



We Did It Our Way!

Las Vegas Centennial History Grant Program

To commemorate the 100th anniversary of the founding of the city of Las Vegas, the Nevada Department of Motor Vehicles, in cooperation with the Commission of Museums and History of the Department of Cultural Affairs, designed, prepared and issued special license plates. The money from the sale of this specialized plate paid for public events as part of the Centennial Celebration in 2005. Now that the Centennial Celebration has ended, profit from the specialized license plates is directed toward a fund for historic preservation efforts in the City of Las Vegas.

The plates feature the famous "Welcome to Fabulous Las Vegas" sign designed by Betty Whitehead Willis in 1959, which still stands in the median island south of Tropicana on the Strip.

The Commission for the Las Vegas Centennial [Centennial Commission] has established the History Grant Program to support community initiatives in support of the history, preservation and conservation programs within the city of Las Vegas.

The focus of the program is to commemorate the history of the city of Las Vegas with projects "relating to the commemoration of the history of the City of Las Vegas, including, without limitation, historical markers, tours of historic sites and improvements to or restoration of historic buildings or structures." -NRS 482.37903

Projects may also include: rehabilitation of historic sites, structures and archeological resources, cultural heritage and tourism, oral history, historic survey, documentation, museums and archives, and education.

The grants will be reviewed by the Las Vegas Centennial History Grants Committee[Committee], made up of city staff. Recommendations will be forwarded to the Centennial Commission for final decision.

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Evaluation Criteria

In order to qualify for History Grant funding, the *subject of the grant project* must meet the criteria below in order to be funded. Any application failing to meet the mandatory criteria will not be considered further. The criteria listed below are intended to help applicants in developing a project and application that will best reflect the NRS mandate:

Criteria Set #1

- 1) For rehabilitation or restoration of an historic resource: The resource must be an Historic Landmark, Building, Structure, Object or property within an Historic District that has been designated on the Las Vegas Historic Property Register or the State or National Register of Historic Places.
- 2) For historical events: The event must promote, preserve, interpret or provide education to the community about a significant historic resource or feature of Las Vegas.
- 3) The applicant must be able to complete the funded phase of a project within budget.
- 4) The project must be completed within a reasonable time in such a way that the city can comply with laws related to the sale of the commemorative license plates. Funded phases of a project should be completed within approximately 12 months from the date of the Grant Agreement to be executed by the applicant and the Centennial Commission. Generally, grant funds will be disbursed as a reimbursement to the applicant.
- 5) The applicant must be able to manage the grant and to account for expenditure of funds according to the Centennial Commission's fiscal requirements which will be distributed to awardees upon grant award.

Criteria Set #2

The Committee will review the applications according to Criteria Set #2. The application must meet some aspect of all four of the criteria below in order to be considered for funding, with the exception of Accountability. The applicant must meet all sub-criteria under Accountability. *The ability to meet at least three criteria, by itself, does not guarantee funding, and does not determine the distribution or level of awards.* The Committee reserves the right to consider subsequent testimony and discussions, after which it discusses and adjusts distribution of funds. The following criteria are merely a method of initial ranking for purposes of further discussion. The specific criteria are:

☐ **Historic Preservation Issues**

Examples of topics to be considered:

- The project will promote, preserve or interpret a significant historic feature of Las Vegas;
- The historic resource can be realistically saved;
- The applicant demonstrates an ability to raise or sustain required amounts of financial support from sources other than this grant, including donations of goods and services. In addition, the applicant demonstrates the ability to raise and sustain support (relative to the means and abilities of the applicant);
- The final product must demonstrate sustainability and the ability to be maintained

so that the public can enjoy it in the future.

☐ **Community Impact**

Examples of topics to be considered:

- The project will commemorate the history of the city of Las Vegas;
- The project promotes cultural heritage tourism in Las Vegas;
- The project demonstrates community participation as a component of historic neighborhood revitalization;
- The project will supplement training and education in the classroom in historic preservation;
- The project will increase overall public awareness of historic preservation methods and concepts;
- The facility supported by the project will be used by a broad base of the community;

☐ **Innovation and Creativity**

- The applicant demonstrates an ability to use additional resources in a creative way to complete the project should they not receive the entire grant amount requested

☐ **Accountability**

Examples of topics to be considered:

- The applicant demonstrates an ability to complete a quality project within budget and in a reasonable time;
- The applicant can manage the grant and can account for expenditure of funds according to the Commission's fiscal requirements.

Note:

- 1) The Committee will give consideration to projects that are emergencies (i.e., impending demolition), and it will look favorably on projects that can be successfully completed in their entirety by the completion date designated in the grant application.

Application Process

Applications are accepted year round. If the minimum criteria have been met, the application will be placed on the next Centennial Commission board meeting for approval or denial. Incomplete applications will be returned for resubmission in the next round. There will be no exceptions to this rule. Please note the Centennial Commission only meets quarterly, January, April, July and October.

Upon receipt, the Committee members will review each application in relation to the criteria, and forward recommendations to the Centennial Commission. Each Commission member will be allowed to review the applications independently of one another in advance of the Centennial Commission board meeting. Applicants or a representative are required to attend the Centennial Commission meeting and present their proposal. Presentations are limited to ten minutes per application.

After the available funding from the sale of the license plates is established, each approved grant will be awarded based on:

- 1) the total amount of funding available;
- 2) the emergency of the project;
- 3) The total amount of criteria met; and
- 4) The requested project amount.

Allocated grant funds will be available to grantees when the sale of license plates is complete and funds have been established.

Who May Apply

Private citizens, owners of designated historic resources, government agencies, museums, libraries, non-profit preservation, conservation and archeological organizations, historic societies and community service organizations, public, private, and charter schools, and higher education institutions.

Award

Grant funds will be awarded in amounts up to \$100,000, with a minimum amount of \$5,000. The Committee will entertain requests exceeding this amount for projects that demonstrate exceptionally significant value to the preservation of the history of Las Vegas.

Projects may be phased. For example, an historic property owner may wish to apply for funding to plan a rehabilitation project which can be completed in one year, and apply for funding to implement the project the following year.

Quarterly Progress Reports

Grant recipients must submit quarterly progress reports to the Centennial History Grants Committee.

Upon completion of the project, grantees must present to the Commission proof of completion. Proof can be in the form of a presentation, photographs, site visit, video, etc.

PLEASE DO NOT SEND BINDERS or anything that will be difficult to copy and scan. We only require the grant application at this time. Should you be selected to make a presentation to the board, you may bring photos, a power point presentation, etc. at that time.

Send the typed original and signed application to:

Shari Farkas
Office of the Centennial Commission
City Hall
495 S. Main Street, First Floor
Las Vegas, NV 89101
Work: 702.229.2397
Email: sfarkas@lasvegasnevada.gov

Las Vegas Centennial Grant Application

Application Form Instructions

The application form is composed of three (3) parts:

Part I is the **Application Cover Page**. This provides the Committee with a quick and concise overview of who is proposing the project, where it is located, what it intends to achieve, and how much it will cost. This must be submitted as only a one-page document with the application packet.

Part II is the **Grant Description** section and should describe your project in detail.

This section must contain specific information on the historical significance of the property or subject matter as it relates to Las Vegas, and a project scope that defines how the project is to be executed and, if applicable the actual building rehabilitation and future operation of the building.

Part III is the **Proposed Budget** section. A detailed project budget is necessary to provide the Committee with information needed to evaluate applications. In addition, this information may be used at a later date, in preparation of funding agreements between the Committee and the awardees.

Matching funds from other sources, while not mandatory, are highly encouraged. The applicant budget must provide the breakdown of any outside funding and the requested grant amount. It should be broken down by category and must provide an itemized listing for each category. Applicants may use the enclosed sample budget form or an alternative budget of their choice, so long as it precisely and clearly expresses the budget. Legible spreadsheets are encouraged.

Part IV is the **Additional Required Documents** section. Applicants must provide all required documents or detailed explanations of why they are not applicable.

I. Application Cover Page

Applicant Name: Armstrong Stan D
Last First MI

Name of Organization (if applicable): Desert Rose Productions

Mailing Address 4758 Roberta Condo 2

City: Las Vegas State: Nevada Zip Code 89119

Phone 702-739-7472 Email: desertroseproductions@hotmail.com

Amount of Funds requested: \$13,950

Grant Category (check as many as apply)

- ☒ Event (fair, open house, presentation, lecture series, walking tour, etc.).
- ☒ Visual Project (rehabilitation or restoration of an Historic Landmark, Building, Structure, Object or property within an Historic District that has been designated on the Las Vegas Historic Property Register or the State or National Register of Historic Places, interpretive markers, banners, exhibits, etc.).
- ☒ Education (reference materials, develop lessons, games, stories, photo collections, period maps, etc.).
- ☒ Performance Art (plays, poetry and prose readings, musicals, story telling, etc.).
- ☒ Cultural/Historic (oral histories, collections, archives, preservation of ephemera and artifacts, etc.).
- ☐ Misc./Other.

Stan Armstrong

Signature of Applicant

10/7/2013

Date

II. Grant Description:

(additional sheets may be attached if necessary)

How will the award funds be used?

To create a documentary relating to Las Vegas and its surrounding area, focusing on the Native American Reservations.

What is the historic significance of your project/activity to the city of Las Vegas?

A City Within a City chronicles the unique history of the southern Nevada Paiutes, the desert-dwelling indigenous peoples originally inhabiting the Las Vegas valley and throughout the American southwest. This film will describe the trials and tribulations of the Paiute people throughout westward expansion to the recovery of some of their lands, "A City Within a City."

What are the key activities and timeline of your plan?

Our activities are to shoot one film relating to Las Vegas and its surrounding area. Our goal as far as a timeline is to have this documentary completed and ready for viewing by the month corresponding to its subject. For *A City Within a City*, this means to have the documentary completed and ready for viewing by Native American History Month of next year, namely November of 2014.

If your project is going to be phased, please describe each phase.

Phase 1: Gather all people and materials required to shoot the movies

Phase 2: Shoot the movies over several weeks.

Phase 3: Complete post production work such as editing.

Phase 4: Have the finished product transferred onto DVDs for release to the public.

Describe the final product resulting from your project. Two copies of a book, photo album, video tape, audio recording, brochure, etc. that archives your project are required.

We hope to achieve the release of the movie shot with this grant funding on DVD to be released to the public as soon as humanly possible. As this film is not yet shot we cannot give you a copy of it. We also would like to achieve to finish the documentary to be viewed by local PBS.

III. Proposed Budget

Example budget form:

Personnel

List hourly rates and tasks of any person working on the grant project. Hourly rates may not exceed \$36.00/hour.

1.		\$
2.		\$
3.		\$
4.		\$
Total		\$

Additional Expenses

1.	<u>Supplies</u>	\$
		\$
		\$
		\$
Total		\$

2.	<u>Services</u>	\$
		\$
		\$
		\$
Total		\$

3.	<u>Project Planning Expenses</u>	\$
		\$
		\$
		\$
		\$
Total		\$

4.	<u>Construction/Implementation Expenses, by priority</u>	\$
		\$
		\$
		\$
		\$
Total		\$

5.	<u>Other Funding Sources</u>	\$
Total		\$

Total Project Cost		\$
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IV. Additional Required Documents

Please attach the following information in order on additional sheets. If not applicable, please describe below.

- 1.) Your organization's mission statement
- 2.) Your organization's current budget
- 3.) Your organization's current projects
- 4.) Resumes of principal personnel or organization
- 5.) Your organization's long-range plan
- 6.) Your organization's proof of 501(c)3 filing status with tax ID number
- 7.) Your organizations' most recent audit report, along with comments on the findings and recommendations, including a plan for corrective action taken on prior findings.
If corrective action is not necessary, a statement describing the reason that it is not necessary should accompany the audit report. *A single copy of the audit report is adequate and should be included with the original signed application.*
- 8.) If the project involves restoration of an historic building or structure, please attach documentation certifying the building is insured.
- 9.) If the project involves restoration of an historic building or structure, a copy of the deed and legal description is required.

Statement of non-applicability:

7. We have never had an audit done on the company.
8. We are not restoring a historical building.
9. We are not restoring a historical building.

If my grant is funded, I hereby agree to all requirements stated above, and authorize the Commission for the Las Vegas Centennial and the City of Las Vegas, to utilize information about my application and activities for publicity and public relations purposes, including the use of photographs and images of the project. Parental/Guardian consent will be obtained for the use of any name and/or image of children in completed legacies.

<u>Stan Armstrong</u>	<u>10/7/2013</u>
Signature	Date
<u>N/A</u>	<u>N/A</u>
Signature of Supervisor (where required)	Date

Restrictions and Requirements

All costs must be necessary to the success of the project. There are certain allowable and unallowable costs that are unique to each type of grant. If you are not sure a cost is allowable, please call the Las Vegas Office of the Centennial. Some of the more generic allowable and unallowable costs are:

A. Allowable Costs

Bricks and Mortar Work. Please note: The historic resource must be owned by the organization applying for the grant. Under very special circumstances, exceptions can be made by the Commission.

- Permanent interpretive markers or exhibits
- Roofing
- Electrical
- Plumbing
- HVAC systems
- Window rehabilitation
- Exterior materials rehabilitation
- ADA ramps
- Hardscape that directly abuts building if impacted by work on the building and completed as part of the same grant project
- Railing
- Refinishing
- Fixtures and electrical equipment (hardwired within the building)
- Flooring
- Seismic retrofit

Non-Bricks and Mortar Work

- Publishing
- Documentation
- Archive
- Research
- Interviews/Oral Histories
- Events
- Historic resource survey and inventory
- Lectures
- Salaries
- For city-owned buildings: Furnishings or anything that can be easily removed from the building, e.g., curtains, speaker systems, chairs, tables, portable chalkboards.
- For city-owned buildings: Purchase of a historic building.
- For city-owned buildings: work completed on the interior of the building.

B. Unallowable Costs

- Landscape improvements, unless the work is needed to make the building safely accessible.
- Hardscape improvements, to include but not limited to: sidewalks and parking lots. This does not include hardscape that directly abuts the building if impacted by work on the building that is completed as part of the same grant project.
- For non-city-owned buildings: Purchase of a historic building.
- Mortgage notes, insurance policies, etc.
- Programming.
- For non-city-owned buildings: Furnishings or anything that can be easily removed from the building, e.g., curtains, speaker systems, chairs, tables, portable chalkboards.
- For non-city-owned buildings: any work on the interior.

In-Progress Project Requirements

Upon acceptance of a Committee grant, grantees are required to:

1. If a grant is awarded for a historic building, generally comply with the Secretary of the Interior's Standards and Guidelines for Rehabilitation of historic buildings and structures. These guidelines represent the latest philosophy in preservation approaches and techniques (attached);
2. Report any changes made to the project scope or project during the duration of the grant;
3. Complete project work in conformation with submitted visual and/or written specifications;
4. Provide the Centennial Commission with quarterly financial reports and progress updates on the project;
5. Allow the Centennial Commission and the Committee full access to all documents necessary for a comprehensive audit; and
6. Notify the Centennial Commission when there are fundamental changes to your organization's programming, structure, or leadership.
7. Include appropriate signage at the project site and acknowledgments in the written materials about the project that the project is sponsored by the Commission for the Las Vegas Centennial. The grantee will be given a restricted license to use the Centennial logo on signs and printed materials subject to the prior approval of the Commission staff of the proposed use.

Post-Project Requirements: Covenants

If the project involves rehabilitation or restoration of a historic building, upon completion of the project, the grantee is required to maintain the building for a specified amount of time. In order to ensure that the grantee complies with this requirement, the grantee, as the owner of the property, shall agree to execute a deed of trust in favor of the Centennial Commission which secures the maintenance of the building for the applicable covenant length. The duration of the

covenants will be specified in the deed of trust and will safeguard the public's investment in the historic building.

Specifically, these covenants require the grantee to maintain the historic building and to notify the Centennial Commission of any proposed changes or modifications prior to implementation. Depending on the grant amount, these covenants run in length from 5 to 20 years. The higher the amount of the grant award, the longer the covenant length is specified on the deed of trust to placed on the property.

Covenant lengths are as follows:

	Grant Award	Covenant Length
\$	\$5,000 to \$ 25,000	Five (5) years
\$	25,001 to \$ 50,000	Ten (10) years
\$	50,001 to \$100,000	Fifteen (15) years

Please note that these covenants and restrictions are part of the funding agreement and deed of trust that shall be signed before the project begins. In the event that the grantee does not own the project or building which will be restored or rehabilitated with the Centennial grant funds, the owner of the project or historic building shall be required to consent to the improvements being made and shall execute a deed of trust in favor of the Centennial Commission to maintain the project/historic building for a specified period of time.

Administration

The Las Vegas Centennial History Grant Committee administers the day-to-day operations of the Las Vegas Centennial History Grant program. Fiscal and project reviews are done by city staff familiar with State and local fiscal requirements and historic preservation principles and standards. The Centennial Commission encourages potential applicants and grantees to contact staff at any time for answers or discussion regarding this program. Please direct any questions to:

Shari Farkas
Office of the Centennial Commission
City Hall
495 S. Main Street, First Floor
Las Vegas, NV 89101
Work: 702.229.2397
Email: sfarkas@lasvegasnevada.gov

Architectural Guidelines

The Secretary of the Interior's Standards for Rehabilitation

(Source: http://www2.cr.nps.gov/tps/standguide/rehab/rehab_index.htm)

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Proposed Budget

Personnel

1.	Narrator	\$700
2.	Associate Producer	\$700
3.	Director's Assistant	\$500
4.	Make-Up Artist	\$500
Total		\$ 2400

Additional Expenses

1.	Supplies	\$
		\$
		\$
		\$
Total		\$ 0

2.	Services	\$
	Production	\$ 4500
	Editing	\$ 3500
	Music	\$ 1000
Total		\$ 9000

3.	Project Planning Expenses	\$
		\$
		\$
		\$
		\$
Total		\$ 0

4.	Construction/Implementation Expenses, by priority	\$
		\$
		\$
		\$
		\$
Total		\$ 0

5.	Other Funding Sources	\$
	Director's Fees	\$ 1000
	Insurance	\$ 700
	Food and Travel	\$ 850
Total		\$ 2550

Total Project Cost		\$ 13,950
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Internal Revenue Service
P.O. Box 2508
Cincinnati, OH 45201

Department of the Treasury

Date: **APR 25 2008**

VETERANS OF FOREIGN WARS-POST 1753
1753 FRED S PENNINGTON POST
705 LAS VEGAS BLVD N
LAS VEGAS NV 89101-2058

Person to Contact:

Mrs. Jones 31-03886

Toll Free Telephone Number:

877-829-5500

Employer Identification Number:

88-0105011

Dear Sir or Madam:

This is in response to your request of December 28, 2007, regarding your tax-exempt status.

Our records indicate that a determination letter was issued in June 1986 that recognized you as exempt from Federal income tax, and reflect that you are currently exempt under section 501(c)(19) of the Internal Revenue Code.

This determination was based on your representation that at least 90 percent of your members are past or present members of the Armed Forces of the United States defined under section 501(c)(19) of the Code. It was also based on the representation that substantially all of the other members, if any, are individuals who are cadets, or are spouses, widows, or widowers of past or present members of the Armed Forces of the United States or of cadets.

If at least 90 percent of your members are war veterans and you are organized and operated primarily for purposes consistent with your current status as a war veterans organization, donors can deduct contributions made to or for your use. In the future, if you do not meet this membership test or if your purposes, character, or method of operation changes, donors cannot deduct contributions made to you or for your use, as provided by section 170 of the Code. Please notify our office of a change of this nature.

Because you are not an organization described in section 170(c) of the Code, donors may not deduct contributions made to you. You should advise your contributors to that effect.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely,



Cindy Westcott
Manager, Exempt Organizations
Determinations



A City Within a City: The Story of the Las Vegas Paiutes

GRANT NARRATIVE

“Do right always. It will give you satisfaction in life.”

- Wovoka, Paiute Prophet, founder of the Ghost Dance

A City Within a City chronicles the unique history of the southern Nevada Paiutes, the desert-dwelling indigenous peoples originally inhabiting the Las Vegas valley and throughout the American southwest. These hardy people survived thousands of years of harsh conditions in their native desert, then the rapid acceleration of westward expansion powered by the railroads, which nevertheless brought an end to their traditional lifestyles. Later, in the twentieth century, after years of federal back and forth policies towards Native Americans, the Paiutes eventually re-acquired some of their traditional lands and even a colony in the heart of downtown Las Vegas, “A City Within a City”.

At Desert Rose Productions, we have been making local, independent documentaries that focus specifically on issues of cultural, historical, and social relevance that have often been missed by mainstream chroniclers. From last year's hard hitting *The Rancho High School Riots* to the recent premiere of *Invisible Las Vegas Part II*, Desert Rose Productions has set, as its goal, the fostering of an honest, clear dialog across cultural, economic, and ethnic divides. With *A City Within a City*, we move to a story as Nevadan as the very land we walk on, as a part of the timeless history of the southwest as the Sierra Nevada mountains -- the largely untold narrative of the Paiute and Ute peoples, the native people who survived for countless generations in the unforgiving Mojave Desert until their world was changed forever by the westward expansion of European settlers.

Via academic contributors such as Dr. Michael Greene of the UNLV History Department, Dr. John Bowers, UNLV English Department, and Dr. Sondra Cosgrove, CSN Education Department, as

well as the unique perspectives of the living members of the Paiute and Moapa tribes, across generations, we are able to address the modern and historical issues that have and continue to shape the lives of Native Americans in southern Nevada, and how their powerful story reflects our overall progress as a nation, as an evolving "tribe" of our own.

The issues inherent to the Paiute narrative, from history ancient and modern, are never seen as having happened in some kind of native vacuum -- it is here, as with the other documentaries developed under the Desert Rose Productions aegis, in the interactive give and take between a "minority" population, or other group seen as outside the popularly accepted "common" culture, and the American nation entire, that we can really explore who we are as a nation, and where we might be going. Examples cited in the documentary that more elaborately elucidate this point can be found in the history of Helen J. Stewart, the Mormon Fort (later the Las Vegas El Rancho) and the eventual founder of Clark County itself, William Andrews Clark, how the later was able to make off with a significant amount of the Paiutes' ancestral lands to build the rail maintenance depot that would fuel the rise of Las Vegas into the twentieth century. Also, then, again, we explore the modern tribe, its triumphs and tragedies, from the Ghost Dance of Wovoka, the controversial Paiute Prophet, to the contemporary rise of Indian resorts and gaming and the expansion of the Snow Mountain Reservation, all told within the context of the Paiute Circle Dance, a ritual that has spread throughout Native America and which unites differing tribes, past and present, the living and their ancestors, the peoples and their land.

As filmmakers, we see our mission at Desert Rose Productions as being at the forefront of contributing to the ongoing preservation, exploration, and discussion of our unique experiences as Nevadans and Americans. Now, in the past few years, that has meant exploring sometimes uncomfortable truths about the history of our American experiment, of the Civil War (*The Forgotten Battle of Fort Pillow*) to the civil rights struggles of Las Vegas (*Invisible Las Vegas Parts I-II*), race relations in southern Nevada (*The Rancho High School Riots*) and the entertainment industry (*The Misunderstood Legend of the Las Vegas Moulin Rouge*). But here, Director Stan Armstrong (of Choctaw/African-American heritage) and Screenwriter Terrence Williams (in his case, Oto Sioux/British-American) saw in this project the opportunity to connect not only with their own distant Native ancestry, but with that of our entire nation, to understand our country not as a collection of cultures arbitrarily separated by ethnicity, language or culture, but as one people, with many tribes, through the exploration of the beautiful, moving world of the southern Nevada Paiutes and the Circle Dance which unites us all.

As the documentary demonstrates, the Paiute people, as with their Ute cousins and the other tribes throughout our state and across the nation, face severe, sometimes systemic social, economic, and political problems that have been present since the first contact between Native Americans and

European settlement. This nineteenth century Holocaust against the indigenous peoples of America is one of the major blots of shame against our noble experiment in liberty, along with slavery. It is only by confronting this history, and preserving the experiences and cultural contributions of living Native American culture that we can begin to "do right always" as our state's Native Prophet once said. But all is not tragedy -- the Paiutes are not a museum relic, but a vibrant people, with a proud history and a long term, singular role in the development of Native American spirituality. The theme of *A City Within a City: The History of the Las Vegas Paiutes* is to tell their story to all of the peoples of America, to carry the lessons from their culture and soul unto the twenty-first century, when, perhaps, our nation-tribe needs them most.

Stan Armstrong

4758 Roberta, Condo 2 ■ Las Vegas, NV 89119 ■ 702-739-7472 ■ stanarmstrong@cox.net

COLLEGE INSTRUCTOR

Teaching Experience

- ♦ UNIVERSITY OF LAS VEGAS, Las Vegas, NV
 - African American Studies; 2001 - Present**
 - Interdisciplinary Studies, Race, Film & Ethnicity (Examination of Cultures); 2001 - Present**
 - African American Heroes in Film, Spotighting the early works of black film making; 2001 - Present**
 - Special Topics in African American Studies, Spotighting the works of John Singleton and Spike Lee; 2001 - Present**
 - Continuing Education; 2000 - 2005**
- ♦ SOUTHERN NEVADA COMMUNITY COLLEGE, Las Vegas, NV
 - Ethnic Awareness/Film - 2002 to 2005**
- ♦ WEST Las Vegas LIBRARY THEATER, Las Vegas, NV
 - Film Studies - Summer Program - 1997 to 2000**

Producer/Director Film Experience

- 2013 The Last Dance (The Last of the Great Night Clubs in Las Vegas)
- 2012 Invisible Las Vegas, Part 2 (Examining West Las Vegas)
- 2012 Rancho High School Riots
- 2010 The Misunderstood Legend of Moulin Rouge
- 2006 Native Americans of the Civil War
- 2005 Invisible Las Vegas (A Study of Jim Crow Las Vegas)
- 2001 Black Confederates: The Forgotten Man in Gray
- 2000 The Forgotten Battle of Fort Pillow (The Birth of the K.K.K.)

Lecture Experience

- | | | | |
|------|--------------------------------|---|---|
| 2007 | Southern Utah University | - | "Invisible Las Vegas" |
| 2007 | Albany State Georgia | - | "Invisible Las Vegas" |
| 2006 | Albany State Georgia | - | "Black Confederates: The Forgotten Men in Gray" |
| 2001 | Shreveport Louisiana City Hall | - | "The Forgotten Battle of Fort Pillow" |
| 2001 | Nevada Humanities | - | "Children of the Civil War" |
| 1998 | San Francisco City College | - | "The Forgotten Battle of Fort Pillow" |
| 1998 | University of Memphis | - | "The Forgotten Battle of Fort Pillow" |

Guest Lecturer/Moderator Experience

- | | | | |
|------|--------------------------------|---|-------------------------------------|
| 2012 | Nathan Adamson Jewish Ctr. | - | "Jews in the Civil War" |
| 2011 | West Las Vegas Theatre | - | "Directing of Sidney Portiere" |
| 2010 | Nellis Air Force Base | - | "Minorities in the Civil War" |
| 2008 | Moapa Valley Indian Res. | - | "Native Americans of the Civil War" |
| 2005 | Daughters of the American Rev. | - | "Native American in the Civil War" |

Publications/Special Research

- For 2012 Release - *Jim Crowe Las Vegas to Desegregation*
(Pictorial Essay on Historical West Las Vegas)
- Special Research - *Blacks in Nazi Germany*

Education & Credentials

UNIVERSITY OF LAS VEGAS — Las Vegas, NV

GRADUATE PROGRAM - Currently

MS Major in Journalism & Communications

Minor in Film, History & African American Studies

BA Communications



Projects of Desert Rose Productions Past And Present

Past Projects

- 2001 *Black Confederates: The Forgotten Man in Gray*
- 2000 *The Forgotten Battle of Fort Pillow* (The Birth of the K.K.K.)
- 2005 *Invisible Las Vegas* (A Study of Jim Crow Las Vegas)
- 2006 *Native Americans of the Civil War*
- 2010 *The Misunderstood Legend of Moulin Rouge*

Present Projects

- 2012 *Rancho High School Riots*
- 2012 *Invisible Las Vegas, Part 2* (Examining West Las Vegas)
- 2012 *A City Within a City* (The Paiutes' History)
- 2013 *The Last Dance* (The Last of the Great Night Clubs in Las Vegas)