng Humayo" in 2016 and Best Director for "Lahi, Hayop" in the Orizzonti section in 2020, was so excited to bring his cast to the festival.



Above: Cast of "The Room Next Door" - Alvis Rigo, Julianne Moore, Pedro Almodóvar, Tilda Swinton, and Alessandro Nivola



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CHEF AND AUTHOR PASCALE BEALE: THE FLAVOR OF THE MONTH

By Stacey Gualandi

For all of you cooks, recipe collectors and wannabe chefs looking to add a little flavor to your meals, look no further than chef, instructor and prolific author Pascale Beale.

Beale hopes to tempt your tastebuds with her just-released 11th cookbook, "Flavour, Savouring the Seasons: Recipes from the Market Table." It masterfully collects the essence of spring, summer, autumn and winter into 150 mouthwatering and flavorful recipes.

The book is the eagerly awaited finale of sorts to her photo-friendly foodie series, which includes "Salade and Salade II," "Les Légumes: Vegetable Recipes from the Market Table" and "Les Fruits: Savory and Sweet Recipes from the Market Table." She also authorizes a multimedia book called "9' x12' Culinary Adventures in a Small Kitchen."

"Everything I teach is about seasonal eating," Beale says.

Based in Santa Barbara—by way of London and France—Beale's early love for food was inspired by her French mother and grandmother, who taught her the traditional art of cooking.



Photo of Pascale Beale

She came from a very large family where everyone cooked. Ever since she was a little girl, she "grew up cooking lots of food." It paid off. Now, the best-selling author is a multi-award-winning food columnist and photographer for Edible Santa Barbara.

Friendships with culinary icons Julia Child and Michel Richard motivated her to create Pascale's Kitchen, a California-based cooking school, in 1999. Her mission is to "share her knowledge and passion for California-Mediterranean cuisine with all aspiring cooks."

On a recent visit to Santa Barbara, I enrolled as a student of Beale's and sampled "Flavour" first-hand.

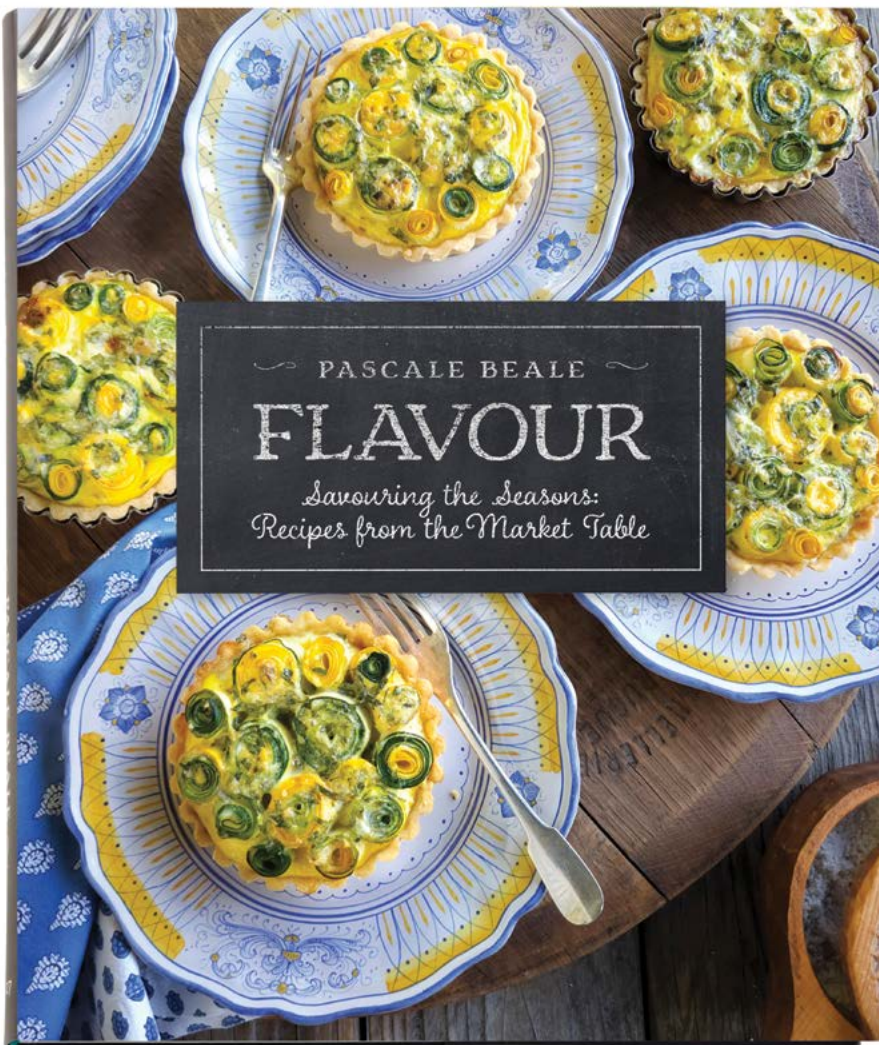
You'll not often find this rookie cook shopping at a farmers market. Still, it was exciting to follow along with our own personal chef (other more experienced students also joined) at the legendary Santa Barbara Farmers Market.

To start, we went shopping for menu ingredients for Honeydew, Green Tomato and Mint Salad, Ratatouille Shakshuka and Last-of-Summer Stone Fruit Galette.

Booth by booth, it was the perfect opportunity to help Beale select and find our list of optimum (seasonal) ingredients and interact with the local farmers, some of whom have been there since the 1970s.

"Know your farmer and know where your food comes from," Beale insists. In late September, stone fruits were on their way out while figs were moving in. I learned what a pluot (plum/apricot) and patty pan (squash) are, and we found the ideal mint for our salad. I wish you could smell it!

While preparing our feast in Beale's



official 9' x 12' kitchen, it didn't take long to understand that when food is truly at its freshest, you can taste it as you eat it.

When Beale asked us, "What is the taste of summer to you?" We said melon, tomato or corn. But when she asked, "What is the taste of winter?" We named a dish, not the actual flavor. It made me think of what each season truly tastes like.

Once our work in the kitchen was done (we had a phenomenal meal, if I do say so myself), I sat down with Beale to ask what it's like to be the flavor of the month.

Chic Compass: Had you planned this book all along?

Pascale Beale: I wanted to write a book on cooking with herbs, but one person on my publishing team said, "I don't think I would buy that book." After that conversation, I really thought about what would tie the Market Table book series together. All those books are ingredient-driven, and I always talk about seasonal eating. "Flavour" encapsulates all of that. It covers discovering the taste of every season. It was a year-long project.

Chic Compass: You created the recipes as the year went on. What inspires your recipes?

Pascale Beale: I'm inspired by art, markets and travel. One recipe, for example, was inspired by a walk

through a flowery meadow in the Alps. I came across some edible flowers, and I suddenly remembered the picture I had taken standing in this meadow, which was unbelievable, with millions of flowers. I thought, "How do I create that on a plate?" You'll find it in the summer section, called the Summer in the Alps Salad.

Chic Compass: With this book, are you trying to teach people to stop and smell, or in this case, taste the flavors?

Pascale Beale: At the beginning of each of the four sections is a two-page "tasting palette" called Summer in a Jar, Winter in a Jar, etc. Each has six seasonal things you can make and keep in the fridge, like an herb pâté, chutney or jam. These will be kept in the refrigerator for weeks and can be used in many dishes throughout the season.

Chic Compass: We love a good farmers market, but what if you only have a supermarket?

Pascale Beale: I look at what's in the season that's close to me. If it's December and I see apricots in the supermarkets, I know they come from another part of the world because they don't grow in this hemisphere in December. Inevitably, they've been flown halfway around the world. Just think about it. What's that going to taste like?

Chic Compass: The less the food travels, the better...

Pascale Beale: Yes, because the fresher it will be.

Chic Compass: It's also an excellent way to support farmers like those we met at the Santa Barbara Farmers Market.

Pascale Beale: Small-scale local

farming is challenging, so supporting local farming communities rather than monocultures is enormously important. If you can access a farmers market and support local farms, that's the way to go.

Chic Compass: Do people pay less attention now to buying what's in season?

Pascale Beale: In many cases, we're removed from the seasonality of produce because of globalized supermarkets where you can buy anything anytime. You can always buy tomatoes, but where are they coming from, and what do they taste like? If you've ever had a mealy tomato in the middle of winter, you know there's no taste.

Chic Compass: Do you have a favorite flavor or season? Did you find yourself enjoying one season more than all the others?

Pascale Beale: That's hard. There are things that I like in each season, but I always enjoy spring. Spring, for me, is a time of renewal. If you live in a cooler, colder climate, there are a lot of soups, squash, carrots, leeks and onions, which are things that are warming. When you get to the spring markets, there's suddenly baby asparagus and all the spring peas that arrive; everything is bright green and bursting with flavor, followed by fresh strawberries. You get the sense of the new season, like the year starting fresh.

Chic Compass: Ultimately, you want readers to start cookin'! But what's most important to you in writing "Flavour?"

Pascale Beale: If people can tune in to what is in season, you'll get a sense of the rhythm of nature. It's good for you. We all used to do this naturally because that was



Above: Stacey Gualandi with "Flavour" author, Pascale Beale

the only food that was available to us. Only in the last four decades have we suddenly had year-round access to all foods in most urban supermarkets.

Not that long ago, during the summer months and in the autumn, you could can and preserve food to have those things for the winter. Most people don't do that now.

Chic Compass: I certainly don't.

Pascale Beale: Ha! I make jams. I can tell you that in the depths of winter, if it's a cold, rainy day and you open up that jar of golden apricot jam, it's fabulous, and you get this ray of sunshine in a jar! This is a way of extending the flavors of the season.

Chic Compass: Are you already thinking about another book, or are you done?

Pascale Beale: I have another three books in my head right now. And I still hope to write a book about cooking with herbs!



Chic Compass: Thank you so much, Pascale. I'll have you teach me how to cook anytime.

Here are two recipes to taste and enjoy!

Autumnal Vegetable Roast with Tahini Yogurt Sauce

Serves 8 people

One-pan dishes, such as this, are great for busy weeknights when you want to avoid having masses of washing up after cooking dinner. They're easy to prepare. Chop up a mound of vegetables, drizzle them with olive oil (and your favorite herbs) and pop the entire thing in the

oven. I make these vegetable roasts throughout the year with the seasonal vegetables I have on hand. This version celebrates autumn with glorious, sweet, earthy cruciferous vegetables and jewel-toned squashes.

For the vegetables:

- 2 lbs cauliflower — florets separated
- 1 Romanesco broccoli — florets separated
- 1 large sweet potato — peeled and chopped into 1-inch cubes
- 8 oz Brussels sprouts — halved lengthwise
- 1 1/2 lbs carrots — peeled and cut into 1/2-inch slices on a bias
- 4 leeks — root ends trimmed, cleaned and chopped into 1-inch pieces
- 1 honeynut squash

- peeled, halved, seeds removed and sliced
- 1 red onion — peeled and cut into eighths
- Olive oil
- 1 tablespoon za'atar
- Coarse sea salt
- Black pepper
- 2 handfuls of small purple kale leaves
- 2 tablespoons finely chopped chives
- For the yogurt sauce:
- 2/3 cup Greek yogurt
- 3 tablespoons tahini
- 1 finely chopped green onion
- 1 1/2 tablespoons olive oil
- 1 1/2 tablespoons lemon juice
- Pinch of salt
- 4 grinds of black pepper

Instructions:

1. Preheat the oven to 400 degrees.
2. Place all the vegetables in a large roasting pan or sheet pan, except the purple kale and chives. Drizzle with olive oil. Scatter the za'atar over the top and season with 3 pinches of salt and 8–10 grinds of black pepper. Toss to combine. Roast for 40 minutes, turning the vegetables over once or twice to ensure they are nicely browned.
3. Remove the pan from the oven, add the purple kale, toss to combine, and return the pan to the oven to cook for 5 more minutes. Once cooked, scatter the chives over the dish.
4. While the vegetables are roasting, prepare the yogurt sauce. Place all the sauce ingredients into a small mixing bowl and stir to combine. If the mixture is too thick (it should have a pourable consistency), add 1 tablespoon of hot water at a time to thin it. Keep at room temperature while the vegetables finish cooking. Drizzle the sauce over the vegetables when ready to serve.



Grape Harvesters Salad with Parsley Pesto

Serves 4–6 people

This salad is adapted from a recipe in my autumn cookbook and came about because of the stunning grapes I picked from Cosecha Farming, whose stand is always one of the most visually tempting at our local farmers market. Deanna, the owner, produces exquisite food. The grape and pear recipes in this book feature her succulent fruit. Getting to know the farmers at the market has been a privilege, and I'm filled with

admiration for their incredible hard work and tenacity. If you have ever spent a day picking fruit, you know how backbreaking it can be.

For the pesto vinaigrette:

- 1 1/2 tablespoons parsley, chive and raw peanut pesto (see page 141) or the pesto of your choice
- 2 tablespoons olive oil
- 1 tablespoon white wine vinegar or champagne vinegar
- 1/4 teaspoon coarse sea salt

For the salad:

- 1 1/2 lbs mixed baby gem

greens, Castelfranco or Bel Fiore chicory 5 slices prosciutto or thin smoked country ham cut into thin strips 1 tablespoon finely chopped tarragon

- 1 tablespoon finely chopped chives
- 4 oz plain goat cheese — sliced
- 4 oz grapes — de-stemmed and halved if the grapes are large

Instructions:

1. Place all the vinaigrette ingredients in a small blender or food processor and run until you have an emulsion. Pour the vinaigrette into a large salad bowl and place salad servers over the vinaigrette.
2. Place all the remaining ingredients in the bowl on top of the salad servers. When ready to serve, toss well to combine.

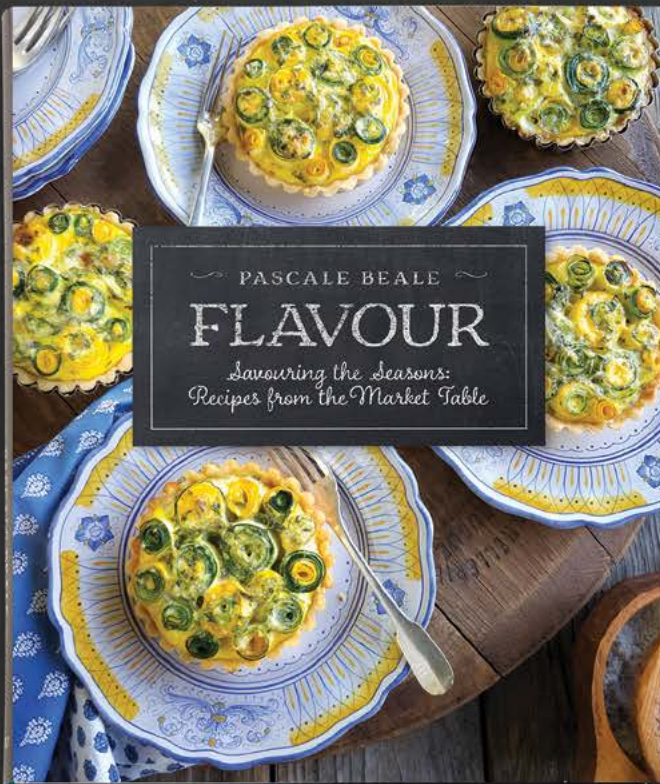
Pascale's books and recipes are available at her epicurean website at www.pascaleskitchen.com.



PASCALE BEALE

FLAVOUR

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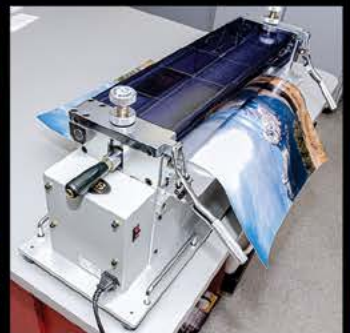
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THE MAN BEHIND THE IMAGES

By Debbie Hall / Photography by Cashman Photo Enterprises

When *Chic Compass* magazine was developed six years ago, the high-glossy print and digital magazine had several goals to achieve. One is the inclusion of the artistry of photography and the messages captured and expressed. Robert Dolan, one of the partners of *Chic Compass* and owner, president and CEO of Cashman Photo Enterprises, brings this creativity to multimedia platforms, including photo and video production.

A man of many successes, Dolan exemplifies hope, faith, overcoming adversity and a higher power's grace. Robert is a masculine name of German origin that means "bright fame" from the old German name Hrodebert.

Born in Washington, D.C., Dolan grew up in Philadelphia, learning about fortitude and grace first from his mother. She had what some would consider a difficult start in life. When his mother was four years old, 85% of her body was burned due to a kitchen fire. This happened during the 1930s when plastic surgery and treatment were in their infancy to today's procedures.



Above: Robert Dolan



Left: Robert Dolan speaking at a Disability:IN conference.

Left Middle: (L-R) Tony Gladney, John Owen, and Robert Dolan enjoying a party.

Left Bottom: (L-R) Dave Siefert, Stan Uyeda, Lynette Chappell, Anna Siefert, Robert Dolan, RayAnn Arguello, Rob Sheridan, Kris Sheridan, Heather Campbell, and Samantha Lucas pose during the Aces Title IX Event.



As she got older, corrective surgery and improvements were made, but she would remain scarred her entire life. His mother met his father, a very handsome man; they married and had 11 children. "I would say about my mom, in short, that she wasn't in any way, shape or form hindered, handicapped or disabled because of it. It was her inner self that made her become a person who never let anything or anybody stop her from doing or getting what she wanted and needed, especially for her family," Dolan said.

Their first six children were all full-term baby girls; some passed away immediately upon birth, and one lived a few months. They would have five more children. Dolan was born 11 years after his brother. Then, his sister, Eileen, who has spina bifida, was born. Since the 1950s, Eileen has undergone hundreds of surgeries, operations and full-body casts. Like his mother, Eileen was never disabled a moment in her life. She obtained her master's degree in special education teaching and operated a home for mentally disabled adults of all ranges of abilities.



Outside of his sister's obstacles, Dolan faced challenges of his own while growing up in the 1950s and 1960s. "I grew up in an Irish Catholic family, and I believed that homosexuality was wrong. That's how I was raised and what I truly believed.

Then, at some point, I came to think that there was a possibility that I was gay. I struggled with that for several years until I realized I was judging myself based on other people's beliefs and standards, and I knew that was just wrong. I got through that challenge and got to the point of acceptance and moved on." This challenge was one of Dolan's many gifts throughout his life journey.

Three days after graduating high school, Dolan planned to move. He told his older brother first about his homosexuality and then his father; they both were accepting and said they still loved him. However, his mother told him he was dead to her, which became a journey of acceptance and navigating through differences.

After moving with his friend, Dolan often visited his family but had to stand in the driveway because he wasn't allowed in the house. After eight months, his mother finally asked him to come in; she kissed and hugged him, acting as if nothing had happened. "From that point on, we had an incredible relationship. I'm not saying that it wasn't hard for them to accept, but eventually, they realized that Robert was just Robert. They became a very integral part of my personal life."

By this time, Dolan obtained his cosmetology license and became a hairdresser. After working in Georgetown, Washington, D.C., he moved west to Los Angeles. "I worked very hard. I traveled all over the world. I speak five languages, although not fluently, enough to enjoy the people and culture. It was a fast-paced life."

Dolan met his partner Stan in Los Angeles at a party around 1978, and almost immediately, they started dating and moved in together.



Above: (L-R) Dawn Rawle, Robert Dolan, and Cami Christensen celebrating at Westgate's 55th Anniversary Gala

Unfortunately, Dolan got involved in drugs and alcohol socially and then, at some point, Dolan was no longer in control of it. It was controlling him.

"For about four years, I was completely out of control and hit bottom, asked for help, went into treatment and got sober. The same place that I got sober at is the same place that I started working in recovery myself, which was a very important part of my recovery," said Robert.

Changing his trajectory, he obtained several certifications in the field, and while it was rewarding, he also wanted a financially stable

lifestyle. The cost of living and the pace of Los Angeles was getting very stressful for him and his partner. They visited Las Vegas frequently and considered moving there.

Dolan's career direction transitioned to the gaming industry. He started with Circus Circus Enterprises and moved on to The Stratosphere (now known as The STRAT Hotel, Casino & Tower), where he was part of the opening team in 1996. "I met a gentleman who operated a photography business in major theme parks like Paramount and Six Flags. He offered me a job. I thought it sounded interesting and exciting,"



Left: (L-R) Cindy Goussak and Robert Dolan pose at Collaboration Center Foundation

he explained. Learning a lot about the photography industry began his next phase in life.

Then Sept. 11, 2001, happened.

"On that day, I was in a meeting, working in Mexico City. I got a call from Stan telling me that there was a horrible accident in New York, that a plane had hit one of the towers. I had yet to learn that it would become what it did. I finished my meeting, and all my bags and everything were at the front desk, ready to go to the airport. I was informed that they had taken my bags back up to my room, all the airports were closed and directed me into their big solarium and a big TV to see what was happening. I was stranded there for eight days. I returned to Las Vegas and decided I was done with traveling."

"Many businesses suffered greatly due to 9/11; unfortunately, the company I worked for couldn't withstand the financial blow and closed down. The good news is that it was my introduction to photography." At that time, the owners of Cashman Photo Enterprises, Morgan and Karen Cashman, were the previous company's customers. "They asked

me if I'd like to work for Cashman Photo Enterprises, and I said yes," he said. "I had been with them for over 20 years, eventually becoming executive vice president of the company. I love the company's culture and the fact that many people have been with the company for years. We have worked with big celebrities and artists, such as Celine Dion, Rod Stewart, Elton John and Katy Perry, to name a few," Dolan said.

"I was also part of the succession plan. When Karen retired in 2019, a year after Morgan passed away, she came to me and asked if I was interested. The answer immediately was yes," said Dolan, who was in his 60s then.

"My reasoning, regardless of my age, was that I loved the company and the industry first and knew I was the best person to carry on the company's name and legacy. I wanted to make certain all of these folks who invested their lives in the company, including me, that the company would continue."

Joseph Amato, a consultant of Cashman Photo Enterprises, introduced him to Chic Compass magazine and publisher Ann Parenti. "I

was very impressed with the magazine, first and foremost. More than anything, I was very impressed with Ann's unending energy and passion for the magazine. I believed it was a good possibility of great synergy with Cashman being a multimedia company and getting involved with a local magazine. I thought Cashman could also benefit from being a part of the magazine. So that's how I got involved," he said.

"My role is to provide whatever support Ann may need regarding the magazine. We bring the photo-video production piece of the puzzle to the magazine. With my wealth of contacts and networking within the city, I bring some business to the magazine and help it grow."

Despite his many challenges and obstacles, Dolan continues to enjoy this phase in life.

"Through the example of my mom and sister, the loss of my six sisters, the passing of my sister with COVID and brother by suicide, I had what I would consider an incredible example of tenacity, positivity and fortitude," he said "I was taught never to give up. Under no circumstance is it an option. You may fall, but you get up and keep it moving."

He added, "I'm not saying life wasn't difficult because it can be hard. The sum of all parts is something I grew up believing: Everything that happens in life can be used to grow positively. It's you who chose. Never give up, no matter what and never listen to the naysayers."

Dolan exemplifies his philosophy and shares his messages through many platforms.



Photograph of Jonathan Karrant
by Joseph Donato (Cashman Photo)



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LIQUID
STAR
PHOTOGRAPHY

DESIGNER: DAVID TUPAZ
PHOTOGRAPHY: JAIME LIM

METROPOLITAN FASHION WEEK: A WORLD OF HIGH-FASHION MASTERPIECES

Article by David Tupaz
Photography by Jaime Lim, Liquid Star Photography

As the epitome of American fashion, Metropolitan Fashion Week delivers exceptional productions at legendary locations, including fine art museums, historic mansions, Warner Bros. Film Studios, City Halls and esteemed gardens across the country. Led by CEO Eduardo Khawam and his husband Paul Jaramillo, this esteemed organization has steadfastly maintained its commitment to excellence since its inception. Designers vie for invitations to showcase their creations at Metropolitan Fashion Week, which has established itself as a venerable institution through strategic partnerships with influential entities, nonprofit organizations,

educational institutions and arts organizations. The latest event, held at the Ronald Reagan Presidential Library & Museum in Simi Valley, California, showcased a musical masterpiece collection featuring international designers, followed by David Tupaz's haute couture collection. Tupaz, a renowned Las Vegas designer, received the Excellence Award for his consistently inspiring and elegant designs, which he showcased over two decades in prominent fashion capitals. His work embodies modern sophistication, elevating American fashion to new heights and earning him acclaim as an emerging genius of American couture.



LIQUID STAR

PHOTOGRAPHY

DESIGNER: MARIA KRANGEL
PHOTOGRAPHY: JAIME LIM



LIQUID STAR PHOTOGRAPHY

DESIGNER: WHITE PIANO
PHOTOGRAPHY: JAIME LIM





LIQUID STAR PHOTOGRAPHY

DESIGNER: CARL ANDRADA
PHOTOGRAPHY: JAIME LIM



LIQUID STAR PHOTOGRAPHY

DESIGNER: MARICRUZ VARGAS
PHOTOGRAPHY: JAIME LIM





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DESIGNER: SAORI MITOME
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EXPLORING SAN DIEGO'S HISTORIC HOTEL DEL CORONADO

By Elaine & Scott Harris / Photography courtesy of Hotel del Coronado





*H*otel del Coronado, affectionately known as "The Del," is the grand dame of historical California resorts on Coronado Island in San Diego. It rises magnificently along the ocean surf as a cultural icon and a community Bastian. Established in 1888, Hotel del Coronado is a rare surviving example of the American architectural genre, the wooden Victorian beach resort. Its iconic red turrets and sprawling white facade have etched it into the Southern California coastline, making it a recognizable landmark.

From the unforgettable scenes of Billy Wilder's American crime comedy film "Some Like It Hot" to its storied history and a roster of notable world leaders in film, politics and literature, it has become a place of legends and legendary hospitality. Other famous visitors include Charles Lindbergh, Thomas Edison and several U.S. presidents, such as Franklin D. Roosevelt and Ronald Reagan. The 1977 National Historic Landmark designation of Hotel del Coronado attests to its historical and cultural significance as a jewel of American architecture.

Hotel del Coronado, part of the Curio Collection by Hilton, embarked on an extensive restoration journey in recent years, with over \$160 million invested in revitalizing the Victorian building. According to a press release, this project, part of Blackstone Real Estate's more than \$550 million restoration plan, aims to blend the hotel's storied past with contemporary luxury. The reopening of the Victorian guest rooms on March 1, 2025, is eagerly

Left: Entrance of the Hotel del Coronado

anticipated, offering restored original finishes, modern, refined amenities and enhanced design features, spearheaded by Wimberly Interiors in collaboration with the California architecture firm Wimberly Allison Tong & Goo. It will also reveal the newly renovated Crown Room and Coronet Room, which will be available for meetings and events.

"It has been an honor to be a part of this journey of reinvention of an iconic landmark and one-of-a-kind resort," said Sanjiv Hulugalle, Hotel del Coronado's managing director, in a press release. According to Hulugalle, the Victorian building is this historic property's most widely recognized part. "Our significant preservation efforts will elevate the guest experience to new heights

Below: A panoramic view of the Hotel del Coronado property.

with the reopening of the Victorian neighborhood," he added.

With Hotel del Coronado being an iconic and timeless destination for over 135 years, Rob Harper, head of real estate asset management Americas for Blackstone Real Estate, said in a press release that Blackstone's restoration process has deeply respected its legacy. "We're proud of our investment and the thoughtful work done to revitalize the Victorian building for the next generation of guests, and we look forward to its completion," he said.

Hotel del Coronado also offers several other accommodations that will please guests. If you want a room practically on the beach, the Ocean Club is for you with its modern and refined take on the classic concierge-level experience. The Ocean Club rooms are housed within the

renovated historic Windsor Cottage, with landmark elements dating back to its original conception in 1905. The hotel's Beach Village accommodations make you feel right at home with an enclave of modern yet classic cottages and villas. Another option is the Shore House with 75 residential-style accommodations on the south end of the resort.

As far as the culinary scene, Hotel del Coronado has a thoughtful blend of casual and fine dining restaurants. The Laundry Pub, located inside the hotel's beautifully restored laundry building just outside the main entrance, features an 1880s-era bar, original brickwork, vaulted ceilings and even the laundry's early conveyor system above restored wood floors. The menu features must-try dishes like the Nashville "Hot Cycle." This dish, a delightful riff on Nashville's beloved "hot chicken,"





Beach Village Exterior



Hotel del Coronado Beach Villas Horizon Suite



Babcock & Story Bar

features crispy chicken, coleslaw, house pickles and fermented Padre's hot sauce on a brioche bun, melding scrumptiously with one of their local craft beers. For an authentic ocean taste, the California Shrimp Hoagie features poached shrimp, avocado, cilantro slaw and salsa verde remoulade on a toasted hoagie, making waves of flavor and texture with each bite.

For a dining experience with ocean views, take your seat at Serea. The menu is impressive, with its sustainable sea-to-table restaurant concept, led by James Beard Foundation's Smart Catch Leader Executive Chef Jojo Ruiz. Elevated dining awaits your palate at Serea with the wood-grilled fresh and sustainable catch of the day cooked over an open fire, seasoned with olive oil, lemon, red wine vinegar and sea salt. The menu has the Local Catch Ceviche, loaded with a tangy blend of cucumber, avocado, lime, coconut agave pickled serrano and spring onion. Caviar service is also ideal. The creamy Sturgeon Caviar, which has blinis, egg, shallots and crème fraiche, takes you to a new level of culinary sophistication. Indulge in the one or two-ounce option, and don't forget the champagne.



ENO Market & Pizzeria

Babcock & Story Bar is an ideal dining destination for people-watching. With its historic bar, cocktails and unobstructed open seating, gazing at the stunning attire of the well-heeled vacationers or the casual seaside goers heightens the exciting and relaxing atmosphere. Another dining place, the ENO Market & Pizzeria, offers takeout options and patio dining. Pizzas include the Cali Artichoke with San Marzano tomato, artichoke hearts, fennel sausage, Castelvetrano olives, fontina cheese and olive oil—an excellent choice for fabulous fast and casual feasting. Enliven your tastebuds with



a Prosciutto Croissant featuring prosciutto cotto, provolone, béchamel, rosemary, black pepper and spicy mustard.

The Sun Deck is another place to indulge in spectacular cuisine and libations while enjoying outstanding views of gorgeous oceanside sunsets. Take your seat at the huge bar or select a table. Commence with lovely Poached Rock Shrimp with kaffir lime dressing, pickled cauliflower, cucumber, avocado, cherry tomato, mango, radish, bell pepper, black chili oil, blue corn tostada and cilantro. Try the San Diego Fish Sandwich, too, as the charbroiled mahi mahi with beefsteak tomato, cilantro cabbage slaw, pickled onion and salsa verde crema on ciabatta bread will bring a smile to your face as each bite brings the earth and sea together in a symphony of fresh flavors. The drink menu features cocktails that elevate California cuisine's simple but sophisticated arrangement.

In early 2025, Nobu Del Coronado, a world-renowned Japanese restaurant empire founded by Nobu

*Above: The Sun Deck
Right: The Spa & Salon*

Matsuhisa and Robert De Niro, will open. Those who have enjoyed this global brand in other locations nationwide will embrace this new dining addition with whole-hearted enthusiasm for the much anticipated beautifully composed and innovative menu offerings.

Hotel del Coronado also offers a range of bespoke amenities, such as a spa and salon with ocean-inspired treatments. Various recreational activities, including the beloved oceanside roller rink in the summer months,

ice skating in the winter, beachside yoga, surfing and cycling, are arranged to bring maximum enjoyment to solo, family and romantic getaway guests. The hotel also offers a heated year-round pool, a world-class fitness center and luxury shopping, ensuring you feel pampered and indulged during your stay. Hotel del Coronado certainly has a history to explore, too. The Ice House Museum is the perfect respite to learn about the hotel's history with behind-the-scenes moments and legendary guests. The hotel's Legendary Tour and Haunted Happenings Tour are also popular attractions.

As the "Grand Dame of the Pacific," Hotel del Coronado keeps getting better, aging like a fine wine with masterful upgrades to enjoy. It thrives as a timeless destination, seamlessly blending its rich history with modern enhancements. Its ongoing renovations and upgrades ensure it remains a beloved retreat, offering an exceptional experience for new and returning guests. A child's view of Hotel del Coronado from an 1892 letter still speaks to many of this current generation as "the loveliest hotel you can imagine."



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SWIM WEEK LAS VEGAS

Article by David Tupaz
Photography by Mark Gunter

As the American fashion industry strengthens domestically, Las Vegas emerges as a key player in the fashion landscape. The inaugural Swim Week Las Vegas, held Aug. 15-19 at Resorts World Las Vegas, showcased collections from designers worldwide, presenting the latest trends, colors and style direction for swimwear. Swim Week Las Vegas, powered

by Art Hearts Fashion, will become an annual fixture to complement Fashion Week Las Vegas, where international designers present their collections. Concurrently, the prominent WWD MAGIC and Sourcing at MAGIC conventions were held in Las Vegas, drawing in industry professionals, buyers, media and the press.

Above: Designer David Tupaz acknowledges the audience and celebrates his Swim Week Las Vegas collection presentation.



DESIGNER: DAVID TUPAZ
PHOTOGRAPHY: MARK GUNTER

DESIGNER: DAVID TUPAZ
PHOTOGRAPHY: MARK GUNTER



DESIGNER: LOVE FOR UPCYCLING
PHOTOGRAPHY: MARK GUNTER





DESIGNER: NAUGHTY BOY GOLF
PHOTOGRAPHY: MARK GUNTER



MAJOR LEAGUE THROW DOWN OF BREAKING HITS VEGAS

By Kendall Hardin

Could breakdancing — the newest sport of the 2024 Olympics - become the coolest and hottest addition to world-class sports in Las Vegas?

As two world champion B-boy brothers, Etienne and Guillaume Carreira, forge the breaking scene in Las Vegas, the city is well on its way to becoming the international epicenter of this trailblazing sport and art form.

Breakdancing, more commonly called breaking, B-boying or B-girling – and growing out of the hip-hop movement – is a style of street dance that is hyper-athletic, skill-powered and improvisational. “It’s as if dance and gymnastics had a baby,” one breaking fan explained.

Breaking as a sport evolved out of five core movements: Top Rock (stand-up dancing), Down Rock (dancing on the floor), Fast Footwork, Power Moves (spins, tricks, flips) and Freezes (acrobatic poses) - all while gyrating to the DJ’s musical drumbeat.

Judges score each breakdancing “battle” on five criteria: technique, vocabulary, execution, musicality and originality. With its official Olympic splash in Paris this past June, breakdancing has exploded into a legitimate art form, professional sport and a novel entertainment platform with its own fan base.

Training a New Wave of Breakers

The path to professional breakdancing was an ideal, if not destined, transformation for Etienne and Guillaume. As sons of two professional dance gypsies, the boys followed their parents’ show biz journey to major cities in Hawaii and on



the mainland, finally landing in Las Vegas in 1997.

“We came late to dance as teens when our mother ‘tricked’ us into joining class, promising that we’d meet lots of girls. And she was right!” recalled Etienne with a grin. “We worked on the Strip even while I was in high school at the Las Vegas Academy and Guillaume was at Chaparral High School, at a time when breakdancing was permeating American youth culture.”

The brothers officially opened the Alchemy Breaking Academy in the summer of 2019 in sublet venues. Still, student demand forced them to launch their own studio in a modern warehouse development in central Las Vegas two years later. The business, totally funded by tuition, has continued to flourish.

“Our sweet spot is training younger kids,” explained Guillaume. “We offer beginner, intermediate and advanced classes, with advancement by skill level rather than age.” The brothers teach foundational skills from the ground up, focusing on strength-building, tumbling/acrobatics and basic dance moves set to music.

“We mitigate risks however we can with a lot of mat work,” added Etienne. “But the little ones are fearless - they catch on fast.” The Academy’s after-school and evening classes also include two competitive youth teams (or crews in breaker terms) organized by performance level, as well as master classes and competition coaching.

Major League Breaking on the Home Front?

Just two weeks after breakdancing’s Olympic debut, the Carreira brothers designed, produced and launched the country’s first Elite Breaking League event at the 4500-seat theater at Virgin Hotels Las Vegas, challenging eight of the world’s best breakdancers (including American B-boy Victor Montalvo, this year’s Olympic bronze winner) to a judged “dance-off” competition, with the winner receiving \$10,000 and the first EBL Championship Ring.

Above: ABA breakers put on a show at the Fashion Show Mall. Photo courtesy of Fashion Show

Left: B-boy Fresh2Deaf, aka EJ Edwards Pineda, competes at In The Circle (ITC). Photo courtesy of Elisa Terry Photography & Design



breakers in the world to Las Vegas to vie at the highest level of elite professional competition?

And where better to establish this new hybrid art form/sports model than in the Entertainment Capital of the World, which is fast becoming the country's hip professional sports mecca?

The Benefits of Breaking by Etienne Carrier

Guillaume and I have been teaching in the dance world for decades, but for the last five years, we've focused specifically on teaching breaking. The vast majority of our students are under 10 years old. I've seen kids come into their first class shy and introverted, almost embarrassed to try anything. With consistent attendance at our breaking classes, they transform into confident young individuals in just two to three months.

"We'd been thinking about it over the last five years," mused Etienne. "There's nothing like it in the United States. We want to create a major league for professional breakers with an annual 'season' - just like the NFL or NBA - right here in Las Vegas."

culminating in a final competition in August that showcases the top athletes who qualify for the 2025 title," explained Etienne.

Why not bring the best and brightest

Above: Alchemy team celebrates its first top place prize at In The Circle (ITC) competition. Photo courtesy of ABA

Below: B-boy Lineage, aka Robes Carreira, airborne at In The Circle (ITC) competition. Photo by Elisa Terry Art & Photography

"Our goal is to elevate breakdancing," chimed in Guillaume. "We need to create an extraordinary experience and develop a huge fan base for breaking at its highest level."

The Elite Breaking League's Vegas Vision

The brothers are hard at work establishing the League's roll-out for 2025, exploring multiple venues to lock down the ideal fit and pursuing sponsorships that align with breaking as a sport in the future. "We're looking at a seven-month season,





Above: B-girl ElleBoogie, aka Elle Del Pozo, models flame socks by Pivot Apparel. Photo by Elisa Terry Art & Photography

I've witnessed this metamorphosis countless times over the past five years.

Breaking offers numerous benefits for self-development, physical growth and social skills. It fosters strong community bonds that last a lifetime. Not only do you get the benefits of physical exercise, but you also experience the therapeutic power of music. This dance provides an outlet for trauma, hardship and emotional turmoil, making it a powerful tool for turning negatives into positives.

That's how breaking started in NYC in the 1970s. It was born out of necessity and continues to uplift communities today. Breaking also brings people from all walks of life together. Guillaume and I have been fortunate enough to travel the world and compete at the highest levels. We've shared cyphers with people from different countries, where we couldn't communicate through words—but through dance, we understood each other perfectly.

Breaking is a universal language that helps us focus on our commonalities rather than our differences. It unites people; if you ask me, it's exactly what the world needs right now.



ALCHEMY
BREAKING ACADEMY

For more information about Alchemy Breaking Academy, visit www.alchemybreaking.com.

For videos of breaking at the 2024 Paris Olympics, visit www.nbcolympics.com/videos/olympics-101-breaking-paris-2024.



Above: Alchemy's Coaches: Brothers Guillaume and Etienne Carreira – professional dancers and B-boys for well over two decades – have performed with Cirque du Soleil, The Jabbawockees, STOMP, Usher, Jennifer Lopez and others. Having competed and performed in 63 countries, they passionately share their experience and knowledge with the next generation. Photo by Elisa Terry Art & Photography

Lingo for B-Fans

- **1990:** Spin on one's hands while in a handstand position
- **B-boy or B-girl:** A break boy/break girl; a breakdancer
- **Backflip:** Dancer flips over backwards
- **Backspin:** Dancer balances weight on the upper back and goes into a spin by pushing with the hands or swinging the legs across the body
- **Battle:** A breaking competition that can be individual or groups (crews)
- **Downrock:** Dance moves on the floor

- **Flare:** Power move done on hands, adopted from pommel horse gymnastics
- **Footwork:** Sporadic moves, kicks, pivots and spins on the floor
- **Freeze:** Stopping a dance and holding a position, often balancing on one's shoulder, head or hands
- **Fresh:** Descriptive term for anything good - the opposite of "wack"
- **Frontflip:** A flip in the direction dancer is facing
- **Halo:** Windmill variation spinning around the crown of one's head
- **Hand Spin/Glide:** Dancer spins on one hand with the body parallel to the ground
- **Headspin:** In a headstand position, dancer spins by pushing with the hands
- **Power Moves:** Spins, tricks and flips that require body momentum
- **Top Rock:** Dance done standing before hitting the floor

- **Turtle:** Dancer spins with hands on the ground and legs in the air
- **Wack:** Term that refers to anything bad, usually a move done incorrectly; the opposite of "fresh"
- **Windmill:** Dancer rotates continuously on one shoulder with feet in the air and legs apart

Breaking Competitive Terms

- **Bite/biter/biting:** When a breaker is accused of "biting" or being a "biter," it means that they have either stolen or copied moves/style from another breaker. Similar to "repeating," this can also affect a breaker's originality score.
- **Crashing:** If a breaker "crashes," it means they failed an attempted move and fell during or at the end of their attempt. This may be the most common cause of a breaker losing a battle. The best breakers, however, know how to turn a crash into a move and can control the crash enough to continue their flow into something else.
- **Crew:** A group of breakers who train and compete together. Historically, rival crews have often competed against each other under various sets of rules.
- **Repeating:** When a breaker reuses a move, they've already made during the competition, they are considered "repeating." Originality accounts for 20% of a breaker's score. Repeating can negatively impact that score.
- **Set:** A set is a breaker's prepared round or combination of moves.
- **Throw down:** When the B-girl or B-boy hits the floor and starts breaking, they're doing a throw down.

JOHN BARRY: ELEVATING LUXURY SPACES THROUGH ART AND INNOVATION

By Laura Henkel

As you step into Fontainebleau Las Vegas, a world of sophistication and artistic brilliance unfolds at every turn. This luxury resort, a crown jewel of the Las Vegas Strip, captivates visitors with its masterfully curated ambiance, where art and design converge to create a breathtaking, immersive experience. At the heart of this transformation is John Barry, the dynamic principal at Kevin Barry Art Advisory (KBAA). Through his visionary leadership, KBAA has brought bespoke art installations to life, transforming the Fontainebleau into a showcase of elegance and innovation.

John has always been deeply connected to art as a profession and a catalyst for reimagining environments. This philosophy has driven KBAA to become one of the most respected internationally acclaimed art consulting firms in the United States. The meticulous process of transforming Fontainebleau was no small feat, with hundreds of hours dedicated to finding the right artists, commissioning bespoke works, and

Right: Photo of John Barry courtesy of KBAA





Above: Award-winning custom art installation “Braids” by Beth Kamhi, Waldorf Astoria Chicago. Photo courtesy of KBAA

ensuring that each installation harmonized with the property’s distinctive aesthetic.

Allison Barry, president of KBAA, emphasizes their ethos, “The vision for KBAA is to continue delivering ‘wow’ moments with cutting-edge work that pushes boundaries.” Her words underscore KBAA’s commitment to creating unforgettable moments while remaining sensitive to the unique characteristics of each project. Kevin Barry, founder and CEO, echoes this sentiment, “Art can transform a space and make a difference in how people experience it. We’ve always aimed to create ‘wow’ moments for our clients by doing things a little differently. It’s

about the embodiment of making a difference.”

This holistic approach to design (where art tells a story that resonates with people) distinguishes KBAA from other firms. For Fontainebleau, the challenge was to create an immersive experience that engaged guests emotionally. KBAA’s extensive network of artists worldwide made this vision a reality, offering diverse perspectives on contemporary and abstract design. “Our unique approach seamlessly blends the client’s vision with evocative artistic expression, creating transformative experiences,” John elaborates. Drawing from their deep-rooted family passion for art, the Barrys infuse every project with a personal dedication to detail and artistic integrity.

Expanding its global footprint, the firm quickly earned a reputation for

transforming luxury spaces through bespoke art installations that were as emotionally engaging as they were aesthetically striking. For the Barry family, art transcends profession; it embodies a lifelong passion. KBAA’s seamless integration of local culture with a global artistic perspective distinguishes it and allows it to stand out in the competitive market.

A Lifelong Journey in Art

The story of KBAA’s began in 1995 when John’s father, Kevin, opened a small gallery on Melrose Avenue in Los Angeles. From its modest beginnings, the firm quickly earned a reputation for transforming luxury spaces through bespoke art installations that were as emotionally engaging as they were aesthetically striking. Art is more than a profession for the Barry family; it’s a lifelong passion.

Their mother, Linda, a TWA flight attendant, exposed John and his sister, Allison, to some of the world's finest museums and cultural collections during their travels. They immersed themselves in global art cultures from a young age, developing an appreciation for diverse techniques and styles that would shape their future careers. "Art was always around us," John recalls. "Whether visiting installations with our father or exploring world-class museums, creativity was always a part of our lives."

This early exposure to art and their father's mentorship solidified John and Allison's roles in the family business. In 2008, KBAA expanded its operations to Las Vegas, followed by a San Francisco location in 2009. John took on the role of principal and director of the Las Vegas gallery, while Allison became president and director of the Los Angeles gallery. Together, their commitment to creativity, integrity and excellence has ensured that the legacy of their family's passion for art will endure. The journey for both siblings has been remarkable, defined by innovation, leadership and an unwavering dedication to quality.

Alongside the Barrys and principal Jason Fiore, whom John has known since he was three and Allison was five, making him family by proxy, KBAA has become a powerhouse in art curation. Together, they deliver sophisticated and emotive solutions for luxury hotels, corporate spaces and private collectors. The caliber of their art is matched by the Barry family's personal touch, ensuring that each project is handled with care and creativity.

Throughout the years, the Barry family's personal relationships with artists have played a vital role in



the success of KBAA. These close bonds allow them to collaborate deeper, ensuring that each piece is commissioned and crafted with

Above: KBAA commissioned an original piece by Toronto artist Madison van Rijn to create a 60 x 19-foot ceiling mural for the St. Regis Toronto. Photo courtesy of KBAA



Above: Nowhere at Fontainebleau Las Vegas. Photo courtesy of KBAA

a shared vision. John and Allison's ability to foster long-lasting relationships with both emerging and established artists creates an environment of trust and mutual respect, elevating the artistic integrity of their projects. This deep personal connection has enhanced their ability to deliver bespoke installations and given KBAA a distinctive edge in the art consulting world, making each collaboration a genuine partnership. With their deep-rooted passion for art and the personal relationships they've cultivated with artists over the years, the Barry family's legacy naturally expanded to larger projects.

John leads with a balance of creative foresight and grounded pragmatism, positioning KBAA to remain ahead of trends while delivering tangible results.

Fontainebleau Las Vegas: Where Art Meets Luxury

Fontainebleau Las Vegas exemplifies KBAA's ability to merge history

with modern luxury. Rooted in the mid-century allure of its Miami predecessor, the resort allowed KBAA to reimagine a Las Vegas icon, staying true to its storied past while infusing modern sophistication.

In the words of John Rawlins, vice president of design at Fontainebleau Development, "The vision for Fontainebleau Las Vegas is firmly rooted in the history and mid-century nostalgia of the iconic Fontainebleau Miami and its visionary architect, Morris Lapidus. We delved into the perceived mindset of Morris Lapidus and strove to imagine what he would conjure up for the Fontainebleau brand if he were still alive today. His bold yet fluid architectural gestures, memorable geometric patterns and way of juxtaposing contrasting historic styles, all with the filter of high glamor, were the key elements paramount to our design process. In regard to art curation, I wanted much of the art to be evocative of mid-century abstract expressionism. Yet, we felt it was important to have some showstopper, site-specific art installations that speak to present-day forms of expression."

"We aligned each piece with the architectural elements while ensuring that contemporary art could still push boundaries," John elaborates. The result is a harmonious blend of nostalgic charm and forward-thinking design, creating an experience that captivates every guest.

Iconic Projects and Bold Challenges

KBAA has left its imprint on some of the country's most prestigious properties, becoming synonymous with innovation and creative transformation. John's expertise has touched nearly every major casino in Las Vegas, with his team breathing new life into iconic spaces like The STRAT Hotel, Casino & Tower through bold and daring art installations that reinvigorate public areas. Their collaboration with Station Casinos and Rockwell Group on the Kingpin Suite at Palms Casino Resort earned KBAA the prestigious Gold Key award for Best Suite, cementing their reputation for delivering unparalleled artistic experiences.

Beyond these celebrated projects, the firm's bespoke installations blend art with luxury. At the St. Regis Toronto, KBAA commissioned an original piece by Toronto artist Madison van Rijn to create a 60 x 19-foot ceiling mural celebrating whisky's rich history and beauty. Swirling waves of amber, reminiscent of whisky poured into a glass and its aromatic "bouquet," evoke the artistry and craftsmanship of the drink. Gold leafing was hand-painted to give the mural an opulent shimmer, transforming the abstract beauty into an embodiment of luxury.

KBAA's global influence extends beyond the United States, with projects in Mexico, the Caribbean and the Middle East. Their ability to tailor art programs that reflect local



Above: Collins at Fontainebleau Las Vegas. Photo courtesy of KBAA

Right: One of the cabanas at the small VIP pool at the Fontainebleau, called GiGi's Grotto, features a poolscape inspired by Yves Saint Laurent's hideaway in Marrakesh known as Jardin Majorelle. Photo courtesy of KBAA

culture while maintaining a global perspective sets KBAA apart from its competitors. KBAA's unparalleled collaborations with designers, architects and stakeholders ensure that each project achieves artistic cohesion and sets new benchmarks for aesthetic and functional integration. John explains their proactive approach to handling challenges, "During a particularly challenging installation at St. Regis Longboat Key, we had to navigate difficulties posed by a hurricane, which threatened the project timeline. Our team is second to none when it comes to managing unforeseen circumstances. We over-communicate and ensure everything is triple-checked so our clients' expectations are always met." This solution-oriented approach, rooted



in Kevin's emphasis on integrity, defines KBAA's operations and client service.

Global Vision, Local Impact

John's ability to work with artists worldwide while fostering deep connections to local talent and community engagement is at the core of KBAA's success. For local projects in

Las Vegas, such as The STRAT Hotel, Casino & Tower, Circa Resort & Casino and Sahara Las Vegas, John brought together renowned international artists alongside celebrated Las Vegas talents like A Corporate Spy, Eric Vozzola and Recycled Propaganda. These artists' distinctive styles enhanced the luxurious, modern aesthetic of the resorts, blending innovation with the vibrant energy of Las Vegas.

John doesn't just bring the global art world to Las Vegas through the KBAA showroom; he elevates the spaces he designs and the artists themselves. Beyond his projects, John regularly takes clients and artists to global art fairs like Art Basel in Miami Beach and Frieze in Los Angeles and New York. These events provide opportunities to engage with cutting-edge contemporary art globally, enriching clients' experiences and deepening their connection to the international art world.

In addition to his work at KBAA, John is deeply committed to fostering community engagement and supporting the next generation of creative professionals. His involvement with NEWH (The Hospitality Industry Network) reflects this commitment. NEWH connects hospitality professionals by providing scholarships, education, leadership development and recognition of excellence nationally and internationally. John explains, "Being part of NEWH is a natural fit for me. The organization values creativity and hospitality, and I've seen firsthand how scholarships and networking opportunities can open doors for emerging designers."

Accolades and Awards

KBAA's success has not gone unnoticed in the industry. The firm has received numerous awards for its creative work, including recognition at *Hospitality Design's* prestigious 20th Annual HD Product Awards. *Hospitality Design* is a leading publication dedicated to design and architecture in the hospitality industry, highlighting innovative products, creative solutions and exemplary projects across the globe. At the awards, KBAA won the Custom Art + Installations category for the piece "Braids" by Beth Kamhi, This central piece of the newly refreshed Bernard's cocktail lounge in Waldorf



Above: John, Danika, Reagan, Reese and Jack. Photo courtesy of Barry family

Astoria Chicago adds to the classic, rich design of the space. This sculptural wall piece harmoniously blends order and chaos, balancing opposing forces. This work is an ode to balance and resilience, encapsulating solidity and fragility. Like ancient structures that have withstood the test of time due to their enduring nature, structures embrace fluidity while forging a path toward the new. Recognized by industry leaders like *Hospitality Design*, this award showcases KBAA's commitment to continually elevate art curation with innovative design.

The Barry Way: Art, Business and Family

At the heart of KBAA's success is the Barry family's philosophy of treating clients like family. "For us, it's always about building lasting relationships," John shares. "We don't just handle projects. We create something meaningful, built on trust and collaboration." This approach extends into John's family life. John and his wife, Danika, are raising three children: Reagan (soon to be 13), Reese (11) and Jack (8). Reagan excels in volleyball and flag football, and is involved in charitable activities. Reese thrives as a student council historian and athlete, while Jack is busy with Little League and starting cotillion.

The entrepreneurial spirit runs deep

in the family. Reagan and Reese recently launched a small business selling custom keychains, a venture that shows early signs of the family's creativity and business acumen. "It's remarkable to see them embracing entrepreneurship at such a young age," John beams. "They're growing up with art as a natural part of their lives, much like Allison and I did."

Despite the demands of work, John finds time to connect with his family. "The days are long, but the years are short!! Time is fleeting with these three amazing kiddos of ours!"

John and Danika will celebrate their 15th wedding anniversary in November, and despite their busy schedules, they prioritize regular date nights. "Our family is the foundation of everything we do, both personally and professionally," John adds.

Shaping Tomorrow's Art Landscape

As John's children grow up surrounded by art, just as he and Allison did, the future of KBAA shines bright. "John's leadership style, rooted in both a visionary outlook and practical decision-making, ensures that KBAA continually adapts to new

trends while setting industry standards." "Who knows? They might be the ones to take the company to new heights," John reflects. With their early ventures into entrepreneurship and deep exposure to the world of art, it wouldn't be surprising if the next generation of Barrys continues to lead KBAA.

While the future holds exciting possibilities, John remains focused on the present. As a leader, John emphasizes the importance of continuous growth, encouraging his team to embrace creative risks and innovate on every project. "There's always a new horizon," John adds. "We're constantly evolving, seeking the next challenge that will stretch us creatively. With our dedicated team, I believe there's no limit to what we can accomplish."

As KBAA continues its expansion into international markets, John sees tremendous opportunity in healthcare projects and residential art programs. "The trend toward great design in healthcare is growing, especially as baby boomers age. We're seeing a real desire for spaces that are not only functional but also inspiring." KBAA's ability to tailor its approach to a variety of markets ensures the firm's continued innovation and success.



Above: Lobby at Four Seasons, Napa Valley, CA. Photo courtesy of KBAA

By working closely with designers, architects and stakeholders, KBAA consistently delivers projects that blend artistry and functionality, raising the bar for future designs. John leads with a balance of creative foresight and grounded pragmatism, positioning KBAA to remain ahead of trends while delivering tangible results.

A Lasting Legacy of Leadership and Innovation

KBAA has established itself as a leader at the intersection of art and luxury. From acclaimed installations

at Fontainebleau Las Vegas to ongoing commitments to community and emerging talent, KBAA consistently pushes the boundaries of what art can achieve in both public and private environments.

As John continues to push the boundaries of art and design, his visionary approach reminds us of the power of art to transform not only spaces but lives. Whether you're an artist, collector or simply someone who appreciates the beauty that art brings to the world, consider how you can engage with this vision. Explore the dynamic intersection of art and environment that KBAA creates, and become part of a legacy that's shaping the future of luxury spaces worldwide. The best is yet to come, and perhaps your own journey with art will be part of it." For more information, visit www.kevinbarry.com.



Left: Concierge at Aria Resort & Casino Las Vegas. Artist: C. Nelke; Medium: Resin Crystals. Photo courtesy of KBAA



THE INFLATION SAGA

By Joseph Amato

Inflation, defined as the general increase in prices and the corresponding decrease in the purchasing power of money, is measured by indexes like the Consumer Price Index (CPI) or the Producer Price Index (PPI), which tracks the price of goods and services over a fixed period of time. While moderate inflation indicates a growing economy, high or hyperinflation can lead to many economic challenges.

Our goal is to explore the different effects of inflation on individuals,

businesses, and the government and to examine the broader micro- and macroeconomic impact of inflationary activities.

Inflation affects consumers primarily by reducing an individual's purchasing power. As the price of goods and services increases, consumers are forced to spend more for the same items they purchased at a lesser price in a previous period, reducing their disposable income. If inflation rises by 5% and wages don't increase at the same rate, consumers are effectively poorer. This situation is particularly detrimental to

individuals on fixed incomes, such as retirees, whose purchasing power erodes significantly over time if inflation persists.

Inflation can also lead to price instability, where businesses such as most restaurants or manufacturers must always seek to update their price schedules to absorb the additional costs of food or raw materials. This affects consumers indirectly through higher costs of goods, as most businesses must pass these costs onto the consumer to survive. Inflation also leads to varied levels of uncertainty, causing consumers to delay major

purchases, such as homes, cars or major appliances, as they hope that eventually prices will stabilize or fall.

Inflation, most importantly, tends to have a negative impact on savings. When inflation rates exceed interest rates on savings accounts, the real value of savings decreases, and the opportunity or incentive to save is reduced dramatically. If the inflation rate is upwards of 5% and the interest rate on a savings account is 2%, the purchasing power of the money in that account declines by 3% annually. This discourages savings and pushes individuals toward investment vehicles that provide higher returns, such as stocks or real estate, if those avenues are even attainable for the average middle-class consumer.

For investors, inflation erodes the real return on investments. If an investor receives a 7% return on stocks but inflation is 5%, the real return is only 2%. Bonds are particularly vulnerable to inflation since they provide fixed interest payments. As inflation rises, the real value of these payments decrease, making bonds less attractive compared to other investments.

For the average business, inflation affects the cost of goods and raw materials as well as the corresponding revenues. Higher inflation costs for raw materials, wages and transportation, among others, can affect a business owner's capacity to operate profitably if high prices don't drive the business into losses that can't be overcome. A business must pass higher costs onto consumers through price increases to maintain profit margins. Consequently, if a business increases its prices too much, it risks losing customers to competitors, especially in highly competitive industries.

Some businesses may benefit from

inflation in the short term if they can raise prices faster than their costs increase, but long-term inflation can cause other disruptions. High inflation leads to salary and wage renegotiations and reduced consumer spending, ultimately leading to a profit loss.

Inflation can have an inverse impact on the banking sector, while it affects borrowers and lenders differently. Borrowers may, for the short term, benefit from inflation because it reduces the real value of their debt. This is especially true if an individual takes out a loan or mortgage with a fixed interest rate and inflation rises. In this scenario, they effectively pay back less in real terms than they borrowed.

On the other hand, lenders are hurt by inflation because the money they're repaid is worth less than when they originally lent it. As a result, lenders will normally demand higher interest rates during periods of high inflation, if possible, to compensate for the reduced purchasing power on the money they will receive in the future. Lenders would love to stay in a variable rate environment on their longer-term loans and mortgages to offset any inflationary effects on their loan portfolio.

Now for the most important consequence of inflation and its impact on the macro-economy. The most important effect is on interest rates. Central banks like the Federal Reserve System (the "Fed") in the United States want to raise interest rates to curb inflation. Higher interest rates increase the cost of borrowing, reducing consumer spending and business investment, leading to slower economic growth. The problem is that this methodology worked well in the 80s and 90s when raising interest rates could affect the "money" markets. The problem today is that

the vast increase in the use of digital currency has dampened the effect of rising interest rates to curb inflation, and the Fed has had an issue reconciling its actions with the realities of global economic and monetary systems shifting to digital currencies.

Digital currencies like Bitcoin or NFTs have been touted as a hedge against inflation. This perspective sees digital currencies as similar to gold, which has historically served as a premium commodity when fiat currencies lose purchasing power due to inflation. The idea is that unlike fiat currencies, which can be printed in unlimited quantities by governments, digital currencies have a fixed supply, potentially maintaining their value as fiat currencies depreciate due to inflation.

Persistent high inflation can also lead to "hyperinflation," where prices increase uncontrollably. This can result in the collapse of a currency and severe economic instability, as was seen in countries like Zimbabwe and Venezuela, where the currency couldn't keep up with the demand for scarce products and services.

Inflation can also impact trade balances. If a country experiences higher inflation than its trading partners, its goods and services become more expensive, reducing export demand. Meanwhile, imports from countries with lower inflation become cheaper, which can ultimately result in a trading deficit.

Governments often need help managing inflation because the federal policies meant to control inflation can conflict with other economic goals. The U.S. government depends on the Fed to raise interest rates to control inflation. As a result, these actions could lead to a slowdown in economic growth and, therefore, an increase in unemployment. Sadly,



in the past few years, the U.S. government implemented programs and "politically oriented" giveaways that drastically increased public spending during the current inflationary period and garnered public support in a political season. However, these measures exacerbated and extended the inflationary period in the economy.

Additionally, the effects of inflation will certainly impact government budgets through increased costs of public services and infrastructure. As inflation rises, the government must spend more on everything from healthcare to defense. This leads to larger budget deficits, increased borrowing, and the printing of more cash into the economy, which can further fuel inflation in the long run.

Inflation has far-reaching effects on

both microeconomic and macroeconomic levels. For individuals, it erodes purchasing power and savings; it increases costs and complicates pricing strategies for businesses. Borrowers may benefit from inflation in the short term, but lenders rarely lose out in the long run. Inflation will affect interest rates dramatically, and government policies and economic outlook will lead to policy shifts, unending blame between the politicians for their self-interests, and, ultimately, a reduction in services and available goods for the consumer. While moderate inflation may be a valuable sign of a healthy, growing economy, excessive inflation can result in uncertainty, reduced economic growth and, in extreme cases, economic collapse. Managing inflation is one of the central challenges for government policymakers, market makers and forward-thinking major

business groups and influencers who aim to ensure economic stability and sustainable growth in the future.

It's certain and proven over 100 years that our economy runs unpredictably. There will always be periods of vast economic growth and strong headwinds like inflation, war, corruption and bad economic policies that can cause a thriving economy torment and despair. The consumer is primarily along for the economic ride, and often, they're very susceptible to these economic changes that occur beyond their control. How anyone survives is purely subject to planning for the worse and hoping for the best. Not the best advice, but with some of the knowledge shared here, there may be both insight and opportunity for better days ahead.



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DRAWING PARALLELS

Fontainebleau Las Vegas Reimagines Glamour Across Eras

By Brian G. Thornton





As Rachel Marron, Whitney Houston's fictional pop diva in "The Bodyguard," stood on the corner balcony of her suite, she quipped about enjoying the view from Miami Dolphins owner Don Shula's extravagant quarters. That moment, captured in a sweeping aerial shot alongside Kevin Costner, immortalized the Fontainebleau Miami Beach in another Hollywood classic. It wasn't the first time this architectural gem graced the silver screen, as James Bond's "Goldfinger" had already turned the hotel into a cinematic icon decades earlier.

My studies of Morris Lapidus in architecture school sparked my deep connection to the Fontainebleau brand—a relationship I've maintained for over 40 years. I vividly remember my first visit as a young architect, recognizing even then that Lapidus was a visionary designer well ahead of his time when he designed the original Fontainebleau Miami Beach in the early 1950s.

Fontainebleau's legacy of luxury and celebrity lives on in Las Vegas, blending bold design and star-studded history. Fontainebleau Las Vegas, which debuted on Dec. 13, 2023, carries forth dramatic architecture and cultural prestige, offering a new stage for glamour after many development, economic and ownership changes.

Like its Miami Beach predecessor, Fontainebleau Las Vegas has become a design landmark, building its history while drawing parallels to the past.

Left: Photo of Fontainebleau Las Vegas Exterior by Connie Zhou.

Side by Side

Looking at the Las Vegas Strip's newest destination resort and comparing it to one that was imagined and opened 70 years ago is where we will embark on telling its story. Fontainebleau Las Vegas is a long-anticipated luxury resort on the Strip, with roots dating back to 1948 when the property housed the Thunderbird Hotel. After several transformations — from the Silverbird

Below: Photo of Fontainebleau Las Vegas' Bleau Bar by Mark Mediana courtesy of DREX Agency.

to El Rancho — and the site's acquisition by Turnberry Associates in 2000, it seemed destined for redevelopment. In 2005, Fontainebleau Development Chairman and CEO Jeffrey Soffer unveiled plans for a glamorous 67-story tower designed as a sister property to the iconic Fontainebleau Miami Beach.

However, the road to completion was fraught with challenges. Despite ambitious plans for a \$2.8 billion resort with 3,664 rooms, a massive retail mall and a unique spa inspired by Iceland's Blue Lagoon, financial

woes and the 2008 economic crash forced construction to halt in 2009 at 70% completion. The resort filed for bankruptcy, and in 2010, financier Carl Icahn acquired it, leaving the project dormant for years.

After a series of ownership changes, Fontainebleau Las Vegas finally came to life again, with plans to extend its magic in 2023. Today, it stands as a symbol of perseverance and luxury, boasting world-class amenities while embodying the grandeur of the Fontainebleau brand. This new chapter reflects not only Las Vegas'



evolving skyline but also a tribute to its rich, resilient history.

The vision Lapidus had for Fontainebleau Miami Beach in 1954 included a lot of ocean references and curvilinear shapes. Lapidus believed in creating flamboyant, theatrical and expressive architecture, rejecting the minimalist trends of the time. He coined the phrase "the architecture of joy," which aimed to evoke emotions and create unforgettable experiences for visitors. Fontainebleau Miami Beach was revolutionary for its time, known

for its curvilinear forms, dramatic use of space and opulence. The design included sweeping curves, a grand staircase (often called the "staircase to nowhere") and a lavish sense of luxury. The feature symbolizes the hotel's purpose as a place to be seen. The bold, serpentine façade and distinctive roofline became emblematic of his daring and playful approach to design. His use of open spaces, dramatic lighting and mirrors added a grandeur. His interior design combined classical luxury with modern materials, including lush fabrics, chandeliers and modernist furniture.

Then, there's the social impact and cultural significance. Fontainebleau Miami Beach became synonymous with glamour and was frequented by stars like Frank Sinatra, Elvis Presley and Marilyn Monroe. This association with high society and entertainment culture was central to its identity. The hotel symbolized post-war optimism, indulgence and the rise of Miami Beach as a luxury destination. It wasn't just a place to stay but an experience, a stage where guests could perform their own lives.

Counterpart, Not Throwback

The \$3.7 billion Fontainebleau Las Vegas marks the first major hotel opening on the Strip since Resorts World Las Vegas in 2021. Spanning 25 acres, it aims to impress travelers far beyond its prestigious name.

One feature the Miami property couldn't offer was a casino, as gaming is prohibited in Florida. In Las Vegas, however, the casino takes center stage. Fontainebleau Las Vegas connects guests with their deepest desires in an elegant, sophisticated environment. Its expansive 150,000-square-foot casino, with soaring 42-foot ceilings, houses 1,300 slot machines and 128 table games. Unlike the older, smoky casinos with low ceilings and maze-like gaming floors, its open and airy design creates a refreshing and modern experience.

Fontainebleau Las Vegas echoes many of these original themes, translating the opulence and spectacle of Miami Beach into a modern Las Vegas context. Immediately upon arrival, the Porte-cochere canopy evokes a massive bow wave



Left: Photo of Fontainebleau Las Vegas' casino floor by Mark Mediana courtesy of DREX Agency



Left: Photo of Collins at Fontainebleau Las Vegas by Connie Zhou.

Below: Photo of the Fontainebleau Las Vegas Promenade by Connie Zhou.

Other stand-alone dining options include The Tavern, Vida, La Fontaine, Chyna Club and the exclusive members-only Poodle Room atop the 67-story tower. Fontainebleau Las Vegas also features the expansive Promenade Food Hall, where you can discover Capon's Burgers, El Bagel, Miami Slice, Bar ITO, Nona's, Roadside Taco and Après.

leading a cruise ship to the wake beyond. The north-facing structure sets the tone for the grandeur within. Fontainebleau Las Vegas features a 20,000-square-foot domed oval lobby, including a 5,000-square-foot VIP registration area.

The resort is an instant hub for vibrant resort lifestyle entertainment, and dining opportunities may initially seem overwhelming. Many locals have expressed their intention to make multiple visits to explore all this resort has to offer, and that's the point the Fontainebleau Development team had in mind from inception. Just as the Miami Beach hotel hosted some of the biggest names in entertainment, the Fontainebleau Las Vegas continues this legacy.

World-Class Dining, Entertainment and Nightlife Offerings

As of its December debut, the resort offers over 30 new dining concepts and bars for guests to explore, with several more set to open in 2025.

Among the original concepts is Don's Prime, an upscale steakhouse named after founder Jeffrey Soffer's

father, Donald Soffer, and Washing Potato, an upscale, casual dim sum spot. The Las Vegas property also boasts impressive outposts of famed dining concepts and lounges, many originating in Miami Beach but presented on a grander scale. These include Groot Hospitality's Komodo and Papi Steak, along with Las Vegas branches of ITO—a 12-seat sushi and omakase restaurant helmed by New York chefs Masa Ito and Kevin Kim—and Mother Wolf, a cult-favorite Italian eatery from Los Angeles by chef Evan Funke.

Looking ahead to 2025, Cantina Contramar will make its mark as the first U.S. collaboration of three celebrated Mexican culinary and creative figures: chef Gabriela Cámara, architect Frida Escobedo and Bertha González Nieves, co-founder and CEO of Tequila Casa Dragones and the first female Maestra Tequilera. The cantina will also feature the first Casa Dragones Tasting Room in the U.S.

Fontainebleau Las Vegas tapped local bar legend Juyoung Kang to bring its bar concepts to life.



At Don's Prime, Kang designed a savory cocktail featuring chimichurri herbs and yerba mate syrup, blending sophistication with a fresh twist. For Collins, a lobby bar that gets its name from the namesake Collins Avenue in Miami, she created a whimsical twist with the Sunny Peach, a mezcal libation inspired by the kiwi, her childhood favorite fruit. These bespoke connections to the ingredients add depth to the signature drinks and bar.

Fontainebleau Las Vegas also offers timeless, glamorous entertainment in a modern setting. For the resort's inaugural New Year's Eve festivities this past year, Post Malone headlined two sold-out New Year's Eve shows at the 3,800-seat Bleaulive Theater, a venue that dazzles with cutting-edge audio and lighting systems. Meanwhile, the 50,000-square-foot nightclub LIV, which hails from Miami Beach's famous origin, brings world-class nightlife to the Strip with A-list entertainment and VIP service. It debuted in Las Vegas with EDM sensation John Summit as its first resident DJ. Fontainebleau Las Vegas is proving that whether it's live shows or legendary club experiences, the party is just getting started.

Exploring the Artwork, Retail Space and a Wellness Oasis

When touring a contemporary ultra-luxury property, one unexpected activity is taking in all the bespoke and commissioned art. One such piece is "La Liaison Amoureux" by artist Tim Tadder. Its AI-generated photography blends 1950s nostalgia with modern imagery, bridging Fontainebleau Miami Beach's history and the future of Fontainebleau Las Vegas. Another dynamic, not-to-be-missed installment is Urs Fischer's 46-foot sculpture, "Lovers #3," made of aluminum, stainless steel and gold

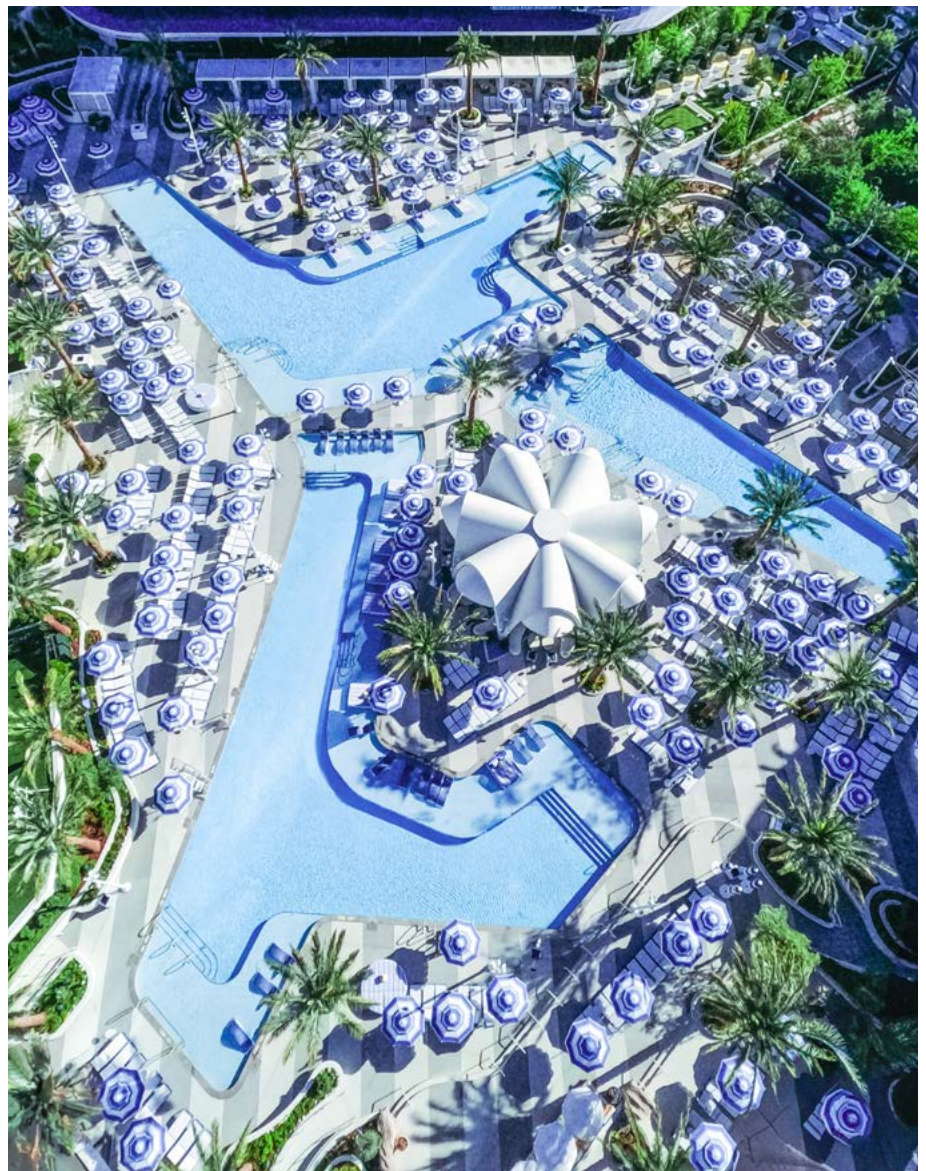
leaf. It depicts two forms meeting and is designed for multiple viewpoints.

As far as shopping, the resort also boasts an impressive and growing luxury retail collection, including Alexander Wang, Chrome Hearts, Missoni and Giuseppe Zanotti.

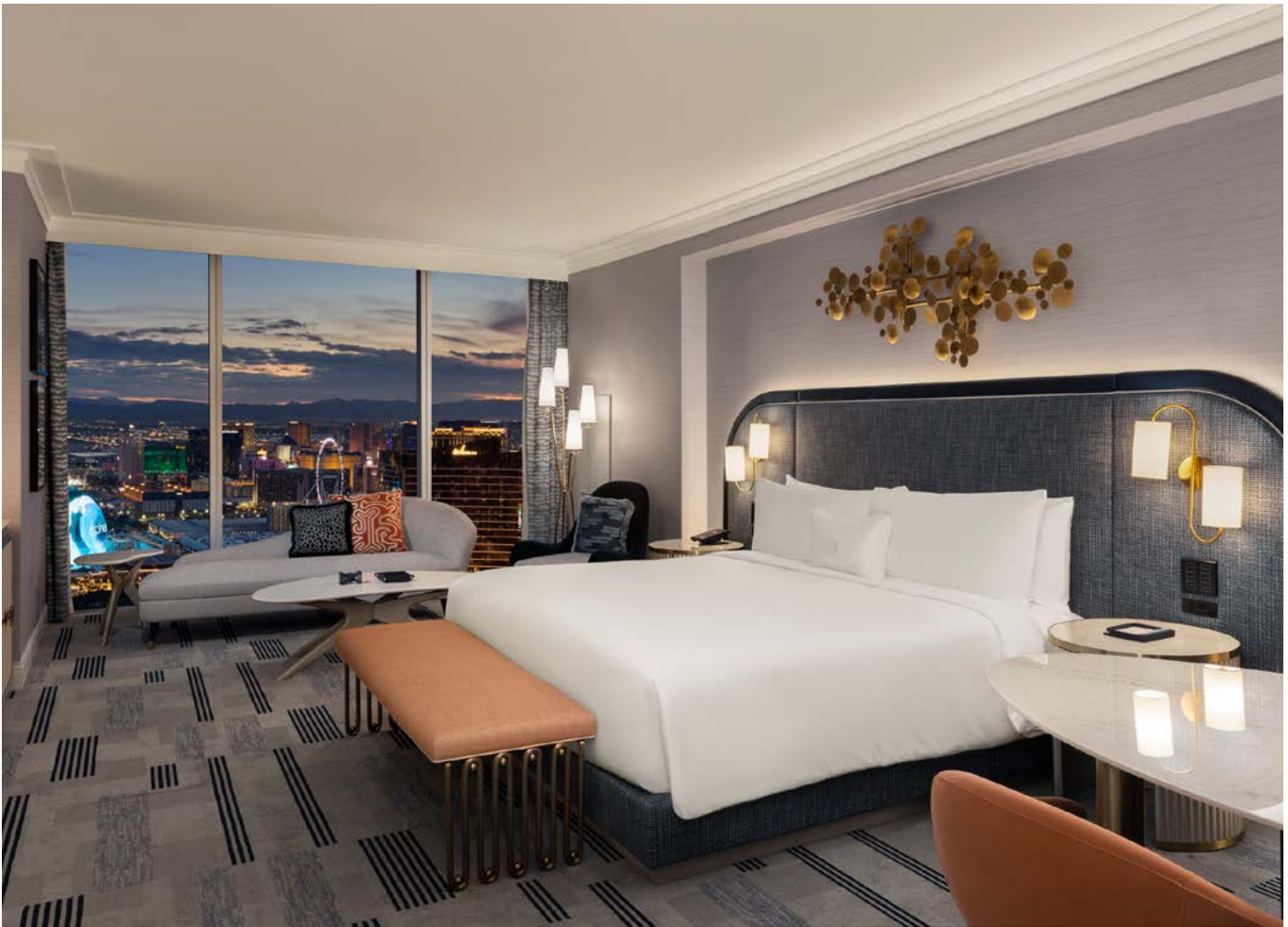
Fontainebleau Las Vegas redefines wellness with its state-of-the-art, 55,000-square-foot Lapis Spa & Wellness, complemented by a 14,000-square-foot fitness center. Designed by Milan-based Lissoni & Partners and led by Spa Director Jennifer Lynn, it honors the legacy

of Lapidus, the visionary behind the original Fontainebleau Miami Beach. His rule-breaking design ethos lives on through the spa's amenities, offering a personalized, immersive experience that fuses ancient rejuvenation practices with cutting-edge modern therapies.

The resort also features an elevated six-acre Oasis Pool Deck with multiple bars, a restaurant and a gaming area. Designed with a vibrant, mid-century Miami Beach vibe, the pool deck delivers an unforgettable blend of relaxation and excitement with the Grand Pool, La Mer, Legacy



Above: Photo of Fontainebleau's Oasis Pool Deck by Jay Byrd Productions



Pool and the daylife destination LIV Beach, which were created by Groot Hospitality and David Grutman and operated by Fontainebleau Las Vegas.

Inside the Elegant Rooms and Luxury Suites

Fontainebleau Las Vegas' accommodations embody a seamless blend of understated luxury and refined sophistication.

With 3,644 elegantly appointed rooms and suites, each space is a testament to the brand's timeless aesthetic, brought to life by the vision of designer John Rawlins and the resort's in-house team. A soothing palette of blue and silver, accented with soft coral tones, sets

the stage for an atmosphere of calm elegance. Mercury-glass mirrors and brass accents complement silver-leaf details, pearlescent shagreen and Arabescato marble, while custom brass bowtie drawer pulls nod to Fontainebleau's storied history. Plush, geometric carpeting in dove-grey and blue art-deco patterns underlines the fluid curves of bespoke furnishings, creating an effortlessly chic environment.

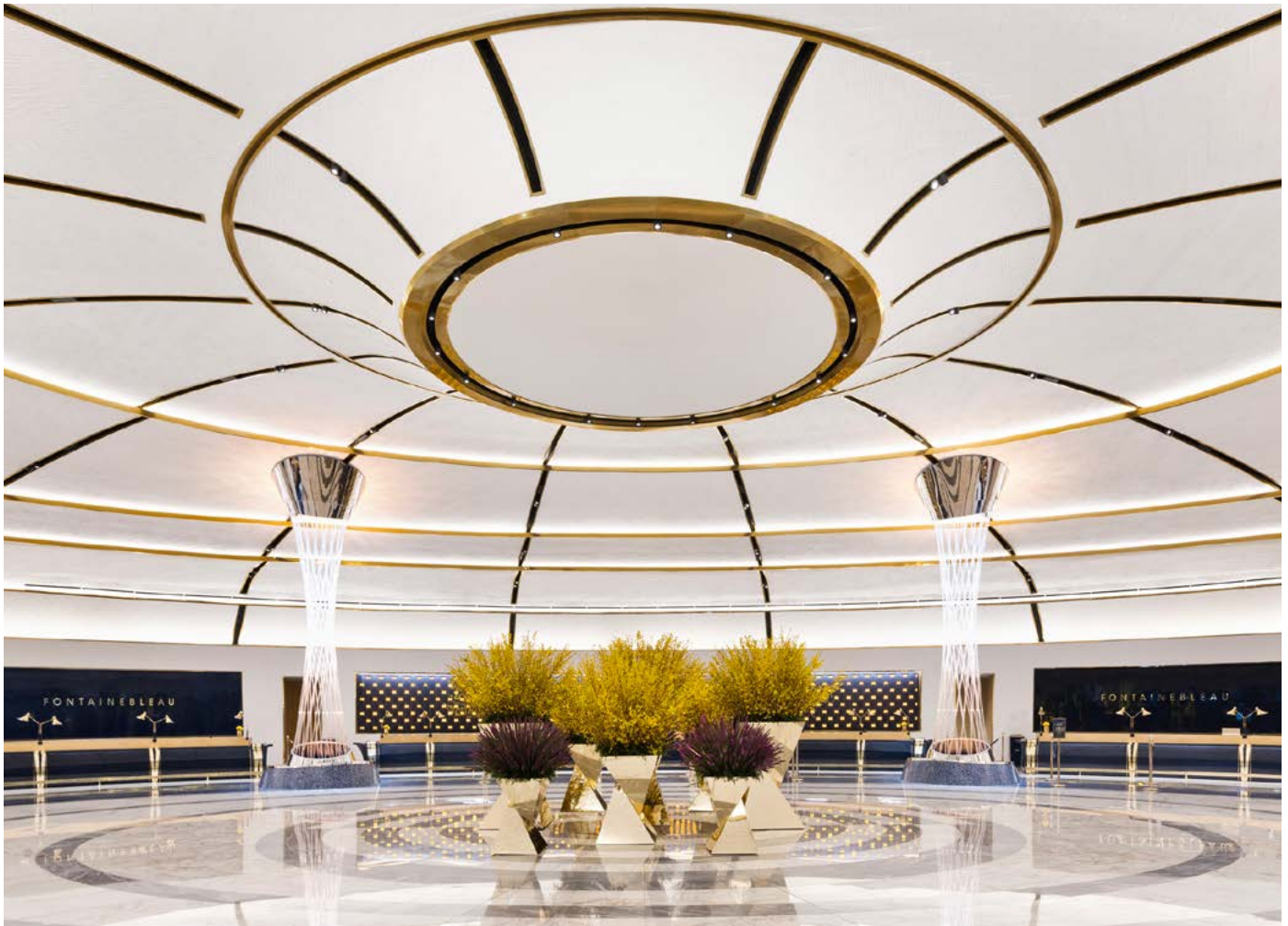
The summit of this luxury offering is the Fleur de Lis suite collection, which occupies the top five floors of the resort. With eight distinct suite options ranging from 980 to 10,000 square feet, these rooms offer a five-star, tailored experience. Dedicated butler service ensures that each guest's stay is personalized and unforgettable,

Above: Gold King room at Fontainebleau Las Vegas. Photo by Connie Zhou.

making the Fleur de Lis collection the perfect embodiment of the resort's signature elegance and hospitality—truly a home-away-from-home, elevated to the highest standards.

The Legacy, The Lineage

Lapidus was once criticized for his "over-the-top" style but later celebrated as a visionary. His influence remains relevant today, particularly in places like Las Vegas, where showmanship in design is embraced. The revival of Fontainebleau Las Vegas can be seen as a tribute to his belief that buildings should be joyful and dramatic. Comparing the boldness of the original ideas that Lapidus had to the contemporary reimagining in



Above: Fontainebleau lobby photo by Connie Zhou.

Las Vegas, the entire ensemble of visionaries, architects and designers drew a parallel line between the two iconic properties. The historical significance of continuing his vision is in a city like Las Vegas, which is known for its embrace of spectacle. The resort is poised for evolving expansion and reimagining as the Las Vegas property has quickly established its lineage in Nevada.

The Resort Team

Ownership/Development Leadership

Ownership: Fontainebleau Development in partnership with Koch Real Estate Investments

Fontainebleau Development

Leadership: Chairman and CEO Jeffrey Soffer, President Brett Mufson

Design

Architectural Design Lead: Carlos Zapata Studio

Design Project Lead: Fontainebleau Development Executive Vice President of Design John Rawlins

Hotel Lobby, Collins, Don's Prime:

David Collins Studio

The Tavern, Azul, Chez Bon Bon, Papi Steak, Promenade Food Hall, Komodo, Poodle Room, ITO: Rockwell Group

Lapis Spa & Wellness, Fitness

Center: Lissoni & Partners

Casino Floor, Bleu Bar, Meeting & Convention Space, La Fontaine, Oasis Pool Deck: Jeffrey Beers International

Landscapes: Lifescapes International

Fontainebleau Las Vegas is located at 2777 S. Las Vegas Blvd., Las Vegas, NV 89109. For further reading about this iconic resort, visit www.fontainebleaulasvegas.com.

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From Costume Designer to Fashion Historian: A LOOK AT THE LIFE AND LEGACY OF KARAN FEDER

By Chanelle Hayes

*K*aran Feder's story is a testament to the power of transformation. Growing up in Wisconsin, Feder didn't have many dreams or goals at an early age. However, a pivotal moment in her third year of college at the University of Wisconsin–Madison, when she discovered her true passion for fashion, changed everything.

Like most individuals her age, Feder was still navigating life and her career path at the age of 20. A friend's daring decision to pursue fashion in California sparked Feder's interest in the industry. This bold move, however, was not just a spark but a flame that ignited Feder's passion. She bravely followed her heart, enrolling at the Fashion Institute of Design & Merchandising.

Going from a person without a clear direction to someone with a focused goal was a turning point in her life. Her relentless drive and commitment to her craft earned her the respect of many and opened doors to the dynamic fashion and entertainment industry of Los Angeles.

Her move to Las Vegas led to further



Photo of Karan Feder by Frank Molnar

opportunities, ultimately paving the way for her current career as a fashion historian. She has been recognized with numerous awards for her work, and her books on fashion history have been bestsellers, further solidifying her position as a respected figure in the industry.

Taking on Hollywood: The Land Where Dreams Come True

Feder landed her first Hollywood gig alongside world-renowned costume designer Bob Mackie, who has worked with entertainment icons such as Cher, Carol Burnett,



Above: Behind the scenes with Karan Feder

Elton John, Marilyn Monroe, Marie Osmond, Dolly Parton, Diana Ross, Tina Turner, Barbra Streisand and Oprah Winfrey.

At the time, Mackie was looking for a wardrobe supervisor for actress and singer Mitzi Gaynor's traveling stage shows. "I was just 20 years old, so when I heard the name Mitzi Gaynor, I didn't know who she was," she recalls. "I thought I was going to work for disco queen Gloria Gaynor. She was the only Gaynor I knew. Even though the show's director kept saying Mitzi Gaynor in my interview, I still pictured Gloria."

Feder landed the job, met Gaynor and was in awe. "She was one of the big stars during the Golden Age of Hollywood in the 50s and 60s. She kept shining in the spotlight through the 70s and 80s, traveling

and doing legendary stage shows on the road. This was when everyone from Glen Campbell to the Osmonds to Sonny Bono and Cher had a variety show."

Working with Mackie was a transformative experience for Feder. "I admire him so much," she says. "He has a super unique hand and witty statement with his designs." Her deep respect for Mackie and his unique design style significantly influenced her approach to costume design and shaped her future aspirations and goals.

It was a different take on design that she was highly interested in. "I fell in love with designing costumes rather than fashion." Three years with the Mitzi Gaynor's show helped further hone her skills and knowledge in the entertainment industry, paving the way for her future success in Hollywood. Her work on iconic shows like "The Golden Girls" and

"The Wonder Years," as well as Robert Redford's first film, "A River Runs Through It," involved creating memorable and character-defining costumes, contributing significantly to the visual storytelling of these iconic projects.

Becoming a Fashion Icon in Her Own Right

With 10 years of experience as a costume designer in the entertainment industry, Feder felt the need for a change. She embarked on a new journey after marrying her entrepreneur husband, Michael.

In 1996, she launched Karan Feder Hollywood, designing, manufacturing, marketing and selling fashion accessories to the junior and children's markets. Her first project, a children's rainwear line, was a roaring triumph, reaching the shelves of Saks Fifth Avenue and Neiman Marcus. Feder's design philosophy

was to create a versatile ensemble, which she achieved by designing matching handbags and hats to complement the raincoat. Her handbags became so popular that even teens, young adults and even older individuals bought them.

It was a trend that piqued everyone's curiosity so much that Feder was honored with the International Fresh Face Award, which recognizes the best new talent in the children's wear industry. She was also nominated for an Earnie Award, which honors outstanding children's and juvenile product companies for their excellence in design and retail.

Still based in Los Angeles, Feder continued to thrive in the fashion industry. She launched a new line dedicated to fun, playful novelty handbags made of faux fur and various plastics. Her handbag line was another massive hit for the fashion designer, and it took her worldwide, including to Las Vegas, which would soon become her permanent home.

From Hollywood to Exploring the Cabaret Costume Culture in Las Vegas

An unsettling earthquake damaged her Woodland Hills home, which ultimately led her to leave Southern California behind. "When Michael and I moved to Las Vegas in 2004, I planned to continue working on my fashion business and doing what I had been doing." However, when Feder started exploring the city, she discovered the Liberace Museum, a place that would change the course of her career.

At the time, the Liberace Museum didn't have a dedicated costume curator, so Feder took it upon herself to ensure they had one. Her initiative and leadership were evident when

she developed and established the Liberace Museum's Costume Collection Management Policy. This entailed coordinating, selecting, prepping, packing and processing an international traveling exhibition for the museum. She was also a guest curator for two original costume exhibitions at the museum.

Feder's love for Liberace's extravagant costume collection was more than just professional. It was a personal connection, a reminder of her days working with Mackie in Hollywood. This emotional tie to the museum's collection deepened her commitment to preserving, interpreting and collecting these pieces, marking the end of her costume design career and on to something new.

In 2012, Feder launched a new business dedicated to the best-practice research, preservation, conservation and exhibition of archival costume collections. Entertainment Exhibitions, a full-service advisory and management firm, has a track record of developing and executing innovative and strategic partnerships to safeguard and showcase historic costume collections' potential. The firm works with many Las Vegas-based institutions and national museums.

A year later, in 2013, Feder came across the Nevada State Museum, where she volunteered to serve as the museum's guest curator of costume and textiles. Her mission was to develop a costume archive that vividly represented the evolution of the entertainment industry in Nevada, preserving its rich history for future generations.

"My work for the Nevada State Museum is perhaps one of my biggest career achievements," she says. "I knew that "Folies Bergère," which

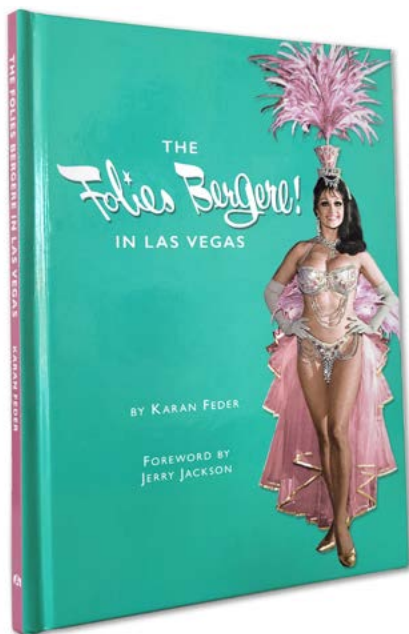
ran at Tropicana Las Vegas from 1959 to 2009, had saved all the surviving costume stock, storing the collection in the show's old wardrobe rooms because no one knew what to do with it. So, I was in contact with the hotel's entertainment director for many months, reminding them that the Nevada State Museum wanted to collect a few pieces to represent the show in its permanent costume and textile collection. Every time I called, I got the response that they wanted to hold on to it because they weren't sure what they would do with it yet. Maybe they would reuse or auction it, but they weren't ready to donate anything yet."

Feder says that when she read in a local newspaper that the show "Mama Mia!" had been booked at the Tropicana Las Vegas, she knew they were going to need the wardrobe space where all of the costumes and pieces from "Folies Bergère" were housed because "Mama Mia!" was a super costume-heavy show. "I made another phone call to the hotel entertainment director, saying, 'Listen, it's me again,' and then went into why I was calling. And that was all it took."

Shortly after that phone call, the "Folies Bergère" costume archive arrived at the Nevada State Museum in towering heaps, boxes and bags. Feder says that the collection was disorganized, uncatalogued and not inventoried, as is the case with the majority of contributions to museums. For her, it was essential to locate existing research collections to help identify the donated materials and their interpretation. "Since I was the museum's curator, I was in charge of making sense of the costume archive," she says. "It was challenging at first because I never had the pleasure of seeing "Folies Bergère" before."

Her aggressiveness and determination led to the birth of the "Les Folies Bergère: Entertaining Las Vegas, One Rhinestone at a Time" exhibit at the Nevada State Museum. It has put the museum on the map, as it now boasts one of the world's most significant museum collections of cabaret costumes. The impressive collection, which has over 8,000 pieces from the show, draws you into its glamorous legacy from when it opened to its final curtain call. "When the exhibit opened, it was a proud moment for me because I knew that was a huge legacy for Las Vegas."

Complementing the impressive exhibit, Feder's book, "The Folies Bergere in Las Vegas," released in 2017, is a significant historical work of art that pays homage to the iconic show. It features never-before-seen photographs, costume design renderings and intriguing documents from local archives. This book is a must-read for those seeking a deeper understanding of Las Vegas's longest-running musical stage show. It wasn't until three years later that Feder's next big project would arise.



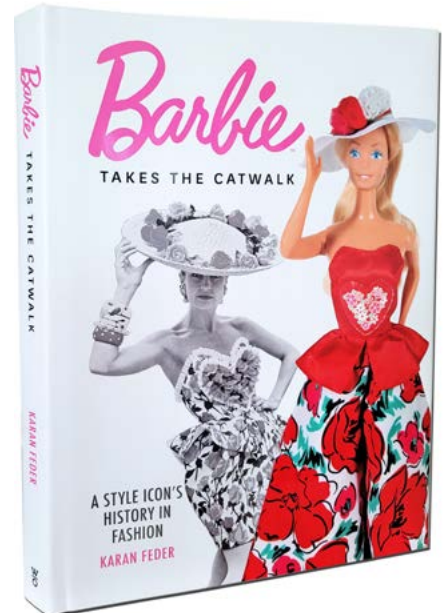
Exploring Barbie Fashion and Beyond

Feder's work was significantly impacted when the world came to a halt in 2020 due to the COVID-19 pandemic. "The Nevada State Museum closed during this time, so I sat at home looking at my list of projects I wanted to do."

Feder says that David Porcello, a colleague at the Nevada State Museum, had been a lifelong vintage fashion collector, including Barbie doll fashion. "It was unusual because most people collected the dolls," she says. "However, he wasn't interested in dolls; he only liked fashion. His vast collection featured nearly every garment made for Barbie between 1959 and 2000."

Feder acquired several pieces from Porcello's vintage fashion collection for the Nevada State Museum's archive. Still, she couldn't figure out

how to make the Barbie doll fashion pieces fit into the museum's collecting mission. "David and I both have such a heavy fashion background that we thought, well, wouldn't it be interesting if we could tell the evolutionary story of Barbie doll fashion through life-size fashion pieces?"



Here, the Barbie design team is inspired by French couturier Yves Saint Laurent. The Spring/Summer 1988 collection from Saint Laurent is remembered as a collaboration of the splendor and luxury of couture. The designer presented a series of precious pieces displaying intense and intricate embroidery techniques. A few standout were inspired by the paintings of Vincent van Gogh, namely *Sunflowers* and *Owl*. The bright colors, bold prints, and dense embellishment seen in these looks serve as an inspiration of the designer's essence.

The Barbie design team skillfully utilizes Saint Laurent's silhouettes, fabrication, and his catwalk styling in this elegant evening dress set. Let one woman convince of the Barbie team's good taste. Mattel declares the fashion collection from Party Fashion.

The Barbie design team deftly echoes Saint Laurent's silhouette, fabrication, and catwalk styling.

#6233
From the Paris Party Fashion collection
1988
Worn by Thinkin' Fantasy Barbie

Design by Yves Saint Laurent
Spring/Summer 1988
Couture presentation January 1988
Compare with Paris Party Fashion #6233

100



to embrace and why." "Barbie Takes the Catwalk: A Style Icon's History in Fashion" has been translated into a handful of languages and has earned an Independent Book Publishers Award for excellence.

Embarking on Her Next Chapter of Success

What's next for the accomplished author? Feder is currently working on three new projects. "I'm completing my second Barbie book, focused on the evolution of Barbie in the workplace," she says, which is expected to be released in 2025.

Feder is also working on another book that will showcase the "Folies Bergère" cabaret show again and will be available in 2025. "Folies Bergere, A Parisian Extravaganza in Las Vegas" is a coffee table edition designed to glorify the show's inimitable visual identity from 1959 through the mid-70s. Feder explains, "The implosion of Tropicana Las Vegas lowered the final curtain on the property's history and its legacy production show. I want to ensure this unique Las Vegas story survives for future generations to reflect upon."



She wore about 1959-1972
Design by Jilse Miller
Compare with 1988 Avenue Style

104



Barbie Mugler's catwalk presentations during the late 1970s featured refined and sculptural pieces that emphasized both feminine curves and dramatic angles. Couture were often worn with these highly engineered looks to smooth, highlight and contour the body's silhouette. His modernist aesthetic launched a trend that was commercially successful well into the 1990s.

The Barbie outfit 1988 Avenue Style ensemble effectively recreates one of the designer's iconic silhouettes. The entry required to translate the Mugler look into a Barbie-size scale is indeed impressive. Perhaps the creative comparison is inspired by the dog models. Mugler often sent down the catwalk during his fashion presentations.

The artistry required to translate the Mugler look into a Barbie-size scale is indeed impressive.

#1033
1988 Avenue Style
1982
Design by Carol Spitzer
Worn by Mattel Barbie

105

This brilliant idea led to "Barbie: A Cultural Icon Exhibition, 60 Years of Fashion and Inspiration," the first Barbie doll exhibition to tour North America. It was created and toured by Illusion Projects Inc. and curated by Feder in partnership with Mattel Inc. The exhibit debuted in Las Vegas and has since traveled to museums in Phoenix, Arizona, and Calgary, Alberta, Canada. It's currently being displayed at the prestigious Museum of Arts and Design in New York City from now through March 2025.

Feder's development of this project ultimately led her to publish her 2023 book, "Barbie Takes the Catwalk: A Style Icon's History in Fashion." Feder examines the Barbie doll's fashionable history to provide a fascinating timeline across many decades and hundreds of miniature Barbie doll garments. The resulting narrative reveals an incredible portrait of the cultural evolution of American women during the last half-century. Feder adds, "It was also fascinating to explore some of the fashion trends that Barbie's designers did not choose

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MAE DALY'S FINE STEAKS & WHISKEYS

A Classic Steakhouse with Rich History, Elegance and a Dedication to Community

By Elaine & Scott Harris / Photography courtesy of Mae Daly's Fine Steaks & Whiskeys

For the proprietors, Richard Femenella and his team, Mae Daly's Fine Steaks & Whiskeys, located on Las Vegas Boulevard across from The STRAT Hotel, Casino & Tower, is a tribute to a figure deeply ingrained in Las Vegas's history.

Already well known as an industry exemplar for establishing the Charlie Palmer restaurants and operating the Stirling Club, Femenella wanted his newest creation to be exceptional from its very inception, and that is reflected in its name. Digging deep into Las Vegas history and listening to longtime residents, he heard stories (some firsthand) about a woman named Mae Daly.

According to Mae Daly's website, in 1928, she redefined defiance in Las Vegas by opening Mae Daly's Saloon. She proudly boasted that respectful women were welcome and encouraged to patronize her establishment. It only took a few months for word to spread that Mae served the finest whiskeys and steaks in town.

Mae Daly was also known for her community engagement and philanthropic efforts, reflecting the collaborative spirit that characterized the city's evolution during that period.



Her contributions reportedly helped shape the hospitality industry in Las Vegas, making her a colorful figure in its history. Yet, historical records are somewhat nebulous, adding to her fictitiously famous character.

Above: Mae Daly's Fine Steaks & Whiskeys entrance marquee.



Porterhouse



Lobster Thermidor

"We're very proud to carry on her traditions of friendly service, great steaks, whiskeys and good times," Femenella said with a smile, a testament to the enduring respect and admiration for Mae Daly.

We arrived at Mae Daly's to the delight of complimentary valet parking on the Las Vegas Strip. Inside, the 1920s vibe was alive. Walking into gleaming white and black dotted tiled flooring, brass stamped ceilings, sparkling chandeliers, crisp linens and well-appointed tables, the pleasurable staff, beaming with gleaming smiles, said, "Welcome to Mae Daly's," as we were directed to the bar and lounge area for a pre-dinner cocktail.

When we approached the backlit vintage-style bar, a familiar face greeted us. Tommy Valentin, the lead bartender, has been a fixture "behind the stick" in Las Vegas for many years, serving classic cocktails and his mixology specialties at many of the city's finest restaurants. Valentin wasted no time pouring us a glass of his finest champagne as he informed us about the history of his long relationship with Femenella and the birth of the restaurant.

"This venue was vacant for years, so when Richard saw it, he knew this was it," Valentin said. "We're a fine-dining steakhouse with some of the best whiskeys and bourbons in town. We even have a special bar menu beginning at 3 p.m., with great items like a delectable burger with a special blend of prime beef. The cocktail lounge is a brilliant place to relax and enjoy live music or a fine cigar and bourbon al fresco on our patio."

Regarding the food menu, Femenella and Tomas Espino, Mae Daly's executive chef, created a steakhouse masterpiece we were eager to experience. They expertly serve five styles of beef, with all steaks 100% prime certified. Femenella wasted no expense procuring the best products available. Femenella and Espino joined us at our table and presented these beefy beauties to look over. We could tell something lit up in them as the presentation captured our thrilled admiration. "Hey, have you ever done a steak tasting? Let's do it," Femenella exclaimed. We settled in for an evening with some of the finest steaks we have ever had!

We commenced our culinary steak soiree with the Frey Ranch Filet Mignon Au Poivre, an eight-ounce deftly prepared supreme steak. It was presented to an ideal medium-rare, finished on a bed of rosemary and

thyme and embellished with the redolent au Poivre sauce. The culinary theatrical apogee ended with a dramatic flambe finish with Frey Ranch's Un-Cut Whiskey.

Also on the table is the eight-ounce Filet Mignon, slowly wet-aged for the ultimate beef flavor and tender texture, direct from renowned Allen Brothers Chicago. We continued our journey with a 16-ounce boneless New York Strip Steak from Creekstone Farms, beautifully marbled and succulent yet retaining juiciness and tenderness. The 16-ounce boneless Ribeye Steak was also procured from Allen Brothers Chicago, cooked medium rare with a big flavor and tender texture.

Moving on to dry-aged beef, Femenella insisted on the 18-ounce Ribeye Steak with bone-in, which has a richer, distinctive umami flavor and is nutty and aromatically more intense than the other cuts presented.

Naturally raised beef and grass-fed beef are pronounced on the palate with each tilt of the fork. The Piedmontese eight-ounce Filet Mignon is 100% grass-fed, naturally lean and tender, melting in our mouths with unmatched tenderness. It was a steak meant to impress. We eagerly anticipated the American Wagyu 16-ounce boneless Ribeye, graded BMS 6-7, from Rosewood Ranches in Texas. We were enthralled and pleased as it was slowly wet-aged for additional flavor. It exuded buttery tenderness and a robust yet slightly sweet flavor profile. The steak finale featured the Certified A5 Kobe Beef, a mouthwatering, snow-aged New York Strip from cattle raised in Hyogo, one of Japan's most diverse prefectures. Graded BMS 9-12, this steak was delicate and luxuriant on the palate—it was simply a bite we couldn't get enough of.



Above: Mae Daly's bar

Mae Daly's isn't just about steak by any means. Most respectable fine dining steakhouses have Surf & Turf on the menu. Dive into a brilliantly prepared eight-ounce Filet Mignon and Tristian Island Lobster Tail. The menu also has a Chilled Seafood Tower for a true gift from the sea with succulent lobster, oysters, jumbo shrimp, lump crab and clams on the half shell with traditional cocktail sauce and apple cider mignonette for a spectacular finish. The house-favorite Mediterranean Branzino is pan-seared or broiled with tangy capers and rich golden raisin agrodolce sauce. Return in time with the classic Lobster Thermidor served with shellfish stuffing and a cognac tarragon creamy sauce.

Mae Daly's raises the bar high with service. Everyone involved in the preparation and service of the meal treats the table with a combination of dedicated teamwork and a focus on an extraordinary culinary experience. Femenella also believes in nourishing the community. Autism Community Trust (ACT), a nonprofit organization he founded, is a

subject very close to his heart. Mae Daly's, in partnership with Andrew Devitt's Sport-Social, offers a vocational program for adults with autism who are interested in working in the restaurant industry.

"Mae Daly's is a restaurant for the local Las Vegas community," Femenella said. "Our company's mission statement, culture and philosophies are focused around one word: kindness. Throughout my entire career, I have followed my belief that a business needs to give back to the

community in which it prospers. I will ensure that Mae Daly's becomes a socially responsible establishment and one of the finest steakhouses in Las Vegas."

Ultimately, Mae Daly's is more than just a dining venue. The restaurant strives to embody kindness and excellence, aiming to become a cherished part of Las Vegas's culinary landscape while honoring the spirit of its namesake.



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'TAKE FIVE' WITH VIC'S JAZZ CLUB OWNER SUE LOWDEN

By Stacey Gualandi

The neon cowboy Vegas Vic first waved his iconic thumb high above downtown Las Vegas over 70 years ago.

Thanks to the legendary Lowden family, Vic still gives his signature thumbs up to a jazz lounge bearing his name.

Two years ago, Vic's brought a unique sound to Symphony Park in downtown's cultural epicenter: a vibey lounge and dining room for live jazz and blues entertainment over tasty Italian dishes.

Sue Lowden couldn't be more jazzed.

Nearly 50 years after arriving in Las Vegas, falling in love with acclaimed jazz musician Paul Lowden, raising four children and becoming a beloved TV personality (she was one of the first women in Nevada to co-anchor the evening news), Lowden has set the stage for a permanent home on the local jazz scene.

The Lowdens—who have opened more than 25 restaurants—had been looking for a live jazz nightclub for several years when the City of Las Vegas, which was looking for something different, introduced them to the Symphony Park space. "We

Right: Sue Lowden stands in front of Vic's main entrance.



produce jazz albums," Paul Lowden IV says. "Our father is a musician, a good one. I thought it might be cool to do something my parents could hold court in."

Lowden is a fine dining foodie and jazz music junkie, so Vic's has literally become an extension of her passions.

The Muscular Dystrophy Association's Humanitarian of the Year couldn't be more proud that jazz music students at the Las Vegas Academy perform nightly at Vic's while also performing down the street at the Las Vegas Academy Lowden Theater.

"We want people to feel at home and comfortable at Vic's while having a great evening out," she says. "Most of our employees have been here since day one, and everyone at the bar knows everyone else. We're thrilled with Vic's food, atmosphere and entertainment. We invite everyone to check it out."

Lowden greets old friends and new customers on any night at Vic's. She's one busy restaurateur, but she did take time out to "take five" with *Chic Compass*.

Chic Compass: Since last we spoke soon after the launch, would you say Vic's has exceeded your goals and expectations?

Sue Lowden: Vic's has gotten into the "groove" of the downtown Symphony Park scene. The restaurant has an ebb and flow of clientele, depending on shows at The Smith Center and World Market Center activities. Jazz has its own audience, and we have found that "book it and they will come" holds true. There's a hardcore jazz following in Las Vegas, and once word got out that Vic's was serious about featuring jazz musicians and



artists, "jazzbos" took us seriously. Of course, there's a component of excellent service and ambiance. We're fortunate to have a superb chef, Miguel Magana, and our manager, Scott Schmalfeldt, who work tirelessly to make everything run smoothly.

Chic Compass: How much is Vic's a reflection of you as an owner, a Las Vegas personality, a jazz music producer/lover, etc.? What influence have you particularly had on the restaurant's success so far?

Sue Lowden: Everything about Vic's is very personal. That includes family and personal photos in the lounge and paintings featured in the main dining room and private dining area. Our sons, Chris and Paul Lowden IV, took months to create what has turned into our jazz club, Vic's. Paul IV received his first gaming license for the bar top slot machines in the main bar. My husband Paul and I hire and approve all the jazz artists and musicians. We've been jazz fans for years and have developed friendships with many of the artists we book. Occasionally, I'm on stage to welcome guests and introduce the talent about to perform.

Above: Surrounded by close friends, jazz performer Jeff Hamilton (seated in the center) is joined by Paul Lowden (seated at the right) and Sue Lowden (standing far right)

Our new venture is a family affair in all aspects of business. We're also proud to work with Opportunity Village, a longtime Las Vegas non-profit that trains mentally challenged young people. We hired graduates of the program to become part of our Vic's family.

Chic Compass: What expected or unexpected effect has Vic's had in that downtown space?

Sue Lowden: Vic's has been a stand-alone retail business for almost two years. Symphony Park is about to explode with additional apartments, two new hotels and condos, more restaurants and new retail space. We welcome our new neighbors with open arms. Symphony Park is a beautiful place to live, work, play and dine.

Chic Compass: There is no quit in you! What else is motivating you right now?

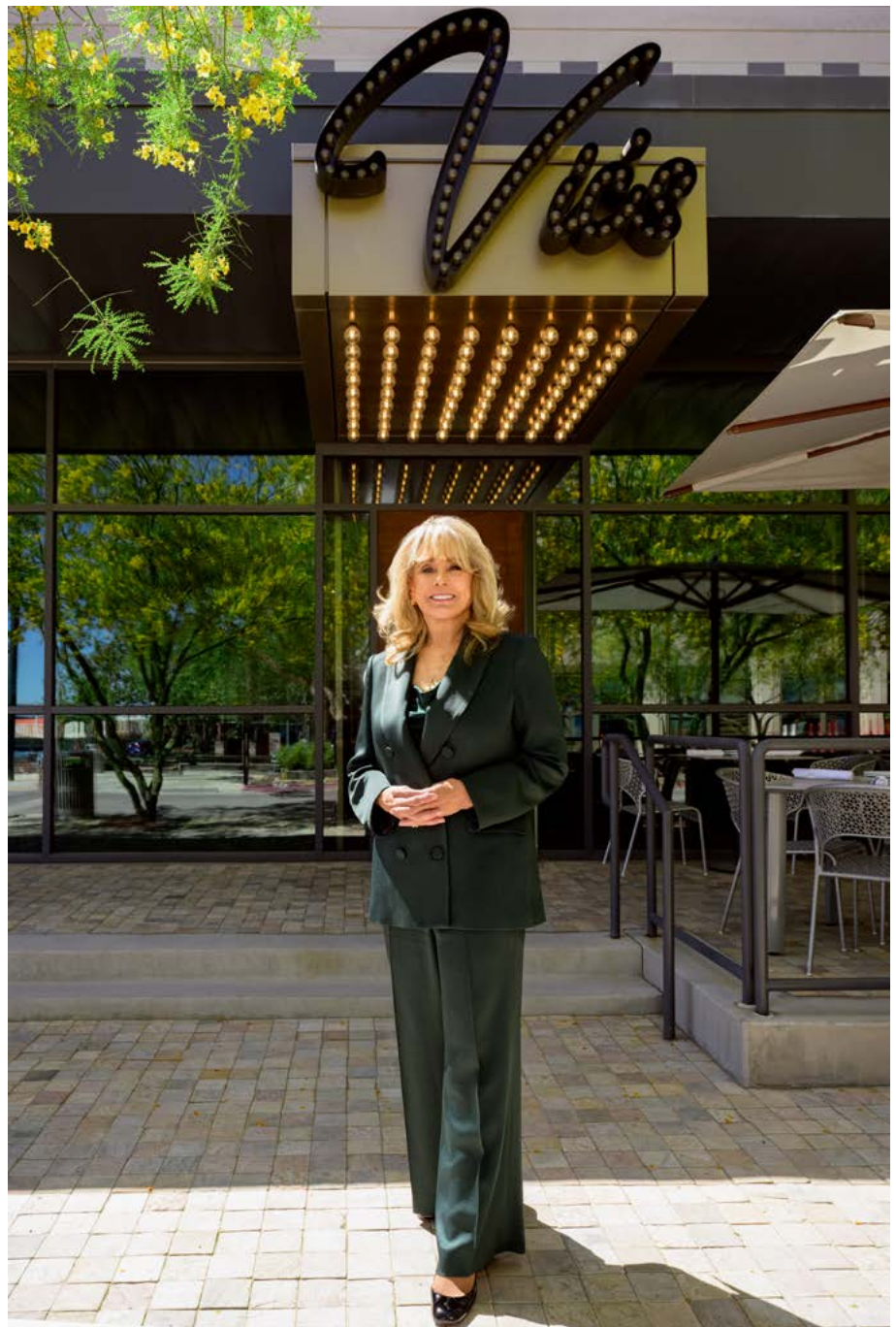
Sue Lowden: I enjoy discovering new talent and featuring jazz artists never seen or heard in Las Vegas. For example, we have Grammy Award-winning jazz artist Nicole Zuraitis performing at Vic's in October. We had been working on booking her for months, and then, when she won the Grammy, her schedule became crazy busy, so we're looking forward to featuring her and her band. We also enjoy welcoming our own Grammy Award-winning Las Vegas Academy jazz students to perform here every night. The young musicians are part of a paid internship with Vic's under the direction of Patrick Bowen, the longtime head of LVA's World Jazz Studies program.

Chic Compass: Do you have any future plans or announcements you want to share? Has Vegas Vic settled into his new home and is ready to expand?

Sue Lowden: We have endless ideas for Vic's future. Chris is putting together a CD of live Vic's performances featuring Benny Benack, Jeff Hamilton, Tamir Hendelman, Ken Peplowski, and so many others. Our sound recording system was part of our original installation plan. We worked with the same sound experts from Dizzy's Club in New York City, and we're delighted to have a state-of-the-art audio setup that enables us to record live.

We look forward to partnering with Michael Lazaroff, CEO of Jazz Cruises, LLC, to bring artists from his renowned jazz cruises here to perform. Beginning in December, we'll initiate "Third Wednesdays at Vic's," featuring many jazz cruise artists.

We're also teaming up with the nonprofit Jazz House Kids to raise funds for young musicians who need instruction and instruments. Christian McBride and his good friends Benny



Green and Lewis Nash will host our first benefit for Jazz House Kids in the spring. The Christian McBride event will be a big success with the help of the Las Vegas Jazz Society and our loyal jazz customers. Our family is very excited and optimistic about the future of jazz in Las Vegas and Vic's jazz club.

Vic's Las Vegas

355 Promenade Place
Las Vegas, NV 89106
725.755.5299
www.viclasvegas.com

Lunch: 10 a.m.-4 p.m.
Dinner: 4 p.m.-10 p.m.
Bar/Lounge: 10 a.m.-1 a.m.
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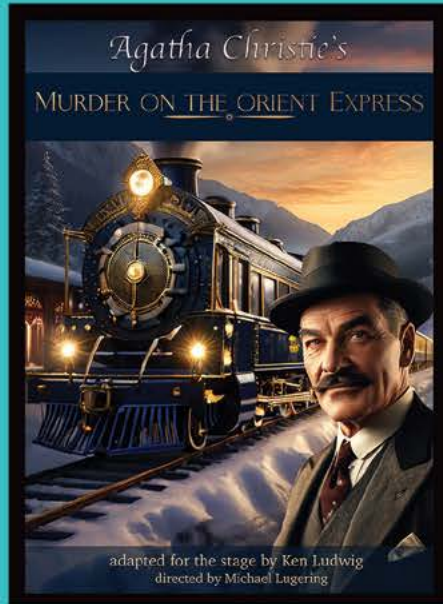
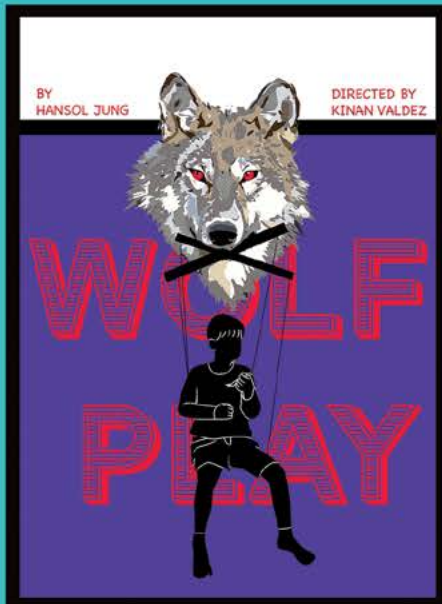
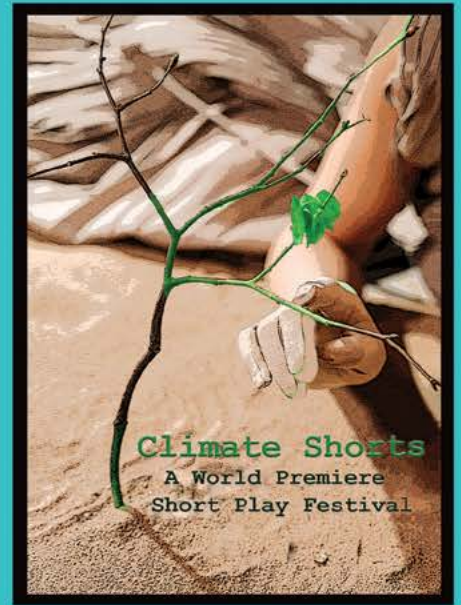
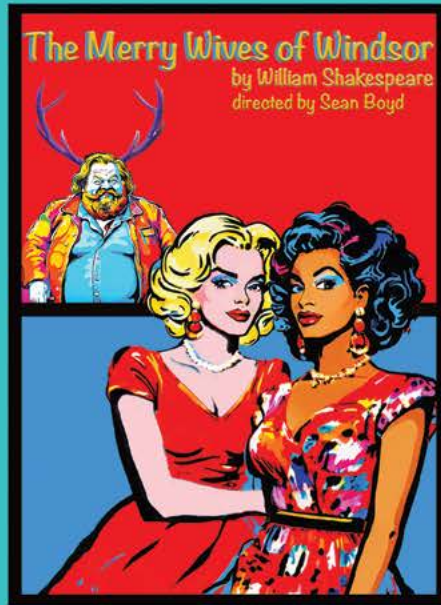
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THE WHOLE WORLD'S A STAGE FOR KIRSTEN BRANDT

By Kendall Hardin

*W*e've come a long way from Victorian times when women in theatre were in the same category as women of the night, dismissed as vulgar and immoral. Even the bouncy 1927 "Show Boat" tune concludes with "Life upon the wicked stage ain't nothin' for a girl."

Women today are transforming the theatrical world on stage, in the cinema, on television and via streaming devices as consummate actors, playwrights, screenwriters, technical artists, directors and producers. How exhilarating, then, to see a woman like Kirsten Brandt ascend to the pinnacle of dramatic arts in academia as the new chair of

UNLV's Department of Theatre and executive director of the Nevada Conservatory Theatre.

The California native is now elated to be a Nevadan. Born and raised in the Bay Area, she pursued college at the University of California, San Diego, where she quickly switched from psychology to theatre. She studied playwriting during her junior year at the University of Birmingham in England. A year later, she graduated from UCSD with an emphasis on directing. In 2019, Brandt earned an MFA in Interdisciplinary Arts at Goddard College, focusing on performance technology, gender in performance and environmental justice.

Directly after college, she worked with the San Diego Repertory

Theatre, Sledgehammer Theatre and various small theatres in San Diego. Eventually, she stepped into the role of artistic director at Sledgehammer, armed with a mission to literally take a sledgehammer to traditional theatre and build something new. The freedom to experiment with form and style at "Sledge" with an adventurous ensemble created the cornerstone of who she is as an artist today.

Brandt has also directed at many of the country's most prestigious theatres, including The Old Globe, La Jolla Playhouse, San Jose Repertory Theatre (now called the Hammer Theatre Center, where she was the associate artistic director for seven years), TheatreWorks Silicon Valley and the Utah Shakespeare Festival. Brandt is also a playwright. Her

Above: "American La Ronde" by Steven Dietz, directed by Michael Lugering. Photo by Jordan Hall



Above: Photo of Kirsten Brandt by Sean Critchfield.

play "Coded," about women in computer gaming, had its world premiere in San Jose in 2021, and her musical version of "The Snow Queen" continues to enjoy national and international productions.

Chic Compass: What excites you about today's world of theatre?

Kirsten Brandt: I'm interested in the immediacy of theatre and how it creates community. I want theatre not only to entertain but also to get people talking to and with each other. I love the exchange of good ideas, and I love debate. I want to get people excited about topics and characters. I'm also a storyteller, believing that a good story can change people's lives and inspire them. It matters what stories we tell.

Chic Compass: What attracted you to UNLV and Las Vegas?

Kirsten Brandt: When I interviewed for the job at UNLV, I saw a passion for innovation in the faculty—a passion for storytelling and service to the community and the students. We're training the next generation of artists and theatregoers.

The students are everything—it's why we're here. They inspire me; I learn so much from them. I felt at home when I arrived and knew this was where I needed to be. My colleagues represent the best in theatre. They challenge me every day.

We have a fantastic program at UNLV. For undergrads, we provide a performance studies track, a stage and screen acting program and a technical theatre program. We offer master's degrees in performance, design, technical direction and stage management. Our students are magnificent, curious and adventurous. I know that when they leave UNLV, the future of the arts is secure in their hands.

Chic Compass: You supervise UNLV's Department of Theatre division and function as the executive director for the Nevada Conservatory Theatre. How does that work?

Kirsten Brandt: The Nevada Conservatory Theatre is the university's producing arm and stands for "nurture, create and transform." What makes us unique is that we bring professional guest artists to work alongside our students. This blending helps our students bridge the gap between academia and professional practice. It also allows our guests to take risks that commercial theatre can't afford. Risk and experimentation are where innovation lies.



Left: "Mr. Burns, A Post-Electric Play" by Anne Washburn, directed by Kirsten Brandt. Photo by Josh Hawkins

Below: "Mr. Burns, A Post-Electric Play" by Anne Washburn, directed by Kirsten Brandt. Photo by Larry Henley

success! The next set of plays, written by our undergraduate writers, will debut in April. It's an immersive experience for the audience. We're grateful to collaborate with the College of Fine Arts and the county on this fun project.

We have also created several new initiatives to connect with the community:

High School Outreach: We're working with Las Vegas high school theatre programs to offer free weekday matinee performances for their students. We're also going into the classrooms with workshops tailored to those classes to engage the next generation of theatre-goers.

Theatre Guides: We have launched

It's a privilege to have this dual position. Not only do I get to work with students, but our department also works with the community. I serve as the academic department chair and the director of a performing theatre company. I know how lucky I am since I have worked in nonprofit theatre my entire life.

When I started teaching, I felt another calling. I know it sounds like a cliché, but I have felt a call to service, to help people my whole life. I believe I do that with the art I create. Art fuels the soul.

Chic Compass: You've launched many new initiatives and innovations over the last year. Can you describe some of them for our readers?

Kirsten Brandt: Two new programs immediately come to mind: the Short Playwriting Festival and Parking Lot Plays.

Short Playwriting Festival: With the support of an amazing donor, we will have six world-premiere 10-minute plays by major voices in American theatre. Our "shorts" will focus on a theme for the next three

years. This year, the theme is "the climate." Bringing in these writers, who are writing for our students and the Las Vegas community, enhances the visibility of UNLV and Las Vegas as a hub for new and innovative work.

Parking Lot Plays: Last year, we launched an off-season offering of plays performed in the Commercial Center parking lot. It was a wild



"Know Before You Go" (or "Read It After You See It") guides that provide more information about our plays, including interviews with writers, thoughts on themes, and other dramaturgy that enhances patron experiences. These free guides are available online to all community members. Special high school guides provide discovery activities expressly designed for each show.

Sensory inclusive performances and select Friday performances are available for every production.

Intriguing podcasts with expanded interviews and student-generated original content are now a reality.

Digital programming will increase in 2025 as more content is developed to stream to external audiences.

Chic Compass: What significant challenges do you and your department face?

Kirsten Brandt: We're the best-kept



secret in Las Vegas—I don't want us to be a secret anymore. We make theatre for the whole community. I'm at the theatre for every performance – ready to talk to our audiences. So when you come – say hi!

The recession and COVID-19 pandemic had a horrible impact on live performing arts. Like our colleagues in other cities, we're looking at

innovative ways to invite audiences back to live theatre and ingenious and novel ways to reach out to theatregoers in unique venues throughout the city.

We can't go back to the way we did things before, and we invite conversations and creative input from the community. I'm excited about the future and thrilled to be at an institution that values progress, experimentation and innovation.

More About the Nevada Conservatory Theatre

The Nevada Conservatory Theatre was founded by UNLV's Department of Theatre faculty in 2000. It sits at the intersection of research and professional practice. The mission is to train the next generation of theatre artists by placing them alongside professional artists in all aspects of the art and craft of playmaking.

Above: "Mud" by Maria Irene Fornes, directed by Norma Saldivar. Photo by Jordan Hall

Left: "Pride and Prejudice" by Kate Hamel, directed by Valerie Rachel. Photo by Kirsten Brandt





Working together, key goals aim to transcend the traditional stage through experimentation of form, creatively reimagine classic works, celebrate emerging and underrepresented voices and engage with the community. This intersection among students in training, distinguished faculty members and theatre professionals provides an ideal laboratory at UNLV for advancing the discipline of the theatre arts.

With a spotlight on integrating professional guest artists and advanced students, the Nevada Conservatory Theatre is committed to creating "a vibrant theatre that inspires and entertains while providing a social, political and ethical forum for Las Vegas artists and audiences."

The Nevada Conservatory Theatre's yearly season focuses on classic

plays and new works from emerging voices in American theatre. Brandt just finished directing the new season's opener, "Mr. Burns, A Post-Electric Play", which she describes as "a love letter to the power of story and our need as humans to connect." She explains, "The whole season is about connections—how we connect, why we connect, and why we disconnect."

The Nevada Conservatory Theatre performs in the Judy Bayley Theatre, the Black Box Theatre and the Paul Harris Theatre, located within the UNLV Performing Arts Center.

Subscriptions and single tickets are available:

Online: www.unlv.edu/pac/visit/tickets

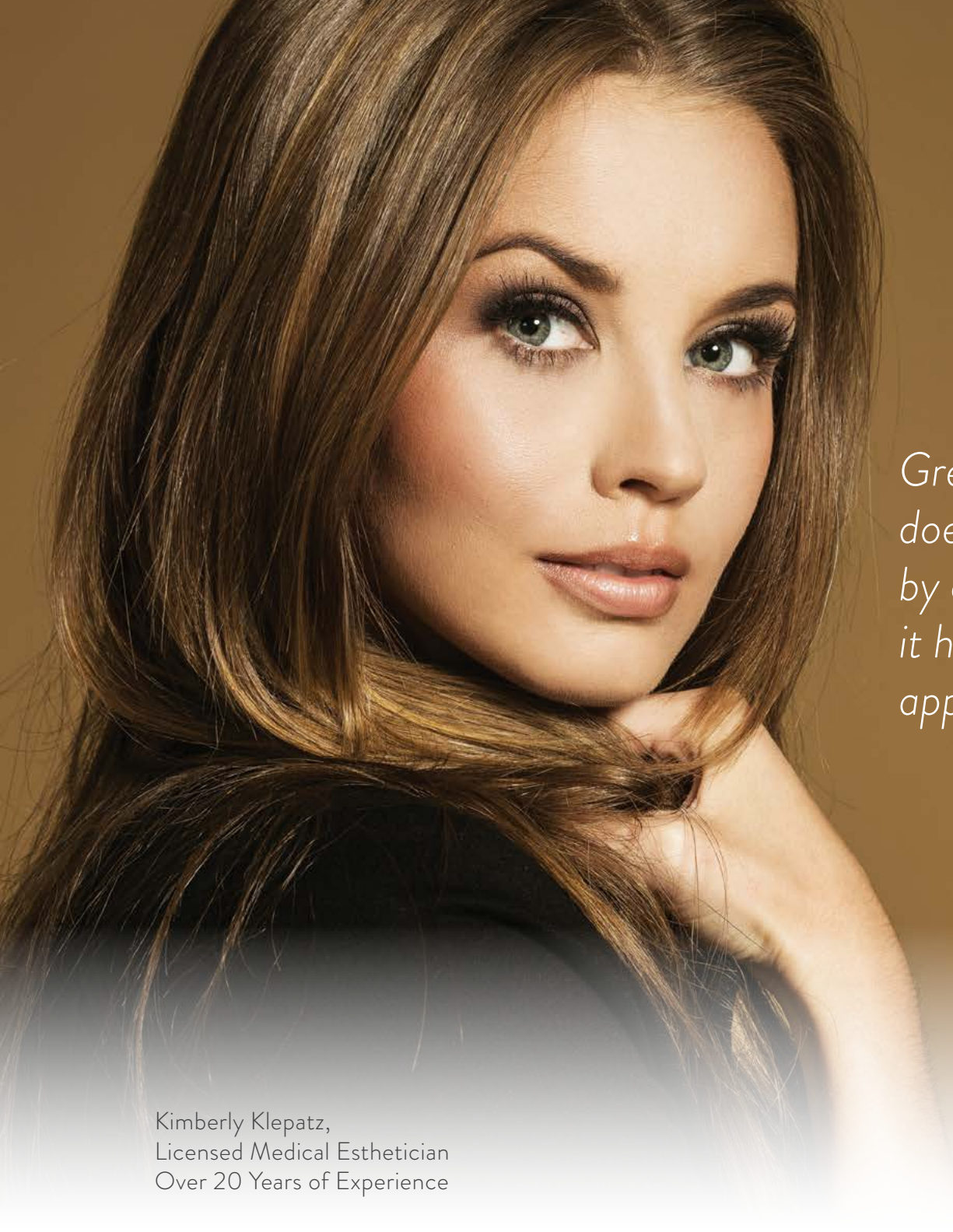
Above: "Happy Days" by Samuel Beckett, directed by Stebos. Photo by Kirsten Brandt

By phone: 702-895-2787

In-person: The UNLV Performing Arts Center box office is located between the Cottage Grove Parking Garage and the Artemus W. Ham Concert Hall off of Maryland Parkway

Convenient parking is free on campus after 7 p.m. Monday through Thursday, after 1 p.m. on Friday, and anytime on Saturday and Sunday (handicapped parking and ADA access are provided).

For updates on the Nevada Conservatory Theatre's 2024-25 season or to become a donor, visit www.unlv.edu/nct.



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ABOUT TOWN

10th Annual VIVA Awards

(Photography by Cashman Photo)

Right: (L-R) Nate Jones, Stacey Gualandi, Deng Jones, Skai Jones

Below: (L-R) Jake Naylor, Diana Della lacono, Niki J Sands, Ann Parenti, Stacey Gualandi, Richard Sapperstein, Curtis McCoy



Left: (L-R) Lisa Gay, Lance Robins, Cary Vogel, Claire Nagel, Ann Parenti, Brian G. Thornton

Above: (L-R) Mimi Williams, Donny Thompson, Judy Tarte, Cathy Stevens-Thompson



10th Annual VIVA Awards

(Photography by Cashman Photo)

Above: (L-R) Dave Loeb, Marlene Ricci, Nathan Tanouye, Jeff Davis, Michael Candito

Above Right: (L-R) Gloria Cunningham, Nathan Tannenbaum

Right: Nathan Tanouye

Far Right: (L-R) Susan Thornton, Kendall Hardin

Below: (L-R) Shaddai Johnson, Thomas Bradley Calvin, Aries Harper, Jaren Glick

Below Right: (L-R) Marc and Cindy Fox





Chic Compass Magazine Launch at Vic's (Photography by Cashman Photo)
Above Left: (L-R) Pablo Taffanelli, Jerick Padsing, Joe Cortez, Cincin Landeros
Above: Katy Monroe, Lisa Gay, Quincella Rivers, Tony Sedgwick
Left: Jerick Padsing, Chanelle Hayes
Below Left: Nancy Chin-Wagner, Michael Waters, Jerick Padsing, Cincin Landeros, Stacey Gualandi
Below: (L-R) Jerick Padsing, Stacey Gualandi





The Dream Awards at Aliante Casino + Hotel (Photography by Sheryl Aronson, Sasaphotos)

Above Left: Bubba Knight

Above Middle: Darcus Speed Gates

Above Right: (L-R) Johnny Gill, Jeffrey Osborne, Smokey Robinson

Below: The Dream Awards Grand Finale



Above: (L-R) Earl Turner, Kelly Clinton Holmes

Below Left: Little Anthony

Below: Evelyn Champagne King





**Chic Compass Magazine Launch
at Rita Deanin Abbey Museum**

(Photography by Cashman Photo)

Above: Event attendees gather for a photo

Left: (L-R) Nancy Wolff, Bruce Gale, Nancy Barrett, Susan Houston

Below: (L-R) Laura Henkel, David Tupaz

Bottom Left: (L-R) Nigel Trujillo, Laura Sanders, Amanda Trujillo





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