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Santa Monica Daily Press



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What's Up Westside

OUT AND ABOUT
IN SANTA MONICA

Thursday, Nov. 9

Not Your Mother's IUD: a look at modern day long-acting contraceptive devices

UCLA Health OB/GYN Dr. Amy Stoddard will provide information on next-generation IUDs and contraceptive implants currently on the market, and discuss why they are safe and effective choices for young women. Thursday, Nov. 9, 6:30 - 8 p.m. Auditorium at UCLA Medical Center, Santa Monica, 1250 16th Street, Santa Monica. Event is free, but RSVP to 800-516-5323

Rent Control Board Meeting

Regular meeting of the Santa Monica Rent Control Board. Santa Monica Civic Auditorium, East Wing, 1855 Main St. 7 p.m.

L.A.'s Legendary Restaurants

Chef George Geary, author of L.A.'s Legendary Restaurants, presents

SEE CALENDAR PAGE 2

Noteworthy

By Charles Andrews

Love Music but I Really Love it Live

REVIEWING ALBUMS SUCKS

As anyone who has done more than a few dozen knows. It can be tedious, should be exacting, you search for the right words to express that most ethereal of art

SEE MUSIC PAGE 8

Santa Monican arrested for huge parking lot scam

KATE CAGLE

Daily Press Staff Writer

A Santa Monica man is accused of defrauding the U.S. Department of Veteran's Affairs (VA) out of \$11.4 million over the last ten years and bribing at least one federal official to keep the scheme going.

Early Wednesday federal agents began seizing Richard Scott's assets, including a racing boat in Miami, a 1969 Corvette L88, two high-end Mercedes-Benzes and a Shelby Super Snake Mustang, according to the US Attorney's office.

Scott, who owns three million-dollar condos in Santa Monica, operated parking lots throughout the VA Greater Los Angeles Healthcare System. He's accused of

failing to report \$4.7 million in revenue and adding \$8.2 million to his expense reports to the Federal Government. His company, Westside Services LLC (WSS), had a contract to share 60 percent of his gross revenues with the VA.

The contract required Scott to submit revenue generated by parking fees, as well as improvements and services that could offset the profits. Investigators allege Scott kept two sets of financial books—one containing false revenue and expense statements, the other contained the actual numbers except for unreported cash.

Scott allegedly started bribing a VA contracting official responsible for overseeing his account in 2003, according to a 103-page affidavit filed in the case. Federal agents

confronted the official in 2014 and he abruptly retired. However, Scott continued making payments in order to avoid losing his contract, according to investigators.

The official began cooperating with the federal investigation in May, admitting he participated in the scheme and revealing that Scott used proceeds from cash parking events to pay the bribes.

"He was definitely bribing me and I was definitely looking the other way," said the official according to the affidavit.

Further, the affidavit alleges Scott used his WSS bank account to pay for his own \$3.1 million salary, as well as \$740,000 in travel

SEE ARREST PAGE 6



Courtesy photo

TREE SALES

The Santa Monica High School baseball team is selling Christmas Trees as part of their annual fundraiser. Locals can preorder their trees by Nov. 14 at www.samohibaseball.com or donate a tree to a military family. Wreaths and stands are also available for delivery in December.

Culture Watch

By Sarah A. Spitz

Turn Him Loose

JOE MORTON IS DICK GREGORY. Watching him in "Turn Me Loose" all you'll see is Dick Gregory...ok, minus the gray beard. Without Dick Gregory, there might never have been a Richard Pryor. What a shame that would be.

Gregory more than deserved

SEE CULTURE PAGE 7

Play Time

By Cynthia Citron

The Curies: A Life in Research

NINA SALLINEN IS SIMPLY terrific channeling the fiery spirit of Marie Curie. She is sorrowful, angry, demanding, persistent, proud, playful, coquettish, loving, and RADIANT. And that last, in

SEE PLAY PAGE 3

Film Review

By Kathryn Whitney Boole

Three Billboards Outside Ebbing, Missouri

Rated R
115 Minutes
Released November 10

THREE BILLBOARDS OUTSIDE Ebbing, Missouri is a modern American folk story by a

SEE MOVIE PAGE 10

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Calendar

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What's Up Westside

OUT AND ABOUT IN SANTA MONICA

CALENDAR

FROM PAGE 1

an illustrated talk on the Golden Era of Hollywood restaurants and favorite dishes from where the stars ate, played and danced. A book sale and signing follows. This program is part of the Santa Monica Eats! series. Main Library, 601 Santa Monica Blvd., 7 - 8 p.m.

College Affordability: Financial Aid and FAFSA

Diana Hanson of Magellan Counseling explains the different kinds of financial aid and answers questions about making college affordable. She also discusses the Federal Student Aid (FAFSA) and CSS profile financial aid forms in detail. Grades 10-12. Main Library, 601 Santa Monica Blvd., 7 - 8:30 p.m.

My Brother Jack: Q&A with Filmmaker Anthony Caldarella

Award-winning director Anthony Caldarella screens and discusses My Brother Jack, a Sicilian family tale about love, sacrifice, and survival in 1960s Manhattan, starring Marco Leonardi (Like Water for Chocolate, and Cinema Paradiso) and Freddy Rodriguez (Six Feet Under, and Dead Presidents). The film is based on the life of Caldarella's brother. (Film runtime: 92 min.) Montana Avenue Branch Library, 1704 Montana Ave, 6:30 - 8:30 p.m.

Friday, November 10

Crafty Kids: Turkeys

Make your own turkey puppet. For ages 2-10. Montana Avenue Branch Library, 1704 Montana Ave, 3:30 - 4:30 p.m.

Hot Sauce Making with Rachael Narins

In this workshop Chef Rachael Narins will start with a quick overview of peppers, then move on to making hot sauce. You'll blend your own custom batch after we discuss how to consider flavor profiles, heat levels and different preparations. Please bring: a well-wrapped chef's knife and an apron. Gloves provided for pepper work. The workshop includes an informative lecture, the hands-on workshop, and

2 jars of sauce to take home. For you heat enthusiasts this a great way to get started making your own signature sauce. Cost: \$40. 1450 Ocean, 12 - 3 p.m. https://apm.activecommunities.com/santamonicarecreation/Activity_Search/62292

Saturday, November 11

The MY HERO International Film Festival

Join organizers for an inspiring evening of uplifting films. Meet the filmmakers who are changing the world. For more information, please visit our website (<https://myhero.com/festival-information>). Ann and Jerry Moss Theater at New Roads School, 3131 Olympic Blvd. 3 - 10 p.m.

Studio Resident Shannon Freshwater Final Presentation

Studio Resident Shannon Freshwater's residency focused on creating a series of strong woman characters through the use of folk art and crafts techniques that could be classified as traditional "woman's crafts" such as bead work and weaving. Stop by her culminating exhibition to view a collection of 2D and 3D sculptural and costume work that incorporates discarded toys, jewelry, blankets, and other items from local thrift stores into beaded characters and costume. Her "warrior" costumes explore the idea of self empowerment, power dynamics, and transformation. RSVP at : <https://coalshannonfreshwater.eventbrite.com>. 1450 Ocean, 3 - 7 p.m. <https://www.eventbrite.com/e/residency-presentation-with-studio-artist-in-residence-shannon-freshwater-tickets-34920309586>

Wild Beer Crafting with Pascal Baudar

Pascal Baudar, culinary alchemist, professional forager and author of The New Wildcrafted Cuisine: Exploring the Exotic Gastronomy of Local Terroir, discusses culinary uses of local edible plants and demonstrates primitive brewing techniques. This program is part of the Santa Monica Eats! series. Main Library, 601 Santa Monica Blvd., 2 - 4 p.m.

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

PLAY

FROM PAGE 1

fact, is the title of the play.

Shirley Lauro, the playwright of this intriguing drama, delves into the little-known details of the love affair between the eminent scientist and her lab assistant, Paul Langevin. Little-known now, in the 21st century, but a scandal that made headlines all over the world in the early years of the 20th century.

“Radiant” begins shortly after the death of Marie’s husband, Pierre Curie, in a bizarre accident in Paris. As he was crossing a busy street in the rain he slipped and fell and was run over by the wheel of a horse-drawn cart. His skull was fractured and he died instantly, leaving his wife and two daughters bereft.

Earlier, in 1903, Pierre and Marie had shared the Nobel Prize in Physics and she continued their research until her own death from leukemia in 1934.

In the current play she briefly discusses her discovery of the elements radium and polonium, her isolation of radium isotopes, and her subsequent discoveries in the process that she identifies as “radioactivity”. This work resulted in her award, in 1911, of her second Nobel Prize, this time in Chemistry.

In Paris, however, she was subjected to numerous indignities. Because she was a “foreigner” (having been born in Warsaw), because she was a woman, and because her maiden name, Sklodowska, was taken to be Jewish, she was reviled by the anti-Semitic French press.

Earlier, she had also been treated badly by her professional peers. After being invited to take over her husband’s chair at the

University of Paris, she was subsequently ousted by a committee of men who considered a woman inappropriate for the job, or who wanted the job for themselves. She was also denied membership in the French Academy of Sciences by two negative votes, which still upset her years later.

And things got worse when her affair with Paul Langevin was discovered. Younger than she, he was married, had three children, and wouldn’t divorce because he was Catholic. The scandal of this clandestine affair resulted in the Royal Swedish Academy of Sciences requesting that she not come to Sweden to collect her 1911 Nobel Prize and suggesting that she decline to accept it altogether. Her response was a spirited defense of her work and her indignation at having her personal life included in the evaluation of her professional accomplishments. And of course, she accepted her prize.

The powerful performance by Nina Sallinen is happily augmented by Andrea Flowers, who bubbles through her role as Katarina, a niece who comes to stay with her aunt Marie, by a restrained Conrad Cecil as Paul Langevin, and by the inimitable John Moschitta Jr. who plays five different roles with such panache that you can’t recognize him from one role to the next.

“Radiant” is a gripping play, well staged and directed by Jane Edwina Seymour on a set well designed by Karen Ipock. On a small stage Ipock has managed to suggest a variety of distinct locations, from the plush corner of a pied a terre to a comfortable sitting room to an elaborate

laboratory equipped with all manner of instruments, Bunsen burners and the like.



Photo by Ed Krieger

THE RADIANT: Nina Sallinen and Andrea Flowers. By Shirley Lauro and directed by Jane Edwina Seymour. Opening October 27, 2017 at The Other Space at The Actors Company.

The only disturbing element in this otherwise satisfying production is the number of blackouts between scenes. They occur after scenes that sometimes contain just a few sentences and they are long enough to distance the audience from the ongoing action. Moreover, since there is no movement of anything on the set and almost no costume changes, it remains a mystery as to why the blackouts are so prolonged.

“Radiant” will continue at The Other

Space at The Actors Company, 916A North Formosa Ave. in West Hollywood, Fridays and Saturdays at 8 p.m. and Sundays at 2 through November 19. For reservations, call (323) 960-7712 or online at www.Plays411.com/radiant.

CYNTHIA CITRON has worked as a journalist, public relations director, documentary screenwriter and theater reviewer. She may be reached at ccitron66@gmail.com.

After bright career, Donald Sutherland finally nabs an Oscar

BY ANTHONY MCCARTNEY
AP Entertainment Writer

For every era of film in the last half-century, there’s a memorable Donald Sutherland role.

Whether it’s his breakthrough performance in “The Dirty Dozen,” his portrayal of demented arsonist in “Backdraft” or playing a ruthless president in “The Hunger Games” films, Sutherland’s career spans roughly 140 films in every genre, his performances tinged with wit, charm, and often a hint of unpredictability.

None, however, have earned Sutherland an Academy Award, let alone a nomination. That will change Saturday when Sutherland receives an honorary Oscar at the film academy’s ninth annual Governors Awards ceremony.

Although Sutherland has known about the honor for weeks, it doesn’t mean he isn’t feeling some jitters.

“It had never occurred to me not even

remotely ... that people would think to honor me in such a way,” Sutherland said during a recent interview.

“It’s a dinner,” he said of the ceremony, “and if you think I’m going to eat, you’re nuts.”

He likened the experience to carrying the flag of his native Canada in the Vancouver Olympics in 2010 and trying to keep up with the pageantry of the moment. “All I could think of in the middle of it was that I wished that my mother, who had been dead for probably 20 years, could see me now,” he said. “And I feel kind of that way. I wish Brian Hutton were alive and could see me now.”

Hutton directed Sutherland in 1970’s “Kelly’s Heroes,” in which he played Sergeant Oddball. He said to this day, the character remains the role he hears about most from fans.

Sutherland is the best-known recipient of this year’s honorary Oscars honorees, which include director Agnes Varda, writer-director

Charles Burnett and cinematographer Owen Roizman. None of the honorees have not worked together, but Sutherland and Roizman share something in common — bouts with polio when they were young.

Raised in a small town in Nova Scotia, Canada, Sutherland said his sights were always set on acting. His father wanted him to have a more practical career and steered him toward electrical engineering. That was never appealing to Sutherland, who instead took the advice of his acting instructors to focus on his performances.

When Sutherland takes on a role, even if it’s a small one, he said it stays inside him forever. That includes his turn as X in “JFK,” who he played for a day, as well as roles he’s spent much longer on, such as the damaged father in “Ordinary People.”

The actor remains busy, and said his character from his upcoming film “The Leisure

Seeker,” is “running around like crazy inside me.” Sutherland stars opposite Helen Mirren as a couple on an epic road trip in their RV.

At 82, Sutherland has no intention of slowing down. Asked if he finds the roles for older actors fulfilling, Sutherland said, “Hey, as an actor, I can walk onto a scene, say hello (makes gargling noises) crash onto the floor and have a heart attack and that’s enough.

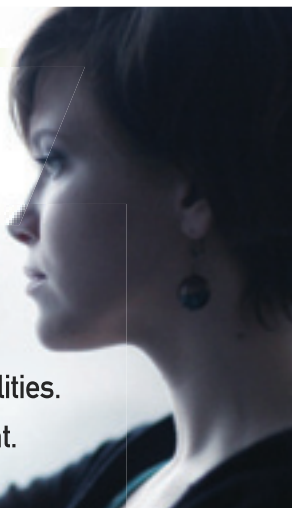
“Except that it hurts my shoulder,” he said. “Truly, my shoulders are in terrible trouble because I die a lot — and I’m cramming for my finals.”

Not that Sutherland would have any regrets if his last performance included his final breath.

“I’m really hoping that in some movie I’m doing, I die but I die, me, Donald, and they’re able to use my funeral and the coffin,” Sutherland said. “That would be absolutely ideal. I would love that.”

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OpinionCommentary

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THURSDAY, NOVEMBER 9, 2017

Santa Monica Daily Press

Visit us online at www.smdp.com



Your column here

By Nancy Snyder

Send comments to editor@smdp.com

AMERICAN STORIES BOOK GROUP:

Colson Whitehead's Underground Railroad Arrives For Discussion November 18

CONSIDER INCLUDING THE FOURTH

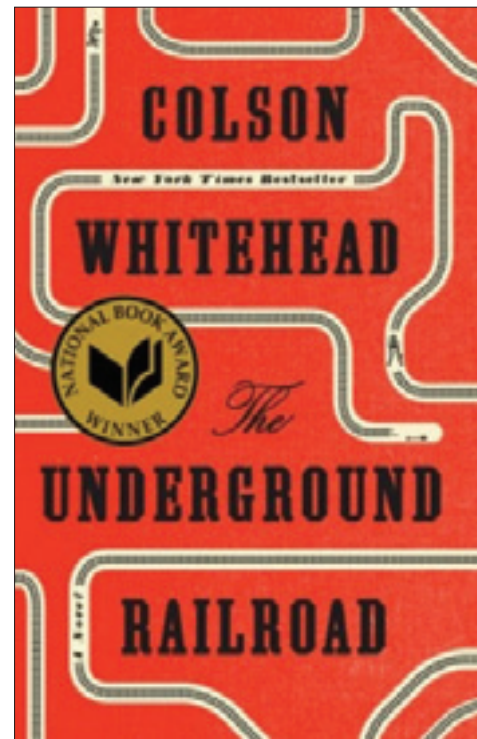
Saturday of every month during the early afternoon hours of 1:30 - 2:45 p.m. on your calendar as a regular event. You will be glad you did. That is the time for the American Stories Reading group that meets at the Pico Branch Library Annex. On November 18, when American Stories will be discussing Colson Whitehead's 2016 Pulitzer-Prize winning novel, THE UNDERGROUND RAILROAD, readers will be debating a unique novel that questions the foundations of American society.

As the many readers and library enthusiasts of Santa Monica know, our public library is host to innumerable programs and book groups that benefit our community. Three years ago when the Pico Branch Library opened its doors, the American Stories Book group began a few months after the opening to discuss American Literature that places an emphasis on the social justice issues of our time. American Stories reads both fiction and non-fiction that challenges our preconceived ideas of racism and immigration; of the inequities in our society and how to bridge them. It is an innovative reading group in search of understanding our twenty-first century country and our place within this society.

For the past three years, we have read such titles as The Immortal Life Of Henrietta Lacks, by Rebecca Skloot, The Sandcastle Girls by Chris Bohjalian, If He Hollers Let Him Go by Chester Times, and The Plague Of Doves by Louise Erdrich.

As facilitator of American Stories, I was very impressed by the comment of the highly esteemed literary critic and writing teacher extraordinaire, John Gardener. Gardener wrote, "In a democratic society, where every individual opinion counts, literature's incomparable ability to instruct, to make alternatives intellectually and emotionally clear, to spotlight falsehood, insincerity, and foolishness - literature's incomparable ability to make us understand - ought to be a force bringing people together, breaking down the barriers of prejudice and ignorance, and holding up ideals worth pursuing. Literature in America does fulfill those obligations."

The Underground Railroad is a choice novel that brings the horrors of slavery and its toxic legacy on our country to the reader. These are subjects often avoided, and understandably so: the violence of slavery is a hard subject to approach. Colson Whitehead tells the story of slavery through Cora, a fifteen year old slave on a Georgia plantation. Cora's sense of alienation and abandonment began when her mother escaped the plantation when Cora was just a young child - an act that shaped Cora's sensibilities for the remainder of the story. When she does escape, Cora seals her fate as a fugitive who can never return to the plantation when she kills a white man in self-defense. Cora is then



Courtesy image

READING: The American Stories book group meets the fourth Saturday of the month.

introduced to the Underground Railroad, but it is not the Underground Railroad that was the network of passageways and safe houses used by runaway slaves to reach the free North from their slaveholding states. It is that type of railroad, but something else entirely. In Colson Whitehead's grand novel, the Underground Railroad is also reached by the trap doors in the safe houses or finding an entrance in a cave and one would reach an actual railroad, with real locomotives and boxcars and conductors, sometimes complete with benches on the platform. "Two steel rails ran the visible length of the tunnel," Whitehead writes of his imagined Underground Railroad, "pinned into the dirt by wooden crossties. The steel ran south and north, presumably, springing from some inconceivable source and shooting towards a miraculous terminus."

Cora's journey can be thought of as a never-ending trip through hell. She becomes the obsession of the slave catcher Ridegeway - a cruel figure whose assistant is recognized by his necklace of human ears.

It is an exceptional that needs discussion. Cora's journey has her experiencing various incarnations of evil resulting from the poisonous operations of slavery.

Does Cora make it to freedom? Come and find out November 18, 1:30 -2:45 p.m. at the Pico Branch Library. We will discuss The Underground Railroad at the Annex of Pico Branch Library: a welcoming place for debates and revelations. I hope to see you there.

NANCY SNYDER facilitates the American Stories book group

DO YOU HAVE COMMUNITY NEWS?

Submit news releases to editor@smdp.com or by fax at (310) 576-9913

smdp.com Santa Monica Daily Press

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Tourism Talks

By Lauren Salisbury

Send comments to editor@smdp.com

Santa Monica Travel & Tourism Commences Local-Favorite Extra Bedroom Program This Winter

WITH OUR SCENIC VIEWS, BLUE SKIES AND friendly neighborhoods, it comes as no surprise that those of us lucky enough to live in Santa Monica often become the designated host and tour guide during the holidays. Who can blame our family and friends for wanting to spend their winter vacation time with loved ones in our sunny beachside city?

No matter how welcome they may be, Santa Monica Travel & Tourism (SMTT) recognizes that space can become an issue while hosting these cherished guests. With this in mind, SMTT is happy to announce the return of its annual Extra Bedroom Program, running this holiday season from November 13, 2017 – January 19, 2018. Each year during this exclusive program Santa Monica hotels come together to serve their community by offering city residents access to hotel rates far below those available to visitors throughout the year.

"It is with great delight we announce the Extra Bedroom Program returns in time for the holiday season," said Misti Kerns, SMTT president/CEO. "These generous offers from our hospitality industry are yet another reason why it is such a gift to be able to call Santa Monica home."

SMTT invites Santa Monica locals to take advantage of deeply-discounted hotel room rates at 18 properties across Santa Monica's world-famous hotel collection. Maximize your holiday budget and use the program to gain an extra bedroom without sacrificing personal space. A hotel stay can also make for a fabulous gift idea. Or better yet, treat yourself to a special experience and enjoy a stay-cation as you make family memories or attend a neighborhood holiday celebration. You've earned it.

Residents can secure these discounted hotel rates by simply mentioning the program while making the reservation over the phone, then showing proof of Santa Monica residency such as a California ID or drivers' license at check-in. Please note that rates are subject to availability and blackout dates may apply. For more information, stop by one of SMTT's four Visitor Center locations or visit www.santamonica.com/extrabedroom.

THE FOLLOWING SANTA MONICA HOTELS ARE PARTICIPATING IN THIS YEAR'S PROGRAM:

Best Western Plus Gateway Hotel Santa Monica: \$194

Added values: Free parking (1 car per room), free Wi-Fi and access to 24-hour fitness room.

Cal Mar Hotel Suites: \$179

Days Inn Santa Monica: \$169

Added Values: Free parking, complimentary breakfast, free Wi-Fi access, dry heat sauna, complimentary newspaper and a roof-top garden with a 180-degree view.

DoubleTree Suites by Hilton Hotel Santa Monica: \$239

Fairmont Miramar Hotel & Bungalows: \$299

Hotel Carmel: \$184 for standard rooms

Added Values: Complimentary coffee service for all guests that is set up in the hotel lobby from 6:30am to 10:00am daily.

Hotel Casa Del Mar: \$425

Hotel Shangri-La: \$275 Standard King; \$345 One Bedroom Suite

Added Values: Complimentary Wi-Fi; \$35/night extra to upgrade to Ocean View on either king or suite room.

Huntley Santa Monica Beach: \$279

Added Values: One time \$25.00 credit to be used at The Penthouse Restaurant only all overnight guests.

Le Méridien Delfina Santa Monica: \$229

Added Values: \$25 food and beverage credit per stay. Complimentary valet parking is offered to all overnight guests.

Loews Santa Monica Beach Hotel: \$329

Oceana Beach Club Hotel: \$325

Ocean View Hotel: \$199+

Shore Hotel: \$249+

Shutters on the Beach Hotel: \$425

The Ambrose Hotel: \$239

The Georgian Hotel: \$249

Wyndham Santa Monica – At The Pier: \$199

And remember – as you take on the role of host this holiday season visit www.santa-monica.com for your itinerary needs. The website can be your go-to planning resource, sharing pertinent information on our city's top must-do experiences as well as suggestions for where to stay, shop and dine while in the destination.

To learn more about SMTT and how you can be a tourist in your own back yard, visit www.santa-monica.com



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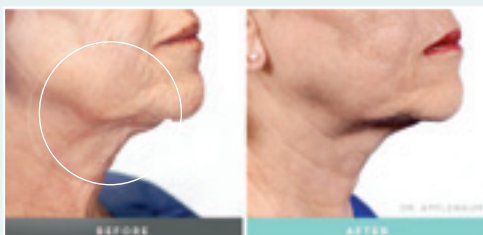
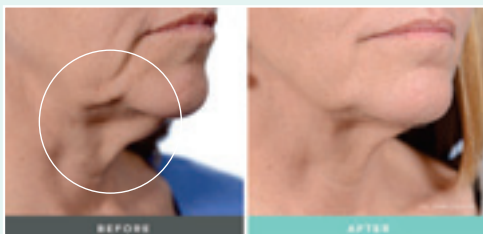
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Local

6

THURSDAY, NOVEMBER 9, 2017

Santa Monica Daily Press

Visit us online at www.smdp.com

ARREST

FROM PAGE 1

and \$413,000 worth of meals.

“The travel and meal/entertainment expenses are especially suspicious because the business of WSS consisted of overseeing parking lots at the VA GLAHS, only two of which were regularly staffed, which did not require any travel beyond the few mile area around the VA’s West Los Angeles campus,” reads the affidavit in part.

A major fraud conviction could send

Scott to federal prison for a decade.

The VA terminated the contract with WSS earlier this year after setting a lawsuit that challenged the VA’s use of its West Los Angeles Medical Campus for purposes not specifically related to the care and housing of veterans. WSS will continue to operate the parking lots until January.

The U.S. Department of Veterans Affairs, the Federal Bureau of Investigations, Office of Inspector General and the IRS worked together on the case.

kate@smdp.com

Author delivers compassionate look at the displaced

BY OLIVE H. COGDILL

Associated Press

“Wonder Valley” (Ecco), by Ivy Pochoda

A naked man running through rush-hour traffic that’s backed up for miles jumpstarts “Wonder Valley,” author Ivy Pochoda’s enthralling look at people mired in a nomadic existence, anonymous to most and longing for a connection with another.

With its large cast of characters and unconventional storytelling, “Wonder Valley” works as the literary version of the Oscar-winning film “Crash.” Not every character is sympathetic, but the increasingly heightened drama that surrounds each character’s life never falters. These are people who are alone, even when surrounded by those to whom they should be closest. Adding to the feeling of anonymity, the novel is nearly two-thirds finished before a last name is evoked.

Married lawyer Tony becomes obsessed with that naked man that he leaves his car to run after, feeling a “tingling sense of freedom” in the man’s “unburdened stride.” There is

Ren, who has traveled to Los Angeles to find his mother, who refuses to leave her little corner of Skid Row. Britt is running from her past when she ends up at a ranch in Twentynine Palms before eventually making it to Los Angeles. And there are Blake and Sam, two violent drifters in search of Wonder Valley where they plan to settle. For these two, Wonder Valley is the stuff of dreams, a near-mythical place that’s really just a half-abandoned community of run-down cabins.

Pochoda deftly moves each of these characters together, making their connection realistic while pulling “Wonder Valley” from the past to the present to illustrate what led each to this particular moment. Los Angeles and Southern California emerge as vital characters, too, showing how the area affects each person. This look at a broad segment of people imbued Pochoda’s last novel, “Visitation Street,” which was one of the bright spots of 2013.

Pochoda delivers a compassionate look at the displaced that treats each with respect and humanity in “Wonder Valley.”



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Photo by Lawrence K. Ho

PERFORMANCE: Joe Morton as Dick Gregory in “Turn Me Loose” at The Wallis

CULTURE

FROM PAGE 1

this biographical homage. He was alive when it debuted in New York, but he passed away just this past August, at the age of 84.

Gregory was a trailblazing comedian, civil rights activist and in his later life, a vegetarian and health advocate (he even wrote cookbooks). Joe Morton disappears into the role, and is nearly flawless. Side note: “Turn Me Loose” is produced by musician John Legend, who says that the comedian’s cutting edge humor of the era is just as relevant today.

If you’re lucky you can still catch a performance at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, where it’s been extended due to popular demand, closing on Sunday, November 19.

I first saw Joe Morton in “Brother from Another Planet,” but he might be better known these days as Rowan Pope, the villainous father of Olivia Pope, the lead character in the TV hit show, “Scandal.”

Dick Gregory broke the color barrier with his social satire and changed the way white audiences saw black comics. He satirized segregation and race relations, and experienced the period of his greatest success during the 1960s, when he became actively engaged in voter registration drives and the civil rights movement. He counted Martin Luther King, Jr., Malcolm X and Medgar Evers as friends – all of whom were assassinated.

We witness Gregory’s breakthrough performance: standing in at the last minute for old-school comic Irwin Corey at the Playboy Club in Chicago, he was confronted with an audience of all-white, frozen food executives. This wasn’t the kind of humor they wanted, and they let him know.

He opened with: “Good evening, ladies and gentlemen. I understand there are a good many Southerners in the room tonight. I know the South very well, I spent 20 years there one night...” This brave appearance and the way he turned the audience around resulted in a 3-year contract at the Playboy Club followed by numerous appearances on TV.

The theater is set up like a nightclub, with tables down front and regular theatre seating behind. The play’s opening is a cultural time capsule: a white comedian tosses out cheesy, rapid-fire, one-liners (think Rodney Dangerfield), very old school ha-ha.

And then boom: Gregory takes the stage, and there’s electricity in the air – and hecklers in the room. Why? Because he’s talking about race, politics, social justice...and he doesn’t withhold the barbs.

Morton plays Gregory as a young man, an old man and in the years of his greatest

celebrity, following the biographical arc of his life and career. But these 90 minutes feel like a private audience with the man, not a play about his life.

This is a must-see production and you don’t have too many more chances to see it.

Performances take place Thursdays through Sundays. Call (310) 746-4000 for tickets, or visit <http://thewallis.org/show-info.php?id=308>. The Lovelace Studio Theatre at The Wallis is located at 9390 N. Santa Monica Blvd. in Beverly Hills.

UNDER THE LINTEL

This is a trickier beast. Another one-man show (although “Turn Me Loose” has one supporting actor), Arye Gross is simply a wonderful actor, giving an outstanding performance in “Under the Lintel: An Impressive Presentation of Lovely Evidences.”

But the material is too cumbersome to sustain even a superlative performance.

The play is sort of a detective story, featuring a geeky Dutch librarian, who has only ever lived inside his mind and within the confines of the library where he works, collecting masses of historical information and interesting trivia for no particular end.

The return of a book that was checked out 113 years ago starts him on the path to discovery, global travel and rule-breaking that he might never have considered, to seek answers about who checked it out, and why it has just been returned.

The play is something of an object lesson in obscurantism. Too many facts piled upon facts, too many diversions on the way to a narrative that might come to a more satisfying conclusion.

The unnamed librarian’s search leads him to consider the Bible, in which a man standing under a lintel refuses to help Jesus, on his way to the crucifixion. He is condemned, as The Wandering Jew, to walk the Earth until Jesus returns.

Many twists and turns along the way lead the librarian to believe that it is the Wandering Jew who checked out the book. But this doesn’t really get us, the audience, much closer to understanding why it matters. And by the end, details bog us down.

Nonetheless, Arye Gross is an actor’s actor, and as a master class in the art, he is worth seeing onstage.

“Under the Lintel” is in Westwood at The Geffen Playhouse’s Audrey Skirball Kenis Theatre, and closes on Sunday, November 19. Find out more at www.geffenplayhouse.org.

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.

Richard "Dick" Caruso

August 25, 1932 - October 24, 2017

Richard Anthony Caruso was born August 25, 1932 in Santa Monica, CA to Mike and Rose Caruso. He attended Santa Clara University where he played basketball for the Broncos. Dick graduated from Loyola University in 1954. Upon graduating, he joined the family business, Mike Caruso Menswear, located at 4th and Wilshire. Dick continued to run the business successfully for 59 years. During that period, he was active in the Santa Monica community. He was a Past President of the Santa Monica Bay Optimist Club, served many years on the board of the Boys Club of Santa Monica, and was a past president of the Southern Calif. Fashion Guild.

Dick was a member of Riviera Country Club of Pacific Palisades, CA, for over 50 years, serving as Chairman of the Board of Governors on four different years. Dick was a Vice Chairman of the 1983 PGA Championship and General Chairman for the 1995 PGA Championship at Riviera and was instrumental in bringing the 1998 USGA Senior Open to the Riviera. He owned and ran the golf shop at Riviera from 1985 - 2000 and thoroughly enjoyed the experience, particularly the great friendships he had at Riviera. He was Senior Club Champion at the club in 1984.

Dick married the love of his life, Patricia Daly, on May 16, 1981. Dick and Pattie always enjoyed the desert. They joined Ironwood Country Club in Palm Desert, in 1984 where they built their beautiful home in 1990. Upon retirement in 2000, they moved there permanently. Dick was preceded in death by Pattie, who passed away five weeks before him on



September 17, 2017. He is survived by his many loving children and grandchildren and sisters, Gloria Freiler and Rose Marie Layman.

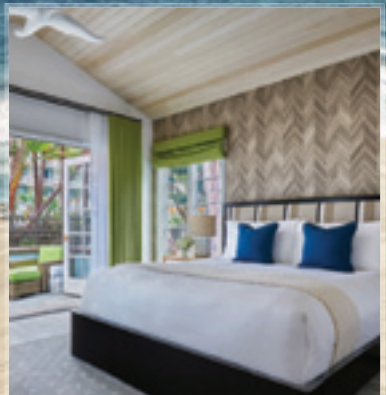
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MUSIC

FROM PAGE 1

forms, and by the time you’re done you may not want to listen any more to that album you started out loving. You have to research extensively. You have to listen a bunch of times for familiarity, a couple more times for detail, again to parts to reference what you’re writing about, then more times to see what the long-term judgement is. Often something that sounds great at first is something that will drive you screaming from the room the fifth time around. (Glad you didn’t tell people to get that one.) And it’s out there forever for anyone to listen for themselves and decide you are a gifted critic or a tone-deaf dipstick. And they will tell you. Everyone has an opinion. And everyone is a music expert.

So why would anyone want to do this? Two reasons. The record labels will start sending you a ton o’ discs (or downloads) for free, and if you’re a music junkie, that’s heaven. I’m over that, having realized long ago that I would need more than a cat’s lifetimes to listen to everything I already have. And I like all of what I already have. What you get sent for review is at least 50 percent crummy. Why would you go from listening to what you love to listening to junk, because you have to?

REASON TWO

You are on a mission to turn the world on to great music that might otherwise go unheard. The Johnny Appleseed of tunes. That’s me, since college. But in this jukebox-again age of singles, streaming, Spotify, this week’s megastar-for-the-ages, one and done, album? — what’s an album? what’s a CD? — that paradigm is gone and dusty. People now find great music through their friends. Well, people of a certain age do. For those of us over 40, reliable advice might still be worth something. The variation on reason two is much more common: you are sure you know more about music than anyone and certainly have better taste and are here to educate the unwashed masses. That’s not me, but it is too many music journalists that I’ve known. I’ve known some great ones too, some normal, humble, sensitive, tuned-in souls, excellent writers and true artists, but generally as a subspecies they’re reclusive, arrogant, angry, defensive, grody, toady, no social skills — which of course leads them to conclude they are God’s gift, a superior being. I’ve thought a few times about throwing a party for only music reviewers. They would fight for a corner to huddle in (and there’s only four), and fight to control the music being played. The first note of every tune would be drowned out by a chorus of “that sucks!” “Here!” “Let me put on something good!” And of course the place would empty out the moment the food and booze were gone.

MOVIES TAKE SO MUCH LONGER TO REVIEW

Than albums, and it’s much harder, I once had an editor tell me, after he had done a couple of each. (His argument as to why he wanted to pay me less than his film reviewer.) Ha. You go to the screening, take copious notes in the dark (which you later can’t decipher), mull it over and write. A daunting task, no question, in the spotlight, done poorly by many and well by only a few. (But

they often get well compensated, whereas the music critics...) Compare that to the long process to review an album, that I outlined at the top. Now of course film reviewers have to bring years or decades of knowledge and analytical movie watching, not to mention critical skills to bear before they write the first word. But longer, harder, nah.

So along with other music notes and some other arts, I will review some albums. For you dinosaurs. Maybe next Thursday. Right now I’m exhausted just thinking and writing about the whole thing.

HOW CAN I MISS YOU (when you won’t go away — Dan Hicks): As of Wed. morning, The Sound, 100.3 FM, was still fading away with no firm indication of the moment of its demise into “Christian contemporary” programming (new owners). Still playing good rock but too bad they couldn’t have gone out with their A-to-Z Top 2000 rockers. That was fun. They should have just started it over.

RECOMMENDED: This Saturday evening, at that gorgeous club I mentioned last week, Vibrato, in Beverly Glen, the George Kahn Quintet, 6:30 (no cover) and 9 (\$20). Vibrato has a new music director, Shawn Amos, and here’s what they say about their Saturday nights now: “Saturdays are the centerpiece of the Vibrato supper club experience. We present a carefully curated evening in which customers can enjoy five-star American cuisine alongside classic jazz, a celebration of an era when Sunset Strip rooms like Ciro’s, The Mocambo and Café Trocadero were the epitome of Hollywood elegance and nightlife.”

About Kahn: “Kahn’s music has been featured on many TV shows and ads, including Lexus, ‘ER,’ ‘The Young and the Restless’ and ‘How William Shatner Changed the World.’ He has released eight self-produced CDs. In December 2012, George received a Certificate of Recognition from the City of Los Angeles for his dedication to helping end homelessness in Los Angeles.”

That last part I didn’t know about Kahn, surprisingly, because, full disclosure, we have been friends for more than a decade. Quite the musical family he has, with his wife Diana a well-respected vocalist and teacher, performing with the LA Master Chorale, for many years teaching at SMC (rave student evaluations) and now a vocal coach at Samohi, in Jeffe Huls’ notoriously excellent choir program. George’s son Evan (Samohi grad) is a ridiculously talented, rising star cellist. Music parties in their home beat almost anything else you’d find in town.

RECOMMENDED: Fri. and Sat., Nuart Theatre, in-person Q&A with “Bill Nye: Science Guy,” at 4 p.m. and 7 p.m. screenings.

LYRIC OF THE WEEK: “Ain’t nothing but a stranger in this world, I’m nothing but a stranger in this world, I got a home on high, in another land, so far away, so far away, way up in the heaven, we are goin’ up to heaven, we are goin’ to heaven, in another time, in another place, in another face.” — Catholic mystic and scat man Van Morrison (“Astral Weeks”).

CHARLES ANDREWS has lived in Santa Monica for 31 years and wouldn’t live anywhere else in the world. Really. Send love and/or rebuke to him at therealmrmusic@gmail.com



Crime Watch is culled from reports provided by the Santa Monica Police Department. These are arrests only. All parties are innocent until proven guilty in a court of law.

ON OCT. 26, AROUND 6 P.M.

Officers responded to the Apple Store (1415 3rd Street Promenade) in response to a theft that occurred. Upon arrival, the officers met with a Loss Prevention Officer for Apple. The loss prevention officer stated he was working in an undercover capacity when he observed a woman select an Apple Watch from the display table and strap it to her wrist. The woman rolled her sleeve down, covering the watch. The woman then walked out of the store without paying for the watch. The Loss Prevention Agent stopped the woman outside the store, identified himself and brought her back into the Apple store to call police. The woman was later identified Corinna Presi, 45, of Santa Monica. Presi was transported to Santa Monica Jail where she was booked for petty theft. Presi was later released from custody with a citation to appear in court at a later date.

DAILY POLICE LOG

The Santa Monica Police Department Responded To 401 Calls For Service On Nov. 7.

HERE IS A SAMPLING OF THOSE CALLS CHOSEN BY THE SANTA MONICA DAILY PRESS STAFF.

Found property 900 block 12th 12:03 a.m.
Domestic violence 2000 block 21st 12:35 a.m.
Petty theft 900 block 10th 3:26 a.m.
Armed robbery 800 block 10th 5:07 a.m.
Person with 1300 block Santa Monica 7:14 a.m.
Speeding 22nd / California 8:13 a.m.
Found property Cloverfield / Virginia 8:27 a.m.
Encampment 1800 block Dewey 8:43 a.m.
Hit and run Cloverfield / Pico 8:44 a.m.
Petty theft 800 block 21st 8:55 a.m.
Stolen vehicle 1200 block 4th 9:05 a.m.
Traffic collision 22nd / Pico 9:08 a.m.
Traffic collision 21st / Olympic 9:11 a.m.
Grand theft 2600 block Lincoln 9:25 a.m.
Burglary 300 block Santa Monica Pl 9:29 a.m.
Encampment 1000 block Olympic 9:32 a.m.
Fraud 1200 block 11th 9:53 a.m.
Traffic collision 2800 block Olympic 10:31 a.m.
Traffic collision 1500 block 5th 11:13 a.m.
Hit and run 1500 block 2nd 11:32 a.m.
Fraud 300 block Arizona 11:40 a.m.
Indecent exposure Main / Colorado 11:48 a.m.
Vandalism 2600 block Kansas 11:49 a.m.
Encampment 2300 block 4th 12:02 p.m.

Sexual assault 1500 block 2nd 12:20 p.m.
Traffic collision 100 block Wilshire 12:32 p.m.
Petty theft 200 block Broadway 12:38 p.m.
Petty theft 1700 block Main 12:41 p.m.
Speeding 20th / Interstate 10 12:48 p.m.
Stakeout 4th / Broadway 1:13 p.m.
Burglary 0 block Arcadia 1:24 p.m.
Burglary 1000 block Euclid 1:29 p.m.
Battery 1400 block 3rd Street Prom 2:27 p.m.
Identity theft 3100 block Wilshire 2:28 p.m.
Person down 14th / Santa Monica 3:29 p.m.
Vandalism 700 block San Vicente 3:37 p.m.
Auto burglary 700 block San Vicente 3:37 p.m.
Speeding 14th / Ashland 3:51 p.m.
Speeding 1600 block Ocean Front Walk 4:26 p.m.
Petty theft 2800 block Pico 4:41 p.m.
Traffic collision 17th / Colorado 5:28 p.m.
Assault w/deadly 2600 block Main 5:59 p.m.
Shots fired 2200 block Lincoln 6:03 p.m.
Vandalism 600 block Ocean Park 6:13 p.m.
Petty theft 1400 block 3rd Street Prom 6:38 p.m.
Person down 600 block Pacific 6:50 p.m.
Battery Moomat Ahiko / Ocean 7:07 p.m.
Shots fired 1600 block Lincoln 7:07 p.m.
Grand theft 1500 block Ocean 7:43 p.m.
Petty theft 1600 block Ocean 8:07 p.m.
Identity theft 3100 block Wilshire 8:33 p.m.
Hit and run 2200 block Colorado 8:38 p.m.
Lewd activity 2400 block 16th 9:06 p.m.
Lewd activity 500 block Colorado 9:53 p.m.
Petty theft 1500 block 15th 11:54 p.m.

DAILY FIRE LOG

The Santa Monica Fire Department Responded To 36 Calls For Service On Nov. 7.

HERE IS A SAMPLING OF THOSE CALLS CHOSEN BY THE SANTA MONICA DAILY PRESS STAFF.

EMS 2200 block 29th 12:23 a.m.
EMS 900 block 10th 2:13 a.m.
EMS 1500 block 2nd 2:15 a.m.
EMS 100 block Broadway 4:39 a.m.
EMS 700 block Cedar 5:12 a.m.
EMS 1400 block 17th 8:08 a.m.
EMS 400 block Expo Line 8:55 a.m.
EMS 2300 block Wilshire 9:27 a.m.
EMS 2000 block Colorado 10:09 a.m.
EMS 300 block 15th 11:05 a.m.
Automatic alarm 1100 block 4th 11:20 a.m.
EMS 800 block 10th 11:29 a.m.
EMS 900 block 26th 11:32 a.m.
EMS 1200 block 6th 11:41 a.m.

EMS 1400 block 16th 12:22 p.m.
Elevator rescue 1400 block Ocean 1:13 p.m.
EMS 1100 block 2nd 1:19 p.m.
EMS 2000 block Santa Monica 1:24 p.m.
EMS 2500 block Main 1:53 p.m.
EMS 1500 block 4th 2:12 p.m.
EMS 2400 block Wilshire 2:16 p.m.
EMS 1700 block Pearl 2:31 p.m.
Smoke investigation 1200 block 2nd 2:36 p.m.
EMS 1300 block 11th 3:16 p.m.
EMS 1900 block Pico 4:45 p.m.
EMS 1800 block Lincoln 5:10 p.m.
Traffic collision with injury 17th / Colorado 17:28:38
Trash/dumpster fire Ocean / Colorado 6:10 p.m.
Automatic alarm 3000 block 18th 6:29 p.m.
EMS 3000 block Olympic 6:35 p.m.
EMS 600 block Pacific 6:51 p.m.
EMS 1200 block 4th 8:36 p.m.
EMS 500 block Santa Monica 9:09 p.m.
EMS 2800 block 7th 9:15 p.m.
EMS 2200 block Colorado 10:10 p.m.
EMS 2100 block Ocean 11:31 p.m.

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DAILY LOTTERY



Draw Date: 11/4
12 14 26 48 51
Power#: 13
Jackpot: 75M



Draw Date: 11/7
1 54 60 68 69
Mega#: 11
Jackpot: 71M



Draw Date: 11/4
5 8 29 32 41
Mega#: 25
Jackpot: 29M



Draw Date: 11/7
7 15 22 30 39



Draw Date: 11/7
MIDDAY: 9 3 2
Draw Date: 11/7
EVENING: 2 1 3



Draw Date: 11/7
1st: 05 California Classic
2nd: 10 Solid Gold
3rd: 11 Money Bags
RACE TIME: 1:46.93

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>

WORD UP!

razzle-dazzle
1. Informal. showiness, brilliance, or virtuosity in technique or effect, often without concomitant substance or worth; flashy theatricality: The razzle-dazzle of the essay's metaphors cannot disguise its shallowness of thought.



MYSTERY PHOTO

Matthew Hall matt@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.

SOLUTIONS TO YESTERDAY'S CROSSWORD

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

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

SOLUTIONS TO YESTERDAY'S SUDOKU

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

Newsday Crossword

ACROSS

- 1 Up-and-down signals
- 5 Pokémon video genre
- 10 Folklore brute
- 14 *Rigoletto* solo
- 15 "Do right" lesson
- 16 Offering to a judge
- 17 Many a Civil War image
- 19 Even-number Interstate heading
- 20 Supermodel Crawford
- 21 Some cutter crew
- 23 Sports-drink brand suffix
- 24 That *femme*
- 26 Hosiery thread
- 29 "Phooey!"
- 31 Sweet bread spread
- 34 "Big Blue" business
- 36 Elitist
- 37 Biceps location
- 38 "No fooling?"
- 42 What a pointer might say
- 44 Venerable news source
- 45 Doodled
- 47 Barcelona bravo
- 48 Place for odds and ends
- 51 Play makeup
- 55 Bit of a subscription
- 56 Liking a lot
- 58 On like a lantern
- 59 Native (to)
- 62 Safe IRA investment
- 64 Pirate's beverage
- 66 A Maritime province

- 68 Lrk
- 69 Psi follower
- 70 Hoax
- 71 Essence of vegan "meatballs"
- 72 Fully filled
- 73 Some lady birds

DOWN

- 1 Speedway acronym
- 2 Big potato processor
- 3 Aquarium scooper
- 4 Spoken
- 5 Band's blaster
- 6 Useless
- 7 Laundry staff
- 8 Padded play surfaces
- 9 Wells' idle race
- 10 Gift giver's encouragement

30-DAY CALENDAR by Greg Johnson
Edited by Stanley Newman
www.stanxwords.com

- 11 Boxer's vulnerability
- 12 Hi-__ graphics
- 13 Cook's encouragement
- 18 Matey's assent
- 22 Planet-wide
- 25 Hedy of Hollywood
- 27 Zhivago's love
- 28 Honor for a sitcom
- 30 Knightly title
- 32 Bank acct. accrual
- 33 Accomplice
- 35 Went to sleep, with "down"
- 38 Japan's highest peak
- 39 Composer's numbered piece
- 40 Remove suds from
- 41 Grazing expanse
- 43 It may be in the bag
- 46 GI Bill beneficiary
- 49 Self-defense skill
- 50 Confine, as a canary
- 52 Give garb to
- 53 Italian Renaissance artist
- 54 Cooks, as dim sum
- 57 Non-prescription, for short
- 60 Son of Seth
- 61 NY home of Chagalls
- 63 Quick bite
- 64 BBC clock setting
- 65 Site of the last Olympics
- 67 Unfortunate

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MOVIE

FROM PAGE 1

British/Irish Playwright. This film consists of spheres of an intricate story populated with flawed colorful people intertwining and colliding with each other’s souls, provoking humor and tragedy. This is what Shakespeare was able to do that makes his work so timeless. The story appears to be set in the Ozarks in the US, although the environment feels like the mountains of Ireland where I once lived. Even the music evoked Ireland. Social commentary is subtly stamped all over this story. Members of each social group criticize the others and blame them for negative elements of daily life in the town.

Writer/director Martin McDonagh began his career writing radio plays. This

gave him the skills needed to write plays: dialogue and storytelling. McDonagh’s mother was a cleaning lady and his dad a construction worker as he was growing up in London. He spent summers with his grandparents in Ireland, so picked up a cultural feel for the area, which translates into an intuitive ability to understand the setting for this movie. Cinematographer Carter Burwell provides images that set emotional tones that reach to our own memories and the music and sound track play a counterpoint to each step of the story, setting the tone and adding poetry to the backdrop of each scene.

McDonagh’s inspiration for this story came while he was once riding a bus in the American South. He noticed a sign on another bus asking for help in locating the perpetrator of a crime. The characters in this movie are beautifully drawn and por-

trayed. You get the feeling that McDonagh has fleshed out his characters and put them into a pot to boil them together into a stew. McDonagh stated in the Q&A that followed my screening, that he wrote the role of “Mildred” specifically for Frances McDormand, knowing that she was the only one who had the strength and fierceness to play the role. McDormand said that she channeled John Wayne to get Mildred’s feisty, perseverant quality. She did not associate with two of the characters before their scenes together were shot, in order to preserve the feeling of distance between them. McDonagh likes to work with actors who have been in his films before, including Sam Rockwell, Woody Harrelson, Abby Cornish and Zeljko Ivanek. Peter Dinklage as a Burt Reynolds wannabe is priceless – melancholy and funny at the same time. Abby Cornish

noted that the script was pure poetry and not a word needed to be changed. There was very little time for rehearsal, so the characters had to interact intuitively.

McDonagh says that he finds that outright comedy can turn to tragedy on a dime and the truth lies somewhere in the fine line in between the two. This is one of the best films of 2017. The end of the story is the beginning of new hope.

By the way, have you found Ebbing, Missouri yet on Google Maps? That’s a trick question - it’s in a state of mind.

KATHRYN WHITNEY BOOLE has spent most of her life in the entertainment industry, which is the backdrop for remarkable adventures with extraordinary people. She is a Talent Manager with Studio Talent Group in Santa Monica. kboole@gmail.com. For previously published reviews see <https://kwboole.wordpress.com>

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TODAY’S BIRTHDAY (Nov. 9)

Your good deeds will shine like a candle in a dark world, so go where you’re supported for being your best self. There will be a big win in February. It should be noted that you will spend a significant amount of time in Cupid’s clutches and have a poetic heart and brilliant fire to apply to your life and work as a result. Virgo and Aries adore you. Your lucky numbers are: 5, 3, 28, 11 and 16.

ARIES (March 21-April 19)

You bring out the brilliance in others by asking the right question. It’s an understated one that does the trick. This is great because your mind is hungry for intelligent conversation, and it will do something for your heart, as well.

TAURUS (April 20-May 20)

You want to acquire as much knowledge as you can about your area of interest, even if that means learning the mean side of it. To learn the unsavory truth is a rite of passage.

GEMINI (May 21-June 21)

It’s not a matter of simply thinking positively about things that are obviously not ideal. That’s just called lying to yourself. Rather, you’ll see a positive potential and explore it bit by bit until it opens up.

CANCER (June 22-July 22)

As for the people who are close to you, you chose them for a reason and that reason will become apparent as the day unfolds. Don’t keep your insights to yourself. This is something worth mentioning.

LEO (July 23-Aug. 22)

You still remember the first impression a person made on you, for better or worse. Now something about that impression will seem prophetic – just more proof that you really have terrific intuition.

VIRGO (Aug. 23-Sept. 22)

Uncertainty is a stage of learning. Be patient with yourself. Accept your natural rhythms and process. It’s not always going to be a string of “aha!” moments. You may fumble around lost for a while, and that’s part of it, too.

LIBRA (Sept. 23-Oct. 23)

In the past you were driven to accomplish certain aims to the point of single-mindedness. Now your life is bigger, but you have the ability to focus with intensity if you still want the same goal. All that’s left to do? Decide.

SCORPIO (Oct. 24-Nov. 21)

There are those who can’t relate to your plans and won’t come onboard. Don’t worry about convincing them: They’re not your audience. Focus on the ones who get you and build from there.

SAGITTARIUS (Nov. 22-Dec. 21)

This day will bring awareness to the emotional payoff you’ve been seeking (probably unconsciously until now). How will you feel when you get what you want? And might there be other ways to arrive at that feeling?

CAPRICORN (Dec. 22-Jan. 19)

You like contributing to the happiness, comfort and adventure of others. You like making people laugh. Your drive to entertain and delight will be much stronger than usual, and you’ll effectively follow through.

AQUARIUS (Jan. 20-Feb. 18)

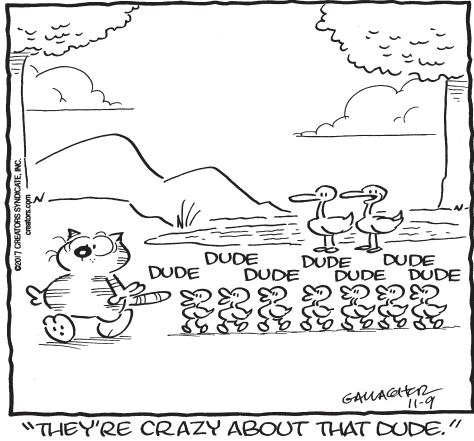
Ultimately, you’ll feel lighter when you let go of some of your demands on life. The ones that fit in the past may not be the right size and shape for you now. Re-think your goals for the new cycle ahead.

PISCES (Feb. 19-March 20)

What used to be a tedious and time-consuming project can now be accomplished in a few minutes when you delegate the main action to a human or a technological process. Even if it costs a little more this way, it will be worth it.

Heathcliff

By PETER GALLAGHER



Strange Brew

By JOHN DEERING



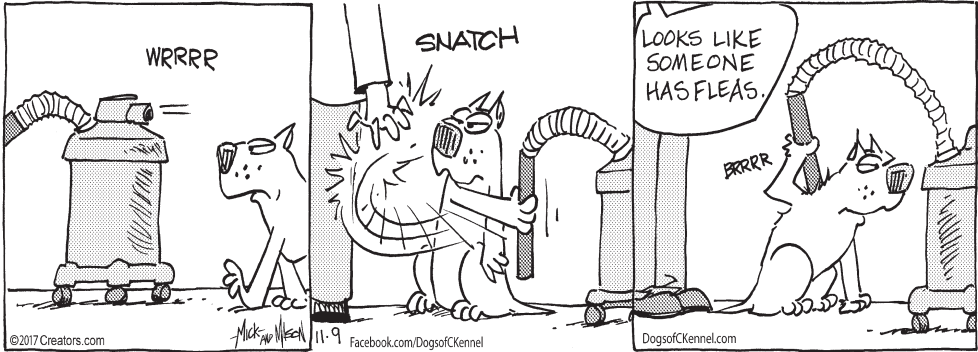
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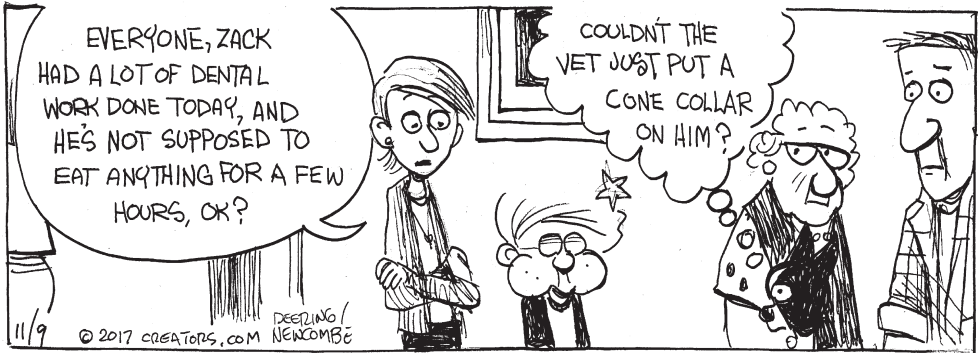
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'Millard Salter's Last Day' is winning novel

BY BARBARA HALL
Associated Press

“Millard Salter’s Last Day” (Gallery Books), by Jacob M. Appel
“Guns aren’t lawful; Nooses give; Gas smells awful; You might as well live.”
And with that, we’re off to the races in Jacob M. Appel’s “Millard Salter’s Last Day.”
Millard Salter is a 75-year-old New York City-based psychiatrist who’s courting suicide. We find Salter in an existential funk — a Camus-esque cul de sac in which life seems simply not enough — or perhaps more accurately, too much.
Salter’s dilemma isn’t whether to be or not to be. On that, he’s resolved, unequivocal. The question for him is how to get from here to there. And so, in ornate, frequently droll prose, Salter ushers readers through his “last day” and to his finale.
The author is clever — coy, even — in how he treats the reader. He has Salter tease us. Thus, our protagonist can be exceedingly comical, careening from innermost stream of consciousness to conversations with workaday hospital colleagues to quirky, lov-

able family and friends.
But the more we get to know Millard Salter, the more we want him to live.
While eating at an outdoor cafe with his colorful son Lysander, he experiences a mysterious, powerful explosion. He emerges rattled but unscathed.
Then, too, there’s a lynx, a mascot of sorts and leitmotif that interplays throughout Millard’s fateful day. (Author Appel, true to form, can’t resist making mention of the “missing lynx.”) Ultimately, Salter’s attacked by the animal. Still, he escapes. Unscathed.
“Millard Salter’s Last Day” wins readers in a number of ways. The author has a gift for schtick — above all, Jewish New York City schtick. And in spite of Salter’s claim to being in a profound funk, when all is said and done, the man is full of life.
Millard calls up comparisons to the late John Updike’s visited and revisited character, Rabbit. Embodying contemporary ennui, Rabbit considers himself fulfilled when he manages to merely “muddle through.”
For our part, the reader wishes Millard — and all Millards — something more.

New Lee Child novel is bold and mysterious

BY JEFF AYERS
Associated Press

“The Midnight Line” (Delacorte Press), by Lee Child
Author Lee Child delivers another classic Jack Reacher tale with “The Midnight Line.”
Reacher’s curiosity is piqued when he gets off a bus and wanders into a pawnshop. Inside the shop he spots a small class ring from West Point stamped with the year 2005 and engraved with the initials S.R.S. He immediately questions what could have happened to the owner of the ring to force her to sell it. Reacher assumes the owner was female because of the look and size of the ring. He purchases it and asks the pawnshop owner who brought it in to sell. The answer sends him on his journey.
The first name leads him to a town, and that

person leads him to another somewhere else. In usual Reacher style, he never gives up or wavers, this time not to see justice being served, but to simply answer the question of what circumstances could possibly force a cadet who rightfully earned the ring to give it up.
What Reacher discovers isn’t quite what he was expecting. The ring is just a tiny part of a vast criminal enterprise that crosses state lines.
Child has written another compelling and moving novel featuring the iconic American hero who never stops until he’s satisfied with the results. While the story is bold and mysterious, the empty landscape with few individuals living in the area spotlights Reacher’s loneliness. They were choices he made a long time ago, but he might come to regret not settling down and establishing a lack of roaming life.

'Wayne and Ford' ponders movie-bred masculinity

BY DOUGLASS K. DANIEL
Associated Press

“Wayne and Ford: The Films, the Friendship, and the Forging of an American Hero” (Nan A. Talese/Doubleday), by Nancy Schoenberger
American movies feature a handful of great actor-director partnerships — Robert De Niro and Martin Scorsese come to mind, for example, as do Cary Grant and Alfred Hitchcock. Arguably, no collaboration has been more fulfilling for audiences or more influential for narrative filmmakers than John Wayne and John Ford.
Together, Wayne and Ford created the mature Western with “Stagecoach” (1939) and brought it to its peak with “The Searchers” (1956). Each made sturdy Westerns with others and added to their own list with “The Man Who Shot Liberty Valance” (1962), which carries a famous line tinged with irony that goes to the heart of the genre: “When the legend becomes fact, print the legend.”
Wayne and Ford’s productive if knotty relationship is practically a legend in itself. That’s a plus and a minus for Nancy Schoenberger’s new book, “Wayne and Ford: The Films, the Friendship, and the Forging of an American Hero.” At just over 200 pages, it serves as a lean and energetic introduction to a pair of moviemakers who are central to understanding American cinema. For those already keen on the topic, Schoenberger offers a slightly different point of view about their legacy.
Given the many books about the actor and director, the Wayne-Ford relationship is easy to recount. Ford was established in the business by the late 1920s when he became a father figure for Wayne, hired him for some of his first acting jobs, then rescued him from the purgatory of low-budget productions in the 1930s, giving him the chance to shine as an actor. In the decades that followed, Wayne delivered time and again for Ford — after “Stagecoach” they made 13 more movies together — and he continued to work for “Pappy” even after Ford’s gifts

had gone stale and Wayne had become the most popular star in Hollywood.
A sentimental bully and a binge drinker, Ford never let Wayne forget his shortcomings — in particular his failure to serve in the military in World War II — and berated him on the set for movie after movie, maybe even more so after Wayne’s studio clout surpassed his own. Wayne showed gratitude and loyalty in ways Ford could not but kept Ford at arm’s length when directing his first movie, “The Alamo” (1960). The dynamic was that of a father who raised his son well but turned jealous of his son’s success and, of course, his youth.
Framing this tale of dysfunctional male love is Schoenberger’s insight that Wayne and Ford created a “code of masculinity” in their Westerns. “We all know that code,” she writes, “because, for good or for ill, it shaped America’s idea of masculinity, what it means to ‘be a man’: to bear adversity in silence, to show courage in the face of fear, to bond with other men, to put honor and country before self — in three words, ‘stoicism,’ ‘courage,’ ‘duty.’”
Too often Schoenberger undermines her presentation by not double-checking her material. Among other stumbles, she misquotes Wayne’s final line in “True Grit” and his Oscar acceptance speech, calls “Liberty Valance” Ford’s final Western (that would be 1964’s “Cheyenne Autumn”) and describes “The Alamo” as Wayne’s rebuke to Vietnam protests, which came years later.
In her conclusion, Schoenberger laments that future generations of men won’t conform to the Wayne mold cut by Ford, yet she hardly ponders why they didn’t always fit the mold themselves. Experts at selling fictional moving images, the actor and director were all too human away from the cameras. Could it be that their code was more theatrical than realistic, merely a fresh coat of folklore applied to Old West history?
Americans do hold dear their myths. In that sense Ford had it right: Print the legend.

Douglass K. Daniel is the author of “Anne Bancroft: A Life” (University Press of Kentucky).

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