**Long Beach Bands That ‘Made It’ And How The City Embraced Them**

By **BRANDON RICHARDSON**

Staff Writer

I think Long Beach’s roots in the OC punk scene, the Sublime backyard parties, the riots they had at Fender’s Ballroom, the noise complaints at Bogart’s, some of the punk shows and some of the violence and drunkenness and neighborhood issues that spilled out of the Foothill, I think that the city looked at music as something that was a component in problems,” Rand Foster said.

Foster has been an advocate for music in Long Beach for more than two decades. He opened Fingerprints record store on 2nd Street in Belmont Shore in 1992, and relocated it to 4th Street downtown several years ago. Over the course of the last decade, he said he has seen a shift in the city’s opinion of music, which he attributes to a change in leadership, as well as several positive examples of music being a good economic driver.

Through his work organizing music festivals, Foster has played a role in the city’s change in leadership, as well as several positive examples of music being a good economic driver.

**From Rock Star To Restaurateur: Chris Reece Of Pike Bar On 4th**

By **BRANDON RICHARDSON**

Staff Writer

Seven days a week, every pint of beer served at the Pike Restaurant & Bar is presented in a glass decorated with a hat-wearing, cigarette-smoking, martini-swilling skeleton – the unmistakable logo of longtime punk rockers Social Distortion.

**Coldwell Banker Commercial President: Millennials Driving Real Estate Trends**

By **SAMANTHA MEHUNGER**

Senior Writer

Coldwell Banker Commercial recently held its western regional conference at the Queen Mary in Long Beach. President and Chief Operating Officer Fred Schmidt was in town for the event and gave the Business Journal insights into national trends in commercial real estate. As the company’s leader, Schmidt oversees more than 200 offices in 43 countries.

“The best way to assess it is we’re looking at slow, steady growth, but we’re taking nothing for granted given the volatility in the market,” he said. “But if you look at all the indicators in terms of commercial real estate across the board, supply has been gradually decreasing – office, industrial, retail.”

The multifamily market has been particularly strong among commercial markets, with increases...
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Inside This Issue
IT’S GOOD TO SEE YOU AGAIN. 
AND AGAIN. 
AND AGAIN.

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Longtime Airport Tenant AirFlite Sold To Ross Aviation

By BRANDON RICHARDSON
Staff Writer

Top-rated fixed-base operator (FBO) AirFlite – a division of Toyota and a longtime corporate tenant at the Long Beach Airport – informed employees of its sale to Ross Aviation last week.

In 2014, Toyota announced it was relocating its North American headquarters from Los Angeles to Plano, Texas. AirFlite, will continue operating in McKinley, Texas, according to John Tary, the company’s general manager in Long Beach.

“It was hard to justify a facility here with all of the assets moving to Texas,” Tary said. “They obviously have loved Long Beach, loved the facility. There’s a long history here.”

AirFlite has existed in Long Beach for more than 25 years and is not taking the transition lightly, according to Tary. He explained that there have been many offers since the Texas move was announced, but Toyota wanted to wait for just the right match.

“One of the primary factors in selecting Ross was their desire is always to have locally-run businesses,” Tary said. “They attempt to keep the majority, if not all, of the personnel together in the business, and that’s their stated intent here. So most of the frontline folks will remain.”

As for the managers of AirFlite, Tary points out that they are all Toyota employees to some degree and will not be staying on with Ross once the transition is complete. For Tary, he said he will most likely go back into the flight department as a pilot and enjoy his “small office with a nice view.”

The transaction is expected to close sometime in November, according to Tary, who will remain to help with the transition between companies as long as he is needed. He explained that the close date is “hinged upon the approval of the assignment from the airport,” and depending on that process, a date will be set.

This isn’t [Ross Aviation’s] only location. And they have a history of other operations, so they’re an experienced operator,” Curt Castagna, president and chief executive officer of Aeroplex/Aerolease Group in Long Beach, said. “We’re glad to see somebody with some experience and high credibility is coming in to run the operation. We’re anxious to work with them and be collaborative and do what we can to work together to make Long Beach a better place. Nothing but positive.”

Tary also hopes the change and some “new blood” will be positive for the city he feels fortunate to have been able to work with. He said, “Toyota has appreciated the synergy with the city and the councilpeople and everyone at the airport, and it was a tough decision. But reality is what it is.”

Based in Denver, Ross Aviation has been in business since 1992 and is led by Chairman Jeff Ross.

Another Delay For U.S. Customs Facility Feasibility Study

By BRANDON RICHARDSON
Staff Writer

The completion of a feasibility study to determine if a federal inspections facility (FIS) would be appropriate and beneficial for Long Beach Airport has been delayed once again.

Texas-based Jacobs Engineering Group, Inc., the company conducting the nearly September 27-October 10, 2016 Long Beach Business Journal 5
Nine Months Of Work Presented To City Council By Queen Mary Task Force

By BRANDON RICHARDSON
Staff Writer

After 10 public meetings, charrettes and workshops, the Queen Mary Land Development Task Force presented its finalized document of guiding principles to the Long Beach City Council on September 20.

“This document reflects guidelines to help assist the planning department when Urban Commons submits a design to the city,” Michael Bohn, chair of the task force, said. “I hope the developer finds the document useful and will implement many or most of our ideas in order to create a world class destination.”

Over the course of nine months, the task force was charged with analyzing the un-developed 65 acres of land and water around the iconic ship and determining recommendations regarding development concepts for the property’s master leaseholder, Urban Commons. The task force’s work culminated in a 16-page document and a nine-slide PowerPoint presentation.

“The members of the task force brought an incredible depth of experience and knowledge to their 10 public meetings, and residents were also able to offer input and ideas to the task force,” Mayor Robert Garcia said in a press release. “The result is a set of ‘Guiding Principles’ that will help guide the city and Urban Commons moving forward, ensuring we develop that land in a way that brings the best possible benefits to Long Beach.”

In the same press release, Garcia—who, along with former the vice mayor/councilmember, Suja Lowenthal, recommended the formation of the task force—simplified each of the seven principles from short paragraphs to a single sentence:

1. The Queen Mary must remain the focal point of the development and be restored to its original grandeur.
2. Development should include authentic, quality architecture appropriate for a maritime setting.
3. There should be easy public access to the area.
4. There should be improved transportation to connect the area to the rest of the city.
5. The area should be a multi-purpose, multi-use district and incorporate sustainable design.
6. There should be iconic design features.
7. It should be a world-class outdoor entertainment venue.

“These principles are an excellent guide for Urban Commons as it completes its design plan for submission to the city,” Garcia said. “The task force did an outstanding job in developing these principles, and I want to thank all of them for their thoroughness, insight and hard work.”

Urban Commons’ staff said that even though the task force worked independently of the company, the vision of the task force, as laid out by the guiding principles, as well as recommended elements and themes, aligns with the company’s vision.

Some of the elements and themes included in the task force document are a sense of rivalry by way of a grand entry to the site, ideas for parking and engaging pedestrians on foot or bike, emphasizing waterfront features and engaging visitors with the water, providing public open space and creating an overall “wharf-like” environment.

“What I look forward to is the transformation of an ugly parking lot into a unique, accessible waterfront environment that complements the iconic Queen Mary and allows people to enjoy the distinctive views of our downtown,” Bohn said. “I can say that the [task force] is proud and excited about the final document. The community was positive, to the point and contributed significantly to the document.”

The work of the task force is completed. The next step is for the city to transmit the document to Urban Commons, which will then take the recommendations into consideration before submitting a concept plan to the city.

The full document submitted by the Queen Mary Land Development Task Force can be viewed online at bit.ly/2cXgBmq.

Council Nixes Rental Property Inspection Fee Increase

By BRANDON RICHARDSON
Staff Writer

At its September 20 meeting, the Long Beach City Council decided against raising the fee for inspections conducted through the Proactive Rental Housing Inspection Program (PRHIP). The proposal was introduced by City Councilmember, Suja Lowenthal, who expressed her support for the promotion of safety and security for rental property residents.

At the meeting, the council discussed the potential impact of the fee increase on rental property owners, who would be required to pay an additional fee for certificate inspections. The council was unanimous in its decision to reject the proposal, citing concerns about its potential burden on low-income residents.

The council also heard from various stakeholders, including property owners and tenant advocates, who provided insights and perspectives on the issue. The council acknowledged the importance of ensuring rental safety and security, but expressed a commitment to finding a solution that is equitable and fair for all parties involved.

The council agreed to explore alternative strategies for providing rental safety and security, while ensuring that the needs of both property owners and tenants are considered. The council expressed a willingness to collaborate with stakeholders to develop a solution that promotes safety and security without placing undue burden on low-income rental property residents.

The council’s decision to reject the proposed fee increase reflects a commitment to finding a balanced approach that addresses the urgent need for rental safety and security while minimizing the potential financial burden on low-income rental property residents.

The council will continue to explore alternative strategies for promoting rental safety and security, while working closely with stakeholders to develop a solution that is equitable and fair for all parties involved. The council expressed a willingness to collaborate with stakeholders to find a solution that promotes safety and security without placing undue burden on low-income rental property residents.

In conclusion, the council’s decision to reject the proposed fee increase demonstrates a commitment to finding a balanced approach that addresses the urgent need for rental safety and security while minimizing the potential financial burden on low-income rental property residents. The council will continue to explore alternative strategies for promoting rental safety and security, while working closely with stakeholders to develop a solution that is equitable and fair for all parties involved.
had called for a nearly 10.5% increase. Amy Bodek, director of Long Beach Development Services, proposed the increase during the council’s August 23 meeting. Bodek said the $24 increase, from $230 to $254, was to achieve full cost recovery for the PRHIP.

However, the city’s budget oversight committee, comprised of District 3 Councilmember Suzie Price, District 8 Councilmember Al Austin and chaired by District 5 Councilmember Stacy Mungo, decided it was unnecessary.

The proposed increase faced opposition from Better Housing for Long Beach (BHFLB), a local nonprofit organization comprised of property owners, realtors and tenants. BHFLB is lead by Joani Weir and Elaine Hutchison, who advocate for the rights of landlords and tenants.

Hutchison and Weir told the Business Journal that property owners already pay plenty of fees to the city and did not feel an increase was warranted. Several members of BHFLB testified before the city council in opposition to the increase.

“Thank you to the members and supporters of Better Housing for Long Beach for taking the initiative not to have PRHIP inspection fees increased for [fiscal year] 2017,” Hutchison said. “We also thank the entire city council whose members voted unanimously to accept the recommendations of the budget oversight committee. This is a win for all of Long Beach and especially for tenants.”

Large Douglas Park Retail Project Approval Postponed

Three Long Beach Planning Commissioners Are No-Shows

By BRANSON RICHARDSON
Staff Writer

At its September 15 meeting, the Long Beach Planning Commission voted to continue the agenda item regarding Burnham USA Equities Inc.’s proposed retail project at Douglas Park to its October 6 meeting. Three of the seven members of the commission were not in attendance – Ron Cruz, Andy Perez and Jane Templin – which still left the commission of four with a quorum.

However, Commissioner Richard Lewis “has a conflict” making him unable to participate in the item, which contains a site plan review, a tentative tract map, three conditional use permits, two standards variances and a master plan program.

The proposed development will consist of 266,049 square feet of retail space on a 26.62-acre vacant lot within the boundaries of the Douglas Park North Planned Development District. The property is located at the corner of Lakewood Boulevard and Carson Street.

Despite the item’s continuation, Lakewood Village Neighborhood Association President Bruce DeMille spoke during public comments in favor of the proposed retail project. “We’re excited about the project and endorse [it]. We believe it’s going to be nice for the neighborhood and nice for the area,” he said. “I’m too old to be trendy, but it’s going to be trendy and upscale.”

Burnham is based in Newport Beach. According to the firm’s website, “Over the past 30 years, Burnham USA and/or its affiliates have developed and/or acquired millions of square feet of commercial real estate including professional office, medical, retail, and industrial buildings throughout the United States. Today, the company’s portfolio consists of professional office buildings and shopping centers.”

Two More Starbucks Locations; Two Small Businesses Affected

By BRANSON RICHARDSON
Staff Writer

The opening of the newest Starbucks on the ground floor of The Current apartments in Downtown Long Beach marks 30 locations within the city – 32 including Signal Hill – but the corporation isn’t done moving in.

Excluding Signal Hill, the city of Long Beach, with a land area of 50.293 square miles, has a Starbucks location approximately every 1.68 miles. This number will lessen as two new Starbucks locations are in the works by Kayman Wong, president of commercial real estate development consultant firm Kaidence Group LLC.

Both locations were granted conditional use permits to operate drive-thru lanes by the planning commission during its September 15 meeting. The new sites are located at 2250 E. Carson St., currently a...
Starbucks Locations

(Continued From Page 7)

vacant lot, and 3503-3505 E. South St., currently Winny’s Donut House and Good China Express Chinese Fast Food.

The Carson Street location will be 1,884 square feet with a proposed smooth stucco exterior and decorative stone veneer highlighting tower elements, as well as tan and green earth tone building colors to match the shopping center.

The South Street location will require the demolition of the 2,499-square-foot shared space to make way for the 1,868-square-foot Starbucks and its newly approved drive-thru. The project also includes reconfiguring the existing parking lot to meet city queuing standards and restriping parking spaces to comply with requirements.

During public comments, three people spoke in opposition of the Starbucks, claiming that the city is vocal about promoting small businesses yet allows corporations to disrupt or put owners out of business.

Mark Shenouda, a commercial real estate broker at Pacific Retail Partners, spoke on behalf of the property owner and said, “I just want to put everyone at ease with respect to Winny’s Donuts. We understand that they have a following. We like them as a tenant. They do have rights under the lease. We have offered to move them within the shopping center, so we’re not throwing them out of our shopping center. But it is a business issue, and we are relocating them within the shopping center.”

However, Shenouda acknowledged that the locations offered to the Winny’s owner are not as ideal, being that Winny’s is currently located on a pad just off the street, clearly visible by every passerby. Through tears, Gina Yin, an employee of the family-run donut shop, explained that being moved to a less desirable location would hurt the business that is already struggling to make ends meet.

Christina, who did not give her last name at the meeting and is the daughter of Good China’s owner, also spoke to the commission and said that her mother was not given an option to relocate. Also fighting back tears, she explained that since the end of her mother’s lease three years ago, the property owner has only allowed her a month-to-month lease. The daughter claims this was because the property owner was shopping for a corporate tenant, which has been found in Starbucks.

Shenouda was unable to speak to these claims as he already used his allotted time for public comment.

Donita Van Horik, vice chair of the planning commission, seconded the motion to approve the conditional use permit but added that she hopes the property owner continues to work with these businesses affected by the decision to bring in Starbucks.

Before the unanimous vote, Commissioner Erick Verduzco-Vega said, “These kinds of situations are really heartbreaking, to see a small business owner suffer through this sort of process. Unfortunately, it’s not within the rights of the planning commission to restrict a property owner on who they can or cannot lease to. I was really hoping that there could be a happy ending to this story. Our hands are tied — they are the property owner and it is their right.”

The issue passed on a 4-0 vote with three commissioners — Andy Perez, Ron Cruz and Jane Templin — absent.

The commission’s October 6 meeting includes a study session of the Land Use Element of the city’s General Plan.

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The opening of the city’s latest Starbucks location on the ground floor of The Current apartments makes 30 stores in Long Beach, or approximately one every 1.68 miles. Two more locations are planned at 2250 E. Carson St. and 3503-3505 E. South St. (Photograph by the Business Journal’s Larry Duncan)
Kenagy will continue overseeing the port’s massive capital improvement programs, but with added support. “Things are moving forward and I am very confident that the team will be able to keep things going until I get a chance to return to the capital program,” he said.

The port’s two largest projects are the Middle Harbor Redevelopment Project, which involves combining two aging terminals into a state-of-the-art terminal able to accommodate larger vessels, and the Gerald Desmond Bridge Replacement Project, in which an aging bridge over the port is being replaced with a higher structure with more lanes.

“We are in to the first of the Phase 2 projects on Middle Harbor,” Kenagy said. “Regarding the bridge project, if you have driven out there, you can see it is coming along. . . . The towers are at deck level,” he continued. “That’s a particularly challenging location because that’s where the decks attach to the towers, and there is a lot of mechanical equipment there.”

Port staff has been working with the contractors for the bridge project to ensure that the complexity of the work doesn’t derail the 2018 completion date, which Kenagy said is still on track.

Kenagy is not applying for the permanent position of CEO. “I am a civil engineer so I am looking forward to being able to give back to my first love, and that obviously these tremendous projects,” he said.

The board of harbor commissioners indicated to Kenagy that they expect the search for a permanent CEO to take four months or longer, he said. They will consider internal candidates as well as conducting an international search.
CBC’s Schmidt: Millennials Driving Real Estate Trends
(Continued From Page 1)

ing demand and growth, Schmidt said. “Demand has been gradually increasing. As a consequence, you’re seeing stabiliza-
tion and actually continuing increasing rents,” he explained. “That has actually been the same story for the last three-and-
a-half to four years.”

The office market has been undergoing systemic changes for the past decade due to changes in employment trends, accord-
ing to Schmidt. He noted that Long Beach’s office market, which has seen vacancy rates hover around 18% for the past couple
of years, is reflective of nationwide trends in this sector. Nationally, he estimated the vacancy rate of office space has been around 16% in the same period.

“No. 1, it’s a function of employment. No. 2, the systemic change is that the average square footage per employee has gone down over the last 10 to 12 years somewhat dramatically,” he said of the factors playing into office vacancy rates. “About 10 to 12 years ago, the average was about 250 square feet [of space] per employee. Now it’s averaging about 130.”

Schmidt has observed Long Beach transitioning to a “live, work, play” environment, which he expects will impact the local office market. “I would suspect you have some functionally or economically ob-
solate office spaces that are being converted to hotels or high density residential or a combination of both,” he said. “And that is going on a lot around the country also.”

Retailers are seeking to increase their industrial capacity and, additionally, are seek-
ing smaller square-footage facilities that enable them to have distribution points closer to consumers. “We’re seeing that around the country. And so it’s part of the supply chain and the omnichannel approach to retail,” Schmidt said.

Millennials are driving this omnichannel approach, in which storefront retailers are more closely connected to their online sales and distribution centers. For example, Schmidt has a daughter in college who re-
cently went to J. Crew to purchase some clothes. They didn’t have her size but of-
fered to have them shipped to her home within 24 hours. “That’s the omnichannel approach. They are looking at their retail locations, industrial locations and their whole supply,” he said.

Because Millennials are also seeking experiential shopping – they want to be able to take cooking classes at a kitchenware store or yoga classes at an activewear re-
tailer – higher-end shopping centers that can accommodate this trend are doing well, Schmidt said. Discount stores are also doing well, but middle-end retailers are struggling more than others, he noted.

For the next 20 to 25 years, Millennials will, for the most part, “dictate where you live, work and play,” Schmidt said. “Not to say that us boomers are going away. In fact, boomers control a tremendous amount of wealth and have a lot of spending power,” he added. He noted that the generation fol-
lowing the Millennials – those who are about 20 years old and younger – is similar in numbers to the Millennial generation and stands to make just as big of an impact on commercial real estate.

From what Schmidt knows of Long Beach, the city is poised to take advantage of the live, work and play lifestyle Millen-
nials are seeking. “You can see the dynamic in the location, accessibility, lifestyle on the water – all those things. My impression is very positive,” he said. “[There are] good long-term prospects with Long Beach.”

Contractors Have Difficult Time Finding Qualified Craft Workers

A recent report from The Associated Gen-
eral Contractors of America said that an in-
dustrywide study showed that 69% of construc-
tion firms are having a tough time filling hourly craft positions that represent the construction workforce. Because of that, the association said that many firms “are changing the way they pay and operate to cope, but warned that labor shortages could undermine broader economic growth and called for new workforce measures to im-
prove the pipeline for recruiting and training new craft workers.” Forty-eight percent of firms also report they are doing more in-
house training to cope with workforce shortages while 47 percent report they are increasing overtime hours and 39 percent are increasing their use of subcontractors.
Amazon@TheBeach
California State University, Long Beach (CSULB) students, teachers and staff got their first look inside Amazon@TheBeach, Amazon’s newest pickup location inside the university’s bookstore, during a ribbon cutting ceremony on September 21. Just in time for the 2016-2017 school year, the CSULB community, according to an Amazon spokesperson, now has a convenient and secure location for picking up and returning Amazon orders with the new innovative locker system. Guests at the event had an opportunity to tour the location and were given demonstrations on how the locker system works. Amazon Prime and Prime Student members will also have access to free same-day pickup at the location for orders placed by noon and free one-day pickup for orders placed by 10 p.m. Pictured from left are: Lee Blecher, director of the hospitality, foodservice and hotel management program and a 49er Shops boardmember; Don Penrod, general manager and chief executive officer of Forty Niner Shops; and Jon Alexander, general manager of Amazon Campus. (Photograph by the Business Journal’s Larry Duncan)
Oscar Orci has been named deputy director of the City of Long Beach Development Services Department. Orci most recently served as director of planning, building and permitting for the City of Redlands, as well as overseeing the city’s successor agency activities of former redevelopment prop-

Crowley Awards Annual Scholarships To Four California Maritime Academy Students

Since 1994, Crowley Maritime Corporation has presented the Thomas B. Crowley Sr. Memorial Scholarships to California Maritime Academy students. The 2016 scholarships were presented during the September 21 Containerization and Intermodal Institute’s Connie Awards dinner held in Long Beach. Pictured from left are the four students receiving scholarships – Christiana Harrell, Alex Yonkman, Taylor Sullivan and Claire Muchnick – pictured with Crowley’s Jenny Terpenning, recruiter, marine personnel, who presented the awards on behalf of the company. Based in Jacksonville, Florida, Crowley was founded in 1892 in San Francisco by Thomas Crowley. The firm is a marine solutions, transportation and logistics company. (Photograph provided by Crowley)
Andrew Wassef  
MemorialCare

Andrew Wassef, M.D., has been named the new medical director of the MemorialCare Joint Replacement Center (JRC) at Long Beach Memorial. Wassef specializes in hip and knee replacement, robotic-assisted replacement surgery and complex joint reconstruction. "I am honored to continue the legacy of JRC and work with an extraordinary care team that focuses on helping patients regain their quality of life through joint replacement surgery," Wassef said in a statement. Wassef received his medical degree from Howard University and completed his residency in orthopedic surgery at the University of Toledo, Ohio. He is also a member of the American Association of Hip and Knee Surgeons and has many works published in peer-review journals. Dr. Wassef succeeds Douglas Garland, M.D., who held the position for five years.

Laura James  
Miller Nash Graham & Dunn

Laura James is the newest associate on the litigation team for Miller Nash Graham & Dunn LLC’s Long Beach office. Prior to joining the team, James was an attorney at Yukevich | Canavaugh handling corporate defense and complex litigation. She has experience in “drafting motions and responding to pleadings, at both the trial and appellate levels; discovery; and mediation and settlement negotiations. James earned her bachelor’s degree at UCLA and went on to receive her law degree from Columbia University School of Law as a Harlan Fiske Stone Scholar. Miller Nash Graham & Dunn is a multiservice law firm for businesses, nonprofit organizations, public-sector entities and individuals. For more information, visit: www.miller-nash.com.

Long Beach Police Department Graduation of Academy Class #89

On September 22, the Long Beach Police Department held ceremonies for the 37 graduates of Academy Class #89. The police recruits completed 25.5 weeks of “intense academic physical and practical training in the areas such as: patrol procedures and law enforcement tactics, firearms training, weaponless defense, criminal law, vehicle operations, community oriented public safety, persons with mental health disabilities, and cultural diversity/human relations. Here is a list of the graduates, all with the title of Officer: Milton Albright; Keyen Foley; Bryan Pasion; Elaina Alvarez; Jeffrey Garcia; Gustavo Rangel; Jacob Armstrong; Daniel Gibson; Rudy Rodriguez; Harold Barnes; Richard Gonzales; Kenneth Ruedas; Nicholas Becerra; Jason Hampton; Maxwell Schroeder; Matthew Blair; David Kasowski; Marshall Silva; Christopher Castillo; Trevor Larson; Andre Spencer; Candace Cleverly; Christopher Lee; Chad Stolzberg; Leonard Compton; Michael Manusseis; Jeff Vandevoortel; Michael Couty; Daniel Mazzoni; Jeremy Van Dyk; Austin Craig Thomas Montijo; Ashley Van Holland; Alex De La Torre; Kimo Napolikut; Eddie Diaz; Vincent Nguyenlien.

Braden J. Phillips Parade Grand Marshal

Capt. Braden J. Phillips, USN (Ret) is serving as grand marshal of the 20th annual Long Beach Veterans Day Parade. The parade will be held November 5, beginning at 10 a.m., and runs down Atlantic Avenue in North Long Beach, from Harding to 56th streets. Phillips retired from the U.S. Navy in 1995 after 27 years of active duty service. For more information about the parade, visit: www.LBVeteransDayParade.com.

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Are You Dying To Find Out Who
Is Buried In The Municipal Cemetery?

October is the month when our attention turns to things like Halloween and old cemeteries. Thanks to the wonderful work of the Historical Society of Long Beach, we get a first-hand look at two of our three historic cemeteries on October 29th during the “Historical Cemetery Tour” when volunteers re-enact the lives of some of those who are buried in the Municipal or Sunnyside cemetery on Willow Street near Orange Avenue. So who is buried in the city cemetery? We don’t know for certain.

The Municipal cemetery was originally known as Signal Hill Cemetery because of its location. The exact site is the “East 5 acres of Farm Lot 68 of the American Colony.” While the headstone of 17 year old Milton Neece, dated 1878 (ten years before the city was first incorporated) is possibly the oldest burial at the site, it is unknown who all are buried in the cemetery. That’s because when the city was given the property in 1901 from the Long Beach Cemetery Association, there were no burial records. The city destroyed the plot map in 1905. Local news exclaimed: “Persons Buried in Wrong Graves.” Residents often complained that the city was not taking care of the cemetery, which sparked the creation in 1906 of a 1 1/2-acre cemetery next door: Sunnyside Cemetery.

Over the years, the city again lost track of who was buried when records were destroyed in a 1936 fire at city hall. Whenever a family claimed they had a plot in the cemetery, the city had to “sound” the gravestones to see if it was empty.

The city does have a list of known graves and many of our pioneers are buried there, including: the founder of the American Colony that became Long Beach, William Willmore; our first school teacher, Grace Bush; and our first public health officer and Civil War veteran, Dr. William Cuthbert. Other notables include: the founder of Julian, California, Michael Julian, and former slave and Civil War veteran who worked for the City of Long Beach, Abraham Cleage.

In 1910, Dr. William Hanna Austin died. His architect son, Horace Austin, built a “pure white manufactured” mausoleum with six vaults in “Egyptian style” to hold Dr. Austin and members of the Austin family. Around 1955, the mausoleum disappeared from the cemetery without any records or explanation.

The Municipal Cemetery is maintained by the city department of parks, recreation and marine which reports that “all plots are sold but not filled.” The city spends $10,100 a year to water the cemetery with drinkable water. It also spends $8,280 annually on a private contractor for grounds keeping. On numerous occasions I watched in horror as the contractor used heavy mowing equipment that bumps into fragile headstones.

Next column: What Long Beach Needs is a Full Time Council

By GERIE SCHIPA

Effective Leadership

Five Ways To Build
A Culture Of Trust

Only in recent years has any thoughtful discussion of anything to do with trust appeared in business school curriculum. Too often it’s not talked about until it’s too late.

Trust is what brings people together and keeps them together. It is a key building block in the creation of a company’s reputation. And it impacts shareholder value.

Nine out of 10 people agree that a corporation’s reputation plays a large role in forming opinions about products and services. Eight out of 10 agree to pay more money for goods and services from a company with a well-regarded record.

Trust never stands still. It’s never neutral. It’s either accelerating or decelerating what you are trying to do as an organization or as a leader.

High levels of trust offer you the benefit of the doubt. If folks feel you mean them no harm and will keep simple agreements they will look past mistakes. They are more willing to put up with little irritations and pesky inconsistencies.

Low levels of trust become “time vampires.” Trust accelerates, where mistrust decelerates – like running in water that’s waist deep. Things go slowly and sloppily because you are being questioned on everything you do. No good deed goes unsuspected. Every action will be labeled with a negative intent.

Sometimes trust is impacted by an external cause. If there’s a downturn in the market, fear and mistrust are familiar by products. Fear and mistrust travel in the same circle.

Leaders should not be blinded by this. Communication must be ramped up.

Here are five tips on building a culture of trust.

1. Start With The Person. This personal approach has a way of impacting the whole group. It’s actually contagious. Others pick up on the vibes and grow in their trust.

2. Market Transparency. We market our greatest ability and Weed Blame. The person that can describe the problem without assigning blame is the leader. Blame-free problem solving is better than a blame-storming session.

3. Avoid “Blame-storming.” It’s easy to get creative in trying to find an appropriate “scapegoat.” Seed Accountability and Weed Blame. The person that can describe the problem without assigning blame is the leader. Blame-free problem solving is better than a blame-storming session.

People (especially Millennials) respect being held accountable, but we naturally avoid an atmosphere of blame and punishment. Accountability encourages corrective action. Blame encourages self-protection – ducking and diving so as not to get hit.

4. Speak About Others As Though They Were Present.

Do this, not just at work, but everywhere you find yourself. There are few better habits for building your trustworthiness and their trust. This draws people to you, increases their trust, and sets a strong example for them to do likewise.

5. Hang a Lantern On Your Mistakes. Don’t conceal them. Illuminate them so learning can take place. Make this a part of your culture. When you fall down or misfire on a commitment, don’t hide it. Acknowledgment and ownership are positive drivers. Too many leaders have never been trained how to do this.

Make these questions a part of your team’s discussion agenda:

• What does trust look like to you?

• Why is trust important to you?

• How would increased trust help meet our strategic objectives?

• What are three things our team could do to build on our mutual trust?

When we trust we connect. When we connect we inspire. It’s in this atmosphere of inspiration that our best work gets done.

By MICK UNLEA
I n the heyday of the housing market in the early 2000s, low and no down mortgage were staples of financing that allowed many Americans to gain homeownership with little cash – and sometimes little credit.

As a result, homeownership rates hit record highs, and the American dream was possible for more consumers than ever. When the economy went south, banks ended up with record foreclosures because people lost their jobs and couldn’t pay their mortgages. The entire conventional loan structure was blamed, and easy financing collapsed.

In the intervening years, financing from the Federal Housing Administration (FHA) has still offered home loans with as little as 3.5% down and more lenient underwriting than conventional bank loans, hence its much larger share of the home loan market. But the entire housing industry has been looking for options, besides this one source of financing, for those with a little or 10% or 20% down payment. A large down payment like this is where almost all of the conventional loan market resides these days.

As we get further from the darkest days of the recession, more institutions are beginning to offer mortgages with as little as 3% down. This year has seen an increase in programs being offered. The problem is, they are not being used.

Third Fifth Bancorp, in partnership with Freddie Mac, is one of the major players trying to promote these programs since entering the market early this year. The Cincinnati bank offers “Home Possible” loans in underserved neighborhoods – residents with low and moderate incomes – and even provides $3,600 in down payment assistance, unlike many other banks.

But Fifth Third has only received 70 applicants since July and has set a goal of 500 by the end of the year. Lack of awareness and some wariness of getting into or back into the housing market are being blamed for the lack of response to the bank’s program, although most industry leaders believe there is still a significant market for these types of loans.

According to Michael Calhoun, president of the Center for Responsible Lending, borrowers who have not been able to get loans over the past few years because of low income or credit issues are now reluctant to even try to qualify, even though buying a house can be a more economical move as rents increase at record rates.

He added that banks are currently “re-learning” how to lend to this type of market with programs that require more documentation than the no-doc loans of a decade ago which featured deceptive teaser rates.

Many of these low down programs are also geared toward first-time buyers. At Third Fifth, for instance, a borrower must be a first-time homebuyer and have a credit score that is at least 620 and have an annual income below the median for the area.

Even some of the larger national banks, like Wells Fargo and Bank of America, have teamed with Self-Help Federal Credit Union – an affiliate of the Center for Responsible Lending – to offer low down programs. They make the low down loans then sell them with servicing rights to Self-Help.

Those large banks have only given vague statements as to the interest in their programs. It appears that for them this is a work “Voices” was that even though accountability for nonprofit organizations to the communities and constituents they serve is an increasing focus, most board chairs have little contact with them.

According to Dr. Judy Freireich, chair of the Governance Affinity Group for the Alliance for Nonprofit Management and a member of the Research team that produced the report, “While advocacy and community engagement are considered critical governance roles for board members, this study revealed that board chairs seem to spend most of their time isolated in the boardroom.”

There may be more reason for this. Nearly one-fourth of the participating board chairs came into their positions less than a year after becoming a boardmember. More than half ascended to the chair position in less than three years.

The Alliance’s research has put into the limelight what most of the Third Sector has known for years. The meticulous research approach by Freireich and her research team used to capture the voices of today’s nonprofit board chairs should put most organizations and board chairs at ease that they are not alone or as unique as they may have thought.

The clear message is that intentional preparation for assuming the board chair job and making the topic of succession planning a part of a nonprofit’s culture are critical. No longer can the mere mention of succession planning be disguised as code for it’s time for someone to move on. That form of passive-aggressive behavior in nonprofit board rooms has left future leaders and their boards ill-prepared for generative conversations aimed at planned evolution.

The researchers suggest that nonprofits must provide more accessible resources to their current and future board chairs such as training, coaching and mentoring. The authors also contend that rather than relying on one individual to fulfill all of the board responsibilities, shared leadership models are a critical consideration. They also respectfully point out that active engagement in advocacy and interfacing with the organization’s communities and constituencies are vital prerequisites before handing anyone the gavel.

In the end, the voices we are hearing today from board chairs are the same voices their children are hearing. None of us can afford to have generations of children only think of their parents and proclaim the one thing they don’t ever want to be is a nonprofit board chair.

(Jeffrey R. Wilcox, CFRE, is president and CEO of The Third Sector Company, Inc. Join in on the conversation about this article at the Long Beach Business website www.lbbizjournal.com)
emerging waterfront cities between San Francisco and San Diego. In the center of all of the action sits WeWork’s Long Beach office space. The area’s creative, breezy energy is palpable in our coworking and private offices, with unique features like an outdoor patio and woven string-art installation.

“Bikes, canals, gardens, farmers markets, art walks, and music festivals give Long Beach its signature relaxed character, while direct train access to Downtown Los Angeles via the Metro Blue Line makes this location super convenient. Join us at WeWork Long Beach for workspace fit for life on the coast.”

The company expects to open its Long Beach operation in early 2017, occupying the third and fourth floors of the newly renovated Hubb building (formerly known as The 100 W. Broadway Building). The connected two-building site – overlooking Pine Avenue to the east, Broadway to the north and the Long Beach Civic Center to the west – is owned by Ocean West Capital Partners.

Headquartered in New York, WeWork provides more than 100 physical locations in more than 32 cities and 12 countries. Aside from creative workspace, the company offers teams of any size access to health care, payment processing, IT support, payroll, legal assistance, and education and training.

In addition to collaborative workspace and common areas, the company will offer private offices, event spaces and an outdoor terrace in Long Beach.

“By inviting WeWork into our community, we are joining a global network that will help foster business growth and economic development in Long Beach,” Garcia said. “We are pleased to welcome WeWork to Long Beach’s vibrant business community, and together, we will bring new resources and new opportunity to companies in all sectors and of all sizes – from startups to small and established businesses.”

Russ Allegrette, principal at Ocean West, said, “Ocean West is thrilled to welcome WeWork as an integral part of our new campus at the Hubb in Downtown Long Beach. As a leading platform for creating beautiful spaces that inspire community, WeWork is the perfect complement to the continued renaissance of our urban core and the revitalization of the Hubb.”

Jon Slavet, general manager for WeWork’s Western region, said, “Our vision for Southern California is big and bold, and the Long Beach location reflects that. We believe in creating opportunities and spaces that foster meaningful connections. Long Beach is a destination for people to work but also to shop, live and generally be inspired and share ideas. That’s exactly what the future of work is all about – and exactly the community we’re excited to be part of.”

The company’s newest offices are located in Yunnan Lu, Shanghai, China; Hackescher Markt, Berlin, Germany; and Northern Liberties, Philadelphia.

For more information about WeWork, visit www.wework.com.
The Arts Council for Long Beach and the arts community had much to celebrate at the council’s annual State of the Arts event on September 22. In addition to honoring community members for their contributions to the arts, as the organization does each year, two announcements were made that caused attendees at the packed event at the East Village’s Liberty Art Gallery to erupt in applause.

The first of these announcements was made by Mayor Robert Garcia, who co-hosted the event. After lauding the arts community for its accomplishments in recent years and reiterating his own commitment to the arts – as evidenced in his placement of arts leaders on city boards and task forces – he announced that he plans to bring a proposal for permanent funding for the arts to the city council in November or December. Funding would come in the form of a Percent For Art Program like one that previously existed in Long Beach but has not been in place for years.

Arts Council Executive Director Griselda Suárez also broke some news, announcing the Cambodia Town Mural Project.

State of the Arts honorees, pictured, from left: Marco Schindelmann, outgoing board president of the Arts Council for Long Beach; X. Francois Hussenet; Kerstin Kansteiner; a colleague of Prumsodun Ok’s who accepted the award on his behalf; Ron Nelson; Mike Wylie; Griselda Suárez; Tasha Hunter and Dr. Daniel Walker. See story below for details. (Photograph by the Business Journal’s Larry Duncan)
Annual State Of The Arts Honors Local Artists And Supporters

(Continued From Page 1)

ect, which will involve creating nine murals on Anaheim Street. “The Cambodia Town Mural Project will include a public call for artists, and it will also include two upcoming community meetings,” she said, adding that more information will be released on the council’s website and in its newsletters. Suárez also announced that Tasha Hunter, executive director of the Uptown Business Improvement District, had recently been elected as the council’s new board president.

The recipients of the council’s annual arts awards were: Mike Wylie, who won the James H. Ackerman Arts Philanthropist Award for his spirit of giving in support of Long Beach arts; X. Francois Hussenet, who won the Arts Volunteer Award for his free painting classes at The Center; Long Beach Museum of Art Executive Director Ron Nelson, who received the Innovator of the Year Award; local business owner and president of the 4th Street Business Improvement Association, Kerstin Kansteiner, who won the Economic Development Arts Trailblazer Award; and Cherylyn Walker, who won the Arts Educator Award. There were three recipients of the Incite/Insight Award, which is given to people who illustrate “multifaceted arts and varied perspectives of culture in Long Beach,” including Elizabeth González, Dr. Daniel Walker and Prumssodun Ok.

Business Profile: Restaurateur Chris Reece
(Continued From Page 1)

“It’s kind of a universal logo – people have tattoos of it, a lot of street art. They don’t mind that I put that on there. It just promotes their band,” Chris Reece, owner of the Pike and former drummer of Social D (as the band is commonly known), said. “We did it one Halloween, we put some on, and everybody liked it so much that we kept doing it. What other kind of logo would you put on a glass to drink booze out of, ya know?”

Born in San Francisco in 1959, Reece grew up in the ‘60s with his antique-selling, hippie parents. He described fixing up timeworn items with his dad and helping his parents sell them in the Mission District of the city. Laughing, Reece said, “I was a little too young to experience the Summer of Love, but I was there.”

In junior high, Reece played drums in the marching band and said he enjoyed it well enough. He explained how he grew up listening to a lot of wild and crazy drum solos from various drummers, but when the Ramones came out with Tommy Ramone behind the kit, they changed the way he viewed the instrument. He said they simplified the instrument and showed that anyone could do it.

The first opportunity for Reece to play shows with a band came when he joined The Lewd in 1981. He was 22 years old. It was during this time that he would meet and

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Chris Reece opened the Pike Restaurant & Bar on the corner of 4th Street and Hermosa Avenue 14 years ago. His location is known for offering live music seven days a week without charging a cover for entry. “The musicians that play here enjoy our crowd because our clientele are music lovers, they’ll applaud for music, they’re not ‘too cool,’” Reece said. (Photograph by the Business Journal’s Larry Duncan)

become friends with Mike Ness and the other members of Social Distortion.

“We became friends because we would get them shows in San Francisco and they would get us shows in Orange County,” Reece said. “In those days, it was a small network – everybody slept on each other’s floors when they came to town. There wasn’t a lot of money in it, nor did we think it was something that was going to last as long as it did.”

In 1983, after two years with The Lewd, Reece quit the band. The following year, while living in Hollywood, Ness asked Reece if he would join the band after its fourth drummer, Bob Stubbs, left the group.

According to Reece, prior to his joining, the band was at a stallling-out point after its “Another State of Mind” tour, which “fabulously fell apart” and was made into a documentary that followed Social D and Youth Brigade on tour. The following year, the band released its first studio album, “Mommy’s Little Monster.” It was less than a year after the album’s release that Reece joined the group.

“Mike Ness was a junkie at the time and I kind of always thought it would be fun to have a restaurant and bar – it’s just one of those stupid guy fantasies,” Reece said. “There was really different politics at the time and it was left over from the Piruian Iowa-by-the-sea politicians who were afraid of any music. Now it’s changed. It’s easier and they seem to have realized the benefits that it brings to the community.”

Along with selling antiques, in 1999 Reece began making a map of every antique shop in Long Beach while with the band, which would rehearse near 7th Street and Alamos Avenue in a little TV repair shop. Once he left the group he became an antiques dealer, taking after his parents. He said that his knowledge of antiques got him by in the pre-Internet age of the mid to late ’90s, since the Internet didn’t go full mainstream until around 1999 and the first mainstream smartphone wasn’t available for several years after that.

Reece married in 1996 and quickly had three sons. The oldest is now 19 years old and an engineering major at UC Santa Barbara, the middle son is 17 and a senior in high school, and the youngest is 15 and plays drums for his school’s jazz band.

In 2014, Reece decided to expand his business and take the Pike concept to Los Alamitos. However, he said he quickly realized that a concept like his would not work in a sleepy suburban town that just wanted a sports bar with weekly trivia and karaoke.

“This place exists and is what it is because of the location, because of the mix of people and the density of this neighborhood and the type of people that live [here],” Reece said. “It’s a very unique neighborhood, so we decided that we would just stick with this one and make it happen.”

While businesses nationwide continue to recover from the Great Recession, it’s still common to see smaller businesses close their doors in the wake of large corpora
tions and a continuing shift to the conveniences of online shopping. Much like with the music industry, Reece does not think the Internet is helping the small business world, but he isn’t worried about his own.

“I think the Internet has definitely changed a lot of businesses. It’s killing Main Street USA,” Reece said. “It’s hurting these shops now. Lucky for me, I’m selling something you can’t buy on the Internet – an experience.”
Tyler Diıts
Novelist

For novelist Tyler Diıts, Long Beach isn’t just his home – it’s also an inspiration. His mystery novels about a detective named Danny Beckett are all set in the international city, a place he said makes for an indelible backdrop.

In an interview at Enrique’s Mexican Restaurant – one of Beckett’s favorite places to eat – Diıts said he also draws inspiration for the novels from his own life. Diıts’ father was a police officer, and he grew up around cops.

“I knew I could write convincingly about cops – not just about the investigative details but about...kind of the subcultures of personality that often wind up in police departments,” he said. “I wanted to twist it a little bit because, at least in my experience, it’s not as cookie-cutter and black-and-white as you see in most media representations.”

Diıts’ said his career as a novelist and as a professor at California State University, Long Beach (CSULB) has been “a series of lucky breaks.” He originally intended to be an actor, having earned a bachelor’s in fine arts in acting from CSULB in the early 1990s.

“I was getting frustrated because I was typecast. I played Lenny in ‘Of Mice and Men’ several times,” Diıts said with a chuckle. A colleague suggested he start writing plays to create roles for himself, which he did.

“I got to enjoy writing more and more, and I wrote some screenplays,” Diıts said. “I was a semifinalist for the Academy Awards Nicholl Fellowship. And I was a finalist for the Sundance Screenwriting Lab.”

Diıts decided to pursue a master’s in fine arts in creative writing at his alma mater. It was there that, with faculty support, he began writing mysteries. His first Danny Beckett novel, “A King of Infinite Space,” was published through Amazon-owned Thomas & Mercer in 2010.

Since then, Diıts has published three more books in the series. The most recent title, “Come Twilight,” has been available for a month and has already sold about 3,000 copies. In addition to continuing the series, Diıts is planning other novels, at least one of which will also be set in Long Beach.

“The first place I encountered real writers who treated me like a colleague and took me seriously was in Long Beach,” Diıts said. “I am sure that exists in other places, but I really felt it strongly here.”

Latonya Kitchen
Actor

Latonya Kitchen has been acting since she was in the 7th grade, but it wasn’t until she moved to Southern California that she got her first professional job onstage.

Although Kitchen had enjoyed entertaining her family as a child – her father was a DJ and he often recorded her singing – she didn’t discover acting until she was given a monologue to perform in middle school. “When I learned it and performed it in front of everybody, it was the most exhilarating feeling being up there and doing that piece in front of all of my peers,” she recalled. “It was from that point on I just knew that theater was it.”

Kitchen performed in middle and high school theater productions, as well as in school and church choirs. She received a scholarship for theatrical studies at Austin Peay State University in Texas but left early for an internship opportunity in Florida. There, she earned a degree in health care administration from University of Phoenix.

Kitchen moved from Orlando, Florida, in 2013 to find opportunities in theater and for a change of pace. “I decided to come out here and see what the theater world has to offer because there’s not much going on in Florida but Mickey Mouse,” she said. “I was just doing community shows here and there.”

The actress is a resident of Long Beach isn’t just his home – it’s also an inspiration. His mystery novels about a detective named Danny Beckett are all set in the international city, a place he said makes for an indelible backdrop.

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JULIAN SANZ

Photographs by the Business Journal’s Larry Duncan

Julian Sanz, a Long Beach native and first-generation American of Spanish decent, has been a dancer since age five when he started taking classes at Long Beach Ballet. Now 23 and a recent graduate of California State University, Long Beach, where he studied electrical and biomedical engineering, Sanz calls himself “the ballet-dancing engineer.” Dancing and engineering are both passions Sanz knew he wanted to pursue from a young age. When he was five, the Long Beach Ballet gave away tickets to members of the Harbor Regional Center, a nonprofit that provides services to people with developmental disabilities and their families. “My sister has Down syndrome, and my dad was part of the Harbor Regional Center at the time,” Sanz said.

After seeing a ballet performance, Sanz’s sister enrolled in dance classes. “Of course, being the little brother that gets dragged to all the classes to pick her up, I would watch it. And I said, ‘I want to do that,’” Sanz recalled. “My dad said, ‘Yeah, he is going to quit in two weeks. Let him do it. Let him get it out of his system.’ Then here I am, 18 years later.”

Sanz has performed in Long Beach Ballet’s annual production of “The Nutcracker” nearly every year since he joined the dance company, which is based in California Heights. He has also done guest performances for the San Pedro-based dance studio Dance Peninsula and performed in Disney’s Pixar Play Parade at Disney California Adventure Park from 2012 to 2014.

Sanz has appeared in many balls, including “Aladdin,” “Hansel and Gretel,” “Sleeping Beauty,” “Peter Pan,” “Swan Lake” and “Coppelia.” “The Nutcracker” will always have a soft spot in my heart just because I have done it so much,” he said. “As an artist and a dancer, it has been a lifelong passion. . . . It’s a part of me. I don’t define myself without calling myself a dancer.”

Equally important to Sanz’s identity is his desire to pursue a career in engineering. “I remember ever way back in second grade I wanted to be an inventor,” he said. “By the time high school ended, I knew for sure that electrical engineering is where I wanted to be because that works with robotics and prosthetics.”

He’s willing to put his career plans on hold, however, if he gets a role that he recently auditioned for in a 15-month show at Tokyo Disneyland.

KATIE STUBBLEFIELD

Painted Katie Stubblefield has been called “apocalyptically optimistic,” a phrase that reflects her interest in natural disasters and the inspiration she draws from them in her paintings. A transplant from Tennessee, Stubblefield’s first year in Long Beach 25 years ago was marked by disasters. “My first place was down on 6th [Street] on the [west] side of Long Beach Boulevard. It was the year of the riots, the floods, the fires and the earthquake,” she recalled.

“During the earthquake . . . my bedroom was in a turret. The turret was shaking—it was coming away from the building,” Stubblefield said. “I decided that if I could make it through that first year, I could make it,” she added. “I love entropy. I love when things collapse and turn into something else,” she said. “When I make my work, it’s kind of a metaphor for that. . . . I start by making a wash of mud of sorts to begin to build a foundation on. Then I build from there and slide more washes on top of that and build more structure until this abstract thing emerges. . . . It’s a very organic process.”

Since 1990, Stubblefield has shown her work in dozens of group exhibitions. She has had several solo exhibitions of her paintings in Long Beach since 2001, when she graduated with her master’s in fine arts in drawing and painting from California State University, Long Beach. She currently has a studio in a converted warehouse in the Zaferia District.

“I find as many different ways to work and make art at the same time as I humanly can,” Stubblefield said. “My primary profession is teaching.” She has worked with people with developmental disabilities for about 25 years and currently teaches at Coastline Community College in Newport Beach.

Stubblefield works abstractly in her paintings, organically building layers on the canvas. She is currently creating a series of works “anchored in the subject of ironic pain,” with disorientation, density and entropy influencing her process. In addition to painting, she also sculpts and creates art installations.

“There are people doing art all over the place, and there are creative people everywhere, but it’s like a shelter from the storm,” Stubblefield said of Long Beach. “This is a supportive and contemplative place for me to work without the fast pace of Los Angeles.”

DONOVAN VIM CRONY

Filmmaker and Illustrator

Vim Crony moved to Long Beach in 2005, where he currently works from his home—a studio in Downtown Long Beach. He supports himself solely on his art. “It’s becoming a really good place for artists,” the Bakersfield native said.

His online show led to other filmmaking opportunities. One of the bands he interviewed, The Bloods, invited him to land to film a music video. “It was my first time flying out to shoot something for an actual record label,” he recalled.

Music videos allowed Vim Crony more flexibility in his work, but he still sought an outlet to allow him to be more creative. “Now I’ve moved from music videos because that’s also kind of restricting,” he said.

In recent years, Vim Crony has branched out into making short films. “I’m doing experimental sci-fi. I’m really into cyberpunk, so really kind of hyper-aesthetic but at the same time kind of slow,” he said. Two of his films, “Noise Gate” and the Spanish-language “Xana Yoocualt,” are available to view online on the Arts Council for Long Beach’s website.

In addition to film, Vim Crony is also an illustrator of comics, with a published comic/coloring book called “Empowered: Champions of Legacy City.” The all-ages book revolves around superheroes of color, he said, noting that he was inspired to create more diverse representations in the world of comics. His influences include illustrators Akira Kurosawa, Dwayne McDuffie and others.

“I am just trying to tell stories. I am trying to not tell the same stories, especially in the black community where the stories are very much entrenched in trauma and violence,” Vim Crony said.

For Crony, moving to Long Beach was a “huge creative release.” In addition to short films and music videos, he currently works from his home—a studio in Downtown Long Beach. He supports himself solely on his art. “It’s becoming a really good place for artists,” the Bakersfield transplant said of Long Beach. “We’re getting there.”

Filmmaker and Illustrator

Vim Crony got his start as a self-described punk who, after graduating from the California Institute of the Arts, paid cheap rent to sleep on friends’ floors while he developed a name for himself making videos about the rock ‘n’ roll community.

As a teenager, Vim Crony got into the rock and punk scenes and eventually worked up the courage to bring his camera to live performances. His early works were documentary-style films about bands. In the early days of YouTube, he started up a talk show in which he interviewed musicians. “I didn’t have a car, so I would park downtown and interview them. Really awkward interviews,” he said with a laugh.

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Thank You Long Beach!

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Long Beach Bands That Made It

(Continued From Page 1)

ly view of music. There have been many people involved, and he said it is weird to talk about because he doesn’t want to sound like he is taking credit. However, others were more than willing to speak on his behalf, including Jay Buchanan, the singer and harmonica player for local rock rival Sons.

“I think it starts with Rand [Foster] and Justin Hectus and Ashley [Hectus] and everyone coming together,” Buchanan said. “It just took a couple of people to really stand their ground and say look, this really can work. They built models that were practical and worked, and I think that definitely shifted people’s perceptions. Now it continues to progress and grow, and that’s huge. I’m very proud of my friends.”

In recent years, the city has hosted several large annual music festivals, including the recent Music Tastes Good. Foster said a catalyst for this trend was Summer And Music, a concert series that he helped organize which is now in its eighth year and includes the annual Buskerfest. He said the first event showed city officials and residents that having musical events could enrich the community both culturally and economically.

“I think there was kind of a collective awareness shift at about the same time. It didn’t go to one guy in the permit department who liked the idea. It was kind of this systemic thing,” Foster said. “And the city changed a little bit. The city became a little bit hipper, a little bit cooler, a lot more bike-oriented, and so having these kinds of things for people who live in the community makes sense.”

Along with officials embracing large music festivals around the city, entertainment permits seem to be easier for businesses to obtain, according to Mark DiPiazza, owner of DiPiazza’s, a music venue and Italian eatery. As he said he welcomes more restaurants and bars offering live music on a consistent basis and hopes Long Beach can musically become the next Austin, Texas, instead of the sleepy city it was in the 1990s.

Long before the city’s newfound imitation with music and music events, Long Beach produced many great local bands, musicians and artists. Music listeners worldwide know Sublime and Snoop Dogg, who mention the city on numerous tracks, and each has produced several side projects. However, the pool of talent out of the area, they were toldly on my radar,” Foster said. “They kind of went out and took the world. I lived here for a long time before I realized they are a Long Beach band.”

The original members of the band were surfers who attended Long Beach schools, including Milklikan, Jordan and Wilson high schools. Jimmie Fadden, the band’s drummer, explained that the group met at McBee’s Guitar Shop, where they would gather around the coffee table and talk about songs and songwriters and traditional music during what they called the “folk-music scare of the 1960s.”

“At that time, the culture wasn’t quite as diverse. But I think [Long Beach] was a place with a lot of opportunities, and it gave you the chance to explore those without being too much of an outcast,” Fadden told the Business Journal. “I didn’t fit in at school, and I had friends that didn’t fit in either. And we sort of found each other, I guess.”

Some of the career highlights, according to Fadden, were opening for The Doors, touring Russia, winning Grammys, winning albums of the year, having a record put in the Library of Congress and having their song “Mr. Bojangles” receive radio play. He said the list could go on but that “just being able to continue to do this is probably the most exciting of all — having an audience who still wants to be there for you.”

Over the years, the members of the band have moved away from the city. Guitar player Jeff Hama lives in Nashville, keyboard player Bob Carpenter lives in Los Angeles, guitarist John McEuen lives in Bradenton, Florida, and Fadden lives in Sarasota, Florida. However, the band still considers Long Beach home, being sure to mention it at every show. Fadden even admits that he drives past his old house every couple of years when he is in town.

In an unpredictable turn of events, after years of not playing in the city, the Dirt Band was invited back to Long Beach to play the Folk Revival Festival earlier this month, on September 17, the same day as Fadden’s 50th reunion for Milklikan High School.

“We could be playing a million other places in this country, “cause we’ve played just about any town you can think of. Yet for some reason we’re in Long Beach,” Fadden said the day before the festival. “We’re excited. We have a lot of family and friends coming. It’s going to be an event for us. It’s going to be a good event for the Dirt Band history, as they say. Another under-scored line in the pages of 50 years of Dirt.”

While the Nitty Gritty boys have certainly been around consistently for a long time, a younger generation of notable artists has impacted the Long Beach music scene of today. According to Foster, one of those bands is the Cold War Kids.

Originally from Fullerton, the band relocated to Long Beach in 2008. Matt Maust, bass player for the band, said the group has a lot of roots in Long Beach, though they did not play a lot in the city, allowing some separation between their home lives and their musical careers.

However, the band did perform at Foster’s old record store location on 2nd Street on multiple occasions and even put out a CD of a live recording from one of those performances. Maust also said the city had a profound effect on the band’s overall mentality.

“I think we developed our character of community and camaraderie in Long Beach,” Maust said. “There’s always been a side of our band that’s very much . . . about the community. Just the name of our band, it’s very all-encompassing, more than just the band.”

Foster described Cold War Kids’ sense of community as a key factor in boosting the local music scene. He explained that having the Cold War Kids live in Long Beach and have other musicians hang out at their house or come play shows in the city was a huge push in the right direction. Foster said the band brought to the area We Barbarians, Delta Spirit and members of Everest, which would become Tijuana Panthers, one of Maust’s favorite Long Beach bands.

“So it’s like this whole, kind of, fledgling scene came out of Cold War Kids having a space here [where] they would have bands come over and party and hang out,” Foster said.

Maust described the early days of the band in Long Beach and how instrumental local music engineer Matt Wignall was for the band. Wignall recorded the band’s first two singles “Hang Me Up To Dry” and “Hospital Beds” and also allowed the band to rehearse in his studio in Long Beach before they acquired a practice space in San Pedro.

Aside from Cold War Kids, Maust and drummer Joe Plummer formed a side project with Tijuana Panthers’ Daniel Michioff called Coromandelles. The group put out a record on a small DEY record label in Long Beach called Porch Party Records.

Another musician that came up through the Long Beach music scene was Jay Buchanan of Rival Sons. Originally from Wrightwood, Buchanan moved to Orange County after school and started playing music.

“When I met some people from Long Beach and loved it right away,” Buchanan said. “There used to be a band called Ruby Diver back in ’99 or 2000. I was still a kid, and they introduced me to some of these clubs and some great people. I liked all of those clubs right away. They’re some of my best friends.”

Buchanan said when he showed up, the scene was rich with bands that played often, usually at an art co-op in an industrial park on Pacific Coast Highway near the 710 Freeway. He said that was the scene’s hotspot for shows and parties. The space also doubled as home to many musicians, including Buchanan.

“When I got to Long Beach, I was attracted to the chops that everybody had. Everybody was really nice, but it was definitely a very insulated family scene. And I knew that it would take a little while — and it did — to figure it out,” Buchanan explained. “But next thing I knew, I was living at the space in one of those rooms there, and it was all just musicians who were living there. It was like whatever that island is where Pinocchio goes to, and he and all the little boys turn into donkeys.”

Mark DiPiazza reminisced about Long Beach locals (from left) John McEuen, Jimmie Fadden, Jeff Hama and Bob Carpenter came together to form The Nitty Gritty Dirt Band in 1966. Fadden said the band met at McBee’s Guitar Store where they would hang out and talk music. During their 50 years, the members have moved away from the city but still consider Long Beach home. (Photograph courtesy of The Press House)
FOCUS ON THE ARTS

Mark DiPiazza, pictured inside his music venue and restaurant, DiPiazza’s, has been a staple of the Long Beach music scene for more than two decades. His first venue, Java Lanes, opened in the city in 1995 and closed in 2002. In 2000, DiPiazza opened his current venue at 2505 E. Pacific Coast Hwy., across from the Recreation Park Golf Course. (Photograph by the Business Journal’s Larry Duncan)

When there’s live music, typically a $5 or $7 cover is charged at DiPiazza’s so that he can afford to pay the bands. He said he finds it funny hearing stories about other venues that might charge $10 or $15 for a cover and have a decline in tickets sales, considering people have no problem paying hundreds of dollars for already famous artists such as Fleetwood Mac or Beyonce. DiPiazza said he’ll occasionally have customers balk at his cover charge, but once he explains that the money goes directly to the performers, they gladly pay. After all these years, DiPiazza said he and his wife still love the business and are excited for the future of music in Long Beach.

“It’s cool to be in a little venue and watch these guys come up and watch them make it. It’s very, very cool for me,” DiPiazza said.

Rivals Sons also played at Long Beach’s latest music festival, Music Tastes Good, as the headlining act on day one, Friday, September 27-October 10, 2016. The latest music festival, Music Tastes Good, is held in a location two years later. Since opening, his new location has hosted countless shows featuring local bands and artists.

The Future of Music in Long Beach

With countless outlets for live music and an abundance of talented musicians, Foster said the Long Beach music scene has a lot of momentum. He said that he has seen support for local music increase from when he first opened up shop on 2nd Street. “That what turns into and how that manifests itself? Anybody’s guess is as good as mine. I’m encouraged by it,” Foster said. “I like to see very young bands, and people are moving here to start bands. It’s just an amazing spectrum of talent here, and the city is embracing it, which is great.

Foster hopes residents will continue to support local musicians so they can focus on their art instead of being baristas to make ends meet. Buying records, going to shows, taking a friend and paying the cover charge are ways to support the local music scene. Foster said. By doing this, bands can continue doing what they love and appreciate the city they call home. “For me, I’m a Long Beach guy, and . . . any band that I’m going to be in is going to be a Long Beach band. And I established that very early on,” Jay Buchanan said. “I don’t know where it started, but it’s a tradition for a Long Beach band to say it right out of the gate, ‘Hey, we’re so-and-so. We’re from Long Beach.’ So it doesn’t matter where in the world we are. ‘Hey, we’re the Rival Sons from Long Beach, California.’ There’s a pride in that.”
Music Venues Of Long Beach

In the past, Long Beach city officials and residents took a strong stance against live music, according to Mark DiPiazza, owner of music venue and Italian eatery DiPiazza’s. He explained that when he opened in 1995, the city council fought him every step of the way, making it very difficult to engage the community with live performances.

The 1990s and 2000s saw the closure of some of the Long Beach music scene’s most prominent venues such as the Foothill, Fender’s Ballroom and Ball’s, as well as the former Vault 350 on Pine Avenue, which is in the process of being re-modeled and rebranded by Michelle Molina, managing partner for Millworks in Long Beach, after several failed attempts by previous owners to reopen since its closure in 2008.

In recent years, the city has made a push toward live music, hosting several annual music-based festivals, including the recent Folk Revival Festival, Buskerfest, as well as introducing new events such as Music Tastes Good. Along with these large festivals – some of which require closing down major city streets – the city has allowed more businesses to obtain entertainment licenses.

The Business Journal compiled a list of more than 50 businesses within the city that offer live music on at least a semi-regular basis. Many of these venues use music as an addition to their main focus, which is typically food and drink, and are more suited for solo artists, small acoustic groups or jazz, mostly to create a certain atmosphere.

Fingerprints music store is one of the most prominent unconventional venues. The store holds sporadic shows and has hosted some of the largest acts to come through Long Beach and actually play inside, as opposed to outside in a festival setting. Owner Rand Foster has hosted the Foo Fighters, Band of Horses, Thrice and Longside, as opposed to outside in a festival setting.

However, as far as conventional venues that put a strong focus on music as a major component of their business, the list is short. The following is a list of establishments that put a heavy emphasis on live music performers, who are local and residents, who take a strong stance against live music, according to Mark DiPiazza, owner of music venue and Italian eatery DiPiazza’s. He explained that when he opened in 1995, the city council fought him every step of the way, making it very difficult to engage the community with live performances.

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Catalina Island Museum Shows Off New Facilities

The Catalina Island Museum celebrated National Museum Day by offering guests free admission to its new Ada Blanche Wrigley Schreiner Building on Saturday, September 24. The museum invited the community for a meet and greet with the new executive director, Julie Perlin Lee, and other special guests, including Avalon city officials, members of the islands chamber of commerce and more. Recently, members of the museum grew to nearly 2,000 and visitors consistently rate it as one of Avalon’s best attractions. Located at 217 Metropole Ave., the new building which opened earlier this year, offers 18,000 square feet of exhibition, event and support space and is the museum’s first permanent home for a meet and greet with the new executive director, Julie Perlin Lee, and other special guests.

Arts & Services For Disabled, Inc. Announces Name Change To ‘Able Arts Work’

Arts & Services for Disabled, Inc., a nonprofit organization that has served people with disabilities for 35 years, recently changed its name to Able Arts Work. The longtime Long Beach nonprofit made the change to better reflect the growing spirit of inclusion with respect to people with disabilities, and to better reflect the organization’s mission. “Through an extensive analysis of data, ensuring that we stayed true to our founding philosophy and mission, we have decided to rename our organization ‘Able Arts Work,’” Executive Director Helen G. Dolas, pictured, wrote to supporters. “We will continue to provide the same quality programming we always have, and are always looking for new ways to serve our students to help them meet their personal goals.” The nonprofit is dedicated to providing lifelong learning, community service and vocational opportunities through the creative arts for people with disabilities of all ages in an environment of warmth, encouragement and inclusion,” according to its website, www.ableartswork.com. (Photograph by the Business Journal’s Larry Duncan)

Megan Kline Crockett Appointed Interim Executive Director Of The Carpenter Center

Megan Kline Crockett was recently named interim executive director of the Richard and Karen Carpenter Performing Arts Center located on the campus of California State University, Long Beach (CSULB). Kline Crockett was appointed by Cyrus Parker-Jeanette, dean of the CSULB College of the Arts. The interim director has worked at CSULB since 2013. Most recently, she was the managing director of Cal Rep, a theater group within the university’s Department of Theatre Arts. In this role, she oversees administrative and fiscal operations for the department’s artistic programs, and also mentored graduate students. Before joining CSULB, she worked for International Creative Management, a talent agency, and was formerly the managing director of an art gallery in New York. "I look forward to working with the amazing team of professionals within this beautiful theater," Kline Crockett said in a statement. (Photograph by the Business Journal’s Larry Duncan)

Local Watercolorist Debbie Lewis Has Her Works On Display At Keller Williams Coastal Properties Office

Local watercolorist Debbie Lewis was recently invited to display some of her works at Keller Williams Coastal Properties, a residential real estate firm located at 6621 E. Pacific Coast Hwy. in Southeast Long Beach. She is pictured at the office with her favorite painting from the collection, which depicts Shoreline Village in Downtown Long Beach. All works on display are for sale, she told the Business Journal. She debuted her works alongside those of two other artists at an open event on August 26. Her specialties are "landscapes, buildings, seascapes, snowscapes, flowers, animals – anything that inspires me to create," she writes on her website. She notes that prints are available on paper, canvas, metal or acrylic, tote bags, throw pillows, duvet covers, phone covers and more. To view more of her pieces, visit her website at www.debbielewiswatercolors.com. (Photograph by the Business Journal’s Larry Duncan)
Belmont Shore Art Walk
October 15 • 2nd Street in Belmont Shore
Along 2nd Street from Livingston Drive to Bay Shore Drive; 11 a.m. to 4 p.m.
This annual event will showcase the works of diverse artists who will use chalk as their medium, and the sidewalks of Belmont Shore as their canvas. Cash prizes and to enter visit justinmudd.com or email justin@justinmudd.com.
The event will also include iWalk & Shop 4 Kids, Inspyr Arts free chalk drawing lessons for kids, mural coloring and face painting.
Information: iWalk & Shop 4 Kids; Art Walk visit belmontshore.org/art-walk.

Long Beach Mid-Century Modern Home Tour
And Charles Phoenix Performance
October 15 • Cal State Long Beach, University Art Museum
1250 Bellflower Blvd.; tour from 11 a.m.-5 p.m.; Performance, 8 p.m. Tickets: $75-$200
The University Art Museum presents the Long Beach Mid-Century Modern Home Tour to benefit the Frank Bros. exhibition. The tour highlights the modern architecture of Hugh Davies, Edward Killingsworth, Cliff May, George Montieth, Richard Neutra and Raphael Soriano with nine stops throughout Long Beach. Also, the Rat Pack VIP Party follows the tour with food, drinks and live entertainment. This benefit party is at a Killingsworth residence in Park Estates. Later that evening, Americana entertainer Charles Phoenix performs at the Carpenter Performing Arts Center.
Information: visit csulb.edu/org/uam/EVENTShometour.html.

Photographer’s Night
October 9 • Aquarium of the Pacific
100 Aquarium Way; 5-10 p.m.; Admission $25
Professional and amateur photographers are invited to capture the Aquarium’s wildlife during exclusive “photographers only” hours. Meet vendors, test new equipment, attend workshops, and meet other wildlife photo enthusiasts. Turtle Camerons and Canon will be on site and the event will also have workshops and a photo contest.
Information: visit aquariumofthepacific.org.

Swimming In The Age Of Fishes: Art, Imagination, And The Unknowable
October 12 • Aquarium of the Pacific
100 Aquarium Way; 7-8:30 p.m.; $5 for public, free for Aquarium members, seniors age 62 and up, teachers, and students with valid ID and advanced reservations
Artist Gal Wight discusses how topics in biology drive her studio practice: deep, time, species diversity, extinction, and the forces of weather on habitat. These explorations have led Wight to hold a symposium on evolution for fish, to paint with slime mold on technicolor agar, to create a chamber orchestra played entirely by mice, to film an artificial stomach in extremes, to build flowers from deceased houseflies, and most lately to her current attempt to capture the exact moment when the Pacific Ocean disperses into the air as it hurls itself onto the California coast.
Information: to RSVP call 562-590-3110 or visit aquariumofthepacific.org.

Shipwrecked! An Entertainment – The Amazing Adventures
Of Louis De Rougemont (As Told By Himself)
October 12-November 6 • Beverly O’Neill Theatre
at the Long Beach Performing Arts Center
300 E. Ocean Blvd., Presented by International City Theatre; 8 p.m.; Sundays, 2 p.m.; Tickets: Preview, October 12-13, $35; Regular performances, $47-$85
Pulitzer Prize-winning playwright Donald Margules celebrates the power of storytelling with this theatrical adventure based on the real-life autobiography of Louis de Rougemont. An intrepid explorer who became an instant celebrity upon his return to civilization, Rougemont’s amazing tales of bravery, survival and exotic locales left 19th century England spellbound. But was it real or just a figment of his imagination? Will he be vindicated or will his reputation be ruined forever? Join Louis and two other actors playing more than 30 characters in a high seas adventure with flying worms, giant sea turtles and more.
Information: visit lbplayhouse.org or call 562-436-4610.

Día de los Muertos Exhibition
October 12-December 2 • Museum of Latin American Art, Gallery D
626 Alamitos Ave.; $10 general admission; $7 seniors and students; free for children under 12 and members.
Free Admission Every Sunday: Free Admission the fourth Friday of every month between 5:00 and 9:00 p.m.
MOLAA’s Dia de los Muertos Exhibition is a juried display of art and altars open to artists residing in Southern California.
Information: visit molaa.org or call 562-437-1689 or e-mail education@molaa.org.

Cole Conservatory Showcase Concert
October 13 • Richard and Karen Carpenter Performing Arts Center
6200 E. Ahteron St., on CSU Long Beach Campus; 8 p.m. Tickets: $25-$50
Experience an evening of performances by the best and brightest rising stars of the BCMC. Curated by Bob Cole Conservatory faculty, this showcase spotlights the individual solo talents of vocal and instrumental performers.
Information: visit carperterarts.org.

Old Time Radio Shows: Phantom Of The Opera; The Fall Of The House Of Usher; and The War Of The Worlds
October 14-16, 21-23 and 28-31 • Long Beach Shakespeare Company
4260 Atlantic Ave.; Tickets: $13.99-$53.99; Call 562-793-2040
Phantom of the Opera is October 14, 8 p.m. and October 16, 2 p.m.; The Fall of the House of Usher is October 21, 5 p.m. and October 23, 2 p.m.; The War of the Worlds is October 28, 8 p.m. and October 31, 2 p.m.
Information: visit www.lbshakespeare.org.

The Marina Tower Display Residence (pictu red), designed by Case Study House architect Edward A. Killingsworth in 1959, was meant to “showcase future residences for an 11-story, 44-unit tower that was never realized,” according to the Society of Architectural Historians, Southern California Chapter. The building is now a private, single-family residence and will be featured as part of the Long Beach Mid-Century Modern Home Tour presented by the Cal State Long Beach University Art Museum. The tour is scheduled for Saturday, October 15, from 11 a.m. to 5 p.m. with a performance by Charles Phoenix at the Carpenter Performing Arts Center at 8 p.m. Tickets are $75 to $200. For more information visit csulb.edu/org/uam/EVENTShometour.html. (Photograph courtesy of Cal State Long Beach University Art Museum, photo by Denise Dubel.)
Vitality & Verve: In the Third Dimension through October 16 • Long Beach Museum of Art
300 E. Ocean Blvd., Thu., Fri. and Sat. 11 a.m. to 5 p.m.; Sun. 1-5 p.m. $7 adults, $6 seniors (62+) & students with valid ID, free children under 12, members. VV&DV features immersive, multi-media installations by a select group of nationally and internationally renowned urban contemporary artists, ceramicists and sculptors. Participating Artists: Craig Slocum, Susan Bishop, Rebekah Bogard Bumblebeenessyou; Issac Cordal; Patty V. Chen, Joel Vodnara; Aaron De La Cruz; Sergio Garcia; Glazed Parkeon (Mark Jenkins & Sandra Fernando); Andrew Hem; Kiel Johnson; Sarah Joncas; Jean Labourdette (aka Turf One); Drew Leshko; Aaron Li-Hill; Troy Loevengut (aka Otter); Telmo Miel; Jaime Molina; Brendan Monroe; Luke O'Sullivan; Felipe Pantone; Erika Sanada;SLikachu; Mark Dean Varca; Cinta Vidal; Hillary White; Ernest Zacharevic; Martha Cooper; Yooyan Yamamoto; Alex Yanes.

Information: visit lbma.org or call 562/439-2119.

The Music Scholarship Concert Through October 16 • Long Beach City College Auditorium, Liberal Arts Campus
4901 E. Carson St., Building J, 2 p.m. A concert presented by the UCCU Performing Arts Department and the Associated Student Student, featuring Chamber Orchestra, Jazz Big Band, Daytime Vocal Jazz, Singing Visions, and Wind Ensemble. Proceeds go directly to the music scholarship fund, supporting LBCC music majors and their private study. Free parking in lot D, E, and F.

Information: visit lbcc.edu/performingarts or call Ovation Tix at 866/811-4111.

The Upperclassmen Through October 16 • Long Beach Playhouse
628 E. Anaheim St., 7 p.m., $5 pre-sale, $10 at the door. The Upperclassmen come to the Long Beach Playhouse for another year of comedy and improv.

Information: visit playhouse.org.

Evil Dead The Musical Through October 16 • The Garage Theatre
251 E. 7th St., Thursdays and Saturdays, 8 p.m. & Fridays, and Saturdays, 8 p.m. Tickets: $20-$25; students, seniors, teachers, $15. The iconic film “Evil Dead” is probably the greatest thing to come out of the 1980s, and it’s about to get a whole lot greater, goofier, and gutter-ie. “Evil Dead: The Musical” is a gore-filled musical extravaganza that covers all three of the legendary films in under two hours, and leaves you with moments that stick with you long after you’re through going to the theater. We’re going to roll, we’re going to roll, we’re going to do really bad Harry Winkler impressions and hear from a demon-possessed, singing, stuffed Moose. It’s unlike any musical you’ve ever experienced, mostly because it will leave you drenched in copious amounts of Kardashian Demon blood, with toes tapping, and souls sealed.

Directed by Matt Kollar; Musical direction by Alannah Nicoura.

Information: visit thegarageplayhouse.org.

Deep End Of The Pool Through October 17 • MADE in Long Beach
240 Pine Ave.; Monday through Thursday, 10 a.m. to 6 p.m.; Fridays and Saturdays, 10 a.m. to 7 p.m.; Sundays, noon to 6 p.m. Free admission.

This is an expansion of the GBMA competition Talent Pool 2016. Six of the most accomplished artists who have been selected to create large-scale installations throughout the store interior. This Deep End of the Pool, pools collection caliber artists with artwork installations of regional appeal. The artists: Jennifer Collo; Olga La; Christine Nguyen; Jorge Mujica; Gregory Sabin; Dave Van Patten; Project: Samir Van Patten. Presented by Fine Art.

Information: visit facebook.com/madeinlongbeach.

Journey Through the Everglades Through October 18 • Aquarium of the Pacific
100 Aquarium Way, 7-8:30 p.m.; $5 for public, free for Aquarium members, seniors age 62 and up, teachers, and students with valid ID and advanced reservations.

Frequently working in swamps and wetlands of the southeastern U.S., conservation photographer Mac Stone explores the Baskerville family – and the fiendish killer-hound which stalks its members.

Written by F . Andrew Leslie; Directed by Matt Kollar; Musical direction by Alanah Nizouras.

Information: visit molaa.org or call 562/437-1689.

The Hound Of The Baskervilles October 22 • Cal State Long Beach, University Art Museum
1250 Bellflower Blvd., 11 a.m. Free admission

Shakespeare Aloud provides an opportunity to hear the play, become the characters, and enjoy an engaging, interactive experience with those in attendance. Doors to the University Art Museum open at 10:45 a.m. and characters lining up will be placed at a table in the center of the room, and whoever wins the round call can choose a chair. There is one internment when readers at the table can give up their seats to anyone who would like to turn reading out aloud. Some copies of the play will be provided but readers should bring their own. Everyone is welcome, all voices and dialects. Shakespeare Aloud is intended to be a fun exploration of Shakespeare, so bring your sense of humor.

After School Arts And Crafts: Día de los Muertos Ofrenda October 26 • Museum of Latin American Art
628 Alamitos Ave.; 3-30 p.m.; $10 general admission, free for children under 13 and members. Space is limited. RSVP is required.

A special Día de los Muertos workshop for kids to create a mini-altar in preparation for the Day of the Dead. Participants are encouraged to bring a photograph of the person to whom the altar will be dedicated and a small box out of which to build the altar. All materials will be provided.

Information: visit molaa.org or call 562/437-1689.

Catrina Headpiece Workshop October 26 • Museum of Latin American Art
628 Alamitos Ave.; 7-8:30 p.m.; $20 regular ticket and $10 for members. Limited to 20 participants. RSVP Required. Design and create your own floral headpiece inspired by La Calavera Catrina, an icon of Día de los Muertos.

Information: visit molaa.org or call 562/437-1689.

Crest Theatre Exhibition Through October 27 • Historical Society of Long Beach Gallery
4260 Atlantic Ave., Tuesday, Wednesday, Friday, 1-5 p.m.; Thursday 1-7 p.m.; Saturday 11 a.m.-5 p.m. Free admission. The Crest Theatre, once located at 4275 Atlantic Ave. in Bixby Knolls, opened with great fanfare nearly seven decades ago. It was demolished in 1978. View photographs taken by Hubert McClain at theatre’s opening on January 23, 1947.

Information: visit hsldb.org or call 562/424-2220.

Open Mic & Poetry Saturdays through October 27 • Grist Café
1001 E. 4th St.; 8-10 p.m.; $5 for each additional friend. Poets, singers and musicians at Grist Café hosted by Impacc & Shy.

Information: visit shadesofafrika.com or call 562/436-2210.

Black Gold Through October 27 • Historical Society of Long Beach Gallery
4260 Atlantic Ave., Tuesday, Wednesday, Friday, 1-5 p.m.; Thursday 1-7 p.m.; Saturday 11 a.m.-5 p.m. Free admission. The exhibition sponsored by the Port of Long Beach and Mitchell Land Company will explore an industry that helped to shape the Long Beach area. The discovery of oil on Signal Hill in 1921 attracted workers from all over the country to work in the fields. The discovery spurred a million-dollar-a-month building boom in downtown Long Beach that continued for several years. Soon, oil exploration began in the harbor area. The exhibition shows oil-related topographs that explore the topic. Images in the exhibition feature Signal Hill, the harbor, the circle area, Belmont Shore, California Heights, the oil wells, workers, and disasters.

Information: visit bsldb.org or call 562/424-2220.

After School Arts And Crafts: Sugar Skull Workshop October 27 • Museum of Latin American Art
628 Alamitos Ave.; 3:30-5 p.m.; $10 general admission, free for members and children 13 and under. RSVP required. A special Dia de los Muertos workshop for kids. Using colorful frosting and sequins, participants will decorate their own original sugar skull. All materials will be provided.

Information: visit molaa.org or call 562/437-1689.

Craft Club: Embossing Workshop October 28 • Museum of Latin American Art
628 Alamitos Ave.; 3:30-5 p.m.; $10 general admission, free for members and children 13 and under. RSVP required. A special Día de los Muertos workshop for kids. Using colorful frosting and sequins, participants will decorate their own original sugar skull. All materials will be provided.

Information: visit molaa.org or call 562/437-1689.

Día de los Muertos Festival October 30 • Museum of Latin American Art
628 Alamitos Ave., 11 a.m. to 5 p.m. Free admission. Explore Día de los Muertos, a vibrant celebration of life and loved ones at MOLAA’s annual festival. Learn more about this important holiday as you enjoy free art workshops, live performances, gallery tours, face painting and craft vendors. Dia de Los Muertos attire is strongly encouraged. Food and drinks will be available for purchase.

Information: visit molaa.org or call 562/437-1689.

And/Ot By McCaren/Fine Through December 11 • CSU Long Beach, University Art Museum
1250 Bellflower Blvd., Monday to Thursday, noon to 5 p.m. Free admission. Jud Fire and Barbara McCaren are the first to say they are “poles apart” in their creative process. Fine begins with clarity and arrives at complexity while McCaren begins with complexity and arrives at clarity. It is by no means natural or easy for this dyad, also husband and wife, to work from opposite poles. They are drawn to recondite natural or easy for this dyad, also husband and wife, to work from opposite poles. They are drawn to recondite

Information: visit molaa.org or call 562/437-1689.

Recent Acquisitions Through December 11 • CSU Long Beach, University Art Museum
1250 Bellflower Blvd., Monday to Thursday, noon to 5 p.m. Free admission. The University Art Museum received several important artworks from dedicated supporters over the last several years. Recent Acquisitions is an opportunity for the community to experience these new collection gems.

Information: visit csulb.edu/org/umam/.
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ECKART PREU, MUSIC DIRECTOR

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After a two-year search, the Long Beach Symphony has found its new maestro: German-born conductor Eckart Preu, who is serving as music director designate until he takes on the role full time for the organization’s 2017-2018 season.

It was the positive reputation of the organization and its willingness to look to the future – plus a chance for respite from cold winters in Washington, where he is going to continue on as music director of the Spokane Symphony – that attracted the seasoned Preu to the Long Beach Symphony.

“When I did my research, I found out that a lot of the [Long Beach] orchestra musicians are first call for the studios in L.A. And the overall quality of the orchestra is really outstanding,” Preu said. “I found that this organization is really willing to explore and to do unusual things and to think out of the box.”

That, he said, is how you attract new audiences.

“What is the orchestra going to be in the 21st century? I don’t think we should continue the way we did,” Preu said. Instead, symphony orchestras should make connections with other organizations to create new experiences and attract new audiences, he explained.

For example, Preu recently partnered with the Audubon Society for a symphony performance in Spokane. The musical piece involved birds, so Preu reached out to the Audubon Society to bring in bird whistlers and an exhibition of birds in the lobby. This sort of collaboration attracts people who might never have come to a symphony performance had it not been for the connection to something they care about.

“Music is an experience, and it is part of life,” Preu said. Connecting the emotional and intellectual experience of music “to organizations and to things in real life” gives music more validity and relevance to new audiences, he explained.

“Music is all about relationships,” Preu said. “The essence of the relationship is, of course, between the musician and conductor. And when that works, then you can extend that relationship to the audience.”

Aside from the time Preu spent in Long Beach auditioning and guest conducting for the Long Beach Symphony, he hasn’t spent many days here – a situation he is looking forward to remedying in the coming months. In addition to an upcoming symphony performance on February 4, Preu will be back in town for some educational concerts. He also plans to make trips to become better acquainted with the board and staff of the organization.

As music director, it is Preu’s responsibility to create the Symphony’s programming, which he intends to do in tandem with the executive director, marketing director and board.

Preu, who was born in East Germany, earned his master’s degree in conducting from the Hochschule fuer Musik in Weimar and studied for two years at the Conservatoire National Supérieur de Musique in Paris. He served as music director of the Orchestre International de Paris from 1993 to 1995 and subsequently won a competition that enabled him to continue his graduate studies at the Hartt School of Music in Connecticut.

Among his many past positions, from 1997 to 2004, Preu was the assistant conductor for the American Symphony Orchestra, the principal conductor of the New Amsterdam Symphony Orchestra and the associate conductor of the Richmond Symphony. He is currently the music director of the Spokane Symphony Orchestra and of the Stamford Symphony in Connecticut. He is leaving the latter position in 2017, when he starts with the Long Beach Symphony. In addition to these positions, Preu has been a guest conductor in countries around the world, including Israel, New Zealand, Bulgaria and others.

Photograph by Caught In The Moment
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