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FREE VENICE SINCE 1968 BEACHHEAD

March
 2020
 #456

P.O. BOX 2, VENICE, CA. 90294 • www.venicebeachhead.org • free@venicebeachhead.org • 424 645-7358



Venice Family Clinic objects to new 5 day a week "Special Enforcement and Cleaning Zone" on OFW

February 25, 2020

Dear Supervisor Kuehl, Mayor Garcetti, and Councilmember Bonin

We, the undersigned, write to applaud the efforts to bring A Bridge Home and the outreach program, "CARE and Care-plus" to CD11 which includes the addition of more services, showers and toilets to the estimated 1,000 un-housed persons living in Venice.

However, the new 5 day a week enforcement patrols in the Special Enforcement and Cleaning Zones (SECZ) are especially alarming.

We are concerned that the unhoused community has not been adequately prepared for the heightened expectations these new enforcement measures will bring. It is unfair to have a community faced with inspection 5 days a week without properly understanding how to comply. It is also unclear if they will have access to any alternative means to comply without losing valuable items --including personal documents, their ability to store and make food, and medical equipment.

Our experience in this community tells us that such efforts against the unhoused community will push large numbers of people experiencing homelessness outside of the SECZ and into more residential areas of Venice, further exacerbating the existing problems. What is currently outlined will not meet our community's responsibility to provide enough safe, adequate alternatives.

The health implications of 5 day a week patrols may lead to an increase in morbidity and mortality .. Some specific issues include the following:

- Health consequences to people who are disabled and unhoused that will need to take down and put up a tent daily;
- Lack of understanding regarding the use of syringes for medical reasons and disease prevention, potentially resulting in needed medical equipment being confiscated;
- Important medications being thrown away;
- The confiscation of Noreen and clean needles that have been provided by Venice Family Clinic's needle exchange program. These items help prevent infections, illness and overdose deaths.

We respectfully ask for a pause on the increased enforcement until these issues can be addressed and resolved. We are also willing to cooperatively work with you on these urgent Venice issues.

Sincerely, Elizabeth Benson Farer, CEO, Venice Family Clinic



A Bridge Home Opens

By Matt Fisher

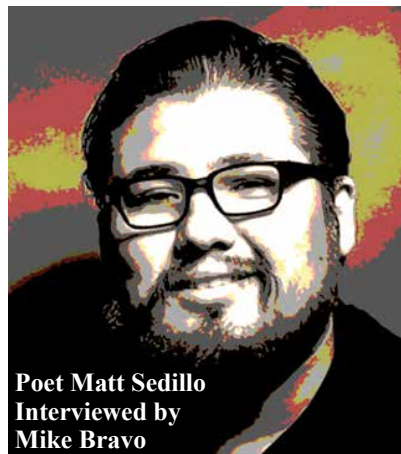
On February 22, Venice's A Bridge Home transitional shelter held its first and last public open house to a mixed crowd of the curious, the supporters, and the skeptical and bitter few. Flustered city employees scrambled while seasoned service providers shined and the crowd got a sneak peek of something very special.

The official opening came on the 25th with a formal ribbon cutting by Mayor Eric Garcetti and Councilmember Mike Bonin. A few lucky new residents started the move-in process and, shortly after, the word of what was inside spread through the neighborhood quicker than outreach workers could keep up. The location has everything anyone would need. There are washing machines, private showers, computer labs, even a dog park. With a comfortable environment and a staff dedicated to placing everyone in housing, A Bridge Home immediately became the talk of the town.

The process of admission allowed roughly 20 people per day to slowly move in after a doctor's screening and required immunization. The ever present Nimby question of "people not wanting help" was quickly stifled as back lists for back lists were filled and everyone was more than eager to enter.

I was lucky enough to help sign up a number of people with the help of St. Joseph's center, but after many years of living unhoused and going through traditional shelters myself, I had worries about telling friends of 10-20 years to trust something new. My doubts and worries quickly faded when I was able to help a friend check in after he lived on the street in Venice for over 10 years. While standing at the door saying goodbye I saw a bunch of smiling familiar faces and good friends hanging out inside. Everyone seemed filled with a sense of hope like I've never seen before. Even those on the outside waiting to get in all had a new outlook on life. Though there were still plenty of concerns, you could see the feeling of the weight lifted off their backs and a glimmer in their eyes that's been missing for years. A little bit of hope, and allowing people to be where they love, truly goes a long way.

This project tore our neighborhood apart, from scaring off politicians, to hundreds of thousands wasted in emotional lawsuits and even questionable bomb scares. Now A Bridge Home has quickly become the bandage to those seemingly irreparable wounds and, hopefully, many others in the future. A Bridge Home is the best opportunity Venice has ever had, but unfortunately, *continued on page 3*



**Poet Matt Sedillo
 Interviewed by
 Mike Bravo**

Matt, thanks for your time I know you're a busy dude. I've never done one before but congratulations on being my first interview. I've known you for about 5 years now maybe. I feel I know you pretty well. How would you summarize yourself and your artistry for those that don't know you?

For those that don't know me I'm a poet, I write political poetry a political poet. I write a lot about the important and contentious issues that are facing us in this time and age. On top of that I'm a Chicano poet and very proud of being part of that lineage as well. I write a lot about the struggle of the Chicano people and the struggles of all working class people in general. I also write about topics surrounding the fact that we're living on a planet that's being destroyed by the very wealthy.

How did you get started in poetry?

Since I was very young I wanted to be a poet, a writer, a director and things like that. But before that I wanted to be president and my dad told me I could never be president because I was Mexican. Looking back I don't think he was trying to be mean about it, I think he was just trying to be realistic with me. I think at that point something shifted, I began to feel a certain way about politics.

I carried that desire to be a poet and writer into my teenage years and I remember when I was 20, a friend of mine took me to an open mic. I saw a person do a political poem and thought to myself, hey I know I can do that. I know I can do it even better because I was more politically knowledgeable than these cats. So I started frequenting these open mics, and as we know with most political poets, their shit's too long, they talk too much, and they're not very artistic right.

So I was doing pretty good with that and then one day I did this poem that was really long about serious political topics like coltan miners in the congo, children dying, Chinese sweatshops, thinking it was important and that people would care right, but of course, no. That wasn't true (laughs.) I got kinda boored, not really boored but they restless and upset. So that pissed me off and I wrote a poem that was basically cussing out the audience. I was basically saying "fuck you, wake up, people are dying, what the fuck is wrong with you, fuck you.." right... and they LOVED IT, loooovveed it.. *continued on page 5*

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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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Dear Beachhead: (re: Orson Bean)

February 20th

As we are still freshly into the new year – new decade, I wanted to thank you for the New Year's gathering you held at the Beyond Baroque complex recently. The evening was great fun, great food, and awesome live music in the theatre. You guys know how to throw a celebration.

I write to you today, however, not about celebration, but about sorrow in our community as we have lost one of Venice's grand citizens. I speak of the great actor/raconteur, Orson Bean. We all know, sadly, that Orson was killed February 7th in a vehicular/pedestrian accident on Venice Boulevard, virtually in front of Beyond Baroque, and near the Pacific Resident Theatre. Orson's passing leaves a void in Venice.

Following Orson's passing, much has been shared verbally and in print about his personable/no attitude nature, perhaps something exemplary when considering his solid "star status." I did not know Orson, but I can vouch for the some of the stories heard describing his unassuming and open nature; an accessible person willing to chat with just about anyone. I myself am a humble Venice villager. I do not run with the "beautiful people," the jet setters, or the movers and shakers of Hollywood, however, even I had an encounter or two with the great Orson Bean.

One day I was boating down the Venice canals in my kayak, an activity I enjoy. As I paddled the always still and tranquil waters of the canal, I heard a voice call out to me, "Watch out for the rapids!" I looked in the direction that the voice came from to see a handsome old man with a full head of silver hair smiling at me. I recognized him immediately - Orson Bean; but I was a touch too stunned to do anything but smile back at him. Orson was sitting on the deck out front of his house on the canal with his lovely wife, actress Alley Mills, just enjoying the day. (I had heard Orson lived on the canals, but I didn't know where.) Once again, Orson called out to me, "Watch out for the rapids!" Orson was simply being his usually funny and lighthearted self, all for the purpose of bringing laughter or a smile.

My second encounter with Orson had something of a different tone. Several months ago, I was getting ready to cross the street in my neighborhood very near where California Street, Electric, Abbot Kinney and 6th all sort of come together. It can be a busy traffic area and one needs to stay very attentive when crossing streets, as cars can zip out of nowhere. As I approached the alleyway intersection, beginning to step into the street, I heard a vehicle making some serious acceleration coming my way. I turned to my left to see a Volkswagen bug speedily advancing. I stopped, deciding to yield to the streaking VW. However, the VW driver apparently saw me, deciding correctly that I was a pedestrian about to cross and slowed to a stop. An impatient and agitated hand appeared in the VW windshield directing me to proceed. I stepped into the street and about midway of crossing the lane, the VW driver once again gunned the engine. The driver probably knew that at my walking rate, there would be margin enough for me to cross and the VW to "clear," and speedily be on its way. However, I was not completely sure of the driver's intent, so this wasn't a comfortable crossing. Almost reaching the other side, I turned to give a stern facial expression to the driver conveying my displeasure. (I don't

like it when cars "bear down" on me.) The VW came speeding past – the driver's window down. It was Orson Bean. Orson gave me a beautiful smile and waved as he sped past. He was like the male counterpart to the "Little Old Lady From Pasadena" as sung about by the Beach Boys. I'm guessing that Orson was oblivious anything could have been the matter, if he read my perturbed face. After all, Orson spent a lot of time in Manhattan during the "golden age of television" and we know New York isn't exactly a model for manners when it comes to street relations, be it the genre of car/pedestrian, car/car, car/bicycle or whatever. Think a New York cabbie versus a pedestrian vying to get through an intersection. The cabbie cuts the pedestrian off. Now please envision the pedestrian screaming at the cabbie (in the thickest Bronx accent imaginable), "Hey, I'm trying to walk here!" (the pedestrian's arm and hand held upward in resentment). These N.Y. norms of street behavior may have "rubbed off" on Orson. I don't believe he meant to scare the daylights out of me. I give this one the benefit of the doubt. Anyone else out there who may have seen Orson hot-rodding the streets as if Venice were holding its first Grand Prix?

After this incident, I thought of sending a mildly irate letter to Orson's house, as I now knew where he lived. I thought it might be helpful to ask Orson not to "bear down" on pedestrians as us walkers need to maintain a "360 degree awareness." If attention is diverted to a driver you perceive might hit you, then you are no longer monitoring about three-quarters of the field of vision you need to maintain, because you are focusing on a possible threat. That means a quiet electric vehicle could zip into the unmonitored field, or one of those stupid scooters. As far as the letter I considered sending Orson, a cooler head prevailed and I thought such correspondence would come across as picky and meddlesome. So, I didn't write. Now, after Orson's accident, I have some mixed feelings about it. The police report (I understand) says Orson was jaywalking. I wonder if my letter could have given Orson pause to think about total street safety . . . including his own safety as a pedestrian. For me, therefore, the details of Orson's demise hold a bit of irony. My pedestrian and vehicle interaction with Orson I mention above, when viewed with the details of how he died, is a bit ironic.

Actually, I maybe could have (or should have) recognized Orson's VW, before he came zipping by me that day to smile and wave, as shared above. It was maybe years earlier I saw Orson grocery shopping at the Ralph's in the marina. I am "worldly enough" (usually) not to go up to a celebrity in public when they are entitled to privacy, so I didn't bother him. But, I did steal glances and watch him in the checkout line, thinking to myself, "Wow, Orson Bean!" I watched reverently from the grocery store window as Orson walked his groceries out to his two-tone Volkswagen bug. (Yes, I am "star struck!" Ha!)

. . . a final favorite memory of Orson Bean, please. Years ago, during the holidays, I went to see a very local production of the old Christmas classic, A Christmas Carol. The production was staged at the Lutheran church on Venice Boulevard, not that many steps from where Orson died. This play production was "top notch" with Orson's leadership, playing the role of Ebenezer Scrooge. This local ensemble (with the strength of Orson's presence) was almost Broadway-ready. And Orson showed us he had

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VENICE STREET PARTY AND DEMONSTRATION:

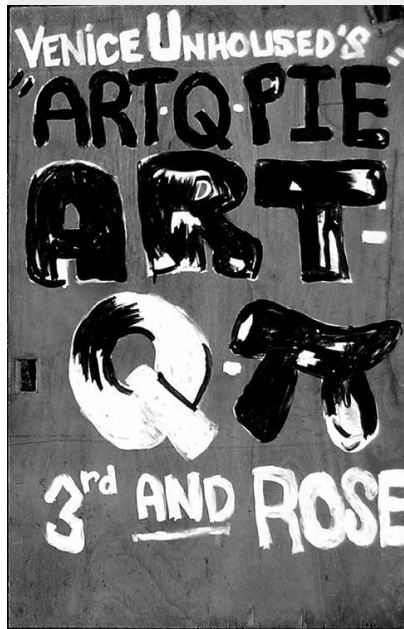
People For Venice Beach's Homeless — Venice's unhoused are facing attacks: By unprecedented 5-day a week, 8-hour-a-day LAPD sweeps --starting on Monday, Mar. 9th!

Come out to 301 3rd Ave (between Rose and Sunset), Venice, CA 6029-2615 for as long as you and friends are able, This Sunday --March 8th --starting SUNDAY NOON, AND GOING ON ALL DAY UNTIL NOON MONDAY: JOIN activists, speakers, artists, nonprofits, and families from all over LA for our: **"Third Avenue Homeless Art Uprising & Block Party"**

And overnight sleep-out!

There will be plenty of media there, so bring your organization's informational tables, your music, art, media streaming, poetry, and your donations --of food, love, positivity, clothing, joy and friendliness — dedicated to all the unhoused and suffering of all on Third Avenue in Venice:

And all in this world



The goal Sunday, Mar. 8th, will be us transforming THIRD AVE. BETWEEN ROSE and SUNSET with love and beauty, community organization tables, donations and food for the needy; along with First Amendment-protected demonstrations and home-made art protest pieces

— proposing that the unhoused in safe encampments in LA be able to keep their tents up all day --and also not have to reduce all their possessions down to a mere 60 gallon bag; as LAPD will be soon demanding of them; starting in Venice --on Mar. 9th --Monday morning:

Unless We, as a community --raise our voices to stop them!

SUNDAY SCHEDULE

- Press conferences/demonstrations at the corner of Rose Ave. and Third Ave. at 3:00 pm, and 8:00 pm
- Ongoing protest art installations, community organization tables, and donations accepted of food and clothing
- Join in the overnight sleep-out with activists, community leaders and concerned residents, and friendly and grateful unhoused

MONDAY SCHEDULE

- Big 7:00 am demonstration/press conference at the corner of Rose Ave. and Third Ave. against the cruel, 5-day a week, LAPD sweeps targeting the 1,000 unhoused residents of Venice

FOR MORE INFO - Contact David, at "Raise Up Venice" (424) 291-2409



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Bridge Home — continued from page 3

we only have it for 3 short years, and plenty more people still need help. As a community needing this to work, as much as the people it serves, we must continue to encourage this project and beyond. A Bridge Home Venice was approved, built, and filled through encouragement, and this and what's to follow will only succeed through it too. If you know someone in need of help, encourage them to go check it out, and if you know someone still fighting against it, encourage them to get over their misconceptions and find out the truth. If you know our politicians, tell them to listen.

While I still have plenty of worries with the City or a service provider messing things up, and the LAPD mistreatments outside of Bridge currently like those of 50 years ago with personal vendetta's intact, I can sleep comfortably knowing that at least the people inside we set out to help will sleep better than they have in years. And those waiting to get in finally have something positive to look forward to.

THE LIBRARY HOSTS THE VENICE BLACK HISTORY MONTH CELEBRATION

By Jon Wolff

This year's Venice Black History Month celebration at the library was held on Saturday, February 8, 2020. The Abbot Kinney Branch library event was enjoyed by both original Venice residents and visitors alike. The regular Venice Black History photo exhibit in the lobby display case was complemented by the photos and historical materials on view in the meeting room. And prominent Venice residents discussed the significance of the legacy of Venice Black History.

Venice Activist Mike Bravo introduced the speakers for the day. He talked about the importance of the space where this celebration was held, and how a meeting for listeners to hear the testimonies of Venice elders needs more than the three hours allotted for the event. He called for more events like this one. And he reminded everyone that the Save Venice team had just recently come from the battlefield where they had fought against the City of L.A.'s "political crime bosses". The Save Venice team has, for over two years now, been fighting to save an historical African-American church, the First Baptist Church of Venice, from being gutted and converted into a private mega-mansion. Mr. Bravo referred to our so-called "allies" in local politics. He contrasted the image of Venice as "liberal and diverse", with the way the politicians address the Black and Brown population of Venice. They promise racial and social justice but they work for the opposite. He spoke of the determination to get more people involved.

Venice Elder Jataun Valentine told of her experiences as an eighth generation Venetian. Ms. Valentine is a member of the Tabor family, one of the pre-eminent Black families of Venice. Irving Tabor was the chauffeur and friend of Venice Founder Abbot Kinney, and many Venice locations bear the Tabor name. Ms. Valentine spoke of her grandparents' struggles in the early 1900s. She talked about the time when White neighbors burned a cross in front of her grandparents' home, where she herself now lives. She talked about the city's "broken window policy" and selective code enforcement to get rid of People of Color, and how she observed city inspectors as they attempted to single out the homes of Black and Brown residents. Jataun Valentine called for Justice. She reminded everyone that People of Color are not represented on the Venice Neighborhood Council. She emphasized that the celebration of Black History means "not letting it disappear", and how the Black Community has roots here worth fighting for.

Dr. Naomi Nightingale spoke of her family in *continued on page 6*



Is Culture Our Business? by Gerry Fialka

If we study the hidden psychic effects of culture, we can flip its disservices into services, and cope with what we don't like about culture. How does culture actually affect us? Can we survey the invisible, the backwash, the media fallout, the side effects, the aftereffects, the repercussions, the secondhand smoke and the unnameables? Preeminent political orator Bill Mitchell taught me to always study the motives and the consequences.

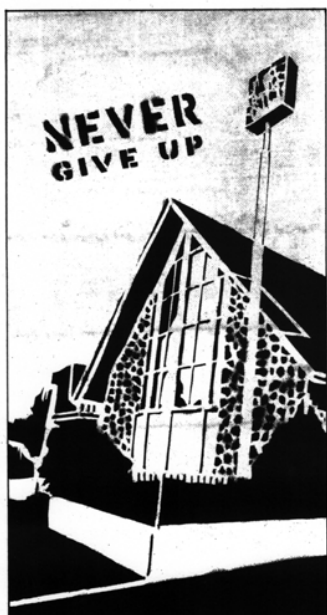
Culture is Our Business is the title of a fun book by Marshall McLuhan, who learned from Jacques Ellul that "Propaganda is just culture in action." Vaclav Havel declared "Politics follows culture." What about this?

Kurt Vonnegut offered: "I didn't learn until I was in college about all the other cultures, and I should have learned that in the first grade. A first grader should understand that his or her culture isn't a rational invention; that there are thousands of other cultures and they all work pretty well; that all cultures function on faith rather than truth; that there are lots of alternatives to our own society. Cultural relativity is defensible and attractive. It's also a source of hope. It means we don't have to continue this way if we don't like it."

Roman orator Cicero wrote of a cultivation of the soul or "cultura animi." He used an agricultural metaphor to illustrate the concept a philosophical soul. He understood this to be the highest possible ideal for human development.

Yeah, culture is serious business. But, do we shape our behavior with it, or does culture shape our behavior?

Philosopher Edward S. Casey wrote, "The very word culture meant 'place tilled' in Middle English, and the same word goes back to Latin colere, 'to inhabit, care for, till, worship'



and cultus, 'A cult, especially a religious one.' To be cultural, to have a culture, is to inhabit a place sufficiently intensive to cultivate it—to be responsible for it, to respond to it, to attend to it caringly."

I like Frank Zappa's philosophy on being serious about being non-serious. Especially with the rising prominence of "cancel culture" and "consent culture," one must be careful so as not to be too counter-culturally correct. Stay fluid in the flow of the binary paths?

I got the words "consent" and "cancel" mixed up during the discussion at our 10th annual Poetry Of Venice Photography Show. Somebody went on our Facebook events page and took down the Ned Sloane photo of Venice history (Boardwalk elephant on roller skates) because they got a complaint that it promoted animal cruelty. This photo documents our culture. Each person can apply their own aesthetic to the motives and consequences of the photographer. What happened to developing critical thinking skills? Hel-lo!

What would an added note to the photo do? Help clarify the motives of the photographer? Help empower the complainer? Help empower censorship? One never knows, does one?

According to Wikipedia: Consent culture is a culture in which asking for consent is normalized and condoned in popular culture. It is respecting the person's response even if it isn't the response you had hoped for. We will live in a consent culture when we no longer objectify people and we value them as human beings.

According to Wikipedia: Call-out culture (also referred to as outrage culture) is a form of public shaming that aims to hold individuals and groups accountable for their actions by calling attention to behavior that is perceived to be problematic, usually on social media. A variant of the term, cancel culture, describes a form of boycott in which someone (usually a celebrity) who has shared a questionable or unpopular opinion, or has had behavior in their past that is perceived to be either offensive or problematic called out on social media, is "canceled"; they are completely boycotted by many of their followers or supporters, often leading to massive declines in celebrities' (almost always social media personalities) careers and fanbase.

So if preeminent Venice street photographer Dave Healey is documenting a fight on the Boardwalk, is he required to ask permission of the participants? Is this a private fight or can anyone join in?

In regards to the complexities of "cancel culture," I suggest you watch the film "The Cleaners," which poses the question of censorship on the internet. Who makes the decisions? Who gives who censorship powers? As Utah Phillips said, "Anarchy is making rules for yourself, not others." Who is entitled to make the rules?

Both cancel and consent culture can be vague. Here's a maxim: "I am trying to get more control over my spontaneity." And here's an inquiry: "On what occasion do you lie?" One answer was, "That's called manners."

"Culture is the sanctity of the intellect." - William Butler Yeats.

How and why do we cultivate civilization?

To sum up, local philosopher Abe Bookman quipped, "I stopped consenting to culture years ago."

Join our discussion groups and meet-ups to delve deeper. Thank you. Laughtears.com 310-306-7330



SUZY SINGS JUDY by Marty Liboff

Our own Beachhead's Suzy Williams sang a fabulous repertoire of songs of Judy Garland at the Pacific Resident Theater in Venice. Suzy was backed on the piano by the talented Steve Weisberg. They played on February 23 and March 1.

Suzy channeled the spirit of Judy because it was really like being with the real Judy! Suzy sounded astoundingly just like Judy and even looked like her! She made several costume changes into Judy style clothes that added to the persona. Suzy left the audience spellbound and mesmerized by her fantastic voice and stage presence.

The sold out crowd cheered with joy and yelled and clapped with love after every old Judy rendition. Suzy also told us stories and bit of history about Judy between songs. This gave the audience a little background into Judy and the songs she sang.

Many of us Venice people have enjoyed Suzy's singing over the years. Now Suzy has tapped into something truly amazing by really transforming herself into a living Judy!

The recent big hit movie, 'Judy' starring Renee Zellweger may add more interest into Suzy's show. However Suzy is far, far better than Renee could ever be. Suzy really takes us 'Over the Rainbow' with her music! Suzy is ready for a big time show in Vegas.

I'm sure Suzy and Steve will do more shows in the future. So put on your Ruby Slippers and head on down the YellowBrick Road and jump on an old clang, clang trolley to see a magical production of Suzy Sings Judy!

Matt Sedillo Interview – continued from page 1
and that's when my poetry career really began.

Two weeks after that I wrote a poem titled "I Remember the Alamo, but I remember Differently." And that became my first signature piece, that was the first piece where everyone was like, damn that's good shit. From that things just really took off.

Who are the poets, artists, or personages that have most inspired and influenced you and your work?

Well, those who have inspired my work most are those who write political speeches. When people have asked who my number one influence. And some people think I'm being funny but I think Hugo Chavez. I watch how he escalates, how he leaves in room for humor.

If I had to say who I most sound like, maybe, Amari Baraka, I guess. But it's not because I've studied him or anything but because I think he did the same thing, I think he also studied political speeches. He comes out of a jazz tradition which influences some of the styles he does that I don't do. Whereas my style is probably more influenced by old Chicano or Latin American speeches, the flow, they way they escalate.

You're hella prolific with your voice, be it poetry, education, or political analysis. What drives and fuels your work?

The conditions we find ourselves in you know. Everyday I wake up and something horrible is happening, so I'm responding to it. A part of it is me trying to hold a vision for a better world, a better way for things to be done, but that comes from studying political theory and talking with friends in the Black and Chicano struggles, and people who've been involved in various struggles who've been through a lot.. getting their insights and the insights of the younger, my age, and older folks who are politically involved, it gives me an idea of how we can make things better.

But what really drives what I write about are the conditions we live in. Everyday I wake up and there's something that has me outraged. I try to write about it, not just to get mad but to make it make sense, why this happened. Not just what is happening but why. Art is a great conduit for information, so I like translating information into artistic process.

You do venues across the country, workshops, and recently went to Cuba right? Can you expand a little on where your work has taken you and where else you'd like to go with it?

So my work has taken me to Cuba, England-University of — as well the University of Cambridge. It's taken me all over this country, something like 92 college campuses at this point. It's changed my life in many ways, the way I look and think about myself, in ways that are very positive. I'm very grateful and honored when I think about what I get to do.

My trip to Cuba was probably the highlight of my year, last year. It was amazing, it was amazing to see a different way of life, a different way of doing things, and to see how people interact, when they're..its not paradise, but to see how people interact when they know they're survival is guaranteed. It's different. People act different when they know no matter what society is not just going to let me die. Juxtapose that to the U.S where there is much more abundance of material things and such here but we have no guarantee to those things. Very different place.

So dude, you get mad props respect from a lot renown authors, poets, and journalists, and you captivate audiences everywhere you go. Can you talk a little about people you've worked with and some accolades you're proud of?

I get to work with a lot of amazing people. It wasn't just me. It was me, Viva Padilla, Iris de Anda, with Luis Rodriguez which was really huge. The whole thing was put together by Dr. Jose Prado at Cal State Dominguez Hills. I also got to work with Roxanna Dunbar Ortiz, Paul Ortiz.. Ive got to meet and work with Luis Urrea. Greg Palast, I have a long working relationship with him and we have another project coming up soon that I'm also pretty excited about.

What distinguishes you from other poets?

I find myself in the situation where I'm not being brought out by the English departments or the literature department, I'm being brought out by the history department, the sociology department, and such. So I'm in a different category than most poets. The reason I'm successful tho is not so much because of what I write about but, you know, I write well, I invest heavily in my craft.

You've just released a new book. Can you tell us about it?

Mowing Leaves of Grass, it's my new book on FlowerSong Books you can go to their website and order a copy. They have a lot of great authors on their roster. But the book is essentially a response to what we've seen for the past couple years which I believe is about the far right's response to the browning of America, that is what we're seeing with the rise of Trump and his politics. However, on the academic side what you see is a constant denial of the significance of the browning of America. There's a lot of theorizing and downplaying and reasoning of why this (browning) reality is not significant. For some reason this topic is not at the center of US politics and yet you have a guy who made his anti-Mexican platform the centerpiece of his campaign. He's done a lot of horrible things but at the center the thing he always returns to is "build the wall, Mexico will pay." That's true and if we peel back the reason for this it's because the browning of America. This book is about the browning of America and why it's significant and why things are going to change.

The reason its called Mowing Leaves of Grass is because its about that, its about pushing out the white cannon. Leaves of Grass by Walt Whitman is the most famous book of American poetry in US history. Walt Whitman is the man who said "What has miserable, inefficient Mexico—with her superstition, her burlesque upon freedom, her actual tyranny by the few over the many—what has she to do with the great mission of peopling the New World with a noble race?" That's what he said, he was a proponent of the Mexican-American War. One of his most popular poems "I Sing the Body Electric" he talks about witnessing a slave auction and about how beautiful the bodies were. Horrific stuff, and this is at the center of American identity..that is absolutely true. Those who love, speak up for, and venerate Walt Whitman saying that his poetry is central to American identity ad experience they are absolutely right, that is absolutely true. That's why American identity and experience is so horrific, and that's why I'm Mowing Leaves of Grass..writing against that.

What other projects are you working on?

I working on my next manuscript. Working on the one after that which is really exciting, where I'll be interpreting non-fiction authors. Outside of poetry Ive been working with a collective which includes Karena Acree-Páez, Maria Flores, and Ernesto Ayala. Working on project Tele-Jaguar which is essentially pushing forward these things I mentioned earlier. What does it mean that these numbers are shifting,

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what does it mean for the country as a whole and why do we find ourselves still so oppressed and demonized. How do we push this, for the benefit of all working class people.

Of all poems you've ever written which do you feel is your most definitive?

Well, my perfectly most executed poem in book and in general is Defend the Eastside. Is it my best poem? No. Not by any means. But it's the most perfectly crafted, my most flawless, it does exactly what its supposed to do. It take you through a life and death cycle. So my definitive poem, its probably.. its hard to say because there's a couple. It's either The Devil or LA is Full of Pigs at this point in time. However the best thing I've ever written is Mowing Leaves of Grass, the title poem. I think that poem will be understood for generations to come. I have a rapid style of delivery so there are references that go over peoples head, but that poem is really deep.

You're very active on social media and have a very distinguished presence. What role does social media play in your art and work?

Well for me it helpful because I get to watch and see what people are thinking, how they're thinking, and what direction their headed. It helps me refine the message, not that Im going to change what I'm thinking but maybe my approach and how I say it. Because at the end of the day I'm trying to deliver a message, what matter most is the message. Social media allows me to understand, to see how people are best receiving information..lets move to that.

Can you tell us about the Tele-Jaguar project, how it came to be, and what the purpose and goal is with that project?

Well the goal and purpose of that project is to bring people back into a material reading of reality, to be able to look at things for what they really are, instead of having these weird politics where youre trying to fight for moral purity and prove that you're right because youre some type of superior, higher moral being. Those type of politics, what they have done, they've really prevented us from having politics around- real things. We're not interested in those politics. In fact not only are we not interested in those politics, its our aim to make sure those politics fail.

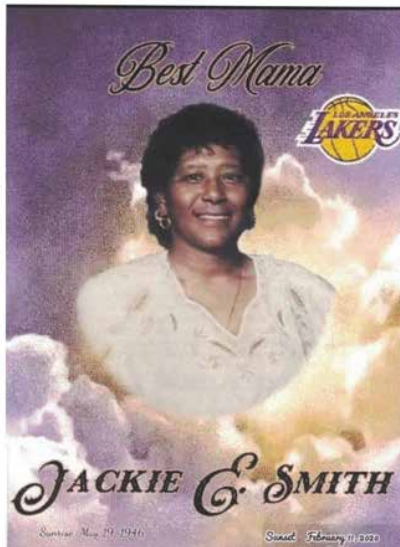
You seem to come to Venice a few times recently. What's your relationship to our town?

Actually I used to be in Venice a lot. I used to host a thing at the Talking Stick back i the day, with DJ Noj, and this cat named Nicki Black and had a great time doing that. I do shows sometimes at Beyond Baroque, I did the Venice Lives community event in Oakwood last year, so I come out for community type events like that. I'm not in Venice as much as I'd like to be but I'd like to change that, but LA is full of traffic man..lol

Is there anything I missed that you'd like to talk mention?

I really encourage people to check out my new book, to follow Tele-Jaguar, and encourage people to create their own platforms and create their own books. Also to fight, fight in ways that will work, and not always with each other. Let's fight in ways that work and create a better lives for ourselves.

Thanks for your time Matt, the Beachhead looks forward to talking and seeing you again soon.



Winola Elizabeth Smith also known as "Jackie" was born on May 19, 1946 in Los Angeles, California. Born to Hazel Petty and Arthur Valentine who preceded her in death. To this union 3 children were born. Charletta Muldrow, Jataun Valentine, Jackie was the youngest of the sisters. Jackie lived in Venice, California all her life. She attended Broadway Elementary School, Mark Twain Jr. High School and finished at Venice High School.

Jackie has 2 loving sons, Alphonse Fuller and Demoss Smith who she cherished dearly.

In 1971 she married Clyde Lee Smith who was the love of her life. She cared for Clyde Lee during his long illness until he passed away. Jackie was a devoted mother and wife. She loved her family unconditionally and had the biggest heart which she opened to everyone she knew. She was a very energetic person. Her memory was phenomenal. She could remember everyone's birthday without having to look it up or call someone to ask. She was very

Black History – continued from page 3

Venice in the 1950s. She talked about building a community during the time of the restrictive covenants, when Black residents were relegated to one neighborhood in the heart of Venice. As a self-contained community, a barter economy thrived. Painters would trade services with mechanics. And many would refer to others in the community as their "aunties" and "uncles". And she told of a time when Black people had to sit in the back rows of the Fox Venice movie theater.

Dr. Nightingale said that nothing happens by happenstance. The gentrification of today started thirty years ago with police detectives arresting Black and Brown people, long before the "gang injunction". The gang injunction had turned misdemeanors into felonies, with high bail amounts. It targeted a specific area, for the elimination of a specific race of people, to get ready for gentrification.

funny and will truly be missed. Jackie was an avid Lakers fan. She was their number one fan. Gold and Purple was her motto. We are sure she is talking Kobe's ear off in heaven.

Jackie worked at Newberrys as a waitress. She also worked for Hughes Market as a checker. Later Hughes sold the company to Ralphs Market and she continued working at as a checker. While at Ralphs Jackie became a Union Stewart. She was really involved with this activity and fought hard for the rights for all the employees. She retired after 30 years of service. She was still involved with helping with union issues even after retirement.

On February 11, 2020, she was called home after a long illness. She leaves 2 sons, Alphonse Fuller; Wife-Andrea Fuller of Venice, CA, DeMoss Smith; Wife Jackie Smith of Venice, CA, 3 Grandchildren, Maria Ortiz, of South Gate, CA, Spencer Fuller, of Venice, CA, Aaron Fuller, of El Monte, CA, 1 Great Grandchild, Webb Fuller, of El Monte, CA. And a host of nieces and nephews.

A special thanks to Robert Huff Jr., Andrea Fuller, Manual Palmore, Cherice Muldrow and Chris Ozan for their continued support in our time of need.

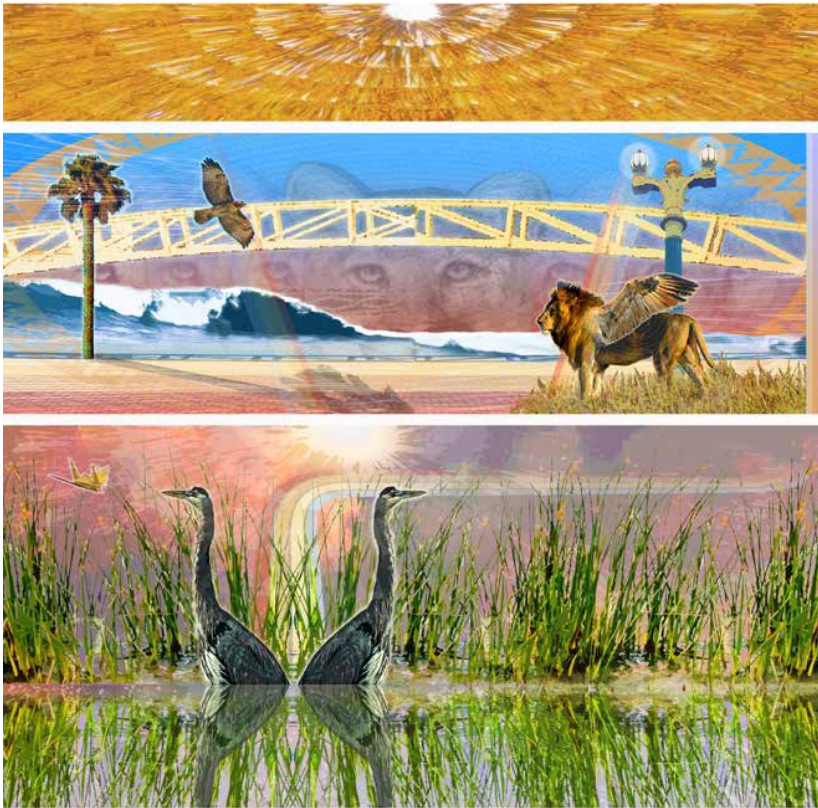
The group, Project Action opened an office in Venice in 1966 and Dr. Nightingale was a member. Project Action promoted peace in the community. They offered job assistance and went door to door surveying people. They ran a drug treatment program. They owned a gas station and a childcare center. They had a store that sold items on consignment. When an infusion of money came to the community, they were able to establish fifteen low-income apartment buildings in Venice. The buildings were built within the area that was confined by the restrictive covenants. But they were designed to not look like housing projects. Since 1970, no low-income housing has been built in Venice, while many multi-unit and single family dwellings have been destroyed to make way for concrete, two-story, glass front single family dwellings.

Dr. Nightingale described the practice of newcomers who build ten foot high fences around their houses. They claim to be afraid and need protection. They install combination locks on their doors. They keep themselves locked away until the process of gentrification is complete. Dr. Nightingale declared that, in spite of desegregation, "We have never been integrated in this society." She talked about the great effort that it took to even get this day's event into the library.

Dr. Nightingale addressed the loss of diversity in Venice, and called upon people to fight it. She expressed her ire at the historical surveyors in the city who say that there is no Black History in Venice. They claim that they wish to save the culture here but it was they who worked to destroy it. Still, she encouraged everyone that it's not too late. Through social justice, education, and jobs, the culture can continue. She reminded everyone that the fight to save the First Baptist Church of Venice is in its third year.

Dr. Nightingale spoke about the First Baptist Church of Venice as an historical African-American church that was established for the Venice Black Community to worship when they couldn't worship in White churches. This church hosted W.E.B. Dubois and Adam Clayton Powell during its history in Venice. Over the past few years, the fight to save *continued on page 7*





above – Francisco Letelier created these murals for A Bridge Home

Black History – continued from page 6

the church has been waged without the help of lawyers. The people in the community meet on the steps of the church on Sundays until justice is served.

Dr. Nightingale called for more political pressure on the elected representatives in the community. She remembered a time when people participated. Back then, the Venice Neighborhood Council was the “Grass Roots” Venice Neighborhood Council, and not the current version stacked by developers. She encouraged people to cut through the corruption and to put people in office who have our voice.

This Venice Black History Month celebration brought more issues to light than any previous years’ events. The struggles facing the People of Venice are real. They require commitment from Venetians who care. Anyone can join the fight. And everyone should. The future of Venice will be won by the person who gets involved. That’s you.

For more information go to: www.savexvenice.com



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above from Venice Electric Light Parade



First Baptist Church of Venice with Spirit Drawings, photo by Matt Fisher



above – Venice Beach Mardi Gras Revelers



Orson Bean tangles with Dame Fortune as Mr Bevis in Twilight Zone

Orson Bean Laughs Live by Gerry Fialka

Judy Collins says, "The voice is actually meant to last forever." Orson Bean's voice will last forever.

When I first asked Orson Bean to do a public interview at Beyond Baroque years ago, he responded, "Are you sure? I am a Christian, Republican and I am voting for Bush." I said, "Yes." It went very well, and I learned alot. After all, we celebrate diversity in Venice.

Orson was the epitome of a famous person you could meet on the street any day in Venice. He was always willing to converse and share laughs.

I will repeat his fun jokes to you the next time I see you. Here's a couple:

* What happened to preparations A through G?

* A moth goes into a chiropractor's office. He says "Doc, my life has hit rock bottom. My wife is having an affair. My kid has run off with a hooker and taken most of the money. The chiropractor interrupts the moth and says, "Excuse me, but shouldn't you be seeing a psychiatrist? Why did you come in here?" The moth says, "The light was on."

For more, I encourage you to experience his hilarious show on Youtube called "Safe at Home: An Evening with Orson Bean" <https://www.youtube.com/watch?v=Q2oEzFId0Hw>

He helped start a society of Laurel and Hardy fans, whose motto was named after a Latin motto: "Duae tabulae rasae in quibus nihil scriptum est" ("Two blank slates on which nothing is written"). Orson nurtured connectedness. I feel his love and laughs are liveblood in our commonality pursuing what the human condition is all about. His recent passing touches our community deeply. He supported theater and the arts with a contagious sense of humor and love of live. THANK YOU ORSON.



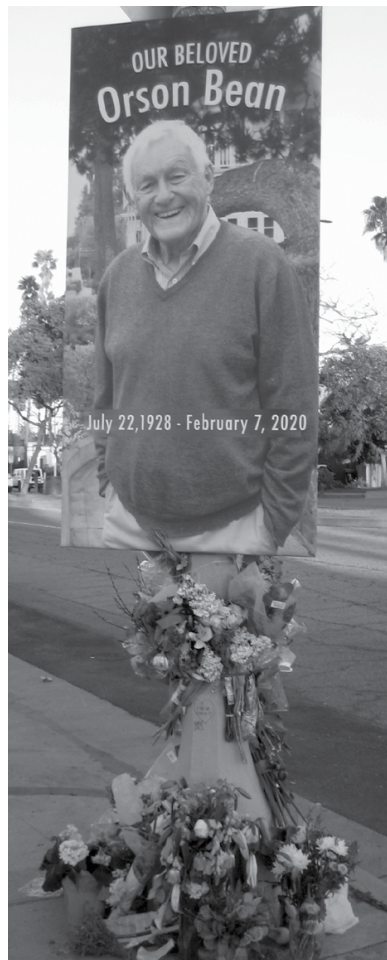
Actress Alley Mills and the Family of Orson Bean Extend an
Invitation for the Public to Attend
MEMORIAL SERVICES FOR ORSON BEAN

MARCH 14, 2020

Services 10:00am - 12:00pm

Reception 12:00pm - 2:00pm

BAM Crawford Ministries, 400 East Kelso Street, Inglewood CA



Orson Bean Letter - continued from page 2
some "singing chops" too as he warbled quite competently in the show. I heard that Orson's wife, the highly successful actress in her own right, Alley Mills, was helping out with lights on this show (that Alley was working the spotlight . . . I think). This says a lot about these two, Orson and Alley. They are, and were, so committed to local theatre that they often did whatever it took to make the show go on. They did not have to be onstage and would wear "multiple hats" (be it tech crew, producing, publicity or funding) for the common good.

Having said all this, it occurs to me we have had our share of loss early on in this new decade; a decade (some look forward to as the roaring 20's) that many have expressed so much hope for. With the passage of Kobe Bryant, his daughter and the other passengers on that doomed helicopter, or the farewell of Kirk Douglas (but hey, I realize Mr. Douglas was 103!) still, Orson Bean's leaving us in such a manner seems a bit of an insult. We could have asked for better beginning 2020. He was taken too soon, and meant to go on at least as long as Kirk Douglas. I still don't want to believe this has happened. I can't fathom what Orson's wife is going through. I hope that Alley Mills is surrounded by family and friends at this time.

These losses, for myself, only underscore something that all of us have probably heard . . . that tomorrow is promised to no one. These events only further highlight how precious life is. Therefore, I ask everyone to hug someone you love, and tell that person that, in fact, you love them.

Thank you Beachhead, for your decades of progressive journalism. Thank you for providing a forum for the voices of Venice.

Much love, Charles Thomas, Venice

Summation of VNC's Fascistic Removal of Matt Fisher

by Mike Bravo

Venice showed up hard Tuesday night February 18th, 2020 to advocate for one of their community champions, Matt Fisher, who was facing meritless charges for removal from the VNC Board by president Ira Koslow. A press conference with about 30 people gathered in the Westminster Elementary school parking lot where the Venice Neighborhood Council meetings take place. The Myself, along with my local elders Naomi Nightingale, Pamela Anderson, and Laddie Williams briefly spoke about Matt Fisher's character and importance to the community as well as speaking on the unjust motion to remove him from the board.

As we gathered out front we noticed numerous LAPD officers walking in. Talk about a guilty conscience. The fact they needed 8 cops for a neighborhood council meeting is indicative of their awareness of the injustice they were being instrument to.

My good friend Lydia Ponce requested to have the meeting open with Indigenous prayer of which our local friend Jeremy Gonzalez of the local Tongva nation would lead and partake. Our request was not granted but we proceeded to assert our right to public space anyway because their white privilege comfort zone and commands needed a quick chin check. We sang a native song over the settler-colonial "Pledge of Allegiance" and then Lydia proceeded to do a prayer. Contrary to popular idioy it was not a "prayer for Matt Fisher" it was a prayer to open the hearts and minds of all these unscrupulous and dishonest VNC Board and audience members who frequently partake in advancing systemic racism towards people of color and unhoused citizens.

6th generation Venetian and Elder Laddie Williams led a crown chant..

"Do we oppose the agenda? -- YES!" "Do we oppose the agenda? -- YES!"

"Do we oppose you Ira? -- YES!" "Do we oppose you Francisco? -- YES!"

"Do we oppose you Murez? -- YES!" "Do we oppose you Thibodeau? -- YES!"

Christian Wrede of Fight Back Venice intrude hyper white privilege fashion tried to weaponize the police against the crowd who was mostly made up of Save Venice supporters opposing the motion to remove Matt Fisher. In particular it was because an unhoused money was giving them all a piece of his mind. When LAPD did not respond to Wrede's commands he started to berate a black police officer. "What are you doing!", "You're a disgrace!", "You are worthless!"

The crowd was mostly boisterous for minutes afterwards then once Hugh Harrison got in the "president's seat" the meeting started to take a more registerable form. Ira introduced his arbitrary motion and presented his unmeritorious and capricious evidence and which people would clown him for the rest of the night. Matt then defended himself from the highly deficient evidence and accusations.

At least 28 people spoke in defense of Matt Fisher pointed out the lack of merit, illegal procedure illegal procedure, selective discipline, lack of evidence, and racist implications of the VNC's actions.

Public Comment
continued on page 12

	Mowing Leaves of Grass by Matt Sedillo	9 • March 2020 • FREE VENICE BEACHHEAD
Hello Somebody for Nina Turner	I am the as yet written vengeance of Elvira Valdez	this isn't racism it's providence progress And god willing you filthy mongrels it is just the way it is
by Mark Lipman	The best laid plans of Modesta The reckoning of Santa Cruz San Ysidro Bisbee Chandler Porvenir	I look at you and i dont see color i see labor I see law and order Cops and robbers guards and convicts institutions of correction schools that look like prisons caged apartments where the cost of living the cost of being brown is as high as wage theft and the rent
Hello somebody...	the blood sweat and tears of all that I refuse to forget I am that unpaid debt	forget your savage tongue I will teach you this robust American love spoonfeed you spics freedom of speech till you learn to take a joke and speak to authority I will show you Who you are In a book And you will believe it Cause I said it and now you read it and who are you to question The cannon the classics Lowry Kueroc walk out on the great white brilliance of Wilson Garfield Roosevelt Lincoln now listen cause cause this is important
Can we hear it for all the forgotten and underserved	no sidekick no subplot no mascot no ethnic study the universe I embody	
for all the single moms working three jobs and all the homeless people in this world.	the ground above me the sky beneath my feet	
Can we hear it for all the beautiful black and brown sisters and brothers targeted for the color of their skin	marching las calles y las estrellas through circular calendars sleep dealing Siqueiros y Rivera past the past the future in the present in lak ech all at once cause in this moment i am you and you are me and we	
earning only three fifths of a dollar for twice the hours, shades of color their only sin.	are two clenched fists that still lit fire sacred kept the final breath of the so called last fighting Aztec laughing in the face of death the blade of El Pachuco guarding the temple steps the strength of memory the promise of tomorrow yo soy chicano	
Hello somebody...	y chicano soy y adonde me lleves el chicano voy	The universe Is a muralist The cosmos our self portrait starring A danzante A curandera A poet laureate a stylist a mechanic the barrio dandy Cruising the rings of Saturn To the travel tips of Torres Carrasco tearing Down the curtain On union station Joaquin returning Triumphant Marching through the halls of Tucson Mowing down leaves of grass Fuck Walt Whitman This is An Art Leboe Dedication To Frida Selena Cantinflas Luis Rodriguez Valdez Sor Juana Sandra Anzaldúa The Mighty Quinn to all that we are And all we have been Through lifetimes and timelines galaxies and dimensions of pain pride and resistance and gothic are the solar showers in the days of living music when the people of the sun were dancing to the tune of Valenzuela and la luna was a calavera as the ancestors welcomed in the future Through circular calendars Where I am you And you are me sitting at a desk Looking to the stars Searching for the end To a poem That never began That always was And forever shall be
Can I get an amen for all the women and men	critical to your rehabilitation for the way in which you entered this world	
who simply want a shot at being treated fairly in this life who just want the surety of housing and healthcare who want to send their children off to school and have a future they can believe in	read Thomas Jefferson or else you'll pregnant	
Hello somebody...	standards and practices curriculum and instruction And you product of public education do not interrupt or you'll be led cuffed face first To pavement Like your father your grandfather your mother your nina your ties Till you learn your lesson it's not personal it's all you people	
Can I hear your voice for all the millions of people	so don't get mad don't be hurt and don't make this political	
who would not go quietly into that bitter decay who would not just do as they were told and go away who decided to come together and make a difference not just for themselves but for someone they didn't even know who created a movement out of pocket change and determina- tion who would not quit regardless of the odds and all the dirty tricks stacked against them ... who changed the course of history.	this is economic objective the law of self interest if we let you in what will become of the cannon the classics	
Hello somebody...	who will shelve the wit and wisdom of Ben Franklin Shelly Shakespeare Chaucer Walt Whitman From the Paumonok starting	
that somebody is you.	What has miserable Inefficient mexico to do with the great mission the new world the noble race	
The Mother of my Mother	you fought you lost you don't get to define this	
Azad Naficy		
Your healing hands helped raise me I'm forever grateful for the love that you gave me Original and proud, selfless but strong Genuine and funny, I could go on and on About how much I admire your courage So effortless, you never had to try too hard In memory of your love...		
Man shomaro khale doostaram My Farsi isn't very good but you always understood me You believed in what I could be, and pushed me so I would be On Sundays I'll reminisce of the smell of your fried fish and onions On Persian New Year I'll give our family members a few hundred In memory of your love...		
I tell my barber that I'd like to keep my hair long Because you said my curls reminded you of my Mom Dozens of Aunts, Uncles and Cousins That I still haven't met But through you I felt connected, you shaped my perspective About Iran, although I've yet to visit You showed me the true meaning of commitment Moving all the way to LA when I was 2 years old So I could know the feeling of having a family of my own I know you'll breathe easy looking back on everything you've done I still write with passion, and give through my actions In memory of your love With love, Azad January 5, 2020		

CALENDAR

BEYONDBAROQUE.ORG

MARCH 6 FRIDAY 7:00 PM
CALIFORNIA FLUXFEST 2020

Fluxfest is an art festival celebrating all things Fluxus. For 2020, Fluxfest has been appointed to California. There will be a series of Classic and Contemporary Fluxus performances by the current Fluxus worldwide community. Free, but donations gratefully accepted. Advance Tickets

MARCH 7 SATURDAY 8:00 PM
POETRY IN MOTION

Since 1988, Eve Brandstein has presented an eclectic array of writers from the literary and Hollywood communities. This season Poetry In Motion will feature special events and solo performances. Special general admission ticket available online for \$15. At the door: \$20 general admission, \$10 students/seniors, \$8 members. Advance Tickets

MARCH 8 SUNDAY 2:00 PM
SOAP BOX POETS

This is your home. Bring your words. The mic is yours. Sign ups begin at 1:45 PM. There is a five minute limit. Hosted by Jessica Wilson Cardenas. FREE, but donations gratefully accepted.

MARCH 8 SUNDAY 7:30 PM
PUBLIC WORKS IMPROV PRESENTS: IF I WERE SPRING

Public Works Improvisational Theatre presents an evening of lively variety arts programming - celebrating talented writers, storytellers, poets, musicians and comics. Every month, we explore topical themes for your pleasure and enjoyment! Hosted by Eric Vollmer. Regular admission. Members FREE.

MARCH 12 THURSDAY 8:00 PM
DOREEN STOCK & STEPHEN KESSLER
Doreen Stock and Stephen Kessler bring their latest works from Northern California and beyond. Poet, essayist, memoir practitioner, Doreen Stock has been exploring creative nonfiction for thirty plus years from the feminine point of view. Her latest work is My Name is Y, an anti-nuclear memoir. Stephen Kessler is the author of more than 30 books of poetry, translation, essays and fiction since he began publishing during the mimeo revolution of the late 1960s. His latest book is Garage Elegies. Regular Admission. Members FREE. Advance Tickets

MARCH 13 FRIDAY 8:00 PM
KEVIN RIDGEWAY, WENDY RAINEY, & CURTIS HAYES

An evening of poetry made in Long Beach as three exceptionally talented poets from one of Southern California's creative hotbeds read new work. Regular admission. Members FREE. Advance Tickets

MARCH 14 SATURDAY 4:00 PM
BEYOND SPANISH: POETRY IN BASQUE, CATALAN, GALICIAN, & SPANISH

A multilingual reading with poetry in Basque, Catalan, Galician and Spanish. Sponsored by the Spanish Resource Center of the Consulate General of Spain. With Josu Baque Ugarteburu, Mariano Zaro, and others. FREE, but donations gratefully accepted. Advance Tickets

MARCH 15 SUNDAY 5:00 PM
SALIENT SUNDAY OPEN READING

Hosted by Radomir Luza & Patricia Murphy. FREE, but donations gratefully accepted.

MARCH 22 SUNDAY 4 PM
JEAN BARRETT HOLLOWAY & JAN WESLEY
Jean Barrett Holloway launches her new book William Tecumseh Sherman, Known to His Troops as Uncle Billy, Remarks on His Profession. Jan Wesley reads new poems. Regular admission. Members FREE. Advance Tickets

MARCH 27 FRIDAY 8:00 PM
MARK RHODES & PHOEBE OZUNA
Mark Rhodes gives his last reading at Beyond Baroque, where he has been involved since 1975. He is joined by Phoebe Ozuna, the author of The Large Economy of the Beautiful and the co-founder of Cahuenga Press. Regular admission. Members FREE. Advance Tickets

MARCH 28 SATURDAY TIME TBA
SPRING GARDEN FESTIVAL
Join Beyond Baroque and Safe Place for Youth (SPY) for a day of food, conversation, poetry, music, and

art. Held in the Beyond Baroque/SPY community garden, these quarterly festivals are centered around a farm-to-table meal and a love of community. Check the website for more details, including the start time. FREE, but donations gratefully accepted.

MARCH 28 SATURDAY 8:00 PM
GREGORY CORSO: A CELEBRATION + A FAREWELL PARTY FOR RICHARD MODIANO

Join Beyond Baroque in saying thank you to its Executive Director Emeritus, Richard Modiano, for his years of service to Beyond Baroque. The evening will feature a party for Richard, as well as a special program dedicated to one of his greatest influences, Beat legend Gregory Corso. Bob Branaman, S.A. Griffin, Richard Modiano, Pamela Mosher, Aram Saroyan, and Tate Swindell read from Corso's works, which include "The Bomb," "Marriage," and many other seminal works. Regular admission. Members FREE.

MARCH 29 SUNDAY 2:00 PM
NEBRASKA GIRL OPEN READING

Sign-ups at 1:30 PM. Hosted by Wyatt Underwood. FREE, but donations gratefully accepted.

MARCH 29 SUNDAY 4:00 PM
TANYA KO HONG

Celebrate the release of Tanya Ko Hong's The War Still Within: Poems of the Korean Diaspora, a book of poems dedicated to women everywhere who have lost their names. Part historical imagining of Japan's so-called "comfort women" during WWII, part personal claiming of the author's own experiences with immigration and motherhood, and part exploration of identity across two languages, The War Still Within weaves together two cultures and gives voice to generations of Korean and Korean-American women. With guest readers Alexis Rhone Fancher, Alyssa Matuchniak, Cassandra Lane, Conney Williams, Hack Hee Kang, Jamie Asaye FitzGerald, Jun C. Kim. Regular Admission. Members FREE. Advance Tickets



IF I CAN'T DANCE

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Oct. 20
Nov. 17
Dec. 15

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720 Rose Avenue, Venice, CA 90291



If you have any questions, please contact the California Women's Law Center at (323) 951-1041 or info@cwlc.org

LAUGHTEARS

Established 1953

March 4 WED (not Tues=Voting) 6pm McLuhan-Finnegans Wake Reading Club free at Pacific Resident Theater 705 1/2 Venice Blvd, Venice, CA 90291 <http://laughtears.com/McLuh-Wake.html>

March 11 Wed Laughtears Salon (rsvp 310 306 7330 for location & time) free - politics, art, culture discussion "How about technologies as the collective unconscious and art as the collective unconsciousness?"

March 12, Thurs, 7:30 to 8:30pm Suzy Williams & Michael Jost at Genghis Cohen 704 N Fairfax Av, 323-653-0640, \$20

March 15, Sunday EMMA GOLDMAN & GEM at 7pm at Beyond Baroque 681 Venice Blvd Venice CA free (Geo Earth Mother) Gaia Goddess - 2nd annual Celebration of the Primal Mother of all life: beauty, love, fertility. 7pm= ACTS AND INTERMISSIONS (2017, 56 minutes) LA premiere of Abigail Child's prismatic documentary on anarchist revolutionary Emma Goldman. Preview trailer <https://vimeo.com/196207685>

8pm= RIA Live Cinema - Dancers, poets and live music with BSP. In the spirit of Marija Gimbutas and Annabelle Serpentine & Butterfly Dance. Featuring John Cannizzaro's amazing dual 16mm projection.

March 18 Wed 6-9pm MOM - MEDIA DISCUSSION free at Beyond Baroque 681 Venice Blvd Venice <https://venicewake.wordpress.com/events/>

***March 20, Friday at 7pm Laughtears Salon (rsvp pfsuzy@aol.com for location in Fenton, MI) discussion on culture, music, film, & literature. Free admission

***March 21 Saturday 3 to 6pm -

FILM CAN'T KILL YOU BUT WHY TAKE A CHANCE Explore cinema's hidden psychic effects with Gerry Fialka's interactive salon with fiery discussion - avant garde film is not dead, it just smells funny - at The Pickle Fort, 1141 Hermitage SE, Grand Rapids MI 49506, free admission, donations appreciated 616-752-8381

***March 24 -28 Gerry presentation at the Ann Arbor Film Festival, Michigan (Wed from 3 to 5pm)

***March 30, Monday at 7pm Laughtears Salon (rsvp pfsuzy@aol.com for location in Ann Arbor, MI) discussion on culture, music, film, politics & literature. Free admission

April 7 Tues 6pm McLuhan-Finnegans Wake Reading Club free at Pacific Resident Theater 705 1/2 Venice Blvd, Venice, CA 90291 <http://laughtears.com/McLuh-Wake.html>

March 7th Join in solidarity with events happening globally for International Women's Day

Starting 12pm noon, 800 W. MLK Blvd. (MLK & Hoover) LA, CA 90037

Public transport & parking close by

Feminism for the 99% dance party; interactive performance piece, rally, street art, music, healing & action areas. Wear Red.

CODEPINK is holding weekly Peace and Justice vigils on Saturdays from 2:00 to 4:30 at 3rd and Arizona in Santa Monica at the Dinosaur fountain on the Promenade side of the street. Jewish Voice for Peace, Venice Catholic Worker, and other progressive, peace groups will be collaborating. Others who wish to become involved are welcome.

Ongoing Events

COMPUTERS

• Abbot Kinney Public Library. Free Printing of homework for K-12 students.

FOOD

- 4pm Saturdays through Wednesdays. Free Vegetarian Food. OFW & Dudley.
- 1:30pm, Thursdays. Free Vegetarian Food. OFW & Sunset.
- 5-7pm, Wednesdays, Free Organic Vegetables Giveaway. The Learning Garden 2426 Walgrove Ave

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.
- 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
- Events are subject to change, please check with the sponsor and let us know if changes have been made.*

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
- **Pacific Resident Theatre**, 703 Venice Blvd, 310-822-8392, pacificresidenttheatre.com
- **SPARC - Social and Public Art Resource Center**, 685 Venice Blvd. sparemurals.org
- **Townhouse**. 52 Windward.
- **Venice High School** 13000 Venice Blvd, Los Angeles, CA 90066 (310) 577-4200
- **Vera Davis Center**, 610 California Ave. under remodeling.
- **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

Hitler's Tasters

Electric Lodge & Fringe Management, LLC present New Light Theater Project's **HITLER'S TASTERS**. Winner of the 2017 Susan Glaspell award, Hitler's Tasters was named "Best of the Fringe" by The Stage, with a sold-out run at the Edinburgh Festival Fringe 2019.

Written by Michelle Kholos Brooks, Hitler's Tasters is a dark comedy about four young German women who had the "honor" of being chosen as Adolf Hitler's food tasters. Based on true events in history, with shades of 2020, Hitler's Tasters explores the way these girls navigate sexuality and friendship, patriotism and poison during the Third Reich.

An anachronistic retelling of a historical footnote, Hitler's Tasters is about what girls discuss, even as they wait to see if they will survive another meal. They gossip and dream, they question and dance; they want to love, laugh and above all, they want to survive. A coming of age story about being girls as the world considers them women, it is also a story of complacency, acquiescence and the banality of evil and its insipience.

Director Sarah Norris comments: "Not only does Hitler's Tasters break many "traditional" playwrighting rules, it challenges the audience to fall in love with four young girls enchanted by arguably one of the most despicable leaders in history. Part of the genius of Michelle's play is in the anachronisms, blending elements of today's world in a story set against the backdrop of the 1930's. There is no hiding from the fact that history repeats itself. Our girls are holding phones, taking selfies dancing to Madonna. We recognize these young women from our own lives struggling to make sense of the world, and regurgitating ideas without understanding them. In no way is the breaking of rules meant to isolate, but rather, the artistic liberties taken are meant to humanize a time and place that seems so long ago, yet are incredibly urgent and of the moment."

Producer Mike Blaha adds, "HITLER'S TASTERS examines a grim period in history, that is regrettably all too topical, through a darkly funny lens with a rare intelligence and vitality. It is a highlight of my producing career to work in partnership with Joel Shapiro at his Electric Lodge Theatre." Joel Shapiro goes on to say "There is much beauty, fear and poetry woven in HITLER'S TASTERS. What especially struck me was the moment to moment work of the actresses in service to the play, which drew me in, and like a spider's web, would not let me go until after the applause."

11 • March 2020 • FREE VENICE BEACHHEAD

ELECTRIC LODGE + FRINGE MANAGEMENT, LLC PRESENT
NEW LIGHT THEATER PROJECT'S

Hitler's tasters

A PLAY BY MICHELLE KHOLOS BROOKS
DIRECTED BY SARAH NORRIS



ELECTRIC LODGE
KELMAN THEATER
1416 ELECTRIC AVE.
VENICE, CA 90291

MARCH
12TH - 30TH
TICKETS:
[BIT.LY/HT2LA](http://bit.ly/HT2LA)
310.306.1854

[@ht_theplay](https://twitter.com/ht_theplay)

[@htplay_](https://www.instagram.com/htplay_)

electric lodge

NEW LIGHT
THEATER PROJECT

Preview Dates Thursday and Friday, March 12th and 13th, Running Time 90 Minutes Tickets <https://hitlers-tasters-tickets.eventbrite.com>

Two Venice Authors, James R Smith and Laura Shepard Townsend, will read from their latest works at 7pm, Thursday, April 2, at Small World Books, 1407 Ocean Front Walk, in Venice.

Smith will be reading from his hot-selling book, *Gentrifying Paradise: Resistance and Removal in 21st Century Venice California* and his new book of poetry, entitled: *The Dinner Party Before The Revolution*. He will also read excerpts from a work in progress: *Premonitions of the Future*.

Shepard Townsend's novels take place a hundred years earlier during the founding days of Venice. She is currently completing the forth book of the quartet, entitled *Destiny's Consent*. Although the books are works of fiction, they are well researched and reveal many little known aspects of Abbot Kinney's Venice.

There is free parking on the night of the event at the adjacent lot at Speedway and Market streets.

For more information:

Small World Books, 1407 Ocean Front Walk, Venice, CA 90291, 310-399-2360

Venice West Publishers, 2554 Lincoln Blvd. #110, Venice CA 90291, 310-399-8685

**NO DEJES QUE ESTO
TE PASE A TI**



¡ÚNETE AL SINDICATO!

Sindicato de Inquilinos de Los Angeles
Reuniones de la Sección Oeste
1er y 3er miércoles: 7-8:30pm
Center de Recreación Oakwood
767 California Ave, Venice, CA 90291

westsidelocal.latu@gmail.com
424-272-1618

Línea de apoyo solidario de casos: 213-986-8266

Conoce a sus vecinos!
Conoce sus derechos!

LA REUNIÓN SERÁ BILINGÜE EN ESPAÑOL-INGLÉS.



**DON'T LET THIS
HAPPEN TO YOU**



JOIN THE UNION!

Los Angeles Tenants Union
West Side Local Meetings
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.



Yolanda Gonzalez who normally comments in favor of gentrification remarked how this unprecedented abuse of power by VNC leadership is going to be very bad for everyone. Laddie commented how Ira did the same undermining to the GRVNC. Former VNC board members highlighted how they've endured actual documented harassment from both men and women board members which went undisciplined. Reta Moser who spoke in favor of Matt's removal commented that he called her racist for using the words "culture" and "ethnicity", which was not true (it was me) and negated context. Reta Moser then shifted that into inferring she was a victim who's first amendment rights were infringed upon, which was ironic since she was there encouraging the dishonorable removal of an elected community representative. Preacher noted how Ira had no evidence and asked where the disciple efforts were for VNC board members Robert Thibodeau who threatened a female constituent the previous week, and Mark Ryavec who publicly posted his address. Ian commented on the numerous police and how they were there protecting and serving the unscrupulous institutional agents— not the far majority of the people.

Of course even with all the illegalities of the motion the board still voted on it.

Board Members' Comments:

Ryavec– Voted yes. Said Matt's behavior that violated the code of conduct on "numerous occasions" can be regularly exhibited by his supporters who are "all cut from the same cloth." He also remarked that Ira's presentation was underwhelming, he had asked that the "evidence" would be publicly presented earlier.

Jim Murez– Voted yes. Said he wouldn't be opposed to some type of mediation if Matt "excused himself" for making inappropriate comments.

Charles Rials– Vote no. He noted the lack of evidence, the unmerited removal procedure, and pointed out that Ira, Jim Murez, and Ryavec should recuse themselves since they are a part of the complaint. He also went on to clarify that the "lack of civility" people are complaining about at the VNC is not as half as bad as what he's witnessed from certain board members and their constituents at his homeless committee meetings.

Sima– Voted yes. She started by complimenting Matt's work and his personal accomplishments. She then goes on to say that what she does take issue with is Matt and his supporters' "attacks against members of the Venice community and members of the VNC body." She goes on to whip her head around like Michael Jackson and say that that we have no right to badmouth, make feel unsafe, or intimidate and bully board members. Great. Case closed. A white woman said she was attacked (plural) by Matt's supporters. Bring in the conceptual tiki torches. Sitting on a virtual all white gentry VNC board and voting for a dishonorable and meritless motion to remove the foremost PoC voice she then goes on to compare and decry Matt Fisher and his supporters to Donald Trump for alleged "political bullying." She pulled all the white privilege stops out on this one, moving on to suggest that we don't know what apartheid is, and that we were anti-semites because of an unproven allegation that we called Ira "Hitler" and ended with a personal rant about

how Matt didn't email her about Venice sign lighting blah blah.

Brian Averill– Voted no. One of the only people to speak and act with integrity. He noted that baseless evidence and commented how it was obvious that the Facebook screenshot Ira brought was obviously a joke. A bad joke but a joke nonetheless. He finished by saying that the motion was ridiculous and at tops a censure was more ideal.

Alex Neiman– Voted no. The other voice of integrity, thanked everyone for their lively participation and hoped that we could come more often. He also commented on the lack of evidence, the mass community support for him to remain on the board, and the discriminatory focus on Matt when other board members regularly partake in clear and documented ethics violations and conflicts of interest.

Christian Wrede– Voted yes. Challenged Brian Averill's comment about the screenshot being a bad joke. Went on to rant about the "fake bomb" issue at the then to Bridge Housing location, saying that it was, and is still, a very serious issue. Interesting since his name nor the name of his group were mentioned in any official report of the incident. Clearly he needed a scapegoat and target to vent his anger about taking hits for the incident.

George Francisco– Venice's systemic racism, gentrification poster boy touched on Wrede's concern about Matt Fisher's alleged social media comment /joke about the fake MTA "bomb" on councilman Mike Bonin's page saying that such behavior is "beyond the pale." He also sprinkled the magic words any white person needs to automatically criminalize a person of color, calling Matt's comment "an aggressive, hostile act." He moved to say how everyone is dumping on Ira and that Ira has been "bending over backwards" to resolve this issue with Matt, then went on to shame Charles Rials for not taking his same gentrification stance against Matt Fisher.

Of the board members that didn't comment the usual displacement advocates Melissa Diner, Robert Thibodeau, Theresa White, Jamie Page, and CJ Cole voted yes for the arbitrary and unmeritorious motion to remove Matt Fisher. Interestingly even Communications Officer Theresa White who just had a baby the previous week (congratulations) under intensive circumstances thought it important enough to break from her maternity self-care time to be present enough to just register a yes-vote for the motion. Hugh Harrison's abstained vote was super unhelpful and many remarked how it was fishy that Alix and Bruno happened not to be there to support Matt and the non-gentry citizenry of Venice. Parliamentarian Ivan Spiegel was as obstructive and annoying as ever. He's a key background player in all these shenanigans and in maintenance of the homogenous and non-inclusive culture of our local political forums.

George Francisco's frequent side convos with Ryavec, Wrede, Jamie Page, and LAPD made for amusing low key background activities. In the beginning I overheard Sima tell Matt "Thank you!" in an accusatory frustrated manner. I quipped back that it wasn't his fault, we can blame Ira, everyone who participated in this abuse of power, and those who continuously vote to marginalize people of color and low income peoples for this. I also noted some alt-right militant types in the crowd. I kept security for Native ceremonies for many years and have done defense work against

Neo-Nazis and overt White Supremacist militants so I know the flags. Let's also not forget that our neighbors in Santa Monica had a few incursions not too long ago. We'd be naive to think these types aren't here scouting.

It was annoyingly amusing to hear these "nice and civil" people who constantly invest in displacing people of color and low income peoples of all backgrounds and who undermine racial and economic equity at every turn refer to others as uncivil. It begs the question, who has the final say on what "aggressive and uncivil" really is? Is it the person expressing vocal outrage over lies, abuse of power, and displacement... or is it the polite, soft talking people making policies to perpetuate and reinforce the mechanisms of displacement and racism?

Black elder Laddie Williams said "Ira Koslow is not leading as a true President of the VNC. Ira displayed no leadership. He just showed that he's a tired old man who cannot cope. Ira Koslow did nothing as a president to moderate this issue and chose not to go to mediation. Ira maintains the same attitude he's had over the past 25 years. It's his pattern and practice to do away with people he does not agree with."

Quite a few people expressed that we were being unnecessarily boisterous but make no mistake. No matter if we came in passive silence or came in boisterous the VNC participants of this white supremacy power grab would not have ruled any different.

Dr. Naomi Nightingale said: "People act up and out when systemic injustices and disregard of basic human rights and political power plays leave no choice. When civil attempts are made for them to see us, to respect our culture, our history, or to acknowledge our worth, and we are viewed as inconsequential, treated as collateral damage, and are blatantly dismissed, what choice do they leave us to be heard? Civility ignored long enough erupts into civil unrest as what was evidenced on Tuesday night at the VNC meeting to remove Matt Fisher."

Sure it takes two to tango but the fact that other VNC board members with documented violations to the code of civility and the VNC by-laws have yet to be disciplined or even acknowledged for their transgressions tells you everything you need to know about where Ira and all the yes, absentee, and abstaining voting board members stand with integrity and respect for the rules and procedures they condemn us "uncivil" commoners for.

With "progressive allies" like this who needs gentrification agents?

But despite the immediate disappointment and frustration with VNC gentrification agents' machinations it's really a blessing in disguise. They pissed off more of us than usual which has only triggered more people into action. Like Tony Stark told Loki at the end of Avengers, "...yea. not a great plan."

–V–

