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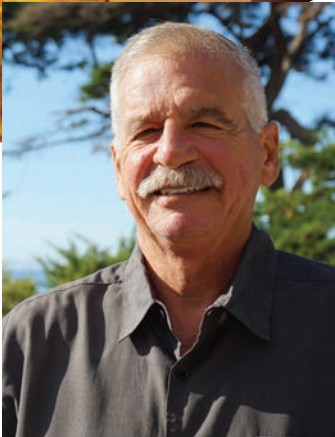
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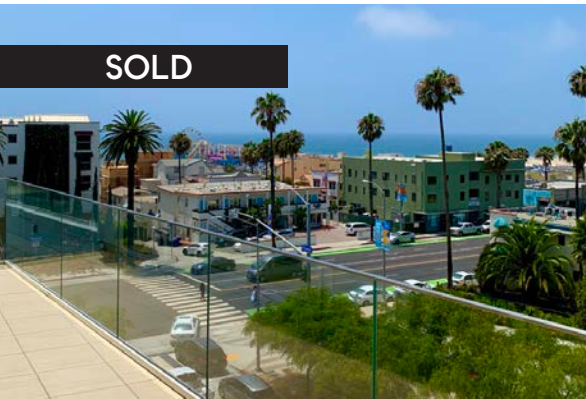
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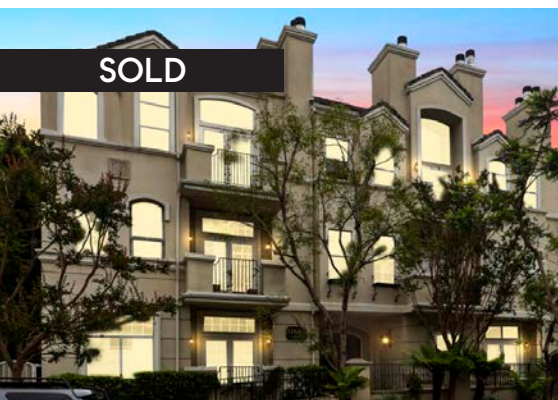
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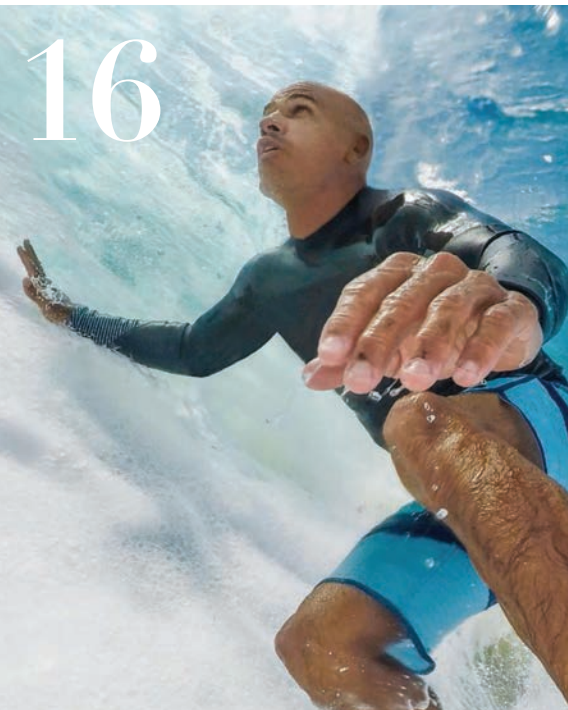


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ON THE COVER: Caecilie Liv Carlsen
Photographer: Curtis Dahl
Beauty Artist: Kathleen Hagan
IconicFocus Models NYC/LA
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The world has lost a significantly great man in Kobe Bryant - the tragedy geographically poignant because it occurred in our mountains. Beyond his athletic achievements, Kobe did so much for so many people, and touched lives in powerful, life-affirming ways. We mourn his passing profoundly as we imagine how much more he would have accomplished for the betterment of humankind - had he had the opportunity to live out his life span. Our hearts go out to the families and loved ones left behind after nine special people's lives were cut short.

Our naturally beautiful cover model, Caecilie Liv Carlsen, is especially unique. She's a Danish/American Art Therapist who uses artistic expression to help people heal. Her fascinating life on two continents - specifically in Copenhagen and Los Angeles - reminds us of how we are all bonded as a human family with the same emotions and hopes as anybody else. Caecilie grew up in a home with a father who is a peace-keeping official for the United Nations, and a mother who is a sociology professor - working to improve the lives of citizens. Our cover shoot and cover story (page 62) with Caecilie was uplifting, compellingly interesting, and reassuring.

Former surfing world champion, Shaun Tomson, interviewed the greatest surfer of all time, Kelly Slater (page 16). The interview and Shaun's assessment give us a rare insight into a champion athlete. Beyond that, we come to understand why surfing becomes a quality-of-life necessity for those who connect to the environment in ways that transcend the physicality of the sport.

Awards season wraps up as our magazine hits the streets. Quentin Tarantino has always been a sought-after movie director because of his creative gift. Magda Pescariu's intelligently crafted summation of Tarantino's brilliance is a treat to read (page 26).

Larry Crane is a rare car aficionado. His meeting with Enzo Ferrari (page 34) is a must-read for anyone who cares to understand the length and breadth of the famous Italian who created the legendary Ferrari.

Here's to spring.


Diana





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S KELLY SLATER

Surfer Kelly Slater's competitive statistics overwhelm the brain with the breadth and depth of his achievements. He qualified for the World Surfing League Tour in 1991, won the World Title in his rookie year in 1992 and since then he has been systematically destroying every competitive record out there, erasing from the record books every name from every generation of the sport including Mark Richards (4 consecutive World Titles), Tom Curren (most event wins 36) and Mark Occhilupo (oldest World champ 33). He has built a grand edifice of success that will cast a long shadow over everyone that comes in his wake; 11 World Titles, 5 of them consecutive, the oldest at 39 (2011) and the youngest at 20 to win a World Title and 55 major contest wins.

Kelly is, however, mortal. His last major contest win was in 2016 and his last World Title was in 2011. While time impacts every aging athlete's consistency, it hasn't dulled Kelly's competitive fire and desire to be at the center of the surfing world's attention. This past December, at the Billabong Pipeline Masters, the world's most prestigious and challenging event, Kelly received the only 10-point ride of the entire event, a complicated tube ride where he vanished for several seconds while racing across a razor-sharp coral reef. He emerged to the roar of the crowd, and while he didn't win the event, he showed that at 48 years old, he still has the desire, mojo and talent to attain perfection when competing against surfers half his age like the new World Champion, 25-year-old Italo Ferreira from Brazil.

None of the greatest sportsmen of all time have come close to his record of total dominance, yet in the grand expanse of sport, his genius is relatively obscure. This past year for the first time, HBO ran a mini-special on his Olympic quest for inclusion in the 2020 American team. While not attaining the mainstream recognition or enormous wealth

of other pro athletes, he is still a marketer's dream; articulate, intelligent, handsome. Outside of the surfing industry, there are few mainstream sponsorships – no car companies, credit cards, beverages or food. He has an interest in a sustainable clothing line, Outerknown, and an alliance with Breitling watches. A number of years back he was paid well by his long-time sponsor, Quiksilver, who made a fortune marketing his image from Shanghai to Stalingrad. Then, a new CEO came in with a new marketing officer who questioned what they were doing spending all this money on a 40-year-old bald guy. Kelly's deal evaporated and within a few months, Quiksilver started to evaporate too, losing over \$250 million in stock value as the shares of the publicly-traded company plunged. In short order, the CEO and his CMO were let go, and Quiksilver has yet to recover – an indicator of Kelly's muscle in the marketplace.

Kelly's greatest talent may be his curiosity and creativity. His Kelly Slater Wave Pool invention is revolutionizing surfing – perfect waves at the click of a mousepad and I believe the future venues for Olympic surfing events. When Kelly revealed his wave pool design to the public a few years back in 2015, the surfing world exploded – perfection on order in a freshwater pool over a hundred miles away from the ocean. I surfed the wave and it is every bit as challenging and demanding and as exhilarating as a natural wave. It seemed the surfing world was divided into two camps – one bemoaning the loss of purity and spirituality – and the other camp simply stoked about a machine-perfect wave on demand.

Kelly is a complex person, quite guarded, severely analytical internally, humble on the exterior, yet with a desire to be at the center of attention, in a surf contest final or just sitting on a bench with a guitar, entertaining a raucous crowd throughout the night.

THE TIMELESS TUBE-RIDER BY SHAUN TOMSON



Listening to him speak, calm and unhurried, one gets the impression of thoughtfulness and humor – he has a sense of history. In one breath and in great detail, he'll tell you how in his rookie year he lost a split decision to 1989 World Champ Barton Lynch when he let him off after having him on the ropes. Kelly recounts the mistake over 30 years later, and you get the feeling that he never makes the same mistake again. Every wave, every loss, every win is all part of a learning process, a process not only of improving himself as a surfer but improving himself as a person.

He is incredibly curious about his surfboards – continually searching for new breakthroughs and upending the status quo. Where Kelly goes with his boards, the world follows. Surfboard design and trying new theories inspires him and keeps him young. He can go anywhere on the face of the earth with a 5'3" ultra-short board, way smaller than anyone else, and he does not seem limited to a 10-yard radius around the curl. He has a genuine enthusiasm for the super short boards, and after incalculable success on conventional equipment, this quest keeps him juiced. Some years back, in the parking lot at Rincon in Santa Barbara, with dusk trickling over the Santa Ynez Mountains, Kelly jumped out of a dark truck and excitedly showed me one of his new 4 fin super short boards. "Hey, Shaun, I gotta make you one, I reckon 5'8" will do it for you." I laughed. He was genuinely stoked on the new board, stoked to make one for a fellow surfer. There was no sense of being jaded as he laughed with his young pal, just like a stoked 40 plus grommet with a new board. Kelly is currently working with Hawaiian shaper Akila Aipa on reinventing the twin fin design for what might be his final campaign on the pro circuit this year.

Kelly has a cheerful ruthlessness in him; an animal cunning that is very well concealed beneath the charisma and compact stature. And the competitive fire is always bubbling there, like magma just below the surface. Some years back I watched him and longtime rival, the late Andy Irons, walk on stage at the Arlington Theater in Santa Barbara, for the premier of *Fly in the Champagne*, a film devoted to their conflict. I thought the hatchet had been buried but it was like it was freshly buried between Kelly's shoulder blades. On stage that night, he was the alpha male, prowling and marking his territory, confident and at ease while Andy was rooted in place, hoodie up, introverted, not even realizing that with Kelly, it's game on, all the time.

At 48, Kelly still looks to be in his prime, not as consistent as he used to be, not the existential threat, but still redefining what is possible in sport. He is a natural born carver and his powers are fully realized on the long walls at J-Bay or Bells or in epic tubes, backside or front side. On the long

walls of Jeffrey's, his surfing is very radical and progressive, based around swooping turns off the bottom and very tight and late arcs off the top. He still does the unexpected, and sometimes, instead of running out his turn around the falling lip, he hits it full on, busting the tail free in a controlled power drive, reacting with lightning quick reflexes. He maintains a low center of gravity, crouches low through the turn, and then gets the spring and projection as the concave releases from the downward pressure.

It seems there is a trend on the tour towards much more upright surfing, a more stiffened lower back but Kelly is all rubber-like flexibility that in essence mirrors his approach to life. Like he says, "Style is what naturally comes out of your body." There are a few simple words that define the essence of great surfing. Maneuvers and techniques have evolved over the last 30 years but the essential dna helix of what constitutes truly great surfing is unchanged – speed, power, rhythm,

aggression, style and imagination. Kelly has all this, and he has that little extra chromosome of intuition, a knowingness, a prescient reactivity to the ebb and flow of the ocean. His wave selection is uncanny, inextricably linked to a connectivity and understanding of the ocean's energy.

Kelly has a special connection with J-Bay in South Africa, the world's longest, fastest world tour venue. There is some sort of sublime, deeper relationship there, hidden beneath the surfing. He has an intuition about him, an enlightenment; a rare understanding of how he fits into the natural order of life and it shines through him brightly.

He told me about dolphins guiding him to where he needed to be – "The first day I was here I saw dolphins, I saw a shark, whales, flamingos, all within just a few minutes of being here. So that really struck me. It just seemed like a place that was so alive. So much happening, so much

going on with the wildlife and then, when you go out, you're just a part of that. I mean the closest I've ever been to whales has been here. There've been a lot of waves with dolphins too. In fact, in that epic final I had with Andy Irons in 2005 before I won, before my last wave, there were dolphins going back out. And I was so tired; I was so out of my mind, with just about two minutes left in the final. I'd almost given up just because physically I didn't have much strength left, and I said, 'Well, I'll just follow these dolphins.' And I paddled right behind the dolphins all the way back out. And it was something pretty magical and it was the last thought I had before I got the wave that won it for me with 32 seconds left.

That's when you wonder what that deeper connection is to nature and stuff, because I literally just said, 'I'll just follow these dolphins.' I was thinking in my head, they'll take me to the right place. And they did."



Shaun Tomson

We looked up; there was a huge ring around the cloud that filled almost half the sky. There were just the two of us in the water and we surfed all night and it was just epic. I mean, we're singing songs from the '80s and it was a special moment in my life for sure—*Kelly Slater*



I spoke to Kelly some time ago about what really drives him, and this interview could have taken place yesterday.

SHAUN: You think you're still as driven?

KELLY: No. Not really. Not the same way, no.

SHAUN: Not the same hungry obsession?

KELLY: No. No more contest OCD (Obsessive Compulsive Disorder).

SHAUN: So missing surf still drives you crazy?

KELLY: I get so irritated when I miss good surf if I could have been there. That is always a hard pill to swallow.

SHAUN: So that obsession from the free surf perspective is obviously still there. Because if you can't be stoked free surfing, it seems you'll never maintain that level of stoke in the contests and that enthusiasm to win, otherwise you are just going through the motions.

KELLY: Yeah. Honestly, at times right now I feel like I'm just going through the motions. I mean, I'm struggling to decide what to do.

SHAUN: You mean competitively?

KELLY: Yeah. Competitively.

SHAUN: What about the free surfing side?

KELLY: Oh, no, not too much. I mean, when the waves are bad, I sort of need a really good board or something different to get me excited, you know. I'll just go golfing or something. But, when the waves are going to be good or if I fly halfway around the world and I know there's going to be good swell for three days, I'll do it. So that stoke is just totally intact.

SHAUN: What about surfing Pipeline? In my estimation no wave is even close as the ultimate test of a surfer's courage, talent and commitment.

KELLY: If you think of so many things in life, like a book that builds the whole time to a climax, to the moral of the story, or the end scene. And our world tour is built that way to climax at the end and Pipeline is that spot. So, if you don't have that confidence at a place like Pipeline, it's going to affect you too much beforehand, especially if you're going for the world title. You have got to know that increases your pressure earlier because you're thinking, what if it comes down to Pipeline, and I got to go do this thing there. And right now, I couldn't tell you of an Aussie guy that blows people's mind at Pipeline. And I'll probably get slam busted for saying that but I would put my money on that because you got guys who aren't even on tour that are just sitting at Pipeline all winter waiting to show their stuff.

SHAUN: Riding the tube is an artform within surfing. You have this special gift to find your way out of seemingly impossible situations.

KELLY: So many things in nature resemble a tube; a tornado, or a hurricane, or a galaxy. It's a natural sort of shape. And they say that the eye of the hurricane is the safest place to be. The tube is really the eye of the hurricane in the water, and it is the safest place to be. But then you have the foam ball or tube monster, as we call it, always trying to get you, and if you can flirt with that and play with that, that's really the ultimate barrel ride; to be able to ride on the foam ball, and have your tail drift out and still have the wave pushing you along. It's really the ultimate feeling of surfing, that and just getting lifted off your board by spit and landing back on it, or having your board track out because of it, because all that energy is lifting the tail out. Probably, the most incredible feeling I've ever had is where you actually get behind the foam ball, where the lip is landing that creates a little void in the water, and you can actually get your board on that, and it will just pull you right through the barrel, you don't have to do anything; you don't have to react, you don't have to move. You are on cruise control and the wave will pull you along at its own speed. It feels like there is a rope on the nose of my board pulling me along. If the barrel starts to slow down, it'll let you slide over the foam ball and back out. It's almost like that little trench was built for a surfboard, and it wants you to get yourself there. It's like the surfboard's natural environment and that's really the ultimate tube ride.

SHAUN: What's that one time when suddenly Kelly Slater was famous?

KELLY: There's a couple of moments where I was starting to realize my potential competitively. I came real close to beating Barton Lynch in '89. He was World Champion. It was in Florida. I was 17 years old and I was leading until the last minute in this heat. I was really pissed about it because he was out partying the whole night before, smoking and drinking. And I went to bed just saying, I'm going to beat this guy tomorrow. To me it was like the biggest heat in my life to that point. He got this 9 and beat me. I was so shattered, but I didn't feel like it was a loss. Everyone on the beach was sort of congratulating me for the loss because I performed well and I felt like at that point some of the top pros in the world saw me do my thing so that was exciting.

SHAUN: Do you remember the losses as intensely as the wins? Martina Navratilova once commented that you remember the super close losses than the wins. They haunt you.

KELLY: A couple of losses that I've had - have been more profound to me as a person than the wins have been. I think that they've allowed me to grow a lot greater than ever winning something has. Winning—who's unhappy when they win? We're all stoked when we win. If you lose a contest or world title, really at the end of the day, big deal. It's not that important, man. And that was a lesson I learned when I lost in 2003 to Andy at Pipe. In that moment, I was devastated, and it was just a crushing defeat because it was so close. It was almost like we both should've won that year. We both had two of the best years ever on tour and arguably when I won in '05 and Andy Irons won 4 contests that year. When two guys are having that much success at one time, it's

Pipeline is the spot where everyone is watching. Everyone is focused on it. Everyone sees everything that happens. You're caught inside by a 15-foot wave at Sunset and no one on the beach knows. You get caught inside on a 15-foot wave at Pipe and everyone sees it—*Kelly Slater*

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going to be painful for somebody. I had so many wins where I just nearly nabbed that world title from Sunny Garcia and Rob Machado in '95 and then again from Willsie and Mick Campbell in '98. And I didn't have a perspective after those to understand what they might have felt. I don't know if they felt it as deeply as I felt what happened in '03, losing to Andy. But I just know that if I can go back right now and switch it, I would lose again because it just made me a better person. It's hard and even saying that's kind of emotional for me but it's because how do you let something go that you want and love so much and be okay with that? I think anyone could relate with maybe - a relationship you had. For an athlete, their sport means that much to them. It's a relationship - an intimate relationship. The thing it did for me, it made me feel a lot closer with a lot of people in my world; it made me feel a lot closer to Rob Machado, to Sunny Garcia and Mick Campbell and all the guys I have competed against. It allowed me to come back stronger after I got through a little stuff. The next year was a little bit of struggle to get myself back in order but these last years since have been really powerful in my life in a lot of ways. Not just for surfing but I just feel more powerful as a person inside, as a friend to people and a lot of that came from that loss.

SHAUN: Today during the World Surf League events, millions of people all over the world are tuning in; it is a worldwide community joined together by pro surfing.

KELLY: It's a really special thing. It's the direction the world is going. Everyone's so much more connected now. We're having this surf event and surfing is not the biggest sport in the world, but you have tens or hundreds of thousands or even millions of people around the world all interested and all connected into one place. Everyone's right there mentally, in some way watching it. And those connections of all those people eventually might be the thing that brings peace to the world, everyone being connected to something, some common thing, and to have that many people, it's important. I think we somehow have a message in that, that sends goodwill to everybody and we all can do our little piece.

SHAUN: You have stayed away from drugs.

KELLY: I've never done drugs. The only way I've been really affected by drugs is I've had a couple of friends overdose and die, and a couple overdosed and almost died. There's always been this stigma applied to surfing and drugs because in the 60s, quite a lot of guys dropped out and didn't want to go to war. They surfed, probably did drugs too, you know, smoked weed, acid or whatever, and surfing was a spiritual thing for those people. There was a subculture and because of that - people thought that most surfers were hippies and drug addicts. If you look at society in general, though, it's no different. It's an even percentage like any other walk of life that's somehow been attributed to our sport when it's prevalent in all walks of life. I don't know a surfer that does drugs to better his performance. I would almost argue that surfing is one of the cleaner sports in a lot of ways.

SHAUN: Does the pressure to perform ever get to you?

KELLY: I think athletes who are able to win big tournaments typically think that they can perform better, bigger, faster, more precisely or whatever. And a lot of that comes on the really small, minute details but I don't really feel anything is expected of me so much as when I was younger. Even though there isn't as much pressure on me now to surf a certain level, when I'm out surfing with the best guys, I feel at that point - definitely - my head is on the chopping block. It's like you've got to step up and perform and you're either on those guys' level or you are way down below. And at those times, I think all of us get our confidence rocked a little bit with a bad heat or even a silly turn on a wave. So, there's always this constant yearning to better your performance and go somewhere you haven't gone. I feel more pressure being on call to do a picture or sign something than from my surfing performance.

SHAUN: Your best tube ride?

KELLY: I got one at Mundaka in Spain that was pretty crazy. I think I was in the barrel for about 15 seconds and halfway through I had to grab my rail and I let go because I thought I was going to eat it. And I went at least as far again, and it felt like I was underneath the waterfall because the lip never changed where it was in relation to how deep I was, but it kept on chandeliering - like when you're standing on a waterfall and little chandeliers of water are splashing around randomly. The wave didn't change shape but these little bits of water were falling through because the wind was kind of onshore but it was sucking off the sandbar so hard that the main shape of the wave was perfect, but there was always white water falling in just lightly, and I was just passing through it, and it just kept feeling like any second I was going to fall. So, I let go of the rail and I just stood there thinking - I'm going to fall. It felt like I said that to myself like 30 times before I fell. And when I came up, I just popped straight up and looked back and it was just an incredible ride. These things stick in your brain forever.

SHAUN: Describe your best surfing experience

KELLY: I was surfing in Fiji, at a break called Restaurants on a full tide, a full moon session at 10 o'clock at night with my friend Shane Dorian on 9-foot Doyle softboards. It was so bright you could see your reflection on the reef; you could see your shadow on the reef. And we surfed from ten till midnight and after a couple of waves, we started riding doubles together. I had a waterproof light strapped on to my waist and we're literally both pulling into the barrels on the same wave together holding each other's rails, nose riding. And I swear, I mean it sounds like I was doing acid or something, but I guarantee you I wasn't. We looked up; there was a huge ring around the cloud that filled almost half the sky. There were just the two of us in the water and we surfed all night and it was just epic. I mean, we're singing songs from the '80s and it was a special moment in my life for sure. It was a month after my father passed away and it was just a crazy experience. I met Shane in

That's when you wonder what that deeper connection is to nature and stuff, because I literally just said, 'I'll just follow these dolphins.' I was thinking in my head, they'll take me to the right place. And they did—*Kelly Slater*



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'84 and we've surfed everywhere around the world. We were going into these barrels and the Fijians, who are on the beach, are watching in the dark. You could see white water and they could see the light disappear behind the curtain of the waves and we were getting multiple barrels of waves on long boards. I wanted to ride my short board because the waves are so good. But Shane is like, 'No, we gotta ride this Doyle. They're safe; they work. Just sit on the nose and pull in.' If I were to pick one surf, that was probably the surf of my life.

SHAUN: Describe the feeling of fear inside the tube.

KELLY: I don't get scared inside the tube unless it's either shallow coral bottom, or a giant barrel at some place that I don't know very well. Even at Backdoor and Pipeline a lot of times, I might take off on a big wave, sort of maxing size, and it doesn't really scare me because I've been in that situation so many times. When you eat it, depending on where on the reef you are, when you fall, you want to stay at the bottom of the trench so you don't get sucked over in the lip. And then you get one slap in you--all that confidence is shot. I find when I paddle out, especially at Pipe, it's the most intense scene in the world of surfing because you have so many good guys and you have a hundred photographers. There's all kinds of pecking orders happening, not only with pro surfers - locals against guys that don't live here, against pros, against amateurs, against groms and girls and bodyboarders. And then you've got a pecking order between photographers, where they can sit deeper or get priority amongst themselves, and guys bodysurfing. It's a funny scene because all this energy is focusing on one little place at one time, and it's just an intense thing. Add to that the fact that you've got to put yourself in some of the most dangerous waves that we surf on a big day and everything is right there in your face. Obviously at places like Sunset, Haleiwa, Waimea, those are all proving grounds but they're all further from the beach. Waimea only breaks once in the blue moon. So, Pipeline is the spot where everyone is watching. Everyone is focused on it. Everyone sees everything that happens. You're caught inside by a 15-foot wave at Sunset and no one on the beach knows. You get caught inside on a 15-foot wave at Pipe and everyone sees it. They're all part of the action. That's the excitement of the place. It's like no other place in the world.

SHAUN: What do you think style is in surfing?

KELLY: I think to be concerned about style is kind of egocentric, to be honest with you. I think that style is what naturally comes out of your body. If it's anything forced, if you're trying to make it look a certain way, whether you're going out at night and the clothes you wear, or if you are riding a wave and the way you hold your hands and your arms. If you're doing anything besides what comes naturally, it's not real. It's not you. I think style is just an offshoot of the way you do something. Rob Machado surfed stylishly because that's something that's coming out of him. Everyone has their own totally and completely unique way

of writing something; of writing your name, drawing letters, doing art, playing music, talking to people, walking, and your style when you surf is your own. If you're surfing, you see the wave, you stand up, you get from here to there, and the way you get from here to there without thinking about it, that's your style and that's what you should stick with.

END OF INTERVIEW

It must be a little lonely for the greatest surfer of all time, out there in his self-created stratosphere. He travels the world constantly, surfs in 11 contests a year at some of the world's greatest surfing locations, surrounded by thousands of adoring fans, but his inside circle, his crew that he used to travel and surf and compete with are pretty much all gone now from his daily life. Even his many rivals have hung it up or been pushed out by the relentless advancement of youth and newness. It's just plain hard to get old on the pro tour and new surfers just come at you from every country, from every direction, like legions advancing across the plain. His great rivals Sunny Garcia, Mick Fanning, Taj Burrow and Andy Irons are all gone. Now, it is John John Florence, Italo Ferreira and Gabriel Medina. Right behind them will be another force coming over the distant horizon.

Why is Kelly still doing it, with almost everyone he knew long gone? What keeps him motivated after 55 wins and millions in prize money and all sorts of new projects on the go? What keeps him going, year after year, contest after contest, when he has seemingly got nothing left to prove?

He still has that burning desire to win, to show he's still the best, but that fire, he freely admits, doesn't burn quite as fiercely as before. But he still wants to progress and improve. For Kelly, surfing great isn't the methodical process of beating an opponent but a deep desire to show the world how good he really is - he clearly doesn't define his surfing by contest scores but by his own impossibly high internal standard and he seems determined to still keep raising that standard.

I think what keeps him going, what keeps him competing and progressing, what keeps his surfing young and vital, is his deep love for free surfing, his elevated spiritual connection with the ocean and his level of stoke. I have never met a more stoked surfer - stoked to progress, stoked to make better boards, stoked to make a better wave and stoked for that next tube.

In this complex world of ours, where we are always thinking, calculating, planning and analyzing, it is reassuring to know that for surfers, hidden inside the tube is a simple place where we can let our instincts take over, where we can react, rather than plan. It is a rare refuge where we are truly disconnected from the confusion of the world, from our cell phones, social media and computers. This is where Kelly Slater lives, in a place where sensations are sharpened, the immediacy of life is brought into focus, and all that matters is to reach for the light that is shining ahead, pulled along by an invisible force, absolutely and unequivocally confident that it will take him to where he needs to be. 🌊

I think a couple of losses that I've had - have been more profound to me as a person than the wins have been. I think that they've allowed me to grow a lot greater than ever winning something has —*Kelly Slater*



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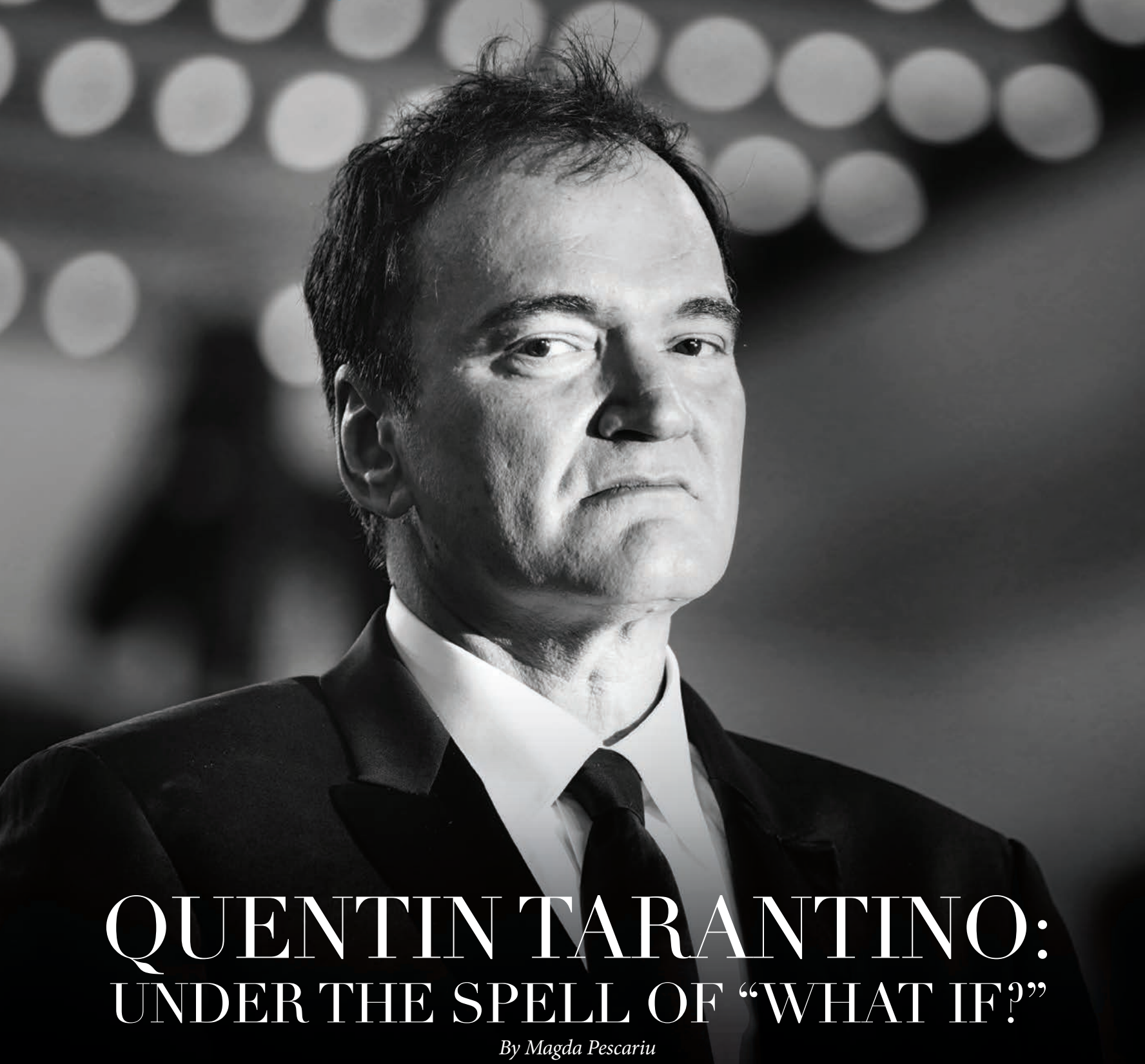


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QUENTIN TARANTINO: UNDER THE SPELL OF “WHAT IF?”

By Magda Pescariu

For years in a row, I knew nothing about addiction. Growing up in a communist country had amongst its infinitesimal perks the advantage of shielding me from any stimulus euphoric enough to tempt me. Or so I thought. I was already in my forties and living in the States for more than a decade when I realized that I was seriously and undeniably hooked on movies. Every time the lights dimmed in a movie theater and the film began, a state of



Magda Pescariu

bliss suffused me like a wave of serotonin on steroids. Clearly, I was a movie junkie and it made perfect sense. Because I’ve kept film diaries since I was seven years old; because I guessed correctly close to 98% of the Academy Awards recipients every year for the last twenty-five years or so; because my friends rarely buy any movie tickets without conferring with me first. And because I haven’t experienced anything in my life so far, no matter how dramatic, painful, or heartbreaking, that couldn’t be sorted out, alleviated or soothed by watching a solid, soulful movie.

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So it comes as no surprise that I love the moviemaking industry with all its quirks and foibles. I am a sucker for the cinema’s power that comes from people working together, nurturing and protecting each other. And I can totally relate to someone who, the instant he could afford it, would buy the movie theater where he used to see double features as a child, rescuing the place from oblivion or destruction. I’m talking about Quentin Tarantino.

I love Tarantino’s quirky style of filmmaking. I’ll take his branded craziness anytime. I’m mesmerized by his zigzagged storytelling, as much as by the aficionado’s references to cult movies and television that lace his narratives. Watching a Tarantino movie is a feast of which I can’t have enough. His trademarks are so uniquely his that Oxford English Dictionary added the term “Tarantinoesque” into its collection, in 2008.

What makes his style so instantly recognizable? The satirical themes approached with dark humor, the quick-witted yet credible dialogue, the visual tricks employed to take us by surprise, the way he plays with our perception of reality, and of course the excessive, bloody and savage violence. There is a certain irony in the fact

that films that feature ruthless villains committing horrible crimes involving murder and drugs are created by a man whose only crime in life was shoplifting once from a bookstore when he was a teenager. Tarantino’s violence is intrinsic to his characters’ psychology and life experience; at the same time, it aims to right a wrong and does this in a choreographed, playful way. The Tarantinoesque violence is equally gruesome and funny, and it brings about a giddy liberation. Because what he does like no one else is rewrite history with an artistic license – using his imagination to create precious moments of “what could’ve been” via fictional twists on historical events we (the audiences) were deprived of in real life.

I find the chance Tarantino offers us, to live sweet revenge on past historical evils that still echo into our present and future, to be extremely endearing. Remember him explaining in an interview his pleasure in recreating history as a way to cope with the “tragic side of life” that comes out more as we hit our mid-life crisis, “when our lives are increasingly filled with questions about what we could have done differently with our past.” Stemming from his aversion to real-life

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Quentin Tarantino and David Schofield in *Inglourious Basterds*

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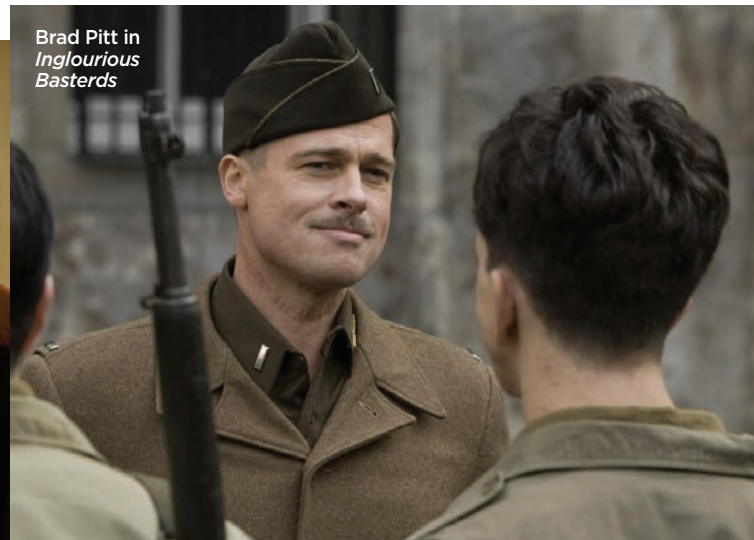
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Leonardo DiCaprio and Jamie Foxx in *Django Unchained*



Brad Pitt in *Inglourious Basterds*

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Quentin Tarantino and Margot Robbie at an event for *Once Upon a Time ... in Hollywood*

PHOTO BY ANDREW COOPER - SONY PICTURES ENTERTAINMENT

tragedy, as well as from his total commitment to the characters, the revenge fantasies he orchestrates are never a calculated maneuver; nor are they a sanitizing of the past. By the time Tarantino films get to their last act, what's happening onscreen is driven genuinely by the characters, i.e., by their inherent goodness – the innate good of human nature in which the Director chooses to believe.

His revisionism of history started over a decade ago, with Tarantino's World War II epic *Inglourious Basterds* (2009), which offered a thrilling (and controversial) alternate ending to the war. Having Hitler killed earlier in the war, in an assassination attempt carried on in a movie theater full of sympathizers, was more than a wish-fulfillment script technique – it felt cathartic. Fast forward to today, the *Inglorious* heroes' fight against fascism and Nazism rings uncannily true and is strangely prophetic.

Three years later, Tarantino made *Django Unchained* (2012) that brought him the second Academy Award for Best Original Screenplay (the first one was for *Pulp Fiction*, in 1994). It's hard to grasp how one could reimagine the American history of slavery having a freed slave wreaking vengeance on a Southern plantation and its vicious planter. But Tarantino does it brilliantly, in a defiant and redemptive narrative that cuts to the bone only to set you free. The Writer's yearning for reconciliation informs every sequence, but righting the ship of the world events that went horribly wrong is not for the faint of heart. No blow is softened, no character is favored, nothing is romanticized – not even love itself. The bad guys end up dying at the hands of the good guys, and the film wraps up like a traditional Western, but the ferocity of the liberating experience leaves the audience emotionally exhausted.

Tarantino has considered since 2013 the prospect of a third “rewritten history” movie to follow *Inglourious Basterds* and *Django Unchained*,

as he thought the theme “begged a trilogy”. It took him five years to deliver, but this time around his storytelling is totally uncharacteristic. In looking back fifty years ago at the Manson murders that reverberated from the Hollywood Hills out to the entire world, *Once Upon a Time ... in Hollywood* (2019) muses over the '60s cinematic history, LA's pop-culture landscape and sense of community, and the soon-to-be-lost innocence of the hippie life, with so much tenderness and regret that you almost forget you are watching a Tarantino movie.

The film is about the joys of life, about love and acceptance – of yourself, of your own life as it is and as it comes. It's serene, bittersweet and moral. You know the subject, spoilers be damned, and you wait for it to unfold. The emotional buildup is like a single-loop rollercoaster: it takes you up and up, dragging you towards the edge until you can hardly breathe. Just when you think you've watched the first non-

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Brad Pitt, Leonardo DiCaprio and Quentin Tarantino in *Once Upon a Time ...in Hollywood*.

violent Tarantino movie, melancholy gives way to such an explosion of redirected violence, in such relieving historical revisionism, that the audiences burst into hysterical laughter and stadium crowd cheering.

Tarantino alters the abominable night of August 1969 by "saving" Sharon Tate from her death at the Manson gang's hands. In *Once Upon a Time ... in Hollywood*, she and her friends survive completely unaware of the luckily avoided danger. The three members of the Manson cult drive up to Roman Polanski's house to commit their murders, but they break into the wrong (neighboring) house, where they are brutally murdered themselves by the clueless neighbors, in self-defense.

The unexpectedly deviated violence at the end is hilarious as an expression of relief more than anything else. In the theater where I saw the movie, people doubled up with laughter watching the killers having their asses whipped when everybody had been waiting in horror to see that angel of a woman butchered. Tarantino's rewriting of history has never been so welcomed, nor his fantasy revenge so sweet.

Talking to reporters after *Once Upon...* premiered, Tarantino advocated a refocus of our "what if" on what we *do want* to have, be or experience. "Focus the shit out of it," he said. And when "what if" doesn't work, just

"enjoy yourself, learn and experience something, enjoy not feeling dead on the inside while you took that chance. [...] That is what is so amazing about life. There is always another chance and another choice."

Whatever our age, contemplating history makes us wish we were there, able to do things differently and maybe change for better a few ghastly past events. Isn't it wonderful to imagine how things could have been if only? Of course, that begs immediately another question: Looking at the present course of history worldwide, couldn't we just decide to do things right the first time around? This is the subliminal message I get from Tarantino's rewriting of history - a reassurance of possibility and willpower; a relief coming from regarding human nature and history with the trust and tenderness that overcome any regret.

I don't know if I'm right in getting this message. I'm no movie critic and no psychology expert. But I am a movie lover and a people lover, too. And judging by Tarantino's audiences everywhere - who don't want to leave the theater at the end of his films, watching the running credits under his spell until the screen gets white - I'm not the only one getting it.

Quentin Tarantino tells us that Paradise may be lost but there is hope in sight. 🍷

Whatever our age, contemplating history makes us wish we were there, able to do things differently and maybe change for better a few ghastly past events. Isn't it wonderful to imagine how things could have been if only?

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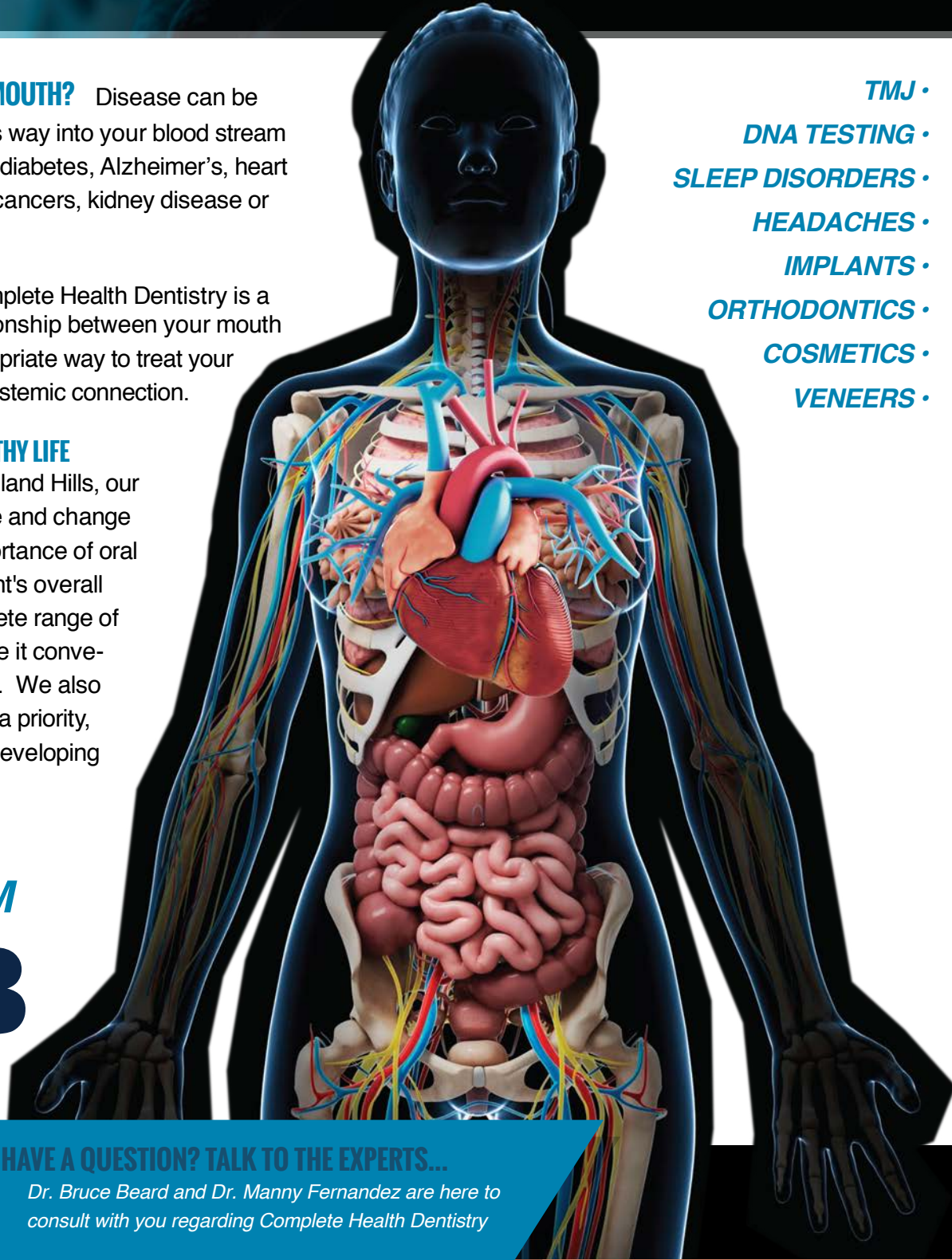
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FERRARIS

Remembered by Larry Crane

Ferrari Westlake opened its glass-walled show place three years ago. For reasons I cannot explain — even to myself — I had not seen it. Giacomo Mattioli, founder and CEO of the Mattioli Automotive Group, had created it to fill the gap between his three Ferrari dealerships in the greater Los Angeles area and his destination store in Silicon Valley. He had moved from the Ferrari North America legal department through dealer development to ownership of Ferrari Beverly Hills, which he has developed into the largest grossing Ferrari dealership in North America. Ferrari Westlake is now a destination Ferrari store with all nine Malibu canyons between PCH and Mulholland only minutes away. My recent brief visit reignited a Ferrari passion I had permitted to cool for too long. Within a few dozen steps I was flooded with memories of California dreams, Ferrari Owners Club friends, the Monterey Historics and Maranello.

My dad was quiet. College was not giving either of us enough value for his investment. I explained there was an opportunity to drive to California

with a high school friend and I had agreed to share expenses — and use my car. The Los Angeles world of cars would be my new home. I would be leaving the following Monday. That morning he handed me an envelope containing safety-net cash and said, “You’ll be fine.” High praise from a man who left Texas for a job in Pennsylvania at the age of 17. I was 19, it was 1961. My reason, as I often explained through succeeding years, was cars. That was never precisely correct. It was Ferraris. Through high school I had assembled a small library on that subject and had yet to see one. Finally, I did and often.

Upon returning from the West Pacific hysteria in 1968, we sold my wife’s much-loved Alfa Romeo Giulia Super and bought our first Ferrari, a 250 GTE family car, bought a house in Redondo Beach for \$29,500 and joined the Ferrari Owners Club.

After a couple years of Ferrari Club hill climbs and track days in the Alfa 1750 GTV that replaced the GTE as a Petersen Publishing commuter, Ed Niles, early member of the L.A. club, offered me his 1953 Ferrari



166MM to enter in the recently established Monterey Historic Automobile Races. And my California dream had surpassed my imagination. Other Ferraris were offered for club events while I designed and wrote stories for *Motor Trend*, *Vintage Racer*, then *Road & Track*. I found myself an established member of the vintage road racing scene when David Love, co-founder of the San Francisco CSRG (Classic Sports Car Racing Group) offered his 250 Testa Rossa for a Laguna Seca club event. I wrote what I was thinking — and David continued to enjoy seeing his car in action:

Ferrari's "Song of the Twelve" reverberated off the concrete wall at the exit of turn eleven and filled the little canyon that contains Laguna Seca Raceway. The legendary Italian aria filled my helmet, too, as the 250 Testa Rossa sang a 6000-rev crescendo. I pushed in the clutch and slid the heavy steel gearlever through its gate to select the next chorus. I saw it as an historical move. Far more serious practitioners had made the same move better and for more important reasons in this car's history. I was no more than a lucky interloper in a remarkable place. Driving any Ferrari puts you in contact with a brief



Prancing horse from WW1

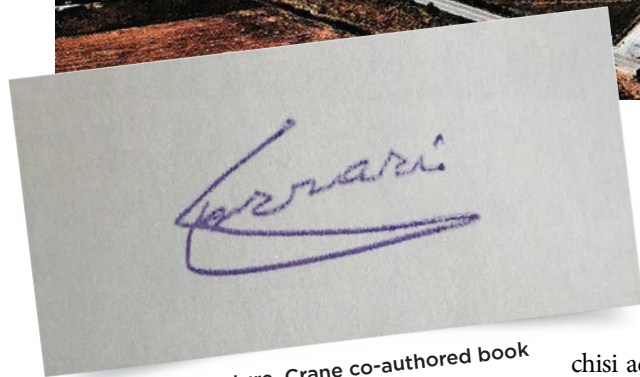
vital chord of history, but a Testa Rossa carries the soul of the classic Ferrari.

In the mean time, *Road & Track* and *Automobile* magazine augmented my fantasy and put me in places beyond dreaming, including Italy and Ferrari and Pista di Fiorano — often.

And beyond imagining ... The technical briefing was winding down. A dozen American journalists were asking questions, the depth of which suggested the knowledge/experience of the source. We were in a half-lit room watching and listening and interrogating the bright young engineering talent of Ferrari's future for over an hour. The room was softly lit by sunlight making its way through the translucent drapes across the window-wall in front of us. Dr. Emelio Anichisi, then the Director of Ferrari North America, was looking anxious and mentioned the time to the presenters. Suddenly the door to our right opened and was held open by Piero Lardi Ferrari and in walked his dad. The wizened old gentleman was wearing his signature sunglasses, but they were not opaque. His eyes were visible through the grey tint. The room filled with soft chatter and fell silent as

Westlake Ferrari Treasure box





Signature, Crane co-authored book

The singular deity of motorsport smiled (he understood English well) and spoke quietly again—in Italian. Anchisi, “Mr. Ferrari says, “There is no need for that. I am just a country boy who loves cars, like most of you.”

Still silence. Ferrari speaks. Anchisi advised us, “You may ask any questions you like of Mr. Ferrari and we will translate.”

Finally, dumbfounded by the moment, and unable to construct a question about the cars we have been playing with for two days, one of us asked who Mr. Ferrari’s favorite driver was.

“Nuvolari.” No translation required. He continued with a brief description of why that was so. It included a lifetime of friendship punctuated with periods of driving brilliance that were almost impossible to describe. Dr. Anchisi tried, using Ferrari’s words, and grappled

with the emotional phrases.

A few others asked questions that eventually included current levels of technology and the future of the marque that bore the octogenarian’s name. Then a prolonged moment of opportunity:

Ferrari began telling a long uninterrupted story, eyes flashing between us and Anchisi, and chuckling periodically. We smiled with him. We are all spellbound by his joy in the telling, but only a few of us understand what was being said.

Ferrari suggested that Anchisi start something about our nation’s upcoming election that would result in a dialogue with the journalists. Anchisi told us that he asked who would be the next president of the United States. Then Ferrari told a story (through Anchisi)...

“When Mr. Stevenson [Adlai] was a candidate for the nomination for the presidency he came here on a Sunday with a lady and another customer. They visited briefly and were taken around to see the factory [by Mr. Ferrari]. And then I took them in my car to the highway where there were two cars waiting for them. So, Mr. Stevenson told me, ‘Please thank Mr. Ferrari for his kindness, for allowing me to visit his factory.’ I said, ‘Well, look, I am Mr. Ferrari.’ Then, Mr. Stevenson asked me, ‘Explain to me why, you, who has never been to the United States, are more famous in the States than me who is living there and running for office?’” Mr. Ferrari answered: “‘I don’t know that, but then how did you get the nomination for the presidency?’” Stevenson said, ‘Now this is a totally different story and we don’t want to talk about it.’”

Ferrari began laughing heartily and we all joined in. He had enjoyed the memory of that story as much as entertaining us with it.

Another question brought up a Ferrari favorite.

Ferrari commenced telling the story through Anchisi: “The story of the prancing horse is simple and fascinating. The prancing horse was painted on the body of the fighter of Francisco Baracca, the heroic flyer of Montello (the finest air warriors), who was shot down during World War I. When in 1923, I won on the first track event in the Savio (The Savio was the name of the track, the ring [an open road circuit]), I met Count Enrico Baracca, the father of the hero of the fliers. From that meeting there was another meeting with the mother, Countess Paolina. Countess Paolina wanted to tell me, ‘Ferrari, put on your racing cars the prancing horse of my son. It will be the lucky sign for you.’ I still have the picture of Francisco Baracca with the dedication to me by his parents, who gave me the prancing horse symbol. The prancing horse was and remains black. What I added was the yellow

Dr. Anchisi helped Ferrari into his chair. Never Enzo Ferrari, for most of his business life, he was Ferrari.

The room remained silent...for several uncomfortable minutes. Ferrari spoke quietly in a small, almost tenor voice. Dr. Anchisi explained, “Mr. Ferrari [just for us] wonders why no one will speak.”

I suggested that we were kind of in awe of Mr. Ferrari’s presence.

color background that is the Modena color.”

Our time was up. Half an hour to touch lives, to alter perceptions. The legendary curmudgeon - who gloried in making the mighty wait for his audience - had thoroughly enjoyed entertaining a small group of journalists from his largest market. He was obviously able to assume the character necessary for his best advantage. We loved it.

My fifth and last trip to Maranello and Fiorano was to drive the F50. I loved it. It is a Ferrari sports car. Here is a piece of my published review in *Automobile* magazine.

The F50 door probably weighs less than the wallet of its buyer. It opens a long space and makes entry easy. I reach over and grip the fences on either side of the driver's seat and let myself down between them. Connolly hides over the seat except for a breathable fabric center section. Nothing else is upholstered. Carbon fiber and rubber mats are the interior textures. I'd love the opportunity to do a cross-country test in here. But for now, it's just five laps of Pista di Fiorano.

First turn the key a quarter-turn to the start position. Nothing. Turn it another quarter-turn and still nothing. Push it in like the old Ferrari twelves. Nothing. Assume a really dumb expression and look up at Dario Benuzzi, who is smiling because he has the best job in the world, Ferrari test driver.

“Push button,” he says.

Look down under the key and there it is, a start button. Push. Boom. Go. It is not easy to begin a lap of Fiorano in Ferrari's fastest road car feeling foolish. But one does what one must.

Engaging the twin-disc clutch is expectedly smooth. The compact Formula 1-derived V-12 has been tamed and produces torque right from idle. Its racing volume of 3.5 liters is up to 4.7, and its rev limiter has moved from 14,000 to 8,750 rpm. Its power and torque curves are softer and a bit more forgiving. I select second at about 5,000 revs thinking about turn one. Third gear gets me to the left-right combination, which is better in second. Snick. Geez. That's light. Ferrari's shiny steel shifter gate has required a conscious effort to negotiate since it reached road cars in the mid-Sixties. The effort was exacerbated by cold, heavy gear lube. Then came multi-weight gear oil in the 512TR, which helped, but now this nearly Grand Prix car has the lightest action yet. There is a heat exchanger that heats the gearbox oil with engine coolant because the coolant heats more quickly; then when the car is being worked hard the coolant also keeps the gear oil from overheating. Simple and effective, like many other concepts in the F50.



First race, Ferrari 166MM



Several races, Ferrari 250 Testa Rossa



F50 with Paul Frere, F1 veteran.
(credit: Martyn Goddard)

Feed power as the track curves around the skid-pad and brace for the big power surge, but there is nothing explosive about the delivery. In spite of being a 287-cubic-inch, 60-valve F1 V-12 that produces 513 bhp at 8,500 rpm, power is delivered smoothly from off-idle to peak revs. No surprises. The brief technical presentation that stressed the creation of a safe, forgiving supercar becomes clearer on the racetrack, where Ferrari wants its owners to play.

The right turn that leads onto the overpass arrives quickly. Brakes; too hard, too soon! Power into the corner and up onto the overpass. I remember climbing into the Testarossa

some years ago after Benuzzi had done laps and having the brake pedal bang flat on the floor. Then the 512TR press briefing, when the car was able to do ten laps of Fiorano without brake fade. Now, the F50 has racing brakes. They are so huge, progressive, and effective, with Brembo four-piston calipers on 14-inch and 13.2-inch vented and cross-drilled rotors, power assist and ABS were deemed unnecessary. And the pedal set is adjustable to the owner's shoe size. “Let's make this the most user-friendly supercar ever,” they said.

Across the overpass and into the off-camber right that leads back down to pit level with revs



Maranello factory, the passage



Ferrari race shop 1981



Ferrari engine shop 2005.
(credit: Mark Takahashi)



Westlake Ferrari

too low in third gear. Trying to carry speed introduces the much-discussed understeer; a contrived safety feature. Even so, I am pressed against the deep sidewall of the snug-fitting seat by the high limits of the huge Goodyear Eagle F1 GS-Fiorano tires.

Power on, descending the hill and across to the second hairpin. Second gear delivers wheel-spin at the exit. I love the fast combination of sweepers across the back of the circuit. Into third as we gather speed for the fast left. The understeer becomes a bother and I lift to get the front to bite. Benuzzi uses full power here and balances the car with the tail detached. I don't. Then, a couple of laps later, I do, too. This is a very confidence-inspiring car. When it all goes wrong, just lift a millimeter and it all comes back. Niki Lauda was the development driver, and he spent hours creating the F50's forgiving manner. It is set up so that a skilled amateur can use its limits on a track or on a road he knows well and always be able to lift and gather it back up before it gets expensive.

Fast in fourth toward the big 180-degree turn at the end of the rear section. Ferrari engineers spent months developing the airflow patterns both under and over the body. A

surprising benefit was the reduction of turbulence in the open cockpit, which is better than a coupe with the windows open.

Hard braking and down to second again. Later this time and full power at the apex. Eight thousand revs down the pit straight. You can feel the engine. It is attached directly to the tub like the 1990 F1 car upon which the F50 is based. The tub is made of a complex aerospace blend of carbon fiber, Kevlar, and Nomex. It is strong, of course. It weighs only 225 pounds and has a torsional rigidity of 25,677 pounds-feet per degree, but its most remarkable success is in the absorption of vibration. It gives you the impression of driving a racing car on the street, but the hard metallic buzz that affects your focus in a racing car is reduced to a little more than a therapeutic hum here. The impression is intended, but this is a reasonably civilized sports car.

There is noise though, a sensational Ferrari V-12 noise. The stainless steel exhaust plumbs two routes through the muffler boxes. One creates the big flat sound that will be familiar to drivers of Boxers and early Testarossas, but when the revs climb with full throttle, the pressure finds a more convenient route around the primary baff-

fles. The new route raises the pitch a couple octaves and multiplies the decibels to match. Think 330P3, not 250GTO. By the time I pass the pits and complete the lap I am in fourth, filling Fiorano with the wail of a modern Ferrari racing car.

Successive laps feel more comfortable. The car is genuinely pleasant to drive. This is not a 333SP with better upholstery. It is a road car created from a Formula 1 car of several generations back. It was Ferrari heir Piero Lardi Ferrari's dream with Ferrari president Luca Cordero di Montezemolo's blessing. The earliest Ferraris could be driven to the circuit and raced. Remove the fenders and they were Grand Prix cars. This one can't but it loves running at its impressive limits. The old man would approve the spirit of F50. Piero knows; we do too.

Walking out of Ferrari Westlake, my Ferrari fire blazing and looking forward to an afternoon full of hours of memories, I make myself a promise to return when I can. The big glass treasure box next to the 101 is worth a visit, if for no other reason than to fire your own lust and promise to create your own Ferrari memories; every treasured memory-maker in the



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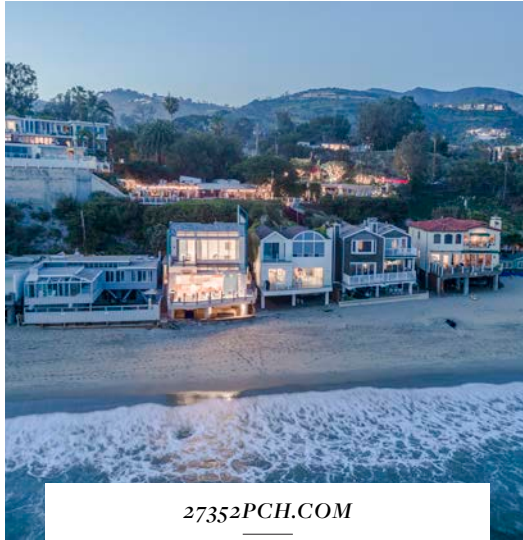
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This historic Spanish Colonial Estate was originally built in 1926 by famed architect Arthur E. Harvey, creator of the Château Élysée in Los Angeles; it has incredible views and is situated on almost 8 lush acres near the edge of the Arbolada. The main house was authentically and beautifully restored with an architectural historian from the original blueprints, utilizing the finest materials by Allen Construction. The goal was to blend the old with the new and modernize this stunning estate with exquisite attention to detail.





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It's spring, you can plant almost anything!

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By Model Gardener Kelly Emberg



Our beautiful climate in Southern California is so unique that we can grow many different types of vegetable crops throughout the year.

Yay for us! There are two types of vegetables: “warm season” or “cool season” crops. It’s important to plant them at the right time of year for the greatest yields. On the first of spring, (a.k.a. the vernal equinox), the days and nights are approximately twelve hours long. The length of the day increases while the night decreases as the season advances. “Equinox” is Latin for equal days and nights. This is the optimum time to start

a garden and sow some seeds. If you are a first-time gardener or getting ready to plant for the new season ahead, you couldn’t have picked a better time to start!

Spring is such a thrilling time, especially if you are a gardener. It’s impossible not to notice the rebirth, rejuvenation, renewal, resurrection and regrowth all around you. So, wake up and enjoy the show!

Witness worms emerging from the ground on “The Full Worm Moon”, which is how the full moon in March got its name. Watch the sun start to shift its direction to north, with migrating birds following its path towards the sun. Notice how the longer days and increasing sunlight trigger birds to sing! Pay attention to

the daffodils as they emerge and bloom, steering their heads in the direction of the sun. The longer days bring higher temperatures and you, your pets and the animals around you start shedding your heavy coats. Marvel at the new-born creatures arriving with the warmth of the climate and the abundance of food. View the green growth in the deciduous shrubs and trees resulting in plenty of shade for those hot days to come.

Halleluia! Spring is here.

MARCH

The month of March is the best time to plant a nice selection of veggies in your garden. After the last chance for frost and



Basil



Dragon carrots, orange and white carrots, radishes and beets



Lettuces in a pot

the first day of spring, (which is March 19th this year), here is a “to do” list for you:

- Cultivate your vegetable garden soil down about one foot.
- Add organic soil planting amendments.
- Plant herbs such as basil, mint, oregano, parsley and rosemary. With the exception of basil, these herbs will grow rather large or wide and could eventually take over the rest of your garden. Put them in pots or in a place you don't mind them spreading out.
- Along the coast, there is still time to get in a crop of quick growing, cool-season vegetables from transplants like broccoli, celery, collards, endive, kale, kohlrabi, lettuce, mustard and spinach.
- Plant lettuces for flavor, texture, and color. Varieties come in dark greens, light greens, reds, bronzes; butterhead, looseleaf, romaine, and crisphead. For a continuous harvest, replant again early April. Choose heat-resistant, bolt-resistant varieties that are less likely to turn bitter when they mature during hotter weather.
- Beets, carrots, chard, radishes and possibly turnips can be planted just about year-round. Plant them all from seed except the chard. Try the watermelon radish and dragon carrots, some of my favorites!

TIP - When germinating seeds in the ground you will have a greater success if the seeds are covered with a thin layer of compost, potting soil rather than heavier soil. Make sure the soil is damp but not soggy. If it is too wet, the seeds will rot. Don't let the soil get too dry; your seeds won't be able to get through that crusty top layer of soil!

APRIL

Start sowing seeds and putting in transplants pretty much anytime this month. Right now, the soil is at a perfect temperature and you will enjoy working outside in your garden! Here are some “to do's” for you:

- Sow or transplant asparagus, beets, carrots, celery, chard, kale, kohlrabi, leeks, lettuces, okra, summer-maturing onions, the last peas, white potatoes, radishes, rhubarb, and spinach. It is better to plant seeds of leafy greens instead of transplants.
- Transplant early-maturing varieties of beans, cucumbers, eggplants, melons, peppers, squash, and tomatoes.

- This month is the absolute best time to plant tomatoes from transplants as long as the nights are not too cool. A crop planted now will produce throughout the summer.

- It might be better to wait until the end of the month to sow or transplant vegetables that prefer warm weather to mature. Beans, corn, cucumbers, eggplants, melons, peppers, pumpkins, and squash will do better when the soil and air is consistently warm. Planting them when it's still cool results in growth stress and hurts the plant's health. Peppers will sulk if their roots get chilled, and won't recuperate quickly. It's best to wait and they'll be healthier than ones planted too soon.





**Royal burgundy beans, green beans
and yellow wax beans**



Watermelon radish



Spring daffodils

- For protecting your seedlings from pests and chilly nights, cover them with clear plastic water jugs or juice cartons with their bottoms cut off and caps off.
- Sow or transplant herbs: anise, basil, borage, burnet, catnip, chervil, chives, cilantro, dill, fennel, lavender, marjoram, mint, oregano, rosemary, sage, savory, tarragon, and thyme. Perennial herbs can be used as drought-tolerant, trouble-free landscaping plants and are attractive.
- Add edible flowers to your garden for their foliage and bloom. Nasturtium leaves and flowers taste peppery. Squash blossoms have a cucumber flavor. Some marigolds and pansies can be tossed in a salad or be used to garnish a meal.

TIP – If you have had hornworms on your tomato plants in the past, consider planting cherry tomatoes. Their skins are thicker and have a higher alkaloid content which can act as a repellent for the worm.

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to live in a climate
that allows us to
grow pretty much
anything we want
to grow.**

Well, spring is here, and there are so many plants that we can add to our gardens. We are so lucky to live in a climate that allows us to grow pretty much anything we want to grow. March and April are the best months to fill your garden with a variety of cool and warm season veggies that will provide food for you until the end of summer and on into the winter. Time to spring into action and start growing! 🌱

Here's to new beginnings,

Kelly Emberg, the model gardener
For more gardening tips, follow me on
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eggplant onions
and bell peppers
with basil parsley
and thyme**



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Heart and Brain Medical Breakthroughs Happen Locally

Make a 2020 resolution to take care of your heart and your head

With a new decade upon us, it's very possible that you may have come up with a few resolutions for a healthy 2020. If so, you're in good company. Living healthy starts with healthy habits to keep your heart and brain sharp. Get more exercise, watch what you eat, drink plenty of fluids, read more, and consider meditation and self-reflection. But even with a healthy lifestyle – life happens – and it's important to know where to go for the latest and most technologically advanced health care for your heart and your head.

"You want to be in the most skilled hands," says Dr. Greg Fontana, Director and Chairman of the Cardiovascular Institute at Los Robles Health System. "We're performing procedures at Los Robles that are not being performed anywhere else – like the use of the MitraClip™ G4 Device for minimally invasive treatment for patients suffering from mitral valve regurgitation – a leaky heart valve." Late last year, the Los Robles structural heart team – Dr. Vishva Dev, Dr. Gregory Fontana, Dr. Andrew Ghobriel and Dr. Saibal Kar — were the first to use MitraClip™ G4 in the world. The minimally invasive valve repair device reduces the risk of heart failure.

"The fourth generation MitraClip device, with four different sizes and additional features, makes it very versatile and allows easy and effective treatment of a wide range of mitral valve pathologies," says

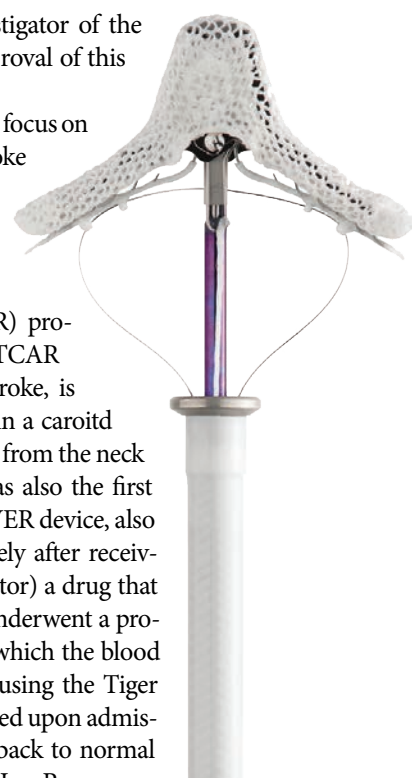
Professor Saibal Kar, a lead investigator of the clinical trials which led to the approval of this therapy in the U.S.

Other notable firsts at Los Robles focus on the brain – specifically, around stroke and aneurism. Dr. Asif Taqi, who leads the stroke program at Los Robles started 2020 off performing the first transcatheter artery revascularization (TCAR) procedure in Ventura County. The TCAR procedure for the treatment of stroke, is a new method for placing a stent in a carotid artery narrowed by plaque buildup from the neck rather than the groin. Dr. Taqi was also the first in the U.S. to use the TIGERTREIVER device, also for stroke, in late 2019. Immediately after receiving tPA (tissue plasminogen activator) a drug that dissolves blood clots, the patient underwent a procedure called a thrombectomy in which the blood clot was removed from his brain using the Tiger device. "From being severely disabled upon admission to the hospital, he soon was back to normal after the procedure," says Dr. Taqi. Los Robles Health System and UCLA are part of the clinical trial for the innovative device.

Earlier in 2019, Dr. Taqi treated the first patient in the world with the minimally invasive Comaneci Embolization Assist Device. The cutting edge neurovascular treatment is the first and only device cleared by the FDA in a new category of temporary coil embolization assist devices for the treatment of brain aneurisms.

More exciting developments at the hospital include the addition of an internal medicine residency program starting in the summer of 2020. "We're responding to the need to bring new physicians into the community as many of our physicians retire," says Natalie Mussi, President and CEO. The main hospital campus of Los Robles continues its ongoing expansion that will see the Emergency Department grow from 23 to 36 bays in 2021. The more than \$100 million dollar investment will also result in enhanced imaging and surgery services, in addition to redesigned and refreshed floors throughout the hospital. "This expansion means more expert care close to home," says Mussi.

To learn more about Los Robles Health System or to find an affiliated physician, go to LosRoblesHospital.com or call 1-877-888-5746.



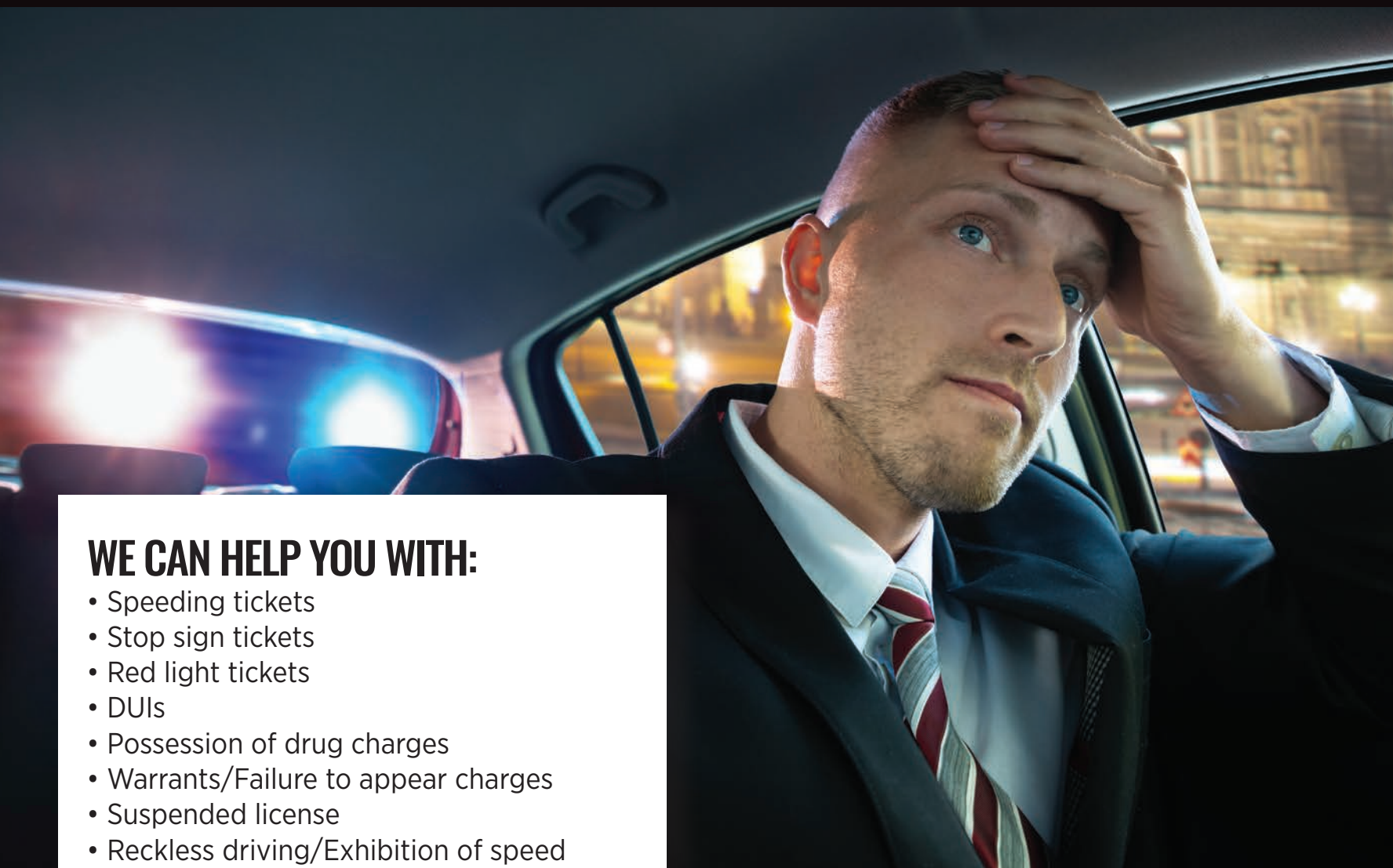
The fourth generation MitraClip device by Abbott Laboratories.



From left to right: Surgeons Trung Bui, MD, Asif Taqi, MD and Alan Mintz, MD, after performing the first TCAR procedure in Ventura County.

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Short Stories About Big People

By Bob Eubanks

Hello there, it's time for more short stories about big people.

It's springtime in our beautiful community and I have great memories about this time of year. It was in the spring that I first went to work at Los Angeles radio station KRLA. It was also in the spring that I signed the Beatles to their first concert at the Hollywood Bowl in 1964. But most importantly, it was in the spring that I met my beautiful wife, Deborah, at the Westlake Village Inn. So as you can tell, I love this time of the year.

Speaking of the Beatles, I did my Backstage with the Beatles show on February 21st at the Janet and Ray Scherr Forum Theatre. The wonderful folks at the Rotary Club of Westlake Village Sunrise sold the show out, with the benefits going to Volunteers in Pediatrics. My thanks to Ticket to Ride, my favorite Beatles tribute band, and also to my son, Trace, for making it happen for such a great charity.

I spent a couple of days in Philadelphia recently. The town is so full of history. I remember when Dick Clark's American Bandstand was televised from there. Also, South Philadelphia was the home of some of the newest and biggest rock 'n roll artists in the late 1950s. Frankie Avalon, Paul Anka, and Bobby Rydell to name a few, all started

their careers in south Philly. Now, Paul and Frankie are in our community. Who would have ever thought?

Here's a funny story for you. One time I was having lunch in

Philadelphia with a noted crime boss. I remember him saying, "I don't know how you get those people to say those stupid things on the Newlywed Game." I responded, "Oh, if you and your wife were on that show, I'll bet I could get you to say stupid things, too." He looked at me with cold eyes and said, "Lemme tell you something. Five grand juries haven't been able to get me to talk. What makes you think you could?"

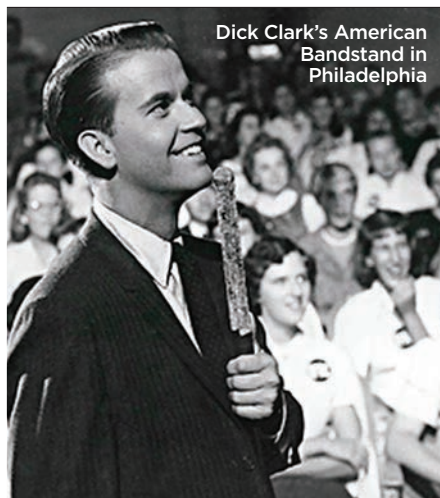
I'll leave you with a couple of amusing thoughts. When French people swear, do they say "Pardon my English?" And why do "fat chance" and "slim chance" mean the same thing?

Well, there you have it. More short stories about big people. I'll see you next time. 🍷

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The Beatles at the Hollywood Bowl 1964



Dick Clark's American Bandstand in Philadelphia



Bob Eubanks on the set of the Newlywed Game

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Sage Vegan Bistro

LA's favorite plant-based restaurant focused on organic ingredients, sourced from local farms, is coming to Agoura Hills! Sage Plant Based Bistro & Brewery founded by Chef Mollie Engelhart has been a staple for Los Angeles vegans and vegetarians for more than eight years, and is often one of the first stops people take on their path to plant-based eating.

Known for an extensive menu of flavorful comfort food dishes, Sage has been exciting people's palates across greater Los Angeles in Echo Park, Culver City and Old Town Pasadena. In addition to sourcing ingredients from local small scale farmers, Chef Mollie has acquired her own 20-acre regenerative farm, Sow a Heart, in nearby Fillmore,

where she grows many of the ingredients used in her signature dishes. Sage is also taking over the craft brew industry by brewing their own unique beers and kombuchas on site at the Echo Park location made with hops and fruits grown on their farm.

"When I started Sage, we were the weirdos, the odd ducks in a niche market," says Mollie. "A lot of people didn't get what we were doing and thought we would fail.



I mean, I thought we would fail at times. Then this explosion of the plant-based movement happens, and soon we open a second restaurant, then a third, and I had the opportunity to magnify what we are. We've always been farm-to-table, but now we're able to actually be both the farm and the table."



Sage Plant Based Bistro & Brewery
800-577-8152 x102
www.sageveganbistro.com
www.instagram.com/thekindsage/

Currying Flavors

Currying Flavors is a new fast-casual Indian restaurant with a California twist. Located in Agoura Hills, it delivers authentic flavor with modern style, customizability and simplicity. This chef-driven concept allows you to experience a fresh, made-to-order dish as traditional or modern as you desire. With the use of fresh ingredients and spices, their chefs make all sauces, curries and dressings daily from scratch to ensure satisfaction. A broad menu is

offered that caters to everyone's palate with entrees that range from lamb biryani to flatbread pizzas, as well as vegan and gluten-free options that will entice.



29125 Canwood St #A
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Curryingflavors.com
818-532-7108

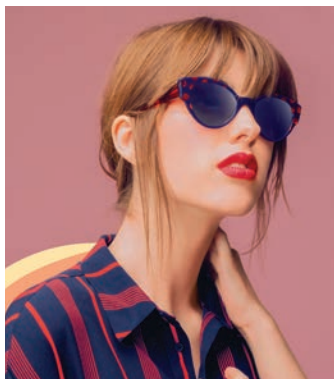


Wink Optometry

Wink Optometry is excited to announce the opening of their second boutique location in the heart of Westlake Village. Having spent the last 10 years servicing the Calabasas area, Westlake Village seemed like a natural fit when the idea of a

second location arose. Combining 30 years of service to the Westlake community by Dr Steven Henteleff, with the enthusiasm and passion of Dr Christine Smith, a graduate of UC Berkeley, their focus aims to offer high quality medical care to every patient. They are an independent family practice with a staff ready to provide

exceptional customer service in a friendly, boutique environment. Their optical boutique is carefully curated with your individualized needs and concerns at the forefront. Every collection in Wink Optometry's office is hand-selected from the finest manufacturers around the world, with the intention of addressing your personal style and taste in eyewear. They are excited to share their boutique with you.



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400 CALLE MADURO, CAMARILLO \$5,950,000 | 5 BED | 8 BATH | 9,756 SQ FT

Situated on 3 picturesque acres this private gated French Country Estate is a marriage of three beautifully crafted buildings. The Family compound includes a lovely guest house, a sports bar with a separate living space and an indoor spa. Dramatic iron gates lead to a tree-lined drive and circular motor court surrounded by beautiful landscape that leads to a grand entry. The family room with large fireplace is spacious and offers floor-to-ceiling glass doors connecting it to the outdoor loggia and fireplace. A state-of-the-art kitchen with ample views of

unbridled privacy is a chef's dream. The beautifully appointed master wing has two private balconies, mountain views, a stunning master bathroom with two walk-in closets, dual vanity spaces, and a jetted soaking tub. Additional amenities include a 4-car garage, a spacious home office, as well as a grand formal dining room and media room with drop down large screen and stadium seating. This home provides the ideal balance of formal and casual spaces suitable for entertaining. The expansive backyard offers a beach entry pool, custom fire pit, regulation lighted North/South tennis court, horseshoe pit, and golf tee box. A one of a kind, flagship estate offering a rare level of luxury and custom opulence.



Ryan Shimp, GRI, ABR
Private Office Advisor
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MAGNIFICENT MEDITERRANEAN ESTATE



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1159 WESTBEND ROAD, WESTLAKE VILLAGE \$4,495,000 | 5 BED + OFFICE | 7 BATH | 6,705 SQ FT

Tucked behind the guard gates of North Ranch Country Club Estates a magnificently re-imagined single story estate on the Lakes 7 fairway awaits the most discerning buyer. Grand, yet intimate, light-filled rooms offer unobstructed golf course views. This pristine Mediterranean has been seamlessly renovated to retain and enhance the beauty of its many architectural features while modernizing all systems (HVAC, insulation, CAT 6 wiring, security, pool equipment,

water filtration, gate motors, garage doors/storage lifts, etc.). Additional features include remodeled bathrooms and new appliances, hardware, lighting fixtures, custom cabinetry/built-ins, perimeter fencing, neutral window treatments and paint (in/out). The backyard has a remodeled pool bath with shower, plus an additional outdoor shower and many entertaining areas. A serene and private escape, minutes from the heart of Westlake Village that must be seen to be fully appreciated.



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1. 901 Ocean Drive, Oxnard offered at \$3,395,000 **2.** 4011 Skelton Canyon Circle, Westlake Village sold at \$1,765,000 **3.** 3783 Red Hawk Court, Simi Valley offered at \$1,125,000
4. 849 S. Broadway Unit 711, Los Angeles sold at \$1,050,000 **5.** 4937 Hayvenhurst Avenue, Encino offered at \$1,999,900 **6.** 5462 Edgecliff Circle, Westlake Village offered at \$1,749,900



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Caecilie Liv Carlsen

FREEDOM IN EXPRESSION

Caecilie Liv Carlsen is a dual Danish/American citizen who leads a diverse and fascinating life working as a model, actress and art therapist. Her master's degree thesis was done at Casa Treatment Center in Pasadena, CA where she created a curriculum in which different female archetypes were explored through history. She worked with a group of fearless women, using art exercises to connect them to their mind, body and soul. The multiple dimensions of Caecilie make her a dynamic study: she's deeply interested in the human condition, and with her skills base, she uses the power of art to help others heal. Meeting Caecilie at our spring modeling shoot at The Chateau – the Spruce family's magnificent home - was a treat. The gorgeous Dane, who is represented with the utmost integrity by IconicFocus Models NYC/LA, arrived with impeccable Swiss timing, and a standard of professionalism that created one of our most effortless shoots. Her natural assets required virtually no makeup, and every dress she wore created the image of a feminine goddess. With a home in both Copenhagen and Los Angeles, Caecilie drove herself straight to LAX after a perfect day's shoot, in time for her flight back to Denmark. She called us from the airport, checking in to see if there was any detail that needed tying. That was the level of conscientiousness that we so appreciated.

STORY BY DIANA ADDISON LYLE
PHOTOGRAPHY BY CURTIS DAHL
HAIR/MAKEUP BY KATHLEEN HAGAN
LOCATION: THE CHATEAU
ICONICFOCUS MODELS NYC/LA



Born and raised in Copenhagen, Denmark, to a father who is a peace-keeping official for the United Nations, and a mother who is a sociology professor at university, Caecilie's home has always been filled with intellectual curiosity and discussions on how to make the world a fairer, kinder place. At age 10, Caecilie sponsored a child in Vietnam, encouraged by her parents who strongly believe in the goodness of social responsibility. Caecilie began modeling at age 14 in Denmark, Japan, Milan, Paris, New York and Los Angeles.

It turns out that Caecilie's modeling and acting careers lend important elements to her role as an art therapist. Modeling and acting are artistic expressions of characters in front of a camera. Both supply a greater understanding of the character and the social demands of the environment and the era. Our discussions with Caecilie evolved into ways in which people can create a better destiny for themselves by singing, dancing, acting and writing. The arts offer a window to another world while inter-connecting us as a human family in a way that is uniquely powerful.

This former Bond girl has come a long way geographically and conceptually. Her determination to continue to grow by exercising the greatest strength of a true democracy – freedom of expression – is evident in everything she undertakes. Caecilie is a keen observer of humankind, and a bridge to a world where we can all learn to interact with each other – peacefully and hopefully.

Q: You grew up in Copenhagen, Denmark – the daughter of two highly intellectual parents. Describe that childhood and your relationship with your parents.

CAECILIE: When I think back on my childhood, I feel very fortunate. I grew up with music, arts, books, intellectual references, and diverse people around me. All of this gave me a curiosity and openness towards others. Human rights and politics were important to my family, and when I was 10 years old, we were part of the international *Save The Children* organization where exchanging letters and supporting a family in a far-away country was an important part of my family's

social responsibility. My parents instilled some fundamental values in me that have played an essential part of how I approach growing up. Because of this, I am passionate about helping other young people so that they can acquire the tools to find their way and explore the world just like I have. As part of my master's degree I did an internship - working with children and youth in Pasadena, CA at Greenhouse Therapy Center. It was incredibly moving and satisfying to facilitate a supportive environment in their further development.

Q: Artistic expression runs strongly in your family and you very much realize the value of it in society.

CAECILIE: To get a general introduction to the arts as a child gave me a common ground with my parents that we connect on till this day. I danced ballet, played piano, and sang from an early age. I believe that a society that allows and has room for artistic expression creates a valuable bedrock for its citizens. I believe people have a need to express themselves but in no other place but arts is this really accepted and explored deeply. At university, I studied tribal cultures, and I was also fascinated by how the arts bring a community together. I think this is crucial in our western society, in particular, where stress levels are high. To dance, sing, paint, act, write or indulge in other artistic outlets makes people feel better and it brings them together in a uniquely healing way. A great example is the European Graduate School in Saas-Fee, Switzerland, a center for artists, philosophers and researchers who explore and promote change. It was there that I was fortunate to receive my education.

Human rights and politics were important to my family, and when I was 10 years old, we were part of the international *Save The Children* organization where exchanging letters and supporting a family in a far-away country was an important part of my family's social responsibility





Q: You began modeling at a very young age – 14. You were fortunate to have a caring mother who accompanied you to some of your assignments. You went to Tokyo, Milan, Paris, New York and Los Angeles. Tell us about some of your career highlights and what you experienced.

CAECILIE: I have been fortunate to have worked in many parts of the world in my career. I see modeling as an artistic expression, an art form. Working in front of a camera teaches you to embody different female characters just like in acting. Working with the actor, Pierce Brosnan, for a German company, playing the character of a *Bond* woman, was particularly interesting. I had to draw on my acting classes with the empowering teacher Susan Giosa to embody the role in order to play the part. I would say that was one of my career highlights that I will always cherish.

Another one was for Oprah Winfrey's *O Magazine* in an article on how we must follow our life's mission. That was special to me because of my interest in the subject and her work. Oprah is very inspiring.

Working with Ole Henriksen, Scandinavian's beauty and lifestyle guru was as good and an enriching experience. He is an incredible source of positive energy

and he inspires me with how he lives his life.

I am excited about opportunities to come as I am represented by the top-leading modeling agency, *Iconic Focus* in New York.

Q: You left Denmark at age 23 and created a new life for yourself in Los Angeles. Describe those years.

CAECILIE: Those years were my learning years. It was a journey in getting to know myself. I could not do this if I had not left Denmark and learned to stand on my own two feet. I think this is a crucial period in a young person's life - that you get to leave your home and familiar surroundings - in order to return as a more complete person. This is an enormous task and not easy. When I left home, I did not know what I was getting into. All I had was a dream to be in the arts in America. I became fascinated with *The Hero's Journey* concept by Joseph Campbell. It explores how going through life chapters is teaching you different and necessary tools in your personal development, and how to turn experiences into self-empowering life- lessons. I would not be who I am today if I had not gone on that journey which became a fundamental part in sculpting my identity.

Working with the actor, Pierce Brosnan, for a German company, playing the character of a *Bond* woman, was particularly interesting. I had to draw on my acting classes with the empowering teacher Susan Giosa to embody the role in order to play the part



Q: You grew up in a home in which education was valued. Despite your modeling successes, you attended university and studied classical archaeology and Nordic language and literature at Copenhagen University, and in the U.S. you attained your M.A in Expressive Arts Therapy in Los Angeles. You were juggling full-time school while modeling and acting. Did the 3 components complement each other?

CAECILIE: Looking back now, I actually think they did. At the time, it was a bit confusing since I thought I would have to choose between the two of them. When I was asked, “what do you do?” I often felt caught between the choice to say acting and modeling or talk about my intellectual side with my education and work as a therapist. I felt somehow it sounded better just saying one of them. Now, I see that they actually complement each other. Modeling and acting gave me an interest in working with women’s wellness. It’s a lifestyle about empowerment and it makes up a big part of who I am today.

Q: You are an Art Therapist. Explain that in more detail.

CAECILIE: Compared to a therapist or a psychologist, in expressive arts therapy we use art to support the client in expressing how they feel. We use a variety of different art forms – visual arts, movement, music, drama and creative writing. You can say it works with the body, mind and soul in an integrated way. In a session, when working with a client, we begin with discussing the client’s concerns and from there we move into art formation. Here for example, we create a vision board that inspires one to explore a new future. Another example can be painting images and turning them into poems to inspire a more poetic, everyday life. This way of working helps the client to move the focus away from the challenges to explore new, creative solutions. In my master’s thesis, I did my research with women’s groups at Casa Treatment Center in Pasadena, CA. I created a curriculum where we explored different female archetypes through history and used embodiment art exercises to connect them to their mind, body and soul. I called it The Heroines Journey - inspired by finding strength and power in what they had been through. I love doing this work and was very impressed by the women I worked with. They are true heroines and they inspired me a lot.

Q: You are a practicing Buddhist. How has Buddhism strengthened you and given you dimensions that are critically important?

CAECILIE: I became interested in Buddhism in 2008. At that time I had a few things I really wanted to accomplish like a “Green Card” to stay in the United States. The Buddhist community named *Soka Gakkai International* was very supportive and believed that I was going to receive this. At that time I was starting to lose faith but they taught me to chant a little at mornings and at nights for my goal and a couple of weeks later, I won the “Green Card Lottery”. Since then, it has strengthened my belief in what is possible. To be part of a community whose mission is to help and support every single individual in becoming happy - is very special.

Q: You are the co-founder of the “Nordic School of Arts and Health” in Copenhagen. Tell us about that.

CAECILIE: Nordic School of Arts and Health is a place that offers educational coursework, projects and workshops that uses the creative arts to promote health and wellbeing. It was co-founded with Jens Larsen, researcher, author and coach who has 30 plus years of experience writing books and teaching in Denmark.

My interest in this field began in 2009 when I worked for Allan Buchman, the founder of The Culture Project – New York’s premiere home for socially conscious theater. That is when I realized that the arts not only entertain but they offer a collective space where healing can take place. Since then I have been involved with institutions like The New York School of Visual Arts, Casa Treatment Center and La Verne University that all inspired me and led to the founding of NSAH.

Q: Your parents are fascinating. Your mother is a Sociology Professor at university. She’s written books on what makes cities livable and viable. Your father worked for the United Nations and was a Director of UNESCO. What are the life-long learning lessons that each of your parents has given you about civil rights and human needs?

CAECILIE: I have been raised to know my rights as a Dane and how important it is to value our freedom and the privilege to express ourselves. I am incredibly thankful that I am

I have been incredibly fortunate to be married to a man who really values my femininity and it has taught me a lot about my worth. When you give from an unselfish, loving place, in a healthy relationship, you often receive the same back

born in a country that takes human rights so seriously. My mother has always preached to me how lucky we are to be born as women in a Scandinavian country. She is an incredible role model to me on how to be a resilient woman who supports and fights for less fortunate minorities in our society. My father is a citizen of the world. He has set a good and inspiring example by working in the United Nations. He manages to speak on heavy subjects with an elegance that has taught me that fighting for something can be done in a peaceful and graceful way.

Q: You now live half the year in Los Angeles and half the year in Copenhagen. Clearly you cherish aspects about living in these two great cities.

CAECILIE: There are things I love and cherish about both America and Denmark. I feel very privileged to be a dual citizen and enjoy the best of both countries. The homeless situation in Los Angeles is radically different than the one in Denmark and much more prominent. I know it is a complex matter but I sincerely hope that in time, this issue will be drastically improved. The current conditions for homeless people in Los Angeles are heart-breaking and deeply concerning. As a Dane, it is incredibly hard to witness homeless people of this magnitude in the streets of Los Angeles.

Q: You made the very positive comment that “women have come a long way”. You are also acutely interested in the “divine feminine”. What are the positive changes you’ve seen in women, particularly in the last 10 years?

CAECILIE: I find that in the last 10 years, more women are becoming interested in voicing their needs and their priorities. I think this is a beautiful thing. One thing we just have to remember is how to go about it in the best possible way. Instead of leading with actions, determination and rational thinking, I hope we can look to a softer approach in how to become independent - a way that is more nurturing of oneself. I know many people who are suffering with stress and depression despite having a perfect outward appearance. I am, therefore, studying women who lead with competence and intuition. It’s also critical that women learn how to self heal and that they nurture

themselves. These things will give them greater emotional resilience, which in turn makes them more able to receive from others. I believe that when we balance this we are able to flourish even more.

Q: What do you think are the most valuable aspects about healthy relationships – be it in marriage, partnerships or in friendships?

CAECILIE: Healthy relationships that are inspiring and uplifting are rooted in a deeper understanding and connection between the people involved. With all my relationships, I want to leave others feeling better about themselves and more inspired than before we met. When we feel seen and supported we empower one another. With regards to partnerships, I want to support the man so that he feels like the best version of himself. I have been pretty fortunate to receive the same back from my partner where I feel appreciated and honored as a woman. I have been incredibly fortunate to be married to a man who really values my femininity and it has taught me a lot about my worth. When you give from an unselfish, loving place, in a healthy relationship, you often receive the same back.

Q: Favorite food dish?

CAECILIE: I appreciate healthy vegetarian dishes that are prepared from scratch with love and care.

Q: Favorite movie of all time?

CAECILIE: The musical biography *Shine* about the life of pianist David Helfgott. The way he manages to move out of challenges into happiness is beautiful and inspiring.

Q: Best relaxation day consists of

CAECILIE: Quality time spent with my friends, animals and at home.

Q: Last book you read?

CAECILIE: *When God was a Woman* by Merlin Stone.

I realized that the arts not only entertain but they offer a collective space where healing can take place. I have been involved with institutions like The New York School of Visual Arts, Casa Treatment Center and La Verne University that all inspired me and led to the founding of NSAH





Q: The most beautiful place in the world?

CAECILIE: Greece.


Q: Place you would very much like to visit again?

CAECILIE: Skagen in Denmark. I remember it from when I was a child and it was beautiful.

Q: What is your most valuable possession?

CAECILIE: My journal and Buddhist altar. That is a piece of my soul.

Q: What change would you like to see in the world?

CAECILIE: Better communication that would replace wars. 
Instagram: @caecieliv

There are things I love and cherish about both America and Denmark. I feel very privileged to be a dual citizen and enjoy the best of both countries







With Great Fashion Power Comes Great Responsibility

By Magda Pescariu

From all good wishes received for the New Year, one has stuck with me for months now: to face 2020 with 20/20 vision – clear, sharp, focused and unwavering. It took me by surprise with both its humor and bull’s-eye relevance. For as we step into a decade that announces to be equally decisive for our spiritual awakening and material survival, I think we need more than ever to look ahead, focus on what matters, and get our act together. Of course we feel challenged by the explosive political, environmental, social, technological and economic forces at play, yet we need to stop looking for someone else to blame. Because the world we live in, pretty F’d up as it seems to be right now, is the result of our own making; and the responsibility for its goods and bads is ours and ours alone.

A potential cultural influencer and a significant illustrator of where a society is at, fashion couldn’t sit idle by and go on with its traditional ways to communicate seasonal ideas, ever-changing styles and short-lived fads. **The most important shift we see, therefore, in the fashion industry and in the Spring-Summer 2020 Collections is the understanding that a moral countdown has begun,** and that changing our dressing habits frivolously every few months makes no sense any longer.

Case in point, **a fashion breakthrough is the involvement of the best designers and brands in the conversations about climate-related major impacts,** and the acknowledgement therein of the disastrous environmental impact generated by fashion, from fabrics’ inception to clothes’ final disposal. Back to their drawing boards, fashion artisans recognized that the seasonal push “out with the old, in with the new” must be finally ditched for a more levelheaded mantra, something along the Vivienne Westwood’s lines “Buy less. Choose well. Make it last.”

So what we admired on **Spring-Summer 2020** runways worldwide was **a return to classic,** polish and statement dressing, the

statement in point being that **the new frontier of luxury is simplicity.** But not a simplicity that spells deprivation or lack of imagination, because **never before has simplicity looked so glamorous and so confident.** However, the memo is clear – let’s care for the craft and the people who make our clothes and **let’s have wardrobes of timeless clothing** to enjoy, mix’n’match, and wear again and again.

Good thing too, because the newly-minted approach narrowed down the typical tens of seasonal “must-haves” (which used to drive me crazy in the last few years) to a few **essential fashion trends that define the 2020 warm season: simplicity, sensuality, nostalgia, and I am who I am and I love this planet harmony.**

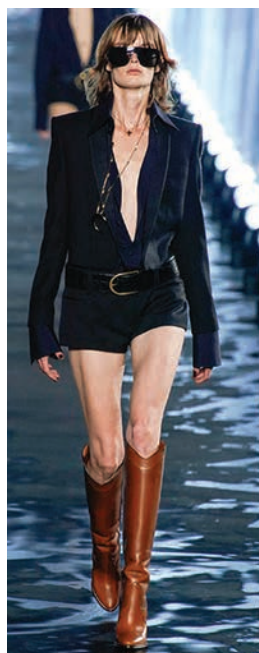
Simplicity brings about an air of liberation, as we realize that there isn’t just one way to be a modern and sophisticated woman today. We have countless options, out of which **all black, all white, bourgeois micro-floral print ton-sur-ton, or all celestial rose-azure** are just a few examples. **Essential tailoring lines, basic garments that never go out of style, well-balanced volumes and precious yet discreet accessories** set the



Bella Hadid making a special appearance in Versace Men



Chanel



Saint Laurent



Dolce & Gabbana



Chanel



Versace



Saint Laurent

tone for a minimalist season. Few frills and even fewer eccentricities disrupt the mood of romantic femininity and unconventional diva. But there are degrees of mandatory fashion theatrics as well – fabulous, haunting summer dresses in black (so unlikely for the usual summer palette), reflecting maybe the terrifying era we live in; sophisticated rectilinear mannish or ladylike suits in total white, as a quintessence of perfection in cinematic elegance; and daywear in glittering rose-azure – compliments to kids of all ages out there.

Sensuality is chilled, polite, multifaceted and pervasive. It's everywhere not only to reinforce the idea that women don't have to

dress like men in order to show their power, but also to reframe the way we think and the way we are through an emancipated and all-embracing vision. Many Spring-Summer 2020 catwalks put female sexuality front and center, from Gucci's raw sexuality, Versace's sassiness, and Dior's tasteful hotness to rethinking shorts as party clothes, turning lingerie into outerwear, or setting focus on hips – the center of female reproduction and thus the frontline in the battle for reproductive rights.

This time around sensuality is neither vulgar, nor slutty. It's entertaining, but not impudent. It's chic, but clearly avant-garde. In the midst of the long-going global conversation about how women (should)

dress and how women (ought to) behave, this particular fashion trend dots all our i's and crosses all our t's in the best way possible. We can choose to wear whatever expresses us best – be it super-hot transparent chiffon; unlined tulle or lace over visible undies in contrasting colors; bras and corsetry worn in plain view in all their forms and shapes, either in opposing color over other garment or as the attire itself.

Relevant instance, Bella Hadid made an all-black appearance in Versace's Men's Spring 2020 Show in Milan, making the case for the "lingerie with a blazer" look. She rocked the runway in a glittering suit with only a triangle top bra and visible high-cut bikini bottoms underneath, statement gold jewelry and pointed-toe pumps. Hair slicked away from her face and squared shoulders completed the real must-have of the season – a hot *I am who I am* attitude.

Sensual this season are also the omnipresent shorts. We can wear them everywhere – daytime or to evening extravaganzas – in matte or shiny fabrics; in every color and pattern; flat front, pleated or bouffant; from booty shorts to knee length ones; from denim to satin to leather and back.

The spring fashion air is suffused with nostalgia, that tender yearning for our happiest and most secluded past. This season we give a nostalgic nod to the '70s and '80s. Spring's best suits are long and lean, with single-button thigh-grazing blazer and skinny-flared pants. The style channels the



Dolce & Gabbana



Ermanno Scervino



Oscar de la Renta

Photo editing by Dumitru Andrei | Photo Credits: IMAXtree (Paris street style, Saint Laurent, Versace, Dior) * Estrop / Getty Images (Bella Hadid) * Filippo Fior / Gorunway.com (Dolce & Gabbana, Ermanno Scervino, Oscar de la Renta, Emporio Armani) * Alessandro Lucioni / Gorunway.com (Chanel, Iceberg, Eto)



Versace



Iceberg



Emporio Armani



Dior

'70s fresh breath of women's liberation and dresses up a new "bossy girl" who reinvents herself effortlessly.

Rain-proof jackets reenter from the '80s, completing appropriately our spring wardrobe. It's not our grandma's or our mother's trench coat, but it pays nice homage to the beige, double-breasted overcoat, embellishing it with crystal trims, conceptual draping and other artful details. Also from the most eclectic decade in fashion, we get to enjoy reinterpretations of vintage denim, pop-style layering, playful polka dots, or nautical style.

What's interesting in experiencing a new '80s revival – not a surprise considering the 20-years fashion cycles – is the ways in which the 2020 styles differ from those created forty or twenty years ago. Of course, taste has evolved and is much more cutting-edge today. But there is something else as well: the generation shaped by an inheritance of social mobility and education, which started on the road full of optimism, with a firm belief in autonomy and in the it-could-be-you democracy of aspirations, found itself entrapped in the consequences of social self-centered shallowness, greedy politics and over-the-top consumerism. Somewhere halfway, in 2000s, the need for change became abundantly clear; but it was easier for us to change the words used to promote goods and trends than to work on changing the essence. It went on like this for another twenty years or so, only to come now to a screeching halt - the times when "doing the Lotus as well as driving one" was enough to make us feel better about ourselves and qualified us as ethical consumers are officially gone. Not

only that now we have something to say about the world at large, but also we have something to do. That is, to let the hard-earned sense of empowerment triumph over the feeling of being trapped, once and for all. In any relevant chapter of our existence, fashion included. Anne Klein summed up to perfection the aim of this moral battle in fashion: "Clothes aren't going to change the world. The women who wear them will."

We see the fashion trend that speaks about *I am who I am and I love this planet* harmony in an explosion of vibrant references to the beauty of this planet, brought to imminent peril by our own doings. Think of the Amazonian jungle, the forests of this world, the oceans, the wilderness, the virgin landscapes, the flora and fauna we put in harm's way as ground zero for the devastating effects of climate change. Breathtaking prints with palm fronds, large exotic flowers, seaside sunsets, outlandish butterflies, animal motifs, luxuriant vegetation, and colorful birds speak out loudly our awe and love, as well as our commitment to protect this planet, of which we are also a fragile and now-endangered part.

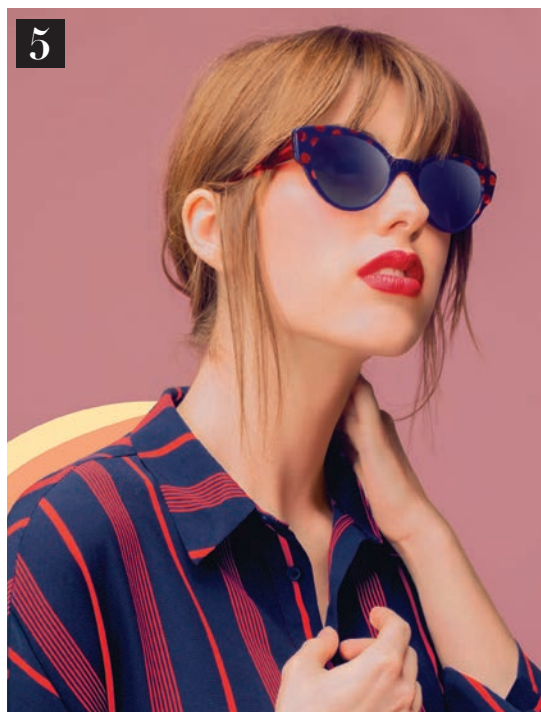
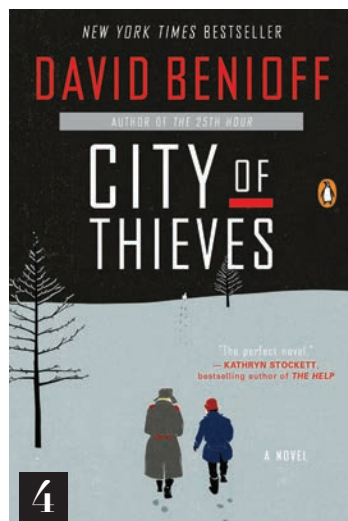
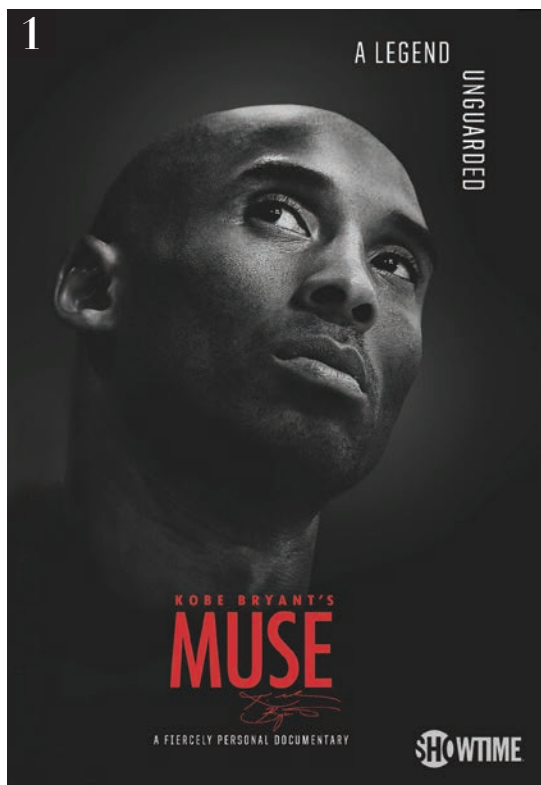
Indeed, we don't paint the town red anymore in the new decade, but - knowing ourselves much better than we used to - we paint our life like a rejuvenated Picasso, wearing art à porter. Gorgeous splashes of color, intense brush strokes, and vibrant geometrical elements breathe life back into our inner dreamer and help us stand out in any crowd, be it at the beach, on a crowded subway, at the insufferable Monday morning meeting, or in the picket line.

I know is commonplace to say that for the

first time in a long time the spring fashion trends entice me with a flicker of hope, yet it's true. For all I know, this may be the Dickensian "spring of hope" in "the age of foolishness". But it would be best to be the timely recognition that we can't just stand by and do nothing while everything around us changes irreversibly at an unstoppable speed. Hear that clock ticking, darling? Here's a hint: as the saying goes, even if you're on the right track, you'll get run over if you just sit there. In "the best of times" and in "the worst of times", the only way out is through. 🌱



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1. KOBE BRYANT'S MUSE

Documentary that goes behind the stats to reveal the legendary Kobe Bryant's career, exploring the mentorships, allies and rivalries that shaped his stellar 18-year tenure in the NBA, and uncovering his greatest personal challenge. Available on Amazon Showtime.

2. 43 LANGUAGES AT TOUCH OF BUTTON

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5. WINK OPTOMETRY

Lafont Paris eyewear available at Wink Optometry's new store. 2867 Agoura Rd. Westlake Village 91361. 805.496.2448

6. GREENWICH FLORAL DESIGN

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7



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11



12



7. GREECE IS THE WORD

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8. NINA SEGAL

They will style you and your ear! Visit them and these beauties personally in Westlake Village at Sharon Segal Nina Segal. 160 Promenade Way Ste E, Westlake, CA 91362. 805.777.7019. Or, shop these looks at NINASEGAL.COM and on Instagram at [@ninasegaljewelry](https://www.instagram.com/ninasegaljewelry). Peace and Love

9. LA ARTIST TYLER BARNETT

LA artist Tyler Barnett blends elements of Japanese action painting, psychedelic art and spiritual practice at Enso Gallery in Malibu (22629 Pacific Coast Highway). Available for purchase: 818 929 8166

10. THE STARLET STUDIO

After more than a decade of dolling up actors, musicians, and celebrities in Los Angeles, Ashley Ann Harris is bringing her luxurious services closer to home through The Starlet Studio. Have your makeup done in an elegant and private setting that will make you feel like a celebrity. Westlake Village. thestarletstudio.com

11. SPRING GARDENING

Spring gardening 2020. Grow your own organic food with helpful tips from Model Gardener, Kelly Emborg's informative article on page 48.

12. SAGE VEGAN BISTRO

LA's favorite plant-based restaurant focused on organic ingredients, sourced from local farms, is opening in Agoura Hills. Be kind to animals and the environment by adopting a healthier, plant-based diet. Sage Plant Based Bistro & Brewery. 800.577.8152 x102 sageveganbistro.com [instagram.com/thekindsage/](https://www.instagram.com/thekindsage/)



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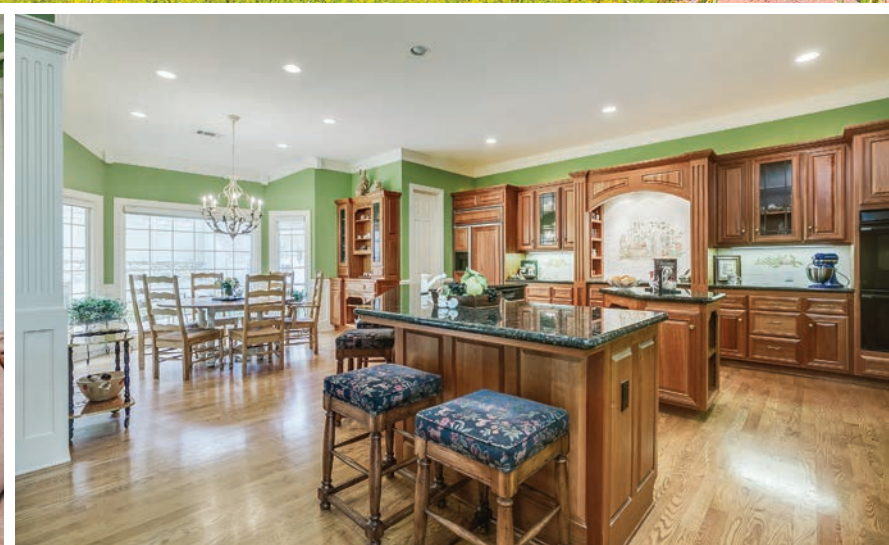
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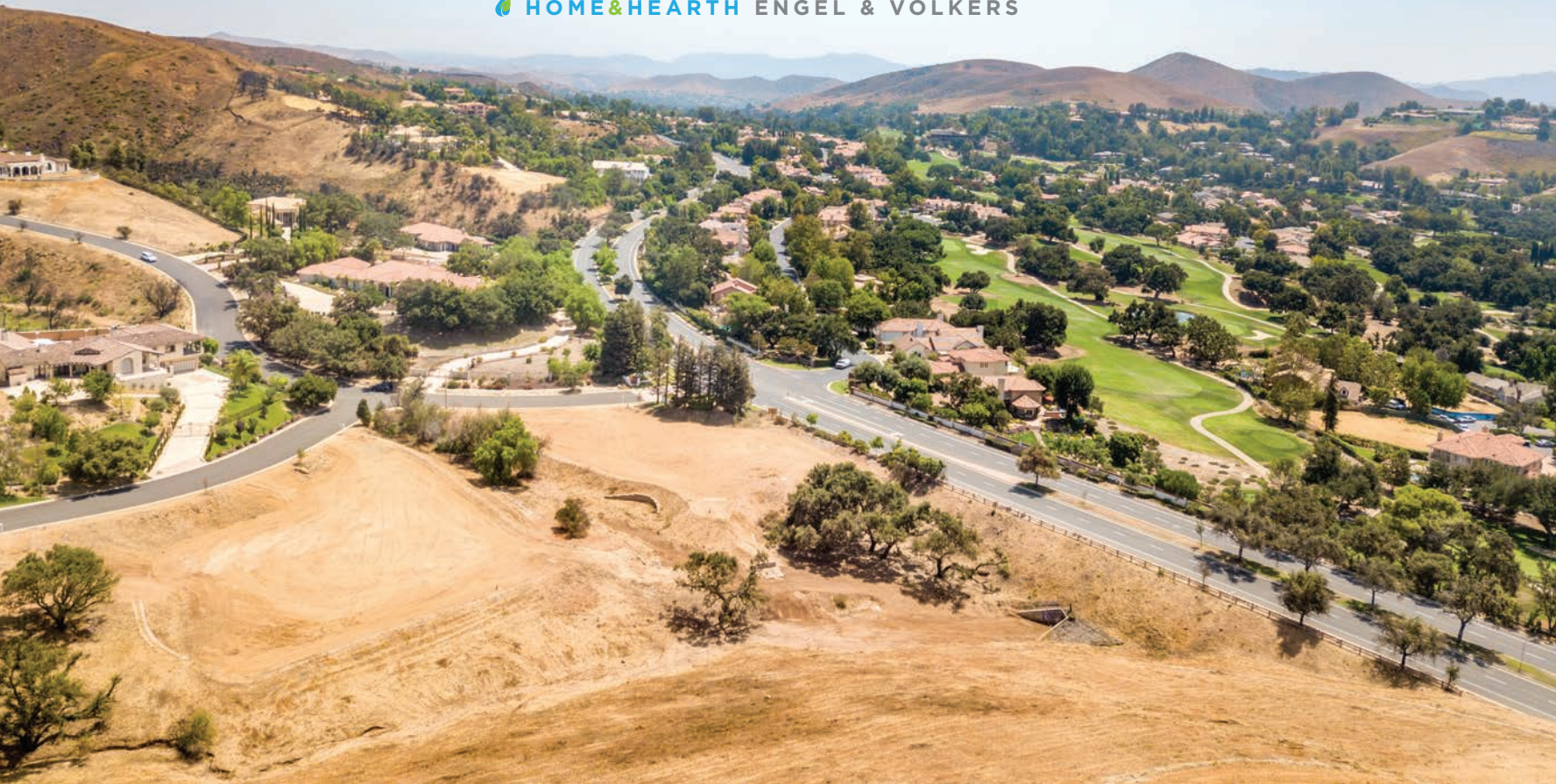


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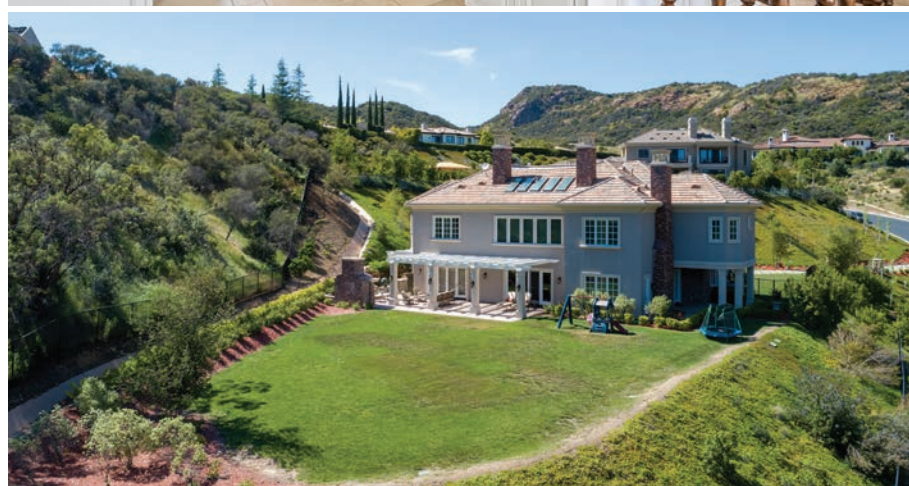
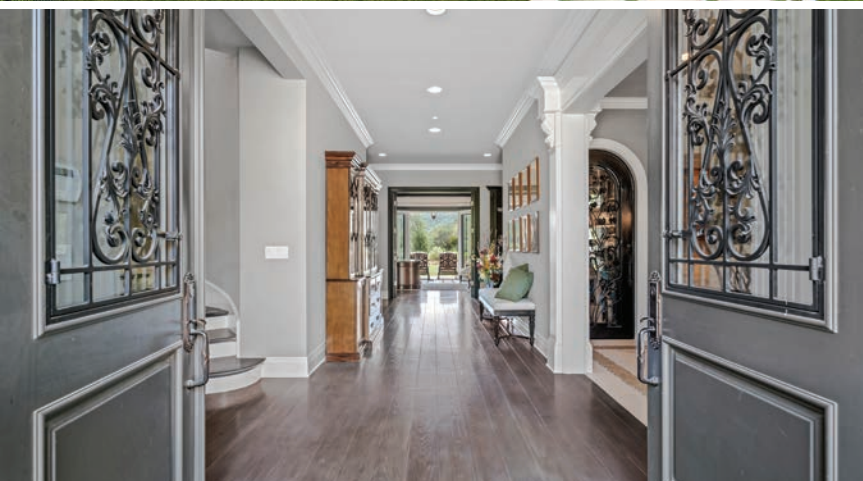
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When Memory Fades

With the incidence of Alzheimer's and other forms of cognitive decline projected to rise, this insight from Merrill Lynch Wealth Management could help you prepare financially for a day you hope never will come.

More and more families today find themselves touched by the tragedy of Alzheimer's. Fifty million people globally were living with the disease in 2018, and by 2050, that number is projected to multiply to 152 million, according to Alzheimer's Disease International. There is also increasing public awareness of the emotional and financial toll that Alzheimer's and other forms of dementia can take.

Your advisor can help you come up with a plan that helps you manage the extra financial costs involved, but keeping your loved one safe at home often falls on you alone. Merrill Lynch Wealth Management's Director of Financial Gerontology, Cynthia Hutchins, recommends taking the following simple steps to care for your family member even as you grapple with the financial challenges of caregiving.

HOW WOULD YOU PAY FOR CARE?

A big part of that planning involves what to do if someone needs full-time nursing care at home or in a residential facility. Purchasing long-term-care insurance far in advance of when it may be needed is one way to help cover that large expense. Having adequate life insurance, too, could be crucial. Starting early can be advantageous when considering how to handle the health-related costs of later years.

"Another essential part of preparing for a family member's cognitive decline is to make sure you have access to financial accounts and documents," says Hutchins, who suggests recording critical information such as passwords and storing important papers in a secure location that family members can get to if necessary.

FINANCIAL EARLY-WARNING SIGNS

The early indications of cognitive decline are often hard to identify. What starts as neglecting to pay bills can accelerate to impulsive spending, large account withdrawals or calling a financial advisor multiple times a day.

One way for family members to get an early warning about potential cognitive issues, Hutchins says, is to create a document authorizing a financial advisor to reach out to a family member or another trusted person if there are signs of problems.

HAVING THE DIFFICULT CONVERSATION


The starting point of any strategy for dealing with cognitive decline is a frank, open discussion, says Hutchins. "This is a hard conversation to have, but it can empower everyone by identifying the needs, preferences and goals of a family member." Those may include where that person wants to receive care and who will manage finances.

If it falls to you to prompt the conversation, Hutchins suggests asking whether your parent has thought about what will happen if



he or she can no longer care for himself or herself. "Make sure they understand you are not trying to take away their independence," she advises.

CAREGIVING MADE (A LITTLE) EASIER

Families also need to consider who will take the role of primary caregiver and the financial implications of that choice. You may decide to leave your job to provide care, and as the disease progresses, to hire part-time aides to help with personal care and companionship, or you might consider adult daycare or respite care at a residential facility. Finding an Alzheimer's support group in your area can also help. 



For more information, contact Merrill Lynch Financial Advisor Ray DiBartolomeo of the Thousand Oaks, California office at 1.805.381.1473 or ray.o.dibartolomeo@ml.com.

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GREECE IS THE WORD

Greece is the birthplace of democracy, the place where the Olympic Games were created, and it boasts historical masterpieces such as the Acropolis in Athens, the Sanctuary of Delphi, and the ancient Theatre of Epidauros. From Athens to the traditional villages on the island of Milos, the options for visiting the Greek Islands are plentiful and suit all budgets. Here's a roundup of some of our favorite choices from the classical appreciation perspective to the super romantic angle to buzzing nightlife and beach beauty to charming places for relaxation or exercise - depending on your wishes.





ATHENS

Your flight from the USA will probably land in the classical city. We suggest spending a day or two in Athens to view the brightly painted houses in the **Plaka district** or experience the energy of **Syntagma Square**. From an historical perspective you'll want to view the **Acropolis**, which is a city of temples, sanctuaries and monumental gateways built in the 5th century BC. The **Parthenon** was built during the Golden Age of Athens and sits on the highest point of the Acropolis, visible from all over Athens. The building originally served as a temple and treasury and held a colossal statue of Athena.

SANTORINI

An easy 45-minute flight from Athens will take you to Santorini which is situated on a striking volcanic setting where traditional white houses sit majestically on cliff-tops straddling the Aegean Sea, and colorful sunsets make Santorini one of the best-loved Greek islands. Along with this, you can expect an array of delectable food dishes from taramasalata, dips such as tzatziki (yogurt, cucumber and garlic), melitzanosalata (aubergine), and fava (creamy split pea purée). Olives, olive oil, dolmades and

(LEFT) Famous Parthenon temple on the Acropolis (ABOVE) Tourists and local Greeks shop at the outdoor shopping center and marketplace near the Monastiraki and Plaka district in Athens

moussaka also feature prominently. There are plenty of accommodation options on Santorini from basic overnight stays to 5-star luxury (Grace Santorini is particularly beautiful). Visit the multi-hued beaches or join the crowds on the caldera.

Hilltop town of Oia- Quieter than Fira, Oia is a traditional hilltop town with blue-domed churches set against a backdrop of whitewashed houses and cobalt-blue ocean. Cafes, tavernas, art galleries and craft shops border the streets. Below the town is the port of Ammoudi with brightly-painted fishing boats.

Other Villages in Santorini - The smaller villages in the interior of the island are generally quieter than those on the caldera edge and offer a more authentic insight into local life. Know that in high summer, even these villages can be packed. **Emporio** has narrow streets lined with traditional houses that

surround a medieval fortress and a 6th-century church. Nearby are the popular beaches of **Perissa** and **Perivolos**. **Pyrgos**, with its Venetian castle and panoramic views, are other worthwhile stops away from the crowds.

Wine-Tasting: Santorini is one of Greece's most important wine producers with vines that are centuries old and grown in volcanic soil which protects them from many parasites. The vines are trained into a basket-like structure that protect the fruit from harsh winds. We suggest taking a tour of some of the vineyards.

When to Visit: Many Santorini properties only open from April to October. To enjoy the best of the weather and avoid the summer crowds, we recommend visiting in April, May or October. July and August are peak season and temperatures peak with highs of 86 F.

Oia Santorini Greece famous with romantic and beautiful sunsets



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MYKONOS

Town of Mykonos: Often referred to as ‘The Island of the Winds’, Mykonos is famous for its trendy crowds and buzzing nightlife. The beaches are the place to be seen and they offer all the amenities including lounge chairs with wait service. During the day you can visit quaint little shops, tavernas, art galleries and bars. You can also explore ‘Little Venice’ on the waterfront, or venture beyond to Mykonos’s unique windmills.

If you want to take a break from partying, you can hop on a boat that will take you across to **Delos** (the birthplace of Apollo) with its archaeological history and maritime museums. There are numerous cafés and restaurants that overlook the colorful fishing boats bobbing in the water.

Beyond Mykonos Town, the island is characterful with quaint villages, traditional farms, and goats munching in the rural areas. The Monastery of Panagia Tourliani at Ano Mera, founded in the 16th century, is well worth a visit. There’s a beautiful altar screen created by Florentine artists and a bell tower decorated with carvings.

(OPPOSITE PAGE) Meteora monasteries. Beautiful view on Monastery of the Holy Trinity placed on the edge of high rock covered of the morning at sun rises, Kastraki, Greece (CLOCKWISE) Little Venice neighborhood along the shore of Mykonos, Greece. Boy walking on sand at Milos island, Greece. Famous windmills of Mykonos Island, Cyclades, Greece



Beaches of Mykonos - The beaches are picturesque with soft sand and turquoise waters. Many of the best beaches run along the south coast. If you are young and trendy, we suggest Paradise Beach and Super Paradise Beach with its all-night beach cafés. Quieter beaches include Agios Sostis or Fokos with laid-back bars and little tavernas.

MILOS

A volcanic island in the heart of the Aegean, Milos is strik-

ing because of its majestic landscape that frames its beaches in pink, orange and dazzling white rock. It's one of the Cycladic Islands, but far less frequented than other islands so if you want to escape the tourists while imbibing the local flavor of the place, Milos is well worth a visit. You have 72 beaches from which to choose – in a myriad of colors from black or red sand to pebbles in multiple hues. Hiking and kayaking are a great way to get around or you can take a food tour or a sailing cruise.

Panorama of Hydra, Beautiful Greek islands



METEORA

Meteora's medieval monasteries sit atop magnificent mountain tops. The Monastery of the Holy Trinity is breathtakingly beautiful. If you are looking for exercise with exquisite scenery, hiking among the sky-scraping monasteries in Meteora is a special treat.

HYDRA

Just a 90-minute ferry ride from Athens, Hydra gets you away from the madding crowds with a ban on all noisy, wheeled vehicles. It's a pedestrian-friendly, slower-paced atmosphere with just people and donkeys. Hydra town, built around a deep cove, is filled with stone mansions, a legacy of wealthy sailing captains in the late 18th and early 19th centuries. The honey-stone buildings, all topped with low terracotta roofs, make it a special place in which to meander while enjoying some shopping and dining in a quiet, sophisticated environment. Sophia Loren and Leonard Cohen were regular visitors to Hydra. 🌿

Donkeys at the Hydra island on a summer day in Greece



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