

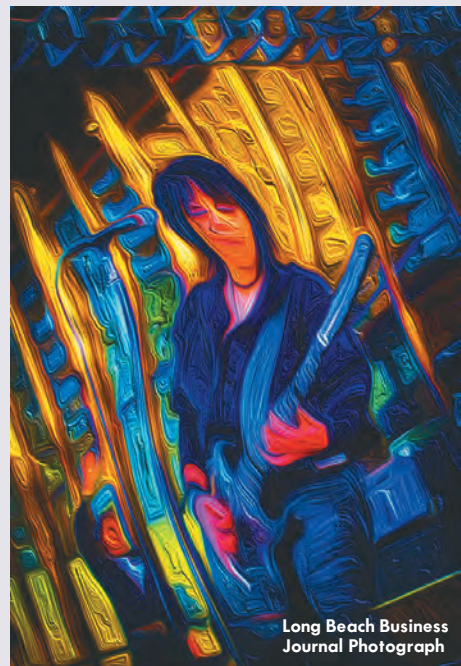
Long Beach Bands That 'Made It' And How The City Embraced Them

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-



Long Beach Business Journal Photograph

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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.

(Please Continue To Page 18)



During his time as Social Distortion's drummer, Long Beach restaurateur Chris Reece recorded two Gold records: "Social Distortion" and "Somewhere Between Heaven and Hell." Reece has the awards hanging in his Long Beach home. (Photo by the Business Journal's Larry Duncan)

Coldwell Banker Commercial President: Millennials Driving Real Estate Trends

By **SAMANTHA MEHLINGER**
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 grad-

ually decreasing – office, industrial, retail."

The multifamily market has been particularly strong among commercial markets, with increas-

(Please Continue To Page 10)



Pictured at Coldwell Banker Commercial's (CBC) western regional conference aboard the Queen Mary are, from left: Fred Schmidt, president and COO of CBC; Becky Blair, president and principal of CBC BLAIR WESTMAC in Long Beach; Tim Macker, president of CBC WESTMAC based in Los Angeles; and T.C. Macker, managing director of CBC WESTMAC. (Photograph by the Business Journal's Larry Duncan)

WeWork Latest Firm To Catch The Creative Wave Hitting Long Beach

By **BRANDON RICHARDSON**,
Staff Writer, and
GEORGE ECONOMIDES, Publisher

Inside the newly leased space covering two floors at 100 West Broadway in Downtown Long Beach, Mayor Robert Garcia last week welcomed WeWork, a creative workspace provider, whose mission is "To create a world where people work to make a life, not just a living."

The company, which launched in 2010 and now provides creative workspace to almost 65,000 members around the world, physically and virtually, is the latest firm to recognize the growing creative sector sweeping Long Beach. It's website says this about the city:

"With six million yearly visitors, Long Beach is one of the coolest

(Please Continue To Page 16)

Duane Kenagy Steps In As Port Of Long Beach's Interim Chief Executive

By **SAMANTHA MEHLINGER**
Senior Writer

Duane Kenagy, who has served as capital programs lead at the Port of Long Beach since 2014, officially became the port's interim CEO on September 26. The Long Beach Board of Harbor Commissioners selected Kenagy to lead the port while they conduct a global search for a permanent CEO.

Current CEO Jon Slangerup, who will remain on with the port until the end of October, announced his resignation earlier in September. He is leaving to head up Mxi Technologies, a Canadian aviation firm, as chairman and CEO.

"Jon is still around. He is still providing support, but the board wanted a clean transition so the ap-

pointment was effective on Monday," Kenagy told the Business Journal. "Jon will still be working and supporting and helping with the transition through October 28."

Although Slangerup is leaving, some policies and ideas he has been pursuing will continue forward, Kenagy said. Two such ideas are Energy Island, a plan for the port to generate its own clean energy, and developing an inland port for better flow of goods to and from the Inland Empire and inner U.S. "It's going to be a pleasure to work with the team to continue to carry out those initiatives and I'm quite confident that we'll continue to make progress on all fronts," Kenagy said.

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Local Artists Profiled For Arts Month

By **SAMANTHA MEHLINGER**, Senior Writer

In recognition of Long Beach Arts Month, the Business Journal is profiling six local artists – a cross section of the wide array of artistic talent found in the Long Beach area. Many come from other parts of the state and nation, but all have chosen to forge their careers in Long Beach, a city they say has a diverse and growing arts community. The artists profiled here represent many different backgrounds and fields within the arts. They are: Tyler Dilts, novelist; Latonya Kitchen, actor; Ron Leiter, metal sculptor; Julian Sanz, dancer; Katie Stubblefield, painter; and Donovan Vim Crony, filmmaker and illustrator.

Focus On The Arts Begins On Page 17; Artist Profiles On Pages 20 & 22



2016 JetBlue Long Beach Marathon & Half Marathon Program 20 Pages in the Center of this edition

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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 long time 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



Long Beach Airport’s top-rated fixed-base operator AirFlite, a Toyota company located on the westside of the airport, has sold to Denver-based Ross Aviation. The transaction is expected to close some time in November, according to John Tary, general manager of AirFlite. (Long Beach Business Journal photo)

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 execu-

tive 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

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Airport Customs Facility

(Continued From Page 5)

\$350,000 study, was initially expected to present its findings to the city council in July. After delays, the presentation was anticipated for mid-September. Now, according to airport staff, the feasibility study will hopefully be released in early October.

The potential of opening a U.S. Customs facility at the airport has been a long, drawn-out process. JetBlue Airways, which is allocated more than 30 flights a day at the Long Beach Airport, first requested customs service in February 2015. It wasn't until January 2016 that the city council chose Jacobs to conduct the study.

JetBlue is looking to provide service to business and leisure destinations south of the border.

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 sentences:

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 arrival 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 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. ■



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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

(Please Continue To Top Of Next Page)

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 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 **BRANDON 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 **BRANDON 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

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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



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)

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. ■

CITY OF LONG BEACH BID OPPORTUNITIES

TITLE	BID NUMBER	DUE DATE
Annual Contract for Plastic Pipeline Construction	ITB GO16-168	9/28/2016
Fire Light Air Apparatus	ITB FS16-173	9/28/2016
Multi-Year Vehicle Purchase	ITB FS16-126	9/29/2016
Annual Calendars	ITB GO17-005	9/29/2016
PE Fittings & Pipe	ITB GO17-004	9/29/2016
State Legislative Representation Services	RFP CM16-165	9/30/2016
Purchase of (13) Rear Loading Refuse Trucks	ITB FS16-141	10/04/2016
Job Order Contracting Program Support	RFP PW16-181	10/05/2016
Bayshore Lifeguard Station	R-6981	10/06/2016
Request for Solution for Outdoor Office Challenge	RFS CM16-187	10/06/2016

Some of the listed projects have scheduled mandatory pre-bid meetings which may have already occurred due to publication lead times

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Duane Kenagy was recently appointed interim CEO of the Port of Long Beach. He has served as the port's capital programs lead since 2014. (Photograph by the Business Journal's Larry Duncan)

Port's Interim CEO

(Continued From Page 1)

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's 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. ■

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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 stabilization 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, according 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 150."

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 obsolete 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 seeking 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 offered 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 retailer – 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 following 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 Millennials 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 General Contractors of America said that an industrywide study showed that 69% of construction 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 improve 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. ■

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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 of 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)



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Oscar Orci City Of Long Beach Development Services

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)

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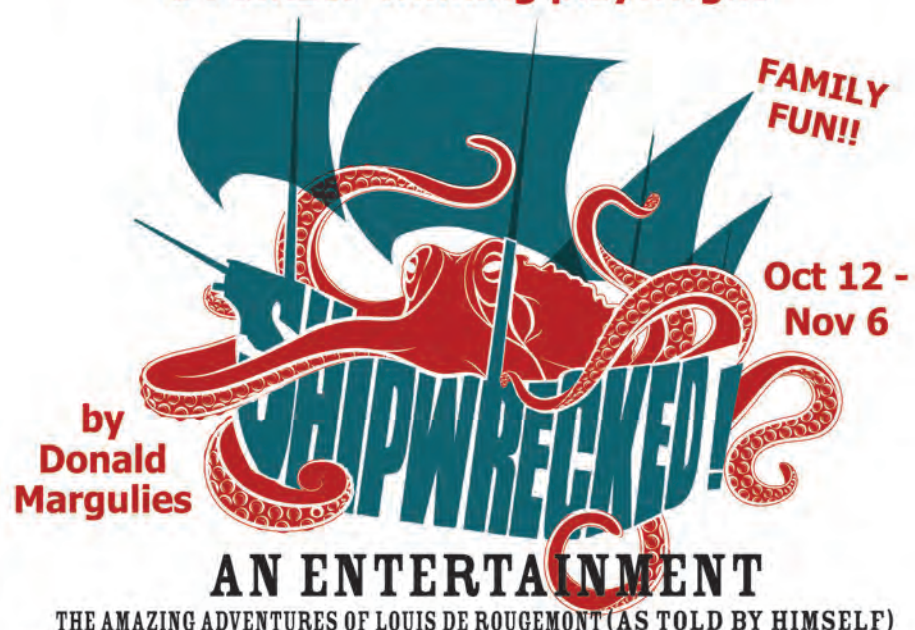
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erties. Orci has also worked for the cities of Banning, La Quinta and Rolling Hills Estates. In Long Beach, Orci is focusing on the code enforcement bureau, the building and safety bureau, and the housing and neighborhood services bureau. "I am excited for this great opportunity and look forward to working with the community, neighborhood partners and all city stakeholders," Orci said. He is replacing Angela Reynolds who retired in December 2015 after 20 years with the city.

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 | Cavanaugh 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.



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.

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 tile of Officer: Milton Albright; Keyen Foley; Bryan Pasion; Elaina Alvarez; Jeffrey Garcia; Gustavo Rangel; Jacob Armstrong; Daniel Gibson; Rudy Rodriguez; Hansel Batres; Richard Gonzales; Kenneth Ruedas; Nicholas Becerra; Jason Hampton Maxwell Schroeder; Matthew Blair; David Kasowski; Marshall Silva; Christopher Castillo; Trevor Larson; Andre Spencer; Candace Cleverly Kristopher Lee; Chad Stolzberg; Leonard Compton; Michael Manusselis; Jeff Vandemoortel; Michael Couty; Daniel Mazzoni;

Jeremy Van Dyk; Austin Craig Thomas Montijo; Ashley Van Holland; Alex De La Torre; Kimo Napohaku; Eddie Diaz; Vincent Nguyenlieu.

Braden J. Phillips Parade Grand Marshal

Capt. Braden J. Phillips, USN (Ret) is serving as grand marshall 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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Inside City Hall

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



By **GERRIE SCHIPSKE**

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 15-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 gravesite 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 city 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
(Gerrie Schipske was elected to both the Long Beach Community College Board of Trustees and the Long Beach City Council. She is the author of several books on Long Beach history. Her blog is www.longbeachinside.blogspot.com.)

Small Business Dollars & Sense

Finding Right Credit Solution For Your Business



By **BEN ALVARADO**

About one in three business owners use their own funds or personal credit for their business, yet as a business seeks to grow, obtaining business credit is essential and can help finance purchases, build a credit history, supplement cash flow and preserve savings.

So how do you choose the right credit solution for your business? Following are a few questions to consider.

Need a way to pay for everyday business expenses? When a business owner is looking for a convenient way to pay for everyday business expenses and a smart alternative to cash, checks, and personal credit cards; business credit cards can be a good solution. With a business credit card, business owners can separate their business from personal expenses and immediately pay for day to day business expenses. Businesses also can obtain multiple cards for employee use. There are many business credit cards on the market, so it’s a good idea for business owners to research their options, and evaluate card features to find the one that best fits their needs.

Need to make large seasonal purchases or cover payroll? Nearly every small business will face a time when it needs more cash than it has on hand. A business line of credit can provide fast, easy access to cash, which can bridge gaps in cash flow, and help supplement cash flow for business expansion, taxes, insurance, or other expenses.

Both unsecured and secured credit options are available. For unsecured credit solutions, the most common type of credit, a business owner typically borrows based on personal and business credit history and cash flow. Secured credit solutions are another option that can help newer businesses establish business credit and assist businesses that may need to rebuild their credit. With a secured credit solution, the cardholder or borrower uses a deposit account or assets as collateral to secure the credit.

Want to expand your business or make a large equipment or vehicle purchase? For a specific business need, business term or equipment loans should be considered. Loans give businesses immediate access to funds and are ideal for business owners who want a flexible way to get a lump sum at a fixed or variable interest rate for a fixed period of time. There are many types of loans, including unsecured loans, secured equipment loans, real estate loans and vehicle loans, and rates and terms vary.

When evaluating lending options, consider an SBA loan. Through government-guaranteed SBA loans, financial institutions are able to extend financing to a segment of credit-worthy small business owners who may not be able to obtain a conventional loan or loan terms that meet their business needs. Business owners looking to buy real estate, acquire a new business or purchase equipment may find that an SBA loan offers more flexible terms than a conventional loan. SBA products include the SBA Express line of credit, and SBA 7(a) and SBA 504 loans.

Every business has unique needs and goals. As business owners consider their credit options, they should consult with a banker to determine the best solution to meet the specific needs of their business.

(Ben Alvarado, a 25-year veteran of Wells Fargo, is the president of the bank’s So. Calif. Region, which stretches from Long Beach to Orange, Imperial and San Diego counties.)

Effective Leadership

Five Ways To Build A Culture Of Trust



By **MICK UKLEJA**

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 hurt or eroded.

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 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 inconveniences.

Low levels of trust become “time vampires.” Trust ac-

celerates, 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 blindsided 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 products. Trust should be at the top. If you are transparent, people will trust you more. A problem with a lot of organization is that their trustworthy inner workings are not marketed. They are hidden! Nobody knows about it. Unethical companies cover up the bad stuff that’s going on. It’s not uncommon for some ethical companies to inadvertently hide the good they are doing.

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 real 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 correc-

tive 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 teams 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.

(Mick Ukleja is an author, speaker and generational strategist. He keynotes across the country on leadership, generational diversity and personal productivity. He is co-author of the best seller, “Managing The Millennials, 2nd Edition.” Check his weekly blog at www.LeadershipTraQ.com.)

Realty Views

Tough Comeback For Low Down Mortgages



By **TERRY ROSS**

In the heyday of the housing market in the early 2000s, low and no down mortgages 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 without a 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. Fifth Third 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 applications since July – and has set a goal of 850 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. “It’s widely viewed out there that you need a 10% or 20% down payment to get a home loan. And there has been all of this publicity in the market about how credit is tightening,” Calhoun said, pointing to recent survey data. “For the average person on the street, there’s no reason to come in.” He added that banks are currently “re-learning” how to lend to this type of market with new 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 purchaser, 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 these loans. The banks originate 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

in progress that will need time and marketing efforts to ramp up. As rents go up and awareness in the marketplace increases regarding the many options borrowers have to get a mortgage in this post-recession climate, these programs are likely to increase in popularity. *(Terry Ross, the broker-owner of TR Properties, will answer any questions about today’s real estate market. E-mail questions to Realty Views at terryross1@cs.com or call 949/457-4922.)*

Third Sector Report

It’s Time To Listen To the Voices Of Nonprofit Board Chairs



By **JEFFREY WILCOX**

Remember standing up in elementary school and announcing what you’d like to do when you grow up? Chances are pretty good that in the mix of shared aspirations were budding doctors, lawyers, teachers, and engineers. At that age, few children were likely to proudly announce, “One day, I’ll be the chair of a nonprofit board.” Surprisingly enough, the number of people who actually have that title today sums to about one and a half million. Many of them represent the professions cited by children, but, collectively, board chairs are a rich diversity of people from all walks of life that converge in board rooms to help causes advance their mission and raise the bar for the quality of life in their communities.

Even more surprising: A significant number of board chairs came into their positions because others were unwilling or unavailable to do the job. For many, a sudden departure left a gaping void at the head of the board room table and no one was stepping up to the plate. This is an example of just one of the many truths that have been uncovered by the ground-breaking new study, “Voices of Nonprofit Board Chairs,” released by the Alliance for Nonprofit Management last month. For the first time, over 600 board chairs contributed their stories, struggles and accomplishments to a study that takes a deep dive into how board chairs prepare for their jobs and their views about the responsibilities and relationships that go with their titles. Although nonprofit board chairs provide significant leadership, the study reveals that only half actually prepared for their critical roles. Of those that did prepare, their primary source of training was observing prior leaders, regardless of their effectiveness. Very few board chairs report having received formal training, using the internet for resources, or reading books or magazines on the subject of nonprofit leadership. A major finding of

“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 Freiwirth, 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 board room.” There may be good 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 that Freiwirth 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 as 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 rightfully 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 a generation of children stand in their classes 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 Journal website www.lbbizjournal.com)*

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WeWork Coming To Long Beach In Early 2017

(Continued From Page 1)
emerging waterfront cities between San Francisco and San Diego. In the center of all of the action sits WeWork's Long Beach of-

fice 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 work-space 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. ■



Mayor Robert Garcia welcomed WeWork, a company that provides creative workspace to its members, to Long Beach during a press conference on September 22. WeWork, which is expected to open in early 2017, is occupying two floors of the newly renovated and renamed Hubb building at 100 West Broadway, owned by Ocean West Capital Partners. Pictured from left are: Russ Allegretti, principal of Ocean West Capital Partners; Michael Kramer, WeWork senior project manager; and Mayor Garcia. (Photograph by the Business Journal's Larry Duncan)



Pictured above and below is part of the WeWork operation in Hollywood. Individual offices, above right, are available for a monthly fee, as are open creative work spaces and numerous common areas, including a kitchen. For more information, visit: www.wework.com. (Photographs provided by WeWork)





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)

Arts Funding Plan, Cambodia Town Murals Announced At Annual State Of The Arts

■ By **SAMANTHA MEHLINGER**
Senior Writer

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 contribu-

tions 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 Proj-

(Please Continue To Top Of Next Page)

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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 Cherilyn Walker, who won the Arts Educator Award. There were three recipients of the Incite/Insight Award, which is given to people who illuminate “multifaceted arts and varied perspectives of culture in Long Beach,” including Elizabeth González, Dr. Daniel Walker and Prumsodun Ok. ■



Former Social Distortion drummer, Chris Reece, pictured in his Pike Restaurant & Bar, said when he bought the property in 2002, the City of Long Beach was not receptive to his idea of having live music. “They didn’t really want music – they were scared of it,” Reece said. “There was really different politics at the time and it was left over from the Puritan Iowa-by-the-sea politicians who were afraid of any music. Now it’s changed.” (Photograph by the Business Journal’s Larry Duncan)

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 stalling-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 was in a bad way, but it was a great band,” Reece said. “Why I joined a band with somebody like that, I couldn’t understand, except for the fact that he was an amazing guitar player and showman. He finally turned his act around and cleaned his act up a bit later, but the beginning was certainly touch-and-go.”

During his 10 years as the drummer for Social Distortion, Reece said the band toured relentlessly unless they were recording an album. Reece recorded three albums with the group, including “Prison Bound,” “Social Distortion” and “Somewhere Between Heaven and Hell.” The latter two albums were both certified gold (for sales of

500,000 units), and Reece has the awards hanging in his home in Long Beach.

Of all the experiences of being in a touring band – including non-stop nationwide tours, frequent tours in Europe and even venturing down to Mexico – Reece said the band’s tour with Neil Young & Crazy Horse through Canada and some of the states stands out most.

“Hanging out with Neil Young & Crazy Horse on a daily basis is something that’s kind of hard to top in rock ‘n’ roll,” Reece said. “That was probably the highlight of my rock career. I learned a lot from those guys about music, the music business and life. It was a great time.”

After a decade with the group, Reece left the band in 1994. He explained that there comes a point in music where something that started as a hobby becomes a job. Reece said he was tired of living out of a suitcase and that there

isn’t much of a life outside of touring, which is fun when you’re single and in your 20s but can eventually become grueling.

Reece had moved to Long Beach while with the band, which would rehearse near 7th Street and Alamitos 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.

Along with selling antiques, in 1999 Reece began making a map of every antique shop in Long Beach, most of which are located on what is now known as Retro Row along 4th Street. During his interview with the Business Journal, Reece said with a straight face, “If you want to ask me who named it Retro Row, you can go ahead and ask me.”

When asked, he simply responded with “I did” and laughed.

His antique map, called Reece’s Antique and Retro Shoppers Map, is still published quarterly and has expanded to include maps for Los Angeles; Orange County; Palm Springs and Riverside; San Diego County; San Gabriel Valley; Santa Barbara, Ventura and Central Coast; High Desert; Salt Lake City, Utah; and Southern Utah.

In 2002, when the owner of an old 1950s diner passed away, the doors were chained up. Reece explained that at the time no one really wanted to buy property in the area be-

cause it was a bad area. But where others saw a neighborhood past its prime, Reece saw opportunity. He bought the property and turned it into the Pike Restaurant & Bar.

“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. “It was a slow process, but I always thought the bar business could be lucrative. I’ve played in enough bars to know that there’s money to be made in booze and food.”

Nowadays, the Pike is known for having live music – bands or DJs or other forms of entertainment – seven nights a week without charging a cover for entry. However, Reece explains that this was not easy to achieve, as the city was not always pro-music. He said it was a battle to obtain an entertainment license and to get his patio approved, and it took a long time to receive his conditional use permits.

“They didn’t really want music – they were scared of it,” Reece said. “There was really different politics at the time and it was left over from the Puritan 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.”

With the change in the city’s mentality over the last decade, Reece noted that many more businesses possess an entertainment license and offer live music. However, he said that just because a business has the license doesn’t mean they know how to book the right bands. He explained it’s something he acquired through years of being a musician and being able to recognize a good band from a bad band.

“You put the wrong band in there and they can clear the place out if it’s a bad experience for people,” he said. “Maybe they’re too loud or out of tune. We’ve always been able to get quality musicians in here without having to charge a cover, that’s the trick. But the musicians that play here enjoy our crowd because our clientele are music lovers, they’ll applaud for music, they’re not ‘too cool.’”

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 corporations and a continuing shift to the convenience 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.” ■

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Tyler Dilts



Latonya Kitchen



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Tyler Dilts

Novelist

For novelist Tyler Dilts, 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 – Dilts said he also draws inspiration for the novels from his own life. Dilts' 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."

Dilts' 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," Dilts 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," Dilts said. "I was a semifinalist for the Academy Awards' Nicholl Fellowship. And I was a finalist for the Sundance Screenwriting Lab."

Dilts 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, Dilts 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, Dilts 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," Dilts 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 Carson but has become a part of the Long Beach arts scene with multiple performances at the Long Beach Playhouse since her first role there in "By the Way, Meet Vera Stark" in 2015.

Following that performance, she was cast in the playhouse's production of the Andrew Lloyd Weber musical "Jesus Christ Superstar" as Mary Magdalene, one of the leads. It has been her favorite role to date. "I have sung in different types of environments, but I never did a musical before," she said. "I wouldn't trade that experience for the world."

Kitchen was again cast in a main role at the Long Beach Playhouse in "A Raisin in the Sun." In August, she acted in her first film – an indie flick based on the novel "White Nights, Black Paradise."

Acting is a passion Kitchen happily pursues in her free time. She currently works for United-Healthcare. "My love is always for the live stage. And if I can do it and do it for free, I am OK with that," she said. ■

Ron Leiter

Metal Sculptor

Ron Leiter's studio behind his home in Belmont Heights is full of artwork – steel sculptures crafted with hand and fire, many as representational portraits and others abstractions. He has been a metal sculptor for 40 years and in all that time has kept his art to himself and his wife, perhaps with the exception of visitors to his studio.

But that's about to change. Although Leiter has never sold or publicly displayed his art, he has decided to put it out into the world. Years ago, when he first took hand to steel, he had just been in a bad car accident. He'd studied art on his own time for many years and decided it was time to pursue his interest.

At first, he worked with musical strings, experimenting with piano wire in the hopes that the sound produced by his pieces would cause viewers to linger longer, he said. Those pieces were abstract, but his style has since become more representational, he noted.

"I work in steel almost entirely; the eighth-inch steel rod that can bend easily either from the torch or even from your hands, twisting it this way and that," he said.

Now that Leiter has decided to share his work with the public, he has been looking back on his decades of work and reflecting. "In looking it over, it's clear that what I do is go from one theme to another," he said. "The first theme that I had was the music that I was trying to produce."

Now, many of his pieces are related, he noted. "A lot of the pieces are tied together. If, for instance, I have Abraham, I probably have Isaac some place or other," he said, referring to the Old Testament father and son.

Leiter said he has been inspired by the works of sculptors like Barbara Hepworth, Henry Moore and others. He has taken a few classes in soft metal work but is mostly self-taught. The artist has lived in Long Beach since 1993 with his wife, who is a judge. Prior to retiring and working full time on his art, Leiter ran a garden nursery in Newport Beach.

Long Beach is an ideal city for Leiter as an artist because it takes him away from the hustle and bustle of a big city like Los Angeles, he said. ■

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Julian Sanz



Katie Stubblefield



Donovan Vim Crony

(Photographs by the Business Journal's Larry Duncan)

Julian Sanz

Dancer

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 ballets, 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 even 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 Disney. ■

Katie Stubblefield

Painter

Painter 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

Filmmaker and illustrator Donovan 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 have bands come down and interview them. Really awkward interviews,” he said with a laugh.

His online show led to other filmmaking opportunities. One of the bands he interviewed, New Bloods, invited him to Portland 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 that would allow him to be more creative. “Now I’ve moved on 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 “Xara Yaocihuatl,” 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 representation 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.

Vim Crony moved to Long Beach in 2008, 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 transplant said of Long Beach. “We’re getting there.” ■

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Long Beach Bands That Made It

(Continued From Page 1)

ing 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 band 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. 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.

Bands That Made It

Long before the city’s newfound infatuation 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 Long Beach is much deeper.

The 1970s funk sensation War was formed in Long Beach and produced singles such as “Lowrider” and “Why Can’t We Be Friends?” and the best-selling album of 1973, “The World Is a Ghetto.” The surf-rock group The Pyramids called Long Beach home and enjoyed success with their song “Penetration,” which they performed on “American Bandstand” with Dick Clark in 1964.

One of the longest-running acts out of Long Beach is the folk group The Nitty Gritty Dirt Band, which formed in 1966 and has been performing ever since. The group is celebrating its 50th anniversary this year.

“The Nitty Gritty Dirt Band was a big deal. I didn’t grow up in Long Beach, but growing up out of the area, they were to-



Long Beach locals (from left) John McEuen, Jimmie Fadden, Jeff Hanna and Bob Carpenter came together to form The Nitty Gritty Dirt Band in 1966. Fadden said the band met at McCabe’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)



Rival Sons is a rock and roll band out of Long Beach that formed in 2009. Recently, Rival Sons was hand-picked by Ozzy Osbourne to support Black Sabbath on its current and final “The End Tour.” Pictured from left: Mike Miley, drums; Dave Beste, bass; Scott Holiday, guitar; and Jay Buchanan, vocals and harmonica. (Photograph courtesy of Alternative Distribution Alliance, a Warner Music Group Company)

tally 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 Millikan, Jordan and Wilson high schools. Jimmie Fadden, the band’s drummer, explained that the group met at McCabe’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 Hanna 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 Millikan 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 one of those moments in Dirt Band history, as they say. Another underscored 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 DIY 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.

“Then 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 cats 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 get on the inside,” 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 that 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



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 5205 E. Pacific Coast Hwy., across from the Recreation Park Golf Course. (Photograph by the Business Journal's Larry Duncan)

Buchanan when he was just starting in the local scene. He recalled having Buchanan fill in as the sound technician at his previous venue, Java Lanes. “Rival Sons is probably the biggest Long Beach band right now out there,” DiPiazza said.

Speaking about Rival Sons, Foster also said the band is currently one of Long Beach’s biggest champions in the music world. He brought up how the band was handpicked by Ozzy Osbourne to support Black Sabbath on their current and final “The End Tour.”

“It’s a dream come true. We’re a rock ‘n’ roll band to our core. I feel like that’s what Rival Sons is. And rock music has really taken a beating,” Buchanan said. “To be hand-picked by Ozzy and offered an entire tour as the sole support band – the only support band – it’s Cinderella story type stuff. And we’re out here every night playing to, like, 30,000 people. It’s a huge opportunity for us, and to be passed the torch that way is the s--t you dream about.”

Rivals Sons also played at Long Beach’s latest music festival, Music Tastes Good, as the headlining act on day one, Friday, September 23. This was the first time the band has played its home city since the 2015 Buskerfest. A week before Music Tastes Good, Buchanan said he couldn’t be happier about playing in the city and that he was “over the moon” that he gets to see family and friends.

Other notable local artists mentioned by Buchanan, Foster, DiPiazza and Maust include Free Moral Agents (whose founding member Isaiah “Ikey” Owens would go on the play with The Mars Volta and Jack White), Avi Buffalo, Crystal Antlers and This Wild Life.

Local Venues And Current Music Scene

With so many musicians concentrated in one city, residents need quality venues in which to watch them perform.

“There’s nothing like live music for me,” DiPiazza said. “Yeah, you can watch on your computer, but, like, you can watch a baseball game, but if you’re in the stadium it’s a lot different. Or you can watch a concert on TV, but if you’re there, it’s like night and day. That’s how I feel.”

DiPiazza has been a music staple in Long Beach since 1995 when he opened Java Lanes and began hosting shows. In 2000, he opened DiPiazza’s and closed Java Lanes two years later. Since opening, his

new location has hosted countless shows featuring local bands and artists.

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. “I think the music scene is getting better and better. I say let everybody have a license to do live music – the more the merrier. If you can’t compete and you’re too slow, then you’re not booking the right bands.”

Alex’s Bar is another standout venue in the city that has seen the music scene evolve. Buchanan recalls when Alex Hernandez opened the venue in 2000. “I remember thinking, ‘Great, he’s trying to do something good. The city’s going to shut him down,’” he said. “But he made it work. Whatever mysticism or spell he cast over everybody, it’s good to know that he has survived.”

While having many smaller venues for locals to play, Long Beach has had a gap in its music world since 2008 when the former Vault 350 closed. The Vault was a mid-range venue with a crowd capacity of around 1,200 people. Venues such as this are perfect for national or international acts that draw crowds too large for small clubs such as DiPiazza’s and Alex’s but are not yet able to fill larger venues such as the Terrace Theater or Carpenter Center.

The vacant venue has experienced several failed attempts at a comeback over the years; however, Michelle Molina of Millworks in Long Beach purchased the property in June of last year and hopes to fill in this missing piece of the city’s music scene.

“People are expecting us to hit it out of the park when we open, so we won’t just do something like slap up some drywall and open with just our friends playing music and PBR on tap,” Molina said. “Those are all great things, but I think the expectations [are

higher]. And it’s got to be just as special for the entertainers as it is for the audience, so we’re taking our time.”

Once completed, the remodeled venue will have a general admission capacity of around 1,500 and will host an eclectic schedule of shows, not focusing on any one genre specifically. Molina also hopes the venue will operate with shows seven days a week, including all-ages shows. She explained that the thriving under-21 generation of music fans “deserve that respect and a place where they can come and listen to bands and support their friends in bands and walk away with a great experience.”

Many of the details regarding the venue are being kept from the public because Molina wants the opening to be somewhat of a surprise. She did mention that the previous developer opened up the ceiling, exposing the vintage tile and plaster work, which she said is very beautiful and gives the venue a cool, historical vibe.

The new name of the venue is also being kept secret, with Molina taking a page from J.K. Rowling’s “Harry Potter” series, referring to the space as “That-That-Will-Not-Be-Called-The-Vault.” Despite previous estimates of a completion time, Molina said there is not a set timeframe for the venue to open but hopes the new venue does not affect any of the smaller venues in the city.

“We don’t want to cannibalize from anyone who is already doing great shows here.

It’s a small town. We’re all friends,” she said. “Our city is so diverse that we need to be able to not only provide music with that diverse programming intent but also expose people to music they might not otherwise go see.”

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.

“What that 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.” ■

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Music Venues Of Long Beach

■ By **BRANDON RICHARDSON**, Staff Writer

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 Bogart’s, as well as the former Vault 350 on Pine Avenue, which is in the process of being remodeled 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 ambiance as background music.

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 Long Beach locals This Wild Life, to name a few.

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 sometimes national, on a regular basis, including useful details* for music lovers.

4th Street Vine

2142 E. 4th St.
4thstreetvine.com
562/343-5463
Price: \$\$
Cover charge: No
Genre: Indie, rock
Drinks: Beer and wine only
Food: Yes
Dancing: No
Age: 21+

Alex’s Bar

2913 E. Anaheim St.
alexsbar.com
562/434-8292
Price: \$
Cover charge: Yes
Genre: Rock, punk, indie and more
Drinks: Full bar
Food: No
Dancing: Yes
Age: 21+

Cowboy Country

3321 E. South St.
cowboycountry.mu
562/630-3007
Price: \$
Cover charge: Yes
Genre: Country
Drinks: Full bar
Food: No
Dancing: Yes
Age: 21+

DiPiazza’s

5205 E. Pacific Coast Hwy.
dipiazzas.com
562/498-2461
Price: \$\$
Cover charge: Yes
Genre: Rock, indie and more
Drinks: Full bar
Food: Yes
Dancing: Yes
Age: All ages

The Federal Underground

102 Pine Ave.
thefederalbar.com
562/435-2000
Price: \$\$
Cover charge: Yes
Genre: Rock, indie and more
Drinks: Full bar
Food: Upstairs in restaurant
Dancing: Yes
Age: Varies by show

Gaslamp Restaurant & Bar

6251 E. Pacific Coast Hwy.
thegaslamprestaurant.com
562/596-4718
Price: \$\$
Cover charge: Yes
Genre: Rock, indie and more
Drinks: Full bar
Food: Yes
Dancing: Yes
Age: All ages

Haskell’s Prospector (The Prospector)

2400 E. 7th St.
prospectorlongbeach.com
562/438-3839
Price: \$\$
Cover charge: Yes
Genre: Rock, indie
Drinks: Full bar
Food: Yes
Dancing: No
Age: 21+

Pike Restaurant & Bar

1836 E. 4th St.
pikelongbeach.com
562/437-4453
Price: \$\$
Cover charge: No
Genre: Rock, indie, punk
Drinks: Full bar
Food: Yes
Dancing: No
Age: 21+

Que Sera

1923 E. 7th St.
thequesera.com
562/599-6170
Price: \$
Cover charge: Yes
Genre: Rock, indie and more
Drinks: Full bar
Food: No
Dancing: Yes
Age: 21+

*Pricing and other information are based on businesses’ Yelp pages, as well as the Long Beach Music Council website. For show schedules and cover charge amounts, visit the venue websites provided.

LONG BEACH ARTS EVENTS

THAT START BETWEEN SEPTEMBER 29 AND OCTOBER 31

Special LBMA Exhibition – Longines Masters

September 29-October 2 • Long Beach Convention Center

300 E. Ocean Blvd.; The Long Beach Museum of Art is proud to be the official art partner of the Longines Masters. Throughout the four-day event, special exhibitions feature work by Jeffo Soto, Kiel Johnson, Aaron De La Cruz, Lori La-Mont, Alex Yanes, Tristan Eaton and Nychos, Rebekah Bogard, Egon Altman, and Bret Eastebrook. The exhibition reflects the pageantry and elegance of the Longines Masters and the innovative works of art showcased at the Museum.
Information: www.longinesmasters.com/en/.

Preview Talent Pool 2016

September 30 • Downtown Long Beach Associates

100 W. Broadway, Suite 120; 4 p.m. Free admission.
The Downtown Long Beach Associates hosts a preview of Talent Pool 2016, followed by a walk to MADE in Long Beach, 240 Pine Ave., where a presentation takes place at 6 p.m.
The Talent Pool 2016 exhibition can be viewed at DLBA Offices Monday through Friday 10 a.m. to 4 p.m.
Information: visitdowntownlongbeach.org/.

Village Fest at Activate Uptown

October 1 • Presented by Vice Mayor Rex Richardson

700 E. Artesia Blvd.; 10 a.m. to 4 p.m. Free Block Party.
Presented by Vice Mayor Rex Richardson, the event will include food, vendors, a beer and wine garden, a classic car expo, live murals, a basketball tournament and a kid’s zone, as well as musical performances by MURS, The Pharcyde, MC Supernatural, Vibrant Heights, Bootleg Orchestra and more.
Information: www.villagefestlb.com.

Creation Station: Outrageous Orange (Halloween-themed)

October 1 • Rancho Los Cerritos Historic Site

4600 Virginia Rd.; 1-4 p.m. Donations welcomed.
Children can choose from an array of art materials and nature supplies to make finger puppets, pumpkin crafts, and harvest-time decorations. This free drop-in program is aimed at elementary-aged children.
Information: 562/206-2040 or visit rancholoscerritos.org/.

Long Beach Symphony Opening Night

October 1 • Terrace Theater at the Long Beach Performing Arts Center

300 E. Ocean Blvd.; 8 p.m. Doors open 6:30 p.m.; Pre-concert talk 7 p.m. Tickets: \$25-\$92
Benjamin Rous, Conductor; Doug Tornquist, Tuba. Performing: Tchaikovsky – Romeo and Juliet Overture-Fantasy; Vaughan Williams – Tuba Concerto; Prokofiev – Symphony No. 5 in B-flat major.
Information: 562/436-3203, ext. 0 or visit longbeachsymphony.org/.

The Importance Of Being Earnest (all woman cast)

Through October 1 • Long Beach Playhouse

5021 E. Anaheim St.; Fridays and Saturdays, 8 p.m.; Sundays, 2 p.m. Tickets: \$20-\$24.
Written by Oscar Wilde, Adapted for an all woman cast. Director: Phie Mura.
Information: [visit lbplayhouse.org/](http://visitlbplayhouse.org/).

Peter Gros of Mutual of Omaha’s “Wild Kingdom”

October 1 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St. on CSU Long Beach Campus; 8 p.m. Free admission
He’s a crowd-pleaser, and offers such a family-friendly show (kid’s love to see the exotic critters live on stage). In his popular live presentations, Peter shares his exciting animal world, travel experiences and timeless tales. He highlights his many adventures with a mix of video clips and bloopers, while introducing friendly exotic animals to audience members, and telling inspirational stories dealing with issues of conservation, travel, and wildlife filming. Peter’s fascinating stories have been thrilling and educating audiences across the country for years.
Information: [visit carpenterarts.org/](http://visitcarpenterarts.org/).

The Urban Renewal Project: Big Band Legacy

October 2 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St. on CSU Long Beach Campus; 2 p.m. Tickets: \$35-\$40
This LA-based band fearlessly pulls the big band sound of yesteryear into the 21st century using all the instruments from that bygone era to create a signature sound that blurs the boundaries between pop, soul, jazz, & hip-hop. Their Carpenter Center debuts pays homage to Duke Ellington and Count Basie with a funky mix that promises to captivate.
Information: [visit carpenterarts.org/](http://visitcarpenterarts.org/).

The Music of Downtown Abbey w/ Organist Christopher Bull

October 2 • Beverly O’Neill Theatre at the Long Beach Performing Arts Center

300 E. Ocean Blvd.; 4:30 p.m. \$40 general admission; \$10 for students; \$50 for preferred seating
Featuring the Long Beach Camerata Singers, celebrating their 50th year. British choral music in the late 19th and 20th centuries is considered some of the most dynamic in musical history. The flowering of the choral art in England during this period was funded by the aristocratic families such as the characters of Downton Abbey. Travel back in time to experience the music that would have served as the “real life soundtrack” of the Earl of Grantham. Chuckle as our own “Lady Violet” trades barbs with the Artistic Director Rob Istad.
Information: longbeachcameratasingers.org/.

Artists In Their Own Words: Harry Dodge (Drawing, sculpture, videography)

October 4 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St. on CSU Long Beach Campus; 5 p.m. Free Admission
Visual artists working in different mediums talk about their process while providing insight into their lives, careers and critical responses.
Information: [visit carpenterarts.org/](http://visitcarpenterarts.org/).

Past, Present, Future. A Survey – HK

Something Old, Something New – Rod

Through October 6 • Long Beach City College Gallery

4901 E. Carson St., Room K100; Mondays and Thursdays, 9 a.m.-4 p.m.; Tuesdays and Wednesdays, noon-8 p.m.
Solo exhibitions by former college faculty person Rodney Tsukashima, and HK Zamani, former gallery director.
Information: Gallery Director Norris 562/938-4815 or tnorris@lbcc.edu.

All About Art: Enrique Castrejon
October 7 • Museum of Latin American Art

628 Alamitos Ave.; 7-8:30 p.m. \$10 admission
Los Angeles based artist Enrique Castrejon discusses recent projects, including UNO en Otro, Otro en Otro, Otro en UNO: A Fantastic Tale, which is currently on view at MOLAA. Introduction by Edward Hayes, Jr., MOLAA Curator of Exhibitions.
Information: visit molaa.org or call 562/437-1689.

Stop The World, I Want To Get Off
October 7-16 • University Players, Cal State Long Beach Theatre Arts

1250 Bellflower Blvd.; Studio Theatre; 8 p.m.; 2 p.m. on October 8, 15-16; Tickets: \$14-\$17
This quirky, British musical follows the performer Littlechap in his pursuit of worldly success where he often attempts to stop the world (and the show!) before it spins out of control. This tale of rags to riches will take the audience on a journey of one man's search for hope during his rise to fame. The CSULB production will feature Alexandra Billings (ABC's How to Get Away with Murder, Amazon's Transparent) in multiple roles as the many women in Littlechap's life. Book, music and lyrics by Leslie Bricusse and Anthony Newley.
Information: visit csulb.edu/colleges/cota/theatre/.

ARTX Grand Opening
October 8 • The Art Exchange Long Beach

356 E. 3rd St.; 5:30-9 p.m.
The Art Exchange, or ARTX, is unveiling a 3,000-square-foot gallery exhibition space. As part of the ARTX campus, the gallery, along with four art studios and a programming classroom, has been extensively renovated over the



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)



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, membership to 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 since it opened in 1953, having always leased space on the ground level of Avalon's Casino building. For more information about the museum, call 310/510-2414 or visit catalinamuseum.org. (Photograph provided by the Catalina Island Museum)

past year. The grand opening celebration recognizes city leaders and community members who were vital in making the dream of a community art center in Downtown Long Beach a reality. Grand opening patrons are able to view the inaugural exhibition. Works in the show include pieces from a wide variety of artists including Bill Viola, Brian Doan, Christopher Kuhn, Christine Nguyen, Kiel Johnson, Sandow Birk and Eylse Pignolet.
Information: visit artexchangelongbeach.org/ or call 562/567-7278.
Vienna Splendor By Musica Angelica Baroque Orchestra
October 8 • Beverly O'Neill Theatre at the Long Beach Performing Arts Center
300 E. Ocean Blvd.; 7 p.m.; Tickets \$40-\$50, students \$15.
Vienna, a center of incredible and timeless musical creativity, brought us the classical music giants Haydn, Schubert, and Mozart! The celebration of this enchanting city opens with a work by the Father of the Symphony himself, Haydn, followed by soaring arias from Mozart's most famous operas, and a spirited and tuneful finale by the Vienna native, Schubert. Martin Haselböck, Music Director; Andrea Carroll, soprano (from the Vienna State Opera). Joseph Haydn: Symphony Nr. 6 "Le Matin" Hob. I/6; W. A. Mozart: Famous Arias from Figaro, Don Giovanni, and Magic Flute; and Franz Schubert: Symphony No. 5 in Bb-Major, D 485.
Information: musicaangelica.org/.

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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 oversaw 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 meeting patrons, welcoming them to the theater and sharing their passion for live performance. It's an honor to work with the amazing team of professionals within this beautiful theatre," 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)

LONG BEACH ARTS EVENTS THAT START BETWEEN SEPTEMBER 29 AND OCTOBER 31

A View From The Bridge

Through October 8 • California Repertory Company, Cal State Long Beach Theatre Arts
1250 Bellflower Blvd.; University Theatre; 8 p.m. Tickets: \$20-\$25
Celebrating the 100th birthday of prolific American playwright, Arthur Miller (Death of a Salesman, The Crucible), CSULB presents the intensely absorbing drama A View from the Bridge. When a longshoreman agrees to help his wife's family, the consequences have ripple effects revealing jealousies and affairs – leading to his destruction.

Information: visit csulb.edu/colleges/cota/theatre/.

Complexions Contemporary Ballet

October 8 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St.; on CSU Long Beach Campus; 8 p.m. Tickets: \$25-\$50
Complexions makes it “sensationally, jaw-droppingly clear that we live in the age of the super dancer, at a time when technical virtuosity is being redefined as an expressive state” (Dance Magazine). Under the artistic direction of Dwight Rhoden and Desmond Richardson, Complexions continues to lead the way with its unprecedented approach to contemporary ballet. A show that literally rocks – with the So Cal premiere of Strum, set to the music of Metallica, plus a piece on unrequited love set to J.S. Bach's Chromatic Fantasy.

Information: visit carpenterarts.org/.

Photographer's Night

October 9 • Aquarium of the Pacific

100 Aquarium Way; 5:30-10 p.m.; Admission \$29.95.
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. Tuttle Cameras and Canon will be on site and the event will also have workshops and a photo contest.

Information: visit aquariumofthepacific.org.

Artists In Their Own Words: Daniel R. Small

(Street art, projects and installations)

October 11 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St. on CSU Long Beach Campus; 5 p.m. Free Admission
Visual artists working in different mediums talk about their process while providing insight into their lives, careers and critical responses.

Information: visit carpenterarts.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 Gail 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 extremis, 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 562/590-3100 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: Previews, October 12-13, \$35; Regular performances, \$47-\$55
Pulitzer Prize-winning playwright Donald Margulies 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 wombats, giant sea turtles and more

Information: visit ictlongbeach.org or call 562/436-4610.

Día de los Muertos Exhibition

October 12-December 2 • Museum of Latin American Art, Gallery D

628 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 Día de los Muertos Exhibition is a juried display of art and altars open to artists residing in Southern California. The art and altars are displayed to the public and are featured as a part of MOLAA's Día de los Muertos curriculum.

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. Atherton St.; on CSU Long Beach Campus; 8 p.m. Free admission
Experience an evening of performances by the best and brightest rising stars of the BCCM. Curated by Bob Cole Conservatory faculty, this showcase spotlights the individual solo talents of vocal and instrumental performers.

Information: visit carpenterarts.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

4250 Atlantic Ave.; Tickets: \$13.93 includes service fee.
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, 8 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/.

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: justinrudd.com or email justin@justinrudd.com. The event will also include iWalk & Shop 4 Kids, Inspyr Arts free chalk drawing lessons for kids, mural coloring and facepainting.

Information: iWalk visit iwalkforkids.org; 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 Montierth, 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.



The Marina Tower Display Residence (pictured), 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 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 Dube)

Long Beach Oktoberfest

October 15 • Shoreline Aquatic Park

Shoreline Drive Downtown Long Beach; noon-6 p.m. Tickets: \$10-\$25
Loosen your lederhosen with festivities of Bavarian proportions at the Annual Long Beach Oktoberfest featuring \$5 Craft and German Beers, German food entrees and the all-new sauerkraut dog eating competition. Activities include adult games, live bands, gourmet food trucks, Frauleins and more.

Information: visit tasteofbrews.com/lboktoberfest.html.

Charles Phoenix: This Is Americana!

October 15 • Richard and Karen Carpenter Performing Arts Center

6200 E. Atherton St.; on CSU Long Beach Campus; 8 p.m. Tickets: \$35-\$45
Ambassador of Americana, Charles Phoenix, supercharges the classic living room slide show into a laugh-out-loud celebration of spectacular mid-century car culture, space age style, landmark attractions, festive fashions, outrageous architecture, theme parks, and much, much more.

Information: visit carpenterarts.org/.

Monster Mash-Up! A Halloween Dance Party

October 15 • Long Beach Symphony POPS!

300 E. Ocean Blvd., Long Beach Arena; 8 p.m. Doors open at 6:30 p.m. for picnicking. Tickets: \$25-\$157
Gear up for Halloween with your favorite superhero music, movie monster medleys, Halloween party anthems and other terrifying tunes arranged exclusively for the Long Beach Symphony. Our POPS! Opening night will be full of Halloween musical tricks and treats. Guests are encouraged to bring a picnic and their favorite libations to enjoy before and during the show. Matt Catingub, conductor; Steve Moretti, drums; Colby Benson, vocals.

Information: visit longbeachsymphony.org/ or call 562/436-3202, ext. O.

Sweeney Todd: The Demon Barber Of Fleet Street

October 15-November 12 • Long Beach Playhouse

5021 E. Anaheim St.; Fridays and Saturdays, 8 p.m., Sundays, 2 p.m. Tickets: \$10-\$27
Music and Lyrics by Stephen Sondheim, Book by Hugh Wheeler. Director: Sean F. Gray. Stephen Sondheim's brilliant foray into bloodlust and revenge is being given an intimately terrifying and darkly humorous re-telling in the Studio Theatre. The infamous tale of Sweeney Todd, an unjustly exiled barber, follows his blood-soaked return to 19th century London as he seeks vengeance against the lecherous judge who framed him, ravaged his young wife, and keeps his daughter a virtual prisoner in his house. Close shaves, razor-sharp wit, and unsettlingly delicious meat pies (with a secret ingredient), combined with Sondheim's brilliant and disturbingly beautiful music, will delight even the faint of heart.

Information: visit lbplayhouse.org/.

LONG BEACH ARTS EVENTS

THAT START BETWEEN SEPTEMBER 29 AND OCTOBER 31

Vitality & Verve: In The Third Dimension

Through October 16 • Long Beach Museum of Art

2300 E. Ocean Blvd.; Thursday, 11 a.m. to 8 p.m.; Friday to Sunday, 11 a.m. to 5 p.m.

\$7 adults, \$6 seniors (62+) & students with valid ID, free children under 12, members.

V&V3D features immersive, multi-media installations by a select group of nationally and internationally renowned urban contemporary artists, ceramic artists and sculptors.

Participating Artists: Craig ‘Skibs’ Barker; Susan Beiner; Rebekah Bogard Bumblebeelovesyou; Isaac Cordal; Patsy Cox; Ariel DeAndrea; Aaron De La Cruz; Sergio Garcia; Glazed Paradise (Mark Jenkins & Sandra Fernandez); Andrew Hem; Kiel Johnson; Sarah Joncas; Jean Labourdette (aka Turf One); Drew Leshko; Aaron Li-Hill; Troy Lovegates (aka Other); Telmo Miel; Jaime Molina; Brendan Monroe; Luke O’Sullivan; Felipe Pantone; Erika Sanada; Slinkachu; Mark Dean Veca; Cinta Vidal; Hilary White; Ernest Zacharevic; Martha Cooper; Yoskay Yamamoto; Alex Yanes.

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

The Music Scholarship Concert

October 16 • Long Beach City College Auditorium, Liberal Arts Campus

4901 E. Carson St., Building J; 2 p.m.

A concert presented by the LBCC Performing Arts Department and the Associated Student Body, featuring Chamber Orchestra, Jazz Big Band, Daytime Vocal Jazz, Viking Singers, and Wind Ensemble. Proceeds go directly to the music scholarship fund, supporting LBCC music majors and their private study. Free parking in lots D, E and F on Harvey Way, between Clark Avenue and Faculty Avenue.

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

The Upperclassmen

October 16 • Long Beach Playhouse

5021 E. Anaheim St.; 7 p.m.; \$5 presale, \$10 at the door.

The Upperclassmen come to the Long Beach Playhouse for another year of comedy and improv.

Information: visit lbplayhouse.org/.

Evil Dead The Musical

Through October 16 • The Garage Theatre

251 E. 7th St.; Thursdays, Fridays and Saturdays, 8 p.m.; Tickets: \$20-\$25; students, seniors, teachers, \$15.

The iconic film “The 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 garage-ier. “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 loooooong after you’ve seen them. We’re going to rock, we’re going to roll, we’re going to do really bad Henry 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 amount of Kandarian Demon blood, with toes tapping, and souls swallowed. Directed by Matt Kollar; Musical direction by Alanah Nizouras.

Information: visit thegaragetheatre.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 DLBA competition Talent Pool 2016. Six of the most accomplished artists will erect large-scale installations throughout the store interior. This Deep End of the Pool, boasts collection caliber artists with artwork installations of regional appeal. The artists: Jennifer Celio; Olga Lah; Christine Nguyen; Jorge Mujica; Gregory Sabin; Dave Van Patten. Project by J. Renee Tanner FINE ART.

Information: www.facebook.com/madeinlongbeach/.

Journey Through The Everglades

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 intersections between humans and nature. He will share images and stories from his book, Everglades: America’s Wetland. He will also sign copies for attendees after the lecture. This speaking engagement will be streamed live via the web. It’s free and you can participate in the Q&A session at the end via Twitter.

Information: to RSVP call 562/590-3100 or visit aquariumofthepacific.org.

The Hound Of The Baskervilles

Through October 22 • Long Beach Playhouse

5021 E. Anaheim St.; Fridays and Saturdays, 8 p.m.; Sundays, 2 p.m. Tickets: \$20-\$24.

Written by Sir Arthur Conan Doyle, F. Andrew Leslie

Perhaps the most famous and popular of the Sherlock Holmes mysteries, this gripping tale deals with the curse of the Baskerville family – and the fiendish killer-hound which stalks its members.

Information: visit lbplayhouse.org/.

Shakespeare Aloud: Macbeth

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 character names will be placed at a table in the center of the room, and whoever wants to read can choose a chair. There is one intermission when readers at the table can give up their seats to anyone who would like a turn reading out loud. 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.; 3:30-5 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 other 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 hslb.org or call 562/424-2220.

Open Mic & Poetry

Saturdays through October 27 • Griot Café

1001 E. 4th St.; 8-10 p.m.; \$5, \$3 for each additional friend.

Poets, singers and musicians at Griot 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 30 striking photographs that explore the topic. Images in the exhibition feature Signal Hill, the harbor, the circle area, Belmont Shore, California Heights, the oil islands, workers, and disasters.

Information: visit hslb.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 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.

After School Arts And Crafts: Día de los Muertos Marigolds

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. Learn how to make colorful tissue paper marigold flowers to celebrate Day of the Dead. Marigolds, known as cempasúchil or “flower of the dead,” are believed to guide the spirits to their altars using their vibrant colors and scent. 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.; 7-8:30 p.m.; \$20 regular tickets and \$10 for members; RSVP is required.

Our teaching artist Carmen Vargas will help you create an original metal embossing with a Día de los Muertos motif.

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. Día 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/Or By McCarren/Fine

Through December 11 • CSU Long Beach, University Art Museum

1250 Bellflower Blvd.; Monday to Thursday, noon to 5 p.m. Free admission.

Jud Fine and Barbara McCarren are the first to say they are “poles apart” in their creative process. Fine begins with clarity and arrives at complexity while McCarren 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 subject matter that inevitably parallels the significant role that forces of opposition play in their process of creation. As artists and partners, they strive to integrate but also discern their differences and practices, while interweaving mutual research interests and aesthetic discourse. After creating more than 22 public projects, the idea of site-specificity freely permeates their mode of thinking in the studio. While McCarren/Fine did not conceive AND/OR as site-specific per se, they have adapted their work to the UAM context.

Information: visit csulb.edu/org/uam/.

Recent Acquisitions

Through December 11 • CSU Long Beach, University Art Museum

1250 Bellflower Blvd.; Monday to Thursday, noon-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/uam/.

MOLAA at Twenty

Through January 1 • Museum of Latin American Art

628 Alamitos Ave.; \$10 general admission; \$7 seniors and students; free children under 12, and members.

Free Admission every Sunday and the fourth Friday of every month between 5-9 p.m.

Celebrating its 20th anniversary and recent accreditation from the American Alliance of Museums, MOLAA presents its largest comprehensive permanent collection exhibition to date. MOLAA at Twenty showcases founding collection highlights, emergent collections of new media and art of the Latino diaspora that includes U.S. Latino and Chicano art.

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

LONG BEACH SYMPHONY

ECKART PREU, MUSIC DIRECTOR



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Symphony's New Music Director Focused On Collaboration, Reaching New Audiences

■ By **SAMANTHA MEHLINGER**, Senior Writer

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



Eckart Preu, left, is joined by Mayor Robert Garcia and Long Beach Symphony Executive Director Kelly Ruggirello following their announcement that Preu is symphony's new music director. (Photograph by Justin Rudd)





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