

FREE VENICE SINCE 1968 BEACHHEAD

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APRIL
2017
#425



Banners representing the camps of Manzanar Pilgrimage 2013. A pilgrimage will be April 28-30, 2017. blog.manzanarcommittee.org

We are excited as the monument's installation and dedication approaches this month.

The granite obelisk is at the monument maker in Arvin, engraving is almost completed, the foundation has been prepared, transportation and installation are scheduled for late April, and the unveiling will be at 9:30, followed by the dedication at 10:00 Thursday morning April 27 at the corner of Venice & Lincoln Boulevards.

The timing could not be more relevant – it was FDR's Executive Order 9066, signed February 19, 1942, that allowed our government to forcibly remove and imprison 120,000 Japanese Americans in American concentration camps for 3 years during WWII. As in 1942, the current president's executive orders are revoking civil rights and are disrupting our friends' and neighbors' lives. There has even been talk of creating camps to imprison perceived enemies; recently some politicians have referred to the example of the Japanese American "internment".

We must not allow similar injustices to happen again.

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VJAMM

Venice Japanese American Memorial Monument
Dedication Ceremony
April 27, 2017



IN APRIL 1942, DURING WORLD WAR II, MORE THAN A THOUSAND AMERICAN MEN, WOMEN, AND CHILDREN OF JAPANESE ANCESTRY IN VENICE, SANTA MONICA, AND MALIBU REPORTED TO THIS CORNER AT VENICE AND LINCOLN BOULEVARDS. THEY WERE ALLOWED TO BRING WITH THEM ONLY WHAT THEY COULD CARRY. THE WESTERN DEFENSE COMMAND AND FOURTH ARMY ISSUED CIVILIAN EXCLUSION ORDER NO. 7 WHICH GAVE FAMILIES ONLY DAYS TO DISPOSE OF THEIR PROPERTY AND POSSESSIONS. BUSES TRANSPORTED THEM DIRECTLY TO THE AMERICAN CONCENTRATION CAMP AT MANZANAR IN INYO COUNTY WHERE MANY INTERNEES WERE INCARCERATED FOR MORE THAN THREE YEARS.

JAPAN'S DECEMBER 7, 1941 ATTACK ON THE U.S. NAVAL BASE AT PEARL HARBOR IN HAWAII PLUNGED THE UNITED STATES INTO WORLD WAR II. WITHIN DAYS, THE DEPARTMENT OF JUSTICE PUT JAPANESE AMERICAN COMMUNITY LEADERS INTO DETENTION CENTERS FOR THE UNSUBSTANTIATED FEAR OF COLLUSION WITH THE ENEMY NATION OF JAPAN. ON FEBRUARY 19, 1942, PRESIDENT FRANKLIN DELANO ROOSEVELT SIGNED EXECUTIVE ORDER 9066, WHICH EMPOWERED THE U.S. ARMY TO DECLARE AREAS OF WASHINGTON, OREGON, AND CALIFORNIA MILITARILY SENSITIVE. EO 9066 FORCED THE REMOVAL OF 120,000 JAPANESE AND AMERICAN CITIZENS OF JAPANESE ANCESTRY FROM THE WEST COAST TO BE IMPRISONED IN TEMPORARY ASSEMBLY CENTERS AT FAIRGROUNDS AND RACE TRACKS. MONTHS LATER, THEY WERE TAKEN TO TEN AMERICAN CONCENTRATION CAMPS UNDER THE WAR RELOCATION AUTHORITY. THIS FORCED REMOVAL AND IMPRISONMENT, WITHOUT ANY REGARD TO DUE PROCESS OR THE WRIT OF HABEAS CORPUS, VIOLATED THEIR RIGHTS UNDER THE U.S. CONSTITUTION.

MAY THIS VENICE JAPANESE AMERICAN MEMORIAL MONUMENT REMIND US TO BE FOREVER VIGILANT ABOUT DEFENDING OUR CONSTITUTIONAL RIGHTS. THE POWERS OF GOVERNMENT MUST NEVER AGAIN PERPETRATE AN INJUSTICE AGAINST ANY GROUP BASED SOLELY ON ETHNICITY, GENDER, SEXUAL ORIENTATION, RACE, OR RELIGION.

VENICE JAPANESE AMERICAN MEMORIAL MONUMENT

Black Legacies Of Venice Ignored: City Letting Historic Irvin Tabor Family Compound Be Destroyed



Venice community members met in front of the historic early home of the Irvin Tabor family to protest the destruction of this home through negligence by the city. This property, purchased in 1916, by Venice historic figure Irvin Tabor with the support of his friend and employer Abbot Kinney, founder of The Venice of America. Tabor developed it into an eight-bungalow compound to house his extended Louisianan family arriving to work on Kinney's The Venice of America. "The family compound is an important part of Venice's cultural heritage and should be preserved," says Amanda Seward, a preservationist who worked to save Lincoln Place Apartments, designed by African American architect, Ralph Vaughn.

The community met in front of the property at 605-607 Westminster Avenue, in the heart of the Oakwood neighborhood, to bring attention to how the city is ignoring the role of the African-American community's role in the early history of Venice. Jataun Valentine and other descendants of Irvin Tabor talked about the history of the residence and share reminiscences growing up in Venice.

Tabor, the chauffeur and confidant of Abbot Kinney, founder of Venice, along with his cousin Arthur Reese, Kinney's valet and designer, were one of the first African-Americans to be able to buy homes in Venice, up to then restricted by covenant.

Community groups and residents have long complained that the city fails to follow and enforce its own rules protecting historic structures as well as preserving community character amid growing development.

Community groups have also long complained that the city is ignoring the history of Venice in its rush to redevelop this area as a tech community and as the well-heeled flock here attracted by Venice's trendy reputation. The result is that Venice is also suffering a great loss of older affordable housing which is less expensive to buy and more profitable to redevelop.

The community is demanding that the city strengthen its programs created to support older homes and communities and to enforce the rules that exist so that this and other historical properties will not be destroyed.



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The FREE VENICE BEACHHEAD is published monthly by the Beachhead Collective as a vehicle for the people of Venice to communicate their ideas and opinions to the community at large. The Beachhead encourages anyone to submit news stories, articles, letters, photos, poetry or graphics of interest to the Venice community.

The staff reserves the right to make all decisions collectively on material published. There is no editor on the Beachhead. The printing is financed by ads, sustainers and donations. The articles, poetry and art work express the opinions of the individual contributors and are not necessarily the views of the Beachhead Collective.

To submit material, include your name and telephone number. Anonymous material will not be printed, but your name will be withheld on request. No payment is made for material used.

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LETTER TO EDITOR

Thanks for the shout out from Sara Omari. I want to thank her also for her wonderful and informative articles about our rest homes and assisted living facilities. This is a topic that is NEVER written about. I have had many relatives and friends over the years who were stuck in or literally made prisoners in our local rest homes. Instead of honoring and treating our elderly with kindness, respect and love, most rest homes treat our loved ones with neglect, humiliation and even brutality. The older souls of our nation have done so much and survived years of work, love and life only to be housed worse than murderers and rapists in our worst jails. Many times they are fed garbage and bound and restrained. Most are over medicated and sedated so not to cause any problems and usually just to shut them up. Most workers are underpaid and foreign and don't speak English well. There are often mistakes with medications. Many homes have a beautiful front to fool visitors but are really hell holes if you look in the back.

Many are dirty and the inmates are undernourished and fed unhealthy and bad foods. Most are under staffed. Sometimes the day workers may not be real bad but the night shifts can have the worst people imaginable since there are no visitors to see what monsters and criminals can be working nights. Most Americans have no idea how bad our system of rest homes are. Many children put their elderly parents in these homes with the illusion that they will be well cared for and instead they are tortured and tormented. Many are put in a rest home and never have anyone to visit them. Most catch some sickness or just give up and die not long after being incarcerated in hell.

So much money is wasted on jails and wars yet there seems to be no money or interest in helping our very old and sick. Yes, there are better places and you can pay for private helpers at these homes but you may pay between \$5,000 to 8,000 a month. This is far more than most people or their children can afford. Even in the best of places you will need an advocate to see that you are being treated well. Most old people have no one. When you are young you don't think about these things.

However I want to remind the young of our nation that we will all get there some day. The years go by faster than you can dream and unless we do something about these deplorable conditions in most of our rest homes we will be forced to live it ourselves one day. Thanks again to Sara-

-Marty Liboff-



Eric Darling Resigns from VNC

Dear VNC-

The last few months I have been too busy with my work as a Federal Public Defender to attend enough VNC meetings. In this regard, I apologize to the folks who have voted for me to represent their interests. I must admit that during this period, the oppression of the larger criminal justice system and the help I could provide my individual clients seemed to outweigh any change I could make on the current VNC, and so the decision to miss meetings was a simple one.

We have entered a scary new political era in this country, where talk of walls and bans have highlighted who is welcome in our national community. Locally, it is clear that the majority of the VNC does not welcome many who have traditionally called Venice home. Anti-homeless rhetoric, for instance, evokes the disdain for immigrants and Muslims we hear on far-right news outlets: people who have long been part of our community are now treated as unwelcome outsiders whose very presence threatens a constricted definition of "us," and difference, long celebrated in theory, has, in practice, become a basis for exclusion.

I don't believe any individual on the Board believes their actions are motivated by intolerance. However, the way we treat our neighbors, who we think is even worthy of being considered a neighbor, says as much about our values as our take on national political events.

I'm dismayed that the VNC does not reflect the values of the majority of Venetians, but like anything, this too shall pass. I'm confident that neighborhood political activity will remain progressive and boisterous and I look forward to playing a part for years to come.

Judy Esposito has consented to letting us publish her letter to the California Coastal Commission.
- Beachhead

Dear Mr. Hudson and Ms. Henry, California Coastal Commission.

I represent a large group of people, some of whom were appellants of several of the coastal exemption cases a year ago in Santa Rosa. You may remember me from our coastal meeting in Santa Rosa, where you went to bat so brilliantly for us when you and the Commissioners declared several phony "remodels" here in Venice to be what they truly were--demolitions requiring a coastal permit. Thirteen other properties were recognized to be the same, thanks to Robin Rudisill and yourselves. There just aren't enough words of appreciation from us to you !!!!!

Now we are so very much in need of your expert help again, and on an even bigger and more dangerous issue. Our neighborhoods here in Venice, WEST of Lincoln Blvd., are not under any protection from the constant devouring of our homes and construction of homes grossly out of scale with our existing neighborhoods. Small homes are being demolished and replaced by McMansions. It's a fast spreading cancer, ensuring the sure death of our Neighborhoods if we can't stop it very soon!

Neither the City nor the Venice Neighborhood Council are taking into consideration the compatibility of new OR remodel projects' mass, scale, and character to the existing neighborhoods! The result is ruinous !!!

We have been told by the City Planners responsible for the local CDP's and related Findings that it is not required that the City or the Coastal Commission analyze projects for protection of neighborhood character or visual resources via an analysis of compatibility of the project to the mass, scale and character of the existing surrounding neighborhood.

Is this true? Has the law changed? Or has the interpretation of the law changed?

Are there ANY controls over projects that don't get CDP's? I ask because everyone is cheating on size of developments. It is up to average citizens to follow up on these developments and it becomes a full time job, and one that I feel very ill equipped to tackle (though I have no choice but to try). My efforts thus far have failed to limit the size of these ever-encroaching McMansions.

The land use process is completely broken in Venice. Our Council District 11 councilman is completely unresponsive to multiple requests for urgent meetings re. our serious land use concerns. I was told that he is unavailable because he is so busy meeting with developers and even going out to lunch with them....when we, as residents, have no access to him at all. Our councilman is supporting developers 100% at the complete and PERMANENT ruination of our precious coastal neighborhoods.

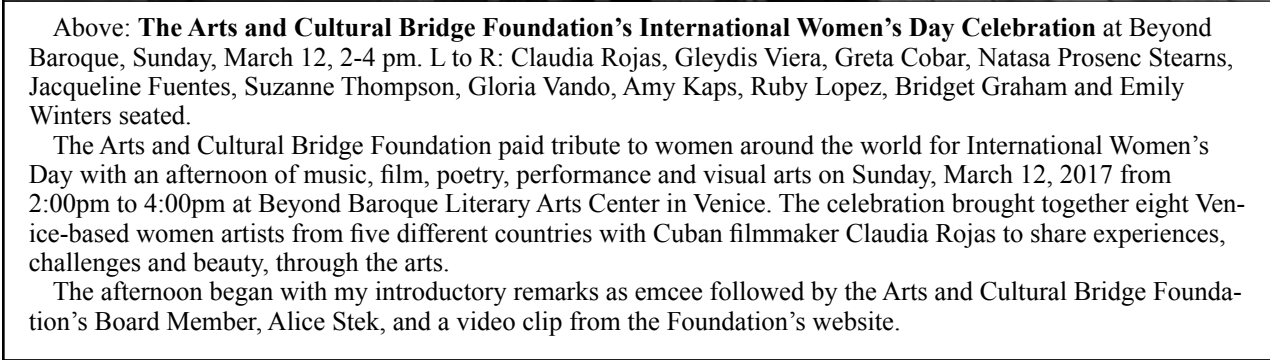
My neighbors are terribly concerned that the Coastal Commission does not add the expected layer of regulation in the coastal zone (except for the dual zone areas right next to the ocean and our canals), and so our neighborhoods are WORSE OFF than neighborhoods not in the Coastal Zone. This is because although we have laws to protect our coastal neighborhoods, not only does the City not follow these laws, but we don't even get the benefit of the FAR limits put into place elsewhere in the City. Our politicians, especially our councilman, harm us by saying that we don't need those FAR limits as we are protected in the coastal zone, and then they do NOTHING when the City does NOT follow the coastal zone laws, such as assuring compatibility of massing, scale, and landscape (i.e. "character") to the existing neighborhood, for all new development and renovations (Certified Land Use Policy I.E.2.).

We had understood that a good part of the reason for the Coastal Commission and its California Coastal Act is because it is known that corruption and political interference has in the past occurred in this regard, especially in the extremely valuable coastal areas. Thus our Coastal Act legislation limits what can be built. Even with this protection, this is a difficult task, up against such obstacles as corruption, ideological entrenchment, and special interest lobbyists/corporate power. This is why we NEED the Coastal Commission to take their role as regulator of the coast 100% seriously and to invoke the law and require the City to do the same! The coast is too fragile and too vulnerable to allow "home rule" to take priority and thus allow the statewide public interests to be overruled for purposes of a local government's needs or wishes. The safeguarding of the broader public interests must be given overriding consideration.

But the laws are NOT being followed, which is criminal, and the City and State each know exactly what each other is doing and they are LETTING IT HAPPEN. We see it clearly, and we know you see it. Please take steps to stop this.

Lastly, do you think it would help us to contact those in the current U.S. administration that are so frustrated with the politics of the City of L.A. and their Sanctuary City issues? Perhaps they would be sensitive when learning of the crime that is being perpetuated on all of us by the

continued on P3 Column 2



Judy Esposito

continued on page 4

[illegible]

– Jon Wolff

George Francisco is the Vice President of the Venice Neighborhood Council. Why is it that George Francisco doesn’t say much at the meetings?

Everyone else talks at the meetings. The Council President talks. He explains the issues and lays down the ground rules at every monthly meeting. Other Neighborhood Councilmembers express their opinions and debate each other over their microphones. Venice residents line up and speak from the podium for 60 seconds to plead their arguments before the Council and the audience. Developers and business owners put on big presentations with architects, lawyers, and young women holding large photographs of the ugly buildings they wish to dump on Venice. But Venice Neighborhood Council Vice President George Francisco is rarely heard in the meetings except to say “yes” or “no” when a vote is taken.

George Francisco has spoken in the past. He was the one quoted in a Washington Post article from August 10, 2015 about Gentrification in Venice. He said, “Progress is a train. You can be on it, or you can be under it.” Progress, in the George Francisco lexicon, means pricing Venetians out of their homes and businesses in Venice.

Before that, we read about him in the July 2014 Beachhead where he was quoted saying, “Get out of here you trespassing piece of shit” to an old man with a cane. There, George Francisco brought more than words to the conversation; he wielded a baseball bat as well. This earned him the title, Bat Man of Venice.

George Francisco has been cited in the local media as helping to organize events in Venice. He’s been photographed lighting the Venice Sign on Windward Avenue. George Francisco has even been interviewed by Yo! Venice when he ran for the office of Vice President of the VNC in the 2016 elections. In this instance, it is claimed, Yo! Venice received \$200 from each candidate interviewed, in order to deliver favorable coverage for the candidate. Did George Francisco get his money’s worth and get elected Vice President?

George Francisco is now also President of the Venice Chamber of Commerce. He has stood, smiling, shoulder to shoulder with former Chamber President and Arch Villain Carl Lambert who is being sued by the City Attorney for illegal conversion of an apartment building into a hotel. As President of the Venice COC, George Francisco enjoys much influence with L.A. City Councilmember Mike Bonin. What would George Francisco say about his relationships with these local Principalities and Powers?

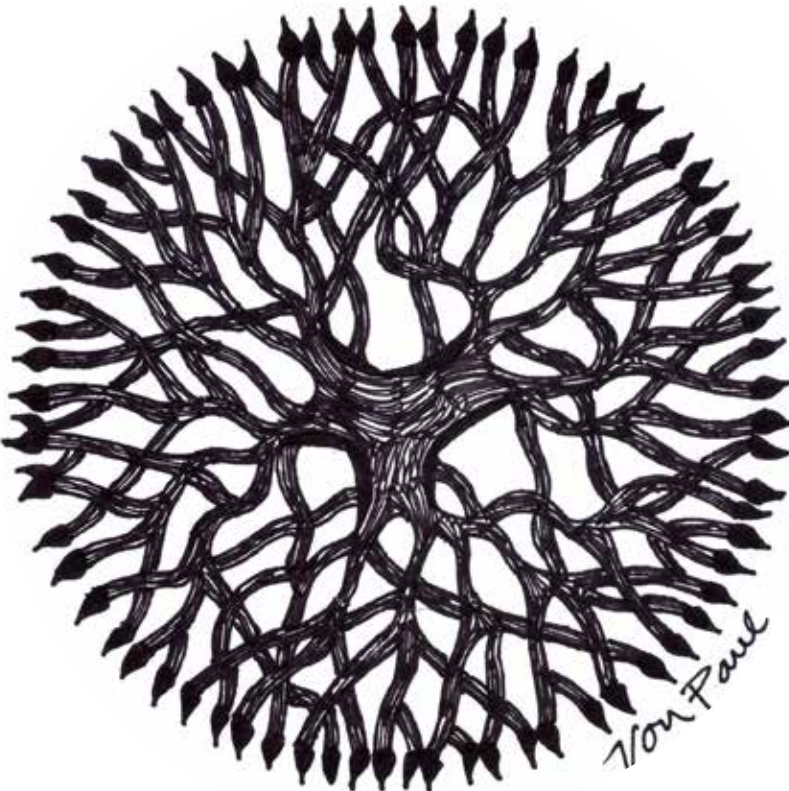
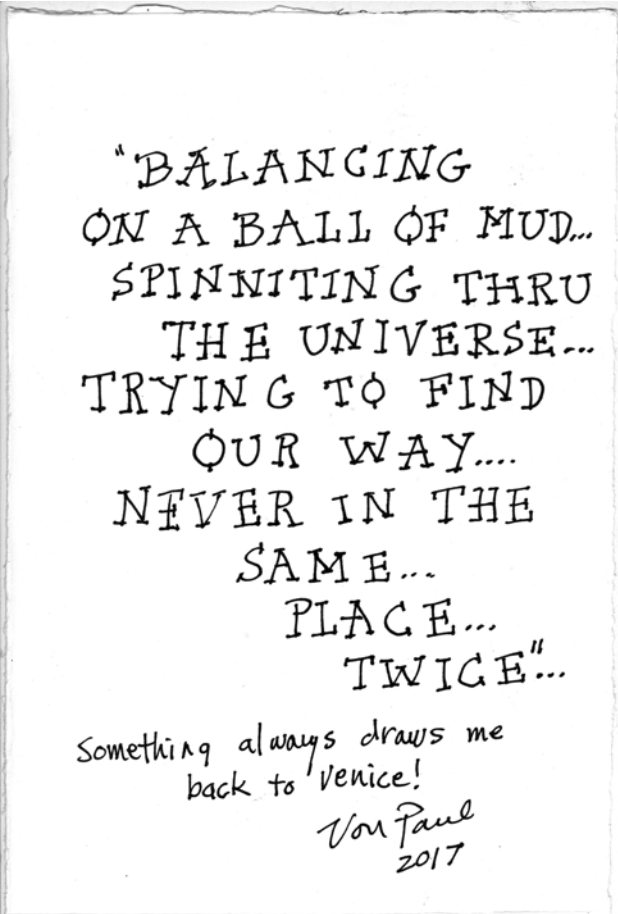
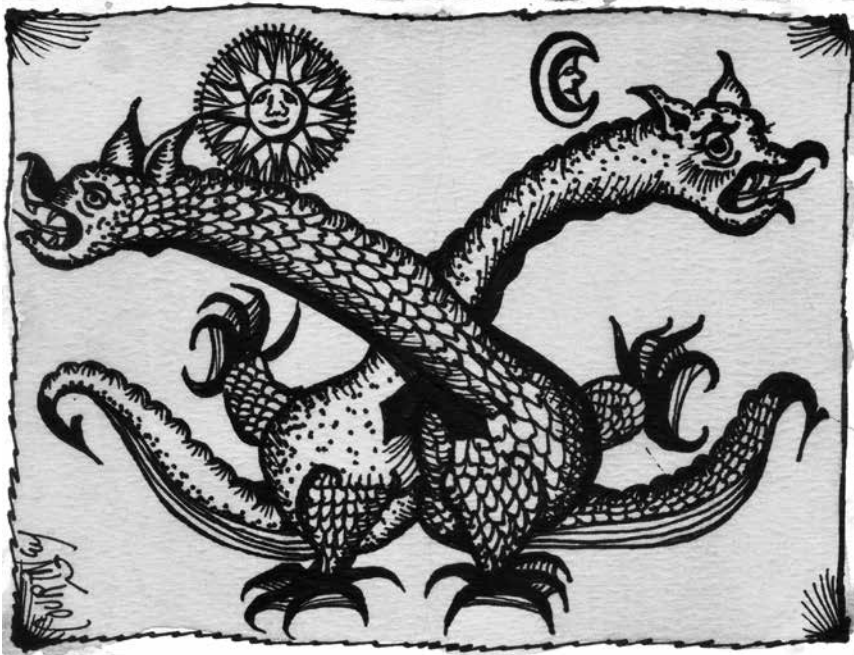
And what would George Francisco say about his close friendship with landlord Jason Teague? Jason Teague currently owns many properties in Venice and George Francisco manages some of them. These are Short Term Rental properties. If you’ve heard of Airbnb, then you know what STRs are. They’re rental units for tourists that used to be permanent homes for people. They’re, effectively, hotel rooms in buildings that were never meant to be hotels. They’re in neighborhoods that used to house families and form the foundations of communities. They now infest a large portion of the Land of Venice. And they’re illegal. What would George Francisco say about his role as an enabler of this unholy practice?

Would George Francisco tell about the properties owned by Jason Teague under the business name, Venice Local Living, LLC? Can he speak about the Short Term Rentals on 363 Rose Ave., 363 1/2 Rose Ave., 359 Rose Ave., 355 1/2 Rose Ave., 341 Rose Ave., 337 Rose Ave., 333 Rose Ave., and 333 1/2 Rose Ave. in Venice?

What could George Francisco say about Jason Teague’s property on 1414 and 1418 Main Street in Venice? You know the spot. It has the Jules Muck graffiti mural on the fence with an image of George Francisco in green saying, “I am not a crook.” This is the one where George Francisco facilitated the tenant move outs and subsequent demolitions. It was George Francisco who spoke on this occasion to tell the tenants that they had to leave. Here, he neglected to tell them that they were entitled to a year to move and substantial relocation fees as well. His words were heard by all and challenged by some. Namely, it was the English speaking tenants who were able to talk back and receive their just compensation. The Spanish speaking tenants didn’t fare so well.

At the meeting where the community came to debate this scheme, it was George Francisco who was seen slapping the signs out of the hands of women who had come to protest. Apparently, he disagreed with their words. We can be thankful that he didn’t bring his baseball bat.

continued this page column 3 at bottom



Fast For Venice - continued from page 3
I was really proud of the fact, that especially moms with kids of color, would tum away from this Snapstore by the dozens yesterday when I pointed this out!

Additionally, the disgusting absurdity of coming to the one beach in LA that prides itself on it’s street artists and real live hand-made art and REAL OCEAN, and REAL BEACH, and REAL PEOPLE OF ALL KINDS--to put on “augmented ‘dis’-reality” and watch computer-generated crap clowns and phony faeries and washed-out “rainbows” skitter across your vision and block it out, is asininely pathetic.

The fact that Snapchat seems especially to hire people of color to sell-out their own younger generation as the pathetic sell-out tokens to shill this crap to kids of their own color is pure racist exploitation at this pop-up store makes one sick. Go check out their perfectly coiffed “corpo-dreads” and nice light-skinned model-women. And Look at the founders, funders and owners of Snapchat stock--overwhelmingly this is a white-culture ruled company --with “diversity” as their “cheap trick.” I made sure that these “uncle and auntie Toms” shilling for Snapchat there as their “representatives got an earful yesterday.

I hope they laid awake last night thinking about what they were selling themselves for. The fact is, Snapchat itself has a warning label on it’s “Spectacles” that they are so addictive to young minds that no child under the age of thirteen is recommended to go near them. Snapchat Spectacles are the CRACK of addictive apps. They are the “Camel Cigarettes” of apps--and shouldn’t even be allowed to put up colorful displays that purposefully are AIMED at CHILDREN.

PEOPLE OF VENICE WE MUST SHOW SNAPCHAT THAT WE WILL NOT TO LERA TE THIS CRAP in our community. DRIVE THE SNAPSHOT STORE OFF THE BOARDWALK NOW.

THERE IS NOTHING MORE IMPORTANT THAN DOING THAT NOW. ALREADY DEVELOPERS, SEEING THE SNAPSHOT INVASION ARE PLANNING TO TEAR DOWN EVERYTHING ON WINDWARD TO THE TRAFFICS CIRCLE AND REPLACE IT WITH A NEWLY-CONSTRUCTED MALL!

AND ANY LOSER WHO SAYS “OH THERE’S NOTHING WE CAN DO TO STOP IT” --IS A FOOL: WHO DOESN’T BELONG HERE.

THE FACT IS WE STOPPED THE CITY’S SCHEME TO MAKE EVERYBODY BUY PERMITS TO PARK HERE; WE STOPPED OIL-WELLS OFF THE BEACH HERE; WE STOPPED THEM FROM TELLING ANYBODY HOMELESS THAT THEY CAN’T SLEEP AT NIGHT HERE: WE STOPPED THEM FROM DESTROYING THE MURAL IN THE POST OFFICE AND WE’VE

STOPPED A HALF A BILLION DOLLARS OF HIGH-RISE DEVELOPMENT AT LINCOLN PLACE ALONE!

AND WE WHO DESERVE TO BE HERE --WILL ALL, TOGETHER--STOP SNAPSHOT.

SO IF YOU DON’T BELIEVE IT--THEN GO. AND JUST GET OUT OF THE WAY.

Go up to Santa Sell-out Monica: Patronize Snapchat at the Plastic Malls; with their plastic products, and plastic over-priced, unsustainable, dangerous, insulting arrogant out-of-control greed fulfilled capitalist excrement there:

OR stand and resist with all your LOVE and POWER. And it for the humanity and love --of Venice Beach.

FACEBOOK: #unhousedvenicelove FACEBOOK: The Alliance For the Preservation Of Venice LOVE!!!!!!!!!!!!!!!!!!!!!!

(:
hey, hey, ho, ho ... Snapflap, “popup” from the Venice Boardwalk has got to go!!!!!!

(:

George Francisco spoke fluently when he came to the aid of Jason Teague after Teague had started a confrontation with his neighbors. Teague had menaced his neighbors with his dog, a large mastiff. When the neighbors went to the police station to get a restraining order against Teague, George Francisco was there with Teague to get a restraining order against the neighbors. Perhaps George Francisco can explain himself sometime.

If George Francisco spoke at the meetings of the Venice Neighborhood Council, would the people of Venice know him better? Would they know more about him? We live in a time when a politician’s words are examined to the finest detail. Is George Francisco prudent in keeping his voice to himself? Is he just shy or is he shrewd? Will his words ultimately be his undoing? Venice is waiting. And listening.

AFRICA AGONISTES

By P.S. Barber

Bruegel painted the banal innocence of unawareness: Icarus plunges head-first into the Mediterranean’s watery womb, errant feathers flutter as two splayed legs kick near the frame’s edge, disappear into darkening seas -- a catastrophe unnoticed while the rest of the world goes blandly and blindly about its day; ploughman, shepherd, fisherman, the moneyed merchant ships under full sail -- to each, the unseen fall of Icarus is insignificant.

A similar indifference holds true for America’s bloody involvement in the daily mass killings taking place in the Middle East’s poorest country, Yemen. Check the news – there’s practically a press blackout when it comes to U.S. complicity in Yemen’s civil war and the daily bombings of innocent civilians, including the use of illegal cluster bombs manufactured in the good ol’ U.S. of A.

In the media’s glut of real and “fake” news, there’s little mention of the wars’ effect on Yemen’s neighboring countries and the imminent famine of 20 million people along the horn of Africa and the Arabian Peninsula. Already 3 years into a devastating drought, the region’s evolving humanitarian crisis is leading to the largest refugee-migration in history.

Most of the good people in Venice, distracted by the quotidian demands of life, are like Bruegel’s working-stiffs more than the rich owners of sailing ships (Google, Snapchat, et al.); but we all should recognize that, while we argue about gentrification, eastern Africa stands to lose an entire generation; we’ll say more about Venice as a progressive force and how to persuade our local wealthy businesses to help raise social awareness, in a bit.

But back to U.S. involvement in Yemen’s civil war and the humanitarian crisis you won’t see on the evening news: tens-of-thousands of civilian lives already lost; one million children facing famine as 14 million more Yemenis go hungry in a country of only 25 million; another 10-thousand children die annually from preventable diseases as cholera spreads; 4 million civilians are displaced and seeking refuge; over 100 schools and hospitals purposely bombed in 2016 alone, including Doctors Without Borders, who finally had to pull-out for their own safety; more currently, due to a Saudi-led military blockade, half the nation’s civilians are being deprived of water, food, and electricity.

Now, it’s not like the U.S. government doesn’t pay attention to Yemen: it’s America who supplies Saudi Arabia, our great Arab ally in the region, the endless array of bombs and planes (as well as the technical training and know-how) to blast their destitute neighbor back into the Stone Age.

The Stone Age, where many of the regions conflicts began and let’s face it, ideally belong: but millennia of tribal enmities, not the least of which is the ancient and ardent hatred between Sunni and Shia Muslims, drives this civil war with no end in sight. And while the U.S. press generally turns a blind eye to the slaughter our government enables, other entities are taking notice.

The United Nations and International courts have declared that the United States by its “direct involvement” is possibly guilty of War Crimes in supplying the Saudis with, “practical assistance, encouragement or moral support.” A 2013 U.N. War Crimes trial established a precedent holding secondary countries liable for civilian atrocities, even without direct involvement. Obama Administration lawyers were reportedly worried about the “legal blowback” of the U.S. being a “co-belligerent” under international law; and so the lawyers worked to limit “U.S. exposure” to the Geneva Convention Laws of Armed Conflict. Ironically and hypocritically, this very legal idea of “direct involvement” was used by the United States to hold detainees at Gitmo without rights: talk about pigeons coming home to roost.

Gore Vidal once named our republic the “United States of Amnesia.” An apt moniker since Americans generally have no memory of their own history, much less an awareness of other countries’ pasts or our nation’s imperialist leanings which often lead to military machinations in those sovereign nations.

After WWII, the United States along with Brittan and France, began to divvy up the globe. In the Middle East, oil was an unambiguous desire; Saudi Arabia, with one-fifth of the world’s oil, was the crown jewel. So a conscious and fateful decision was made to reject those nations exploring secular democracies and instead support the Saudi Kingdom with their vast reserves of petroleum. That also meant acquiescing to the Saudi’s Wahhabist ideology, a cultural and political Sunni extremism that by all standards of human rights in the 21st Century, is abysmal and virulently anti-democratic.

Today, it is Sunni Saudi Arabia and not Shia Iran that is the largest funder of terrorism against the West, and of Madrassas which radicalize the susceptible; it is primarily Saudi Arabia that funds jihadists across the globe in their grotesque acts; Saudis regularly behead people publicly, impose Sharia Law at home, and internationally support radical Islamism with both means and material. It went barely reported, but WikiLeaks-disseminated State De-

partment cables confirm Saudi reluctance to turn off the cash-spigot financing attacks against the West.

As our bombs fall on innocent civilian populations in the name of protecting a diminishing resource which poisons the atmosphere and disastrously alters our world’s climate, the United States is considering a 300-million weapons package to Saudi Arabia. This will immediately up the calculus for mass violence in Yemen (the U.S. has sold Saudi Arabia 119-billion of armaments since 2009); and still, U.S. troops are stationed in Prince Sultan Air Base (since 1990 and the 1st Iraq War), those troops ostensibly the reason behind the September 11th attacks against America. Now, nothing will ever justify those terrible attacks, but it’s also essential to recognize that nothing political happens in a vacuum.

As I stated earlier, in the United States of Amnesia our murderous actions go unmentioned: out of sight, out of mind. During the Obama administration, for instance, internationally-illegal CIA drone strikes in Yemen and elsewhere became a daily occurrence, eventuating in what Noam Chomsky calls, “a global assassination campaign.” Hundreds of civilians were killed in these illegal bombings; it was swept under the rug. But let’s face it, most Americans feel that drone strikes are better than “boots-on-the-ground” – as if those were our only choices; but under-reported, there isn’t even a debate about illegal drones.

It’s easier when the violence goes unnoticed, as in Yemen. W. H. Auden wrote about it in his poem, “Musee Des Beaux Arts” --

*About suffering they were never wrong,
The old Masters; how well they understood
It’s human position: how it takes place
While someone else is eating or opening a window or just
Walking dully along...
Where the dogs go on with their doggy life and the
torturer’s horse
Scratches its innocent behind on a tree.*

So what can we do when there’s a sociopath in the White House overturning long-held human rights protections, cutting U.S. aid to NGOs who help the world’s needy, all the while demonizing the weakest of the weak – refugees fleeing violence – situations which America often helps create, but never acknowledges.

In this unsound Administration where “crazy” is the daily fare, bombast will certainly lead to more bombs in order to Make America Great Again. Illustrating this machismo not long ago in a callously cynical act of cowardice, five-time draft-dodger Donald Trump (betwixt soup and entrée at his rococo gold palace Mar A Lago) ordered an ill-planned ground attack in Yemen which unnecessarily cost the lives of numerous innocent women and children, as well as the life of Navy Seal Ryan Owens. The botched mission didn’t stop Trump from publicly displaying Owen’s weeping widow at a joint speech to Congress, heaving his chest and justifying his failure as a great success: “Look Ma, big hands!” And now, while U.S. bombs and planes pound the poorest nation in the Middle East into oblivion, Trump threatens even more ground raids.

And while America’s drone and bombing campaigns have done little to specifically stop radical Islamism, it’s undeniable that the violence has created more victims seeking revenge against the West. And in the vacuum created by Yemen’s civil war – some say a shadow war between Iran and Saudi Arabia – ISIS and Al Queda in the Arabian Peninsula have set down deep roots, taking territory, greatly adding to the civilian catastrophe. All the while, America and Saudi Arabia have no shame in publicly naming themselves, “The Friends of Yemen.”

So as progressive Venetians – the kind of people who don’t turn away -- we have to wonder what average residents can possibly do to stop U.S. involvement in Yemen, or forestall the famine threatening that country as well as Somalia (inching towards stability), South Sudan (in its own civil war of ethnic cleansing), and Nigeria (where Boko Haram holds power).

It’s important to remember that “famine” is a technical term for “tipping the scales” and that there are already millions upon millions starving in eastern Africa. “Famine” is merely language for what’s around the corner when the disaster hits its merciless critical mass and can no longer be stopped. So acting now will not only saves millions of innocent lives but, for hardcore capitalists, it’s also cost-effective in the long run.

The United Nations calculates that 6-billion dollars is immediately needed to stop the oncoming famine, which they acknowledge is an “entirely predictable and eminently avoidable” humanitarian disaster; there is less than 2-percent of those needed funds in the U.N. pipeline right now.

So I’d like to suggest several possible avenues of action:

Firstly, as Bruegel’s working-stiffs, we might turn to our city’s wealthy ship owners in order to support our political goals: let’s start with Google. Our billionaire neighbor has a corporate department called “Public Policy and Government Affairs.” Under Google’s PPGA’s “code of conduct,” they state that the “core” of their Code

5 • April 2017 • Free Venice Beachhead is the maxim, “Don’t Be Evil.”

Well... if mass murdering children each day, subjecting them to starvation and disease, orphaning them, forcing them and their families to flee 500-pound bombs falling from the sky, destroying everything human – if that ain’t evil, I don’t know what is.

So unless Google has a Malthusian perspective of the world – and that’d certainly be evil – they can’t seek refuge in “political neutrality.” It would amount to the same thing as turning away to purposefully let people die; not unlike, though the inverse, of the U.S. Government and its “direct involvement.” Nonetheless, Google incurs the moral culpability which accompanies willful indifference if it turns away from Yemen and Africa’s imminent crisis; to simply “go on with their doggy life” would go directly against Google’s stated tenet “Don’t Do Evil.”

I propose that every Venetian who’s concerned, to contact REBECCA PROZAN at Google’s San Francisco PPGA offices; Ms. Prozan’s history appears progressive, having worked with Willy Brown and more recently, Kamala Harris. Ms. Prozan’s personal website is: Rebecaprozan.com; her Twitter account is @prozan. Urge Ms. Prozan to use Googles PPGA in advancing the following:

1. Push Congress to enforce a weapons embargo against Saudi Arabia and stop the impending arms package.
2. Push Congress to stop Saudi blockade of Yemen’s main port
3. Publicly condemn U.S. involvement in Yemen.
4. Lead financing for the billions needed to prevent African famine.

Meanwhile and simultaneously, another route is to contact our Representative in Washington, TED LIEU; Representative Lieu has openly stated his opposition to U.S. involvement in the Saudi bombing of Yemen; Lieu is a progressive and seems to listen seriously to his constituents.

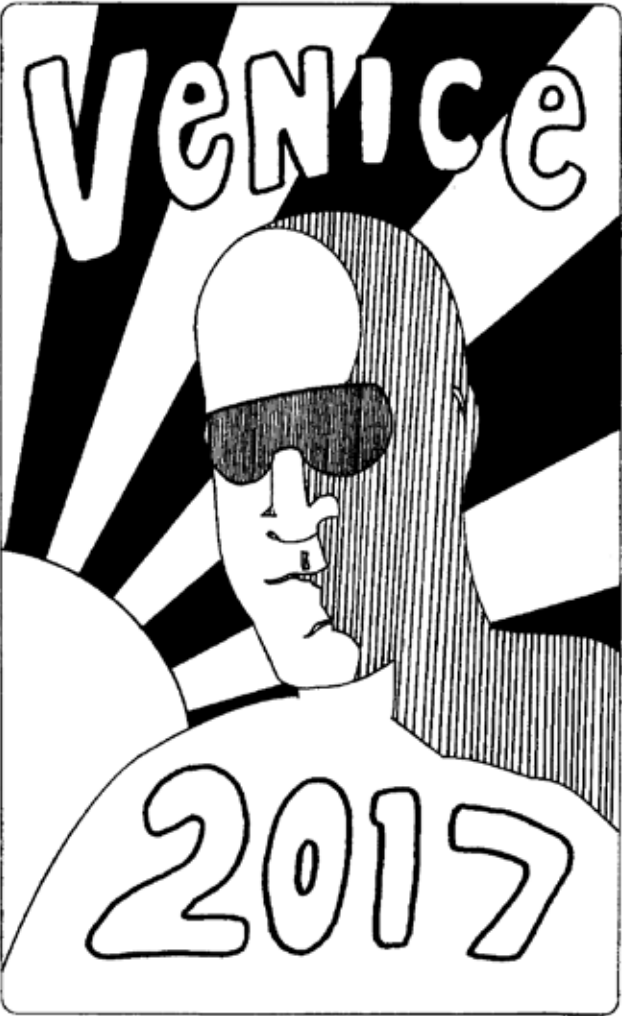
Here’s Liu’s address and number in Los Angeles: 5005 Wilshire Blvd. #310 Los Angeles, CA 90036 (323) 651-1040

Additionally, there are numerous non-profits which donate to Yemen and Africa famine relief including: UNHCR (United Nations refuge agency); Human Rights Action Center (HRAC) in D.C.; and UNICEF.

Venice-Dell-Pacific Planning

Venice Community Housing makes open presentations to the community about their planning for the Venice Median. The planning team has held extensive meetings with community groups and interested parties and has developed a lovely plan, incorporating the suggestions they have received. This is an exemplary community design review process. At the meeting at Beyond Baroque I attended, the opposition was boilerplate nimby and disengenuous, complaining about not being invited to meetings, at the meeting they were invited to, and suggesting that the land be sold to rich developers and the “Affordable Housing” and “Supportive Housing” be built miles away, out in poorer areas.

The VCH Presentation: <https://goo.gl/l6cx6t>



CHAGALL EVICTED FROM VENICE

By Marty Liboff

Everyone in Venice is familiar with the historic old Israel Levin Senior Center with its wonderful Marc Chagall style murals at 201 Ocean Front Walk. It has gotten the O.K. by the Coastal Commission to be demolished. In its place will be a modern structure and more of old Venice's amazing history will be lost. However, membership has dropped substantially in recent years and there are new plans for utilizing the space.

The Israel Levin Center is owned by the Jewish Federation of Greater Los Angeles and is run by the Jewish Family Service. The planned new structure will have three stories and will be double the height of the present building. The bottom floor will be a large meeting hall or community room. The second story will have administrative offices and the top floor will have a rooftop deck and Jewish youth housing. There will be a kosher kitchen and many walls will be modular so it can have varied uses.

Proposed rendering for Levin Center building replacement



The historic old building is already there in a postmarked 1915 postcard. Before that there was a wood house similar to many one and two story wood houses that lined the beach front in those days. It was called the New Denver Hotel. The New Denver Hotel had two floors and advertised steam heat and hot water in rooms. Hot water and even any running water was a luxury back then in hotel rooms. It was built next to one of the most amazing buildings ever seen in Venice, the Ocean Park Bath House that looked like an enormous ancient Muslim mosque (image below). Today I'm sure that Donald Grump

would scream and rant that the mosque looking bath house must be some sort of plot by Obama and Leftists and you will somehow be turned into an Islamofascist from the bath water.

Through the years there were different shops around the front of the hotel. There was the Seaside Barbeque that served barbeque sandwiches. I'd love to eat one now! They also had chile and had big signs up advertising Tacoma Brew. Tacoma Brew has been long gone, but a new Tacoma Brew beer was started in 2012 and is supposed to be an excellent beer. There was an ice cream parlor, a drug store and for awhile there was an auction house selling local property. Land was still cheap and they auctioned off land around Venice and Ocean Park. Even in my time there were still big empty lots even on Main St. where we kids played. The block on Rose Ave. and

Main St. where the

dancing clown building is and CVS Pharmacy was a big empty field inhabited only by birds and furry gophers. You had to watch where you stepped or you would trip in a gopher hole.

During the 1940s the beach had gambling parlors with several games similar to bingo. They tried to trick the city's anti gambling laws by giving prizes and calling them by different names like bridgo and tango. The hotel had bingo style gambling on the bottom floor and they may also have had dancing.

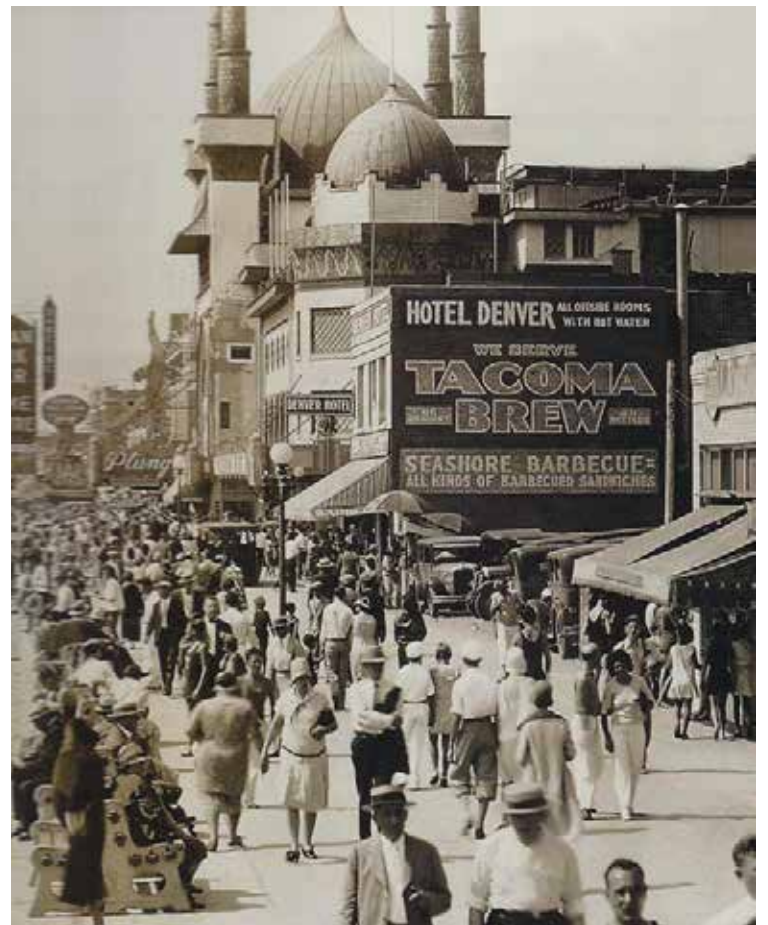
The second story was reputed

to be a whorehouse. Then lady luck ran out. Finally the city raided all of these establishments and ended the beach gambling. Many years ago my mother used to say, "When they closed the bingo parlors all the money left the beach."

After that it became cheap apartments as I remember. The beachfront was predominately a Jewish area when I grew up here in the late 1940s and 1950s. There were several synagogues, kosher butcher shops and delis. We loved to get a corned beef on rye at the original Zucky's Deli that was on the ocean front before moving to Wilshire Blvd. My mom, Ruthie

Liboff ran a Jewish style bakery on the beachfront during my youth. I still dream of the thick cheese cake with cherries on the bottom and the yummy chocolate brownies. I want to write more about old Jewish Venice in the future.

In around 1964 an elderly Jew by the name of Israel Levin bought the aging building. My pal Mitch Lachman who has lunch now in the center tells this story: "My mom said I



Above: Denver Hotel, 1926-1929

want you to meet this man who wants to do something nice for the Jews. She took me over to see Mr. Levin and he was expecting me. It was a hot summer day and he was lying there in his tee shirt looking like an old Cary Grant. He had a Zionist magazine by his side. He told me that he wants to do something good for the Jews in the community and to help society." So he bought the building as a community house for mostly older Jews in the neighborhood and for others as well.

The bottom floor was used as a hall for food and events and the top floor remained cheap apartments. They served inexpensive lunches for seniors, and they still do. Most members think the food is pretty good most of the time. One member did complain that the food is good but could use more flavoring. I've eaten there and it can sometimes be a bit bland because some seniors are on low sugar and salt diets. However, I have always enjoyed the meal and the company is delightful. Seniors can be from any faith or ethnicity. My mom used to eat there for lunch when she got older.

Ruthie Liboff in front of the Levin Center



Above: Bath House and wood houses, around 1908

She had a nice non Jewish friend who ate there who was German. My mom used to say that there were some good Germans and we shouldn't hate them all for what happened to the Jews during the war. Although she got really pissed when I bought a VW...

Then the city decided the second floor could be dangerous in an earthquake and they forced the tenants out. For a while Morrie Rosen who ran the Levin Center for many years still had his little office upstairs but finally it was also taken away and the second story apartments were removed and the windows were sealed up as it is today. Morrie was a big activist for the poor and elderly, and fought for low cost housing out of the Levin Center.

Back in those days the center was usually filled with people getting lunch and doing activities. Several of the Jews were survivors from Nazi concentration camps. My aunt Adele Mark used to go to the the Levin Center years ago and she was a survivor of Aushwitz and had her tattooed numbers on her arm. She told many chilling stories of Nazi brutality. There used to be many benches on the ocean front and they were filled with old Jews. Now most of the benches are gone and I am one of the last (alter kocker = old pooper) old Jews sitting on the last of the old benches.

In 1972 an anthropologist by the name of Barbara Myerhoff did a study of old people in the Levin Center for a few years. She made a short movie called, "Number Our Days" in 1976. The movie was made by Barbara and was directed by Lynne Littman and it got an Academy Award for short documentary film in 1977. Then Barbara came out with a book by the same name and it got great reviews. The movie and book made the Levin Center known around the world.

The beautiful mural on the Levin Center was mostly designed by Christina Schlesinger and was painted by her and several local artists. Christina lived in Venice from 1971-1980 and was an artist and activist and daughter of Arthur Schlesinger Jr. who worked as a historian and writer for both President Kennedy and Robert Kennedy. When living in Venice, she came out as an outspoken lesbian and feminist, and was mostly doing erotic art. She returned to L.A. in 1991 to work on a couple of murals and painted with the help of some locals the mural on the Levin Center she called "Chagall Comes to Venice" in 1991. The mural has been retouched a couple of

times since. Unfortunately some of the original mural is gone. After it had been redone following some damage it was renamed "Chagall Returns to Venice". One of the last remaining artists who went to the Levin for lunch and had worked on the mural, Fay Conn recently had to move to a rest home.

Besides having low cost lunches for seniors, the Levin Center has offered many free classes for seniors including art, music, singing, exercise, dance and even Yiddish and Klezmer music. They have Tai Chi with wonderful Rosemary and Pilates with Phyllis. On Friday they hold a Shabbat service or Jewish Sabbath with a prayer and candle lighting. They are thinking of forming a jazz band with members and I may be one of the old farts playing music with them. They also have a little gallery and presently the great



The Levin Center today
Photo by: Greta Cobar

Venice photographer Ned Sloane has his photos on exhibit there.

Mary Getlein is one of the present members going to the Levin Center and she said, "Going to the Levin Center has really helped me a lot! You can go there and rest and hang out and the people are so nice. The exercise class and tai chi has helped me recover from my injury from falling off a bike. A social worker comes in usually on Fridays and helps with housing and other problems we have. And Sherry the director is always so sweet and helpful."

I had talked to one of the previous directors at the Levin Center a few years ago about the plans for it being remodeled. The final plans were still being worked on and at first they were going to keep the outside shell

and not demolish the entire old structure. The new plans will have a completely new building. The old director of the Center said, "You know Marty, this property is worth a LOT of money now and the directors of the Jewish Federation want to do something with it and maybe put some of their offices here." I said that, "When Venice was still considered a poor part of town they

Below: Bathing beauty in front of Denver Hotel, 1927



didn't care, but now it is worth BIG bucks!" She said that the changes will make it better with more room and new activities and people. So now they can be neighbors with the

Google and Snapchat billionaires. The Levin Center is also near the border of Venice and Santa Monica, and it is sort of a no man's land there, where all the crazy drunks and druggies hang out. Venice Beach, where the surf meets the sand and the billionaires meet the homeless. Venice Beach, the outdoor insane asylum...

According to the Jewish Journal magazine from March 15, Jay Sanderson, the President of the Jewish Federation, says they plan to break ground before the end of the year. The new building has an estimate cost of 7-8 million dollars and they hope it can be completed by the end of 2018. The seniors still going there now may meet at some other facility nearby until it is completed. Some members have told me that when the Levin Center was being renovated years ago, they had met at the Miskon Tephilo synagogue a few blocks away on Main St.

The poem by Dora Baycheck on the Levin Center's mural says:

*Roots will deepen, spread and sprout through the threatening heights,
through stormy seas. Youth on wings carried dreams
With Jewish faith and blessings with the flame of the young,
Braved wild virgin land to build a new free life
By the sweat of their brows, with strong, calloused hands.*

Go by the Israel Levin Center and say goodbye to the old historic building and wonderful mural. Let us hope the new center will be as good for the future of Venice as the old one was for our past...

For more fun history read Jeffrey Stanton's Venice of America Coney Island of the Pacific



Above: The original Fiddler on the Roof on the mural



The Levin Center today
Photo by: Greta Cobar

8 • April 2017 • Free Venice Beachhead

POTUS’S FORWARD TO HIS NEW BOOK
THE ART OF THE LIE
PRESIDENTIAL LYING FOR DUMMIES

A How-To-Lie Primer for Anyone Who Wants To Be President of Anything, Anywhere, Anytime

a satire by Larry Hankin

The current President of The United States of America is writing a book to be published when he leaves office. It’s going to be titled: “THE ART OF THE LIE: Presidential Lying for Dummies: A How-To-Lie Primer for anyone who wants to be President of Anything, Anywhere At Any Time”. The following is The President’s personal forward to his book, which was presented to me by one of his assistants.

**

POTUS’S FORWARD TO “THE ART OF THE LIE”

“First of all, I don’t think lying is a bad thing. But then, I don’t think evil is a bad thing either. When I think of “lying”, I immediately ask myself the question: “Which is better: The Whole Truth – Or a Really Great Lie?”

Very few people know or realize that lying, as President of The United States, is easy. Much easier than lying as an ordinary American citizen. All you have to do as President is do it: just lie. Lay it out there. Either it sticks and you get on with your day – or - there are well-paid people to back it up or walk it back for you. But, frankly just telling a bigger, different lie works just as well.

Though, having somebody else walk it back for you has one advantage: accusing someone of lying about lying about somebody not lying raises such a quagmire of govt.-called witnesses and committees that it’s just not worth the trouble to even bringing it up. You’re treated nothing like a crackhead lying to the police.

We all know that every president has lied at one time or another. Take George Washington; The Father of our country:

Remember: “Father, I cannot tell a lie. I cut down the Cherry Tree.” I say, “Bullshit”. I have proof he lied!

Yes: The Father of Our Country. “Lyn’ George.” I have people researching it and we’re turning up a huge amount of proof about all his lies - stuff I can’t tell you, but believe me, lyn’ George is a dead man.

The first thing I’m gonna do in my second 100 Days is to sign an Executive Order stating that : “It’s perfectly all right to lie anywhere, any time, under any circumstances, including, but not limited-to: under oath, on a whim, or at 4:30 in the morning - for no fucking good reason whatsoever.”

To begin with: In doing research for my book “THE ART OF THE LIE”, I found out the real reason why Homo sapiens lie: It’s not because of a deep-seated power grab - or sinister ego-trips - or greed - or paranoia - or even survival. Homo sapiens lie because The Whole Truth is just too long and involved.

Too long. Telling the truth means you gotta have facts, references, video tape, corroboration, verifiable research, witnesses, gravitas, time, money, energy, and on & on & on. The Truth never stops.

But: with a lie, it’s just: “What do you want to know?” BUDABING! And you get on with your day.

LYING SAVES TIME. It’s not brain surgery. Little kids master it in two seconds. No sweat. A lie is quick, it’s easy, it’s serviceable. It’s just a quick flick of a Paradigm Shift whenever you’re confronted with Facts and or Proof that doesn’t fit your point of view. Here’s 2 sample Paradigm Mantras you can shift into when confronted with Facts and/or Proof that don’t agree with your belief.

1. “FACTS AND PROOF DESTROY PLANS, RAISE COSTS, AND INSULT CONCLUSIONS.
2. LYING SAVES TIME: TIME IS MONEY: LYING SAVES TIME & MONEY (a 2-fer)

Personally, I don’t see myself as “A Liar” per se. I’m simply saving time and cutting to the chase: Look, I’m President of The Whole United States of America, I have Hotels all over the world, I’ve got Lawsuits to delay, I’ve got people to sue. And all the press needs is a 10 second sound bite? Easy-Peasy: YOU MAKE IT UP. The press needs to stuff to live, and I can to get on with my day.

Let me tell you something else about “Facts” and “Proof”: some of my best friends have facts and proof.

Let me tell you something about The Facts of Life and Nature: If you have facts and proof: you don’t need to lie.

Hey, if I had facts and proof, I wouldn’t lie either. I’m not stupid. But if you’re The President of The United States and you don’t have facts and proof – What’re you gonna do? DUH!

What I’m saying is: lying is simply a political tool to level the playing field, that’s all. Lying simply gives you a little breathing room: a second shot. No biggie.

Also, with lies, there’s a simple, finite amount of answers you have to know: “8”. “The Golden Eight”: Yes; No; Maybe; I don’t know but I’ll get back to you; I know

HARLEQUINO: ON TO FREEDOM



Harlequino: On to Freedom is dedicated to the Nobel prize-winning playwright Dario Fo, who mentored Robbins through the process of creating the play.

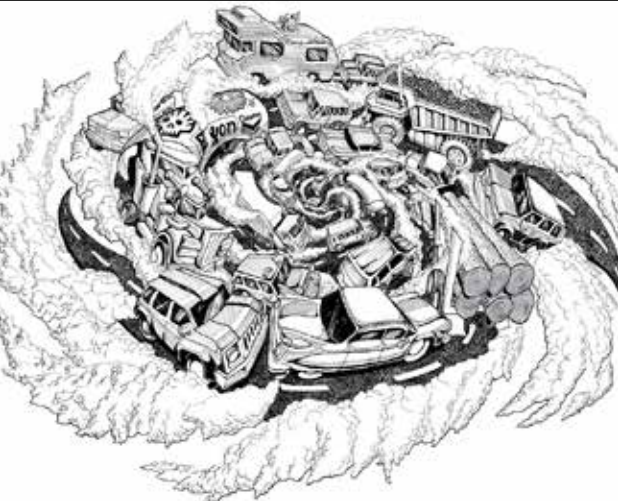
The Actors’ Gang’s new musical production of Harlequino: On to Freedom will have its U.S. Premiere on March 25, as part of the theater’s 2017 Spring Season of Justice. Written and directed by Tim Robbins, Harlequino: On to Freedom is a raucous celebration of the rebel slave, Harlequino.

A combination of low brow and sophisticated comedy, social satire and musical Harlequino: On to Freedom tells a story of love and resistance in an authoritarian world as the actors performing it must do so at the risk of their freedom. The musical had its European Premiere at the Spoleto Festival, in Italy, and it subsequently toured to Shanghai and Beijing where it was censored by government officials.

Harlequino: On to Freedom runs through May 6, 2017, at The Actors’ Gang Theatre, in Culver City.

Harlequino: On to Freedom looks with a fresh eye at a style of theater created by Italians 500 years ago, the Commedia dell’Arte. The new musical explores what obstacles of oppression and censorship the 16th century actors had to face as they performed their plays for audiences in public squares. As the story evolves, the conflict between a group of rogue actors and two Commedia dell’Arte experts becomes a battle for the soul of the Commedia, questioning the purpose of art, what is funny and who writes history. Ultimately the musical asks the question: What must the artist risk to live freely in today’s world?

In researching Harlequino: On to Freedom, Robbins discovered an account from the 16th century that tells of a Duke Gonzaga of Mantua who, after watching a Commedia play, ordered three of the actors to be executed. Although no text survives, this incident raises questions about the nature of the relationship between power and society’s truth tellers. “We began to see a connection between those 16th century performers and artists in today’s world. From threats of eliminating the NEA to the radical suppression of art by Caliphates and fundamentalists, these questions have a deep resonance in today’s environ-



but I can’t tell you; you look great in that; I’ll be right back; and: That’s not mine.”

If it involves Quantity, it’s even simpler: a reasonable number, plus a topic- related category: Exemplia Gratia: if you’re talking about scrap metal: “97 Tons” – not: “97 ounces”. Won’t fly. If you’re talking about milk: 3 QTS., 10 GAL. Not 97 tons of milk. Doesn’t work. But even so – as President – somebody else will walk it back for you, and you still can get on with your day.

In conclusion: Here are my 3 Personal Cardinal Rules for Presidential Liars:

1. The bigger the lie, the better the lie (classic Goerbels).
2. If your lie is not believed, let someone else walk it back for you or tell a different, bigger, better lie.
3. Always be developing your brand.

Thank you and buy this book.
-- POTUS / 2017

Copyright: L.Hankin 2017
street fables, homeless rants, & comedies
<https://vimeo.com/larryhankin/videos>

ment.” says Robbins.

“Censorship of art has always existed in all senses, at all times, during every era. Commedia dell’Arte’s jesters were talking newspapers. People couldn’t read or write and, through jesters, they would also listen to reviews and comments about the news. And they learnt about what was happening elsewhere. And above all, the jesters’ reports helped raise people’s awareness. They were liked by the poor, by the common people, but they were hated, feared and despised by those in power.” – Dario Fo

Nobel Prize winning playwright Dario Fo became a mentor to Tim Robbins as he developed Harlequino: On to Freedom. Dario Fo, together with his wife, Franca Rame, and their theater company, La Comune, staged shows all over Italy, breaking away from traditional theater venues and bringing theater into poor areas, town squares, occupied factories, engaging their audiences in discussions about the socio-political themes approached in their productions. Their plays always had a political edge, with constant digs made at power and its representatives. His theatrical weapon was contradiction, the absurd and the uncontrollable laughter of truth.

“During the Counter-Reformation, all art forms were massacred, not just theater. Blind violence was used, and we can say that the Commedia dell’Arte genre was created outside of the theater and it greatly enriched it. So you see, sometimes, even violence against theater develops creativity. And thanks to the repression at the hands of the Counter-Reformation, a completely new and innovative kind of theater was created. Sometimes priests are useful in theater.” – Dario Fo.

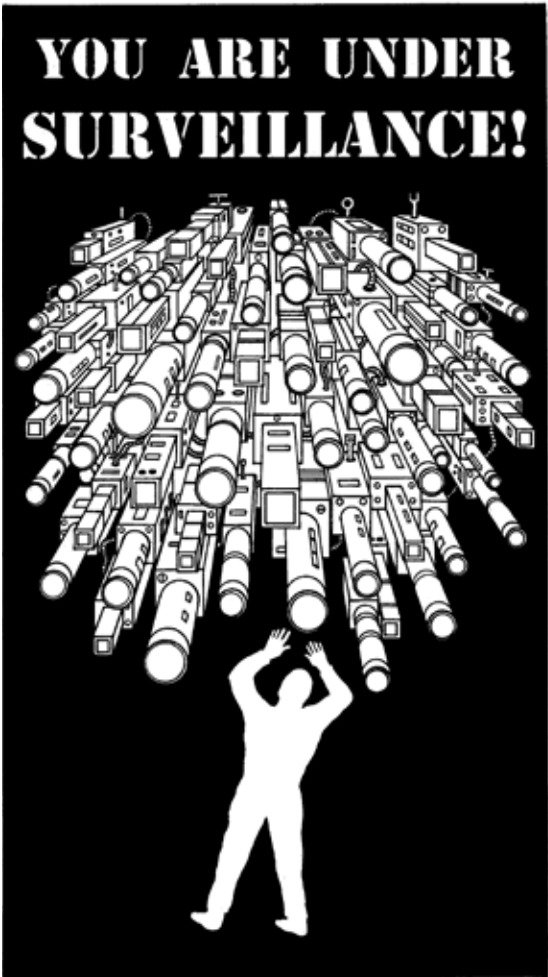
Dario Fo’s mentorship continued through the summer of 2016, in Cesanatico, Italy when Robbins and Fo discussed the play shortly before Fo’s death at age 90.

The Actors Gang has throughout its history developed theater that reflects the concerns of society, shining a light on the nature of those in power while celebrating the stories of the anonymous and marginalized. Robbins’ Iraq war satire Embedded opened in Los Angeles in July 2003, two months after President Bush landed on an aircraft carrier and declared ‘Mission Accomplished.’ It was the first American play to call to question the atrocities of that war and the mainstream press’ compliance with the Bush administration agenda. Embedded played to sold out audiences in L.A., in New York and London, and subsequently toured throughout the United States. In 2007, Le Petit Théâtre de Pain, under the direction of Georges Bigot toured Embedded for a year throughout France.

In 2010 Robbins wrote and directed, Break the Whip, a play that explored the class divisions of the English settlers and the early bonds between indentured Europeans, African slaves and indigenous people in the Jamestown Colony in the years 1609-1623.

Inspired by Howard Zinn’s “A People’s History of the United States,” the play dismissed historical favorites John Smith and Pocahontas in favor of “the anonymous, the indentured and enslaved, the muted voices, the vanquished.” Break the Whip played to sold out audiences for 10 weeks in Los Angeles at The Actors Gang Theater.

Posters from CSPG’s exhibition
Prison Nation:
Posters on the Prison Industrial Complex
Accompany the Spring Season of Justice:
3 plays in rotation about prison reform
The Actors Gang Theatre / Lobby
9070 Venice Blvd, Culver City, CA 90232
Feb 9 - Jun 17, 2017
Thurs, Fri, Sat evenings



by Dee Allen

It was his
Only insurance policy,
Sole defence against
December’s icy embrace.
Dependable, protective
Blanket, machine-stitched
Fabric, stuffed with
Tufts of cotton spun
In the same factory,
Carried around
This merciless town
Gentrifying by the bay.
Owner of nothing else.
In his urgent
Search for shelter,
He came up empty.
A lonesome
Stray dog
Never followed him
The way Failure did.
The man
Everyone despises
And mocks
For his destitution
Finally slept off
One night’s worth
Of foot-sore
Fatigue over a circular
Iron grating embedded
In the sidewalk.
His blanket formed
A fabric cocoon,
From ankle to
Cloaked head, his
Sneakered feet exposed,
The wintry air,
Repulsed passers-by
Shut out.
The steam ascending
From the grates
From the underground
Gives extra warmth
To the wrapped man
Like a lover
Enfolding her arms
Around her partner
Sharing their heat
A love supreme
Never losing avowed
Hold of him-----



Envyng the Sea

Oh, sea!
Why can’t I be
Like you?
If the sky roars
Or the earth trembles
You stay in place
And let seagulls and pelicans
Open their wings over you
And trouts and dolphins
Shake their tails in your bosom.

Homelessness and decay
Are aiming at me
But the thought of unfinished works
Does not let me stop.

I wish I were
Like you
So when passing by beach benches
I could smile at the homeless
And extend my hand to them.

Majid Naficy
February 6, 2014

get ready because tomorrow

by Alan Rodman

*
get ready because tomorrow is
National Fail to Celebrate Day

be sure to go shopping
and buy Nothing
then bring it home
and fry it

the more you buy, the more you save!
the best part is,
shipping is absolutely free
(handling fee applies)

so save even more
when you get two,
easily folds out of sight,
and they nest.

but wait!
there’s more...

how many times has this happened to you:
when she got there,
the cupboard was bare,
and so the poor dog had none?

well, now you don’t have to worry
about daily necessities of life,
because you have Nothing,
and no way to spend it!

that’s right! and
it is completely portable,
biodegradable, comfortable to wear,
and odorless!

so, now, how much would you be willing to pay...?
this all can be yours
for this low low price,
but only if you act fast

operators are standing by so dial now,
and get ready to own
what everyone has been talking about,
yet nobody even has!

made in USA
some assembly required
aim away from face
avoid direct contact keep cool



THIS PAPER IS A DOG

Venice: A Hippie Séadna* (ie. where one stanza is free verse)
by G. K. Spain (0800 Sun 29 Jan 2017)

Tea was mint growing wild. Wiry
was I then, a child of choice.
Dartmouth dropout, musk and menace,
just another Venice voice.

Rock (on acid), Afro-Cuban
bass, blues fiddle, and a thought:
scout the matter mind is made-of,
find a better grade of got.

Long hair flying, feet of leather,
there to greet the song of sense:
shoots, your sparks all met and mattered,
hearts the future’s tattered tents.

We were the poles
holding up the sky
in the sweat lodge of truth
whose focus is the still sun.

Do what’s right in your heart, hippie.
You pine: art’s flight ~~will~~ free you.
Whim, don’t bequile feeling’s furrow.
Win, o smile: let thorough through.

Stand up straight: your guide was greatness!
Ache! o land beside the sea...
(now they’re reinventing Venice,
venting for their tennis tea).

Psalm Isadora (1974 - 2017)
Tribute by Vessy Mink

She was a Wild one
She was a Good one
She was a True one
She was You.
She was a Brave one
She was a Free one
Now she’s All Brand New
She is the Fire & the Sky
She is the Light Inside your Eyes
She is the Goddess & the Key
The truest Harmony
She was a Dear one
Seeing Clear one
Why we came
To do what we do.
She was a Mother and a Friend
She was a Sister God-Send
She is the Lotus in the night
Forever Blooming her love light
She was the Magic in the storm
Healing power now Reborn
She is the Fire & the Sky
She is the Light inside your Eyes
She is the Prayer & the Beat
The Dancing rhythm of your feet
When you move upon the sand
Emanating all the grand
Psalm Isadora Queen of Hearts
Loving Maiden from the start
Golden soul upon the shores
Gifted poet of the Moors
Spirit Angel Loving Light
Truest bearer of the Night
Sage & Secret Mystery
Quiet exit to the Sea
Bathed in all it is we are
Singing brightly Mega Star
Shining everlasting light
Into the endless night.

Local Venetian, Psalm Isadora,
passed away last week-end. She was a
beloved Tantric Warrior, Healer, and
Teacher, throughout Greater Los Ange-
les, and nationally, as well as a being a
Mother, Daughter, Friend, and Goddess.
She traveled and studied extensively in
India. As Founder of Urban Kama Sutra
and Venus Code Yoga, she taught female
empowerment, and inspired and blessed all
who knew her. Psalm embodied the wisdom
of Loving Fearlessly. Jai Kali Maa.

9 • April 2017 • Free Venice Beachhead
FEED

by Dee Allen

This ain't no charity.
This is a protest.
Supermarkets, hotels,
Eateries, coffeeshops
Make waste out of fresh & prepared
Food, tonnes, at day's end.
This ain't no church function.
This is a protest.
Bullets, assault rifles, tanks,
Aeroplanes, destroyer ships, bombs
Make far-away lands killing fields.
National budget spent mostly on this, forget homes.
This ain't no city programme.
This is a protest.
Hunger tends to exist
In the First World, too.
So food is recovered
From rotting as waste.
This ain't no welfare line.
This is a protest.
Ongoing against military build-up,
Gearing up for war, nights and days
Dining from empty plates, drinking from empty cups,
Sleeping on empty bellies, dreaming of a decent meal.
Revolution sometimes begins from
The bottom of a bowl.
Public space gets reclaimed.
That space becomes inclusive.
Fresh, prepared, free
Vegetarian food is shared with neighbours.
Afterwards, workers & poor alike leave
The corner with fuller bellies.
Hunger is much worse on the streets.
So some do what class society fails to do:
Feed the people.
Food to every fork.
This ain't no charity.
This is a protest.

BETTER DAYS

marty liboff

Thoughts of better days-
my mom cooking spaghetti & meatballs in the kitchen
the sounds of pots and pans and dishes banging
and the sweet smells of oregano and garlic cooking...
My dad coming home tired from work-
and turning on I Love Lucy on TV
with the whole family laughing to Lucy's crazy antics...
The parakeets tweeting
and the cat and dog waiting for a meal
or for something yummy to fall on the floor.
My mom's old record player and records-
singing songs of Mario Lanza, Al Jolson, Dean Martin,
Connie Francis, Johnny Mathis and Andy Williams.
My brother driving me nuts-
him learning how not to play the violin
and his stupid pals picking on me.
A house alive with talking, yelling, singing, laughing and love...
Now the old pots and pans are silent-
Lucy is still on TV
but she and my parents are only dreams of long ago.
Sadness and melancholy entomb me
back when times were different.
when my biggest worry was getting to school on time
and will the new Twilight Zone be scary this week.
Now the house is silent-
my parent's ghosts watch from the corners
layers of dust cover their silly treasures
photos of the dead peer into my soul asking me
now what shall you do with the rest of your life
what to do and where shall you go?
The sounds of the rain break the silence of the grave-
the dead talking in the wind and rain drops
saying go on, go on with life
life, breath, and your song is all you have
make the best of it with as much love, tears and laughter
as you can...

Casualty
1967

Flowers,
Peace,
Love,
Chemical euphoria...
I want it!

2004

Twinkling, chiming, cellphones,
Blinking computers.
Urban congestion,
Life by time clock..
Chemical sustenance
I need it!

Silent scream!!
– Lynette

CALENDAR

beyondbaroque.org

2 April Sunday 2:00 PM – 4:00 PM – **The Baggage Review** presents a collision of music and words. The all-improvisational band Baggage plays host to a revolving cast of bands whose singers and songwriters will not only play songs, but also read their poetry and lyrics and otherwise incorporate spoken word into their music performance. \$5.00 donation requested but no one turned away for lack of funds.

2 April Sunday 5:00 PM – **La Poesia Festival** – Open mic and featured readers hosted by Antonieta Villamil. Potluck party in the lobby. FREE but donations appreciated.

2 April Sunday 5:00 PM – First Sunday **Open Reading** – Our popular monthly open reading. Hosted by Steve Goldman. Sign ups begin at 4:45 PM. Five-minute limit. FREE, but donations always appreciated. In the Scott Wannberg Bookstore & Poetry Lounge.

7 April Friday 8:00 PM – **Mason’s Noise Parlour** – The quarterly presentation of L.A.’s best young talent is curated by local singer-songwriter MASON SUMMIT. Regular admission.

8 April Saturday 11:00 AM – 2:00 PM – Mini-Master Workshop: **Writing Our Obsessions, with Carlyne Wright** – We will explore ways modern and contemporary poets and writers effectively write their obsessions, considering the relationship of form and content, paying attention to rhetorical and experimental devices (often unconsciously chosen). Registration & Fee required. \$50.00 general, \$35.00 members.

8 April Saturday 3:00 PM – 5:00 PM – **A Tribute to John Harris** – The late John Harris was a seminal force in the Los Angeles poetry world for five decades as poet, publisher and bookseller. With Joseph Hansen, John started the Wednesday Night Poetry Workshop at Beyond Baroque in 1969. FREE

8 April Saturday 8:00 PM – Poetry Reading: **Carolyne Wright & Victoria Chang** – Carolyne Wright has published nine books and chapbooks of poetry, a collection of essays, and three volumes of poetry translated from Bengali and Spanish. Victoria Chang has published three books of poetry, with another forthcoming from Copper Canyon Press in 2017. Regular Admission. Members FREE.

9 April Sunday 2:00 PM – **SOAP BOX POETS OPEN READING** – This is your home. Bring your words. The mic is yours. Sign-ups begin at 1:45 PM. There is a five-minute limit. Hosted by Jessica Wilson Cardenas. FREE, but donations are always welcome.

9 April Sunday 5:00 PM – **Voice in the Well** – Public Works Improvisational Theatre presents an evening of lively cultural arts programming and celebrates the talents of many local writers, storytellers, poets, musicians and comics. Every month, we explore literary and social themes for your pleasure and enjoyment. Hosted by Eric Vollmer. Regular admission. Members FREE.

14 April Friday 8:00 PM – **Beat and Beyond I: The Work of Lew Welch and Lenore Kandel** – Like the Post-WWI Surrealist poets of Paris, the Beat writers were a small group of close friends first, and a movement later. Tonight’s program features the work of Lew Welch and Lenore Kandel, lovers and poets, performed by Michael Harris and Luivette Resto. Regular Admission. Members FREE.

15 April Saturday 2:00 PM – 7:00 PM – **Beyond Beat II: Kerouac, Cassady and Friends** – The rhythm of the road played into the prose and poetry stylings of Kerouac and Cassady. Poet and novelist Steve Abree reads Kerouac’s seminal “Jazz of the Beat Generation” followed by a screening of Neal Cassady: the Denver Years and a discussion on the Wichita Vortex with Robert Branaman. Regular admission. Members FREE.

15 April Saturday 8:00 PM – **David St. John & Anna Journey**: New Work – David St. John reads from his The Last Troubadour: New and Selected Poems and Anna Journey reads from her new collection The Atheist Wore Goat Silk. Regular admission. Members FREE

16 April Sunday 4:30 PM – **Beyond Words: Beauty and Resistance** – BEYOND WORDS is a reading series that presents work by innovative and highly influential writers of fiction, poetry and creative non-fiction with a

theme of Beauty and Resistance. Special guest host Luivette Resto. Regular admission. Members FREE.

16 April 7:30 PM – **Beyond 24 Frames** – 映画の言葉は世界でています: “The language of cinema is universal.” Cinema was the new art of the 20th Century, and this new monthly program looks at past masterpieces and new trends in filmmaking. Guest speakers include actors, directors, writers and critics. Hosted by Jon Hess. Regular admission.

21 April Friday 8:00 PM – **I Was Going to Be a Cowgirl** - Lin Benedek, Alexis Rhone Fancher and Susan Hayden L.A. poet Lin Benedek, in celebration of her debut book, I Was Going to Be a Cowgirl, will be joined on stage by Alexis Rhone Fancher and Susan Hayden for a special evening of fearlessly earthy poetry. Reception and book signing to follow. Regular Admission. Members FREE.

22 April Saturday 4:00 PM – **Bonnie Bolling & Christopher Buckley**: New Work – Inspired by her time in the Persian Gulf, Bonnie oling expands the typical American view of the Middle East in The Red Hijab. Christopher Buckley is the editor of Miramar magazine and the author of 0over 20 collections of poetry. Regular admission. Members FREE.

22 April Saturday 8:00 PM – **David Zasloff**: A Musical Comedy – Jazz comic and multi-instrumentalist David Zasloff’s solo show tells a tale of love, marriage, divorce, money, the Alaskan wilderness, religion, outer space, abortion, evolution, Zen Judaism, meditation, negative thinking, black Jews, babies, and redemption. Directed by Eve Brandstein. Regular admission. Members FREE.

23 April Sunday 2:00 PM – **The Nebraska Girl Open Reading** – Sign-ups at 1:30 PM. Hosted by Wyatt Underwood. FREE but donations gratefully accepted.

23 April Sunday 4:00 PM – **Mike Sonksen Presents 4 Generations on a Stage** – Hosted by Hosted by Mike Sonksen. Regular admission. Members FREE.

23 April Sunday 7:00 PM – 7 Dudley Cinema - **AN EVENING WITH ANDREI ROZEN** – Interview: 7pm, Film: 8:30pm - The Novgorod Spaceship (2016, 46min) is the story of the Dostoevsky’s Drama Theatre’s uneasy survival and modernist architecture. Free admission, donations appreciated. Hosted by Gerry Fialka. laughtears.com

28 April Friday 8:00 PM – **Ambika Talwar: New Work** – Composed in the ecstatic tradition, Ambika Talwar’s poetry is a “bridge to other worlds.” She has authored Creative Resonance: Poetry—Elegant Play, Elegant Change and also 4 Stars & 25 Roses (poems for her father). In the Mike Kelley Gallery. Regular admission. Members FREE

28 April Friday 8:00 PM – **CalArts MFA Reading NEXT WORDS** – With Amanda Choo Quan, David Connor, and Giovan Alonzi. NEXT WORDS is an annual reading series organized, curated by and featuring second year MFA students in the CalArts Creative Writing Program. FREE.

29 April Saturday 11:00 AM – 3 PM – Mini-Master Workshop With Laurel Ann Bogen: **Surviving the Plath Complex** – Many poets believe that you need to experience something to be able to write about it. This one-day poetry workshop will guide participants through a series of exercises that will help them harness their imaginations so as to go beyond their comfort zones.

29 April Saturday 4:00 PM – **Remembering the L.A. Riot** – Saturday, April 29, 2017 marks the 25th anniversary of the 1992 LA Riots. Please join us for poetry, dance and discussion. Hosted by Tanya Ko Hong and Julayne Lee followed by a reception and opportunity to meet the artists. Regular admission. Members FREE

29 April Saturday 8:00 PM – **David Zasloff: A Musical Comedy** – Encore presentation. Last performance! Regular admission. Members FREE

30 April Sunday 1:00 PM – 4:00 PM – **PM Poetry Post Cards** – The First Poetry Postcard Protest Party was so successful (with nearly 500 postcards written to representatives) that we have decided to do it again! The Living Poetry Project is looking for poems of protest to print on postcards. FREE but donations gratefully accepted.

Location Guide

- **Abbot Kinney Public Library**, 501 S. Venice Blvd. 310-821-1769, fovl.org
- **Beyond Baroque**, 681 Venice Blvd. Poetry Bookstore, Literary Events. 310-822-3006, www.beyondbaroque.org
- **Electric Lodge**, Dance, Theater, and Exercise Classes 1416 Electric Ave. 310-306-1854, electriclodge.org
- **G2 Gallery**, 1503 Abbot Kinney Blvd. 310-452-2842, theg2gallery.com
- **Pacific Resident Theatre**, 703 Venice Blvd, 310-822-8392, pacificresidenttheatre.com
- **SPARC - Social and Public Art Resource Center**, Mural Workshop, Print Making, Exhibits and Programs. 685 Venice Blvd. sparcmurals.org
- **Townhouse**. 52 Windward.
- **Venice Arts** 1702 Lincoln Blvd, Venice, California 90291
- **Venice High School** 13000 Venice Blvd, Los Angeles, CA 90066 (310) 577-4200
- **Vera Davis Center**, 610 California Ave. 310-305-1865
- **Westminster Elementary School**, 1010 Abbot Kinney Blvd. (enter auditorium from Westminster Ave) 310-606-2016
- **Unurban Coffee Shop** Open Mics, Showcases, Featured Performers, Meetings. 3301 Pico Blvd, Santa Monica, 310-315-0056

laughtears.com

April 2, Sunday 7pm **Subversive Cinema** at beyond baroque 681 venice blvd - MUSIC & POLITICAL FILMS with fiery discussion & LIVE MUSIC. Free admission, donations appreciated http://www.laughtears.com/documental_subversive.html

April 4 TUES 6pm **McLuhan-Finnegans Wake Reading Club** MDR library 4533 admirality way free

April 8 SAT 4-6pm MESS – **Filmmaker Walter Reuben interview** at unurban 3301 pico FREE <http://laughtears.com/mess.html>

April 10, MON 4pm - **DOCUMENTAL** at Unurban 3301 pico blvd FREE 4pm= Film history discussion and rare film clips 5:30pm= “If Jacques Rivette and Raul Ruiz had a child it might look something like Walter Reuben’s (in person)THE BIG RAINCHECK (2016, 83 minutes) - a thrilling combination of the real and the fantastic spread over some forty years of Texas arts community life and times, decimated by the AIDS pandemic but never truly destroyed. Hilarious and melancholy at the same time, it marks Reuben as an important American film talent.”---David Ehrenstein. Starring Albion Salbani, Breven Angaelica Warren, Maryanne Hayes, Woolsey Ackerman, and Gina Lalli .<http://www.thebigraincheck.com/trailer.html>

April 15 Sat 7:30pm **Suzy Williams & Michael Jost** at <http://www.genghiscohen.com/> 740 N Fairfax Ave, Los Angeles, CA 90046 323-653-0640

April 19 Wed, 6-9pm: **MOM- MEDIA DISCUSSION** at beyond baroque 681 venice blvd venice ca FREE

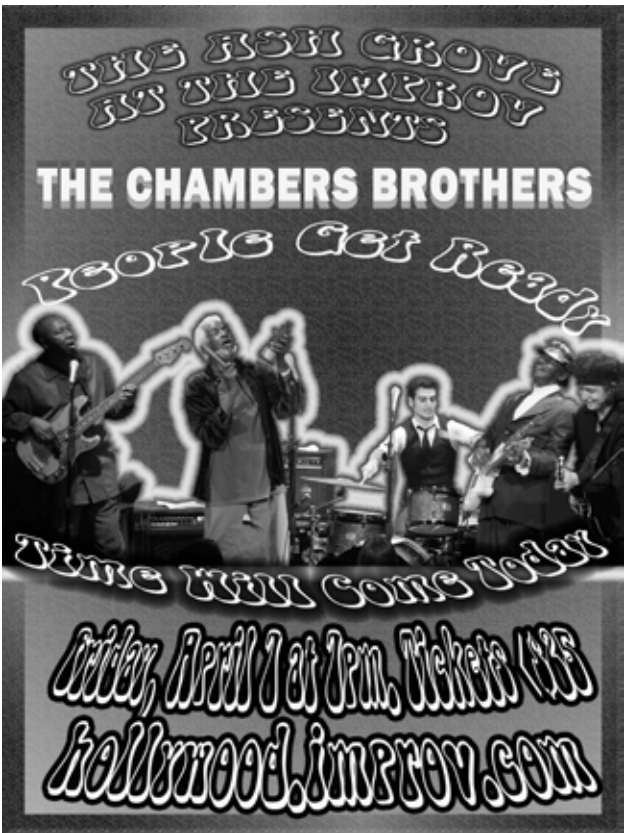
April 22 Sat 7pm **Jazz Funk Fest** at unurban 3301 pico FREE <http://www.laughtears.com/jazzfunkfest.html>

April 24 MON **Laughtears Salon** 6-9pm 212 Pier Santa Monica free - politics, art culture discussion free

Pete Seeger Tribute Saturday April 1, 1pm-4pm at the Will Geer Theatricum Botanicum, 1419 N Topanga Canyon Blvd, Topanga, California 90290



Nutritional Warehouse (310) 392-3636
2118 Lincoln Boulevard Venice, California, 90291
Whey Protein 2 LBS \$15.99
Pre-Workout Gaspari Superdrive \$9.98/oz only \$4.23/oz with this ad.
Virgin Organic Coconut Oil 14oz \$7.99
Kombucha Mix Case of 12 \$36.00
Real Water Case of 12 one liter bottles \$16.99



DiS

ARM

No Justice, No Peace: Los Angeles 1992
- 25th anniversary of the LA Uprising

California African American Museum
600 State Drive, Exposition Park, Los Angeles, CA 90037
Mar 8 - Aug 27, 2017

Thursday April 27, 2017
Dedication of the
Venice Japanese American Memorial Monument
75 YEARS AFTER THE 1942 FORCED
REMOVAL AND INCARCERATION BEGAN
10:00 am to 11:30 am
Northwest Corner of Venice and Lincoln



Certified Memorialist David and Christie Williams with their youngest daughter on April 27, 2016.

For a complete list of donors and supporters visit
www.venicejamm.org

Much-appreciated, tax-deductible
donations can be sent to:

Venice Arts Council/VJAMM
P.O. Box 993, Venice, CA 90294
Checks payable to "VCHC/VJAMM"

*The Venice Community Housing Corporation serves
as fiscal sponsor for the Venice Arts Council and the Venice
Japanese American Memorial Monument Committee.*

Added to the list of supporters: Board of Public Works, City of Los Angeles; Department of Cultural Affairs,
City of Los Angeles, Malibu City Council.

SAVE THE DATE! THURSDAY, APRIL 27, 2017!
VENICE JAPANESE AMERICAN MEMORIAL MONUMENT
FUNDRAISER AT HAMA SUSHI RESTAURANT
213 Windward Avenue "on the circle" in Venice
12:00 pm Lunch, 6:00 pm Dinner

\$20 Bento Box Lunch Includes:
Chicken teriyaki, cucumber salad, edamame,
spicy tuna & California rolls, shrimp and
vegetable tempura, plus water or soda.
(Vegetarian option available.)

LIMITED SUPPLY!
PRE-ORDER BEFORE MONDAY, APRIL 24th:
Contact Phyllis Hayashibara
(310) 390.1576
phyllishayashibara@gmail.com

FOR CORPORATE ORDERS:
Contact Esther Chaing
(310) 308.6347
hchaing@yahoo.com

EAT-IN OR TAKE-OUT, 12:00 PM - 2:00 PM
Credit cards, cash, checks payable to "Hama Sushi"
• CURBSIDE PICK UP: 310.717.3393; do NOT leave your car!

100% of Bento Box Lunch profits go to VJAMM

RETURN TO HAMA SUSHI FOR DINNER!
6:00 PM - 10:30 PM
10% OF ALL SALES WILL BE
DONATED TO VJAMM.
For dinner reservations:
310.396.8783

**Thank you: Naoko Matsumura, Esther
Chaing and Tony Kim for your generous
support of the Venice Japanese American
Memorial Monument!**

Visit VJAMM online:
www.venicejamm.org

11 • April 2017 • Free Venice Beachhead
Ongoing Events
RADIO VENICE
4:20-6:30pm Sundays (not in August) Live Music
Webcast from Breakwater Studios, : www.radiovenice.tv/live/
OCCUPY VENICE BEACH
• 8:30 pm Sundays People’s Potluck at 3rd & Rose.
Feed the People. Volunteer or donate - 424-209-2777.
General Meeting After.

COMPUTERS
• 2:30pm, Mon-Fri. Student/Homework Zone.
Computers, iPads, homework resources and a trained
computer aide to assist students grade 4-12. Free Print-
ing. Abbot Kinney Public Library.
• Tues/Weds 8:30-6pm, Thurs/Friday 8:30-5pm.
Free Computer Use. Vera Davis Center.

FOOD
• Free Food Distribution. Tuesdays Noon, Thursdays
12:30pm, Fridays 1pm. Vera Davis Center.
• Sign up for Food Stamps (EBT Cards).
Vera Davis Center. 310-305-1865.
• Free Vegetarian Food Saturdays through Wednes-
days 4:00 PM. OFW & Dudley.
• Mar Vista Farmers Market. Sunday 9:00AM - 2:00PM
3826 Grand View Boulevard.
• Venice Farmers Market. Fridays 7-11am, 500 North
Venice Blvd.

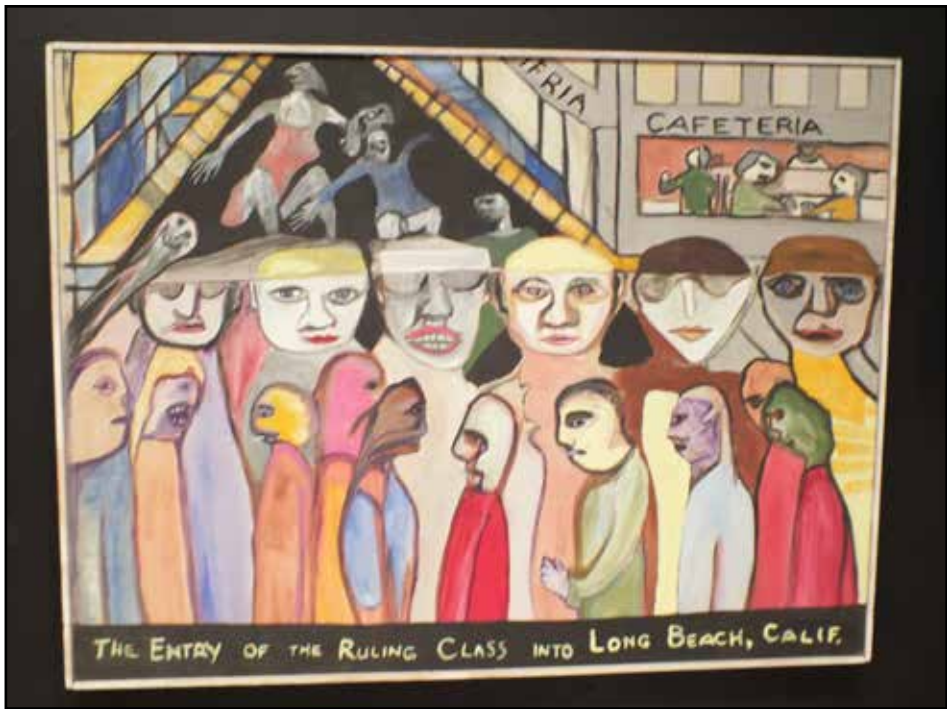
KIDS
• 11:30am-noon Wednesdays. Toddler Storytime.
Abbot Kinney Public Library. Free.

MUSIC
• 9pm Wednesdays, Venice Underground Comedy,
Townhouse, No Cover
• 11pm Wednesday - Burlesque, Townhouse, No
Cover
• 8pm Saturdays, Brad Kay Regressive Jazz
Quartet, Townhouse. No Cover
• 2pm Sundays, Almost Vaudeville W/ Brad Kay at
the Unurban
• O’Brien’s Irish Pub Live music most nights.
• 1:00-4:00 PM Every Saturday and Sunday Free Live
Music, Fisherman’s Village, 13755 Fiji Way,
MDR 90292

MISCELLANEOUS
6:30-9:00 PM Sundays - Venice Electric Light Parade,
meet at Windward Plaza.
• 9-4pm, 2nd and 4th Saturday, every month. Venice
High School Flea Market. 13000 Venice Blvd.
• 4:15pm, every Thursday – Chess Club. Ages 6-15.
All levels welcome. Abbot Kinney Library.
• 11:30am-2:30pm, every Sunday, weather
permitting. The Venice Oceanarium
(a museum without walls). Venice Pier. Free.
• 8:30am, 2nd Fridays. Bus Token Distribution.
First 40 people in line will receive a free bus
token. Vera Davis Center.
• 5:30pm, Sundays. Open Mic Night. Twentieth
Church of Christ, Scientist. 132 Brooks Ave. Free.
• 7-10pm, 3rd Wednesdays. MOM: Meditations on
Media. Beyond Baroque. Free.
• 10am Sunday Morning Gatherings of Creative Com-
munity. <http://goo.gl/BbsDV2>

YOGA AND DANCE
• Mondays 8-9am Heal One World: Community Yoga,
The Electric Lodge - Free
• Mondays, 1:30-2:30pm Dancing Through Parkin-
son’s, Electric Lodge, Donation.
• Thursdays 11:15 AM-ish Yoga in the park at 4th and
Strand, Ocean Park, 310-306-7330 - Gerry and Suzy.

AA
Saturdays Midnight at Beyond Baroque
Sundays 9:30am, Beyond Baroque Theatre.
Thursdays 7:30PM Mike Kelley Gallery, Beyond
Baroque.



Peter Carr

— by Eric Ahlberg .

Above are some photos of the work of poet, painter and activist Peter Carr (1925-1981), from an exhibition of his works at BC Space in Laguna Beach. His relevance to Venice is that he was part of the founding of Artists For Survival, at SPARC in 1979. We made art for Alliance for Survival events, held an exhibit at SPARC, and we held poetry readings with Lawrence Fehrlenghetti and Deena Metzger.

The Exhibit, **Peter Carr: Pioneer of Protest**, surveys the graphic work of Peter Carr, whose portrayal of the natural and political eco-systems of the late '60s and '70s, combined with his unique fusing of politics and personal testimony, promoted protest activities of his era. Carr's poems are in the new anthology, *Orange County: A Literary Field Guide (Heyday)*, along with the writings of Joan Didion, E.L. Doctorow, M.F.K. Fisher, Philip K. Dick and Steve Martin.

The book, co-edited by Andrew Tonkovich and Lisa Alvare, is "the first-ever literary anthology celebrating Orange County, a more than hundred-year survey of work from the region," according to Tonkovich, a student of Carr's at Cal State University, Long Beach, and who now teaches at UC Irvine. He adds, "Peter Carr's creative writing parallels his artistic expression in water-colors and pen-and-ink drawings, political posters and acrylic landscapes." The works are available through BC Space.



For one night, renowned surfers, Venice locals including many of the original Dogtown and Z-Boys crew united with artists from across LA for a special exhibition, held at Ignition Creative, and all for a good cause. The exhibit included never-before-seen imagery and work from several late artists* and a portion of all sales is being donated to Alliance Morgan McKinzie High School's arts program — to give lower-income students a college-ready curriculum and encouragement in the creative fields.

Artists include: Chuck Katz, Josh "Bagel" Klassman, Kelly Jackson, Bart Saric, Rod Bradley, Nick Bradley, the late Harry Drinkwater, Jens Lucking, Joshua Paskowitz, Mia Duncans, C. Chism Jr. Street artist Danny Mateo.

