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Santa Monica Daily Press
THURSDAY
04.11.19
Volume 18 Issue 128

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Immigrant filmmaker finds a creative home in Santa Monica

ANGEL CARRERAS
Daily Press Staff Writer



Courtesy Photo

ATTILA KOROSI

"When I told people I wanted to go to America and make the greatest movies, they reacted as if I said I wanted to be an astronaut and go to Mars"

A local filmmaker who has overcome an upbringing in a war-torn country and moving to a new country alone is now in the midst of his biggest challenge yet: releasing a movie for wide release.

Santa Monican Attila Korosi

SEE **FILMMAKER** PAGE 7

City approves plans to replace parking structure with housing



Matthew Hall

PARKING: Downtown Structure 3 could be replaced with housing.

MADELEINE PAUKER
Daily Press Staff Writer

New affordable apartments downtown built to replace a current parking structure will likely be reserved for people experiencing homelessness.

City Council voted Tuesday to demolish a public parking

SEE **HOUSING** PAGE 3

New rules established to regulate street sellers



Matthew Hall

VENDORS: Selling at the Pier will be prohibited under new rules that allow street vending in other areas.

MADELEINE PAUKER
Daily Press Staff Writer

Visitors to the Santa Monica Pier will no longer pass by carts laden with churros and fruit as they cross the bridge and boardwalk.

City Council voted Tuesday to direct vendors away from the Santa Monica Pier, Third Street Promenade, Santa Monica State Beach and Palisades Park within 500 feet of the pier bridge starting in May. Sidewalk vendors will also have to obtain business licenses and health permits. The new local regulations follow a state law that went into effect Jan. 1 that requires cities to establish rules for vendors without prohibiting or criminalizing them.

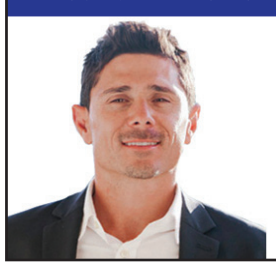
"Santa Monica's approach to sidewalk vending strikes an important balance that we hope will create an inclusive, safe and successful business environment for vendors and customers, ensure public safety, and allow our public spaces to be enjoyed by all," said Mayor Gleam Davis.

The regulations will go into effect immediately as an emergency ordinance in time for the busy summer tourist season. Deputy City Manager Anuj Gupta said the prohibitions on vending on the pier and

SEE **VENDING** PAGE 3

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CITY OF SANTA MONICA
REQUESTS FOR PROPOSALS (RFP)

NOTICE IS HEREBY GIVEN that the City of Santa Monica invites Consultants to complete and submit proposals for the:

Civic Center Multipurpose Sports Field Construction
Project Construction Management Services
SP 2461

Proposals shall be delivered by email to Sebastian.felbeck@smgov.net and one (1) hard copy to the City of Santa Monica, Architecture Services Division, 1437 4th Street, Suite 300, Santa Monica, California, 90401, not later than 3:00 p.m. on **April 15,2019**, to be publicly opened and read aloud at 3:30p.m. on said date in City of Santa Monica, Architecture Services Division, 1437 4th Street, Suite 300, Santa Monica, California 90401. Each proposal shall be in accordance with the Request for Proposals.

Bidding Documents may be obtained by logging onto the City's bidding website at http://www.smgov.net/planetbids. Consultants wishing to be considered must submit Proposals containing all information required pursuant to the City's Request for Proposals.

NOTICE OF A PUBLIC HEARING
BEFORE THE SANTA MONICA CITY COUNCIL

SUBJECT: **Proposed Emergency Interim Zoning Ordinance Regarding Single-Room Occupancy Housing**

A public hearing will be held by the City Council to introduce for adoption an emergency interim zoning ordinance amending the text of the Zoning Ordinance related to Single-Room Occupancy Uses Citywide. The proposed interim amendments would create revised development standards, land use regulations, residential use classifications, and definitions, with consideration given to changing regional housing trends, and consistent with housing-related goals and policies set forth in the 2010 Land Use and Circulation Element (LUCE) and 2017 Downtown Community Plan.

DATE/TIME: **TUESDAY, April 23, 2019, AT 6:30 P.M.**

LOCATION: City Council Chambers, Second Floor, Santa Monica City Hall
1685 Main Street, Santa Monica, California

HOW TO COMMENT

The City of Santa Monica encourages public comment. You may comment at the City Council public hearing, or by writing a letter. Written information will be given to the City Council at the meeting.

Address your letters to: City Clerk
Re: SRO Emergency Interim Zoning Ordinance
1685 Main Street, Room 102
Santa Monica, CA 90401
Or email to councilmtgitems@smgov.net

MORE INFORMATION

If you want more information about this project, please contact Roxanne Tanemori, Acting Planning Manager, at (310) 458-8341, or by e-mail at roxanne.tanemori@smgov.net. The Zoning Ordinance is available at the Planning Counter during business hours and on the City's web site at www.smgov.net.

The meeting facility is wheelchair accessible. For disability-related accommodations, please contact (310) 458-8341 or (310) 458-8696 TTY at least 72 hours in advance. Every attempt will be made to provide the requested accommodation. All written materials are available in alternate format upon request. Santa Monica Big Blue Bus Lines numbered 1, 2, 3, Rapid 3, 7, 8, 9, Rapid 10, and 18 serve City Hall and the Civic Center area. The Expo Line terminus is located at Colorado Avenue and Fourth Street, and is a short walk to City Hall. Public parking is available in front of City Hall, on Olympic Drive, and in the Civic Center Parking Structure (validation free).

Pursuant to California Government Code Section 65009(b), if this matter is subsequently challenged in Court, the challenge may be limited to only those issues raised at the public hearing described in this notice, or in written correspondence delivered to the City of Santa Monica at, or prior to, the public hearing.

ESPAÑOL

Esto es una noticia de una audiencia pública para revisar applicaciónes proponiendo desarrollo en Santa Monica. Si deseas más información, favor de llamar a Carmen Gutierrez en la División de Planificación al número (310) 458-8341.

What's Up Westside
OUT AND ABOUT IN SANTA MONICA

Thursday, April 11

Current Events Discussion Group
Join us for a lively discussion of the latest news with your friends and neighbors. Fairview Branch Library 1 - 2:30 p.m.

Spring Break Bonanza - Slime Party
Create different types and play! Ages 3-11 [60 min] Montana Avenue Branch Library 2 - 3 p.m.

Día Celebration with Andrea J. Loney
In celebration of Día's commitment to celebrating diversity and motivating children and their families to be readers, we invite you to join author Andrea J. Loney present her book Take a Picture of Me, James Van Der Zee! Free signed book giveaway, while supplies last. For grades Pre-K-3. Ocean Park Branch Library 4 - 4:45 p.m.

Pilates Class
Develop core strength and coordination, this class draws traditional Pilates exercises with breath and correct alignment. Including resistance to body weight training and core isolation. Helping the body to increase movement to joints and tone the abdominal muscles. Pico Branch Library 6:30 - 7:30 p.m.

Santa Monica Rent Control Regular Board Meeting
The Rent Control Board meets to conduct business associated with the Rent Control Charter Amendment and Regulations. City Hall Council Chamber 7 pm.

Friday, April 12

Family Crafting: Spring Holidays
Create something special to celebrate the holidays of Holi, Nowruz, Passover, Easter, or another of your choosing! Fairview Branch Library 2 - 3 p.m.

My Library Crafternoon
Make mini books, buttons and more to celebrate the library! Ages 3-11. Main Library Children's Activity Room 2 - 2:45 p.m.

Saturday, April 13

LEGO Club
Come have fun with LEGOS and build something amazing. Board games also available. Kids aged 4 & up. Montana Avenue Branch Library. 3 – 4:30 p.m.

Earthian Folk Dance with DaEun Jung
A free performance on the Santa Monica Pier! View an in-progress excerpt from DaEun Jung's residency project, the 'Earthian Folk Dance,' and contribute your own movement to the development of the EFD movement vocabulary. 3 – 4 p.m. Register online at https://www.eventbrite.com/e/earthian-folk-dance-performance-workshop-with-daeun-jung-at-the-pier-tickets-56532285588

CoderDojo Workshop
Practice computer science and coding skills with volunteer mentors from the LA CoderDojo. Use laptops provided by the library or bring your own. Ages 8-17 Call 310-458-8621 or visit the Youth Services Department to register. 3 – 5 p.m. Main Library

VITA Tax Assistance
UCLA provides free federal and state income tax assistance for low to moderate income, seniors and disabled individuals. Pre-registration is recommended (www.vitaucla.org), assistance is given on a first come basis. Ocean Park Branch Library, 10:30 a.m. – 3 p.m.

Sunday, April 14

Leslie Beauvais Headlines Music Fundraiser
New Orleans born and raised, Leslie's musical journey began in musical theater, performing with the Young Americans, in the national Broadway touring company of "Les Miserables", and in the original production of the Richard Rogers Award winning musical "Hidden Sky". Leslie has recorded several fine albums, including "Stop the World" and "Waiting for My Conviction". Her latest CD, "Chemistry", is an album of personal transformation - a savory gumbo of Pop, Rock, Country, Folk, and Jazz, with just a touch of New Orleans spice. Doors open at 7:15 p.m. Concert starts at 7:30 p.m. Suggested donation: $15. Unitarian Universalist Church of Santa Monica 1260 18th Street.

EXHIBITION: "Transportation"
From the scooter to the concert, "Transportation" explores many different modes of travel, that move people, physically and emotionally from one state to another. The Blue 7 Collective is a group of artists that exhibit work that is accessible to the Rider of the Blue 7 Bus and the connoisseur with deep pockets. Blue Seven Art Gallery, 3129 Pico Blvd. 2 - 6 p.m. 310-449-1444

For help submitting an event, contact us at
310-458-7737 or submit to events@smdp.com

VENDING

FROM PAGE 1

near the pier bridge are urgently needed because the area has become crowded with vendors in recent months, blocking access to the pier and leading to fights among vendors battling over turf that have resulted in multiple arrests.

Two Code Enforcement officers will be stationed by the pier to enforce the new rules and fine vendors who violate them. Vendors will be subject to the citywide default fine of $75 for a first offense, $93.75 for a second offense, and $112.5 for a third offense while the City drafts a specific fine schedule for sidewalk vending.

The state of California's Safe Sidewalk Vending Act went into effect Jan. 1 following several years of efforts by sidewalk vendors and advocates to decriminalize and legalize vending, which escalated when President Donald Trump was elected and indicated he would crack down on undocumented immigrants, putting many vendors at risk. Cities across California are now moving to regulate vendors, but the law includes restrictions on what rules they can enact.

Unless there are health, safety or welfare concerns, local authorities can't require vendors to operate in specific areas or prohibit them from doing business in parks. They can, however, limit their hours of operation and require them to obtain a permit for sidewalk vending, a business license and a seller's permit. Stationary vendors may also be prohibited in residential areas.



Matthew Hall

CARTS: The new rules do not apply to the established carts selling on the pier.

The City is invoking health, safety and welfare concerns to ban vendors from the pier, the Promenade and Palisades Park. Congestion in those areas creates public safety issues and, in the case of the park, blocks views, Gupta said.

The City is looking to redirect vendors to areas downtown less prone to bottlenecks, particularly the Esplanade, which runs from the Expo Line station to the Pier. The heavily trafficked south side of the Esplanade could offer an opportunity for safe, profitable street vending, Gupta said.

"Staff is eager to start working ... toward an ultimate vision of an activated, dynamic public space that can serve as a global vending bazaar and as a Santa Monica attraction in its own right," he said.

More than 50 vendors and their supporters attended Tuesday's Council meeting and several who addressed Council said they had faced arrests and steep fines in the past for selling near the pier and would be willing to obtain licenses and permits.

"If you tell me I'll have to pay $1,000 to sell, I'll do it," said Arturo Elias, who has been vending in Santa Monica for 25 years.

The City has held one bilingual town hall meeting on the new regulations that drew more than 100 vendors and will hold another later this month. It will also conduct a series of bilingual application workshops to assist vendors through the application process.

madeleine@smdp.com

HOUSING

FROM PAGE 1

structure at 1318 4th St. and replace it with affordable housing. The City of Santa Monica will solicit proposals from developers to build 100 to 150 apartments on the site and will prioritize proposals for permanent supportive housing. The building will also include affordable commercial space on the ground floor and may incorporate live-work studios for artists.

The structure at 1318 4th St. is heavily used but has long been slated for demolition and its parking capacity has been shifted to a nearby parking structure. The City worked with two companies for more than a decade to replace the structure with a movie theater, but both companies have withdrawn from negotiations.

The City will pay around $3 to $4 million to demolish the structure and remediate the soil and will contribute anywhere between $5 million and $21 million for construction, depending on the number of apartments and design of the project. It will save $13,600,000 to $32,700,000 in land acquisition costs associated with building affordable housing because it owns the site.

Council decided to favor proposals to build permanent supportive housing for individuals experiencing homelessness on the site. Permanent supportive housing is affordable and includes services that keep chronically homeless individuals housed, which might include mental health or substance abuse treatment, primary healthcare and domestic violence services.

Council voted last month to prioritize building affordable housing as part of its plan to reduce homelessness, as well as to replace the downtown homeless shelter Samoshel, which was built 25 years ago as a temporary facility. 1318 4th St. had been proposed as a possible location for a new Samoshel, but Council favors using the site for permanent supportive housing.

The City has never funded permanent supportive housing before, but there are more than 100 people who need it, said Andy Agle, director of housing and economic development. The registry of homeless Santa Monicans includes 95 individuals who have reported not having permanent housing and another 44 whose housing status is unknown, Agle said.

"At this point, we have not funded permanent supportive housing and we've done relatively well on funding senior and family housing," Agle said. "I think the fact that we haven't funded permanent supportive housing is important."

There are several other affordable housing projects in the pipeline, but the City is projected to fall short of its goals in the development period of 2013 to 2021.

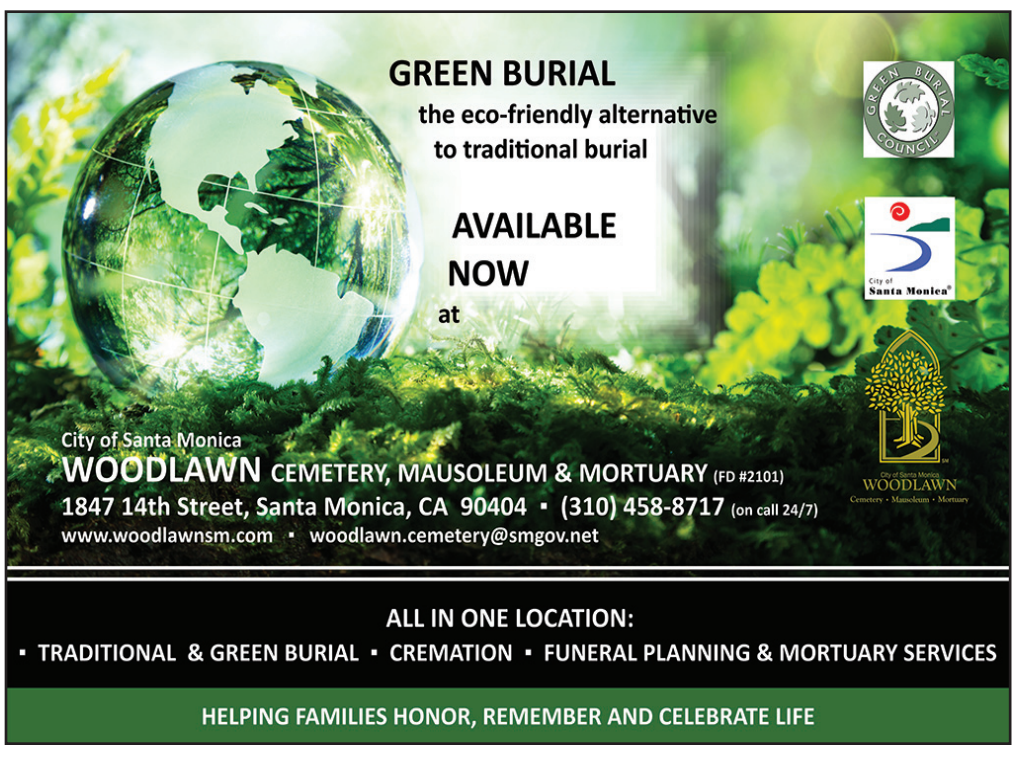
Under its affordable housing guidelines, which Council changed last month after deciding one rule incentivized developers to include fewer affordable units in their projects, staff projected that 25 percent of all new development will be affordable during that period. Proposition R, which voters approved in 1990, requires 30 percent of all new development to be affordable.

Council also voted Tuesday to explore building live-work units for artists and commercial space affordable to small, locally owned businesses on the ground floor.

Councilmember Greg Morena said he thinks the City should give preference to local businesses in selecting tenants for the ground-floor space.

"Locals often get left out of retail opportunities," he said.

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Noteworthy

By Charles Andrews
Send comments to editor@smdp.com

Peter Erskine, Butterfly

Life is short, mostly you don't get a second chance — don't miss these.

HIGHLY RECOMMENDED:

PETER ERSKINE, premier jazz drummer presents Daniel Szabo's "Visionary" (oh the pain, to have to miss this one, just because my wife's mother is throwing her 90th birthday party and people are coming from all over, happy birthday Marie! she's a treasure but if it wasn't in San Pedro I would sneak away because this one sounds landmark, I've never seen Erskine make a misstep yet and this is something obviously... visionary, chamber music informs jazz, with 1st and 2nd violins, viola, cello, oboe, English horn, bassoon, flute, tenor, alto and soprano saxes, clarinet and bass clarinets, Erskine says, "The kaleidoscopic breadth of Szabo's repertoire celebrates a blend of jazz, classical and film music idioms, robustly American yet genetically Hungarian, this is the sweetest fusion music I've played!" — yikes!), Sat 8 p.m., Jazz Bakery, Moss Theater, SM, $25-$35.

PACIFIC OPERA PROJECT - Verdi's MADAMA BUTTERFLY (boosted to HIGHLY RECOMMENDED now that I've seen it, exceptionally good in every way, and this is a "new" opera company started in 2011, right here in SM at the Miles Playhouse with a little known Leonard Bernstein opera with a cast of five and a piano, they've set classic operas in modern LA, staged outdoors, did "Cosi Fan Tutte" in "Gone with the Wind" style, performed "La Boheme AKA The Hipsters" with only four rehearsals only a week after an elaborate production of "Sweeney Todd," in the beginning the idea was POP-Ups, putting together an entire costumed, orchestrated, well-sung opera with only a few rehearsals in a couple of weeks, performing in unusual venues like Forest Lawn and the South Pasadena Library, and in seven years they have gotten a lot of critical praise and quite a following, this one is at the beautiful Aratani Theater in the Japanese American Cultural & Community Center and the beloved "Butterfly" will be presented, for the first time ever bilingually, with Japanese and Japanese-American artists singing their parts in Japanese alongside the English roles, no Italian, with translations of both), Sat, Sun 7 p.m., Aratani Theatre, Little Tokyo, $15-$75.

RECOMMENDED:

TODAY! — NIPSEY HUSSLE's Celebration of Life Memorial (at 21,000 capacity Staples Center, no names announced but you know EVERYone will be there, tickets online, have to show a CA zip code, only four tix per order, it "sold out" in 20 mins, why oh why do the good guys, our role models have to be taken with such sad regularity, even for the most insignificant reasons, by every account rapper Hussle, of Eritrean descent, was a beacon to his community and now another light is snuffed, I've long thought that JFK's assassination in '63, followed by MLK Jr. and RFK in '68, was a cosmic shift for the USA, the beginning of a downward spiral), Thurs 10 a.m., Staples Center, free.

LA PHIL - SALONEN, various Stravinskys, Fri, Sat 8 p.m., Sun 2 p.m., next Thurs, Sat 8 p.m., Fri 11 a.m., Disney Hall, DTLA, $55-$194.

It's the COACHELLA!!! Valley Music & Arts Festival - JANELLE MONAE, KACEY MUSGRAVES, CHILDISH GAMBINO, BILLIE EILISH, TAME IMPALA, TY SEGALL, KHALID, UNKNOWN MORTAL ORCHESTRA, WEEZER, this year's Beyonce, cough cough, Ariana Grande, and a couple more (not everyone feels that way !!! but the talent, like the prices, are sky high), Fri, Sat, Sun and F-S-S 4/19-21, all day and all night, Empire Polo Club, Coachella Valley Preserve, twixt Palm Springs and Indio, $429 and up, way up.

RICK SHEA (you know by now — I'm not going to keep explaining why you should go see this CA country legend-in-the-making, just go and the next time he pops up on the Westside you will drag your friends to hear him), Sat 8 p.m., Boulevard Music, Culver City, $20.

Laemmle Live presents cellist ARMEN KSAJIKIAN with host RICH CAPPARELA,

Sun 11 a.m., Laemmle Monica Film Center, DTSM, free.

MELISSA ETHERIDGE (at The Troubadour?! yeah, pay the price!), Wed 7 p.m., The Troubadour, West Hwd, $44-$244.

COMING ATTRACTIONS: CHRISTIAN McBRIDE BIG BAND, The Soraya, Northridge, Apr. 26; LA CHAMBER ORCHESTRA - MOZART's REQUIEM, Apr. 27, Alex Theatre, Glendale, Royce Hall, UCLA, Apr. 28; The Spring Quartet with ESPERANZA SPALDING, JACK DEJOHNETTE, JOE LOVANO, LEO GENOVESE, John Anson Ford Amphitheatre, Hollywood, Apr. 27; RED HEN PRESS: The Figure of Orpheus in Poetry and Performance, Broad Stage, SM, Apr. 28.

BODACIOUS BIRTHDAY: CLARENCE "GATEMOUTH" BROWN (1924) — When I was in New Orleans years ago with a group of friends for the famous and fabulous Jazz & Heritage Festival, I think '96, Clarence "Gatemouth" Brown was in the lineup but we skipped him — so many stages and tents, so much music — because we knew we could catch him at one of the memorable not-on-Bourbon-Street clubs that evening, and we did. I didn't know much more than the name then, so I was a bit surprised to walk in and see this dude in full Western regalia, 10- or 12-gallon hat, leather pants, pointy-toe exotic skin boots. I came for the blues; was I going to

SEE **NOTEWORTHY** PAGE 5

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The Santa Monica Daily Press publishes Monday - Saturday with a circulation of 10,000 on weekdays and 11,000 on the weekend. The Daily Press is adjudicated as a newspaper of general circulation in the County of Los Angeles and covers news relevant to the City of Santa Monica. The Daily Press is a member of the California Newspaper Publisher's Association, the National Newspaper Association and the Santa Monica Chamber of Commerce. The paper you're reading this on is composed of 100% post consumer content and the ink used to print these words is soy based. We are proud recipients of multiple honors for outstanding news coverage from the California Newspaper Publishers Association as well as a Santa Monica Sustainable Quality Award.

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Play Time

By Cynthia Citron

Send comments to editor@smdp.com

"Mary Poppins Returns," High As A Kite

In my view, any film that includes Dick Van Dyke is a "must see" film. Unfortunately, I had to sit through more than two hours of a goopy movie before VanDyke showed up for a tiny cameo and a few seconds of dancing on a desk, near the end of the film. But even at 91, white-haired and bearded, he is still lean and nimble and delightful.

However, it wasn't enough to save a film that has no there there. "Mary Poppins Returns" is not worth the trip. Ostensibly, Mary Poppins shows up, flying in by kite, to help the Banks family through a serious time of crisis: "The Big Slump,'" as the Brits called the Depression of the 1930s.

In the previous generation the luminous Julie Andrews had turned up as the nanny for the young Michael Banks and his sister Jane. Now Emily Blunt, as the returning Mary Poppins, is on hand to help the grown-up Michael (Ben Whishaw) and Jane (Emily Mortimer) cope with the recent loss of his wife and the pending loss of the family home to the evil banker, Colin Firth.

As directed by Rob Marshall, Blunt can't seem to reconcile her persona between brusque and bossy and smugly "adorable". She does have a sweet voice, however, but the songs are a far cry from the all-time greats provided by Richard and Robert Sherman for the original "Mary Poppins". The current songs, by Marc Shaiman and Scott Wittman, are unmemorable and unsingable. They haven't the pizzazz of supercalifragilisticexpialidocious nor the joie de vivre of Chim Chim Cheree... They are simply lumpy and tuneless. Although the opening number, "Lovely London Sky" accompanies a dazzling showcase of London buildings and streets at their very best. And "The Place Where Lost Things Go" is the family's poignant tribute to a missing and much-loved mother.

Three bright spots in this cheerless ensemble are the three Banks children: the twins, Anabel (Pixie Davies), and John (Nathanael Saleh), and their small rambunctious brother, Georgie (Joel Dawson). They enliven the imaginative technicolor adventures that they enjoy with their nanny. Such as the lovely underwater fantasy that they dive to from their bathtub. Or the ride through the bumpy terrain with a crew of hand-drawn animated animals to get their broken Royal Daulton bowl repaired by Mary's Russian-accented cousin. And that cousin who sings and dances and hangs upside down is none other than that jack-of-all-accents, Meryl Streep.

(And in case you didn't recognize her, the lady handing out balloons at the fair is Angela Lansbury.)

And let us not forget Lin-Manuel Miranda playing the lamplighter Jack, the part Dick Van Dyke played in the original "Mary Poppins." Compared to the ebullient and forever-bouncy Van Dyke, Miranda was a bit subdued. He sang without much zest, although his dancing was first-rate. As was the chorus of his fellow lamplighters, who kicked up their heels beside him.

Happily, the screenplay by David Magee, Rob Marshall, and John DeLuca somewhat redeems the goulash they've made of the script by including a feel-good sequence to end the film. It's a number called "There's Nowhere To Go But Up" which will probably be the title of the next Mary Poppins movie. If they don't call it "Mary Poppins Returns Again".

And to end with, there are the well-documented stories of how difficult and demanding P.L. Travers, the author of the Mary Poppins books, was to work with. She drove Walt Disney into near-apoplexy, and herself as well, when she became aware that the studio had the audacity to add two animated penguins into the middle of a dance sequence. If she were alive now to see this new version of her classic children's tale, her hair would probably burst into flames!

"Mary Poppins Returns" is currently playing on Netflix, On Demand, and on You Tube.

NOTEWORTHY

FROM PAGE 4

get the bad country music I fled my native NM for?

I quickly learned that Clarence "Gatemouth" Brown was a dedicated synthesist, born in LA but raised in TX, breaking down musical barriers and prejudices, masterfully mixing old blues, TX blues, country blues, jazz, rock and roll, cajun, folk, R&B. His outfit kind of prepared you for it. And whatever he played and sang, in that sweaty club with a 12" stage, c'mon up y'all! — you just about had to dance to it. During a break we discovered he was totally accessible and totally cool.

The outside gigs are the treasures at Jazz & Heritage. We barely squeezed in to a restaurant where Neville Brother Aaron was singing like an angel and leading his big gospel group, and a tip from a po' boy sandwich maker at a famous dive led us, run run run, to the last tickets for a full Neville Brothers show that night at Tipitina's, more than a dozen Nevilles on stage, not starting until after midnight but going till 3 a.m. Seated in the rafters — good seats — we could look across the way and see a procession of folks lining up to pay tribute to Aaron, like grateful peasants kissing the good king's ring.

Charles Andrews has listened to a lot of music of all kinds, including more than 2,000 live shows. He has lived in Santa Monica for 33 years and wouldn't live anywhere else in the world. Really. Send love and/or rebuke to him at therealmrmusic@gmail.com

Santa Monica Malibu Unified School District
Notice of Public Hearing-Measure R Parcel Tax

Notice is hereby given that the Board of Education of the Santa Monica-Malibu Unified School District will conduct a public hearing on the matter of the 2019-20 Special Parcel Tax (Measure R) regarding applying a Consumer Price Index (CPI-U) adjustment. The public hearing will be held on May 2, 2019 at 7:00 p.m. in the Malibu City Council Chambers at 23825 Stuart Ranch Road, Malibu, CA 90265. Subsequent to the public hearing on May 2, 2019 at the regularly scheduled meeting, it is the intention of the Board of Education to adopt a resolution to levy the tax at the rate of $420.75 per parcel, which includes a 2.5% CPI adjustment. The CPI-U for Los Angeles-Riverside-Orange County, base year 1982-84=100, from February, 2018 through February, 2019, was used to calculate the adjustment. Information to apply for the Measure R Senior Exemption may be found at **http://www.smmusd.org/fiscal/senior_exempt.html.** The application form and supporting documentation must be completed, signed and returned by June 30, 2019.

CITY OF SANTA MONICA
NOTICE OF UNCLAIMED PROPERTY

Notice is hereby given that the City of Santa Monica has posted a list of unclaimed checks – any stale dated check older than three years as of **March 15, 2019** - and claim forms on the City's website at https://finance.smgov.net/unclaimed-property and at the following physical locations: the City Clerk's Office, City Hall, Room 102; the Public Safety Facility's counter next to the City Council Agenda folder; the Main Library's lobby and Reference desk. If said funds are not claimed by **May 31, 2019** these funds will become the property of the City of Santa Monica in accordance with California Government Code Sections 50050 – 50056. These funds may be released to the depositor, their heir, beneficiary or duly appointed representative provided a claim form has been completed with the required information detailed below and an original signature.

Required claim information includes name, address, phone number, tax identification number, amount of claim, and grounds on which claim is founded. Claims must be submitted to the Finance Department, Attn: Financial Operations, 1717 4th Street, Suite 250, Santa Monica, CA. 90401 or by email to Jason.Duvall@smgov.net. Once a claim is submitted; the Finance Department will determine the validity of the claim and if additional information is required to process the claim. The City of Santa Monica reserves the right to deny any claim that is submitted with incomplete or invalid information.

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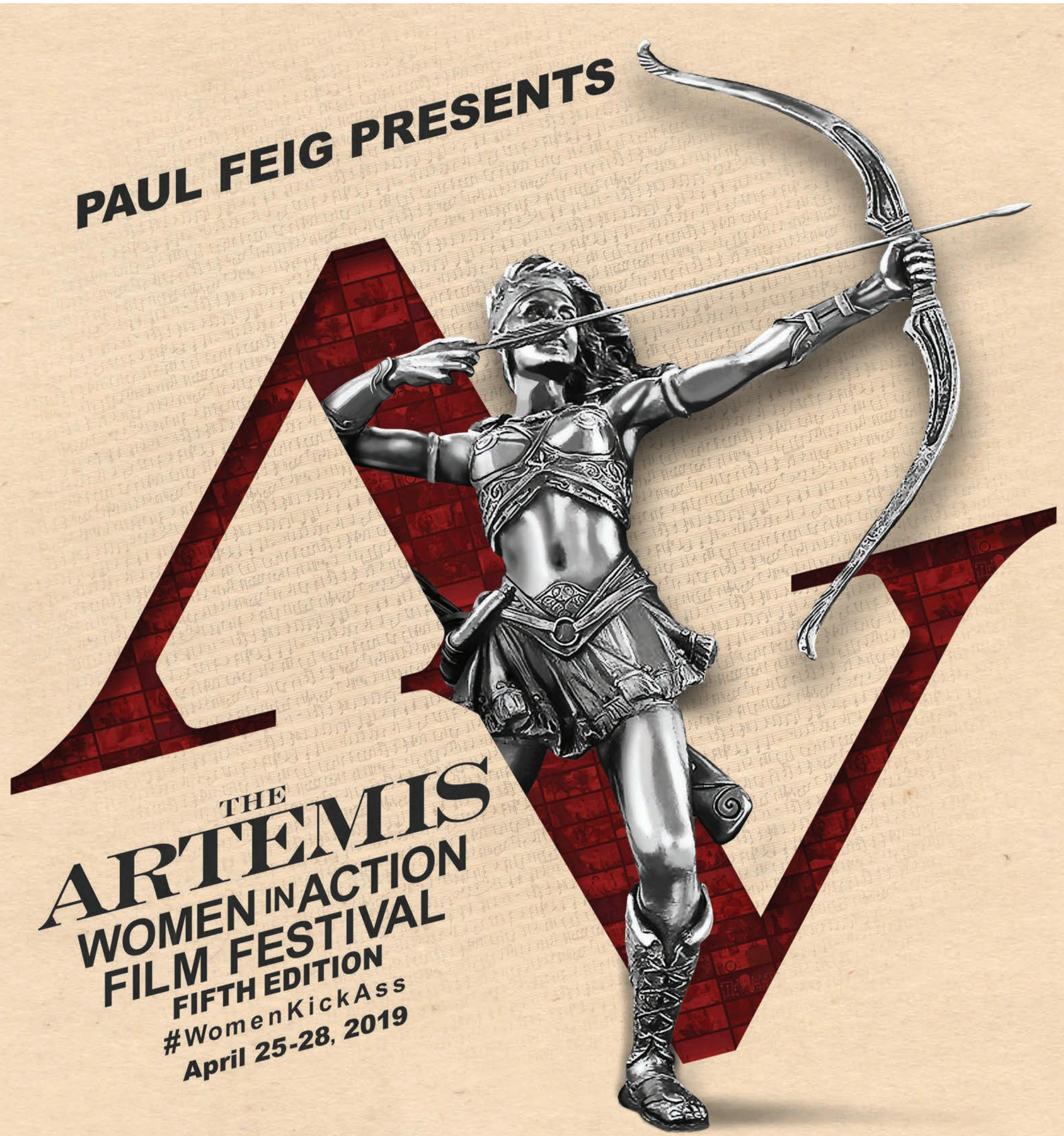
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FILMMAKER

FROM PAGE 1

(who prefers to go by just his first name) is currently in the midst of polishing up his first feature film, "Maze of Fate". The film is about the intertwining lives of complete strangers in LA and the impact of their day-to-day choices; a boy from a tough neighborhood wants to be an astronaut, an immigrant nurse wants to be a filmmaker, an aspiring model wants to come to America and how their lives, though disparate, interact.

Attila bills his film as "a mind-bending drama," an apt way to describe a film that partially acts as a metaphor of Attila's own life story.

Before he found a home in Santa Monica, Attila grew up in war-torn Yugoslavia. Despite the low-morale and dangerous surroundings, he still found time to be a kid.

"Growing up in a war is not as bad as you might think," Attila said. "People are kinder, closer, and everyone gives you candy." He says this with tongue planted firmly in cheek, noting, "life is all about perspective."

In his own perspective, Attila found war and his country something to move past. He found solace and peace in bootlegged VHS movies such as Terminator, Alien and Ghostbusters, E.T, Jurassic Park, movies that would inspire him to become a filmmaker.

"Movies were my salvation," he said.

However, in a country going through war, most just want to look far enough into the future to see their next day. Survival is of utmost importance and dreams rarely occurred and even more rarely did they get chased.

A younger Attila took his circumstances as a challenge and dared to dream. He envisioned a path to become a filmmaker, albeit one on an unbeaten path.

"I knew if I wanted to become a filmmaker, I'd need to move to America. To move to America, I knew I'd need to get a full-ride scholarship to a school to get out of Yugoslavia."

For someone that describes himself as "nothing special" who was awkward, often sick, made fun of and slowest in his class, Attila set about making an optimum man, learning and growing in every aspect of his life.

He excelled in school and forced his body to adapt to the rigors of short distance running. He researched and discovered that a school he was interested in, Baylor, had many of their Olympians running the 400-meter race, a distance Attila excelled at.

He sent a cold email to Baylor but was too late for a full-ride scholarship. Still, Baylor's track coach saw something in Attila and recommended him to the University of Tulsa. Attila got the scholarship and a challenging — but fun — new environment.

"I never heard about Tulsa until coach reached out to me," Attila said with a laugh. "I arrived there with just two bags. But I learned there was no one there from my country. I wanted to go to a place where I have no one and I have to be independent. It forced me to socialize. It was a great learning experience getting exposed to different cultures."

After getting a degree in economics and accounting, Attila moved to Santa Monica, hoping to begin his film career in LA.

After meeting like-minded filmmakers, however, Attila found out something about LA people the hard way— we're a bit flakey.

"People just talk is what I noticed," Attila said. "I think, They're like me, enough talk, let's make a film! Got everything ready, everyone is excited and nobody answers my calls or wants to show up. I ask what happened to them, I get excuses. I say, you know what, I can make it on my own."

Attila's dogged determination led him to buy a cheap camera and film his own short films. He'd assemble small crews when he could, shooting guerrilla-style. Once he put the finishing touches on his product, Attila would look upon his works and eventually despair.

"At first thought, I'd think, This is a masterpiece. Week later, I think it's trash. So I film again. Week goes by, This is good. Two weeks, This is trash. It kept going like that until I got good."

This was Attila's film school— moving to a country with no one from your homeland taught him to be a better communicator, his economics degree taught him how to turn pennies into a dollar and how to better understand the business side of film.

Eventually, the stars (and the right crew) aligned for Attila and his first feature film, "Maze of Fate". Attila's script, based loosely on his life, was ready to shoot.

He assembled a crew which kept growing and growing in part due to Attila's enthusiasm. Actors would relay what they were working on "with this crazy guy" and others would join. His production ballooned from a handful of people to roughly 200.

Recognizable faces such as Robert LaSardo and Richard Cabral star.

With his film wrapped, Attila has shown it to big names and big-name talent agencies.

"When I tell people with whom I had a chance to watch this film with, the caliber of people that are thinking to lend their names for advertising my movie, nobody believes me," Attila said with a laugh, saying he has to take pictures to document these meetings for visual evidence.

Buzz is high and though he has Oscars on his mind for his film and career, Attila wants his film to bring audiences one thing— hope.

"I want to motivate people coming from nothing, coming from nowhere, being insecure and bullied, without much help, I was able to find my voice and turn this thing around. Doesn't matter where you are in life, there are no excuses. There's always hope. The human mind is built to do wonders, everything else is just an excuse."

For more information on Attila and his film Maze of Fate, visit his IMDb page, YouTube and https://mazeoffate.com/

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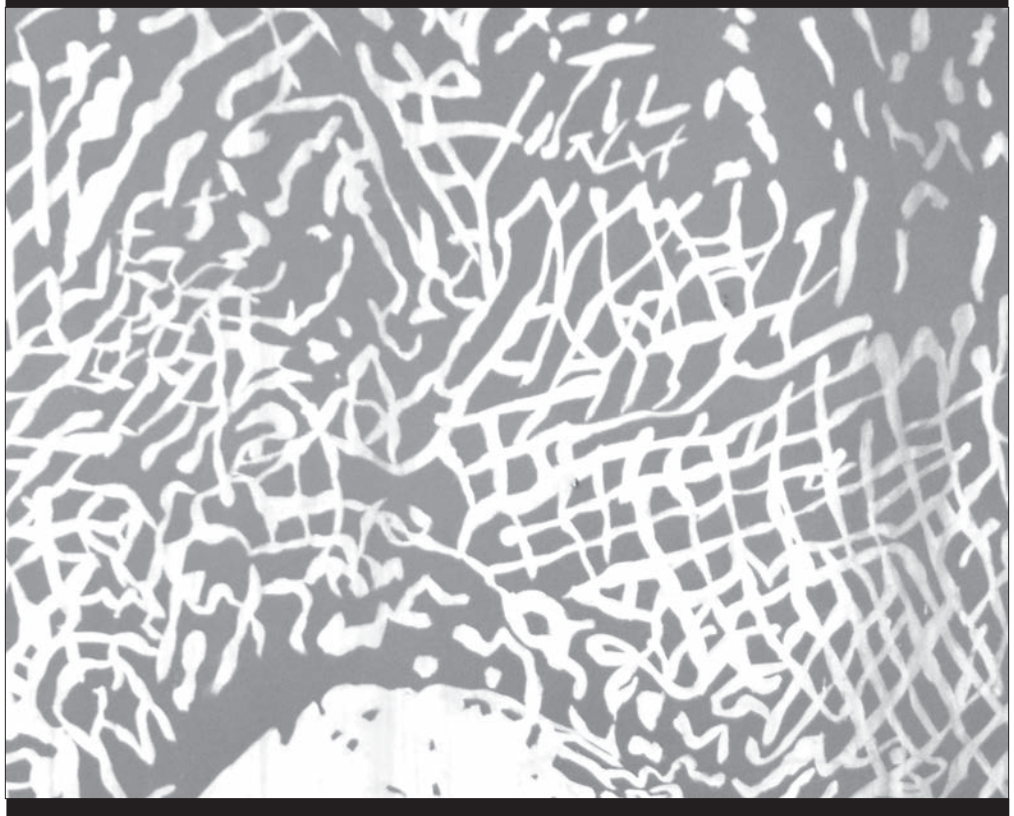
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DAILY POLICE LOG

SMDP STAFF CHOSE THE FOLLOWING FROM 334 CALLS ON APRIL 9

Assault w/deadly weapon 1600blk Santa Monica Blvd 6:09 a.m.
Encampment 300blk Santa Monica Pier 6:41 a.m.
Traffic collision with injuries 15th St / Wilshire Blvd 7:27 a.m.
Abandoned vehicle 1500blk Ocean Ave 8:17 a.m.
Auto burglary 1300blk 12th St 8:26 a.m.
Burglary 3100blk Colorado Ave 8:39 a.m.
Mark & tag abandoned vehicle 1800blk Montana Ave 9:15 a.m.
Mark & tag abandoned vehicle 800blk 19th St 9:19 a.m.
Traffic collision with injuries 21st St / Ocean Park Blvd 9:20 a.m.
Petty theft 2nd St / Colorado Ave 9:22 a.m.
Identity theft 1000blk 16th St 10:20 a.m.
Hit and run 1300blk 20th St 10:37 a.m.
Burglary 1500blk 16th St 10:47 a.m.
Burglary 3100blk Colorado Ave 11:07 a.m.
Grand theft auto 2700blk 6th St 11:13 a.m.
Auto burglary 900blk 6th St 11:17 a.m.
Prowler 600blk Ocean Ave 11:18 a.m.
Drunk driving 1100blk 25th St 11:23 a.m.
Traffic collision - no injuries 2000blk Ocean Ave 11:53 a.m.
Theft of recyclables 800blk 22nd St 11:54 a.m.
72 hour psychiatric hold 1900blk Pico Blvd 12:14 p.m.
Vehicle blocking driveway 800blk Arizona Ave 12:51 p.m.
Traffic collision - no injuries 1700blk Main St 12:53 p.m.
Bike theft 1600blk Ocean Front Walk 1:34 p.m.
Encampment 2800blk the beach 1:35 p.m.
Fraud 1300blk 2nd St 2:33 p.m.
Panhandling 600blk Wilshire Blvd 2:51 p.m.
Critical missing person 300blk Santa Monica Pier 3:23 p.m.
Identity theft 1300blk 14th St 3:49 p.m.
Person down 20th St / Pico Blvd 4:31 p.m.
Auto burglary 1500blk 12th St 4:34 p.m.
Prowler 600blk Ocean Ave 4:40 p.m.
Auto burglary 1400blk 11th St 5 p.m.
Defrauding innkeeper in progress 300blk Wilshire Blvd 5:02 p.m.
Fight 2200blk Santa Monica Blvd 5:06 p.m.
Lewd activity 300blk Bay St 5:13 p.m.
Traffic collision - unkn injuries Lincoln Blvd / Broadway 5:30 p.m.
Burglary 3100blk Colorado Ave 5:49 p.m.
Indecent exposure 1500blk Pacific Coast Hwy 5:55 p.m.
Petty theft 2600blk 28th St 6:00 p.m.
72 hour psychiatric hold 2300blk Ocean Park Blvd 6:06 p.m.
Battery 1700blk Ocean Ave 7:00 p.m.
Burglary walk through 1000blk Palisades Beach Rd 7:09 p.m.
Auto burglary 2700blk Main St 7:15 p.m.
Battery 2800blk Main St 7:40 p.m.
Forgery 300blk Olympic Dr 8:07 p.m.
Fraud 300blk Olympic Dr 8:10 p.m.
Petty theft 300blk Olympic Dr 8:11 p.m.
Traffic collision - no injuries city prop involved Pico / Bundy 9:12 p.m.
Burglary 500blk Euclid St 10:09 p.m.
Traffic collision - no injuries Lincoln Blvd / Michigan Ave 10:55 p.m.

DAILY FIRE LOG

SMDP STAFF CHOSE THE FOLLOWING FROM 39 CALLS ON APRIL 9

EMS 3300blk Barnard Way 3:17 a.m.
EMS 1600blk Santa Monica Blvd 6:16 a.m.
EMS 800blk 2nd St 7:09 a.m.
EMS 400blk Raymond Ave 8:53 a.m.
EMS 21st St / Ocean Park Blvd 9:20 a.m.
Automatic alarm 400blk Wilshire Blvd 11:01 a.m.
EMS 1400blk 10th St 11:02 a.m.
Odor investigation 2800blk Exposition Blvd 11:21 a.m.
EMS 2300blk Santa Monica Blvd 11:29 a.m.
EMS 700blk Broadway 11:38 a.m.
EMS 800blk 18th St 11:56 a.m.
EMS 1700blk Pico Blvd 12:10 p.m.
EMS 400blk Santa Monica Blvd 12:13 p.m.
EMS 1300blk 20th St 12:26 p.m.
EMS 900blk 3rd St 12:34 p.m.
Automatic alarm 1700blk Ocean Ave 12:51 p.m.
EMS Lincoln Blvd / Olympic Blvd W 12:57 p.m.
EMS 1300blk pico Blvd 1:16 p.m.
Ladder request 800blk Hill St 2:16 p.m.
EMS 1300blk 15th St 2:28 p.m.
EMS Cloverfield Blvd / Interstate 10 3:43 p.m.
EMS 20th St / Pico Blvd 4:31 p.m.
EMS 800blk Ocean Ave 4:46 p.m.
EMS 1300blk 2nd St 4:58 p.m.
Public assist Stewart St / Olympic Blvd 5:10 p.m.
Elevator rescue 2500blk Pico Blvd 5:13 p.m.
Flooded condition 1400blk Ocean Ave 5:24 p.m.
EMS Lincoln Blvd / Broadway 5:30 p.m.
EMS 2000blk Ocean Front Walk 5:51 p.m.
EMS 2600blk 34th St 5:58 p.m.
EMS 600blk Santa Monica Blvd 6:47 p.m.
Elevator rescue 1700blk Ocean Ave 7:17 p.m.
EMS 1400blk 5th St 7:38 p.m.
Public assist 1600blk Ocean Ave 8:26 p.m.
EMS 2400blk Beverley Ave 9:14 p.m.
EMS 2000blk Arizona Ave 10:57 p.m.
Miscellaneous outside fire 1600blk Lincoln Blvd 11:26 p.m.
Wires down 2200blk Delaware Ave 11:29 p.m.
EMS 2400blk Main St 11:37 p.m.

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DAILY LOTTERY

POWERBALL
Draw Date: 04/06
15 33 43 59 60
Power#: 8
Jackpot: $84 M

MEGA MILLIONS
Draw Date: 04/09
11 22 34 44 58
Mega#: 9
Jackpot: $140 M

SUPER LOTTO PLUS
Draw Date: 04/06
1 23 29 33 42
Mega#: 3
Jackpot: $34 M

Fantasy 5
Draw Date: 04/09
9 30 32 33 38

DAILY 3
Draw Date: 04/10
Midday: 9 9 5

Draw Date: 04/09
Evening: 2 3 0

DAILY DERBY
Draw Date: 04/09
1st: 10 - SOLID GOLD
2nd: 5 - CALIFORNIA CLASSIC
3rd: 6 - WHIRL WIN
RACE TIME: 1:42.25

Although every effort is made to ensure the accuracy of the winning number information, mistakes can occur. In the event of any discrepancies, California State laws and California Lottery regulations will prevail. Complete game information and prize claiming instructions are available at California Lottery retailers. Visit the California State Lottery web site at http://www.calottery.com



SURF REPORT

SURF FORECASTS

WATER TEMP: 55.6°

THURSDAY - **FAIR** - SURF: 3-4 ft waist to chest high
Short period NW swell lingers, getting reinforcements in PM. Overlapping S/SSW swells. Better winds in AM hours.

FRIDAY - **FAIR** - SURF: 2-3 ft + waist to stomach high occ. 4 ft
Fun S swell eases, short period NW swell slowly fades. Light offshore wind in AM hours.

SOLUTIONS TO YESTERDAY'S CROSSWORD

	L	A	P		M	A	S	T	S		D	A	B	S
H	I	V	E		A	W	A	I	T		O	H	I	O
O	M	E	N		R	A	N	G	E		N	O	D	S
B	O	R	N	Y	E	S	T	E	R	D	A	Y		
O	S	T	E	O		H	O	R	N	E	T			
			D	U	O				O	N	E	M	E	G
S	I	B		T	H	A	N	K			T	O	T	O
P	S	Y	C	H	O	L	O	G	Y	T	O	D	A	Y
O	A	T	H			A	T	S	E	A		E	T	A
T	W	E	A	K	S				A	B	E			
			N	I	P	S	A	T		O	U	T	D	O
		U	N	T	I	L	T	O	M	O	R	R	O	W
L	O	P	E		N	O	T	R	E		O	O	Z	E
I	D	O	L		E	P	I	C	S		P	L	E	D
T	E	N	S		T	E	C	H	S		E	L	S	

Sudoku

Fill in the blank cells using numbers 1 to 9. Each number can appear only once in each row, column, and 3x3 block. Use logic and process of elimination to solve the puzzle.

SOLUTIONS TO YESTERDAY'S SUDOKU

8	1	2	5	7	4	3	6	9
4	3	9	6	8	1	2	7	5
6	7	5	9	3	2	1	4	8
9	8	3	2	1	6	7	5	4
1	4	6	3	5	7	9	8	2
5	2	7	8	4	9	6	1	3
2	9	1	4	6	5	8	3	7
7	5	8	1	2	3	4	9	6
3	6	4	7	9	8	5	2	1

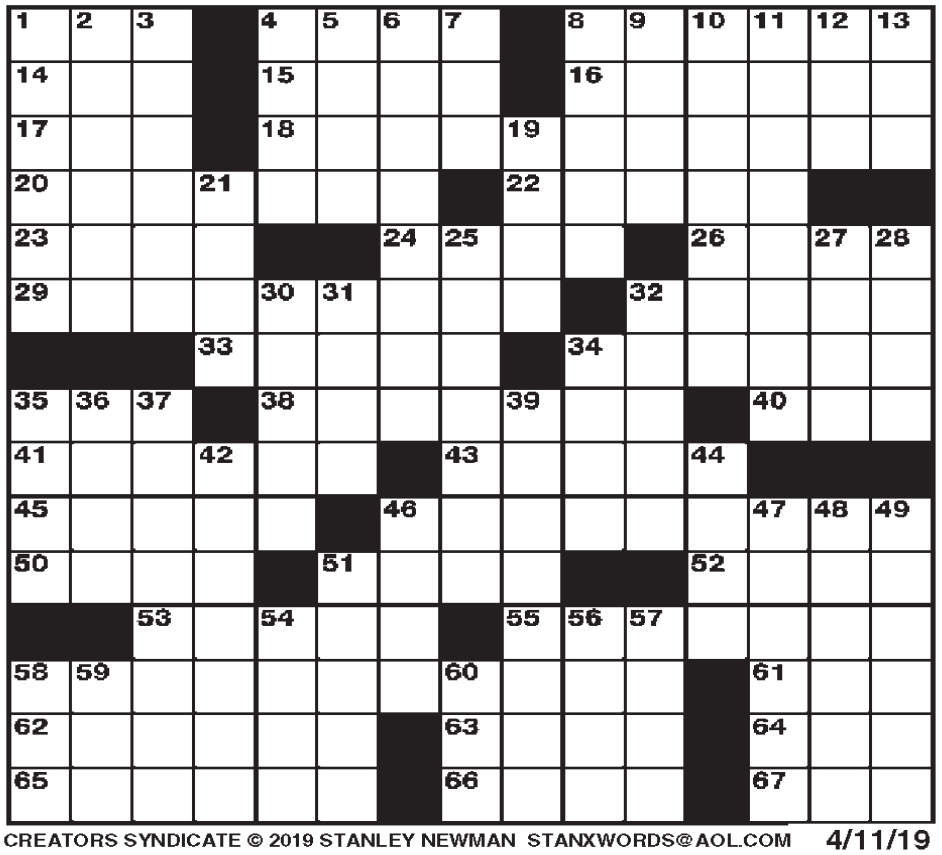
8	9		2		4		3	
	1			9		6		7
7			1		6		9	
					9	1	4	
5				4				6
	4	1	6					
	2		4		5			3
6		3		2			1	
	8		3		7		5	9

Newsday Crossword

TEMP CHANGES by Gonsalves and Lim
Edited by Stanley Newman
www.stanxwords.com

ACROSS
1 Succeed in competition
4 Tiny troublemakers
8 Most humans
14 Letters on many toothpastes
15 Physically fit
16 Barely moves
17 Decorator's purchase
18 Cooler
20 Wok veggie
22 "That's __ shame"
23 Kendrick of films
24 *Je ne __ quoi*
26 Dairy product
29 Warmer
32 Of blood
33 Organize, as attacks
34 Hanks' *Gump* superior
35 Media monitor
38 Land one's plane
40 Up-creek connector
41 Luau exchanges
43 Escape from
45 Tossed, a side
46 Cooler
50 With no depth, for short
51 Telltale sign
52 Logical flaw
53 Wheel spokes, for instance
55 Not saying much
58 Warmer
61 Einstein's "I"
62 Metaphor for losses
63 "Beyond" prefix
64 Second year of the second century
65 Ten-yr. govt. IOUs
66 Brandy designation
67 Swallowed

DOWN
1 Copernicus Monument city
2 Something said with a shrug
3 Japanese Winter Olympics city
4 Seller of circular stacks
5 Spice from nutmeg
6 Agreeable
7 Maritime law focus
8 Clipped wds.
9 "Fine with me"
10 Inventive fellows
11 12, for Little Leaguers
12 Pince-__ glasses
13 GPS reading
19 Gullible one
21 Hollywood Boulevard high spot
25 Gatsby-era style
27 Fasten with a rope
28 Swiss painter
30 "Such a pity!"
31 Signals to start
32 Krishna worshiper
34 Marine mop
35 Firmly attached
36 Part of some hammerheads
37 Four-sided state
39 Covers, in topography
42 Blew up
44 Aural reflection
46 "Cool, daddy-o!"
47 Minolta merger partner (2003)
48 Draw out
49 Gadget whiz
51 Sounds from a pen
54 Partake at a gala
56 Regarding
57 Fellow or fissure
58 Early PC screen
59 Female fowl
60 Photo ID issuer



CREATORS SYNDICATE © 2019 STANLEY NEWMAN STANXWORDS@AOL.COM 4/11/19

TODAY'S BIRTHDAY (April 11)

As you keep honing a talent, it changes in interesting ways. You could fill a niche with this, but more likely you'll create your own niche. Either way, it's eventually quite lucrative. You'll be gaining very attractive layers of sophistication in 2020 as you continually put yourself in novel and challenging situations. Scorpio and Virgo adore you. Your lucky numbers are: 8, 2, 18, 44 and 20.

ARIES (March 21-April 19). The street traffic lights come in three colors, but the traffic lights of life are far more nuanced and open to interpretation. Right now you've a good idea about when to go; you're not as keenly aware of when to slow down or stop.

TAURUS (April 20-May 20). Your impulses are toward personal expression and taste. This isn't ego. Rather, it has to do with your uniqueness. Follow through. "Art, like morality, consists of drawing the line somewhere," said G.K. Chesterton

GEMINI (May 21-June 21). Where's the inspiration? It feels like you've seen and heard all of this before, and maybe you have. Travel is the answer and will have untold benefits. Put something on the books.

CANCER (June 22-July 22). Got scars? Then you have stories. You're more fun at parties, more interesting in life. The internal scars are the most useful kind, and the emotional strength you've gained from experience will serve you well today.

LEO (July 23-Aug. 22). What would life be like if affinity were doled out in equal measure, if love were always reciprocal and attractions always mutual? Not as lively as today will be, that's for sure. The inequities of love make for a chase.

VIRGO (Aug. 23-Sept. 22). To complete the task, you need other people. Accountability will make all of the difference. Go public, because when you tell people what you want to do, you'll feel pressure to get it done.

LIBRA (Sept. 23-Oct. 23). You'll cultivate friendly relations with all. It's as much about staying out of the gossip circles as it is about building rapport. The good vibes you generate will serve you in both the short term and long term.

SCORPIO (Oct. 24-Nov. 21). Anything that creates a union of forces is worth doing. So even if the project doesn't work out as expected or the outcome is less than you were going for, the journey that brings people together is always worthwhile.

SAGITTARIUS (Nov. 22-Dec. 21). The need for groups to identify themselves and set themselves apart is primal. One way to do this is to bewilder outsiders. Words can do this. Today, those who are in will know the language.

CAPRICORN (Dec. 22-Jan. 19). Suit up for battle. This is not a hostile confrontation. It's a situation where showing up strong will put you and yours in a powerful position. You'll be armed with erudition – a practical though expert knowledge.

AQUARIUS (Jan. 20-Feb. 18). You want to hang out with people you like, but unless they are your nearest and dearest with whom you have history, you also need there to be a point to the interaction.

PISCES (Feb. 19-March 20). This road to fulfilling your potential isn't a straightforward thoroughfare. It's a path that winds, climbs and dips in such a way that you can't see the destination. Have faith. It's there, and it's a beautiful place.

Mercury and Jupiter Conflict

To be the leader and then have your followers accept credit for the wins as though they did it all themselves... well, it may feel a little lonely, but it's a good sign. It's the mark of masters and no small accomplishment to have a vision that catches on, and that others take ownership of. Mercury and Jupiter square off to drive the point home.

ASTROLOGICAL QUESTION

"I've felt the same way about parties since I was a little kid. I hate them. Everyone seems to be having more fun than me. People seem to know each other and be in a click that I'm not a part of. Then later I find out that they didn't know each other and that they just met at that party. Why does everyone else seem to have such an easy time getting to know people? I can't just walk up to someone I don't know and hit it off. I try to get out of as many parties as possible, but I always end up having to go to a few, and I hate it." – Anxious Aries

Anxious Aries: Would it help you to realize that most people are masking some degree of social anxiety at any given moment of any given party? That extra tension is part of the energy that makes parties fun. Instead of limiting your party exposure, go to more of them. Practice partying. And when you go, don't expect to have fun. But do try to (SET ITAL) be (END ITAL) fun. Successful partying is all about having a playful attitude and a sincere interest in other people.

CELEBRITY PROFILES

Aries Cynthia Nixon played outspoken, success-driven mom Miranda in "Sex and the City." Does art mirror life? Uranus, planet of doing it differently, is strong in this fiery redhead's natal chart. Nixon is an ambassador for breast cancer awareness and has been awarded many times for her contributions to equal-rights causes. She is currently filming the television series "Ratched." Write Holiday Mathis at HolidayMathis@gmail.com.

WORD UP!

Flimflam
verb [flim-flam]
to trick, deceive, swindle, or cheat: A fortuneteller flimflammed her out of her savings.

Heathcliff

By PETER GALLAGHER



"HE HANDLES THE TELEMARKETING CALLS."

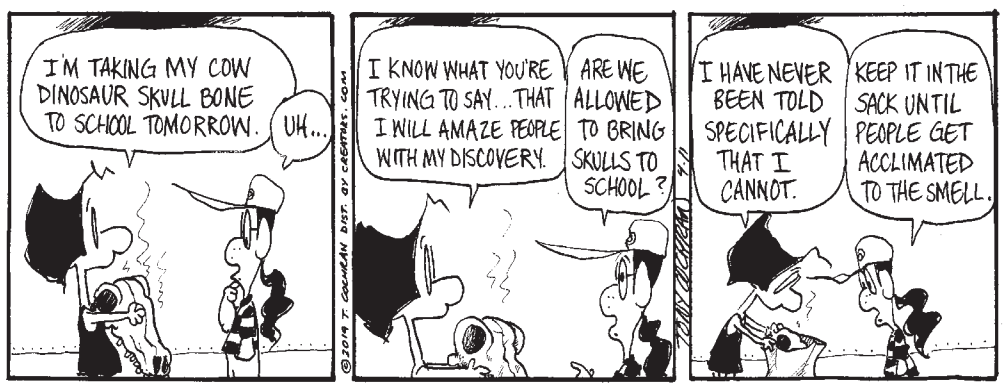
Strange Brew

By JOHN DEERING



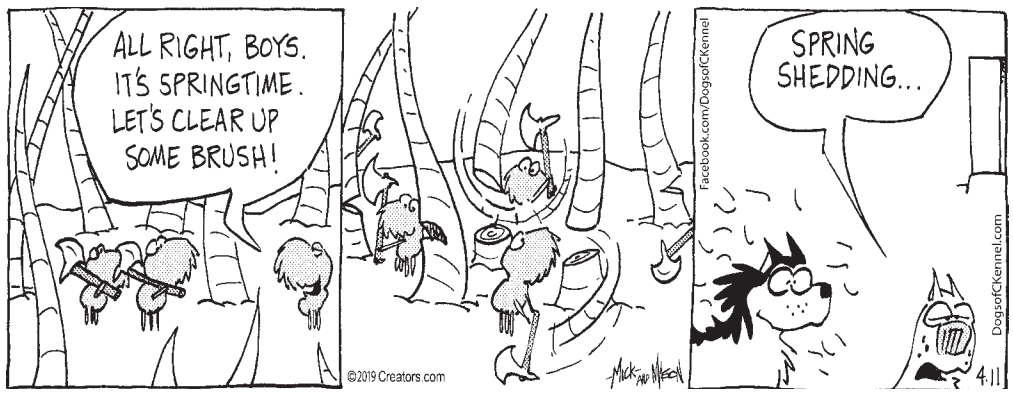
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Culture Watch

By Sarah A. Spitz

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Swipe To Kill: Post-Henson Puppetry

Remember how you used to make shadow rabbits on a wall? Picture a stage filled with vintage overhead projectors creating shadows from paper and acetate figures, interacting with live actors and cameras, feeding live to multiple screens, with live music and multi-channel sound, and using cinematic techniques to create an immersive visual story on stage and screen. That's what to expect from Manual Cinema, the Chicago-based multi-media performance collective performing at The Broad Stage this weekend, with their production called "Mementos Mori."

Talk about breaking down the fourth wall between audience and performers, "We're showing you how we're making the show at the same time that you're seeing the show," says Julia Miller, one the company's five co-artistic directors.



Photo courtesy Manual Cinema

STAGE: Manual Cinema brings "Mementos Mori" to the Broad Stage.

SWIPE TO KILL

The paper and acetate puppet figures are made by hand and the shadows are created using the overhead projectors. "People ask whether we're influenced by ancient forms of shadow puppetry, like the Balinese tradition," Julia says. "But we grew up watching puppets on TV so we're more post-Jim Henson, trying to create something man-made in a world that's very digital, showing you what's behind the machine."

Manual Cinema was founded in 2010 in Chicago, and to date they've created ten feature-length, live cinematic puppet shows. The company's co-artistic directors bring unique and diverse performance practices to the creation of each project, which are influenced by different films and filmmakers. "Mementos Mori" is about death, inspired by such films as Magnolia, Seventh Seal and Wings of Desire.

Julia says, "Mortality sneaks into all our shows in some way, but this is the most literal version we've made. It's an interwoven narrative with several characters; an older film projectionist chasing death; a young girl meeting death for the first time; and an older woman trying to cheat death to stay alive. And Death itself is a physical character."

The character of Death, says Julia, "Goes on an emotional journey about what her relationship to death is. She loses her sight, replacing it with a cellphone and using an app that lets her swipe to kill people, giving her physical distance from her activity as the reaper. But it leaves her vulnerable to learning about humanity in some very interesting ways. There's a lot of things we're exploring in there."

FROM STORYBOARD TO STAGE

Creating shows is an ever-evolving process. Julia says instead of a paper script with a story, "Each show starts with a format that changes depending on what the story is, but usually starts with an outline and some bullet points, sometimes an actual script.

"Text gets turned into a storyboard, shot by shot, frame by frame, showing what puppets and visuals we need to tell the story. We use that to build the puppets and to stage a demo, which we'll film and send to the music and sound design team. Because it's a visual medium we really have to get it off the page to see if it's actually accomplishing everything we think it should, and then we'll stage it with the cast. So each step of the way, the show changes, and gets tighter as we learn what's working and not, what we need more and less of."

FROM SIMPLE TO COMPLEX

Julia met fellow co-artistic director Sarah Fornace at the now defunct Redmoon Theatre, that specialized in spectacle. After doing a production of Swan Lake with them that involved the Chicago Symphony Orchestra, two puppeteers and two overhead projectors, they wanted to see what they could do on their own.

"A friend was doing a storefront theatre puppet festival and asked me to make something for it. That's when we all got together to create what became 'Lula Del Ray,' [their first show] with just one overhead projector, two puppeteers and one person doing sound. From there we kept playing with the medium, expanding the technique and trying new things with each project. We kept adding projectors or live actors with the puppets. It's a very specific type of medium that has a lot of rules, but within that container, we kept finding new and exciting things to do.

"And now 'Mementos Mori' has seven overhead projectors, two live feed screens, quadrophonic sound designed like a movie theatre, and a live band onstage."

A FOR-PROFIT COMPANY

With all that equipment, five full-time artistic directors and three full-time staff, Manual Cinema sounds like an expensive company to run. But Julia says, "We're a for-profit company with two elements, touring our shows and for-hire design work. We have multiple shows out at a time.

"And we're also a for-hire design company doing video projects. We're working on something for The Poetry Foundation in Chicago, but we've also done projects for NPR and The New York Times. And we also do for-hire work in theatres; currently we're designing puppets for The Court Theatre in Chicago. We work non-stop with multiple projects that we're working on simultaneously."

How they make it work is a testament to the collective nature of their team. "All of us have different personal practices, which is why the company is so interesting," Julia says. "It's a brain trust of five different people who think about things in different ways, making work together."

Visit https://www.thebroadstage.org for tickets; performances 4/12—4/14 only.

Sarah A. Spitz is an award-winning public radio producer, now retired from KCRW, where she also produced arts stories for NPR. She writes features and reviews for various print and online publications.

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