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JANUARY
2016
#411

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The Free Venice Beachhead Collective Declares A State of Emergency for Our Unhoused Citizens Here In Venice

THE FAKERY

GJUSTA and GARCETTI The Emperor Has No Clothes

By Roxanne Brown – Member Concerned Neighbors of 320 Sunset

How much longer must we pretend the emperor (Mayor Eric Garcetti) has clothes?

Gjusta is a tale of farce and fakery. Owner Fran Camaj told neighbors that he was building and opening a “bakery take-out only” that would be a less intensive use than the 8-10 person office that had occupied 320 Sunset prior to Gjusta being constructed. Camaj and architect Stephen Vitalich built a restaurant, rear patio and bar/counter with a Certificate of Occupancy for “bakery take-out only.”

Gjusta has been operating as a restaurant for over a year without a restaurant permit. Mayor Eric Garcetti and his administration “pretend” it is a “bakery/take-out only.” It seems Garcetti’s City planning department, Concerned Neighbors of 320 Sunset, and the West LA Planning Commission must also “pretend.”

Garcetti and his administration have enabled this illegal operation for over a year. The emperor has no clothes.

On November 13, 2014, Zoning Administrator Maya Zaitzevsky heard a request for CHANGE OF USE from bakery-take out (which Gjusta has never been, never was intended to be) to restaurant with full alcohol.

On August 11, 2015, Zaitzevsky approved this “change of use.” Concerned Neighbors of 320 Sunset (CNS) then appealed her decision.

The Appeal was to be heard November 18, 2015 before the West LA Area Planning Commission. Applicant Fran Camaj’s (owner Gjelina, Gjusta, Black Beast at 1305 Abbott Kinney) attorney R. J. Comer requested a ninety-day continuance citing:

- Gjusta changing site plans repeatedly – a static site plan is needed

- Gjusta changing parking plan and exiting out alley
- Gjusta’s changes requiring repackaging of mitigated noise declaration (MND)

- Absence of Zoning Administrator Maya Zaitzevsky at this appeal, and the fundamental question of whether she had erred or abused her discretion in granting this approval.

Zaitzevsky had emailed the Commissioners requesting a continuance a week prior to the appeal date of November 18. On the evening of Appeal, Zaitzevsky was unable to attend. She had a family emergency.

- Absence of information and reports from Building and Safety and LAPD

- With a site plan so in flux that the correct site plan isn’t even known, the CEQA (environmental study) is inadequate.

At this November 18th appeal hearing, Commission President Thomas Donovan noted that LA Municipal Code 12.24 W states that the following must be reviewed. The operation should not adversely affect the welfare of the community. Are there other nuisance proceedings in the area? It should not result in an undue concentration of alcohol licenses. Donovan emphasized that Planning should have had this information before making the determination.

Donovan further stated that the Commission is “The trier of fact ... can’t do that if we don’t see all of the information.” Donovan has repeatedly requested LAPD and Building and Safety information and has received no reply.

Commissioner Esther Margulies asked whether the City has received the acoustical study. City’s planning and zoning Kevin Jones was “not certain.”

Donovan queried, “We saw this happening last July (at Gjusta’s Traffic Appeal hearing), why has it taken this long to ask for a continuance? Why wait until now - at the eleventh hour?”

Comer responded, “I’m sorry, the timing is the timing.” Commissioner Margulies asked, “How can this project

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In September, Mayor Garcetti, along with seven City Council members, declared a State of Emergency on Homelessness

in Los Angeles, pledging \$100 million for aid. Then, one month later, the Mayor reneged this declaration. We, the Collective of the Free Venice Beachhead, find the Mayor’s action unacceptable, and call out as concerned citizens to uphold the original declaration.

According to the National Oceanic Atmospheric Administration, (NOAA), the approaching El Nina will be among the strongest on record, pounding Venice with relentless, winter storms!!!

Venice has the second largest unhoused population in Los Angeles. We, the Collective, demand that city officials take real emergency steps to protect these residents. We demand that Mayor Garcetti, Council member Mike Bonin, and Venice Neighborhood Council President, Mike Newhouse, work to provide safe places for the unhoused immediately.

These include churches and other empty buildings where they can sleep; and vacant parking lots where those living in vehicles can regularly park.

We also demand that church leaders step up and do the work as well. After all, they were given a non-profit status to begin with because of their promise to help the poor, the hungry, and the needy in their communities. If you need inspiration, contact All Saints’ Episcopal Church in Highland Park, a church already accommodating 30 unhoused people a night.

The time for talk is over. Although the rains will be a welcome balm to our thirsty land, they will create unnecessary suffering for our most vulnerable citizens.

SOME RESOURCES FOR SHELTER

The Winter shelter program has been open since November 1st with a pick up site at Ocean Front Walk until March 31. The pick-up times occur at 5pm, 6:30pm and 7:15 pm and is located on Market Street at Ocean Front Walk. The provider is First To Serve, Inc. at the West LA Armory, which can be reached by phone at (323) 758-4670. We are trying to look for other locations to better serve the houseless community, especially during the cold and rain. We are also trying to find a couple of other pick up locations. If you have any other questions or suggestions, feel free to give me a call. http://www.lahsa.org/winter_shelter_program,

MyLA311 links Angelenos with the services and information they need to enjoy their city, beautify their community and stay connected with their local government. With MyLA311, City of Los Angeles information and services are just a few taps away.

FORMERLY HOT Venice Real Estate Goes Cold

...and other thoughts. By Eric Ahlberg and the royal we.

Oh Blessed Gaia, thank you for delivering me into another year, another cycle of our breath together. There have been signs that we may not last much longer. They are foolish illusions to disempower us. The creative and destructive powers of humanity are huge and can bend toward justice.

This should be a glorious year, with the Republicans and Fox News calling for World War Three to thunderous applause. Why must they pursue their ultimate dickishness? Is life an action TV serial, where it’s our thugs vs their thugs, with 3 underlying layers of behind the scenes string pulling, and double agenting, until the bombs go off? This would be such a dark day, but since I have saved humanity in Fallout 4, at least now have the skills to rebuild in a whole new desperate wasteland of thieves and warlords.

As nearly every fantasy consumer and gamer knows, money is the ultimate superpower. It gets you the upgrades and buffs. It lets you employ your own thugs, be they lawyers or security agents. We may hope to glory in an awesome spectacle of armageddon from a mountaintop, but it’s lately that is becoming movie and gamer kitsch.

At my family holiday gathering, the 15 to 25 year olds were completely obsessed with computer gaming, to the point of ignoring adults, avoiding chores, and being unsociable while the girlfriend helped in the kitchen. No longer watching the game on TV, they play the game on their console. FIFA soccer. I told them 40 FIFA execs were recently charged in ongoing corruption investigations, over 24 nations. Why do I have to be the buzzkill?

Still the Fed has basically kept the ruling elite afloat. The financialization of the Real Estate Market leading up to 2008 led to a 30% fall in property values and subsequent black holes in international finance. So the Federal Reserve Board, a board of private banks, offered to buy up all the troubled assets. Financialization is a superpower in the world, but it is in itself, a fiction, no one handles much money anymore, except at the pot store. Most use debit or credit cards, and shop online with only credit numbers.

Financialization has a problem, there is too much money in the world. In essence an economy involves workers sculpting food and tools from the bountiful gifts of the earth, and then trading them, for wage and contract. But land value inflation does not produce anything new, it claims new value based mostly on manipulation. Much of the near 0% loans that the Fed creates are being used in Real Estate Deals, which don’t really produce value, they fake it with inflation. According to Ben Bernanke, expansion of the Fed balance sheet means the Fed is electronically creating money, necessary “... because our economy is very weak and inflation is very low. When the economy begins to recover, that will be the time that we need to unwind those programs, raise interest rates, reduce the money supply, and make sure that we have a recovery that does not involve inflation.”

This is the big matrix of the entitlement system called the economy. It’s easy to see that it can be rearranged at will. That would be a superpower wouldn’t it? Suppose all money belonged to the people. Some online transactions take place and transfer all the surplus wealth back to the exploited. The Fed has done this for the banks, given them back their wealth, with Fiat Money. - WIKI

Locally, we find LA-wide development trusts like Rockport Development, and Yossi Attia attached to mansionization developments. Global Real Estate Development Trusts look for opportunity, and Venice was a hot market to invest in shake and bake monster mansions.

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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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Hi Guys, I hope I'm not the only one who couldn't find the continuation of Anthony Castillo's article. Oops,I found it on the Web version. Keep up the good work. Mike Suhd

FREE CLOTHES

By John Wolff
Sometime back in the early '70s, in Venice, on the north side of the Brooks Avenue, between Pacific Avenue and the Boardwalk, in a vacant lot, someone set up the Free Clothes Box. It was a large wooden cart with a flat square base and one foot boards all around. There was a hand-painted wooden sign on a post in the middle of it that said, "FREE CLOTHES". The idea was simple. If you had an article of clothing that you didn't need, you could put it in the Free Clothes Box for anyone to take. If you needed something, like maybe a sweatshirt or a jacket, you could take it out of the Free Clothes Box. This phenomenon lasted for months because it served everyone and cost no one.

Another detail about the Free Clothes Box is almost unbelievable. There was a small can nailed to the wooden post with words that said, "SPARE CHANGE". The idea was the same. If you had change to spare, you could put it in the Spare Change Can. If you needed a few coins, you could take them out of the Spare Change Can. This detail of the Free Clothes Box only lasted a few days. But, for a while there, you would actually see nickels and pennies in the Spare Change Can.

Would any of this be possible today? What would happen if some good soul set up a Free Clothes Box near the Boardwalk in Venice? There wouldn't be a security guard to watch over it or surveillance cameras to record pedestrian traffic. It might get tagged with graffiti on the first day. Then the Airbnb tourists would throw trash in it. Finally, the L.A. City Spacemen in their Hazmat Pajamas would come and smash it to pieces. Why was a Free Clothes Box possible in a different time but in the same place?

Perhaps it was because Venice, in those days, could boast of a greater degree of Community. There was a sense of common ownership and identity with the neighborhood. What affected your neighbors affected you. People communicated not by email but by stepping out the back door and talking to the folks from the house across the alley. This was Community. But Community was born from various circumstances.

First of all, the economy was different back then. There wasn't the kind of corporate, overseas, slave labor production of goods like there is today. Stuff was more durable then and it was manufactured here. That meant that if you worked at a job, any job at all, you could support yourself. It wasn't the grasping greed economy that keeps everyone in constant competition for scraps. Your neighbors weren't your opponents.

Secondly, Airbnb and their ilk didn't exist back then. There weren't armies of strangers occupying every house and apartment. You could expect to see the same faces every day on your way to work or school. If some shady character was looking in your window while you were away, you could count on your neighbor to say to him, "Hey man! What's the big idea?" Everyone knew everyone in the neighborhood and kept an eye out for each other.

Lastly, Venice neighborhoods were made of families in those days. And kids are more ready to make friends with other kids than adults are with adults. There weren't "play dates" then, where you have to drive your child across town to play with her best friend. A new kid just starts hanging out with the neighbor kids and then the parents get to know the parents. Soon, everybody knows and cares about each other. Picture outdoor block parties in the warm summer nights. The whole neighborhood comes out with potluck food. You make the sandwiches, they'll make the salad, my mom always makes that cake with the hole in the middle. We run up and down the street barefoot after dark and there is no need to fear. No fear.

Venice can have this today. Things can change for the better overnight. An advance in technology could make Google obsolete and chase Big Tech right out of Venice. Airbnb could be supplanted by something cheaper somewhere else. The world economy's music could stop and all the corporate developers would be left standing without a chair. A sudden local event could make Venice inhospitable to big business. And people's minds can change; they can change for the better.

There can be a new Free Clothes Box. There can be a Free Book Box or a Free Toy Box or a Free Food Box with no one guarding it but the whole Community. This can happen.

Thanks for your generous donations!

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Volunteer with bicycle needed for Beachhead Distribution on Ocean Front Walk.

January 11, 2016 @ 8:30 am – 5:00 pm
The Baseline Mansionization Ordinance Request for Comments has been published. This ordinance and its sister ordinance, the Hillside Mansionization Ordinance, apply to residential development in all Los Angeles neighborhoods that do not have Specific Plans.
If you live **east of Lincoln**, this means you!
On Wednesday, Dec. 2 and Thursday Dec. 3, the Los Angeles Planning Department displayed a presentation describing amendments that are intended to address flaws in the ordinance.
A link to the presentation is below. Stakeholders are strongly encouraged to submit comments by Monday, January 11, 2016 to Hagu Solomon-Cary: hagu.solomon-cary@lacity.org, 213-978-1394.
Again, the Baseline Mansionization Ordinance applies only to residential Venice development east of Lincoln. However, if you live west of Lincoln, you may find reviewing the ordinance useful to understand differences that general ordinance and your area's Specific Plan.
Code Amendment Inquiries email or call: hagu.solo-mon-cary@lacity.org, 213-978-1394
General Inquiries email: NeighborhoodConservation@lacity.org Website: preservation.lacity.org/neighborhood-conservation

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Renters Rights & Tenant Organizing Community Event

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The Beachhead Needs You... Now!

by Anthony Castillo

Some of you out there in Venice land may be under the impression that the Free Venice Beachhead has a large staff capable of covering all the happenings in Venice, from the VNC, to the LAPD, to Mike Bonin's high jinx, to the Coastal Commission, as well as the juggernaut of hyper gentrification. Some folks I've met at community events have even asked me where the Beachhead office is located. News flash, there is no such thing as a Beachhead office! This is the most bare bones operation imaginable. We make KPFK look like KNBC. This is where you, the concerned Free Venice Beachhead readers come in.

Have you ever wanted to be a Cub Reporter? Do you a want to be investigative journalist? Or do you just have a story to tell, for which you need a forum to get on your soap box and tell to a captive audience? Well brothers and sisters here's the opportunity you've been waiting for. The Beachhead has stories ready and waiting for the writing. We're talking juicy stories of LAPD harassment, land grabs and political corruption that the small, over worked Beachhead staff just does not have the time to get to, but are in need of coverage. Anyone in Venice can submit content to the Beachhead via free@venicebeachhead.org. Those who have been to Venice or lived here in the past and have a Venice centrist story can also submit content. Better yet, if you live here in Venice and really want to support your favorite radical rag, seriously consider joining the Beachhead collective. Especially you younger millennial types. After all, you are the future of Venice.

Maybe writing isn't your thing. I can relate to that. After all I'm not the most prolific writer this publication has ever seen. You can still help us out in a BIG way. Do you have a bike with a large basket, and some time one day a week during the day? If so, the Beachhead is in dire need of a reliable, committed, dependable person to help with distribution on Ocean Front Walk. My main task with the Beachhead is distribution, and I can tell you after doing it for a while now, it can be fun. You get to know folks you haven't known prior to putting out the paper and it can really give you a sense of accomplishment on a weekly basis. Please contact us via the email or our voicemail (310) 281-6935 if this sounds like something you could do. It really isn't hard to do at all, and it is just as important as writing an article.

I've said this in past articles I've done, the Beachhead is your paper Venice, be a part of it, make it better. You can only do this if you participate. If you can only become a sustainer or take out an ad please do so. Those are the financial life blood of the Beachhead. While we always need financial help, right now we need a bit more than just that. The Free Venice Beachhead needs you to answer the call!

So, You Want to Submit to the Free Venice Beachhead. Here's the Scoop:

The Beachhead is always looking for new writers, artists, photographers, and fellow shit-disturbers. If you want to know what we publish, read current and past issues (found at www.freevenice.org)

Please send your submissions to free@venicebeachhead.org Try not to bombard us with all of your masterpieces at once! (i.e. fellow poets, start with one or two poems, not twelve) Deadline for submissions is the 20th of the month -- though exceptions are made for breaking stories.

Remember: we are a Venice centered paper focused on social issues such as houselessness, gentrification, racism, police brutality, women's rights -- to name We seek ORIGINAL, UNPUBLISHED works, not even seen on the likes of Facebook, Twitter, Personal Blogs, or scrawled on the naked body of a streaker.

There is no pay for any of us. But the Free Venice Beachhead is the longest running underground, collective newspaper in the United States. Your work will be read!

Gjusta, from Page 1

proceed when the current operation is not operating legally?" Margulies also asked, "In order to consider change of use, is there no rule saying you need to be operating legally to proceed?"

Senior City Planner Simon Pastucha and City's Kevin Jones confirmed – no rule.

Commissioner Lisa Waltz-Morocco asked, "Is there no end date to comply [with bakery/take out only permit]? ... this seems silly... how long before there is a cease and desist and stop and lock the door?"

Pastucha responded that they "don't know – depends on facts in case."

Waltz-Morocco said, "This doesn't seem right for those who are complying."

The Commissioners asked Deputy City Attorney, Amy Brothers to ensure that Building and Safety was in attendance at the January 20th Appeal Hearing, so that these concerns can be addressed. Brothers agreed.

Appellant Ilana Marosi said that Gjusta at 320 Sunset seems similar to 259 Hampton's (Sauce) appeal. Gjusta is now presenting a new and different project and therefore, it should be sent back to the beginning of the process.

Marosi requested that Zaitzevsky no longer be the Zoning Administrator on this case, as there appears to be possible dereliction of duty.

Marosi said approximately 65 letters of complaint had been sent (over the past year) from CNS to Building and Safety, City Attorney, City Planning and Zoning and LAPD. In those complaints, CNS had 143 photos and 40 videos showing evidence of violations.

Tricia Keane, Director of Land Use and Planning from Councilman Mike Bonin's office, stated that Council's office wants to see Gjusta in compliance [with bakery/take out only permit] and suspects this delay may be a tactic [to prolong operating illegally.]

Donovan asked whether Council's office had requested information from Building and Safety and LAPD. Keane responded, "To my knowledge we have not. Sounds like it could be informative." CNS is aware that CD-11s former Director of Land Use and Planning's Chris Robertson had that information, as she had forwarded that on to CNS, and Councilman Bonin was copied. Donovan said that perhaps if Council's office asked for LAPD's and Building and Safety's information and records, it might spur quicker action. As noted, Commissioner President Donovan has not received a reply to his emails requesting information.

Donovan summarized that on Jan. 20, 2016 (at the upcoming appeal hearing) he expects Building and Safety's and LAPD's information and records to have been supplied. He also expects Building and Safety's presence, Zaitzevsky's presence, and Gjusta's project revisions to be complete.

Commissioner Joseph Halper said he will support the continuance and at the same time, he noted that the applicant, Fran Camaj Gjusta's owner continues to flout the law and this is an imposition on the community.

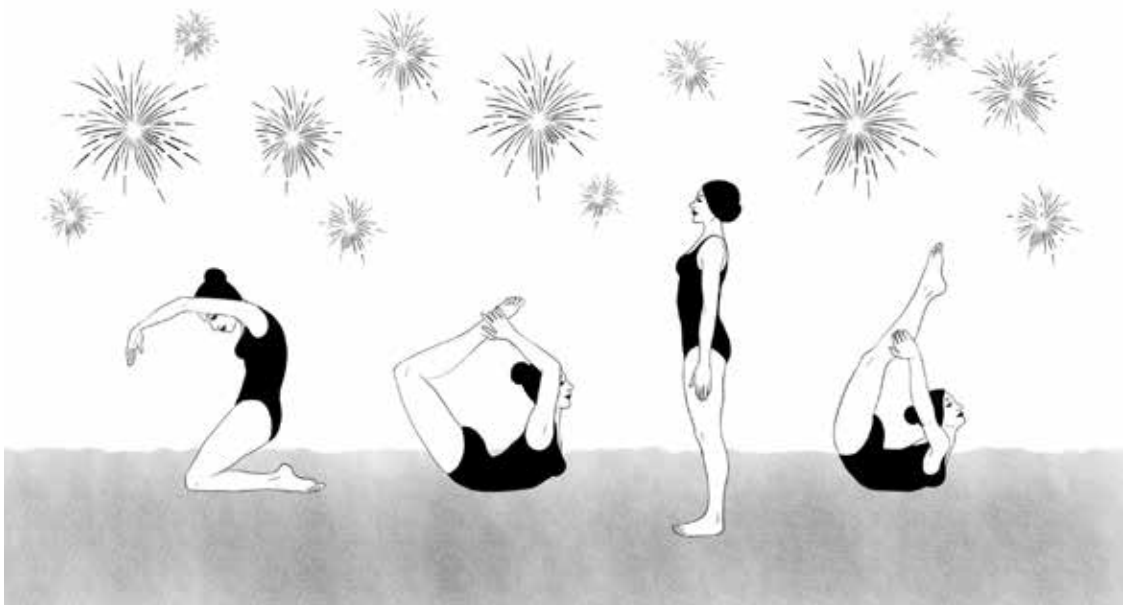
Waltz-Morocco said, "I am troubled that someone (Camaj) is operating illegally for so long. That sends a bad message. What's the time frame? It seems like it is never ending. I would like to see that ended as soon as possible."

Concerned Neighbors of 320 Sunset requests your presence, Venetians, at this hearing. You don't have to speak – just be there. Power in numbers. Be seen. Mark your calendar now.

Camaj contends that he has an exemplary record as a good neighbor at Gjelina, GTA, Gjusta, Black Beast at 1305 Abbot Kinney. If you disagree, please attend this hearing:

GJELINA'S GJUSTA - 320 SUNSET - APPEAL HEARING
WEDNESDAY JANUARY 20, 2016 from 4:30 P.M.
HENRY MEDINA WEST L.A. PARKING ENFORCEMENT FACILITY
11214 W. EXPOSITION BOULEVARD, SECOND FLOOR, ROLL CALL ROOM
LOS ANGELES, CALIFORNIA, 90064

Drawing by Alisha Sofia



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However, the market in Venice has turned “Cold” - Zillow. Since October 2011, home values in Venice have gone up 74% (<http://www.zillow.com/venice-los-angeles-ca/home-values/>). Last Year saw Venice home prices rise 9.1%, but over the next year, Zillow is predicting a 3% rise. Venice is overpriced, the market is cold. The GQ article may have been good for selling ghost mansions to the uber-wealthy, but their accountants may tell them to back off, and this ain't no Newport Beach, Venice is funky. I see that 230 Horizon, an 835 sqft bungalow, 4th block from the beach, and where I first lived when I moved to Venice in 1970, is selling for 1.3 Million. We rented this for \$115/mo in 1970.

During the last 31 months, rents in Venice have gone up \$49.1%, from \$3415(March 2013) to \$5094(October 2015) There are several areas in LA where rents are falling. Pacific Palisades fell 7.2% and Bel Air dropped 11.5%. It is perhaps Venice's biggest attraction which causes it's biggest drawbacks, bad parking, traffic, tourists, unruly crowds.

People with money, Venice Artists just love them and hate them, they are, after all, the patrons. By fashioning Functional Art for restaurants and boutiques, some artists earn their dinero, while others float on their trust funds as Slacker Abstract Expressionist Surfers. As adbusters put it “Cool = Death”. Recently evicted 35 year tenant community artist William Attaway quoted on vice.com, “When I did the mosaic at the Venice boardwalk,” he says, “I had old ladies coming up to me saying, ‘You rich artists, you’re ruining our boardwalk.’ I started gentrification. You want to blame anyone? Use my name, William Attaway. I will accept the blame.”

In the last year Venice saw three killings of citizens due to trigger happy policing. I am hearing from a Venice Attorney that a lawsuit over the death of Brendon Glenn is being prepared. There has been more harassment of Black people in Oakwood, under a 15 year old “Gang Injunction” = permanent police state harassment.

The Short Term Rentals businesses like AIRBNB are also moves by finance capital, disrupting rent stabilization, and forcing more value out of the housing stock. We count 2877 short term rentals, and 232 “Entire Rent Stabilized Apartment Units Converted.” Every week is a new horror story about loud inconsiderate partying, porn shoots, and even shootouts at short term rentals. Sure friends of our make extra cash renting out their rooms, but it is the large rental service firms like AIRBNB who make the big bucks off of their stock valuations, and fast growth disruptive global vampire sharking, at the expense of renters.

We are still distressed over the victims of the commercial real estate market. Here the situation is the same, while the business struggles to get customers and build up a cashflow, the landlord has a right to appropriate larger and larger portions of that over the years, without adding commesurate value. This is a market run by thieves. We have lost Zingara, Hals, Casa Linda, the Vaccum Store, Brick House, Just Tantau, Local 25, China Beach, Benny's, DNA, Fiesta Brava, The Venice Love Shack is closing, and some auto mechanics. I see boutique stores invading Lincoln Boulevard, and gentrifiers stepping over the homeless out there.

The Republicans have been photo-bombed by Mr. Trump. Here the cosmic irony of language provides us with a zen moment, where the entire Republican Presidential Field endorses Armageddon. The Republican players, Sheldon Adelson (gambling), Roger Ailes (Fox News), the Koch brothers, these form a holy trinity of hubris, gambling, and lies. You've played the game, armageddon or peace, destroy the other side or synthesize with them. Sheldon Adelson is the 18th wealthiest person on earth, from gambling and hotels, and his most important political interest is the safety of Israel, and he uses a nuclear strike metaphor to illustrate that actions speak louder than words. Commercial Gambling is theft, but the promise of the thrill of winning at life, the ultimate game of chance, as if someday they will be really lucky and their miserable fate will be redeemed, this is what feeds his gambling empire, a carefully nurtured false hope, flashing bling, and lost wages. Then there's Roger Ailes, perhaps better know as the developer of Bullshit Mountain, as John Stewart labeled Fox News. “This is their big play, running Trump up, with all the explicit racism and patriotic blustering that he and all the other no-military-service warmongering Republican candidates can muster. Trump truly is a core Republican and represents the reactionary values they cultivate, agree with us or we send in the thugs. This is a Brechtian moment, when the gangster clowns begin their rule, or at least, they attempt to rule. Ushering in a nuclear attack on his first day in office? Fear baby fear.

The main stream media gives Trump's racism and bluster 23 times as much coverage as Bernie Sanders.

Thanks for reading, I leave you with this existential dilemma, from Ursula Le Guin. It is better to light a candle than curse the darkness, but when you light a candle you also cast a shadow.

"Poetry Is the Consciousness of This Planet."

A Conversation with Mark Lipman, Founder of the Venice Press, Vagabond
by Krista Schwimmer

Beachhead: So, why did you start Vagabond?
Mark: Well, I found there was a gap between what was accessible as far as access to a microphone, access to the printed word, access to the conversation. There was this mass media of what they want us to read, what they want us to think. There wasn't any venue for other voices. So we actually founded Vagabond three years ago this week, December 21st, 2012, the first day of the new galactic spring.

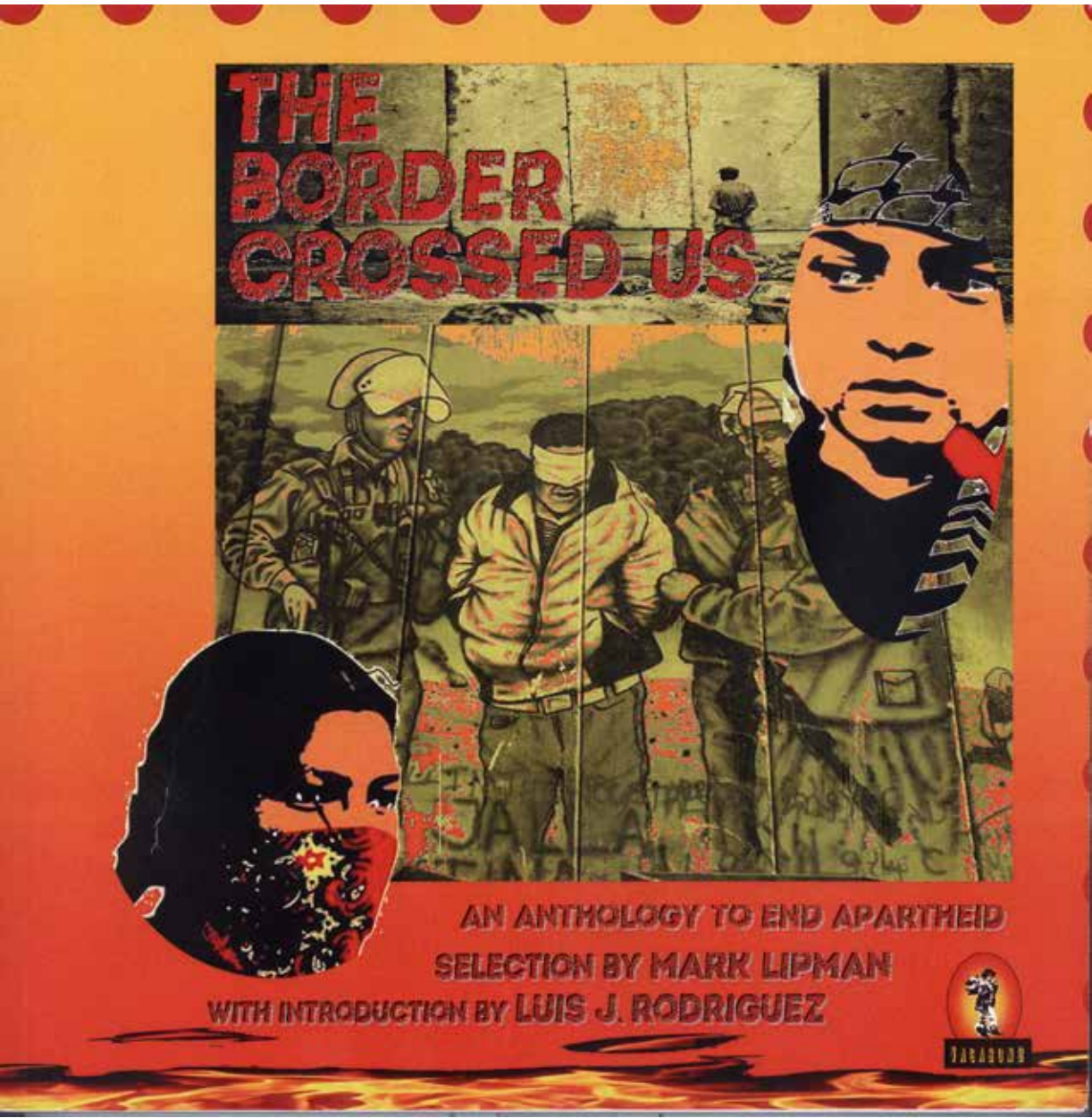
BH: What is the new galactic spring?
Mark: That's with the Mayan calendar. It's the new season for the galaxy. We founded the press with dedication to published works, primarily poetry, but other works as well, of social, economic, and racial justice. We're publishing probably three to four books a year at this point.

BH: And when you say "we", is there someone else who is part of the main publishing?
Mark: It's more of a collective "we". I'm the one horse show behind this. The "we" is with the intention of this being a larger organization down the road. This is something that is meant for the community. That's the local community, but also the national, international community of poets and artists and free thinkers. One thing you might find interesting with Vagabond is I make it a point in every book, on the colophon here, to print "Venice California". This is particularly a Venice press. What I mean by that, there's a certain spirit to Venice. You say, "OK, I'm from Venice." But what does that really mean? This artistic cultural, traditional community sense with Venice. You might be here for twenty minutes and connect to that. You might be here for twenty years and not connect to that. I feel, in my small, way, a connection to what Venice has been since its founding.

BH: It's a spirit more.
Mark: It's a spirit. It's a continuation of that spirit. I feel I'm just a next generation of what that comes from. To be part of that next generation you have to respect the generations that have come before you.
I'm looking to make Vagabond an avenue that voices who haven't been as privileged, who have been on the receiving end of capitalism, have a voice.

BH: So, when you go to select the book ideas, is it something that is connected to what's current in the culture? Is it a combination of that and also things that you have been working on that you think are important?
Mark: A combination of yes's there. For example, the last anthology we just did, "The Border Crossed Us, An Anthology To End Apartheid", was birthed out of the atrocities that were all over the place last summer, 2014, where Operation Protective Edge was being launched in Israel against the people of Gaza and simultaneously these stories were breaking about child refugees being held in detention camps in Southern Texas. And, in both of these cases, children were the main targets of all of this violence. There was worldwide outcry about this. When something like that effects so many of us, the first question I ask myself is, "Well, given what I've got, what can I do about that?"
Using the vehicle of the press, I put a call for poetry out on the combined themes of immigration and justice for Palestine. I started receiving poetry from around the country, even poems from around the world. We have actually multiple languages in this edition -- English, Spanish, Hebrew, and Arabic. A bit of everything in there trying to give a voice to these issues not only that are important in their own right, but intricately connected in our entire planetary structure.

For example, if you noticed a couple months ago, "Black Lives Matter" endorsed the "Justice for Palestinians Movement". That was right around the same time we were launching this anthology. It was such a perfect synchronicity with the times that we are in. Because those bridges between individual movements are starting to be made. Not only are we facing the same struggles, but we're in this together. And your movement is just as important as my movement because there is an injustice happening to someone. And if we let that injustice go by, then it is an injustice that will come back upon us.
Where we are at as a global society today is that we're really at this point where we need to make that next evolutionary leap as individuals and as a movement. So the way that is happening is through connecting all of these issues and campaigns together so that we can have, not just a common voice, but a common platform. As a movement, we've identified five pillars of campaigns: social, economic, racial, environmental justice, and true democracy. Those pillars are what hold up all the other demands that come from them. Once we have that common foundation, then all of these issues can work to-



gether for a common purpose. And that's how we become strong as a people and a movement.

BH: Do you have other books planned in your mind for the next year?
Mark: For sure, for sure. We're working on an anthology right now. We have a call out right now for an anthology, "Rise", an anthology of power and unity which is going to focus primarily on labor and racial justice with an emphasis on police brutalities. So, we're looking to publish that -- target day is Labor Day of 2016.

BH: Are you still taking submissions for "Rise"?
Mark: That's still open.
Also, let's talk about the Beachhead anthology that we're looking to do maybe next fall. We're still in a conversation about what that is going to look like. What I envision is a little bit of the history of Venice and the Beachhead, to get that introduction to our community and to the paper. Let's look and do some cherry picking of some of the best of the Beachhead. But, also, for the current poets who live in the area and are contributing today, an open call to let people say, "This is my best work today. This is what's happening on the front burner. Can you put that into the anthology as well?" I think that should be a yes. I would suggest an open call until April 1st. That would give us about four months to receive submissions from the community. We're looking at the community who has been regularly submitting to the Beachhead. And then we would do a selection from all of that.

BH: So, new work from the writers of the Beachhead mixed with the background of the history and some of the great poetry (of that history).
Mark: I look at this as actually how you were saying earlier -- is it "I" or "we". This is one of those steps into the "we". The Beachhead involves a collective process. I am going to do the editing because I have a certain editorial eye for the layout. There is something very special about the books, speaking of layout, that I wanted to show you. Open to any page and there is a certain balance to it. Every page, for me, is an art piece of its own. I think that's very important for the work, as an editor, because, too often, we see books that are just thrown together and the information is great, all the information is there, whatever the type of book it is, but it's just kind of thrown on the page and printed. One thing that I love to do is these square formats, 8 1/2 X 8 1/2. This is a signature style for the press because what it allows me to do is not only respect the poets pagination for how they line up their poem, because some poets have long lines, but also, for example here, I have a poet who has very narrow lines so I can create columns. So, I can also save those extra pages as well. Something that I like to do with anthologies is create a poet page. Instead of listing all the bio's at the end, what we do is put the picture and the biography of each poet at the end of their last poem.

BH: One of the topics I'm interested concerns the indigenous people, particularly what's happening to

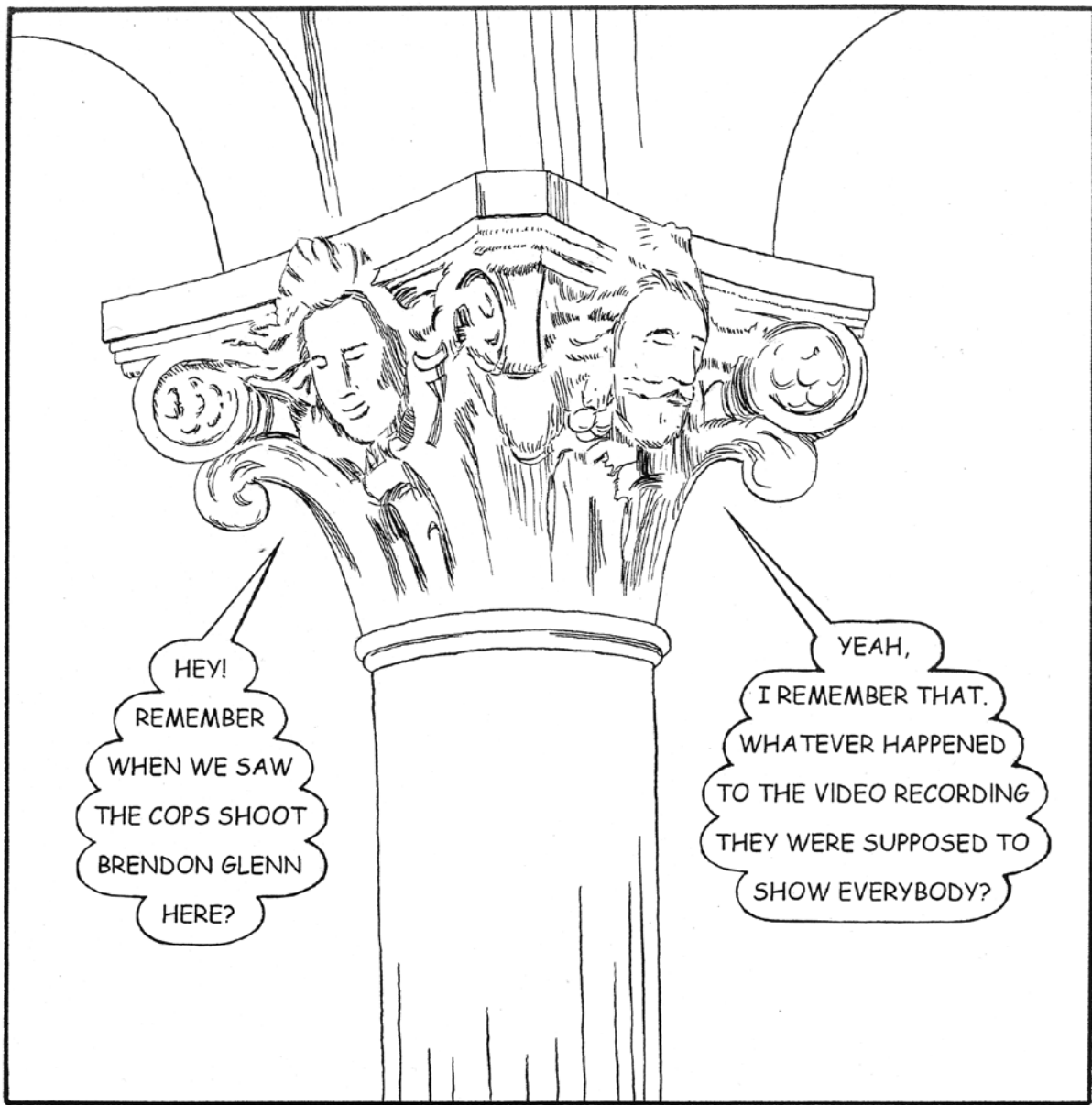
women. Just recently, Dennis Banks' granddaughter was murdered in a domestic violence situation.
Mark: Thank you, because I have some good news for you. I'm actually scheduling a series of female poets -- Antonieta Villamil, Dorothy Payne from up in St. Louis and San Francisco -- very, very powerful poets, both of them -- and I'm looking at some other female poets to create a whole collection of female voices because that's something that I feel is important and is a voice that is underrepresented at this point with our collection.

BH: I noticed that a little in the list of the names. I looked into the whole topic of violence towards women. Amnesty International has a really great report. It's still one of the worst human rights violations. It's worse for certain groups; but, I think the Native American women are the worst of all. The murder rates for Native women are 10 times the national average.
Mark: And you will read some of that in this anthology here. Because some text to the anthology was also indigenous rights. As far as the question of immigration, those who we are calling immigrants today are actually the native inhabitants of this land. I'm on the same page as you that these issues need to be brought to the forefront.

BH: Do you have a vision of Vagabond growing larger? Do you want to keep it a certain size so that you can maintain a certain quality? Or, do you just want to see how it goes?
Mark: Probably, a little of both, a mix. There is that element of "see how it goes". There is no grand plan to anything that I've done in my life. There's interests and I feel also responsibilities I have to my place in this world. And, I'm going to continue to do the work that I can do to promote both my own artwork, of course, but also the larger voice of the movement. I'm all in as far as the movement is concerned. Being a cultural bridge to our activist communities is such a needed thing, a missing piece of what's happening on our organizational structures that it's a perfect fit for me. Part of my past two year plan has been bridging our artist communities, artist networks, with our activist and organizing networks. We're looking to create a community bridges initiative here in Venice where we're going to connect communities on cultural lines and hopefully bring poets from other communities here. I think that's what everything is about. The relationships that we build and maintaining those connections between people.

BH: When people want to find your anthologies, do they go to your website? Do you put them in bookstores in the area, like Small World Books?
Mark: They're in Beyond Baroque right now. Also, our website, www.vagabondbooks.net
The entity is just "Vagabond." But then, everyone kind of tags on books or press. That's fine. The website is vagabondbooks because vagabond was taken.

BH: Is the title of your press, Vagabond, reflective of your life at times?



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Mark: Yes. I've been actually contemplating that for a decade already. I've done several start and fail attempts -- then said, I'm ready to launch some that really is representative of what I want to produce. Vagabond just came to me one day. That was the right name for it. I like the unpredictability of being a vagabond, so to speak. Sometimes, you don't know where you're going to wake up that next morning. But there's also that kind of security in knowing that you keep waking up that next morning anyway. Because if I was able to get through yesterday, I'm sure I'm able to get through today as well.

After all, what is our life about? It's not how much money we make. It's about how we spend our time. And, again, those relationships that we build. When you have a bit of unpredictability to you, it allows you to take in more. Everyday is a new adventure. You don't know what you're going to discover on the way. I like that. That's something that I like about Venice. You never know what the next day is going to bring here. That's something that's very special. Maybe why I connect so well to this community. If I travel around the world, anywhere, if this isn't my last stop, I'll still feel I'm from Venice wherever I go.

BH: Do you take the book somewhere to have it printed? Is it the same person you work with? Does it depend on the book? Since you're a small press, it's interesting to know.

Mark: Actually, that's an excellent question. This is also a business. You have to be able to get the right price for the right quality. There's all of these web-based printers that you can do. And, I know people who do that. They do just one book at a time. I just can't go with something like that. A, it's not local -- a lot of these books are being printed in the Philippines or wherever. Then, there's the capitalist connection: you have to be doing this through Amazon and giving them a certain percentage. I couldn't go with that route at all. So, I had to find a printer. I have worked with printers in other states; but finally, I've been able to find a local printer. That's an important part of any part I do is that I work locally.

Before having machine bound books, I was actually doing -- for our old press, Caza De Poesia -- hand bound books. We were still using a printer to print all the pages; but then we would spend all the time putting the book together by hand. Could reach 90% of the quality of a machine bound book; but then, it came to a point as artists, as business people, the time is so much more valuable to be able to have the books. One hundred books is a really good starting point for the first book. It gives you enough to get through the initial launches, get those first sales and then you can see where you're at. The thing is, you don't want to have five hundred books and have them sitting in your attic for a year. Working locally, I'm able to do that. I'm able to get smaller quantities at a good price. And I'm helping to feed people that I see in the region. That's important to me.

BH: Do you pay the writers anything at this point?

Mark: It depends. For anthologies, no. It just becomes too cost prohibitive. If you have sixty poets in an anthol-

ogy, it's impossible. Each contributor gets a copy of the anthology because that already is a big hit. I have to do a larger print run for anthologies to start with. That can run me upwards of \$500, \$600 already. As someone who is operating on a shoe string, every book sale counts. For individual books, I basically work individual deals. There is no standard deal for any poet I am working with.

BH: You don't have a formula.

Mark: There's no set formula. It's been working so far. There's a balance. How I look at publishing -- and this is very important -- and this is for any project you're working on, I'm sure you can testify to this -- none of us have any money. We're all flat broke. People say, "how the hell are you able to produce all this?" What I do is, I do the physical work that only requires my time and energy. That doesn't really require money. It just requires someone to do the work. I do all that work.

BH: Which is a lot!

Mark: Which is a lot. And through that process, when the money needs to get there, (and, I'm sure you'll really appreciate this being in tune with the energy), I let the money materialize. And I'll help it. I'll put out a fund raising call -- several times. And I'll push. Little bits come in, little bits come in. Some people do presales. So I'm able to take all of that and put it directly into a savings fund for the printing. Then, I go to my printer, say, "I've raised this much," and we start haggling over prices. Actually, I find I'm pretty good at that.

BH: That is a talent.

Mark: I say, "Look, this is all that I can afford. How many books can I get for this?" Then, we work out the deal. I've got a really great printer who works with me. And I think that's important. It's that relationship. He knows that I'm not going to be bringing him a run of one hundred thousand books. He does do runs like that. But he knows that I'm going to be consistently bringing him work. And, I'm also talking about him. So, it balances out for everyone.

BH: How many books have you published through Vagabond?

Mark: Eight books in three years on December 21st. Sad to say, this year we only came up with the anthology. The other books were the first two years. But this anthology I wanted to put all my energy into it because the issues just spoke so deeply to me. The book itself, hint, hint, is only \$20. Now this has sixty poets from around the world in it and something that is very important to note, there are twenty-six full color illustrations in this. That drove the initial price through the roof. It was almost at a point where I wouldn't be able to publish this, but I went to the printer and said, no, I have to have the color. Pictures are so important in this. It makes the book stand out.

I've done every book from Vagabond with him. Next year, we look to have a very large run. I'm looking to do the Beachhead anthology. The "Rise" anthology, and an anthology from the poets of St. Louis. I recently became

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friends with Michael Castro, the Poet Laureate of St. Louis. I was at the Brick City St. Louis Poetry Festival last September and met the whole community there. It's another community like Venice. It's got all the different, eclectic bits to it and it's spread out much further. You have these enclaves and different communities, but they're all connected to the city. Each community has its flavor and it works together. That might actually be one of the first groups that we bring to Venice as part of this community bridging initiative.

BH: Nice!

Mark: Another community I'm looking forward to working with is the Mission up in San Francisco. I'm friends with Alejandro Murguia who is the Poet Laureate in San Francisco. He's like, "Yes, let's do this!" So, we've got the organizational networks through the poets to connect any city basically on this planet.

I'm working with several poetry groups internationally. The one I'm the most deeply connected with is the Revolutionary Poet's Brigade. We have the chapter here in Los Angeles and thirteen cities around the world now. We're getting thousands of poets connecting to our work. All of the work we do specifically in this group is again, social, economic, racial, environmental justice. Those are really the pillars of the work we're doing. And then capitalism -- root of all evil.

Then, there's the World Poetry Movement, founded in Medellin, Columbia, by Fernando Rendon, the Director of the Medellin International Poetry Festival, the largest poetry festival in the world. When we were there back in 2010, we were performing outside for the closing ceremony. You had all the poets from around the world performing there. Three thousand people in the audience there for six hours of poetry in the rain. In the rain! People sitting with their umbrellas in the rain sitting there patiently, listening to poetry. Thousands of people!

BH: Poetry has a different audience in other countries. Always has. People like Anna Akhmatova, Pablo Neruda who had thousands of people who would memorize his poems. It's only in the United States that poetry has this weird mix of love and people who think it's a waste of time. It's an odd thing. I think that things that you're doing can help to bridge that, too. Poetry matters.

Mark: Poetry is the consciousness of this planet. It connects us all to our deeper humanity. And, there's a great awakening in the poetry realms right now. Writers who can speak to the higher consciousness: there's more of them now. And this is something that is an exponential process because of these masters that led the way. All of a sudden, these voices are ringing through the years, back to us. And more people are connecting to the issues. What's the number of people on the planet? Seven billion people and growing. How many of those people are poor compared to one hundred years ago? Just the amount of people that are living in difficult or poverty level conditions has just exploded. So, obviously, the number of poets writing about these things is also going to explode exponentially. But the great thing with poetry, again, is that we connect on a different level.

Another group I would like to mention is 100,000 Poets for Change. Michael Rothenberg up in Guerneville, California put out a call for doing events same day, same time. Now we had seven hundred events in five hundred and fifty cities. I was in Salerno, Italy for a poetry conference this last summer and we had one hundred poets from around the world, coming together, discussing the issues, the things that are happening in their communities, things that matter to them and finding that larger community and connectivity. So, we can connect to almost any community in the world through poetry. Now, take that, and add your activist networks. With all the work that activist networks need to do and need to be connected into, poetry can be the bridge for all of this.

BH: That's fantastic. When is your local launch for "The Border Crossed Us" going to be?

Mark: Friday, January 22nd, 2016, 7 PM at Beyond Baroque. This is going to be the Venice launch. We're looking to have a large body of readers. I think there are eighteen readers, including Luis Rodriguez, our Poet Laureate. Oh, by the way, Luis Rodriguez did the introduction to the anthology. I was very thrilled he agreed to do that. It fit perfectly. He was the perfect person to introduce the anthology. We're going to have a fantastic reading. I'm very excited about it. This is starting to catch on. As they say in the news industry, it's getting legs.

(Note: The above was taken from a fifty minute, taped interview with Mark Lipman, on December 15, 2015. The original transcript was edited for length and clarity. Consideration was given to maintain the voice and the integrity of the original transcript.)

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John Trudell Walks On...

by Anthony Castillo

Here at the Beachhead we celebrate poets, musicians, artists, visionary thinkers, progressive political activists and those in touch with our mother earth. On December 8th 2015 we lost a giant of a man that embodied all of those things and more. After a long fought with cancer, John Trudell, Native American (Santee Dakota) activist passed. He was all the aforementioned as well as an actor, and author. He was only 69 years old.

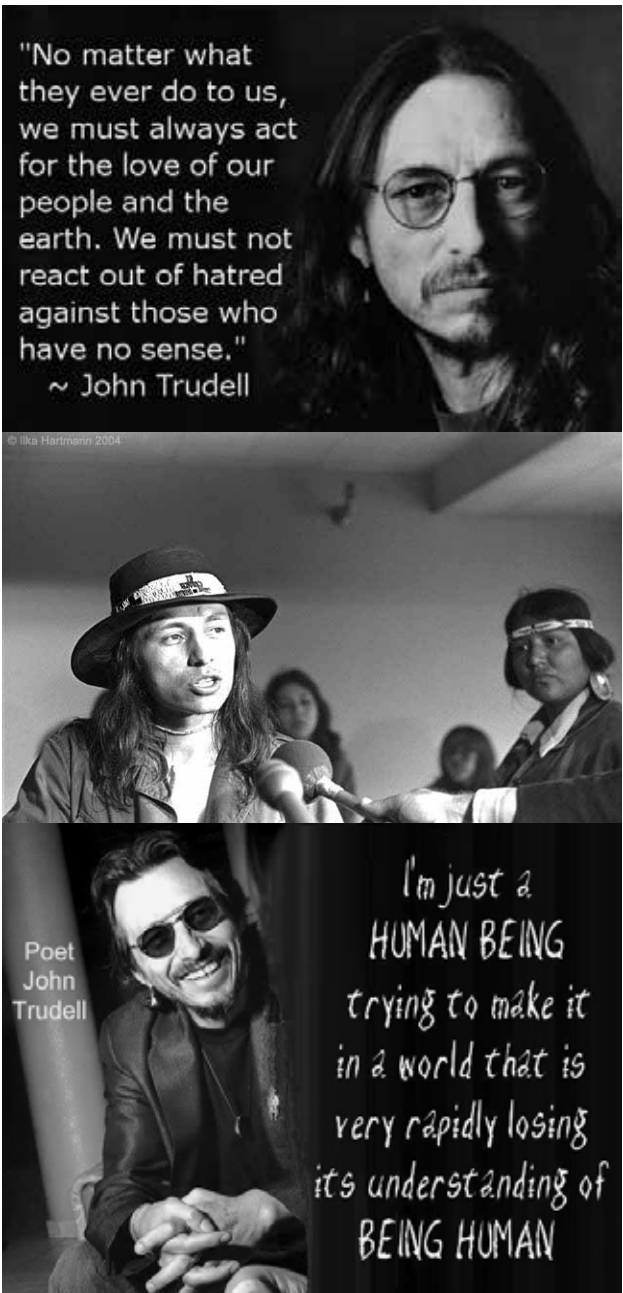
Trudell first came into the public eye during the Alcatraz Island Occupation which lasted from November 1969 to June of 1970, in which he became the occupation's spokesperson through his Radio Free Alcatraz broadcasts. The occupation was based on the 1886 Treaty of Fort Lawrence which stated that any abandoned Federal property would revert back to the Indian Nations. The book "Alcatraz is Not an Island" details the occupation. The occupation, the manifesto "We Hold the Rock" issued by the group Indians of All Tribes as well as Trudell's broadcasts from Alcatraz inspired the American Indian Movement (AIM) and the Native American rights movement throughout the Americas. Trudell always maintained that all these political actions were not just moral, ethical issues but were legal issues according to Native treaty rights and Federal trust responsibilities. In 1973 Trudell became the spokesperson for AIM, a position he held until 1979.

In keeping with a long Native oral tradition, Trudell's first book of poetry "Living In Reality: Songs Called Poems" was published in 1982. This was the start of a long, prolific, important body of work. While a great deal of Trudell's work centered on social issues and the struggles of Native people, Trudell never called his words or music "political or protest." "We are speaking our truth, bringing our energy. Music is its own energy, it's good and positive in strengthening our communities" Trudell said.

The FBI agreed with Trudell's statement. So much so that an early FBI memo states: "He is extremely eloquent, therefore extremely dangerous." The FBI went on from there to amass a 17,000 page dossier on Trudell, one of the longest in the agency's history. Trudell said "All I did was talk, and they cracked down hard for that." This was a reference to the February 1979 suspected FBI murders of Trudell's wife, Tina, their four children (one yet unborn), and Tina's mother in a suspicious fire in their parents' home on the Duck Valley Reservation in Nevada. Though arson was never proven, a private investigator hired by Trudell said the official account of the event was an impossibility.

This cataclysmic event made Trudell dive deeper into the arts, poetry and music. Art did indeed save John Trudell. His debut record "Tribal Voice" was released in 1983. In 1986 Trudell started his collaboration with brilliant Native American (Kiowa) guitarist Jesse Ed Davis, who told Trudell "I can turn your poems into songs." Which he did on three records "AKA Graffiti Man, But This Isn't El Salvador and Heart Jump Bouquet." My personal favorite being the track "Bombs Over Baghdad." Sadly, Davis passed in 1988 due to his heroin addiction. Though Davis's passing was a huge loss for Trudell, he carried on thanks to the encouragement from the likes of Jackson Brown, Kris Kristofferson, Willie Nelson, Bonnie Raitt, Bob Dylan and many others.

Trudell also got into acting. He can be seen in the



1992 film "Thunderheart" along side Val Kilmer, and the 1998 film "Smoke Signals" among others. The best film Trudell was the star of is the must see 2005 Heather Rea documentary "Trudell" about the man himself and his life up to that point. I saw a screening when it was first released where Trudell spoke and did a Q and A afterwards. It was a very special night.

If you want to know more of John Trudell you can listen to his many recordings and read his many books. Two of the best being "Stickman: Poems, Lyrics, Talks, a Conversation" and the 2008 twenty five year collection of Trudell's poetry "Lines From a Mined Mind: The Words of John Trudell."

Some called John Trudell a prophet, or the American Bob Marley. Through his words Trudell was attempting to rally the power in all of us, the human being power. To his own admission Trudell said he was just a happy soldier in Elvis Presley's Army. He may have been, but he was so much more to those who heard his powerful words. May his inspiration ring on for generations.

Change is Inevitable
by Mark Lipman

Change is inevitable
on that we all agree.

However, it just may not be
the change that you imagine.

You see, corporations
getting tax-breaks
to move into our communities
taking over our neighborhoods
importing high-paid employees
to drive up the rents
and evict existing tenants,

while with the help of our government
all of our local stores and services get closed down
so high-end boutiques and restaurants can move in

all of which our existing residents
can't afford to shop in,

making the cost of life
too extreme for local families
who have been living here for generations,

who for the most part
just so happen to be people
with black and brown skin,

making one think
that this is akin
to racism,

where badges and guns
replace hoods and bed-sheets.

Oh, perhaps you didn't see
that video of our local police
beating up our neighbors

... for looking black in public?

Just how many people
did they kill this year?

Truth be told, that is the face of gentrification.

So for all those making money and profiteering from it,
this may all seem new to you ...

but for the rest of us,
this is just business as usual.

So be aware, that oh yeah ...
change is inevitable ...

and it's coming sooner than you think.

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[thirty-eight word idioms]

No belief without a lie
No business without sin
No character without an act
No coffee without a fee
No courage without rage
No culture without a cult
No entrance without a trance
No epicenter without an epic
No Europe without a rope
No freedom without a reed
No friendship without an end
No fundamentalism without mental fun
No heritage without a tag
No glove without love
No ghost without a host
No groom without a room
No infancy without fancy
No life without if
No malady without a lady
No manifestation without man
No mason without a son
No millionaire without a lion
No nirvana without a van
No passage without a sage
No pharmacy without harm
No plant without a plan
No prevention without an event
No product without a duct
No recovery without something over
No restaurant without rest or rant
No sight without a sigh
No slaughter without laughter
No splurge without urge
No spring without a ring
No substance without a stance
No think without ink
No truth without a rut

- Yuan Changming

[you have a dream]

You will be sad to depart from us tomorrow
At an antlike moment in the smallest space
Where you will become used to singing aloud
With a throat wider than your belly, the song

Of a frog with only qne tone and one pitch
A song about your dream flowing with leeches In
a ricefield. Yes, you will have a loud dream! You
will dream of humans who will no longer

Try to catch you, skin you off, barbecue you Or
eat you alive as they do with their own Species;
you will dream of jumping
As high as summer stars, and as rapid

As winter winds. You will dream of Equality,
equilibrium and equanimity
Yes, thank his Song, thank God Almighty From
human catch you will be free at last!

- Yuan Changming

Ongoing Events

OCCUPY VENICE BEACH

• 8pm Mondays General Assembly upstairs at Beyond Baroque

• 8pm Sundays People’s Potluck at 3rd & Rose. Feed the People. Volunteer or donate - 424-209-2777.

COMPUTERS

• 2:30pm, Mon-Fri. Student/Homework Zone. Computers, iPads, homework resources and a trained computer aide to assist students grade 4-12. Free Printing. Abbot Kinney Public Library.

• Tues/Weds 8:30-6pm, Thurs/Friday 8:30-5pm. Free Computer Use. Vera Davis Center.

FOOD

• 10am Tuesdays, 12:30pm Thursdays, 1pm Fridays. Free Food Distribution. Vera Davis Center.

• Sign up for Food Stamps (EBT Cards). Vera Davis Center. 310-305-1865.

• 4pm Saturdays through Wednesdays. Free Vegetarian Food. OFW & Dudley.

• 1:30pm, Thursdays. Free Vegetarian Food. OFW & Sunset.

• Mar Vista Farmers Market. 9:00AM - 2:00PM 3826 Grand View Boulevard.

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

• 9-4pm, 2nd and 4th Saturday, every month. Venice High School Flea Market. 13000 Venice Blvd.

• 7-11am, Fridays. Venice Farmers Market. 500 North 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 community. <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 Parkinson’s, Donation, Electric Lodge

AA

Saturdays Midnight at Beyond Baroque

Sundays 9:30am, Beyond Baroque Theatre.

Thursdays 7:30PM Mike Kelley Gallery, Beyond Baroque.

In our dreams we have seen another world. . . .

And this new, true world was not a dream from the past; it was not something that came from our ancestors. It came to us from the future; it was the next step that we had to take. —Subcomandante Marcos, 1994

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Location Guide

• **Abbot Kinney Public Library**, 501 S. Venice Blvd. 310-821-1769, fov1.org

• **Beyond Baroque**, 681 Venice Blvd. 310-822-3006, www.beyondbaroque.org

• **Dannys** 23 Windward Ave Venice 310-566-5610

• **Electric Lodge**, 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**, 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** - 3301 Pico Blvd, Santa Monica, 310-315-0056

Pacific Resident Theatre

Ongoing Productions

•**Safe At Home**, An Evening with Orson Bean Directed by Guillermo Cienfuegos. I put together a show about my life and performed it for Marilyn Fox, artistic director of Pacific Resident Theatre. Afterwards, she emailed me the following: “Orson, I was so blown away and deeply moved by your show. I keep thinking about it. I was moved to tears often and laughing the rest of the time. I want to produce it here at PRT. Thursday, Friday, Saturday 8pm. \$25 Until January 13.

•**The Dock Brief. A perfect jewel of a play” – British Sunday Times.** In The Dock Brief, an unsuccessful barrister has been waiting for years go make a grand-stand defense. He is overjoyed when he is assigned to defend an innocuous little man accused of murdering his wife. “Comedy is, to my mind, the only thing worth writing in this despairing age, providing it is comedy which is truly on the side of the lonely, the neglected and unsuccessful.” John Mortimer. \$25-\$30 Until January 13

• **8:00 PM Fried Meat Triple Header, Out There on Fried Meat Ridge Rd, A Fried Meat Christmas, The Unfryable Meatness of Being.** Until January 13.

LA Louver Gallery

13 January - 13 February 2016

Rebecca Campbell: You Are Here

Michael C. Mcmillen: Outpost

G2 Gallery

Nature and Environmental Photography

Supportinmg Art and The Environment.

January 12,

100 Years of National Parks: Ansel Adams Portfolio Two,

The National Parks & Monuments

Monday – Saturday, 10 am – 5:00 pm,

Sunday, 10 am – 6 pm

C.A.V.E. Gallery

“Crossing The Streams”

New Works by MAX NEUTRA

Opening Jan 9

1108 Abbot Kinney Boulevard.

Hours: Wednesday - Saturday 12:00-6:00 PM

Sundya 12:00-4:00 PM

Nutritional Warehouse

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

(310) 392-3636



Photos above are by Ronald McKinley, and are of the Free Venice Beachhead Party held December 13, 2015 at Beyond Baroque. The other photos on this page are from 1984, and are supplemental to last month's article on Venice during the 1984 Olympics, by Regina Barton. Pictured are Barbara Berna and Regina Barton, Robert, The T-Shirt Lady, and some Bathing Beauties, and Roberta and Nancy Swanson Reinhold.



COMMUNITY CALENDAR

- Tuesday January 5**
- 6:00 PM– McLuhan-Finnegans Wake Reading Club MDR library
- Wednesday, January 6**
- 7:00 PM – **Suzy Williams** jazz-blues at Danny's 23 Woodward Ave, Venice, CA, 90291 310-566-5610 FREE
- Thursday, January 7**
- 6:00 PM to 8:00 PM Venice Chamber Happy Hour at Locali 701 Lincoln Blvd. Venice, CA 90291
- Friday, January 8**
- 8:00PM – **Pen Pals** by poets Sharon Rizk and Radomir Vojtech Luza, Pen Pals is a performance piece about two youngsters, living thousands of miles apart, communicating through letters over a 15-year span. Beyond Baroque.
- Saturday, January 9**
- 4:00-6:00 PM MESS – **Aurora De Lucia** interview at Unurban
 - 4:00 PM – **Opening Reception: Dead Rock Stars** What came first: the death wish or the rock? Artist Kim Nicollini asks questions and maps the energy that the Dead Rock Stars leave. Free to the public. Beyond Baroque.
- Sunday, January 10**
- 2:00 PM – Soap Box Open Reading. Beyond Baroque.
- Wednesday, January 13**
- 7:00 PM – **Suzy Williams** jazz-blues at Dannys
- Thursday, January 14**
- Friday, January 15**
- 8:00 PM – **Black Dahlia: The Poetry Of Myth** On the 68th anniversary of her death, poets gather to read works inspired not only by the infamous Black Dahlia killing, but by the short life of the woman beneath the myth: Elizabeth Short. Readers include Carlye Archibeque, Amelie Frank, Lynne Thompson, Pam Ward, And Brendan Constantine. Beyond Baroque.
 - 7:00 PM - The Painkillers, Steve Moos, Rick Moors,
- Saturday, January 16**
- 4:00 PM – **Dennis Bensie** – A Poetry Mashup of Classic Literature. He will read from his book and teach people to mashup poems anew, using Salinger's classic novel, *Catcher In The Rye*. Beyond Baroque.
 - 5:00-8:00 PM – Reception for **Photography Met**

- Me At a Very Strange Time**, a showcase of new work by Advanced Studies program alumni Rickie Bautista, Arthur Cooke, and Zinnia Moreno. - 1702 Lincoln Blvd. Venice, California 90291 Tel 310.392.0846
- 7:00 PM – **Poets Feed The People** Fundraiser for The Los Angeles Regional Foodbank. Produced by The World Stage and The Community Literature Initiative, hosted by Beyond Baroque. Each dollar donated equals seven meals, \$20 admission ticket will pay for 140 meals for LA residents who are in danger of going hungry. Poets and performers include Jaha, Zainabu, V. Kali, Akoldpe-ice, and Hiram Sims. Admission \$20. Beyond Baroque.
- Sunday, January 17**
- 2:00 PM – **Three Generations On A Stage.** Mike "The Poet" Sonksen hosts a multi-generational reading featuring three generations on the same stage and all the ancestors on the same page. Tracii Kato-Kiriyama, Gia Scott-Heron, Vickie Vertiz, Kenji Liu, Jamie Fitzgerald-Lahey, Heidi Cuda, Luis Ordaz, students, and several other top notch poets. Beyond Baroque. Suggested donation \$10.
 - 5:00 PM – **Voices In The Well: I Believe In Magic** Our guest host, R Merlin and friends invite us on a merry & mystical romp through magical lore via storytelling, poetry, music and other enchantments. Regular Admission. Beyond Baroque.
- Tuesday, January 19**
- 7:00-10:00 PM – VNC Board Meeting, Westminster Elementary School Auditorium
- Wednesday, January 20**
- 7:00 PM – **MOM** discussion group at Beyond Baroque
- Thursday, January 21**
- 7:00 PM – **Stand Up For Beyond Baroque** - Help Beyond Baroque raise the roof - or at least keep it from leaking this El Niño, with the amazing comedy stylings of Eddie Brill, Dylan Brody, Kelly Carlin, Talia Harari, Tamar Kattan, Cathy Ladman, Rick Overton, Rick Shapiro, Eric Schwartz, Suzanne Whang, And David Zasloff. Hosted by Eve Brandstein. Off-site at Hotel Erwin, 1697 Pacific Ave, Venice, CA 90291.
- Friday, January 22**
- 8:00 PM – **The Border Crossed Us** Vagabond press hosts a publication reading with special guest poets Luis J. Rodriguez, Matt Sedillo, Antonieta Villamil, Iris De Anda, Chris Devcich, David Romero, and many more. Special musical guests (TBA). Hosted by Mark Lipman.

- Beyond Baroque. Regular Admission.
- Saturday, January 23**
- 8:00 PM – **Beyond Baroque Fiction Showcase: Jill Robinson & Friends** The Wimpole Street Writers group was originally founded in London and is led by Jill Schary Robinson. Jill and the group will be reading from new publications. Beyond Baroque.
- Sunday, January 24**
- 6:00 PM – **La Poesia Festival** Our monthly bilingual poetry salon, hosted by Antonieta Villamil. Beyond Baroque.
 - 7:00 PM – **13th Annual Venice Film Festival.** English architectural critic Reyner Banham on Venice, historian Jeffrey Stanton, Crumby/Nucci Band & Joe Nucci, and the feature film **Almighty Fred** (1996, 90 minutes) at 8:30pm - Directed by Bill Kelman, Venice resident, and seminal comedy improviser/educator highly praised by Stephen Colbert, Jeff Michalski (in person). Two brothers, down on their luck and in need of cash, cook up a scheme to create their own new religion. Their motto, See the Donut....Not the Hole, FREE admission. Beyond Baroque.
- Monday, January 25**
- 6:00-9:00 PM – **Laughtears Salon** - Gerry Fialka hosts discussion on philosophies, politics and the arts. - 212 Pier Coffehouse Santa Monica.
- Friday, January 29**
- 8:00 PM – **Will Alexander & Anthony Seidman** Poet/translator Anthony Seidman is author of a half dozen books including his latest translation of Salvatore Novo's works in collaboration with David Shook. Regular Admission. Beyond Baroque.
- Saturday, January 30**
- 8:00 PM – **An Evening With The Cahuenga Press Poets** Los Angeles' most popular and talented writing collective joins us for an evening of poetry. Featuring James Cushing, Phoebe Macadams, Harry E. Northup and this year's George Drury Smith Award winner, Holly Prado. Beyond Baroque. Regular Admission.
- Sunday, January 31**
- 4:00 PM – **Kalpna Singh-Chitnis: Bare Soul.** She reads from her fourth collection of poetry. Beyond Baroque. Suggested donation \$5.