



Santa Monica Daily Press

HOME OF THE SILENT FILM
SEE PAGE 3

We have you covered

THE UP IT GOES ISSUE

Living wage sets precedent for hotels

BY ASHLEY ARCHIBALD
Daily Press Staff Writer

CITY HALL After long negotiations, the Planning Commission secured a living wage provision for a new luxury hotel, one that potentially sets a precedent for future hotel development in the city.

The development agreement recommended to the City Council Wednesday night requires a living wage for hotel workers that don't earn tips, a provision which owner Alexander Gorby opposed because he felt that it put his hotel at a competitive disadvantage.

To address Gorby's concerns, staff

worked in two caveats — not only would the living wage expire 20 years after the development agreement was signed, it would become null and void if new hotels do not get a similar provision in their development agreements.

"It puts projects on notice that this will be required," said Chair Pro Tem Gerda Newbold.

The point evolved as part of a broader discussion of community benefits, essentially the price that developers pay to build taller or more densely than zoning allows.

While benefits like student internships at the site and a preference to keep financial institutions out of the bottom floor retail space passed with little comment from com-

missioners, additional attention was paid to the dovetailing relationship between a local hiring and living wage provisions.

A living wage promises an hourly rate comparable to other hotels in the area to those working at the site, and local hiring sweetens the deal by locking those benefits in for Santa Monicans.

It only makes senses that Santa Monicans should share in the cash created by a project that couldn't be built without City Hall's support, said Commissioner Ted Winterer.

"To me if you're going to create a scenario

SEE WAGE PAGE 9



Daniel Archuleta daniela@smdp.com

HOME: The Village housing development will stand on a parcel in the city's Civic Center.

Civic Center Village finally underway

BY ASHLEY ARCHIBALD
Daily Press Staff Writer

CIVIC CENTER With the flourish of a marker and a sigh of relief, city officials and executives from developer Related Cos. "broke ground" Thursday on a \$350 million housing project some eight years in the making.

The Village at Santa Monica is a 318-unit development split into three buildings on the 1700 block of Ocean Avenue.

It's comprised of 160 affordable rental apartments and 158 market rate condominiums to be built on a 3-acre site bought by Santa Monica's Redevelopment Agency in 2000.

Since, the project slogged its way through Santa Monica's lengthy municipal process only to find itself stymied by a lack of financing.

Condominiums, once a solid bet in the bull economy, became an anathema to the mixed-use project already complicated by the large amount of affordable housing and a City Hall-held ground lease.

"I don't know of another condominium project being financed right now," said William Witte, president of developer Related California.

A deal with Resmark on the condominiums and Wells Fargo and HSBC Bank on construction costs brought the project back to life, but only after City Hall put up \$19.4 million in ground lease costs and extended the life of the lease to a maximum of 149

SEE VILLAGE PAGE 9



HISTORY ON THE WAVES

Kibiwot Limo news@smdp.com

Surfers gathered on Santa Monica Beach Thursday to honor the life and legacy of Nick Gabaldon, the first documented African-American surfer. The ceremony was held at the site of the historic Ink Well, the only place on the Westside where people of color could congregate on the beach. It was there that Gabaldon, then a Santa Monica High School student, borrowed a board from a lifeguard and paddled into the surf. He eventually taught himself how to surf, placing him in the history books. In June of 1951, Gabaldon paddled out to take on waves up to 10-feet tall and shot the Santa Monica Pier, but hit a pylon. His body was found three days later. He was 24.

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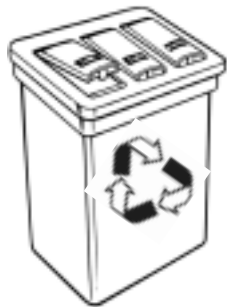
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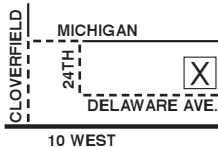
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Calendar

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What's Up Westside

OUT AND ABOUT IN SANTA MONICA

Saturday, Feb. 18, 2012

Tell your tale
Annenberg Community
Beach House

415 PCH, 2 p.m. — 4 p.m.

Playwright and writer in residence Lucy Wang continues her 10-week stay with a second afternoon of reflection and sharing. Express your vivid memories and discover new inspirations in an afternoon of storytelling exchange. For more information, visit annenbergbeachhouse.com.

Opera talk
Main Library

601 Santa Monica Blvd.,
Call for times

Saturdays with LA Opera are presented by educators that allow you to learn about the operas before attending them. For more information, (310) 458-8600.

Foodies unite
Virginia Avenue Park
2200 Virginia Ave.,
8 a.m. — 1 p.m.

Your neighbors at the Pico Farmers' Market invite you to come visit them this weekend for food and fun. This event was established in 1992 and takes place every Saturday providing a wide variety of home- and family-grown goods. You will be sure to find your favorite fruits and veggies. For more information, visit smgov.net.

Friday, Feb. 17, 2012

Hop it up

Library Ale House

2911 Main St., call for times

The Hophead Heaven Bitter Beer Event will give brew lovers a chance to find out how tasty a humble hop can be. The event runs through Feb. 26. For more information, call (310) 314-4855.

A rose by any other name

Morgan-Wixson Theatre

2627 Pico Blvd., Call for times

Throw away everything you think you know about

Shakespeare — and for that matter, about theatre. Join two storytellers, spinning the tale of "Romeo and Juliet." The story's about, well, frankly, teenagers. You know the species. Friday is the production's debut. It will run through Feb. 19. For more information, call (310) 828-7519.

Under the big top

Santa Monica Pier

1550 Pacific Coast Highway,
8 p.m.

Cirque du Soleil's "OVO" is under the big top by the sea. In this show, Cirque delves into the secret lives of bugs to tell their unlikely stories. The show runs through Feb. 26. For more information, call (800) 450-1480.

To create your own listing,
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For help, contact Daniel Archuleta at
310-458-7737 or submit to editor@smdp.com

For more information on any of the events listed,
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L.A. home to silent film landmarks

ASSOCIATED PRESS

LOS ANGELES From around 1910 to the late 1920s, the silent film industry dominated Los Angeles. The movies were filmed everywhere, from Hollywood to bustling downtown to what was then a nearly barren valley area, on the other side of the Hollywood Hills. Without permits, unions or worries about sound, filmmakers could just grab a camera and shoot scenes on the spot, transforming various L.A. locales into any place the script called for. Hollywood was truly the Wild West, infinitely more accessible than now.

"The Artist," a Golden Globe winner and Oscar contender that harkens back to the lost art of telling a story in black and white, without talking, has renewed interest in that early genre. Fortunately, many of the locations where exteriors were filmed during the silent film era still exist today, and you can find them hidden around the city like historic gems.

"Southern California was perfectly situated" as a backdrop for all types of movie settings, said film historian John Bengtson, author of the books "Silent Traces: Discovering Early Hollywood Through the Films of Charlie Chaplin," "Silent Echoes: Discovering Early Hollywood Through the Films of Buster Keaton" and "Silent Visions: Discovering Early Hollywood and New York Through the Films of Harold Lloyd."

"There was a diversity of geological features, the beach, desert," Bengtson said. "There were rough terrains for the Westerns. There were mountains. There were lakes. Downtown Los Angeles was a thriving city, so

you got your urban shots. It was just ideal."

Bengtson started researching then-and-now locations from scenes in the films of silent comedy stars Buster Keaton, Charlie Chaplin and Harold Lloyd more than 15 years ago, without the help of the Internet. He's since identified dozens of locations, and has conducted various silent film walking tours.

One famous image from that era that lives on shows Lloyd clumsily climbing up the side of a building in downtown Los Angeles to escape a police officer in the 1923 romantic comedy "Safety Last!" Lloyd, in his signature straw hat and round horn-rimmed glasses, then grasps onto a large clock on the building. He hangs on for dear life with traffic rushing far below. The long, nail-biting scene has been referenced in multiple movies, from "Back to the Future" to one of this year's Oscar best picture nominees, Martin Scorsese's kid adventure "Hugo."

And the tall building in downtown L.A. where Lloyd shot that famed clock scene still stands, at 908 S. Broadway. The clock, constructed specifically for the movie, doesn't. The beautiful Orpheum Theatre, which didn't open until three years after the movie was shot, in 1926, is next door.

A building facade was actually built on the 908 S. Broadway building's roof, along with a camera tower to film the set, in order to create the illusion of steep height, keeping the building's roof out of frame, but with actual views of the street below, said Bengtson. There's a palpable sense of anxiety

SEE FILMS PAGE 8

Pot found aboard plane intercepted near Marine One

JIM KUHNHENN

Associated Press

LOS ANGELES Two Air Force F-16 fighters intercepted a privately owned Cessna airplane that entered the same Los Angeles airspace as Marine One on Thursday as the helicopter was ferrying President Barack Obama.

Police discovered about 40 pounds of marijuana inside the plane after it landed at Long Beach Airport, a law enforcement official said. The official was not authorized to comment publicly on the drug investigation and spoke under condition of anonymity.

The Secret Service said the president was never in any danger.

In a statement, the North American Aerospace Defense Command said it scrambled two F-16 fighters from March Air Reserve Base in Riverside County, Calif., to

intercept a Cessna 182 over Los Angeles about 11:30 a.m. PST.

U.S. Immigration and Customs Enforcement spokeswoman Virginia Kice said the department's Homeland Security Investigations unit questioned the pilot, who has been turned over to Long Beach police and remains in custody. He will face local prosecution, Kice said.

NORAD spokesman Michael Kucharek declined to disclose how close the Cessna came to Marine One.

The Federal Aviation Administration had notified pilots that there was an eight-mile radius around Los Angeles International Airport that was off-limits to air traffic Thursday, spokeswoman Brie Sachse said. It was that radius that the Cessna violated.

Sachse declined to release the Cessna's tail number, saying the agency doesn't identify planes involved in security incidents.



THE WIN COLUMN

Kibiwot Limo news@smdp.com

Santa Monica High School senior Jesus Martinez (left) scores past the Bonita defense Thursday at home. Samohi won the first round CIF-SS Division 4 playoff game, 4-0, to advance.



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LETTERS TO THE EDITOR

Send comments to editor@smdp.com

Hidden motive?

Editor:

I'm not at all surprised by Jeff Segal's self-serving letter ("Why no living wage," Letters to the Editor, Feb. 15) that criticizes your editorial and the proposed commercial development project at Seventh and Wilshire, in which he complains that it makes sense that a developer be required to pay additional costs for so-called public benefits, including in this instance a so-called "living wage" for employees.

Perhaps the criticism is because the proposed project may threaten the viability of and compete with Mr. Segal's own commercial developments, which are within a block or so of the proposed project. Mr. Segal also fails to mention that the proposed project has widespread support in the neighborhood and throughout the community.

The fair question to ask Mr. Segal then is what public benefits were provided by his commercial development projects, and does he pay all his janitors, maintenance crews and other employees a living wage?

W.T. Dorr

Santa Monica

Not a fan of Santorum

Editor:

Republican presidential hopeful Rick Santorum is now the main story, has the momentum, and is seen as the next in line to play the anybody-but-Mitt role.

Rick Santorum is the real deal: Unapologetically fundamentalist, hard-core anti-abortionist, flaunts anti-gay beliefs, anti-immigration and wants prayer back in school. Welcome to the new Republican party – set your watch back 40 years.

On a more current note, Mr. Santorum opposed the bailouts and stimulus plans, that have obviously worked. We see the economy picking up steam. On Dec. 15, 2011, Santorum said "We should be planning a strike against Iran's nuclear facilities." Another Republican war in the making.

So if you can deal with having a small minded homophobic bigot for president, go for it.

Ron Lowe

Santa Monica



Laughing Matters

Jack Neworth

Send comments to editor@smdp.com

Real life 'Catcher in the Rye'

THE LATE J.D. SALINGER'S 1951 coming-of-age novel, "The Catcher in the Rye," is among my favorite books, although I'm hardly alone. Through Holden Caulfield, his troubled teenage protagonist, Salinger's portrayal of lost innocence still sells an amazing 250,000 copies annually. Published in eight languages, it's sold 65 million copies to date. And yet it was also the most banned book in America between 1966 and 1975.

Salinger, whom some considered the most important American writer to emerge from World War II (he fought at D-Day and Battle of the Bulge), turned his back on success and went into a lifelong seclusion. He became the Garbo of letters, famous for not wanting to be famous.

The title of the novel comes from a moving passage wherein Holden describes the only thing he'd like to be in life. "I keep picturing all these little kids playing some game in this big field of rye on the edge of some crazy cliff. If they're running and don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye." With a nod to J.D. Salinger, I think I've crossed paths with a real life catcher in the rye.

Fausto Atilano is a bail bondsman and a bounty hunter. But whereas all other bounty hunters focus solely on getting their fugitive into jail, Fausto donates much of his time to keep them out. He does so with his personalized "Contract for Justice."

Often to younger offenders, Fausto offers a zero-tolerance set of terms and conditions; a step-by-step plan to change the individual's behavior. If agreed to by the fugitive and then by court, the contract can keep a young person out of jail where too often he/she is endlessly recycled in the criminal justice system. Essentially, Fausto has saved dozens and dozens of kids from going over the cliff.

The bail bonds and bounty hunter business is not exactly one that is associated with kindness. It's a tough, gritty world, recently popularized by the mega-hit A & E reality TV show "Dog the Bounty Hunter." I tell friends to think of Fausto as a "thinking man's Dog."

A critical turning point in Fausto's life occurred four years ago. He had just tracked down a 20-year-old crack addict who had skipped bail and was six months pregnant. (Not a rosy set of circumstances, to say the least.)

The young woman, who wanted to get an abortion, touched Fausto's heart. In an extraordinary gesture, he paid her doctor and hospital bills and agreed, with his wife, Melissa, to adopt the twin boys, born



Photo courtesy Ensenada Police Department

NABBED IN MEXICO: Fausto Atilano (right) always gets his man ... or woman.

months later. Unfortunately the birth mother's story doesn't have a happy ending as she's nowhere to be found. But, while Fausto wasn't able to "save" her, he saved her children who are healthy and happy, and has saved so many others since.

While Fausto's compassionate side is obvious, make no mistake, he's a tough customer. A one-time competitive body builder, he's also a former state prison guard and chief of security for Arnold Schwarzenegger. (Pre-Governator era.)

What makes Fausto additionally unique is that he's the only bounty hunter who regularly crosses the Mexican border. There he faces potential violence at every turn, from drug cartels to smuggling gangs. (Is that all?)

Fausto works with his team of bounty hunters, one of whom, Vincent, is a "graduate" of the Contract for Justice. (Meaning Vincent almost fell off the cliff.) Meanwhile, Fausto's story is so compelling that TV has come calling with the idea of a reality show. Will Hollywood change Fausto? Strong as he is, it's likely to be the other way around.

To see Fausto in action go to You Tube and type Fausto's Justice_4_EMIX.mov.

As for the enigmatic J.D. Salinger, he died on Jan. 27, 2010 at his rural New Hampshire home where he'd lived in near isolation for more than 50 years. He was 91. It's ironic, I suppose, that when I first came upon Fausto's work saving troubled kids I couldn't stop thinking of "Catcher in the Rye." And now that I've written about Fausto, I can't stop thinking of Salinger. As Holden might have said, "I guess life is like that."

If he isn't too busy lately reading books about the life of J.D. Salinger, **JACK** can be reached at jnsmdp@aol.com.



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Your column here

José Escarce, M.D., Ph.D

Send comments to editor@smdp.com

The facts about permits

RE: MY WRITE, FEB. 13, PAGE 4

IN HIS COLUMN, BILL BAUER GETS HIS analysis of the School Board's recommendation to increase slightly the number of inter-district school permits completely wrong. Bauer observes that our school district's average spending per student approaches \$10,000 and that the state provides about \$5,300 per student. He then concludes that each additional student would lose the district \$4,700.

Bauer totally misses the crucial distinction between average and incremental costs. A sizable portion of a school district's costs are fixed, meaning that they don't vary as small numbers of students are added or subtracted. Fixed costs include personnel in the district's central office, administrative and support staff at individual schools, the costs of operating and maintaining our buildings, and even some teachers. For instance, adding small numbers of students would not require that the district hire additional music, art or physical education teachers. While fixed costs contribute to the average cost of educating students, they do not add to the incremental cost of educating small numbers of additional students. The main contribution to the incremental cost of educating additional students comes from classroom teachers: if the district wishes to keep class sizes the same, new teachers must be hired to serve the additional students. In some cases, buying additional books could be necessary, but in districts where enrollment has been declining, like ours, there are enough books. So let's do the analysis correctly.

A conservative assumption is that our district would need to hire or retain one additional teacher for every 25 additional permit students, who would generate \$132,500 (25 X \$5,300) from the state. The average cost of a teacher in our district is about \$80,000, including salary and benefits. However, the additional teachers hired or retained to serve these students would tend to be younger than average, and would probably cost \$65,000-\$70,000. Thus every 25 additional students would generate a surplus of \$60,000-70,000 (\$132,500 in additional revenue minus \$65,000-\$70,000 in additional teacher costs) that could be used to pro-

vide services to our current students. Another way to look at it is that adding 25 students would generate enough revenue to enable the district to hire or retain two teachers — one would be needed to serve the new students, but the other would serve students who are already here.

It is hard to comprehend how the flaw in Bauer's analysis was not obvious to him. If his analysis were correct, losing students would be profitable for school districts (the flip side of his mistaken belief that districts take a loss when they add students), and districts around the state would be trying to reduce their enrollment. Instead, as Bauer surely knows, declining enrollment is disastrous for school districts' finances, and districts do everything they can to hold on to students.

Finally, it is essential to understand why our district is considering adding a small number of permit students. Ten years ago, there were about 12,700 students in our district, with more than 2,600 of them (21 percent) on permit. At that time, the board developed policies specifically intended to deal with overcrowding in our schools and reduce the proportion of permit students. Under the new policies, our district's enrollment fell to 11,500 students three years ago, with about 1,500 of them (13 percent) on permit. Due to the severe budget cuts from the state — this year we are receiving approximately \$15 million less than we should be getting — the board has tried to maintain enrollment at 11,500 for the past three years. Unfortunately, however, our enrollment has continued to drift downward and this year stands at 11,344 students, with 1,300 of them (11.5 percent) on permit.

In an ideal world, our district would not add permit students. In the real world, however, policymakers are called upon to consider difficult trade-offs and make difficult decisions. By adding a small number of permit students to put the brakes on our declining enrollment, our district can blunt the additional increases in class sizes and program reductions that are likely to be required as a response to the state's remorseless cuts to school funding.

JOSÉ ESCARCE, M.D., PH.D is a member of the Santa Monica-Malibu Unified School District Board of Education.

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Civil Litigation
Consumer and Business Disputes

The Q-Line

Trouble brewing

The redevelopment of the Fairmont Miramar Hotel & Bungalows has proven to be a polarizing project. There are those that say the added tax revenue is good for the city, while others say that it's too big for the area.

So, this week's Q-Line question asks:
Where do you stand on the project and why?

Contact qline@smdp.com before **Friday at 5 p.m.** and we'll print your answers in the weekend edition of the Daily Press. You can also call **(310) 458-7737 ext. 107.**

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BID #3087 – FURNISH AND DELIVER UNLEADED REGULAR GASOLINE AS REQUIRED BY FLEET MANAGEMENT DIVISION, BIG BLUE BUS, AND FIRE DEPARTMENT.
BID #3088 – FURNISH AND DELIVER ONE (1) NEW AND UNUSED AGRICULTURAL TRACTOR AS REQUESTED BY FLEET MANAGEMENT DIVISION.

Please refer to the bid packets for further details.

The bid packets can be downloaded at:

<http://www.planetbids.com/portal/portal.cfm?CompanyID=15167#>

Submission Deadlines:

Bid # 3087, March 8, 2012 at 3:00 PM Pacific Time.

Bid # 3088, March 12, 2012 at 3:00 PM Pacific Time.

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Entertainment

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FRIDAY, FEBRUARY 17, 2012

Santa Monica Daily Press

We have you covered

The Palette *Exploring Creative Santa Monica*

Hiromi

The Broad Stage, 1310 11th St.

SATURDAY, 7:30 P.M.

Jazz for the iPod era. The Japanese-born protégé of legendary pianist Chick Corea, Hiromi, has been heralded as one of the brightest new lights on today's piano jazz landscape electrifying audiences and critics alike with her sophisticated composition and musicianship. "A forceful presence on any stage," wrote The New York Times. This performance is in honor of Bill Imada. Tickets: \$59 B, \$77 A, \$98 Premium. For more information: (310) 434-3200.



Fourth Annual Apollo Night

Santa Monica High School, Barnum Hall, 601 Pico Blvd.

FRIDAY, 7 P.M. — 9 P.M.

Enjoy a lively and eclectic evening of entertainment by Santa Monica students performing dance, poetry, singing and more. Apollo Night is held in recognition of Black History Month and proceeds go toward a scholarship for the Black Student Union/BSU of Samohi. Admission: \$7 in advance, \$10 at the door. For more information: (310) 395-3204 ext. 71586.

Art Opening: Simone Gad

Bleicher Gallery, 1328 Montana Ave.

SATURDAY, 7 P.M. — 10 P.M.

ON VIEW THROUGH FEB. 25

As part of the Getty's Pacific Standard Time initiative, Bleicher/Golightly Gallery is pleased to present an exciting exhibit by Los Angeles-based artist Simone Gad. A painter and assemblage/collage artist, Gad rose to prominence in the Los Angeles art scene in the 1970s. After being introduced to the Fluxus movement in 1972 by Al Hansen, she began making collage and assemblage painting collages on vinyl. An actress herself, Gad's work focuses on Hollywood, exploring ideas of celebrity and stardom and providing unique insight into the world of fame. Gad is highly regarded in the Southern California art scene, being the recipient of numerous awards and grants, as well as being included in many publications and texts. Free admission. For more information: (310) 878-2784.

Giants of Russian Music Concert

First Presbyterian Church of Santa Monica, 1220 Second St.

SATURDAY, 8 P.M.

Jacaranda's Giants of Russian Music concert takes its inspiration from Russia's nesting Matryoshka

dolls. The centerpiece of the program is a 1979 tribute to the three leading Russian composers of the 20th century by the towering composer Alfred Schnittke (1934-1998) — Hommage to Stravinsky, Prokofiev & Shostakovich. Like wooden dolls of decreasing size placed inside one another, Schnittke musically puts three composers inside of himself. Russian nesting dolls were first carved in 1890 and made famous in Paris at the 1900 World's Exhibition. Tickets: Online, \$35 general, \$15 students. At door, \$40 general, \$20 students. For more information: (800) 595-4TIX.

Love is in the Air: "Bach's Wedding Cantatas"

First Presbyterian Church of Santa Monica, 1220 Second St.

SUNDAY, 3 P.M.

At first it might not seem like the French writer, Sidonie-Gabrielle Colette, best known as the author of the popular 20th century novel "Gigi," and baroque composer Johann Sebastian Bach would have much in common. But Bach may well have appreciated Colette's assertion that "music is love," as audiences will discover in Musica Angelica's concert Bach's Wedding Cantatas. The program will include Bach's Cantata No. 202 "The Wedding Cantata" and Cantata No. 210 "Oh, lovely day, longed for time." "The Bach Wedding Cantatas are extremely poignant as they explore all the emotions that one experiences when approaching that life-changing event — everything from self reflection to bursting joy," explains soprano Mary Wilson. Wilson is hailed as "a gift from the gods" for her "exquisite singing" by San Francisco Classical Voice, and will join the renowned orchestra as guest soloist. Tickets: \$29 — \$49. Seniors receive 10 percent discount. Students \$15 with valid ID. KUSC and SCMS members get \$10 off ticket prices. For more information: (310) 458-4504.

Courtesy of Santa Monica Cultural Affairs. Sign up to receive The Palette weekly via e-mail at www.smgov.net/arts.

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CRIME WATCH

BY DAILY PRESS STAFF



Suspect nabbed after months on the loose

MONDAY, OCT. 24, 2011, AT 7:30 P.M.

On Oct. 24, 2011, Santa Monica police officers responded to the 2300 block of 14th Street on a report of an attempted strong armed robbery that had just occurred. Upon arrival, officers contacted the victim who stated that she was walking on the east sidewalk in the 2300 block of 14th street when she heard the suspect run up from behind. The victim then suddenly felt the suspect grab her purse and attempted to pull it away from her. The victim was thrown to the ground as she held on to her purse. The suspect let go and ran away when witnesses came to her aid. A check of the area met with negative results and the victim's purse was retained by police as evidence. Several DNA swabs were collected from the purse and delivered to the Los Angeles County Sheriff's Crime Lab for processing. Investigators received a DNA hit and in early January, a suspect was identified. A warrant for the suspect was initiated on Feb. 06, 2012. The suspect was located and placed under arrest. The suspect was booked for attempted robbery. Bail was set at \$50,000. The suspect was identified as Conner William Tyne, 20, of Los Angeles.

WEDNESDAY, FEB. 8, 7:28 P.M.

Officers working uniformed patrol were in the 1600 block of Broadway when they observed a vehicle with tinted windows in violation of the vehicle code. The driver was stopped in the 1600 block of 16th Street. Once officers made contact they were able to smell a storing odor of marijuana emanating from inside the vehicle. The driver admitted that one of his two passengers was in possession of marijuana and also consented to his vehicle being searched. During the search, cocaine, hashish and marijuana were recovered. One of the suspects admitted to possession of the hashish and marijuana. The other two denied any knowledge of the cocaine. Police placed all three under arrest. The driver was identified as Daniel de la Rossa, 28, of Port Hueneme, Calif. He was charged with possession of a controlled substance, possession of marijuana and for tinted windows. The passengers were identified as Ray Zanders, 28, of Ventura, Calif., who was booked for possession of a controlled substance; and Frank Cristoph Jurado, 29, of Oxnard, Calif., who was booked for possession of hash and possession of a controlled substance. Bail was set at \$10,000 for all three men.

TUESDAY, FEB. 7, 6:25 A.M.

Officers were on patrol in the area of Nielson and Bernard ways when they observed a subject riding a bicycle on a sidewalk southbound on Nielsen. As he approached Main Street, the subject failed to stop for a red light. Officers stopped the subject and asked for identification, to which he said that he didn't have it. A computer check revealed that he was on probation. Officers were able to see in plain sight that the suspect was in possession of a bicycle cable lock which had been cut. Officers asked if they could search his backpack and the suspect agreed. Inside, officers recovered a pair of bolt cutters. When asked why he carried bolt cutters, he could not provide an answer. He was arrested for possession of stolen property, possession of burglary tools, possession of a controlled substance without a prescription, a probation violation and for failing to stop at a red light. He was identified as Brian Glenn Delaney, 26, a transient.

TUESDAY, FEB. 7, 7:05 P.M.

Officers responded to an apartment in the 1900 block of 18th Street on the report of an assault that had just occurred. Upon arrival, officers were able to hear arguing between a male and female coming from inside a residence. Officers made contact and spoke with the mother and victim of the suspect while he was detained. During the investigation, officers determined that the victim and suspect got into an argument and the suspect pushed the victim down in the kitchen causing her to strike her head and leg, causing slight injuries. The victim placed the suspect under private person's arrest. The suspect was transported to the Santa Monica Jail where he was booked for assault and battery. He was identified as Calvin Denard Neal-Vaughn, 23, of Santa Monica.

WEDNESDAY, FEB. 8, 6:50 P.M.

Officers were on duty near a parking lot at 1550 PCH when they were contacted by a security director for Cirque du Soleil, who told them that a male subject who appeared to be drunk or on narcotics had just tried to purchase a ticket to the show and was denied. Officers located the subject who became agitated and threatening toward the officers as he was yelling for them to "test him." The suspect was detained and while trying to ascertain his name, the suspect kicked one of the officers on the lower leg. The suspect was placed under arrest and transported to the Santa Monica Jail and booked for resisting arrest and battery on a police officer. He was identified as Erik Richard Hermesman, 26, of Hollywood, Calif. Bail was set at \$20,000.

MONDAY, DEC. 19, 2011, 9:11 A.M.

Officers responded to the 1200 block of San Vicente Boulevard on the report of an auto burglary that had just occurred. Upon arrival, officers contacted the victim who is self-employed and was at the location to meet with a client when his vehicle alarm was activated. He looked outside and saw the suspect removing tools out of the back of his truck later fleeing eastbound on San Vicente. The victim gave chase and was able to obtain a license plate number. Police searched the location, but could not find the vehicle. The case was turned over to investigators for follow-up. A warrant was placed on the vehicle and in mid-January, 2012, it was located in Los Angeles and towed away. The victim eventually identified the vehicle and the registered owner through a photo line-up. On Feb. 9, 2012, the suspect came into the station in an attempt to recover his vehicle from impound and was arrested by officers. He was booked for burglary and a parole violation. He was identified as William M. Pendergraph, 73, of Los Angeles. No bail was set.

Editor in Chief **KEVIN HERRERA** compiled these reports.

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Local

8

FRIDAY, FEBRUARY 17, 2012

Santa Monica Daily Press

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FILMS

FROM PAGE 3

in viewing the movie, with Lloyd avoiding dogs and wayward wooden planks plunging out of windows as he scrambles up. Lloyd filmed many projects downtown, said Bengtson.

"They didn't have CGI (computer generated imagery) then. They did have glass paintings," said Randy Haberkamp, the Academy of Motion Picture Arts and Sciences' director of educational programming. "They would paint out part of the city. You would see a famous hill in the Los Angeles area, and you would say, 'Where was that house there?' They could create a sense of depth and danger. The artists of that era were so clever."

Kansas-born actor and director Keaton, with his melancholy good looks, sad eyes, dark hair and deadpan expression, is best known for silent films from the late 1920s like "Steamboat Bill Jr." and "The General," set in the American Civil War. Keaton filmed many short and full-length comedies in Hollywood, downtown, west of downtown and in the beachside Venice and Santa Monica areas near the Pacific Ocean.

In his 1921 short film "Hard Luck," a suicidal and broke Keaton gets into all sorts of shenanigans, including being chased by a bear and unsuccessfully trying to hang himself. At one point, eluding police, he poses as a statue next to an imposing bronze statue of General Harrison Gray Otis, longtime owner and publisher of the Los Angeles Times, in MacArthur Park, 2230 W. Sixth St., by Wilshire and Park View Street, west of downtown.

The statue still stands today, pointing in the direction of Otis' old house. At that time, there wasn't a great deal of public art in L.A., said Bengtson, so Keaton creatively used the sculpture as a backdrop. Physical comedy worked seamlessly with soundless cinema.

Comedy duo Stan Laurel and Oliver Hardy, who started off in silent film, also utilized broad swaths of L.A., including the now-hipster enclave of Silver Lake on the eastern side of town.

In one of their best-known talkie films, "The Music Box" (1932), the pair attempts to push a piano up a multi-tiered outdoor staircase, only to have it fly down the stairs after them. The staircase, named the "Music Box Steps" in the '90s, is next to 923-935 Vendome St., near the intersection of Del Monte, in a quiet, residential Silver Lake area lined with shrubs, flanked on either side by houses and marked by a black commemora-

tive plaque on one of the stairs.

It turns out the staircase was first used by Laurel and Hardy in their then-popular but now lost 1927 silent film "Hats Off" in a scene involving the two hauling up a huge, round washing machine. According to stills from the movie, only overgrown fields surrounded the stairs at the time.

Actor, writer and director Chaplin, iconic as a vagrant, big-hearted character known as the Tramp in many of his silent films, complete with bushy short mustache and black bowler hat, filmed all around L.A. before settling into his Charlie Chaplin Studios, 1416 N. La Brea Ave., in the heart of Hollywood. The structure is now the Jim Henson Company Lot, with a statue of Henson creation Kermit the Frog dressed as Chaplin in his recognizable hat and jacket above the main gate. Concrete footprints of Chaplin are also there.

Chaplin's studio opened in 1918, and most of his known films were mainly shot on the premises, including feature-length hit 1921 silent dramedy "The Kid" and the 1925 romantic comedy "The Gold Rush." Chaplin's 1919 silent short film "A Day's Pleasure" starts off with Chaplin and his fictional wife and kids trying to take off in their clunky car outside the back corner of Chaplin's studio.

Several outdoor scenes for "The Kid" were shot at packed downtown L.A. Mexican marketplace Olvera Street, years before the alley was converted into a tourist attraction, across from the current L.A. train hub Union Station, 800 N. Alameda St. A particularly poignant, emotional scene in "The Kid," when Chaplin reunites with his scrappy adopted son, played by Jackie Coogan, takes place outside an old brick building structure, still in place at Olvera Street.

The synchronicity of emotion, environment, celebrity and public access in L.A. made silent films powerful for their era, before talking pictures added layers of complication, both technically and professionally, for actors and filmmakers. Silent movies had a worldwide, universal appeal, even if only filmed within what was then the small town scope of Hollywood.

"Because you didn't hear the stars speak, their faces, their pantomime, was important. There was an automatic romance to that too. You imagined what your leading lady or man sounded like," said Haberkamp. "Sometimes, when it comes to talking, sometimes less is more. I think people who love silent films really appreciate body language and other things that are communicated. There's a deeper human understanding that you can get."

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IN WRITING: Mayor Richard Bloom signs a ceremonial steel beam during the ground-breaking ceremony for The Village at Santa Monica, a large housing development in the Civic Center.

VILLAGE FROM PAGE 1

years instead of the original 99.

Community Corporation of Santa Monica, the city's largest affordable housing developer, partnered with Related California on the 160 affordable units.

City officials and the developer hope that the three-building complex with its shops and restaurants lining the ground floor will create a lively anchor in an otherwise quiet area, and provide a population base with access to the brand new \$55 million Palisades Garden Walk Park next door and the Downtown shopping district.

Residents will also have access to the new Exposition Light Rail Line, which will have its terminus station only a few blocks away at Colorado Avenue and Fourth Street.

Developers hope that it will be completed in 2014. The lottery for the affordable units will open in 2013.

The Civic Center Village represents a return of a neighborhood to the area decades after a less civic-minded City Council forced a minority community out of the same space for the Santa Monica Civic Auditorium, said Andy Agle, director of Housing and Economic Development with City Hall.

City officials in the 1950s forced African-American families out of the area to make room for the auditorium.

The new project will bring back a mixed-income population to the area for the first time since the neighborhood, called Belmar Triangle, was disbanded. One of the buildings in the Civic Center Village complex will be named Belmar in its honor.

"We cannot replace the deeds and misdeeds of the past, but we can help in some small way," Agle said.

The celebratory atmosphere of the announcement was tempered by a cold reality.

The Redevelopment Agency, an entity funded through local taxes to fight blight and repair infrastructure, ceased to exist Feb. 1 after the California Supreme Court ruled that that the legislature could dissolve the 400 agencies in California as part of the state budget.

It was the agency that spent \$53 million on the 11-acre parcel in the Civic Center area that made it possible to create the affordable housing project on the site.

Now that the RDA is gone, City Hall has lost its best tool to increase the amount of affordable housing in Santa Monica, Agle said.

"Affordable housing and sustainable development will suffer the consequences for many years to come," Agle said.

ashley@smdp.com

WAGE FROM PAGE 1

to create that wealth, share it with the people in our community that are more financially challenged," Winterer said. "The living wage and local hiring is a powerful tool to get people in our community to live a little bit better."

Prospective workers at the hotel planned for 710 Wilshire Blvd. will be promised \$10.64 per hour with health benefits or \$11.89 per hour without health benefits if the City Council approves the agreement between the property owner, Gorby, and City Hall.

The living wage comes with two potential backdoors.

As written, that wage will only be promised for 20 years after the agreement is inked, inclusive of the time it takes to build the 285-room hotel and rehabilitate the historic Santa Monica Professional building that shares the site.

Secondly, the requirement won't get off the ground unless a similar provision is included in future hotel development agreements including the three currently in the float-up stage — the Fairmont Miramar, Courtyard by Marriott and Hampton Inn.

The 20-year expiration date presented a problem to commissioners, who noted that if the clock on the living wage started ticking when the development agreement was

approved, workers might only be promised a decent wage for 10 to 15 years after the hotel was completed.

A better date would be to start the count-down when the hotel received its certificate of occupancy or, preferably, connect living wage to the life of the project.

"It looks like a way to get out of the whole thing, or reduce its impact," Winterer said.

Furthermore, the agreement only promises a living wage to employees that don't receive tips as a normal part of their jobs, meaning that bartenders, room service staff and bell boys will be out of luck.

Rachel Torres, an analyst with the hotel union Unite Here! Local 11, argued against the division between tipped and not-tipped workers and told commissioners that the provision couldn't deliver on the promise of a living wage.

It gives the City Manager the freedom to lower wages by 10 percent without authorization by the City Council, ignores sick leave and contains no language about what kind of work loads go with a wage.

"A living wage provision that does not have living wages is a detriment to our city," Torres said.

The Planning Commission voted to recommend the development agreement with its suggestions to the City Council, where it will go for final approval.

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State winemakers want to uncork Chinese market

TRACIE CONE
Associated Press

California winemakers think the days of rice wine in China are waning as vintners find success marketing high-end cabernets to a new generation of upscale consumers.

Wine exports crushed international sales records in 2011, due in large part to growing demand for California wines in China and Hong Kong.

“We’ve been laying the groundwork for the better part of 10 years,” said Terry Hall of Napa Valley Vintners, the region’s trade association. “It’s not like you just show up and start selling wine there.”

Lower quality California appellation wines have sold well to middle-class consumers in recent years, but the increasing demand for top quality vintages is evidence of China’s growing upper class.

“We try to be in all of the same places as all of the other important wines of the world and right now China is attracting so much attention,” said Don Weaver of Napa Valley’s Harlan Estates, where Bordeaux blends can sell for up to \$1,000 a bottle on some wine lists and are double that in China. “Trying to solve the China puzzle is the most exciting part of my job right now.”

U.S. wine exports to China grew by 42 percent last year, and similar increases were noted in other Asian nations, according to figures released Thursday by the Wine Institute in San Francisco. It nearly doubled 2010 export numbers as more winemakers are seeking to crack a relatively untapped market.

The industry effort to stand out from the French wines that have long been in China involves making a connection between potential buyers familiar with TV’s “Bay Watch” and the Golden Gate Bridge to the California lifestyle.

“There’s an association with wine and the western world,” said Linsey Gallagher, director of international marketing. “It’s seen as part of a luxurious lifestyle in other parts of the world. It’s one of the aspirational products people look to as the quality of their lifestyles is improved.”

Last summer the institute launched a marketing campaign to introduce California-made wines, including a virtual tasting. Wine and lifestyle writers in Shanghai talked to growers in San Francisco, who led them on guided tastings of select California wines that already were available in China. In November, a dozen members of the media came from China to tour wineries.

The Chinese economy has doubled in the past seven years, and low-end estimates say there are 1.5 million millionaires. With a population of 1 billion people in China, Gallagher figures only 18 million of them can afford fine wines.

“That sub-segment grows every year,” Gallagher said. “The long-term opportunity is to get the rest of those billion people. We have our work cut out for us.”

Grape wines still account for just 10 percent of the alcohol consumed in China. Part of the trick in marketing high-end wines in China is in educating palates, and helping Chinese growers produce better quality wines so consumers are not turned off by them, Gallagher said.

Chinese makers of plum and rice wines

control 90 percent of the country’s market, and consumers are used to improving the taste by mixing it with 7-Up or orange juice.

“We say, ‘You don’t have to do that with your Screaming Eagle,’” Gallagher said, referring to one of Napa’s most sought-after wines.

While brand names are not familiar to most Chinese wine consumers, the Napa name resonates, said Hanson Li of the Hina Group, which has invested in a new Chinese winery and is looking to forge U.S.-Chinese relationships.

“Rewind 30 years ago and nobody in China had money,” Li said. “Now it’s moving so fast that it’s hard to keep up with.”

Vintners are working on getting wine beyond the high-end hotels that cater to westerners and into the stores and markets where locals shop.

Heitz Cellar’s Kathleen Heitz-Myers has traveled to China five times to research distributors for her cabernets. She gauges the growing demand by the increasing number of Chinese tourists who visit Napa tasting rooms.

“I expected it to be the high-end people collecting wines, but what impressed me when I was there were the younger people embracing it as part of their lifestyle,” she said. “Their general knowledge is very good.”

China is the biggest foreign consumer of American-grown products, and California products are highly desirable. Almonds, walnuts and pistachios are also enjoying record-breaking sales.

“There’s a certain panache that goes with California,” said Judy Hirigoyen of the American Pistachio Growers, which saw a 400 percent increase in sales during a two-month promotion that ended last week with the Chinese New Year.

But it’s the luxury products such as wine that often indicate the health of an economy, and Napa cabs don’t come cheap. Even former NBA star Yao Ming is getting in on the action with a 2009 Napa Cabernet Sauvignon that has a \$289 a bottle price tag that he’ll market to China’s upper echelon.

Breaking into a market that is new to fine wines is a complicated process. Ships, docks and trucks must be temperature controlled to keep wine from spoiling. Trademarks must be protected, and sommeliers and beverage directors educated.

Napa Valley growers have been laying the groundwork for the past decade with periodic trips, but in the last two years growers have made the trip annually, as they will again in May.

Industry officials view China the way they did Japan 30 years ago. A lot of education and transformation of tastes had to take place, and now that country is the fourth-largest importer of U.S. wines, one step ahead of China.

At Harlan Estate, described by wine critic Robert Parker as “the single most profound red wine” in the world, Weaver believes the country holds promise for a wine of that stature.

“Japan is now a very sophisticated wine market,” he said. “Our learning curve with China will probably be even more accelerated. You go to a place like Shanghai and see the vibrancy and it just feels like all things are possible. The smell of opportunity is in the air.”

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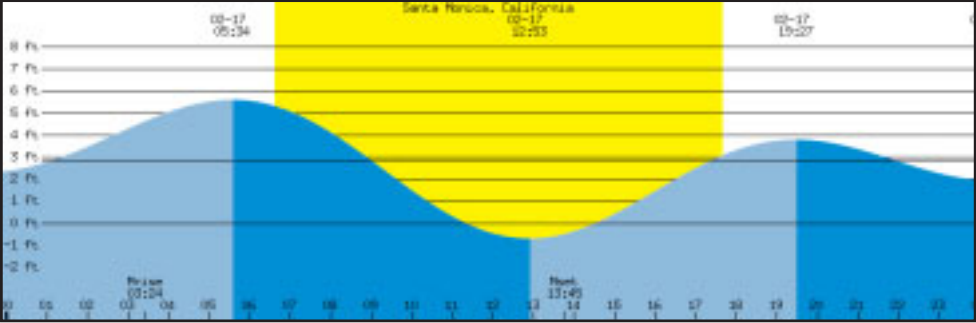
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Number of beach closures due to a sewage spill -- 3

Number of wet days -- 6

Number of A grades for dry/wet weather -- 24 / 19

Number of (C,D,F) grades for dry/wet weather -- 0 / 0

The Beach Report Card is made possible by:

The Otter - von Furstenberg Family Foundation

simplehuman

LAZARUS

SMC

Heal the Bay reminds you not to swim or surf within 100 yards of any flowing storm drain or for 3 days after a rainstorm. After a rain, indicator bacteria counts at beaches throughout California usually for exceed health criteria in the state's Beach Closure and Health Warning Protocol.

LOCATION	DRY	WET
Leo Canillo Beach, at Arroyo Sepul Creek mouth.	A	A+
Nicholas Beach at San Nicholas Canyon Creek mouth.	A+	A+
El Pescador State Beach, between Luchessa and Los Alamos creeks.	m	m
Escorial Canyon at El Matador State Beach.	A+	A+
Basel Beach at Tencas Creek mouth.	A+	A+
Zuma Beach at Zuma Creek mouth.	A+	A+
Walnut Creek, projection of Wildlife Rd. (private).	A+	A+
Paradise Cove Pier at Ramirez Canyon Creek mouth.	A	A+
Escondido Creek, just east of Escondido State Beach.	F	B
Lodge Canyon Creek mouth.	A	C
Saltine Canyon at San Marcos County Beach.	F	A+
Puerto State Beach at creek mouth.	A+	B
Marie Canyon storm drain at Puerto Beach, at 21672 Malibu Rd.	A+	A+
Sunlighter Beach at Malibu Calvary Lane.	C	A+
Sunlighter Beach (beach location) - daily.	F	F
Malibu Pier - 50 yards east.	C	m
Carbon Beach at Sweetwater Canyon.	A+	A+
Los Flores State Beach at Los Flores Creek (point west).	A+	A+
Big Rock Beach at 13548 PCH stairs.	A+	B
Pena Creek at Los Tunes County Beach.	A+	A+
Tuna Canyon.	A+	m
Tapanga State Beach at creek mouth.	F	F
Candlerock Storm Drain at Castle Rock Beach.	B	A+
Santa Ynez Storm Drain at Castle Rock Beach.	D	F
Will Rogers State Beach at 17308 PCH (1/4 mile east of Sunset drain).	A+	D

LEGEND

DRY -- each location is graded on an A - F scale based on bacterial pollution levels present in the surf zone

WET -- grades for days of recorded rainfall and the following 3 days

m -- no sample taken

Heal the Bay is a non-profit environmental organization dedicated to making Santa Monica Bay and Southern California coastal waters safe and healthy for people and marine life.



Heal the Bay

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Heal the Bay's Beach Report Card™ is based on weekly water quality monitoring data provided by the City of Los Angeles' Environmental Monitoring Division and the Los Angeles County Department of Health Services. Data is analyzed as soon as it is made available to us by the public agencies. Beaches are graded on an A-F scale based on the risk of swimmers becoming ill. Samples are analyzed for bacteria--enterococcus, total and fecal coliforms--that indicate biological pollution. A fact sheet detailing the exact methodology used in determining grades for each location is available from the office or on our web site. The report is not designed to measure the amount of trash or toxins found at local beaches.

The Beach Report Card is an indication of past water quality and is not a warranty of the current safety of those areas surveyed. Our swimmers are happy.

OLYMPICS

U.S. men’s coaches embrace women’s boxing

GREG BEACHAM

AP Sports Writer

AIRWAY HEIGHTS, Wash. When the first female boxers showed up at Al Mitchell's gym in northern Michigan several years ago, the U.S. Olympic Education Center's head coach had no interest in teaching women how to fight.

“They didn't impress me,” Mitchell said. “They were sloppy, and they were wild. I wouldn't train any of them.”

Basheer Abdullah had much the same reaction to the first women who stepped through the glass ropes at his Army gyms a decade ago, while Tom Mustin didn't even see women in his Tacoma Boxing Club for nearly a decade after a Washington teenager's landmark lawsuit against USA Boxing allowed female fighters into its events in 1993. Mustin figured his coaching style was tougher than a woman could handle.

Yet earlier this week, these three former coaches of the U.S. Olympic men's boxing team were ringside at the first women's boxing team trials, leading some of their favorite students. When Queen Underwood beat fellow lightweight contender Mikaela Mayer on Tuesday, all three veteran masterminds of the men's amateur game were in their corners, strapping on headgear and imparting strategy.

Talent and tenacity changed their minds about women's boxing, and all three coaches are happy they came around.

“I just thought this wasn't a place for a female athlete, and I didn't want to see them go through that,” said Abdullah, a 15-year veteran of the Army's World Class Athlete Program. “But I found out differently. I realized they have something special.”

Years removed from that initial skepticism, the coaches have all taken to women's boxing as a pure version of their sport, filled with eager athletes who can use their coaches' international experience heading to the London Olympics.

“Between the men boxers and the women boxers, the women seem like they want it more,” said Mitchell, who learned his sport in the same North Philadelphia gyms that produced Joe Frazier. “The reason they impress me is that they want to prove to men that they're just as good or better than them, and they've got good listening skills. They want knowledge. They want to learn.”

Although the medal success of the U.S. men's Olympic teams has dropped over the past two decades, these coaches know every corner of the amateur game.

Mitchell started coaching at 17 and eventually led the U.S. team at the Atlanta Games in 1996, coaching Floyd Mayweather Jr., Antonio Tarver and David Reid. Mustin had a strong three-year run culminating in the 2000 Olympics in Sydney with Jermain Taylor, Jeff Lacy and Rocky Juarez, while Abdullah coached the 2004 U.S. men's team in Athens led by medalists Andre Ward and

Andre Dirrell.

The women following in those fighters' footwork realize what they can learn from these wizened veterans. Mayer moved from sunny Southern California to frigid Marquette, Mich., a year ago just to work with Mitchell.

“Ever since I started training with him, I jump to a whole new level every month,” Mayer said. “Every training camp, I'm just amazed ... what he's been able to do with me. He's an amazing coach.”

Although women boxed in exhibitions at the Olympics more than a century ago, women's boxing is in its adolescence as an organized sport. The International Amateur Boxing Association (AIBA) sanctioned Olympic-style boxing for women in 1994, holding its first world championships in 2001.

The International Olympic Committee didn't add women's boxing to the summer games until August 2009. While some fighters hailed the decision as long overdue for the only summer sport without a female Olympic analogue, the three coaches feel the IOC knew what it was doing.

“This is about the right time,” said Mustin, who works closely with Underwood. “I remember when Christy Martin was fighting in the pros. They kept throwing people at her, and these people didn't have the experience to be boxing against her. The sport wasn't there yet. Now, the experience female boxers have gained, it's just like being with the men. I think their level has come up to the men's level now for competition and (parity).”

Yet women's boxing still faces enormous obstacles for worldwide acceptance and equality. AIBA received international condemnation in recent months for suggesting female boxers should wear skirts in the ring, while amateur powerhouse Cuba is among several nations that refused to start a women's boxing team in 2009, with coach Pedro Roque infamously saying women should be “showing off their beautiful faces, not getting punched in the face.”

Mitchell, Abdullah and Mustin are far beyond those prejudices now. They never take it easy on their female students, using exactly the same methods and physical conditioning drills for men and women.

Mayer, Underwood and their fellow fighters all want it that way. After years of trail-blazing work together, the results have put smiles on these three veteran coaches' faces at the historic team trials.

“Some of them, until you take the headgear off, you can't tell whether it's a man or a woman when you're just looking at the skill level and the technique,” Abdullah said. “I think we have a group of women here qualifying for our team that are going to medal. I really believe it. We have hopefuls coming out of this group with a strong chance to bring home a medal, and I think that's going to inspire women in this country.”

Photography by Brandon Wise

MOVIE TIMES

<p>Aero Theatre 1328 Montana Ave. (310) 260-1528</p> <p>Double feature: A Fistful of Dollars (NR) 1hr 39min and For a Few More Dollars (NR) 2hr 12min</p> <p>AMC Loews Broadway 4 1441 Third Street Promenade (888) 262-4386</p> <p>Ghost Rider: Spirit of Vengeance (PG-13) 1hr 35min 12:30pm, 3:10pm</p> <p>Safe House (R) 1hr 57min 11:50am, 2:40pm, 5:20pm, 8:00pm, 10:40pm</p> <p>Star Wars: Episode I - The Phantom Menace 3D (PG) 2hrs 11min 12:20pm, 3:25pm, 6:40pm, 10:10pm</p> <p>Grey (R) 1hr 57min 11:30am, 2:10pm, 5:00pm, 8:00pm, 10:55pm</p> <p>Ghost Rider 3D: Spirit of Vengeance (PG-13) 1hr 35min 5:50pm, 8:30pm, 11:00pm</p> <p>AMC 7 Santa Monica 1310 Third St. (310) 451-9440</p>	<p>Big Miracle (PG) 2hrs 03min 11:40am, 2:20pm, 4:50pm, 7:25pm, 10:10pm</p> <p>Safe House (R) 1hr 57min 11:50am, 2:30pm, 5:10pm, 7:50pm, 10:30pm</p> <p>Journey 2: The Mysterious Island (PG) 1hr 34min 11:20am, 1:45pm, 4:20pm, 7:00pm, 9:40pm</p> <p>Star Wars: Episode I - The Phantom Menace 3D (PG) 2hrs 11min 12:20pm, 3:25pm, 6:40pm, 9:50pm</p> <p>Grey (R) 1hr 57min 11:15am, 2:00pm, 4:45pm, 7:30pm, 10:20pm</p> <p>Ghost Rider 3D: Spirit of Vengeance (PG-13) 1hr 35min 12:01am</p> <p>Chronicle (2012/ I) (PG-13) 1hr 23min 11:30am, 1:40pm, 3:55pm, 6:10pm, 8:30pm, 10:40pm</p> <p>Journey 2: The Mysterious Island 3D (PG) 1hr 34min 12:05pm, 2:45pm, 5:25pm, 8:05pm, 10:35pm</p> <p>Laemmle's Monica Fourplex 1332 Second St. (310) 478-3836</p> <p>2012 Oscar Shorts: Documentary () 1:00pm, 4:00pm, 7:00pm, 10:00pm</p>	<p>Descendants (R) 1hr 55min 1:20pm, 4:10pm, 7:00pm, 9:45pm</p> <p>Artist (PG-13) 1hr 40min 1:55pm, 4:30pm, 7:20pm, 9:55pm</p> <p>Bullhead (R) 2hrs 04min 1:10pm, 4:10pm, 7:10pm, 10:10pm</p> <p>AMC Criterion 6 1313 Third St. (310) 395-1599</p> <p>Hugo 3D (PG) 2hrs 07min 10:50am, 1:55pm, 5:00pm, 8:00pm, 10:55pm</p> <p>Vow (PG-13) 1hr 44min 10:45am, 10:55am, 1:30pm, 2:35pm, 5:25pm, 7:30pm, 8:15pm, 10:15pm, 11:00pm</p> <p>This Means War (PG-13) 2hrs 00min 11:10am, 1:45pm, 4:20pm, 7:00pm, 9:50pm</p> <p>Woman in Black (PG-13) 1hr 35min 11:35am, 2:25pm, 5:00pm, 7:30pm, 10:10pm</p> <p>Girl With the Dragon Tattoo (R) 2hrs 40min 4:05pm</p> <p>Rampart (R) 1hr 45min 11:00am, 1:50pm, 4:45pm, 7:35pm, 10:30pm</p>
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For more information, e-mail news@smdp.com

Try a new spot tonight, Taurus

ARIES (March 21-April 19)
★★★★ Assume responsibility, even if you would like to proceed differently. Good will surrounds you. Emphasize gain, both financially and emotionally. Good communication transforms a project, allowing greater give-and-take. Schedule a meeting later today. Tonight: A must show.

TAURUS (April 20-May 20)
★★★★ Your ability to move through an issue quickly after a jolt defines you as a person and demonstrates your strength. Your rebound results in possibilities. Suddenly the world seems positive. Tonight: Try a new spot.

GEMINI (May 21-June 20)
★★★★ A work associate or dear friend makes it clear that he or she needs and wants more time. Your resilience and ability to flex with changes emerges in order to make time. Count on being busy. Tonight: Lighten up the moment.

CANCER (June 21-July 22)
★★★★ Unexpected developments could toss your schedule into chaos. Communications take you in a new direction and help you move through a hassle. If you allow others to play a more dominant role, you will be much happier. Tonight: Surrounded by people.

LEO (July 23-Aug. 22)
★★★ Manifesting another's ideas proves worthwhile on several levels. You encourage others to go for what they want more often. Rather than being critical, demonstrate and teach through example. Trust that your message will be heard. Tonight: Try mellow.

VIRGO (Aug. 23-Sept. 22)
★★★★ You might not be able to contain yourself, even if someone rains on your parade. Your vision also might be broader than many people's, as you look to growth and many changes. Understand others might have a fear of change. Tonight: Christen the weekend.

LIBRA (Sept. 23-Oct. 22)
★★★★ You could be far more in touch with your feelings than you want to acknowledge. Hunkering down and hiding them will only backfire in the long run. A family member or roommate has the gift of gab. Tonight: At home.

SCORPIO (Oct. 23-Nov. 21)
★★★★ Understand that there are many ways to approach a situation, even if you do not always or automatically see them. Someone easily could rebuff an idea or suggestion. Try expressing the thought differently. Revise plans if need be as the day ends. Tonight: Out and about.

SAGITTARIUS (Nov. 22-Dec. 21)
★★★★ Be aware of what is said. The unexpected plays a major role in planning and at work. Maintain your traditional sense of humor, and you'll discover just how easy it is to move past a limitation. Use caution with your finances. Tonight: Whatever you do, you do it with grand style.

CAPRICORN (Dec. 22-Jan. 19)
★★★★ Someone close to you decides to buck the status quo, particularly as to how it relates to you. Be willing to move in a new direction and incorporate different ideas without this person's support. Romance seems to be weaving through the air. Tonight: The world is your oyster.

AQUARIUS (Jan. 20-Feb. 18)
★★ Knowing when to cut your losses is important. If you do, others could be shocked by your actions and let you know in no uncertain terms. Your individuality and independence come into play. Tonight: Perhaps with a favorite person.

PISCES (Feb. 19-March 20)
★★★★ Taking a risk financially could cause a situation to tumble one way or another. How you see this gamble might be very different from a partner's perspective. Meetings prove to be enlightening and significant. Follow through on a suggestion. Tonight: Celebrating.

Happy birthday

This year family becomes very important, yet you also demand enormous privacy. Juggling the various demands in your life takes talent. At first it might be difficult, but you will handle everything. Remain confident. If you are single, you could choose an emotionally unavailable person. Unless you are comfortable with this situation, the sooner you clear out, the better. If you are attached, you benefit from frequent weekends away together. That extra private time makes all the difference in your bond. CAPRICORN understands you nearly too well.

JACQUELINE BIGAR'S STARS
The stars show the kind of day you'll have:
★★★★★ Dynamic ★★ So-So
★★★★ Positive ★ Difficult
★★★ Average

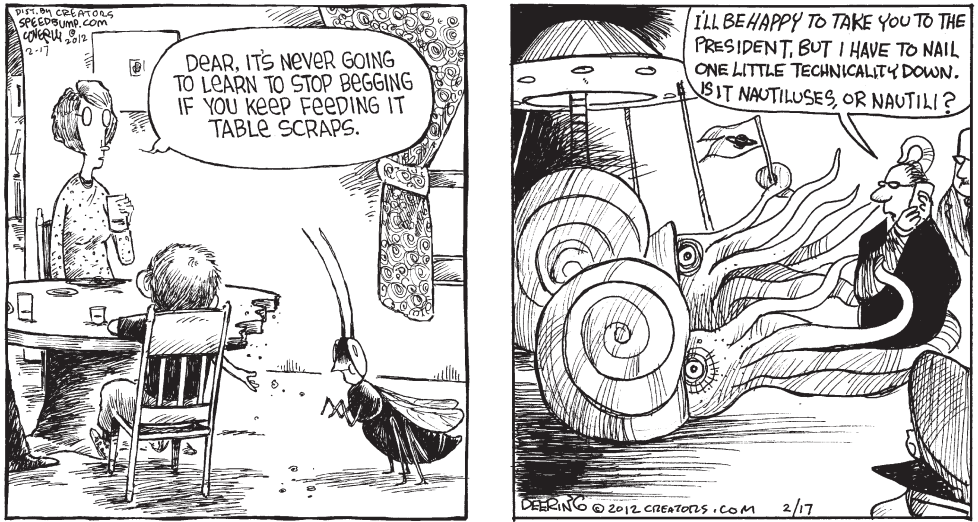


MYSTERY PHOTO

Daniel Archuleta daniela@smdp.com

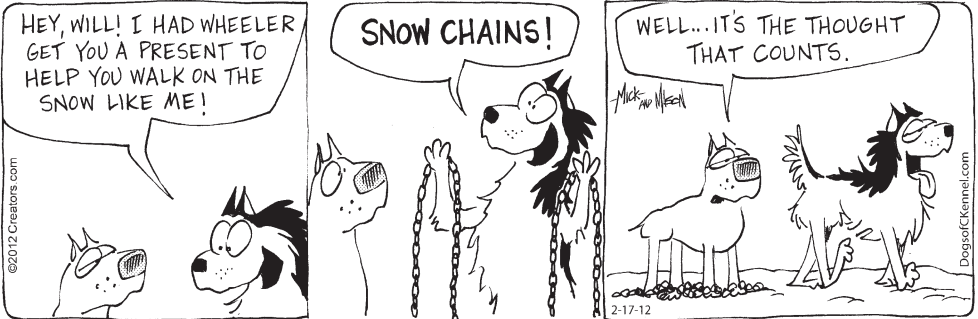
The first person who can correctly identify where this image was captured wins a prize from the Santa Monica Daily Press. Send answers to editor@smdp.com. Send your mystery photos to editor@smdp.com to be used in future issues.

Speed Bump By Dave Coverly Strange Brew By John Deering



Dogs of C-Kennel

By Mick and Mason Mastroianni



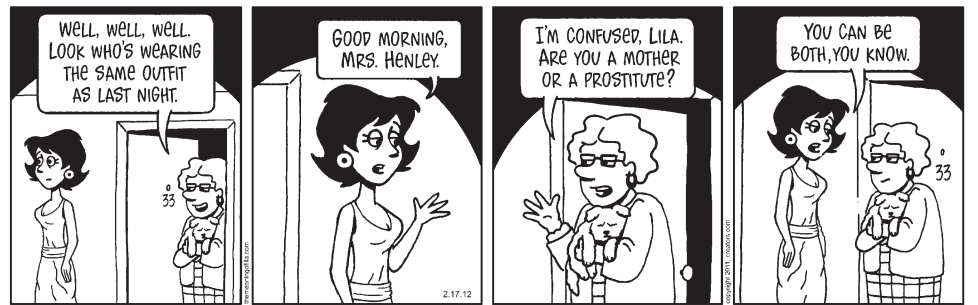
Garfield

By Jim Davis



The Meaning of Lila

By John Forgetta & L.A. Rose



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Notices

NOTICE OF PETITION TO ADMINISTER ESTATE OF (Name):Lucille Stumbaugh, aka Lucille Brink, deceased. Case Number BP 132536
1.To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of (specify all names by which the decedent was known): Lucille Stumbaugh, aka Lucille Brink, aka Lucille Witherow, aka Lucille Wolf
2.A Petition for Probate has been filed by (name of petitioner): in the Superior Court of California, County of (specify): Jack D. Wolf
3.The Petition for Probate requests that (name): Jack D. Wolf
be appointed as personal representative to administer the estate of the decedent.
4.The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court.
5.The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority.
6.A hearing on the petition will be held in this court as follows:
a. Date: Feb. 23, 2013 Time: 8:30am Dept.:11
b.Address of court: 111 North Hill St., Los Angeles, CA 90012
If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney.
8.If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above.
9.You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk.
10.Petitioner Attorney for petitioner (name): Jack D. Wolf
(Address):
16511 County Road 7
Wiggins, CO 80654
(Telephone):
(970) 483-6308

DBAS

90805. This Business is being conducted by: an Individual. The registrant commenced to transact business under the fictitious business name or names listed on (Date)01/01/2011. /s/: MIA REED. This statement was filed with the County Clerk of LOS ANGELES County on 01/03/2012. NOTICE: THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THAT DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name statement in violation of the rights of another under federal, state, or common law (see Section 14411et seq.,Business and Professions Code). SANTA MONICA DAILY PRESS to publish 02/03/2012, 02/10/2012, 02/17/2012, 02/24/2012.

FICTITIOUS BUSINESS NAME STATEMENT FILE NUMBER: 2012000035 ORIGINAL FILING This statement was filed with the County Clerk of LOS ANGELES on 01/03/2012 The following person(s) is (are) doing business as 1. C.M. MEIERS COMPANY 2. C.M. MEIERS ENTERTAINMENT 3. AFFINITY GLOBAL ENTERTAINMENT 4. AFFINITY GLOBAL HEALTHCARE. The full name of registrant(s) is/are: AFFINITY GLOBAL INSURANCE SERVICES 21045 CALIFA STREET, SUITE 100, WOODLAND HILLS, CA 91367. This Business is being conducted by: a corporation. The registrant has not yet commenced to transact business under the fictitious business name or names listed above. /s/: JASON ADELMAN. This statement was filed with the County Clerk of LOS ANGELES County on 01/03/2012. NOTICE: THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THAT DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name statement in violation of the rights of another under federal, state, or common law (see Section 14411et seq.,Business and Professions Code). SANTA MONICA DAILY PRESS to publish 02/03/2012, 02/10/2012, 02/17/2012, 02/24/2012.

FICTITIOUS BUSINESS NAME STATEMENT FILE NUMBER: 2012006023 ORIGINAL FILING This statement was filed with the County Clerk of LOS ANGELES on 01/11/2012 The following person(s) is (are) doing business as M.S. INFORMATION TECHNOLOGY SERVICES. The full name of registrant(s) is/are: Michael J. Shivers 816 S. Bundy Dr. #5 Brentwood, CA 90049. This Business is being conducted by: . The registrant has not yet commenced to transact business under the fictitious business name or names listed above. /s/:Michael J. Shivers. This statement was filed with the County Clerk of LOS ANGELES County on 01/11/2012. NOTICE: THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THAT DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name statement in violation of the rights of another under federal, state, or common law (see Section 14411et seq.,Business and Professions Code). SANTA MONICA DAILY PRESS to publish 02/13/2012, 02/20/2012, 02/27/2012, 03/05/2012.

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