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FREE VENICE

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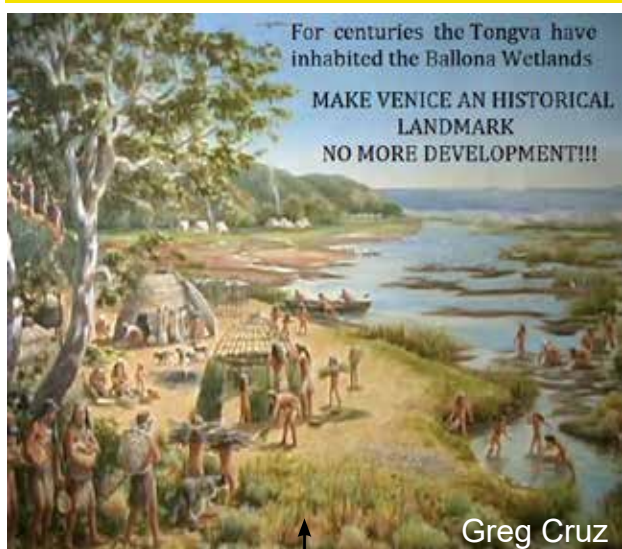
BEACHHEAD



MARCH
2018
#434 & 435

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SNAP CHAT MOVING OUT!



VNC LOGO CONTEST ENTRIES



More entries on Page 7



On February 28th 2018, almost exactly 1 year after Snap, Inc. went public amid huge protests that got national attention, Snap, Inc. alerted their media contacts that they plan on moving out of Venice into Santa Monica. One year. The protest that took place that day and the ones organized later in the year were organized by the newly formed local activist group The Venice Dogz: An Alliance for the Preservation of Venice. Their statement regarding Snap, Inc.’s announcement is as follows:

“We, the Venice Dogz: An Alliance for the Preservation of Venice, are delighted to hear of Snap Inc.’s departure from Venice and we hope they continue to move out of their remaining locations. Although they have a right to work wherever they want just like anyone else, their expansion and overpayment of so many properties in our small community and their concerted mentality of using our Venice as their own “corporate campus” has caused substantial damage by pushing out many other beloved small businesses and residents. This egotistical outlook combined with their huge presence has also led them to breaking zoning laws, taking parking away from residents, prohibiting beach access for beach-goers, and utilizing an overwhelming amount of private security guards that have harassed residents in public areas and made our streets unwelcoming, in addition to other problems including overflowing trash bins, traffic congestion and more. Their security guards are onerous and unnecessary, and promote the concept of disassociation between Snap’s employees and the community at large. Furthermore, their behavior has encouraged others to do the same. We see this as a mirror image of the activities that drove most of the middle class out of San Francisco.

We urge our political representatives of the Venice Neighborhood Council, Los Angeles City officials, City Councilman Michael Bonin and The California Coastal Commission to enforce and uphold the many zoning and coastal use laws that are currently being completely ignored. These laws were written for a reason: to protect the quality of life in a neighborhood. We, the residents of Venice, are very protective of our community and we urge all stakeholders, property owners and all relevant politicians to be mindful of this special area that is unlike anywhere else in the world, and such unjust actions in the future will not be tolerated.

Sincerely,
The Venice Dogz: An Alliance for the Preservation of Venice.”
Snapchat listed 14 properties that they are now sub-leasing. Also, as most people know, Snap, Inc. utilizes
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Venice Dogz logo by Mike Bravo



VENICE BLACK HISTORY AND THE OAKWOOD CHURCH

By Jon Wolff

Venice Black History Month was celebrated this year with exhibits and presentations at the Abbot Kinney Library on Venice Boulevard in Venice. Residents, activists, and supporters turned out to see the historic photographs of the Legacy of the African-American Community of Venice. They also listened to the speakers tell the History of Venice that is somehow omitted from the history books written about Venice. There was a certain energy at the celebrations that can only be experienced here in Venice. And, foremost in the celebrations, was the topic of the First Baptist Church on 7th Avenue and Westminster Avenue in Oakwood in the heart of Venice.

The First Baptist Church has been the subject of a lawsuit concerning the legality of the sale of the church to new buyers who wish to turn it into a single-family dwelling. For many months now, there have been gatherings of Venice People every Sunday afternoon in front of the church to pray and protest and to inform the Community of the fraudulent sale of the church. The fight to save the church was the main issue at the library celebrations in February.

On Saturday, February 17, the Black History celebration at the library opened with a prayer by the Reverend Oscar Rhone. Venice Elder, Jataun Valentine then spoke eloquently about the Black History of Venice. She described the photographs in the exhibits, many of which were of her family members who were among the founding generation of Venice. She talked of a time when Black Venetians could live only on certain streets in Venice. She said that Black History should be preserved and that the stories must be told. And she reminded everyone about the gatherings in front of the First Baptist Church every Sunday afternoon from 12:30 to 3:00.

Venice Activist, Laddie Williams emceed the event and spoke about the days when the Black Community of Venice was restricted to the neighborhood bounded by Rose Avenue, Lincoln Boulevard, and California Avenue. She described how the Community maintained self-sufficiency in this one square mile. She talked about a segregated beach for Black People called Inkwell Beach. She told of her grandfather, Henry Williams and his cement-pouring business. She talked about her grandmother who fed people in Venice and contrasted this with the businesses in Venice today that sell \$40 martinis. She pointed out that no one ever comes to Venice to see the new glass-and-concrete Big Ugly Boxes that are being built now; they come to see the art and culture of Venice. She spoke of a diverse Venice and how none of the books about Venice include the African-American or Latino History of Venice. And she spoke of the First Baptist Church in Oakwood. She reminded everyone of the six families who gave their deeds to Pastor E.L. Holmes to build this church.

Reverend Oscar Rhone spoke earnestly of how he was born and raised in this church. He told of his grandfather who worked for Douglas Aircraft and of his grandmother who was a humble woman and a big supporter of Pastor Holmes. He talked about how his grandmother and five others gave their deeds to build the church and how the deeds were returned when it was paid for. He said that people did their best until they took their eyes off the Christian Community and set them on

More entries on Page 7



Beachhead Collective Staff:
Eric Ahlberg, Alice Stek, Fehmi Yildirim, Logan Mote, Suzy Williams, Lisa Robins, Marty Liboff, John Wolff

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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Dear Mike Bonin and Tricia
cc: venicebeachhead

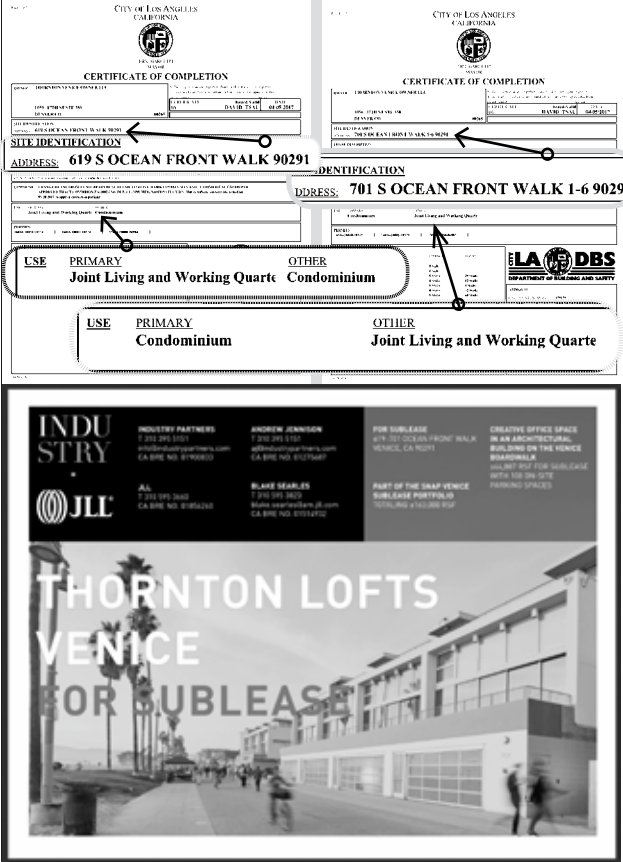
The legal permitted use for 619 & 701 Ocean Front Walk according to the most current Certificates of Occupancy is live/ work condominium (residential) units. 619 & 701 Ocean Front Walk are not Creative Office Space in an Architectural Building.

The community of Venice has protested Snapchat’s illegal use of properties in Venice including 619 & 701 Ocean Front Walk.

Venice is a mess because of illegal uses. We have complained to your office repeatedly. I walked the entire boardwalk with Tricia on May 9, 2016.

Snapchat is moving. Your office needs to communicate with these companies that these properties including many on Market Street need to be returned to their legal uses- resident & visitor-serving uses not illegal opaque-windowed office spaces & private staff canteens.

We want our neighborhood back.
Appreciatively,
A Concerned Citizen



Snapchat, continued from page 1
much more than 14 properties. There are 9 properties on Market Street alone. They declared they plan on keeping at least 1 of the buildings on Market Street and it could be more. The ones we know they use that are NOT on the list of their departure/sublease properties aside from Market Street are:

- *523 Ocean Front Walk – otherwise known as the Blue House. They hardly use it all but apparently, they want to keep this probably for nostalgic reasons
- *8 Brooks Avenue – the rooftop penthouse party pad that they apparently pay over \$25,000 a month to use every once in a while.
- *248 Westminster Avenue – 3-story building south of the school at Westminster, Riviera & Cabrillo.
- *606-654 Venice Boulevard - the complex at Abbot Kinney and Venice Boulevard
- *29 Navy - the apartment building they use for their interns

Hopefully they give up more of these properties as well. They may be departing 14 major spots, but they are still spread out all over Venice. A big question this raises now is who will takeover their leases and their space. Given Snap, Inc. still holds the leases, they can sub-lease to whoever they want so most likely it will be more tech-friendly businesses. As long as there are no more shuttles, security guards and arrogance towards our community, many Venetians will be satisfied. In fact, many Venetians have stated that they would personally offer to help them move themselves.

And yes, this subleasing keeps the door open for them to move back whenever they want, but this is also common commercial real-estate practice done to protect all parties involved. Leases are typically 3, 5 or 10 years with a sub-lease option for the prime tenant, and no landlord/owner wants to get a building back before the lease is up. Typically, they have done TI’s (Tenant Improvements), paid real estate agents and so forth and a pre-term termination cuts into their profit. So, in a normal situation, the sub-leaser takes over the rest of the outstanding term and any renewal options.

The Venice Dogz statement highlights the many zoning laws that are broken and ignored here in Venice and I hope this draws attention to the many wrongdoings that’s been done by all the rich companies and greedy developers here amongst the useless politicians. Thornton Lofts were not built for hundreds of workers to be crammed into every day. They literally stole parking away from residents and those parking spaces sit empty every single night. That’s just one the many problems Snapchat has caused with just 1 of the properties. Every property they utilize presented a problem. They took down the “Beach Access” signs at Gingerbread Court after kicking out multiple businesses, they broke zoning laws at 11 and 15 Brooks, they basically kicked out both Jerde and the Freak Show and stole parking from residents there also, etc. Snap, Inc. is the definition of an arrogant millennial tech company that would kill small businesses and push out residents and then point at the all good they did elsewhere, and their complete disregard for the many problems they’ve created is insulting and offending to most of the community. Although they’re not completely gone, news of their departure is a big win for Venice and our historic town will be much better in the long run.

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because it cuts
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HAPPEN TO YOU**



JOIN THE UNION!

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1st and 3rd Wednesday; 7-8:30pm
Oakwood Recreation Center
767 California Ave., Venice, CA 90291

westsidelocal.latu@gmail.com
424-272-1618
Solidarity Casework hotline: 213-986-8266

Get to know your neighbors!
Get to know your rights!

THIS MEETING WILL BE BILINGUAL SPANISH / ENGLISH.



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TE PASE A TI**



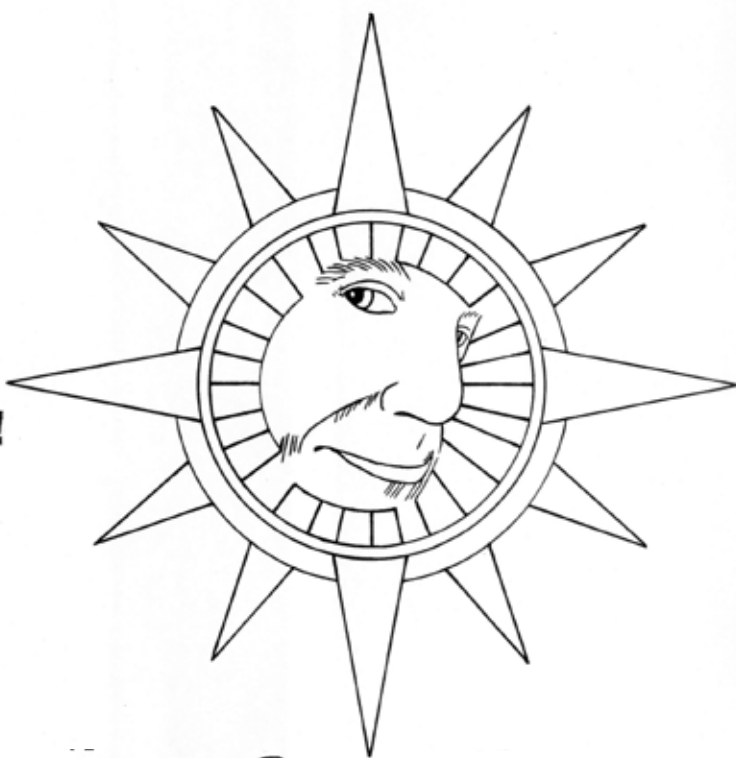
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Reuniones de la Sección Oeste
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3 • March 2018 • Free Venice Beachhead



Sam Clay and Suzy Williams, photo by Margaret Molloy

Beachhead Bash

By Lisa Robins, with Eric Ahlberg & Suzy Williams

A magical celebration was enjoyed by all when we, the Beachhead Collective, hosted the first of our 50th anniversary fundraiser parties on Sunday February 18th. The doors of our beloved Beyond Baroque opened at 7pm for mingling, memorabilia, and a potluck feast. Beachheaders swarmed the lobby, and finally made their way to the theatre for some of our favorite poets and musical talents.

The program was hosted by Eric Ahlberg, (aka “not the editor”) and yours truly, Lisa Robins, with music organized by Suzy Williams. The talent was crazy great!!

Suzy and Sam Clay opened, bewitching us with Moon Over Venice. Pegarty Long graced us with Philomene’s poetry. Alice Stek recited. Linda Albertano always a thrilling presentation. Laddie Williams, a descendant of those who built the First Baptist Church in Oakwood, and a pivotal activist in keeping it from being torn down, was spotted in the audience. She gave a stirring plea to keep the fight going to prevent BUBs (Big Ugly Buildings), and to save the character of our community.

Stefanie Valadez and Carol MacArthur wowed us with their songs. Suzy and Brad Kay had us howling, mocking Trump with Roy Zimmerman’s Bleep Hole.

Greenback Dollar, with Eric plucking bass to Sam’s guitar, reminded our audience of the Beachhead’s need for the almighty dollar to keep us in print.

Eric put together a remarkable slide show highlighting the illustrious and rebellious history of the Beachhead.

To complete the spoken portion of the night, Suzy, Brad, Eric, Sam and I implored our community via song, to Rally Round the Old Beachhead.

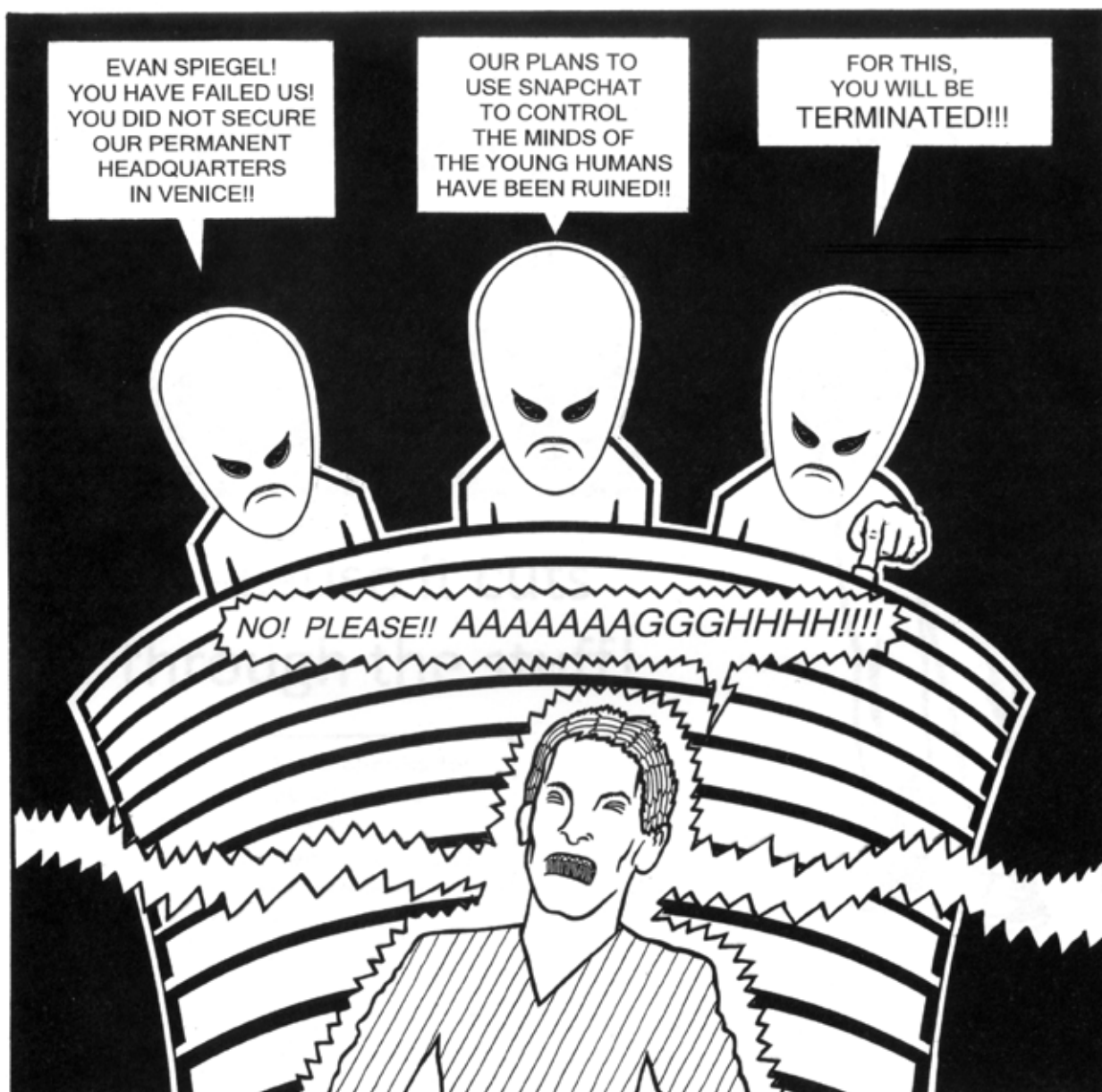
After a short break the “Beachhead All Stars” played until one in the morning, and we danced our butts off to some of the greatest musicians in town. Alfred Johnson on keyboards, Michael Jost, Greg Cruz, and Leon Rubenhold on guitar, Rick Moors on bass, Steve Sadd wailing on the sax, Andy Kravitz on drums, Stefanie Valadez, Sally Piano guesting on the piano, and of course Suzy Williams singing and dancing her heart out.

We reveled in the reason we moved to Venice in the first place --- social activism, art, hedonism, joy, community... The message of our celebration is a plea for you to be involved in whatever way you can. I originally got roped into writing for the Beachhead when my dear friend Karl Abrams invited me to a meeting. It was a great little Tuesday night party with present and/or former collective members. We drank wine, ate snacks, and talked about Venice. I decided to join the Collective since my daughter was graduating high school soon, and I figured that giving to the community was a good antidote to my separation anxiety. I thought it’d be fulfilling to investigate and report on issues affecting Venice life, and it is. I only wish I had more time to delve into possible solutions for issues that plague Venice like homelessness, and gentrification. I love meeting on Tuesday nights to discuss what we can do to help reveal all that’s going on here.

One of my favorite parts of being on the Collective is getting my talented writer friends to contribute. I love asking, “What’s on your mind about Venice?” and then saying, “WRITE an ARTICLE about it!” Be it writing, distributing, ad revenue, taking on a column, photography, or however you want to contribute, do it. Do it now! Oh, and by the way...Money’s good too!

The obvious question is “when will we throw another bash?!” As a community known for Dionysian pleasure, we plan to host several celebrations of our 50th year, culminating in December when we’ll mark the true date of the very first issue of the Free Venice Beachhead.

My hope is that our Beachhead printed word, along with our festivities, will lure new residents of our city to better understand the community that they have joined, while further cementing the bonds of our existing tribe of Venice. *SEE PHOTOS ON PAGES 6-7*



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Dear Editorial Staff,

Back in 1980 your paper had a two page center spread about Susan Weinberg and the watercolors she was doing about the eclectic and vibrant life style in Venice along the Boardwalk. Since then so much has changed. Susan blames gentrification and other short sighted reasons for this change. With this in mind she is showing the watercolors again juxtaposed with current photos of the same scenes to highlight that even though things change the underlying spirit and motivation persists despite the strong forces arrayed against it. I hope you can help in this effort by publishing something about her current upcoming show. Just as Venice refuses to give up and die quietly so does Susan.

Attached are three pictures showing Susan in a cafe in Venice (I think at Boardwalk and Dudley) where her watercolors were hanging in 1978, at one of her shows in 2012, and painting for this upcoming show in 2018. The watercolors in these photos can be seen at www.susanweinberg.com and the linked site and at this show, among other watercolors not previously presented. Thank you for your time and consideration.

Cordially yours,
Steve Weinberg



Thirty nine years ago the Small World Book Shop and Sidewalk Café hosted the first showing of Susan Weinberg’s Venice/Santa Monica watercolor paintings. She painted almost 250 of them during the years 1979-1980, recording the activity at the Venice Pavilion, the music on the Boardwalk, and the disco skaters, along with the background architecture. Now she is having a retrospective show in the same venue, opening on March 15, 2018 from 6:00 pm to 9:00 pm - the same night as the Venice Art Crawl - hosted by the Venice Chamber of Commerce, and running for two months.

Most of those paintings were sold with no attempt at documentation until Susan suddenly realized that what she was doing might become historic if she put them away for a long enough period of time, so she started to photograph some of them as they went out the door. Five of them were sold to George Lucas for his California collection and the rest were sold out of her art studio on the Boardwalk in front of the Merry-go-round at the Santa Monica Pier. People would walk into Susan’s studio, where she and her friend Anthony sat in the front playing chess, and then Susan would go to a table in the front and paint these watercolors. At that time they were sold for \$25 and \$50 and people loved them and bought them up like hot-cakes.

The theme of the retrospective is “How it was then, how it is now” which examines how the beach scene has changed over time. Many things are lost but you can still see the underlying foundation that made the boardwalk and its activity so interesting and lively.

Susan has grown older and she lost the studio due to a fire but she is still the same inside. She hung on to that studio until 2015 but its loss did not stop her. She is gone from the beach now, but she is still in Santa



Venice Japanese American Memorial Monument

by Phyllis Hayashibara

(VJAMM) Committee members and former Manzanar internees Arnold Maeda and Mae Kakehashi, joined fellow former Manzanar internees Susumu Ioki and Mary Nomura on a panel to speak before approximately 150 juniors at the Venice High School World Languages and Global Studies Magnet on Thursday, February 15, 2018.

Maeda, fifteen years old at the time of his forced removal from Santa Monica and a Junior at SAMO High, told of sleepless nights in his cot in the barracks in the middle of a desert, questioning how he, an American-born U. S. citizen, could possibly be imprisoned in this barbed wire enclosure, having broken no laws and having had zero due process. Maeda distinguished himself while in camp, however, memorably performing in plays and in musical comedy, getting elected Senior Class President of the Manzanar High School class of 1944, and after graduation, worked as an orderly at the Manzanar Hospital and picked seasonal produce in Oregon.

Ioki, thirteen years old when incarcerated at Manzanar, wondered why people were wearing goggles when he arrived. He soon experienced the fierce windstorms that kicked up dust everywhere and into the barracks through cracks in the green wood floors and wall boards that shrank as they weathered. Plucked from his freshman class at Venice High School, Ioki found himself promoted to the sophomore class at Manzanar High School, where he said he struggled to keep up with the curriculum and his slightly older classmates.

Kakehashi recalled that the dust abated as the internees themselves farmed the lands of the Manzanar camp, growing enough vegetables to feed themselves as well as to ship to other

American concentration camps such as Tule Lake in northern California, and Poston and Gila River in Arizona. In 1944, Kakehashi married Hideo, drafted into the U. S. Army while incarcerated in Manzanar, coincidentally on the anniversary of Executive Order 9066, on February 19th. She had graduated from Venice High School in the class of 1941, and worked in the Manzanar Hospital as a medical stenographer. Kakehashi recalled getting into a little bit of trouble the day she and her fellow stenographers persuaded one of their truck driver friends to drive them some ten miles beyond the barbed wire fencing, to play in the snow at the foot of the Sierra Nevada mountains.

Nomura honed her singing talent with the Manzanar High School drama and music teacher, Lou Frizzell, who encouraged her to sing at various camp occasions, including the camp dances featuring the tunes of Glen

Miller, Tommy Dorsey, Jan Garber, and Guy Lombardo. Thus Nomura earned her nickname, the Songbird of Manzanar. On Thursday, Nomura sang for the Venice High School students, a song Frizzell composed for her, “When I Can,” known unofficially as the Manzanar Song, about the yearnings of young lovers who have no privacy in camp. Nomura was a sixteen-year old Junior at Venice High School, exactly the same age of her audience at Venice High School, when forcibly removed and imprisoned in Manzanar.

Venice Japanese American Memorial Monument Committee member Phyllis Hayashibara began the program with a slide presentation on the text and quotes on the VJAMM, by Brian Tadashi Maeda, Arnold Tadao Maeda, Amy Takahashi Ioki, Mae Kageyama Kakehashi, and the late Yoshinori Tomita. For the complete text and quotes, please visit www.venicejamm.org. Hayashibara, a retired Venice High School Social Studies teacher, distributed copies of the VJAMM Dedication program to the students, courtesy of the VJAMM Committee. After 9/11 the Venice Peace and Freedom Party and the Free Venice Beachhead started efforts to place a memorial at the corner of Venice and Lincoln Boulevards. The project gained momentum when Scott Pine, a Venice High School junior, brought in the April 2009 Free Venice Beachhead with an article by Scott Ueda on the Japanese American internment for a current events discussion in Hayashibara’s U. S. History class. This sparked a Venice High Service Learning Experience Project that involved a visit to LA City Hall to speak at a City Council council meeting in support of the project. This was instrumental in obtaining City Council support. Over the next 8 years, the VJAMM committee, comprised of representatives of the Venice Arts Council, Venice Peace and Freedom Party, the Beachhead and members of the local Japanese American Community, most of whom had been incarcerated at Manzanar, worked to create the monument. The VJAMM Committee dedicated the VJAMM on April 27, 2017 on the northwest corner of Venice and Lincoln Boulevards, to commemorate the site where 1,000 persons of Japanese ancestry, forcibly removed from Venice, Santa Monica, and Malibu, lined up with only what they could carry, for transport to and incarceration in the American concentration camp at Manzanar.

The VJAMM Committee greatly appreciates the invitation to speak to Venice High School students, and thanks Venice High School teachers Cris Vicente-Aguilar, Trasey Nomachi, and Jennifer Barnhill, for coordinating the morning program. The VJAMM Committee invites Venice High School service organizations and any other community youth groups to schedule a maintenance day, to wipe down the VJAMM and sweep up the sidewalk debris before the planned VJAMM Commemoration on Thursday, April 19, 2018. Interested parties may contact phyllishayashibara@gmail.com.

Monica, and is still painting.

On July 20, 2007, Jack Neworth of the SMDP wrote an article about her in “Laughing Matters” - about the idea that art can promote good health and is essential for life. This has proven to be true because here she is 84 years old and still vibrant and still painting.

The night of the opening will be a fun night, with food and wine, music, and all the activity of the people who have come to Venice for the Art Crawl. Susan’s friend, Annie Siqueiros, will be dressed as a clown, playing with the people. Susan is inviting any of the old time roller skaters to come down with their boom boxes in an attempt to recreate the feeling of the 70’s, when life was easy and fun, costs were low, and time was always available.

There will be a slide show running in the Book Shop showing about 60 of these images. Some of them will be “now and then” with the original watercolors juxtaposed next to current photography of that particular scene today. Some of the architecture is the same, there is some of the music, some restaurants and local hangouts but much subdued compared to what it used to be, and the people and artists who used to be in Venice are for the most part gone, replaced by a more sanitized group of tourists. But walking down the boardwalk you

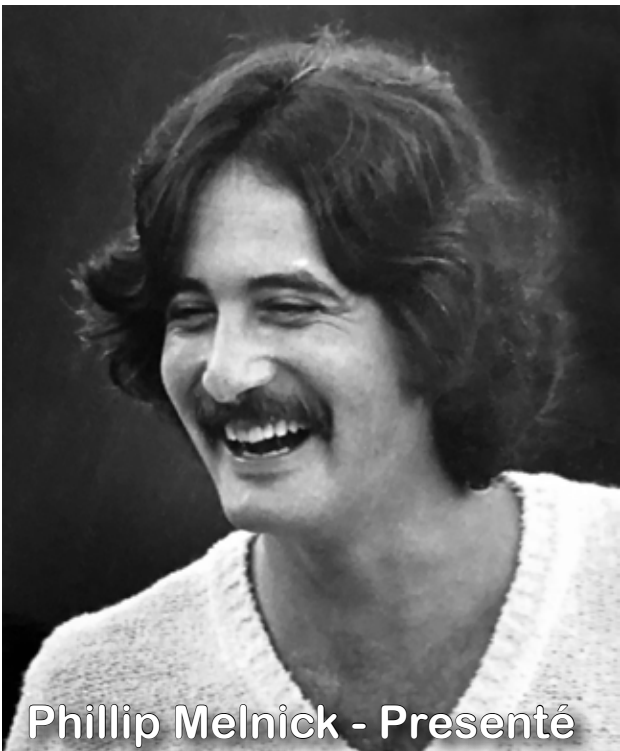
may see a few of the original people around, but not many. So things change but underneath you can still feel the way it was.

The Pavillion has been replaced with the skateboard park. The disco skaters have disappeared. Most of the Boardwalk people have disappeared replaced by a few sidewalk vendors. People still come down and walk the Boardwalk, but it is not the same anymore - the spirit is almost gone - hanging on by a thread, unless you look deep. Venice is still in some ways the “slum by the beach”. There are new artists selling their work on the Boardwalk across from new businesses and hand-outs. There are signs all over Venice and Santa Monica - “for lease” and local hangouts are being replaced by people walking along using Snapchat.

Venice and Santa Monica beach rapidly being transformed into Silicon Beach, into something new - we do not know quite what yet. With the disappearance of most of the local hangouts along with all of the classic artists and other creative people there is a different appearance. That is what changes, the appearance, the presentation but underneath many things are the same.

Mary Goodfader still owns the Sidewalk Cafe and Small World Book Store - both dinosaurs and relics

continued on page 8



Phillip Melnick - Presenté

by Jim Smith

Phil Melnick, one of the founding staff of the Free Venice Beachhead, died Feb. 4 of lung cancer, just months short of the 50th anniversary of the paper. Phil was a 19-years-old college student when he connected with John and Anna Haag, Rick Davidson and the rest of the Free Venice crew that was trying to create an independent movement in Venice. They decided a newspaper would be a good way to reach all 40,000 Venetians. They brought out the first edition on Dec. 1, 1968. Phil hung around the Beachhead for six months, shooting photo and helping with production.

He remained a supporter and contributor off and on for nearly 50 years.

In addition to participating in founding the Beachhead, it had been a busy and adventurous 69 years for Philip Melnick. Although his travels took him away from Venice many times, he lived a true Venetian life. He was never a one-dimensional man. He delved into and studied different forms of living. He stood up for the underdog in the U.S., Europe and Latin America. He was never constrained in his endeavors by society’s mores or narrow- mindedness. Such is the ethos of the Venice way of life.

My first encounter with Phil was around 1971 at San Fernando Valley State College (SFVSC). He had been elected Associated Students Vice President, in an election that pitted the fraternities and sororities against the radicals and students of color. But a short time later, Phil resigned. I didn’t know him, but when I spotted him sitting near the free speech forum, I admonished him for giving up the fight. Instead of getting angry, he explained that staying on as VP would only give credibility to a facade of democracy. “The students have no power. It’s all rigged,” he said with a smile on his face. Nothing could rattle Phil. I admitted that he was right.

We became friends for the rest of the semester.

After Valley State, we both enlisted in the labor movement. Phil with the Amalgamated Clothing and Textile Workers Union (ACTWU) and me with the American Federation of State, County and Municipal Employees (AFSCME). Somehow, we both went to work with the Communications Workers of America about the same time. He in Utah and me in Los Angeles. At the time, CWA had invested a lot of money in organizing 8,000 psychiatric technicians at 11 state hospitals around California. The campaign had little chance of success mainly because a competing organization, the California State Employees Association (CSEA) already had more than 50 percent of the workforce signed up as members. In desperation, the headquarters organizing department asked Phil and me to take over the campaign. Why would a union pour another \$750,000 into a sinking ship that had, at best, the allegiance of 10 percent of the workers? We later found out that the union’s national organizing department was full of coke heads and some of their main sources of the white powder were the very members we were organizing.

Phil’s labor involvement was long and varied. In addition to ACTWU and CWA, it included stints at the California School Employees Assn., the California Nurses Association (CNA), the Screen Actors Guild/ American Federation of Television and Radio Artists where he represented TV and radio staff in Pennsylvania. Wherever he worked he made long lasting friends among the workers and staff.

Phil and I - in the arrogance of youth - believed we could win the Psych Tech campaign. We divided our duties: I mainly stayed in the office and worked on administration and strategy, while Phil hit the road in his Ford LTD for what turned about to be a months-long “drive about” from one end of California to the other. Phil saved the day time after time by convincing psych tech leaders at the various hospitals to “stick with the union.” It was a difficult task, especially with the rednecks in Porterville who hated our arab organizer

and dear friend, Ali Hebshi. When our organizer at Stockton, Eldon Allen, who had been fired as a psych tech on a trumped up charge of patient abuse, which was actually an attempt at union busting, Phil, Eldon and two other psych techs chained themselves to the facility’s main flagpole. We told the young Governor, Jerry Brown, that he was ultimately responsible for the union busting by underlings and that we would conduct a public campaign targeting him. Brown quickly made his administrators back down. Eldon was allowed to do his union organizing on the hospital grounds and Phil moved on to the next hospital. Month after month, Phil played a key role in building support for what we were now calling the CWA Psych Tech Union. When election day came, we won in a landslide.

While the suits in CWA headquarters were pleased that we had done the impossible and brought in 8,000 new dues paying members, they were unhappy, very unhappy, that those workers paid allegiance to Phil and me. We were “sent fishing,” a euphemism for being fired. Most of the 22 organizers we had hired quit in support. Within two years, CWA was

Fighting a successful decertification effort because they had neglected to replace us with competent staff.

After our election victory, one of the biggest in years for organized labor, we were in demand by other unions. In 1982, Phil and I, along with Yolanda Miranda, JD Dixon and others formed a non-profit union consulting organization called Western Labor Organizing Project (pronounced wallop). Our headquarters was at Main and Market streets, a short walk from our Venice homes. We wanted to be the opposite of the union-busting consulting firms that were rampant at the time. We did training sessions, publicity campaigns, brain-storming sessions and hands-on organizing for quite a number of unions.

Phil loved to learn. That kept him coming back to colleges and universities to learn more skills, such as filmmaking and screenwriting and disciplines like Archeology. At Valley State, where we met, he had majored in Chicano Studies, he attended the George Meany Labor College where he received a BA in Labor Studies and received honors for his thesis. He also attended Cabrillo College in Santa Cruz, Prescott (Arizona) College where he received an MA in Labor and Media Studies; and S.F. Valley College where he took more film classes.

He grew up in the San Fernando Valley. He was born in Burbank but his family, including Ted, his father; and Frances, his mother, moved, when he was nine, to Canoga Park/West Hills. In addition to the Valley and Venice, Phil lived in Powell River, British Columbia, and in Guatemala where he ran a cantina He met another American there who told him he was running weapons to Mayan guerrillas, and explained how it was done. Phil wrote a screenplay based on the premise. It is called “The Year of the Volcano.”

After several years in the Eighties of constant organizing and activism in unions, Phil went to Europe. In a little more than two years, he had roamed throughout Italy, became a columnist for the Danish newspaper, Land og Folk (Land and People). His column was called “Letters from America.” Last but not least, he spent time in Yugoslavia where he married his second wife, Zorica. His first child, Natasha was born in April 1984 in Sarajevo. A son, Jonathan Nicholas, followed after they had returned to the U.S.

Phil’s list of wives goes as follows: 1) the late Linda Grinberg; 2) Zorica Velomirovic; 3) Nikki Rhoe. Phil and Nikki were constant companions during the last 16 years of Phil’s life. Together, they raised Manna, who is now a teenager.

Throughout his life, music was very important to Phil for self-medicating and for pure enjoyment. He studied and practiced guitar and writing music. He became lifelong friends with the Brazilian superstars Flora Purim and Airto Moreira.

Phil spent time in Oaxaca, but his real love was the area around Mérida in the Yucatan. In total, Phil visited Mérida eight times. It was here that he met the shaman, Don Antonio, who introduced him to a variant of Ayahuasca and to “magic beans” one of the most potent natural sources of DMT. Don Antonio, who died recently, had never left his village, Halachó, but he made two exceptions for Phil. He journeyed to Mérida to purify Phil and Nikki’s home, and another time to officiate at their wedding (they later got married again in California to make sure their union would be recognized by the state).

Nearly everything Phil did began with an idea and ended with a list of examples of how he carried it out. One of his last efforts which he was unable to complete was a plan to financially help young Mayan children in the Yucatan who live in poverty. He and Nikki started a film company, Gopyaka Films, recently as a vehicle to fund this project.

Their last trip to Mérida was in 2016. The following year, Phil was diagnosed with lung cancer and had a tumor removed. He went to Tijuana for a few weeks to investigate the possibility of getting cancer treatment at a clinic there. However, he was unimpressed and returned to the U.S.

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the “almighty dollar”. He led the group in prayer and reminded everyone that Hell wants to take over but that God puts a shield between it and us. He declared that the fight for the church on 7th and Westminster isn’t just happening for no reason but that it’s happening to draw us all here together. He told us to be patient, be prayerful, be watchful, and to keep doing what we’re doing and that we would see the results.

Laddie Williams thanked Reverend Rhone. She said that what Venice had produced from the African-American culture would not be ignored or whitewashed out of the history books of Venice.

Lydia Ponce, Venice Activist and Indigenous Peoples Activist, read her poem about the colonizers still conquering. She spoke of the reservations and ghettos, the pipelines and the deforestation. She declared that the Indigenous People are still here and that “Existence is our Resistance”. She talked about displacement and those who would plan to turn the sacred place of the First Baptist Church on 7th and Westminster into a 13,000 square foot single-family dwelling.

Venice Activist, Miguel Bravo spoke of the colonizers’ common practice of destroying sacred spaces. He pointed out that the new arrivals say that they love Venice but always want to change it. He reaffirmed the fight for the historic sacred space that is the First Baptist Church and said that we are still here and would not be relegated to the past. He recited a Native American song about the Circle of Life where no one is above or below or in front of or behind each other. He asked that our ancestors walk with us to save the First Baptist Church.

Laddie Williams referred to a large photograph of the original members of the church. She said that they had enough “gumption” within themselves to come and build the Canals of Venice. And that, 45 years after the abolition of slavery, they built a place to worship.

On the following day, Sunday afternoon, February 18, Venice People met for the regular gathering in front of the church on 7th and Westminster in their commitment to fight to preserve this historic sacred place. The energy of the previous day was still strong.

Later that evening, the fundraiser party for the 50th Anniversary of the Free Venice Beachhead was held at Beyond Baroque in Venice. Many Venice notables, musicians, artists, and poets attended the event. There were songs and readings and reminiscences of the History of Venice and the Beachhead.

At one point in the evening, Laddie Williams was applauded and asked to come to the microphone to speak. She addressed the crowd warmly and talked about the fight for the Church in Oakwood. She spoke powerfully of this in the present moment, as a fight for something sacred that is happening right now. She called upon all to join in this fight and the People responded enthusiastically.

You who are reading this can also join in this present moment; this moment now. Right now! You can contact Councilman Mike Bonin at (213) 473-7011 or councilmember.bonin@lacity.org and tell him to roll up his sleeves of his powder-blue shirt and get on the winning side in this struggle. You can make noise on social media that sacred places are not for sale. You can come to the corner of 7th Avenue and Westminster Avenue in Oakwood on Sundays at 12:30 to learn and support.

The History of Venice, especially the Black History of Venice, will be preserved for the descendants of the People who built Venice. This is your chance to be a part of it.

His last weeks were spent in the house in the Valley where he grew up. Phil was in good spirits until the end. He played folk music on his guitar, some of which he wrote. He was with Nikki and Manna most of the time and spent a lot of time on the phone with friends including Yolanda Miranda, Karl Abrams and me. Because of his ebullient manner and energy none of us thought death was coming close. On his final evening, they had pizza and sat down to relax. He told Nikki that when he died he didn’t want a funeral, but he would like a party. Around 8pm, he told Nikki he was going to take “a little nap.” He never woke up. A party celebrating Phil’s life was held March 3 at the West Hills home owned by his family for the last 60 years.

It was a fine life, and a fine death. Only it came years too soon to suit his friends scattered around the world. Now, we’ll have to carry on without our witty genius and trail blazer. I am reminded of Ossie Davis’ wonderful eulogy of Malcolm X. Phil was our own funny, crazy, loquacious, shinning Prince.

He laughed in the face of death as he had life, never flinching, never backing down, but always seeing the humor. None of us can do better than that.



is all you need.
By Shep Stern

In July of 1967, The Beatles sang “All You Need Is Love” and lo, it was The Summer Of Love.

A group of young L.A. musicians called Love were in the studio working towards the November release of their third and final album, Forever Changes - an album that would reverberate through enough decades to become one of the most influential rock albums of all time.

Maybe you’ve never heard of them. Maybe you’re already a huge fan. There is no in-between. One thing is for sure, once you listen to this amazing time capsule of a masterpiece, you’ll understand why it’s on so many lists.

Love’s front man and musical visionary Arthur Lee was born in Memphis, Tennessee in 1945 and moved with his family to the West Adams area of South Central Los Angeles when he was five. His mom and the mother of Love’s guitarist Johnny Echols were teachers and best friends back in Memphis, and whether it was luck or serendipity, when Johnny’s family moved to L.A. they wound up living next door to each other.

By the time he was fifteen, Echols had learned to play the guitar from Adolph Jacobs of The Coasters, and had started a band with Billy Preston playing weddings and bar mitzvahs.

Arthur had been a star athlete that had taken accordion lessons for years and could already read music. When he saw Echols’ band play “Johnny B. Goode” at a school dance, he begged to be part of it, so they let him play the bongos. When Billy left the band to play gospel music, Arthur took over on vocals and organ.

In 1963, their first effort, “The Ninth Wave,” as The LAGs (Los Angeles Group), was a surf music instrumental, released as a single on Capital Records. It went nowhere.

Arthur continued to composed and produce songs for himself and for other artists such as Little Ray and a band he sang for called The Pomona Casuals, and he also produced “My Diary,” a song he wrote when he was fifteen about his girlfriend, for R&B artist Rosa Lee Brooks, featuring a then unknown guitarist who would later become Jimi Hendrix. It almost became a bonafide hit. Almost.

By 1964, they had formed another group called The American Four, complete with Beatle haircuts, and had recorded a couple of tracks for Selma Records, a subsidiary of Del-Fi Records. With no chart activity whatsoever, they had to reinvent themselves yet again.

Arthur had begun writing songs in the folk rock style on guitar, and after he heard a new band called The Byrds play on the Sunset Strip, he knew he was on the right track.

That same year, a young man named Bryan MacLean landed a steady gig playing folk and blues guitar nightly at The Balladeer, later to become The Troubadour, and it was here that MacLean met the Byrds’ Jim McGuinn and Gene Clark, and became good friends with David Crosby.

The Byrds gave MacLean a gig as their equipment manager, but when they flew off to tour the U.K. with their hit cover of Bob Dylan’s “Mr. Tambourine Man,” they left Bryan behind.

Upset about being ditched, and after a failed audition for The Monkees, MacLean was walking home when Lee offered him a ride in his car.

During the ride, Arthur ask Bryan to join his band, thinking MacLean could bring some of the Byrds’ fans to their shows while The Byrds were touring the U.K.

Bryan agreed, and they started playing regular gigs at a rock club called The Brave New World under the name The Grassroots.

Considered by many to have been a musical prodigy from a very young age, Bryan MacLean’s songwriting, guitar playing, and vocal talents worked to complete this new sound, and word was beginning to spread.

One of the regulars at The Brave New World told us that she had just heard our new record on the radio, “Ballad of a Thin Man.” Of course, that wasn’t our

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Stefani Valadez, Peter Demian, Eric Ahlberg Jamming Late



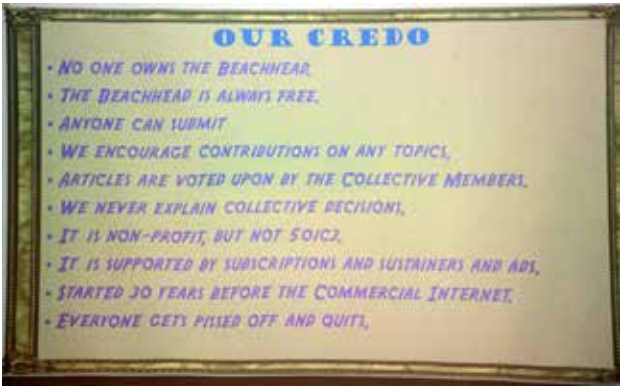
Sam Clay, Lisa Robins, Suzy Williams Eric Ahlberg - Rally



Sam Clay, Lisa Robins, Suzy Williams Eric Ahlberg - Rally



Lobbyists, feasting



Linda Albertano - all photos are by Margaret Molloy



Stefani Valadez and Carol McArthur



Sam Clay, Suzy Williams



Alfred Johnson



Jamming with Alfred Johnson





Above, Lisa Robins



Above, Laddie Williams



Above, Peter Demian and Leon Rubenhold



Above, Alice Stek



Party On Lisa.



Above, Pegarty Long reads Penelope Long



Above, A couple of strays enter dramatically



Above, Michael Jost and Steve Sadd



Above, Beth Allyn and Laddie Williams



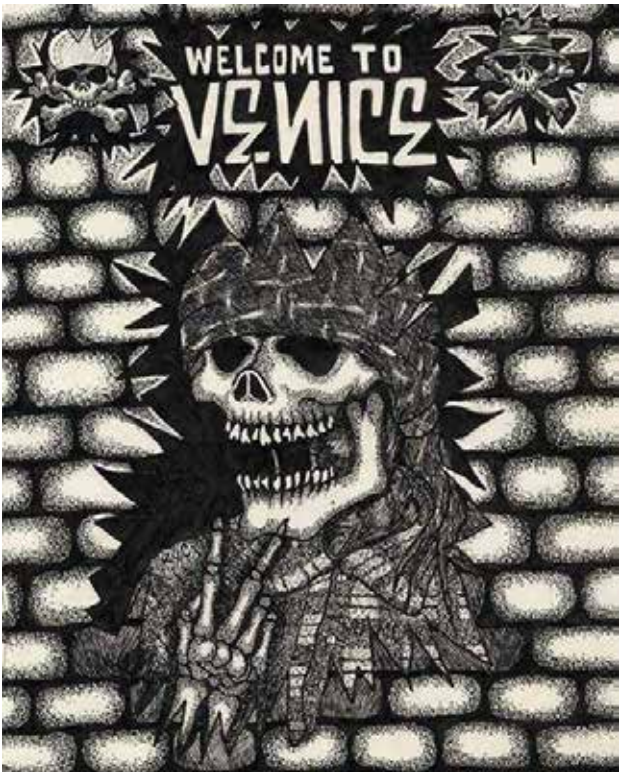
Above, Rick Moors, Below Lauri Reimer



Above, Sarah Messenger, below Lauri Reimer and Leon Rubenhold



MORE VNC LOGO CONTEST ENTRIES



VENICE^{TF}
NICE PLACE TO VISIT, DON'T MOVE HERE.



VENICE
NEIGHBORHOOD
+ COUNCIL

I STAND WITH



EMMA
WE CALL BS

#guncontrolNOW #standwiththekids

record. So after checking it out, we learned that Lou Adler had brought together a bunch of studio musicians and called them The Grass Roots, which was no coincidence since he had been to the club where we were playing on a number of occasions and even asked how we came up with the name. It was believed by many, including me, that he was banking on the fact that our fans would rush out and buy the record, thinking it was us... which is exactly what happened. By the time it became widely known that it wasn’t us, the damage (from our perspective) had already been done. The record skyrocketed up the charts and became a hit. We could have challenged his use of our name, but after much discussion, we decided to find a new name.

Bryan, Arthur and I, were driving down Beverly Blvd, in Hollywood when I noticed a Billboard advertising “Luv” brassieres. Bryan said: “man that would be a fantastic name for our group!” Arthur said the name Luv was perfect, I added... let’s just call the group L.O.V.E. we don’t want to create a potential problem, by choosing a name that’s already being used. It was unanimous: our group was to be known as LOVE. It was also agreed that we would not make a public announcement until we legally trademarked the name LOVE. Which is how the Grassroots, became LOVE. - Johnny Echols

In addition to The Brave New World, Love played all the local clubs including Hullabaloo, The Sea Witch, The Whiskey A Go-Go and several shows at Venice Beach’s famed Cheetah Club, but it wasn’t until they played at a Hollywood dive bar called Bido Lito’s at the end of a dead-end called Cosmo’s Alley, that music visionary Jac Holzman encountered Love.

In those days the label heads were often producers with an ear for acts that could be nurtured into recording artists. Lou Adler, for example, had Dunhill Records with acts such as The Mamas And The Papas and The (famous) Grass Roots among others. Holzman had his folk label, Elektra Records, with artists Judy Collins, Tom Paxton and Phil Ochs.

Change was in the air, Dylan had gone electric, and seeking new directions, Jac had heard of this great new folk/rock band called Love.

When he walked into Bido Lito’s that night, the crowd was a mix of hippies, beautiful people, and other assorted characters. Onstage was Arthur Lee, peering out from behind tiny, red “granny glasses” that were faceted like rubies. “How can he see through those?” Jac thought.

When they played their set, Jac at once connected with Arthur. He could hear the soul and angst in the vocals, the gorgeous 12-string guitar playing of Bryan and the incredible, trail-blazing electric guitar riffs of Johnny Echols.

To Jac Holzman, Love was the American band that epitomized where he wanted to take Elektra Records.

He signed them to the label where they recorded and released two albums: Love early in 1966 and Da Capo by the end of that year. Both albums were disappointing chart performers, but Love was still L.A.’s favorite band.

Jim Morrison was a huge fan of Love, and was always following Arthur around in those days. He would often say to Doors keyboardist Ray Manzarek how great it would be if they could be as big as Love. One day Arthur made the introduction of young Morrison and The Doors to Elektra and the rest, as they say, is history.

By that psychedelic summer of 1967, Love was already falling apart. Drug abuse and endless partying at “The Castle,” the name given to the famous Los Feliz mansion where the band shared communal living, had taken a toll. Failing to tour at all due to Arthur’s reluctance to perform outside of L.A., the band had lost its mojo.

Still, Bryan and Arthur both had exciting new material to record, as they had grown more competitive to out-best each other as songwriters.

Scheduled to begin work on their third album, the band which also included Ken Forssi on bass and Michael Stuart replacing Alban “Snoopy” Pfisterer on drums, showed up unrehearsed and unable to play the complicated arrangements for both Lee and MacLean’s new songs.

Recording engineer and producer Bruce Botnick had been engineering at Sunset Sound for years and had worked on numerous projects, including producing the previous two Love albums for Elektra.

Holzman had asked Botnick to oversee this third Love album, and having just completed an album with Buffalo Springfield, Bruce thought Neil Young might be interested in co-producing, but when Young passed to pursue his solo career, the young engineer set about going it alone.

When he saw the internal conflicts compounded by their lack of preparation, Botnick decided to hire “The

Wrecking Crew,” the quartet made up of top studio musicians Hal Blaine, Billy Strange, Don Randi and Carol Kaye, to play on two tracks “Andmoreagain” and “The Daily Planet.” The legendary session players recorded both tracks effortlessly in less than three hours, motivating the band to get their act together and record the other nine tracks that make up Forever Changes.

By now Arthur Lee was the personification of the despair associated with creative output, and he was determined to make this record his legacy.

Only twenty-two years old, yet convinced he was going to die that year, Arthur felt that there was no hope left in this world, and that these would be the last words he would say about this planet.

His complex, overlapping arrangements and morphing time signatures support lyrics that reflect his suspicion of government, his rejection of consumer values and even his skepticism of the flower power movement.

From the start, Lee had all of the musical arrangements in his head, and sang the horn and string parts to orchestrator/arranger David Angel. Botnick enlisted his own mother, a music copyist, and his father a violist, to help him contract the players. To this day, these arrangements still swing.

A swirling vortex of psychedelic imagery between bliss and paranoia, caked with sinister, yet gorgeous and timeless songs that are unforgettable, Forever Changes is the hippy fever dream most name-checked by post-punk music artists as their inspiration.

For whatever reasons, Forever Changes did not do very well in the U.S.

Without a doubt, the juggernaut performance of the Beatles in 1967 overshadowed it. The massive success of their earlier release of Sgt. Pepper’s Lonely Hearts Club Band picked up steam all summer until the equally massive success of their summertime single “Love Is All You Need” built anticipation for their soon to be released Magical Mystery Tour, dropping that very same November that Forever Changes dropped.

Perhaps Arthur’s inexplicable fear of leaving L.A. also had something to do with it, even though the album was enjoying much more success in the U.K., charting there at #24.

Either way, after the sessions, Bryan MacLean left the band feeling that he didn’t get enough songs on the album. Arthur dismissed the rest of the band, and that was the end.

MacLean became a devout Christian and released some solo projects of inspirational music until his death from of a heart attack in 2008.

Demo tapes of songs he wrote for Love were found in the family garage by his mother and released in 1997 on Sundaze Records.

His song, “Alone Again Or,” was the sole single released from Forever Changes and was included in a reader’s poll by Rolling Stone of the 500 greatest songs of all time.

The great Johnny Echols became a studio musician in New York City and lived in Sedona, Arizona for 15 years. Now back on the west coast, he still rips it up with LOVE revisited, the band that backed Arthur on his last European tours.

Joined by Baby Lemonade guitarists Mike Randle and Rusty Squeezebox, David Chapple on bass and David “Daddy-O” Green on drums, Echols and company have thrilled audiences all over the world playing the music of Love, including shows at our very own Townhouse in Venice.

Some upcoming dates include headlining the Nuggets Night festival in Portland, Oregon as well as a few L.A. dates to be determined this spring.

Forever Changes has been on “desert island” playlists for decades, and it comes as no surprise that it is widely regarded as one of the best rock albums ever made, ranked at #40 on Rolling Stone magazine’s 2003 list of The 500 Greatest Albums Of All Time and included in the 2005 book 1001 Albums You Must Hear Before You Die, so it’s a good thing that Rhino Records is expected to release a 50th Anniversary Edition of Forever Changes in March of this year!

1967 was not Arthur Lee’s last year on this planet. He lived to be 61, albeit through some tough times including spending almost 6 years in prison, wrongly accused of firing a gun in public. Lee would later say that he wasn’t the first black man to be framed and he wouldn’t be the last. He was planning to tour through Europe once again with Echols and the members of Baby Lemonade before he was diagnosed and subsequently lost his battle with acute myeloid leukemia in 2006.

The story goes that Arthur had heard about a friend of a friend who had just broken up with his girlfriend. “You said you would love me forever!” she said. “Well, forever changes.” he replied.

from the past - who hang on and keep going. Bob Goodfader had the vision to buy the property 40 some years ago - which had been the old Venice Gas House and the block next to it, right on the Boardwalk in the center of Venice.

You can still go for a nice meal on the original patio, listen to music and watch the world go by. So things have definitely changed but not gone entirely. What was Then is here in the Now. Things are only lost completely if everybody throws them away and forgets they ever existed. Some people like Susan refuse to forget and will never throw it all away. Others agree with her, those who remember or see How It Was for the first time in her art and compare it to How It Is Now.

That is the spirit of this retrospective. The show will run for 2 months and there will be smaller prints of the paintings available for sale. It will also be possible to custom order giclees of the original paintings, reproductions of the originals, in many different sizes.

Susan will be on hand for the opening, painting a new watercolor of a current scene that shows how the Now compares to the Then which is portrayed in one of the historic watercolors. We look forward to seeing you. Let’s meet, have some fun, reminisce about the past, and enjoy the present.

*An old, mad, blind, despised, and dying king,—
Princes, the dregs of their dull race, who flow
Through public scorn,—mud from a muddy spring,—
Rulers who neither see, nor feel, nor know,
But leech-like to their fainting country cling,
Till they drop, blind in blood, without a blow,—
A peopled starve and stabbed in the untilled field,—
An army, which liberticide and prey
Makes as a two-edged sword to all who wield,—
Golden and sanguine laws which tempt and slay;
Religion Christless, Godless—a book sealed;
A Senate,—Time’s worst statute unrepealed,—
Are graves, from which a glorious Phantom may
Burst, to illumine our tempestuous day.*

— Percy Bysshe Shelley

THEY PAVED
PARADISE,
THEY PUT UP A
THREE-STORY
GLASS AND
CONCRETE
TAMI PARDEE
MONSTROSITY!



**SAM CLAY
DESIGN**
RESIDENTIAL DESIGN
AND CONSTRUCTION

3 1 0 - 6 1 4 - 5 5 4 9

careful wish

by alan rodman

*careful what I
wish since
once a guy
prayed and wished
so he could fly*

away beyond over
but didn't specify
noun or verb
in his reply
chose the wrong word

never to soar free on high
nor turn into noble bird
with a small sigh
that went unheard
he ended up -- a fly

Curse the Gun!
The Empty Place of Eddie*

Today the rain washes your blood
And wipes it from the pavement.
There remains only your sunny smile,
Your tall baseball bat
Leaning against the wall,
And your backpack full of books
Waiting for your shoulders.

Curse the hand that made the gun
Curse the hand that put it in the shop
And curse the hand that pulled the trigger

I am cold and empty
Like the shell of a bullet
Because I know that your mother
Will not pass another school again
And will not sit on bleachers
In another baseball game
And will not open her empty oven
To heat fragrant tortillas
For your dinner.

Majid Naficy
March 3, 2006



** Eddie Lopez a Santa Monica High School student was gunned down on Tuesday February 28, 2006 at the 26th St. and Pico Blvd. My son Azad knew him.*

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Pro-Lives

by Hal Bogotch

Life begins at birth, ends
with fatal gunshot, fired from
mouth of NRA spokeswoman.

Serious as a heart attack,
this bulging satchel of cash
leaves no exit wound.

That device won't stop vibrating. Pacemaker? No. Well-regulated militia, calling your cell phone.

Shall we place a high-capacity magazine
(such as National Review)
in the hands of a musket-man?

Three musketeers.
Second Amendment.
First aid.

Let's count down from Columbine.
Massacre, massacre,
get your red-hot massacre.

Penny a pop. Dime a dozen.
California, Nevada, Colorado,
Virginia, Florida, Connecticut.

On and on.

Mississippi and Missouri rivers run red.
Congressional PACs run green,
flush with NRA blood money.

Hooray! November comes.

VENICE IS MY KIND OF TOWN
(as sung to, "Chicago, My Kind of Town")
-marty liboff-

*This is my kind of town
Venice is-
My kind of town
Venice is-
My kind of people too
drunks who puke on you.
And each time I walk
Venice is-
homeless babble and talk,
Venice is-
Tourists from everyplace
Venice is-
tall & short and every race.
Venice is-
Crazies dressed like a clown
it's my kind of town...*

This is my kind of town
Venice is-
My kind of town
The Gingerbread Court and Rose
Windward Ave. & crack up the nose.
Musicians playin for a buck
Venice is-
billionaires don't give a fuck,
A beautiful beach & sea
Venice is-
reeks of pot and homeless pee.
Venice is-
Schlock artists and pretty gals
Venice is-
pit bulls and poodle pals.
This is my kind of town
Venice is-
My kind of town...

This is my kind of town
 Venice is-
 My kind of town
 Police kick homeless ass
 everyone smokin grass.
 Pigeons pooping everywhere
 Venice is-
 hippies with long hair.
 Venice is-
 Skateboards, skates & bikes
 straights, transgenders & dikes.
 Venice is-
 T-shirts, pizza, tattoos & beer
 Venice is-
 whenever I leave I shed a tear.
 Venice is-
 One town that won't let you down
 Venice is my kind of town...

Pop at P.O.P.
by Alan Rodman

“Remember, son, if you get lost from me, just listen for my whistle – dit dah, dit dah, dit dah, dit dit dit!” That secret whistle did come in handy soon on an afternoon in 1963, at Pacific Ocean Park in a big crowd.

All I could see were peoples' knees! I was six years old and had gotten separated from my family. I had no idea where to begin. I was outside the main gate of the park, "P.O.P.," with its giant clamshell and trademark bubbles, on the bustling Venice Ocean Front Walk that in those days was still an exciting, mysterious midway of shooting galleries, tattoo parlors, fortune tellers and many indescribable wonders. Everything was big and unfamiliar. I was drowning in a sea of strangers. As I began to feel panic, a counter-thought rescued me – my Dad had said to listen for his signal. Sure, he would find me, though I couldn't see how. A forest of anonymous grown-ups overshadowed all the world.

Then I heard my Dad's signal and there he was. He swept me up and I felt his familiar scratchy shaven face against my cheek.

"I listened for your whistle, Dad, so I wasn't worried." I clung to his neck as if riding a friendly dolphin.

"See, I told you I would find you."
He grinned and swung me up on top of his shoulders. From up there I could see everywhere.



I LOVE MY GUN
MOISHE MISHEHGOSS

I love my gun
 killing is so much fun!
 I love my gun
 so ya better run, run, run!
 Bang, bang you're dead
 I love to see blood running red.
 Shoot, shoot, shoot, rat-a-tat-tat
 let's shoot a cute bunny, dog or cat.
 Let's run out and buy a gun
 buy one for your wife, daughter and son.
 We can shoot up a school, a schul or a pool
 mass murder is so cool.
 They'll talk about you in the papers and TV
 but politicians just can't see.
 The NRA and their paid politicians lie and lie
 while everywhere babies are shot and die.
 The NRA has dirty politicians bought and sold
 meanwhile the blood of children rot with mold.
 Gun sales make billions of bucks
 while thousands are shot and it sucks.
 The NRA says everyone must have a gun
 the rich gun dealers have won.
 Stupid idiots yell it's our 2nd Amendment Right
 they can't read, guns were for a militia to fight.
 In 1776 we had no army and guns fired one shell
 now any kid with a AR-15 can make hell.
 So anytime you have an argument or fight
 pull out your gun, it's your Right.
 I may be a coward and a little punk
 but with my big gun I feel like a tough hunk.
 My cock may be tiny and small
 but with my assault rifle I feel big and tall.
 You can't take my phallic gun away
 it's like playing with my penis all day.
 Movies and TV glorify guns and to kill
 showing shooting people is such a thrill.
 I may have a small dick
 my guns make me feel I have a huge prick.
 Playing with my gun is such a gas
 I hate gays but love to stick it up my ass.
 My guns make me feel tough and brave
 while babies are shot and buried in a grave.
 Paranoids are always scared and alarmed
 they are the ones who are well armed.
 I need a bazooka to fight zombies and dinosaurs
 tanks and nukes to kill vampires and Star Wars.
 I love to see blood and guts
 because I'm a sicko and nuts.
 It's like the violent video games I play
 anyone I hate will pay
 when I slay, slay, slay.
 Everywhere bullets are flying
 innocent men, women and children dying.
 Bang, bang, bang, you're dead
 I shot the school kids in the head.
 So ready, aim, fire
 let's make a giant funeral pyre.
 I love my gun
 killing is so much fun!
 I love my gun
 so you better run, run, run!

CALENDAR

BEYONDBAROQUE.ORG

MARCH 8 THURSDAY 6:00 PM – BEYOND BEAT: INTERNATIONAL WOMEN’S DAY! – ail Art show opening. 7:00 PM Frank T. Rios, 8:00 PM George Herms performance, 8:30 PM Tate Swindell on ruth weiss, 9:00 PM: Women of the Beat Generation with Eve Brandstein, Phoebe McAdams, Lorraine Perrotta, Skira Martinez, Susan Heldfund Saunders. Film screening Diane di Prima The Poetry Deal. \$15.00 for all programs.

MARCH 9 FRIDAY 8:00 PM – BEYOND BEAT: NELLI CHERKOVSKI & PAUL VANGELISITI – Bomb by Gregory Corso. 8:15 PM Neeli Cherkovsky reads from his new collection Elegy for my Beat Generation with special guest Paul Vangelisti. The Neo-Beats: Featuring John Dorsey, Marc Olmsted, Laurel Ann Bogen, Rich Ferguson, Michael C Ford, Yama Lake and Scott Wannberg (read by Richard Modiano.) 12:00 AM Group reading of Howl. \$15.00 for all programs.

MARCH 10 SATURDAY 10:00 AM – BEYOND BEAT: PUNK, VENICE WEST, & MORE! – Brian Chidester on Beat Coffee House Culture, 1:30 PM The Venice Beats panel discussion with Bill Mohr, Paul Vangelisti, Frank T. Rios, Gayle Davis, and Joseph Patton. 4:00 PM The Intersection of Punk & Beat readings with Linda Albertano, Iris Berry, Jack Brewer, M. Lane Bruner, Doug Knott, and A. Razor. V.Vale in conversation with DEVO co-founder Jerry Casale and S.A. Griffin. Livette Resto presents The Nuyorican Poets Cafe. A Tribute of Bob Kaufman with Will Alexander, Tate Swindell, & Neeli Cherkovski followed by a screening of Billy Woodberry’s Kaufman documentary And When I Die I won’t Stay Dead. \$20.00 all day admission.

MARCH 11 SUNDAY 10:00 AM – 4:00 PM – BEYOND BEAT SPECIAL ALL DAY PROGRAM! – Allen Ginsberg’s Buddhist Poetics lecture with Marc Olmsted. Buddhism and the Beats panel with Julie Adler, Bob Branaman, Marc Olmsted & Richard Modiano. 1:00 PM Steve Silberman author of the award winning best seller Neurotribes on Allen Ginsberg & Howl. 3:30 PM Don Rothenberg’s film on William Margolis. 4:00 PM: Gay Culture/Beat Culture with Tate Swindell on Herbert Huncke, former West Hollywood Poet Laureate Steven Reigns, Steve Silberman, & Marc Olmsted. 7:00 PM: Michael C Ford on Hollywood & the Beats. 8:00 PM Film screenings: Stan Brakhage, Bob Branaman & Bruce Conner. Special all day admission \$20.00

MARCH 12 MONDAY 8:00 PM – VOICE BEYOND BEAT AN EVENING WITH DAVID AMRAM! – Legendary musician David Amram talks with Pat Thomas about his amazing career and, his participation in the seminal Beat film Pull My Daisy followed by a performance and screening of the aforementioned Beat classic. On Jack Kerouac’s birthday no less! Special admission \$25.00.

MARCH 16 FRIDAY 8:00 PM – MAY SKY – Celebrate history, poetry, and Japanese American culture as L.A. poets, community members, and Get Lit Players come together to perform Kaiko Haiku from May Sky: There is Always Tomorrow (Sun & Moon Press,

MARCH 17 FRIDAY 8:00 PM – NOT MY PRESIDENT: AN ANTHOLOGY OF DISSENT – In 2017, in Fallbrook, Ca, the public library system banned the anthology Not My President from an ongoing author series held at the local library. The ACLU intervened and the reading was finally held in Jauary. 2018 NMP authors, local poets and performers will read from the anthology followed by a short open reading. Proceeds will be split between Beyond Baroque and the ACLU. Refreshments will be served. Regular admission. Members FREE

MARCH 18 SUNDAY 1:00 PM – BAMBAZ PRESS PRESENTS – BamBaz Press authors share their work. Regular admission. Members FREE

MARCH 18 SUNDAY 7:00 PM – MARCH MADNESS OF WAR – Public Works Improvisational Theatre, Michael Rose Productions & The United States Veterans’ Artists Alliance (USVAA) <http://usvaa.org> present an evening of Prose and Poetry with Veterans who’ve been here and back. Hosted by Eric Vollmer. Regular admission. Members FREE

MARCH 23 FRIDAY 3 8:00 PM – NOVELISTS & A POET – Novelists Bruce Ferber, David Kukoff, and David Rocklin and poet Jim Natal read from new work. Regular admission. Members FREE

MARCH 24 SATURDAY 8:00 PM – BEYOND SPANISH – Beyond Spanish: Poetry in Basque, Catalan, Galician, and Spanish. A multilingual reading with poetry in Basque, Catalan, Galician and Spanish. Sponsored by the Spanish Resource Center of the Consulate General of Spain. Hosted & Curated by Mariano Zaro. FREE

MARCH 25 SUNDAY 2:00 PM – THE NEBRASKA GIRLS OPEN READING – Sign-ups at 1:30 PM. Host-

ed by Wyatt Underwood. FREE but donations gratefully accepted.

MARCH 25 SUNDAY 7:00 PM – 7 DUDLEY CINEMA – VENICE BLACK HISTORY - See next column for details.

MARCH 30 FRIDAY 8:00 PM – PUNK FILM FESTIVAL II – A wild night of hardcore Punk! Regular admission. Members FREE.

MARCH 31 SATURDAY 8:00 PM – ADELYN GARNER: HUM OF OUR BLOOD – Hum of Our Blood peels back time to the dawning days of the AIDS pandemic when the world seemed to be standing at the edge of a foreboding precipice. In an exploration that is both personal and universal, Madelyn Garner’s poems expose the best and worst of humanity at times of peril. With language that cuts straight to the nature of grief as the author watches her beloved son’s body dying, Hum of Our Blood also stands as a love song to those, then or now, who would embrace one another despite what smolders in the blood: those who come to understand that death, no matter the reason, has its own rhythm, and grief, even at its darkest, instinctively moves toward light. Regular admission. Members FREE 2000) edited by Violet de Cristoforo. Regular admission. Members FREE



Wednesday, March 14, 2018, 7 - 9pm– Westminster Elementary School 1010 Abbot Kinney Blvd. LA, CA 90291

A focused dialogue on the Sea Level Rise (SLR) Vulnerability Assessment for Venice including SLR scenarios and adaptation strategies. All are welcome!

The Venice Local Coastal Program team looks forward to seeing you! To learn more about the Local Coastal Program, please visit us at www.VeniceLCP.org

Why You Should be Concerned:

Venice’s LCP zone is west of Lincoln Blvd. to the ocean, and from Santa Monica in the north to the Marina del Rey in the south. However, the Venice Canals and immediate adjacent communities are the most vulnerable.

These areas, east of Pacific Ave., are in a flood plain. The water inundation problem is made worse by the drop of 8 to 10 foot of land to the east of Pacific. It creates a “bath tub” effect.

While there will be a NEW “Coastal Hazards” chapter in our LCP and Venice Specific Plan, other concerns already exist:

- Flooding inundation areas
- Liquefaction areas affecting construction
- Located in a Tsunami flood plain
- Close to Santa Monica’s active fault line
- Source: Los Angeles City Zoning Information and Map Access System (ZIMAS)

The Book of Light

Mikaela Jones, author of The Book of Light, will be at Mystic Journey Bookstore on March 17 from 2-4 PM.

Stressed out by life? Need a little extra comfort, inspiration, and love? Whether you’ve lost your way or are just having a bad day, The Book of Light is the ideal pick-me-up, reminding you that you are a magnificent, powerful being of light. You are here to make a positive contribution to the world, and you are deserving of love, joy, and fulfillment.

The Book of Light will help you tune in to and connect with your inner light for direction. The thoughtful passages will help you create more emotional, spiritual, and physical light in your life each day of the year. When read with intention, the affirmations, meditations, visualizations, and practical tips will help you awaken to and stay connected to your true self.

ABOUT THE AUTHOR

Mikaela Katherine Jones is an intuitive and a sound healer. She has been studying, practicing, and teaching meditation, hypnotherapy, spiritual empowerment, and New Thought disciplines for over 20 years. Visit her at www.mikaelajones.com.

LAUGHTERS

Established 1953

March 6 Tues McLuhan-Finnegans Wake Reading Club at at Marina Del Rey Library 4533 Admiralty Way Read Article

March 10 Sat 2pm MESS - Filmmaker Megan Williams interview at 212 Pier Santa Monica FREE

March 21 noon Gerry presents Experimental Film as Psychogeography at <https://www.aafilmfest.org/off-the-screen>

March 21 Wed 6-9pm MOM - MEDIA DISCUSSION at Beyond Baroque 681 Venice Blvd Venice CA FREE

March 25 , Sunday 7pm Seven Dudley Cinema at Beyond Baroque, 681 Venice Blvd **VENICE BLACK HISTORY** - Learn about the history of the black community in Venice, California through inspired and inspiring talks by Laddie Williams MC and Venice Elders. Delve deep into a story that has been long suppressed. Review photos from centuries past that reveal the bigger picture. Nurture community in Venice. Closing remarks by Mike Bravo. More info: Margaret Molly mmmolloy@earthlink.net and SaveVenice.me. FREE ADMISSION.

BLACK HISTORY display case is up at Venice Library until March 30th.



www.unurban.com

Weekly Events at UnUrban

Tuesdays: Go Club @7pm, Open Mic Komedy @9pm (sign up at 8:45)

Wednesdays: Velvet Guerilla Cabaret (Open Mic Poetry) @9pm, sign up 5min prior.

Thursdays: Live Music Showcase* @7pm

Fridays: Open Mic Music @7pm, sign up in person at 6:30pm

Sundays: Almost Vaudeville w/Brad Kay @2pm, Mews Small and Company @5pm, “Funny Feminist” Comedy Show @6:30

Saturdays: Live Music Showcase* @7:30pm

March 10 – Folk Rock n Blues STEFANI VALADEZ & STEVE MOOS have been sharing their musical vibe around Los Angeles for 12 years. They describe their show as ‘FolkRock’n Blues’ - a mixture of originals & classic covers with influences from Muddy Waters, Dylan, Taj, New Orleans, World, Folk, traditional, Latin, Celtic, and more. Rick Moors on Bass and Christo Pellani on percussion.

March 17 – Join the Painkillers Steve Moos (guitar, keys, mando), Don Kirkpatrick (lead guitar), Rick Moors (bass), Al. Keith (percussion), Carol McArthur & Lauri Reimer (Bg vocals) for a laid back, funky, groovy, soulful, bluesy, jammin’, rockin’ night of live music

March 24 – The Mark Leggett Quartet features: Bruno Coon on percussion, Rick Moors on bass, and Tom Walsh on drums. Christian Bordial will be doing the opening set.

March 31 – Merrily Weeber and Friends 7PM

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. Latino Resource Center at Vera Davis Center.4-12. Free Printing. Abbot Kinney Public Library.

FOOD

- 4pm Saturdays through Wednesdays. Free Vegetarian Food. OFW & Dudley.
- 1:30pm, Thursdays. Free Vegetarian Food. OFW & Sunset.

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
- 6-10pm, First Fridays. Venice Street Legends. Venice Bistro, OFW & Dudley. 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.
- 1-3pm Every Saturday and Sunday Free Live Music, Fisherman’s Village, 13755 Fiji Way, MDR 90292

MISCELLANEOUS

- 9-4pm, 2nd 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, 1:30-2:30pm Dancing Through Parkinson’s, Donation, Electric Lodge

The 25TH Annual (Silver Anniversary) Los Angeles Women’s Theatre Festival (LAWTF) has a roster of distinguished artists who will co-host four days and five programs at Barnsdall Gallery Theatre, 4800 Hollywood Blvd. in Hollywood 90027 and the **Electric Lodge**, 1416 Electric Avenue, Venice. 90291. This year’s overall theme is A Toast to 25!.

Thursday, March 29, 2018 at 6:30 p.m.- LEGACY AND DESTINY Champagne GALA and Awards Ceremony, directed and written by Iona Morris---Barnsdall Gallery Theatre, in Hollywood.

Ted Lange- Known internationally for his portrayal of Isaac Washington on the long-running TV series The Love Boat, Lange received the Renaissance Man Theatre Award from the NAACP for his stage accomplishments as actor both on Broadway and in Los Angeles), playwright (23 plays), among them George Washington’s Boy and Lemon Meringue Façade), and director (including the recent comedy Classic Couples Counseling at the Secret Rose Theatre). His one-man show in which he portrays Paul Lawrence Dunbar, Behind the Mask, tours worldwide. He recently returned from the Ira Aldridge memorial celebration in Lodz, Poland.

Hattie Winston- Best known for her work on television (Becker, Homefront, Nurse, The Electric Company), Ms. Winston has also starred on Broadway (The Tap Dance Kid, Two Gentlemen of Verona, The Me Nobody Knows, I Love My Wife, Hair, Does a Tiger Wear a Necktie?, Scapino) and co-adapted Nativity: A Life Story. She was also a founding member of the Negro Ensemble Company (Song of the Lusitanian Bogey, Summer of the Seventeenth Doll, Kongi’s Harvest, Daddy Goodness, God Is a (Guess What?), Man Better Man, Livin’ Fat, The Michigan).

The remainder of the Festival on Friday, Saturday and Sunday will take place at the Electric Lodge in Venice.

Friday, March 30, 8:00 p.m.- LOVE, SEX AND #Me-Too

Fay Hauser-Price has worked in many artistic genres as a writer, director, actor, singer, and producer, receiving kudos, refining her skills, and growing her audience. Hauser has been on the boards in Shakespeare’s Twelfth Night as Viola, and Ma Rainey’s Black Bottom as Dussie Mae. She was in the National tour of Purlie plus performances with NY Shakespeare Festival and her own solo show Jewels in the Crown. Hauser’s latest solo performance piece, Shinning Hauslights on Prejudice Alley: A Mixed Roots Conversation, is in preparation to tour.

Kat Kramer founded Kat Kramer’s Films That Change the World to showcase motion pictures that raise awareness about important social issues. As an actress, Kat has appeared on stage and screen. She has starred in two popular one-woman shows, The Colors of Myself and Kriss Crossing. Kat has played the classic roles and won awards as Helen Keller in The Miracle Worker, Anne Frank in The Diary Of Anne Frank, Estella in Great Expectations, Lisa in David and Lisa, and Saint Joan in The Lark.

Saturday, March 31, 3:00 p.m.- OBSESSIONS

Rosie Lee Hooks - A founding member of the musical performance ensemble Sweet Honey in the Rock, she more recently appeared in the acclaimed Robey Theatre Company productions of Knock Me a Kiss and Transitions. Other stage credits include A Change Is Gonna Come, One Thousand Cranes, 227, Checkmates, and Poetry Cabaret. She is currently director of Watts Towers Arts Center and Charles Mingus Youth Arts Center. She was a founding member of the D.C. Black Repertory Theatre Company.

Anna Maria Horsford- Anna Maria Horsford was born and raised in Harlem, New York. Her parents immigrated to the United States from the island nation Antigua & Barbuda, in the West Indies (then a British colony), during the 1940s. Anna grew up not really feeling American but not West Indian either, just somewhere in between. “My first big break came when I auditioned at the New York Shakespeare Festival.” Working in many different aspects of show business has allowed her to venture into areas other than acting, such as directing. She also has an Art Institute in upstate New York. Known for her work on television (The Bold and the Beautiful, The Wayans Bros., Amen), she has also appeared on stage (Les femmes noires, Perfection in Black, A Black Quartet, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf).

Saturday, March 31, 8:00 p.m.- MY MOTHER, MY SELF

Eloise Laws- Celebrated award-winning vocalist and Broadway actor. Eloise’s musical career has included more than 5 albums and CDs, as well as a career in the theatre where she featured in and co-developed the musical, It Ain’t Nothin’ But the Blues, which premiered at the Denver Center Theatre Company and opened on Broadway at the Lincoln Center’s Vivian Beaumont Theatre, garnering four Tony ® Award nominations. Ms. Laws also received a Drama Desk nomination for Best Actress in a Broadway musical, and a Helen Hayes Award Nomination for her stunning performance at the

11 • March 2018 • Free Venice Beachhead

Kennedy Center.

James Pickens, Jr. - Pickens has been a regular or recurring performer in a number of TV series, including Grey’s Anatomy, Roseanne, The Practice, The X-Files, Beverly Hills 90210 and Another World. With a strong stage background, he appeared with Denzel Washington and Samuel L. Jackson in the Negro Ensemble Company production of A Soldier’s Play and also performed with New York’s famed Roundabout Theatre Company (A Raisin in the Sun) and Circle Repertory Company (Balm in Gilead)..

Sunday, April 1, 2018, 3:00 p.m.- ANGELS, CULTURE AND COMING OF AGE

Sky Palkowitz- The performance artist is billed as The Delusional Diva, creating playing multiple characters in shows for children and adults. Also, classically trained, she toured 22 cities with Shakespeare By The Sea. Her latest solo show is named Calling America: Don’t Hang Up! The recipient of an MFA from University of Delaware, she’s been seen at Theatre of NOTE, Independent Shakespeare Company, Highways Performance Space, Theatre Asylum, Hudson Theatre, 24th Street Theatre and other area venues.

Joyce Guy- actress, dancer, playwright, director and choreographer is a “military brat” raised various places in and out of the U.S. Her solo works have been performed throughout the Los Angeles and in New York. Recently choreographed Lorraine Hansberry’s Les Blancs at Rogue Machine Theatre and was nominated for Ovation Award. Currently choreographing A Raisin in the Sun at A Noise Within. Joyce has studied West African dance over 25 years with African masters throughout the country. Joyce is director/producer of the documentary film Dancing Like Home, her quest to Casamance, Senegal, West Africa to find the origins of the region’s dance. Her recent television appearances include roles on Criminal Minds, Colony, StartUp and Animal Kingdom.

Festival performers and honorees are the subjects of separate releases. For more information about Festival programming, please go to www.lawtf.org or call (818) 760-0408.

L A L O U V E R . C O M

March 28

Alison Saar

David Hockney

Venice Art Crawl Honors

Women’s History Month March 15, 2018

On Thursday March 15, 6-10PM, the VAC will kick off their first art crawl. Instead of having art events throughout the city, as past years, this year the VAC will focus on four specific areas, the first one being on Windward Avenue, between Windward Circle and the beach.

In honor of Women’s History Month, the VAC will present the Venice Art Crawl Legendary Women Artists of Venice Award. The trailblazing recipients are: **Jean Edelstein, Judy Baca, Jules Muck, Emily Winters, Meryl Leibowitz, Lucy Walker, Joelle Dumas and Starfighter.** This special event at the Red Bull Room at Hotel Erwin, 1697 Pacific Ave, a short block south from Windward Avenue.

Aside from the happening at Hotel Erwin, new VAC sponsor Artists and Fleas, a chic flea market pop up, will be present with their vendors in the parking lot in front of the restaurant Great White, 1604 Pacific Avenue. Lindsey Nobel will be exhibiting her art at Bank of Venice, 80 Windward Avenue. Multi-media paintings by Richard Glass will be displayed at Glass Hair Design, 1501 Main Street at Windward Avenue. Edward “Pancho The Artist” Davila, will be present on Windward with his tattoo mobile bus. There will be exhibits and pop ups at various restaurants along this stretch of Windward such as: Great White, Larry’s, Cairo Cowboy, Hama Sushi, the Bank of Venice. Get a map at the Surfside VAC Info booth at 23 Windward Ave on March 15. You can also download a map of all participating businesses at www.veniceartcrawl.com.

The other three VAC’s will happen Thursday May 17 on Venice Boulevard with an emphasis of children’s workshops at the Venice Abbot Kinney Memorial Branch Library, July 19 on Washington Boulevard and the Boardwalk for the AfterBurn, September 21, 22 and 23. Painters, poets, performers and musicians from the community, and all over the world, will display their art in this historic beachside haven.

Help support the Venice Art Crawl by becoming a sponsor or making a donation at veniceartcrawl.com. Keep art and artists alive in Venice.

The VAC is a Venice Chamber of Commerce Hosted Event.

Location Guide

- **Abbot Kinney Public Library**, 501 S. Venice Blvd. 310-821-1769, fovl.org
- **Beyond Baroque**, 681 Venice Blvd. 310-822-3006, www.beyondbaroque.org
- **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 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) 310-606-2018
- **Unurban Coffee Shop** - 3301 Pico Blvd, Santa Monica, 310-315-0056

What will happen to these properties now that Snapchat is Leaving?



Snapchat/ Vacant

Snapchat/ Mostly Vacant

Snapchat/ Vacant



Snapchat/ Vacant

Snapchat/ Vacant



Vacant

Snapchat/ Vacant

Snapchat/ Vacant



Residential units vacant



Illegal Hotel

Vacant



Market Street
Snapchat occupy >60% properties