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Left, top: Organizing to fight the Ocean Front Walk sweeps with a Homeless Bill of Rights
Left, bottom: One of the many \$7,500 sweeps on Ocean Front Walk
Above: "Venice, Where Art Meets Eviction" Artwork by: Bill Attaway

The "Cleaning Up" of Venice

By Deborah Lashever

If we wish to honestly "clean up" Venice we need an expanded storage program, an adequate number of trash cans and 24/7 bathrooms. The current city program of criminalizing unhoused people does not solve anything and wastes hundreds of thousands of dollars. "Cleaning up" cannot and should not equal criminalization. That is discrimination, and is illegal. The act of being without housing is not a crime.

If citizens are bothered by piles of belongings, trash or refuse, the solution is to demand adequate Venice storage facilities, trash cans and 24/7 bathrooms when and where they are needed. That would actually solve these problems. The clean-up "sweeps" on OFW will not fix them. Neither will police. These are basic human concerns and they have obvious, basic solutions. Criminalization of situations people cannot help – like urination in alleys when there are no bathrooms, or having stuff on the sidewalk when there is no storage – can never solve these problems.

The Council office admits that each clean-up "sweep" on Ocean Front Walk costs a minimum of \$7500. One a month comes to \$90,000 a year. In September the city conducted essentially four. That's \$30,000 for just one month. If this trend continues the city will spend \$360,000 per year on something that must be repeated ad infinitum. This program obviously does not work and, in addition, too easily violates people's civil rights so the city, rightfully, keeps getting sued, wasting more hundreds of thousands of dollars that could obviously be better spent.

Councilman Mike Bonin is the only person every official is looking at to resolve the issues in Venice. He needs input from compassionate Venetians and support for real solutions - not to criminalize people who are down on their luck – but to spend our resources on getting them the help they need to get their issues addressed so they can get off the street.

If we had an expanded storage program and adequate public hygiene, like they do in other communities, like Costa Mesa, Bonin could accomplish his goal of "cleaning up Venice" without being punitive or harassing vulnerable people. He could actually help them. He could help all of us! It would cost the city far less and be a huge win/win for Venice.

Costa Mesa has a low cost program that includes adequate full time storage, bathrooms, trash cans, and

– Continued on page 6

Venice to Newcomers: Spare Me!

By Greta Cobar

There are many white, clean beaches up and down the Coast. Yet people choose Venice for its bohemian vibe, artistic spirit and creative element. Ironically, though, the latest wave of arrivals have had the effect of killing the very things they moved here for.

The art heart of Venice is about to be ripped out, tossed, and replaced with condos. Artists Ned Sloane, Bill Attaway, Alberto Bevacqua and Ara Bevacqua received eviction notices to leave their 334 Sunset Studios.

Ned Sloane has been making pottery there since 1967. He's currently trying to sell and give away most of the stuff in his studio, and he does not think he'll ever be able to work with clay again. "The most important thing is that I find a place to live. I'm praying for a miracle. I would really love to stay in Venice, but I have no hope of that at this point. It's time for me to let it go," Sloane told the Beachhead.

Bill Attaway, who's been doing ceramics since the early '80s in the studio neighboring Sloane, credits Sloane with helping him grow as an artist. Attaway is taking a more optimistic approach in dealing with his eviction, saying "Whatever they build over me will be a beautiful blanket for my studio."

Attaway's awesome studio and gallery has been the center of all Art Walk and ARTBLOCK events, and without it these happenings are in danger of not happening anymore.

The property is and has been owned by the Webster Group, and although they have been good landlords to the artists, are now changing the zone from manufacturing to residential in order to build condos.

The newcomers, Google-type hipsters who will be able to afford to move into those expensive and sterile condos without personality were in the first place attracted to Venice because of its strong personality. So was Google.

The first building on that block to change the manufacturing zoning code and to evict the artists was Gjusta, the new eatery opened at 320 Sunset by the owner of Gjelina. It didn't take long for that greedy virus to spread next door.

Before Gjusta moved in the entire block was nothing but art studios. The remaining ones are now at huge risk of being invaded by the greed virus as well, and transformed into condos also.

Interestingly, the new sterile condos that were built across the street are not at full capacity, and have rented out their garages as exhibit spaces to artists during past Art Walk and ARTBLOCK events.

Are these new condos going to find occupants? And how long will those occupants stay once all the artists are gone and there's a trendier area to move to? Will anybody stay for 47 years, like Sloane did, and create the studio and the artwork that he has? And when it's all done, everything these artists have dedicated their lives to destroyed, who will be responsible for the enormous loss to the community and the art world at large?

"I would like the people moving here to realize that by default they're causing people to move out – they are eliminating what they move here for," Alberto Bevacqua told the Beachhead. "How do you get people to see that this is valuable and it needs to be preserved?", Bevacqua continued. He's been in his 334 Sunset studio for eight years, doing photography, steel sculpture, lighting and furniture.

"The new generation is not getting a chance. My twenty-two year old son Ara, who's been living in Venice for 17 years, has been working on silver sculpture in my studio. Now he's being run out of his hometown. It affects me emotionally more about him than myself," Bevacqua told the Beachhead.

"I keep thinking: 'Oh My God, what am I gonna do with all this stuff?'," Sloane told the Beachhead. And what he's talking about is a life-time of prized acquisitions as well as knowledge and talent. All of it about to disappear and make room for the bulldozers to come in and make space for cubicle-looking condos that won't be worth a dime once the artistic foundation that they are built on is gone.

Sloane would like to find good homes for his vast collection of glazes and clay, two kilns, pottery and trimming wheels, and press molds. "Somebody will get a kick out these molds, I tell you," Sloane told the Beachhead. If you are interested, call him at 310-396-2694.

"Venice is muerto, bought and sold," Attaway told the Beachhead. "I will keep making art, no matter what. Venice is in my heart, and anywhere I go, Venice will be in my heart. But I've seen the whole place change," Attaway continued.

– Continued on page 7



Beachhead Collective Staff:

Anthony Castillo, Greta Cobar, Don Geagan, Mary Getlein, Ronald McKinley, Krista Schwimmer, Alice Stek.

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.

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Bonin’s Bollards

Dear Editor:

Your story on cameras and Oceanfront Walk should have been more appropriately titled “*Bollards & Bonin.*”

The so-called changes at OFW had nothing to do with community input or outreach, but rather a sense something was done in the face of the death of Alice Gruppioni, an international traveler murdered by the act of a maniac behind the wheel of a car while on her honeymoon!

For this political practice of bollards, cameras and alike will do nothing to change the unpleasantness that exists at OFW. It is an overreaction to a tragedy that in all probability could not have been prevented if bollards existed at every corner from Santa Monica to the Venice Pier.

For what we have at OFW is an unbridled mess of mismanagement with no one seemingly in charge. As mattresses burn into the midnight hour a sense of brokenness and no one being in charge remains on a day-to-day basis despite promises by Bonin to have someone responsible.

The physical condition of OFW continues to deteriorate at a rapid pace and those who have pointed out these obvious deficiencies continue to be ignored by the 11th Council District Office’s bureaucratic and distant way of dealing with problems that forever mount at the beach.

For how can anything change when you have this unbending elected official who does not listen to the concerns of the community?

While the grassy knolls that separate OFW and the bike continue to fall apart, the 11th Council District office wants to install an ice skating rink at a time of the year when the days are shorter and the propensity for crime at night more probable! Who would bring their kids to Venice at night to a temporary rink when a very successful private/public partnership on 4th Street east the 3rd Street Promenade is safe, secure and popular?

For other then the 11th Council District Office, who believes the construction of this ice rink makes sense?

This detached and distant governance that occupies Venice is disturbing and more importantly ineffective.

Embedded political insiders like Bonin doing as they please with little or no community input is the norm rather than the exception.

Is it any surprise that Oceanfront Walk remains in a state of deterioration and rotting from within because of the lack of political will and governmental leadership?

Bonin in his prior capacity as chief of staff to his council predecessor has had over a decade to figure it out.

How much more time are people willing to give him based on this record of consistent mediocrity?

*Sincerely,
Nick Antonicello*

Nick, thanks for writing to us. Yes, the city of Los Angeles continues to ignore Venice and fails to provide basic services while collecting the tax money that tourists and residents pour into Venice. Latest such gross example is the anti-mansionization bill passed by L.A. City Council November 4, offering some protections to 14 L.A. neighborhoods. Surprise: VENICE WAS NOT INCLUDED! Bonin joined the unanimous vote in favor of the proposal, but did not advocate for the inclusion of Venice.

Venice constitutes one percent of the city of L.A., yet twenty percent of the development (mansionization) of L.A. is taking place in Venice. Plus, Venice has some of the most historic, worth-preserving architecture in the city of L.A.

Instead of stepping up to save Venice, Bonin is wasting all of our time and money with useless bollards and Ocean Front Walk sweeps that have not protected or helped anyone so far, and will continue to be just as useless and meaningless in the future.

Since L.A. City Council, including our representative, refuse to offer Venice any type of representation, our only option is to strengthen our efforts towards Venice Cityhood.

Only through local governance in our own city of Venice will we be able to preserve our architecture, community and ourselves.

*Sincerely,
Greta Cobar*

Thanks for your generous donations!

Christine del Amo
James Michael Schley
Carol Wells and Ted Hajjar
William Taxerman
Occupy Venice
Nutritional Warehouse

Bird Totems of Venice

Dear Krista Schwimmer,

Thank you for sharing your love and knowledge of birds. Did you know that I am currently involved in litigation with the County of Los Angeles and California Coastal Commission to save our 10.7 acre Bird Conservation Area a.k.a. the Duck Pond on Washington Blvd? Yes, the birds need us.

One of my father's greatest success stories was saving the Brown Pelican. Go to YouTube and type "Hero of the Coast Don May on Rim Fay" to watch two of my father's good friends talk about a man from Venice. He was following the work of Professor of Nature Studies Roland C. Ross, who slept in the Ballona Wetlands and was instrumental in creating the Marina Del Rey Bird Sanctuary/Refuge that will become a public park and urban runoff detention basin in perpetuity if we don't get organized.

*For the birds and our children,
Doug Fay
douglaspfay@aol.com*

Dear Beachhead,

Thank you for this amazing paper! You guys are awesome and I wanted to thank you for your work!

*Sincerely,
Barbara Langlois d'Estaintot*

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ASBESTOS IS POISONING OUR AIR IN VENICE AND MARINA DEL REY WHILE CAL OSHA, AQMD AND LOS ANGELES

By Romero Matzalan

(MARINA DEL REY) -780,000 square feet of asbestos-containing material is being demolished with no protection for residents or workers, and no safe removal processes followed as required by California Air Quality Management District's (AQMD) regulation 1403, among others. Workers are seen tearing apart asbestos-laden Transite roof material with their bare hands, cranes are knocking down apartments, smashing the asbestos floor tiles and wall material, releasing thousands of micro fibers of asbestos in the air. The site manager for Driver Urban, Incorporated, David Hulber, when asked about why his company has not followed the extensive lawful procedures required by California law to prevent asbestos from going into the air replied with a laugh, "We know what we are supposed to do; but my Boss doesn't want to spend the money."

By money, he means what is known as legal and lawful remediation, or removal. This project, at 4242 Via Marina in Marina del Rey, the old Bar Harbor Apartments and Marina, is not being demolished legally in regards to asbestos. According to AQMD rule 1403 and others, including the California Health and Safety Code, 29515-29519, and numerous CAL-OSHA regulations, not only the residents in the area, but also the workers are supposed to be protected from asbestos dust and fibers. The workers are required to wear at all times special HazMat suits, gloves, and respirators, and all the asbestos-laden material must be disposed of in special containers, bags, and trucks. The asbestos is supposed to be removed using containment, special reverse-air HEPA filter systems, and is supposed to be carried off and loaded onto trucks and disposed of at the right kind of landfill. This is not being done. The asbestos is being disposed of as quickly as possible into open-air trucks in violation of the law. Also, the trucks removing the asbestos are supposed to be following a planned safe route approved by the California Highway Patrol. Attempts by residents to prove the existence of such an approved route and permit have turned up nothing. Arrow Trucking, Inc., was seen carrying away asbestos-laden debris in an open-air truck, in clear violation of the law.

John Anderson, of AQMD, had visited the site and in a voicemail message stated that it contained "780,000 square feet of asbestos-laden material" and in reference to proper asbestos removal procedures, said "we trust the contractors to be on the honor system". This means that the AQMD lets the contractors decide how much of the law they wish to follow regarding asbestos remediation procedures. Reports viewed submitted to the AQMD are inconsistent, and inaccurate with what is actually happening at the site. They appear to be fabricated so that all appears in compliance, but in actual practice, the site is loaded with asbestos-containing material (ACM) and presumed asbestos-containing material (PACM) that is not being handled or disposed of in accordance with the law. Los Angeles County holds the responsibility for issuing permits for construction, but no one has seen these, nor has anyone seen the supposed 300-page asbestos lab report that the contractor, Driver Urban, Inc., and its asbestos remediation subcontractor, USA Specialty, Inc., claims to have. John Anderson has stated that the existence of this report was claimed by David Hulber of Driver Urban, Inc. on site to him, but when asked to produce this report, Mr. Hulber stated that he did not have it with him.

According to California law, any site that has more than 100 square feet of asbestos-containing material (ACM) or presumed asbestos-containing material (PACM) that contains more than 1% asbestos must follow California's strict laws regarding removal and disposal for the health and safety of the general public in the area, and the health and safety of the workers handling the material. Asbestos is classified by the EPA as a hazardous material and must be handled as such. AQMD is supposed to enforce these laws.

According to Karen Selby, R.N., of the National Advocacy Center for Mesothelioma, there are three types of illness related to asbestos exposure. The first is 'sick building syndrome', where breathing of asbestos fibers causes the tiny breathing sacs in the lungs to get infected and irritated. The second is asbestosis, where the infection progresses, causing the tiny breathing sacs to develop scar tissue and not work properly, and the final stage is mesothelioma, asbestos-related lung cancer, where the sacs will barely work at



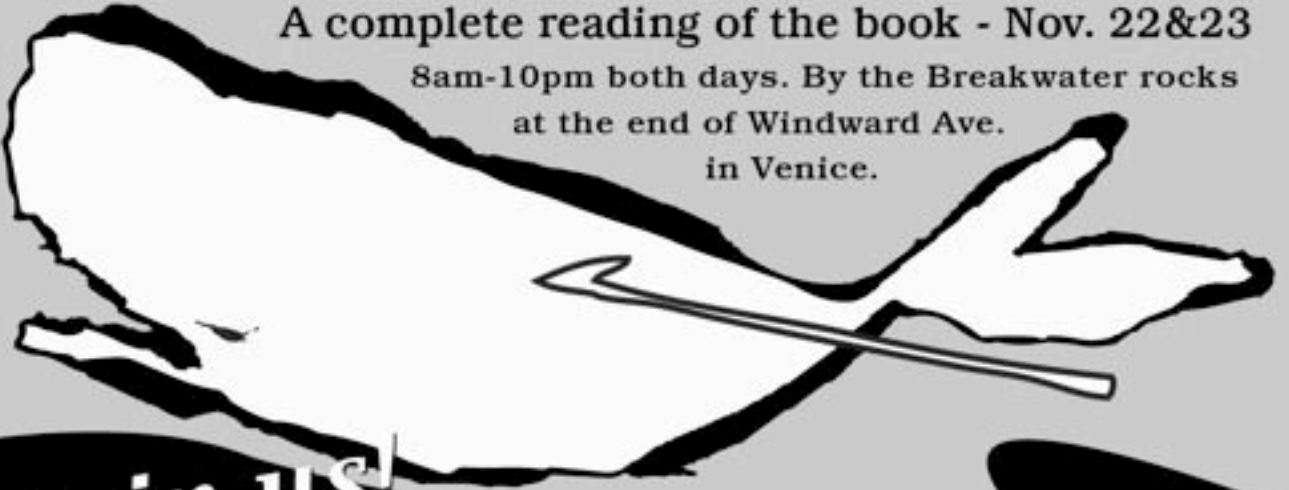
all. The person suffocates to death. According to Asbestos.com, a medical site related to asbestos related illnesses, even short-term exposure to asbestos fibers can lead to mesothelioma and death.

Construction and real estate development projects are big business in Venice, Marina del Rey, and the Southland. Our local, State and Federal governments owe it to us to make sure that the laws related to asbestos removal are followed properly and thoroughly to safeguard the public's and workers' health and safety. Within the next few weeks, another project right next to Bar Harbor will start, at the Villa del Mar Apart-

ments and Marina, and there is no indication that any detailed plan has been proposed to remove the asbestos in that remodel and partial demolition. Finally, a few months after that, there will be a complete demolition of the Neptune Apartments and Marina, right across the street from Villa del Mar. In all of these projects, the public and construction workers have the right to insist that the current State, Federal and County laws be enforced regarding safe asbestos removal and demolition in order to safeguard our health and the air we breathe. Call Governor Brown at 1-916-445-4571 to stop this nightmare.


MOBY DICK

A complete reading of the book - Nov. 22&23
8am-10pm both days. By the Breakwater rocks
at the end of Windward Ave.
in Venice.









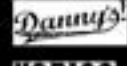

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GJELINA'S 320 SUNSET UPDATE

By Roxanne Brown – Member, Concerned Neighbors of 320 Sunset

Hopefully, you've been following the Beachheads' monthly updates on Fran Camaj's (owner of Gjelina's) proposed conversion from office to bakery to restaurant project at 320 Sunset Avenue, in Venice.

Here's the latest. On October 3, LA.Eater.com stated: "Gjusta, the anticipated bakery from Venice's popular Gjelina's, is near completion, with an opening slated for October 13."

On October 9, craigslist.org posted: "Gjelina Group is currently seeking qualified Prep and Line Cooks to join our team in our new location, Gjusta, in Venice."

Gjusta, the "bakery" didn't open. Because, it appears a full-blown restaurant has been built (using a bakery building permit) at 320 Sunset. It seems the "fakery" is lurking behind brown paper covered windows at 320 Sunset - recruiting prep and line cooks.

The Venice Neighborhood Council (VNC) and Venice's Land Use and Planning Committee (LUPC) denied 320 Sunset's proposed conversion from bakery to restaurant. Next stop is the Zoning Administration.

In the Zoning Administration's document of September 4, 2014, they note: "The zoning administrator indicated her concern with how the applications were filed and concurred with speakers who felt that there was a lack of transparency involving the building permit application process in which the project was described as a bakery with retail and now it was described as a restaurant serving alcohol with a baker and retail component."

"On July 28, LADBS issued a Certificate of Occupancy (permit No. 13106-10000-07038) for a change of use from office to a 4,116.2 square-foot bakery with a 559 square-foot retail use."

"There have been three site plans submitted as part of the subject application, but the Master Land Use application and findings of fact have not been amended. The plot plan submitted for the VSO and building permits differ from what was submitted with the MLUA making it impossible to reconcile what has been approved with what is currently requested."

Which leads us to the **ZONING ADMINISTRATION HEARING**

Residents within a 500-foot radius of 320 Sunset should have received a **NOTICE OF PUBLIC HEARING**.

This hearing is regarding the change of use from bakery "to permit the sale and dispensing of a full line of alcoholic beverages for on-site consumption and the

off-site sales of beer and wine only, in conjunction with a 5,008 square-foot restaurant, with service area of 717 square feet, with seating for 87 patrons total (22 indoors, and 65 with outdoor patio on private property) and hours of operation from 6 a.m. to 12 midnight Sunday through Thursday, and 6 a.m. to 1 a.m. Friday through Saturday."

PLACE: ZONING ADMINISTRATION HEARING, WEST LOS ANGELES MUNICIPAL BUILDING, SECOND FLOOR HEARING ROOM 1645 CORINTH AVENUE, L.A., 90025

DATE: NOVEMBER 13, 2014 - THURSDAY

TIME: 10:30 A.M. – Please note – "The exact time this report will be considered during the meeting is uncertain since there may be several other items on the agenda." While waiting, you may want to review a typed copy of what you want to say, and give a copy to the Zoning Administration.

WRITTEN COMMUNICATION MAY BE MAILED to:

**THE LOS CITY PLANNING DEPARTMENT
OFFICE OF ZONING ADMINISTRATION
200 N. SPRING STREET
ROOM 763
LOS ANGELES, CA 90012
ATTN: JOJO PEWSAWANG – CASE ZA 2013-3376(CDP)(CUB)(SPP)**

Or EMAIL TO:

JOJO PEWSAWANG

-jojo.pewsawang@lacity.org

Reference: CASE ZA 2013-

3376(CDP)(CUB)(SPP)

CC: Concernedneighborvenice@gmail.com

REMEMBER: Correspondence must be received prior to November 13. All correspondence must reference the case number and the address, 320 Sunset. Note in your letter that you "request my letter be printed and placed on record in the file for CASE ZA 2013-3376(CDP) (CUB)(SPP). Keep all copies of your correspondence and/or give a copy to your neighborhood association. We need to have a record.

THE HEARING

Concerned Neighbors of 320 Sunset believe that the Zoning Administration is aware of the alleged deception and alleged bad behaviors that have taken place at Gjelina's Abbot Kinney location over the past seven years, documented in the press and a 150 plus page lawsuit.

The focus at the hearing must be on why a restaurant does not belong at 320 Sunset. Many people have outlined that in their letters to the Alcohol and Beverage Control Board. It's been outlined in many of the previous Beachheads.

It appears Camaj, Gjelina's and Gjusta's owner, wants to basically make Gjusta in Gjelina's image with a bit of a modification that would significantly and negatively impact the residents near 320 Sunset.

Gjelina's restaurant on Abbott Kinney seats 65 inside and 25 outside. Those 25 outside have kept neighbors up in arms and complaining about the noise, nuisance, and disruption to the peace and quiet of their neighborhood for the past seven years. Knowing that 25 people in an outdoor area can do that much damage, Camaj wants to put 65 on an outdoor patio at 320 Sunset. Gjusta at 320 Sunset will be 12 feet 6 inches from residents – much closer to residents than Gjelina's on Abbot Kinney. 320 Sunset is in Oakwood - a residential neighborhood with more children, more elderly residents. Sunset is a narrower street than Abbott Kinney and a coastal access route.

VNC and LUPC recommend 320 Sunset adhere to its present Certificate of Occupancy – Bakery with Retail – No Seating. That fits with the neighborhood, since the last tenants at 320 Sunset were 6 architects. Camaj's application for Certificate of Occupancy claimed there would be no increase in occupant load, vehicle trips or increase in parking.

A restaurant seating 87 - plus 30 customers getting take out - plus 30 employees - plus more people waiting to get in - plus vendors, maintenance, delivery people - plus all their vehicles certainly is a HUGE and VAST increase in occupant load, vehicle trips and increase in parking congestion. It certainly will change the character of the neighborhood and create a nuisance with lots of noise accompanied by bad behavior when you add alcohol, disturbing the environment and peace and quiet of Venice's historic Oakwood neighborhood.

Attend the Zoning Administration meeting - write to Zoning. Let your voice be heard.

P.S. Last minute update to the update: We hear Gjusta's parking lot will now enter/exit on both Sunset and the alley between Sunset and Vernon. Yes, that's the 12 foot 6 inch alley with blind corners, next to residents' homes.

The Art Tiles of Venice Beach: a Graphic History, 1904-2001 Latest Book Acquisition by the Venice Library Book Signing Celebration November 15, 3-5:30pm

By Kay Brown

What do a local actor, artists, teacher and council-member have in common? They have all read and recommend our reading of the "Art Tiles at Venice Beach – a Graphic History: 1904 – 2001."

The book magnifies the public art tiles that represent scenes from the history of Venice, 1904 to 2001. Each tile bears the name of the street on which it is located and has the date of its scene at the top of the design, which was inspired by historic and modern photographs, drawings, memory, and imagination. They consist of a suite of 22 handmade ceramic tiles, 12 inches wide by 13 inches high, constructed of high fired clay and glazes. The tiles are inlaid into the concrete ends of each of the eleven benches on the Ocean Front Walk from Horizon Ave. to Dudley Ave., and are located where the streets end at Ocean Front Walk.

The benches are deteriorating and are being removed and destroyed by the Los Angeles Department of Recreation and Parks. The Venice Arts Council Endangered Art Fund is working to protect and rescue these tiles and the benches that house them.

Published by the Helicon Nine Press and the Venice Arts Council, all donated proceeds are used to rescue and protect these tiles.

What is not evident is the back story on the tiles themselves. A nude beach in Venice? See page 32 on the Park Avenue bench. Oil wells in Venice? See page 18 on the Clubhouse Avenue tile. Blackouts during WWII? See page 22 on Wavecrest Avenue caption. As a matter of fact, these little captions serve as a teaser for all of Venice history and invite the readers to refresh their history buff butts into our local bookstores

and libraries to bone up on what we've been wondering about!

What do you know about Venice?

As actor Matt Malloy is quoted on the back of the book, "Want to love Venice even more than you do now?"

You can see the book at the Venice Library, where a book signing will take place at the Venice-Abbott Kinney Library, 501 South Venice Blvd., on Saturday, November 15, from 3 to 5:30 p.m. Refreshments will be served.

Right: The Venice Arts Council donates its newly published book "The Art Tiles of Venice Beach: a Graphic History, 1904 - 2001" to the Venice Library Senior Librarian and Branch Manager, Dr. Rachel Bindman.

"This book showcases the historical development and diversity of Venice. We are pleased to include it in our library collection." – Dr. Bindman

Photo: Regina Barton



Bird Totems of Venice: The Pelican

By Krista Schwimmer

What a marvel it is, indeed, to witness the effortless glide of the American White Pelican, coasting along Venice, even turning at times to soar with prehistoric presence over Ocean Front Walk itself. Or, say, to witness the plunging, precise dive of the Brown Pelican, falling from as high as 70 feet above the Pacific, to land its fish supper of the day. Since the first time I saw one of these birds when I arrived in Venice seventeen years ago, the pelican has never ceased to surprise and amaze me.

Although the United States is home to just these two pelican species, there are actually eight living species today. Four are white-plumaged that nest on the ground; four are either brown or grey plumaged that nest largely in trees. *Pelicanus erythrorhynchos*, or the American White Pelican, and *Pelicanus occidentalis*, or the Brown Pelican, are seen here in Venice, California: the first, as a visitor, the second, as a resident.

The White Pelican is the largest of the two, with its white and black tipped wings measuring up to 114.2 inches. This species likes shallow lakes and coastal lagoons, does not dive for food like its cousin the Brown Pelican, and is highly sensitive to human disturbances in its breeding colonies. A visitor here primarily in the winter months, the White Pelican is known for its graceful, soaring flights.

The Brown Pelican differs from the White Pelican in a number of ways. Two distinct ways are both visual: through its brown plumage and its method of fishing. In his book, “The Bestiary of Christ,” Louis Charbonneau-Lassay says the word pelican comes from the Greek *pelekus*, or ax, “because the opening of its enormous beak, widening out in the shape of a fan, recalls the ancient axe head when the bird drops from the sky onto the fish swimming near the water’s surface, on which it chiefly feeds.”

It wasn’t long ago that the Brown Pelican was almost driven to extinction by the insecticide dichlorodiphenylotrichlorethane or DDT. In the late 1960’s, Rimmon C. Fay, Ph.D., an activist, scientist, and life-guard who became renown for his vigilance over the California coastline, gave data for a lawsuit against Montrose Chemical, the maker of DDT, that stopped them from dumping DDT into the sewers and thus, the ocean itself. Dr. Fay also filed the paperwork to have the Brown Pelican declared an endangered species at the time. In 2009, it was taken off the list when the West Coast population reached 150,000.

With fossil evidence reaching back 30 million years, it is not surprising to find the pelican represented in Egyptian lore. As Henet, the pelican is associated with death and the afterlife. The pelican was believed to be able to possess the ability to prophesy the safe

passage in the underworld for a person who had died. The Egyptians also view the pelican as a protector against snakes.

In Christian symbolism the pelican is associated with purification, redemption and resurrection. One legend is that the father pelican pierces his own right breast after finding his chicks lifeless in the nest. His blood brings the chicks back to life. Another version of this legend appears in the 18th degree of the Ancient and Accepted Scottish Rite, the Rose Croix degree.

The main symbol of the jewel for this Masonic degree depicts a mother pelican pecking her breast to feed her babies. In this legend, it is the father pelican who kills the young in a rage when they misbehave. The mother, then, brings the chicks back to life, symbolizing, of course, the resurrection.

As a bird totem, then, pelican points to unselfishness. Because of its buoyancy, created by the air sacs under its skin, the pelican also teaches how to rise above one’s emotions and life’s trials. Simply observing a flock of pelicans flying in V formation above Ocean Front Walk certainly lifts my spirits.

One afternoon, my husband and I were walking along the Venice canals when we spotted a lone pelican resting at the end of a canoe. We watched as the pelican then began to do what looked like a kind of yogic breathing technique. He first pulled his head completely back, opening his large bill and revealing his tongue. Then, he stuck the bill straight up in the air. We watched in amazement as he slowly completed what appeared to be a yawn.

Whether it is the White Pelican, Brown Pelican, or any other pelican species, like many other creatures, this stately being still needs protection. Oil spills, fishing lines, and destruction of habitat still threaten the pelican. In fact, the most recent survey by UC Davis



Above: Pelican over Venice

Photo: Joe Stanford

showed a drastic plunge in the population of the Brown Pelican’s breeding pairs. As for the White Pelican, the Audubon website states that “because of pesticides, human disturbances, and the draining of wetlands, the species is in decline. The number of active colonies has dropped sharply in recent decades.”

Luckily, we need only look to the pelicans to teach us just how to protect them. We need only learn to cherish charity over commerce. Although this may seem a daunting task at times, charity begins with a simple act of kindness: buying a meal for a houseless Venice resident, taking the time to rescue a neighborhood bird, or even simply getting to know your neighbors. Each of these acts has a ripple effect, both inwardly and outwardly. Practiced on a daily basis, charity can change us and the world around us.

So, next time you see a pelican soaring or diving, next time you find one of its feathers along the coast, remember the teachings of pelican. And don’t forget to yawn now and then! That, too, can wake you up.

(Sources: “The Bestiary of Christ”, Louis Charbonneau-Lassay; “Animal Speak,” Ted Andrews; www.audubon.org; www.allaboutbirds.org; wikipedia; “Hero of the Coast – Don May on Rim Fay.”; www.phoenixmasonry.org)

CITIZENS SPEAK TO SAVE TREES - LEND YOUR VOICE!

By Kris Ellenberg

"Venice Dual Force Main" – a New Sewer Line To Be Constructed

The October 22 meeting hosted by the City of Los Angeles in the Community Room at Burton Chase Park about the sewer project was a disappointment to residents and environmental advocates who wanted to learn exactly how the project would impact their lives and the trees that make this part of Venice a nature sanctuary for residents and visitors alike. One of the topics of great interest relates to the beautiful trees that reside on public land along Via Marina, in and around the County-run public parking lots and at the small park at the south end of Via Marina. Unfortunately, because of the way the City and its consultants decided to run the meeting, answers to questions about the trees and how the sewer project relates to the continued health and survival of these trees still remain:

- Exactly how many trees will be completely eliminated/removed/destroyed during the new sewer line project if it indeed does proceed down the Via Marina route that city bureaucrats appear committed to (there have been conflicting numbers given to the public - now the most consistent number appears to be “5.”)

- Has a detailed assessment been completed by an independent arborist to determine how the project will impact the roots of other trees along the proposed sewer line route? If not, why not? If so, how will this project impact these trees, which are known to have shallow roots that sometimes interfere with sewer lines?

- Given the history of sewer line interference with tree roots, why can’t the beach route (the part of the beach where there is no habitat for Least Terns or

other sensitive species) be reconsidered for this project?

DEATH BY 1,000 CUTS – LA’s COASTAL FOREST AT RISK

The new sewer line route is just one of numerous problems and threats to the L.A. Coastal Forest – a nature sanctuary that includes more than 1,000 trees, many of which are at Mariners Village, but which also spills out onto Via Marina and the adjacent public parking lots and small pocket park at the jetty.

Even if we learn that “only 5” trees will be outright killed and eliminated from the area due to the sewer line project, this is just part of what Marcia Hanscom, Executive Director of the Ballona Institute, has called “Death by 1,000 cuts.”

“We’ve already seen the County and developers in the Marina cut down and kill hundreds of trees in the marina during the last few years, allegedly so that ‘native trees’ would replace the trees growing along Admiralty Way and in and around residential complexes that were being ‘remodeled,’” explained Hanscom. “Besides the fact that the services of these trees are being dis-

rupted – services like providing shade, oxygen and habitat for birds and butterflies – the trees are being treated like they are merely decoration, not part of the life of the ecosystem in the region. And that’s just wrong. Someone needs to speak for the trees, and the community is rising up to do so!”

“Besides, the trees that the County has installed as replacements are not even native trees, so their obvi-

– Continued on page 9



Above: Great Blue Heron busy parent with three babies

Photo: Lina Shanklin

The "Cleaning Up" of Venice – Continued from page 1

once a week mobile showers/washing machines for unhoused people. Workers and volunteers interface with unhoused clients daily, building trust and connecting them with services. They have had wonderful success. Residents, businesses, law enforcement and civic leaders are extremely pleased. The community has been transformed! Unhoused people are clean with clean clothes and only a day pack, just like any other community member. They are free to access services to help procure employment, housing, counseling and health services. And they do.

People regain their dignity. The entire community benefits. And it costs pennies compared to what we are now spending on punitive and barbaric measures that help no one and must be repeated forever.

Why not try? Bonin has been made aware of this inclusive program but has not seen fit to implement one yet. He needs to feel public support because he evidently does not believe that Venice is still a com-

munity of Heart – not only money – and that Venetians will overwhelmingly support compassionate solutions. Tell him.

The bottom line is that unhoused people in Venice are not being assisted, but instead are being summarily discriminated against, marginalized, maligned, and penalized for things they cannot help. They have no bathrooms much of the night yet get harassed for 'going' in alleys or yards. They aren't allowed adequate storage but are subject to having their only belongings confiscated and thrown out by the city. They have no dwellings so must sleep outside, where they are constantly harassed by irate citi-

zens and police, and ticketed/arrested, with the city ever seeking to put in more laws against them. The city can insist that people get off the sidewalks all they want. The problem is they have nowhere else to go.

The money is available to help at least with basic needs until we can figure out housing. Bonin has been given \$500,000 specifically for homeless issues in Venice. That is over and above the \$5,000,000 Los Angeles has been given through the Operation Healthy Streets program. If we are to have actual solutions, Bonin needs to understand that Venetians will politically support him only if he implements positive, win/win solutions for everyone in Venice and stops the criminalization process.

"Homeless Bill of Rights' Right to Rest Bill" Seeks to Enact State Protections

All people should be permitted to occupy and utilize public spaces, regardless of their housing status. Furthermore, some civil and human rights that are amply protected for people who have a home, have not been defined and applied in a way to equally protect people who do not have a home. The "#HBOR Right to Rest" aims to redress this by protecting the essential right to rest of all people, regardless of their housing status. It further aims to prohibit discrimination, harassment or fear of arrest of those who have no place to rest except in a public space.

Specifically it will establish that all people have the right to:

- Use, and move freely in, public spaces, without discrimination and without a time-limit that discriminates based on housing status.
- To rest in public spaces and protect oneself from the elements, in a non-obstructive manner.
- To eat, share, accept, or give food in any public space in which having food is not prohibited.
- To pray, meditate, worship, or practice religion in public spaces, without discrimination.
- To occupy a motor vehicle for any purpose, provided that the vehicle is legally parked on public property or parked on private property with permission.

For More Information about the Homeless Bill of Rights Campaign or this Bill:

Western Regional Advocacy Project
(415) 621-2533
wrap@wraphome.org
www.wraphome.org

Have a Hunger to Help? Join the People's Potluck

By Mike Chamness

Food relief services in Venice have always been stretched and heavily dependent on volunteer organizations or relief groups with few funds. Food costs can get pretty expensive for relief groups and coordinating ongoing meal service on a regular basis can be complicated, but the need to get food to the hungry has never been more critical. So, how about a potluck? Held every Sunday night around 8pm at 3rd & Rose, the People's Potluck has been serving free potluck meals to the homeless and members of the public since September. Organized through Occupy Venice and a new local relief group called #theBirdhouse, the caravan of volunteers and local activists provides healthy hot food for the hungry at least once a week from the Venice Learning Garden while building community and providing legal rights information to those who live along 3rd Street. In addition to serving meals, the groups accept and distribute clothing and needed goods from the Venice area in coordination with Replay Vintage Clothing and local donors. The feeding pulls in about 10-15 volunteers every week and duties range from food prep, cooking, set up, and food line service to bringing ready-to-serve meals and handing out needed items. The response over the last few weeks of the potluck has been phenomenal and food support has come from as far away as the valley and South LA.

One of the goals is coordinate with other groups like the Share-A-Meal food truck, which has reportedly been seen cruising around Venice on Thursday nights. If anyone is down to help by bringing good food Sunday nights, by all means please do. Occupy Venice will also grab your food and leftovers from a special event as well. Contact them at 424.209.2777 and they'll schedule a pick up. Or if you would like to donate, they'll take any winter gear, clean blankets, sleeping bags, coats, sweaters, and toiletries/personal hygiene items to distribute. The website is www.OVB.so/HelpUsHelp. FTP – Feed the People.



Venice Community Housing

Free Storage Venice - a program offering a secure location for unhoused people in Venice to store their personal belongings - urgently needs more volunteers.

The program has served more than 70 unhoused individuals since launching its second winter season in December 2013.

Without the heavy burden of their personal belongings, clients have been able to eliminate severe leg and back pain, and they can more easily access life-saving services like temporary shelter and rehabilitation programs.

Initially scheduled to wrap up on March 1st, FSV is now anticipated to continue at least through January. We continue to work with the City of Los Angeles to secure a permanent storage facility that can serve a larger number of clients and have a more enduring impact.

FSV volunteers register and store personal possessions of clients in designated bins, which are then locked in a metal storage container in Venice, located near the intersection of North Venice Blvd. and Ocean Front Walk. Clients are able to register for space and access their belongings between 4:30 – 5:30 p.m. daily.

If you can offer even one hour of your time to FSV, contact Volunteer Coordinator Barbara Milliken at bmilliken@vchcorp.org or Gina Maslow at gina.maslow@gmail.com to sign up. Gratification is guaranteed!

Parking passes are provided by VCH for the parking lot near the storage container.

VCH does require fingerprinting as mandated by their insurance company. The cost of such is reimbursed.

Please watch this short 6 minute video for an insightful view of the program: <http://vimeo.com/100468839>



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Venice to Newcomers: Spare Me!

– Continued from page 1

“It doesn’t matter – everyone who came here to get that energy, the freedom, back to the ‘60s, the poets and further back, they already had it inside of them. Venice is just a flower garden – it shows you how beautiful you can be and the different things you can be. You could be a rose bush,” Attaway told the Beachhead.

Because the space they’re getting evicted out of is commercial space (as opposed to residential), none of the artists will get any relocation money.

“After the initial shock wore off, I just figured I gotta take it day by day,” Sloane told the Beachhead. It must not be easy to be uprooted at 77 years old from a space that you’ve been in for 47 years.

What can we do? We need to stop praying for help from City Hall, because it’s not happening. The anti-mansionization proposal that was unanimously approved by City Hall November 4 does not even include Venice, even though Venice is one percent of the city of Los Angeles and yet home to twenty percent of the development currently taking place in L.A. The only hope for Venice and its vibe is cityhood.

Every time a new development, yuppie establishment or another take-over comes to town, don’t turn around thinking: “Thank God it’s not me” or “It won’t affect me, I got rent control.” Sooner or later it will affect you, and

your rent control will be torn down in the blink of an eye. Mike Bonin is our representative in City Hall, but he didn’t even bother to include Venice in the anti-mansionization proposal. It would be nice if calls to his office produced results.

Venice cityhood is our only option, organizing towards it our only hope.



Ned Sloane in his studio



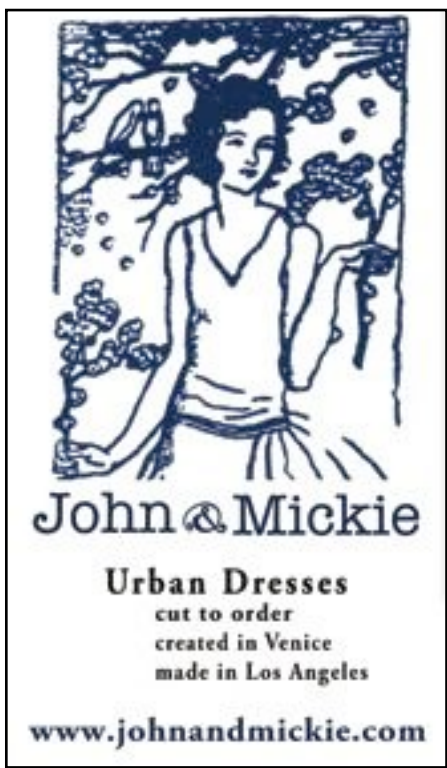
Bill Attaway in his studio, besides his artwork



Above: Ceramic piece by Ned Sloane

Below: Cookie-cutter condos across the street from 334 Sunset

Bottom: Photography, steel sculpture and lightning by Alberto Bevacqua



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Kidnapping in Venice

The baby cried and cried and cried. The baby and her sister had been swept up by Children's Services – so her mother had been declared “unfit” – “accused of neglect” because, while she had gotten a restraining order, she hadn't gotten it as quick as they thought she should. She had missed some appointments with the social workers – so they came blasting into their house early in the morning. They brought two cops with guns out. They drove away with the baby and a four year old little girl. They are currently in the home of a very good friend, who applied for and got the title “foster mother.”

I am the mother of the “foster mother.” I pitched in and spent eleven hour days and night with the baby. The baby was so upset. She knew her mother was gone and she cried and cried and cried. Poor baby. I held her a lot, fed her, changed her diapers – she only wanted my daughter. My daughter could soothe and calm her. Eventually she calmed down. I love this baby. All the children and the adults in this article will remain nameless as the case is still pending. This situation is happening every day in America. I was so proud of my daughter and my daughter's boyfriend for taking the girls.

All you have to do is make a phone call, “snitch someone out”, accuse them of hurting a child, and by law they have to come out and investigate. My friend's daughter is a victim of domestic violence. Her ex-boyfriend is the one who called the cops on her – for maintaining an “un-safe” environment. He was hitting her. One time he was holding the baby in one hand and throwing rocks at her car, while she was in it, and broke the windows of her car. Imagine how sacred she must have been! Her baby in the arms of a crazed maniac, drunk and way past reasoning with.

So, did they even file charges on the drunken dad? Yes, they were pled out on a lesser charge. But Children's Services charge her with neglect and providing an “unsafe environment.”

Her twelve year old boy had been having problems in school and started cutting scratches on his arm. The school got involved and tried to have the mother come in for a meeting, which she didn't go to. The mother has problems with dealing with people and is easily overwhelmed by the Department of Children's Services. So that was the main problem that Children's Services had with the mother – getting her to come in for an interview. Because that was difficult, they ordered the removal of an eleven year old boy, a four year old girl, and a nine month old baby girl. The boy went to his paternal grandfather and the two girls ended up at my daughter's house, after spending thirteen hours in a Children's Services room, while the social workers tried to find a home they could place the girls in. I had called my daughter and told her and she went right down there and volunteered to be the foster parent. This happened on July 9. Now it is

October 22 and they still haven't gotten the kids back.

This is another example of how the state of California makes money. Straight-out. It's a kiddie version of mass incarceration. After arresting your mom or dad then the kids get arrested, because no one is home to take care of them – they're in jail. Once kids are in the system, it becomes really hard to get them back.

My friend, the mother of the woman accused of neglect, offered right away to take the kids back, or make any arrangement to get the kids back. But the ex-boyfriend had made allegations about her – that she was actively using heroin. So they discounted her and regarded her as a “flight risk.” When social services came to get the kids, my friend slammed the door in their faces and told her grandson to run up the road to his grandfather's house. That way, he wouldn't have to be taken in a police car. Then she yelled at the social worker and the policemen, who came into the house with guns drawn. Came into the house where only women and children lived, one who was really upset and angry, and one who was crying hysterically, and one who was relatively calm.

The social worker talked to the “calm one” and told her they were taking the kids because the house was an “unsafe environment.” She gave her a card with her number on it and they left. The calm one called me and let me know. Why am I involved? Why is my daughter involved? Because we are family – we created this family when our kids were young. We met at a N.A. (Narcotics Anonymous) meeting and we have been friends ever since. I have loved all of the children over the years. I have babysat all of the babies of the house. So, when my friend's daughter called me and told me, I burst into tears. Just so you know, this story is written in a totally biased manner. I

AM totally PISSED that this shit is going on. This agency is difficult to deal with and dangerous. Anyone can make any allegation and you are considered guilty. Just the fact of being declared an unfit mother brings an onus of shame upon you. When you go to the agency's office, it is a cold and sterile place, and frightening.

My friend of twenty-five years was falsely accused by the boyfriend of actively using heroin and a danger to the children. She has been sober since the day I met her, so that's going on twenty-five years now. She has devoted herself to her grandchildren and works really hard at multiple jobs so the mortgage will be paid, bills paid, food in the refrigerator and a roof over their heads. This is someone with “ties to the community” and is not a “flight risk,” OK?

I am not using anyone's name, because I don't want to piss off the social workers. I don't like them and I don't trust them. They charged the mother, who is the domestic violence victim, and dropped charges on the father. He can visit the baby at the agency office, with a huge security guard standing there, which he has never done.

Every two months there is another court appearance and the mother has to go to battered-women support groups, parenting classes and therapy. Well, when they take your kids away, guess what happens? You fall into this deep dark depression and it's hard to pull yourself out of it. Depression is like being stuck in the mud, and no matter how hard you try, you can't get moving. You have to meet with the social workers and they make you feel like an idiot.



I became a monitor, which means taking a fingerprint test to see if you have a criminal past. So if you pass that test, you can be a monitor. A monitor goes with the mother, or the father or the grandmother while they are on their visits. A monitor is supposed to shadow the mother and the child and spy on them in case the mother is saying “weird stuff” to the child. (Give me a break!) The social workers told us a visit is supposed to last two hours, two times a week. Well, right away I had a problem with that. We are talking little kids here. They need their mother. They need to sit with their mothers, have their mothers hold them so they can smell their mother's scent. Mothers are the most powerful force for the child that there is. They need to be reminded that their mothers love them and this is not their fault.

In World War II, in England, they had a program where they took the children out of London and sent them to the countryside, away from the bombings. After the war they compared the two groups of children and found the group that had stayed in London, with their mothers, came through the war with less psychological damage than the ones that were separated from their mothers. Those children spent a lot of time worrying about their mothers and cried easily and basically fell apart. They were sent to live with strangers, which is what is happening today in the foster care program.

The child who is coming through this with flying colors is the baby. She is happy, loving and doesn't understand what is going on. She beams when she sees her mother, sleeps through the night and is happy happy happy to see her mother, in the way that little babies are.

The four year old is very sensitive and misses her mother and father a lot. She has blended into her foster family. My daughter is also the mother of two

52 % OF ALL FOSTER KIDS
ARE PRESCRIBED PSYCHIATRIC DRUGS

children, aged eight and six, boy and girl. It has been hard on the four year old because she can't possibly understand what is going on. She just wants this all to be over, as do I. This whole situation has brought out a lot of horrible memories for me.

Famous foster children? Charlie Manson and Marilyn Monroe. You see the deterioration of personality – read “White Oleander” by Janet Fitch. It's an excellent novel describing the foster “care” system and how the kids are affected. They don't talk to the kids with any knowledge of what kids are like. No sensitivity, no training in child development or how to talk to a child.

The twelve year old is having problems in school. Wouldn't you? The four year old cries hysterically when the visit is over. The twelve year old started out saying he liked living with his grandfather, but now he just wants to come home. He misses his family and his mother and his grandmother. The Department of Children's Services is now getting ready to threaten the mother with adoption.

They changed the laws to make it a lot easier to steal your kids and turn them over to adoption – “lovely families” who are waiting to adopt a child. The mother has been slow about going to all these meetings and because of that, they are now going to threaten her with adoption. Wow, what a “caring, sensitive” agency. They are the mass incarceration of little kids. They can come into your life, based on a single phone call by a crazed drunk and drug addict, and because of that take your kids away.

The kids are left with strangers. They turn the monitors into spies and the parents into criminals. The grandmother is just trying to raise these kids with love and understanding. She has been “clean” from drugs and alcohol since 1988 and has never gone back to drugs. We have been friends for twenty-five years. Our kids were five and six when they met and now they are twenty-nine and thirty-one. They were born and raised in Venice and will love Venice all their lives. The unsung hero in all of this is my daughter's boyfriend who has had his life and his children's life turned upside down. We thank you – my unnamed daughter and her unnamed boyfriend – we thank you so much.

The next court date is December 10. If everyone reading this article could take a minute and pray the kids get home on that day. What a great day that would be, to send these innocent children home. They are being punished for something that wasn't even a crime. The iron system of the Children's Services Department wrecks people's lives and leaves the children tortured and bleeding from wounds they can't even describe.

The mother is a powerful force in the life of a child. Don't break that bond, don't send those children through an evil and corrupt system. This is being done to poor U.S. Citizens – just like what happened to Native American children. Those children went home wearing “white” clothes, their hair cut off, forbidden to practice their religion, forced to speak English or get beaten. Is it any wonder that most Native Americans ended up alcoholics?

These children just want to go home. The social workers get a bonus for adoption. They told my daughter: “We try to adopt out the babies as fast as we can because they forget their parents and their families and make an easier transition.”

Hey, maybe their birth parents want to raise their own children. Why not give them back? Every family is different: some families have gay mothers and fathers, some families are headed by grandparents because the birth mothers or fathers can't assume the role. Whatever – you know what I'm talking about.

This is Venice, where children are loved. Right? Return these children to their families. Thank you.

– An Unnamed Writer on the Beachhead

Fly Away

I am a Native American mother
hiding up in the hills
looking down at the pale white men
who want to steal my children
I hold my children to my breast
unable to know what to do except hide
these white people with their puny religion
my religion is tied to the sun
the air the earth the sky the fire the water
we are part of the planet
raised in the dirt, with sky over our heads
we live, we breathe, we move with the seasons
we keep moving to get away from the puny
whites
so easy to kill
we don't want to kill, but they will kill us
stealing our children
our ways, the way we stand strongly
not against the wind but with the wind
we don't smile for no reason, like the whites
they lie on paper and lie to each other
we keep on moving –
time to get away
time to turn into a bird
and fly away

– Mary Getlein
10/22/14

Scar
Can You See the Scar?

By Marty Noel-Nivoli

Innocence died
In the eyes of a child
As he watched the men
In camouflage carry
His father away
To an unmarked grave.
But, personality survived
In the child
From child to manchild fighter
Trying to be brave
In another way.
Flashing forward
He feels obsession
Drowning the best of his soul
In the chaos of voices.
Violence pursues his every prayer
Like the passage of some death song
From a temple of ashes.

Oh, say can you
Can you see the scar
In his heart that haunts him?
The scar of genuflection
We have sown.
Oh, say can you
Can you see the scar
In a mind we have tortured?
Through a hole that leads to you
Can you see the scar, oh, can you see?
Essence dies
In an old man’s eyes
As he watches the chains
That rattle at the wrists
Of his scarlinned hands.

We are marching to Utopia!
Utopia!
Utopia!
Utopia!

Come
And join our marching.
Down a blood soaked road
We call our own Utopia
Utopia!

Come
Join us
Marching

As
We
Go
Marching
Home.

In the name of
Peace.

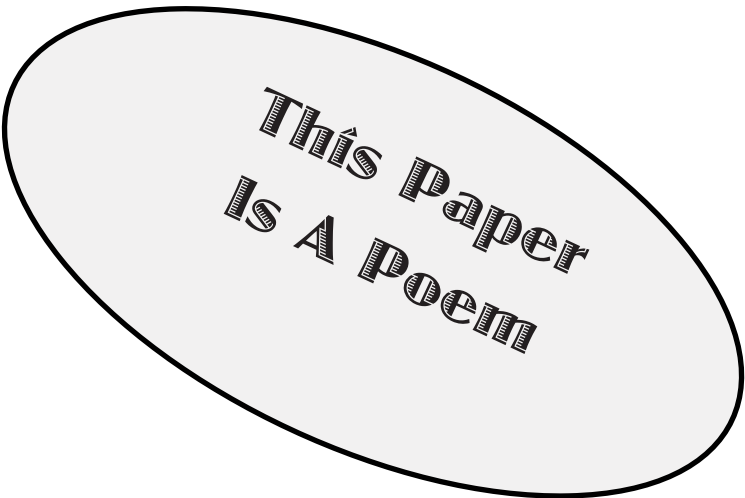


Manifestation

By Ron McKinley

Voiced and concerned
A connection and then some
Vexed by ego
Placed by vision
Movement untimed
Lived not observed
All is the same
Or would seem
The snap of muse
The rush
Float now
Forever hold your dream
Reason is but a part
A flexible life stream
Pulsed by being
The part of feeling not knowing
Some things are drawn to you
Music does this
Informs and heals
More than what you are
Whatever that is
Little by little my cells fall from me
And more are born
The curve
The slide
Coiling and bending
Out into infinity
Or what I think
Existence the gift that keeps on giving

12:44 Tuesday, November 11th, 2008, Meter #1925, Ocean Avenue A day of rest. Repose. Apparently. This is a day for us to all breathe free. A day for veterans. Living and dead. And whether banners fly. Blue, white and red. All veterans are honored. Those who fought. Defeat or victory? Freedom was bought With oceans of your blood. Extremities Dismembered. Bodies broken. Casualties. The tortured prisoners. History taught. That it is right to honor. Thanks. A lot. For pouring your full measure. What you did. Is its own monument. And so. Instead. Of long parades. And fireworks. We're free. To loaf. To stretch. And yawn. To simply be Roger Houston



Trick or Treat – I Touched You
Now Ya Got Ebola Too!

By Marty Liboff – Halloween 2014

Ebola, stinkola, crapola
smells in da snozzola!
They control the news
while the world is ruined by cuckoos!
Controllin your mind
it stinks from the behind!
TV news is all propaganda & lies
distractions while women & children dies.
Our news only wants to entertain & scare
while drones, missiles & jets are bombing everywhere!
Children starvin yet all we hear is football
and new movies & TV for fall.
Crops are failin
the weather is a changin.
Killing & enslaving
the pollution is appalling.
People without rights
everywhere there's fights.
Racist Whites don't want Black Africans here
keep em out with an Ebola scare.
Freedom & liberty is lost
A-bombs gonna cause a holocaust.
Love has gone
the earth may be done.
Yet all we hear
is the fear-
Ebola, stinkola, crapola
smells in the snozzola...

...And When We Danced,
The World Stood Still...

By Johnathan Leonard Mills

And when our eyes met,
We became as one,
And your beauty cast forth,
The scent of your love.
It eluded me at first,
And then it came...
Flailing from the air.
It encompassed
My mind and body,
As your tenderness embraced me.
Your love entranced me,
As you kissed me,
Gently behind the ear.
And the warmth of your love enraptured me,
As the bonds of your body caressed me,
And we danced,
And we danced,
While the world stood still.

The Map of Your Hunger

i know by heart
the map of you hunger
with whip
Fashioned from Scorpion tails
i have Lashed you
to Frenzy
in neon shadowed
Motel Rooms
high on Mushrooms
and Jack
the Lunar Paleness
of your skin
A Perfect Gesso
For the cadmium Red
woundings
you so desired

– B. Meade

SAVE THE TREES

– Continued from page 5

ously false rationale falls to pieces,” continued Hanscom.

“There is a war on trees in the Los Angeles region,” stated van de Hoek, President of Ballona Institute and a certified wildlife biologist, with additional training in horticultural science. “As a scientist, it appears to me that logic and facts are not working, so we need to call in ‘The Lorax’ – Dr. Seuss’ lovable character that helped generations of children understand through story and art – why trees are so important.”

"What we have at Mariners Village and the south end of Via Marina – the part of Venice at the very southern tip of the marina peninsula – is quite special, from an ecosystem perspective,” explained van de Hoek.

“This is the only place where the Great Blue Heron nests in the entire Ballona Valley area, and the reason we have year-round resident Great Blue Herons at the Ballona Wetlands and in the nearby lagoons of Venice, the Marina and Playa del Rey, is because of the tallest of the trees in this area, surrounded by other trees that provide nesting materials and appropriate shelter for adult Herons looking to raise their young,” said van de Hoek.

Until the remodel of what was formerly known as Villa Venetia at the western end of Fiji Way, Great Blue Herons also nested there, and citizens of the region fought to preserve that part of the rookery. Now, only Mariners Village has nesting Great Blue Herons. In addition, the trees at Mariners Village, as well as in the adjacent small park, have been used for roosting by Black-crowned Night Herons and for nesting by the Double-crested Cormorants. All three of these bird species have some legal protection that county officials and developers appear to be ignoring.

During the last year, a number of trees at Mariners Village have been cut down to the stumps, and others were trimmed extensively, which van de Hoek says can lead to weakening of the root structure, especially with Italian Stone Pines, which is one of the trees used for nesting by the Great Blue Herons.

Citizens are wondering whether all of this activity is part of a systematic approach to ridding the area of the trees, given that the development plans by lessee Marina Admiralty, which is owned in part by former LA City Councilmember Cindy Miscikowski, includes the killing and elimination of all trees, all greenery, all waterfalls and ponds – part of what has made Mariners Village special since its inception, and what won landscaping awards as a “garden apartment” complex when the Ring brothers (Miscikowski’s late husband, Doug Ring’s father and uncle) first built it.

When tree lovers learned that more than 1,000 trees at Mariners Village were at risk for complete annihilation, a number of them, like van de Hoek, thought about The Lorax - and an effort to catalogue and identify every tree is now underway via “The Lorax Project.”

Additional trees along Via Marina are thought to be part of the continued County public works department’s project that has already killed and eliminated trees along Admiralty Way.

This little-known, but much appreciated “Coastal Forest” in LA is under assault, and the public is asked to step up and speak for the trees.

Donations for legal and outreach efforts are needed and will be greatly appreciated:
<http://www.gofundme.com/ProtectLASCoastalForest>

For more information or to become involved, write to: protectmarinersvillage@gmail.com

When the Music's Over (the Doors)

By Marty Liboff

When I tell people I grew up here on the Ocean Front they sometimes ask, “Wasn't there a rock 'n' roll club down here where The Doors and Janis Joplin played?” I tell them, “Sure, right over there on the north border of Venice on a huge pier.” They always look at me like I'm nuts since there is no sign of a giant pier to be seen! The pier was demolished in 1975. On the south side of the pier in Venice, sometimes called the Lick pier, was the Aragon Ballroom. It was at number 1 Navy Street in Venice. Lawrence Welk and his big band played there on TV for ten years. He played light pop hits with his “Champagne Music Orchestra”. In 1961 he moved his “wundaful” TV show to Hollywood.

The pier was called Pacific Ocean Park, or P.O.P. They had tried boosting attendance with that new wild music called rock 'n' roll. In the early 1960s Wink Martindale had a TV show from the pier called the P.O.P. Dance Party. It was like Dick Clark's American Bandstand, except it was filmed in the Sea Circus Arena around pools of water where seals and porpoises performed during the day. The show had guest singers like Johnny Cash, Sam Cooke, Johnny Mathis, Fabian, Frankie Avalon and Annette Funicello. I went one evening dreaming I might dance with Annette. I had a crush on Annette since I was five years old after watching her grow up on TV on the Mickey Mouse Club show. It turned out that only selected dancers were even allowed to get on the dance area. Instead of dancing cheek to cheek with lovely Annette, I was crushed in a crowd of teenagers all trying to get close and get their pimpled faces on TV. Wink has an autobiography out called “Winking at Life”, where he talks fondly of his time at P.O.P.

In a dance hall in Pacific Ocean Park, singers like Richie Valens and The Beach Boys played. The pier hosted a successful Teen Age Fair with rock music. The English rock band Herman's Hermits filmed their silly movie “Hold On!” on the pier in 1966. P.O.P. became a favorite place for rock bands to film their music videos. For awhile the P.O.P. Dance Party moved into the Aragon Ballroom to tape the TV show; then they also moved to Hollyweird. In 1965 Dick Dale the king of surf guitar took over at the Aragon Ballroom. The times were a changing, and surf music gave way to psychedelic bands. The Beatles ruled. Even The Beach Boys began experimenting with new kinds of music.

In 1967 the Aragon Ballroom in Venice was transformed into one of the greatest rock 'n' roll clubs of all time! Back in New York there was a very successful rock club called the Cheetah Club. Jimi Hendrix and all the famous bands played there. They opened another Cheetah Club in Chicago and figured that one on the west coast in L.A. would do great. They revamped the old Aragon Ballroom with extra stages and psychedelic lights. Inside was a cool but over-priced hippie or “mod” clothing store with posters and other fun stuff. The old Aragon sign in front was replaced by a new large sign with the word Cheetah and with a drawing of a cheetah above it.

Most of the great bands of the day played at the Cheetah Club in Venice. Bands played at the clubs back east and came to California to the Fillmore in San Francisco and to our Cheetah Club. Of course our own Venice band The Doors were there. I never went there for The Doors since I used to see them hanging around Venice and I couldn't imagine that those bums would ever amount to anything! How wrong I was! I guess I was also jealous that all the cute girls had a crush on Jim. What did he have that I didn't? Only good looks, talent, money and fame! They say that Jim Morrison started his falling into the crowd stunt there. It wasn't a stunt that first time. He was so stoned and drunk that he actually did fall into the crowd that night!

Below: The Doors and Jefferson Airplane, end of Rose Ave., August 9, 1967 in front of 3,000 fans – P.O.P. in the background



Unfortunately I rarely went to the Cheetah Club since I was a very poor local kid and I was still listening to Mozart and Elvis. It was \$2 to \$4 to get in back then. A small fortune for me! Me and a buddy would sometimes try and sneak in between sets while people were hanging around by the doors. We would try and walk in backwards or hang around a side door and sneak in. A couple of times they had a free concert, usually with the house band Nazz that later became Alice Cooper. At the time I thought they were just crazy, a bit scary and very noisy. I got to see a few of the best bands ever but I didn't appreciate any of it yet. The dark dance hall with flashing crazy lights and loud weird music was quite different from listening to Elvis, Andy Williams and Mario Lanza on my scratched old record albums. There were strobe lights and colored lights flashing and strange people dressed in funny clothes. Some of the walls had strange art and mirrors. I thought this new rock music was a ridiculous and stupid fad! My musical likes soon changed after we began puffing those funny cigarettes and I suddenly understood and loved this new rock 'n' roll! Rock 'n' roll was the meaning of life and existence! Life WAS rock 'n' roll... How dumb I had been!

1967 was called the “Summer of Love”. Psychedelic drugs hit like an atomic bomb in our society, transforming rock music overnight. Suddenly the psychedelic generation exploded on the scene with acid, pot, mescaline, ‘shrooms and every new drug, and free love, long hair and Afros, flashy colorful clothing, medallions and beads, sunglasses at night, short skirts, and everyone “walking in the clouds”. Movies and TV picked up the new styles and soon even the cops were wearing longer hair and long sideburns! Police departments finally began making rules against long hair after cops all began looking like the Beatles! Timothy Leary was the LSD guru saying to the youth, “Turn on, tune in, drop out”. The horrible war in Vietnam sparked and united young people against war and much of the old ways. Young people marched to the call “Make love not war!” If ever there was a generation gap in our history, this was the biggest!

The new rock music was blasting with loud screaming, crashing banging drums, screeching guitars, room shaking bass, and huge speakers splintering your spinal cord. LSD broke open Pandora's Box of the mind and opened the “doors of perception” for rock 'n' roll and our culture. Young people wore outrageous clothes and spoke their own groovy hippie language. Our Venice Cheetah Club suddenly became the center of the rock 'n' roll universe! In the ballroom there were often other famous musicians hanging around stoned and watching their fellow rockers perform. Most of these bands I had never heard of yet...

The Cheetah Club only stayed open for a year and a half, but during that time they had the biggest bands of the time. After it closed there were a few free concerts and benefits held there. The house band Nazz that became Alice Cooper seemed to be there much of the time. One unsuccessful night Nazz emptied the ballroom only after ten minutes of loud playing! However, Frank Zappa thought Nazz were different and promoted them. It is said that The Grateful Dead guitarist Jerry Garcia had a prized guitar stolen

there one night. There would sometimes be two or three shows a day. The matinee show allowed any age, but for the evening shows you usually needed to be 18.

There is one scene in the 1968 movie “Psych-Out” that is shot in our Cheetah Club. The movie is supposed to be in San Francisco with a young Jack Nicholson playing a poor guitar player in a psychedelic band. His band finally gets a gig at a big hall and it is filmed in the Cheetah. Before Jack's movie band gets up to play, The Strawberry Alarm Clock band play their song, “Rainy Day Mushroom Pillow”. You can get a little feel of the main stage, but it is only a few minutes in a long crazy movie.

There was a gigantic free concert inside and outside the Cheetah called GUAMBO, the Great Underground Arts Masked Ball & Orgy! Frank Zappa and The Mothers of Invention and many bands played for free. There had been previous GUAMBO shows in clubs in Hollywood also with The Mothers that were great until the cops closed them. The police said it was very dangerous because there were too many happy hippies dancing and there were half naked hippie girls waving flowers at the police! Then GUAMBO moved to the Cheetah. The 1968 GUAMBO concert at the Cheetah was called the Bastille Day Bash. Everyone was supposed to come in costumes and to bring musical instruments and their own dope! It was crazy, mad and wild with 25,000 hippies with flowers, masks, silly hats, body painting, painted bare feet and some gals in G-strings! There may have even been a man or two in G-strings! It was sponsored by the local underground newspaper, the L.A. Free Press. Unfortunately, the largest underground free newspaper, the L.A. Free Press is long gone and only our own beloved Free Venice Beachhead carries on. So support this newspaper!

In January of 1968 there was a big charity benefit in our Cheetah Club for the L.A. Free Clinic. It was called Phantasmagoria and many bands played for free for the clinic. The benefit show was an expensive \$3.50 to get in so I stupidly didn't go. They had an amazing line-up of bands like The Turtles, Buffalo Springfield, Brewer and Shipley and many others. Also at the Cheetah in January was the “KRLA Radio Promo Show” featuring The Turtles, The Byrds and The Lewis and Clarke Expedition. KRLA was one of the main rock radio shows of the time.

In 1968 there was a huge outdoor free rock concert on the south side of the pier next to the Cheetah. It was called “Brucemas” celebrating the deceased comedian Lenny Bruce's birthday. The bands used the Cheetah Club for setting up and played music on the side of the pier overlooking the beach below. There were over 30,000 hippies and bikini girls wildly dancing and smoking pot on the sand from Navy Street to Rose Ave.! It was one of the biggest and best happenings ever in Venice!

Starting in 1959, the Ocean Park Redevelopment Project began tearing up most of beautiful old Ocean Park in a scheme to build dozens of high rises along the beach. My family was forced to move, but we got lucky and found a cheap old house to rent a couple of blocks away. In the 1960s the city of L.A. began condemning many of the amazing old Venice buildings

built by Abbot Kinney. The area became blighted and the wonderful amusement park on the pier called Pacific Ocean Park lost business and closed in 1967. Nancy Sinatra filmed her music video in the closed park singing, “Who Will Buy?” She should have been singing who will buy P.O.P.?!

With P.O.P. closed and the neighborhood in a shambles it was scary there at night and soon attendance at the Cheetah Club waned. There were a few fights and some problems with drunks and drugs. In September 1968 it sadly closed. The band called Country wrote a song about it closing. After the Cheetah Club was closed, they filmed a depressing Jane Fonda movie there in 1969 called, “They Shoot Horses Don't They?” For this movie, the inside of the ballroom was restored to look more like the old Aragon Ballroom again.

For several years after that there was a yearly free rock concert on the beach at Rose Ave. in Venice. Bands would play on top of the raised cement walk that is still there and thousands of hippies would dance below in the sand. Sometimes the gals would take off their bikini tops and dance. It was fantastic! Usually they were unknown local bands, but The Doors made a surprise visit early on. It was sponsored by the peace and environmental group called Green Power and they brought free food that they gave out by the pagoda next to the raised cement walk on the beach at Rose Ave.

For a couple of years a little dance bar called the Beach House opened on the Ocean Front near the closed Cheetah Club. I went there a few times and enjoyed some of our local talent, but they were usually nearly empty inside.

In 1970 the grand old Aragon Ballroom or Cheetah Club burned down. Some said it was arson. Others blamed hippies sleeping on the closed pier. Back then they blamed hippies for everything! From 1973 to 1975 the entire pier was demolished. Now there is no trace that one of the largest and most popular amusement piers ever existed. This sadly ended the wonderful days of the ballrooms at the beach. It is hard to believe now that all this happened right here on our Ocean Front Walk! If you listen quietly to the ocean breeze at night you can still hear the ghosts of Lawrence Welk going, “anda one, anda two” and Jim Morrison singing, “ This is the end, my friend!”

For more history read *Venice California 'Coney Island of the Pacific'* by Jeffrey Stanton; and *Pacific Ocean Park* by Christopher Merritt and Domenic Priore.

**Darlin Let's Go Dancin
Rock 'n' Rollin & Romancin**

By Marty Liboff

Come on Rita
Wouldn't it be neata
To dance at the Venice Cheetah?

The Cheetah Club had the greatest bands
Talented rockers with over sexed glands
On the Venice sands.

Come on & get out of bed
Let's feed our head
And rock with The Grateful Dead.

It's such a kick
Dancin to Jefferson Airplane & Grace Slick
While eatin ice cream on a stick.

Only bores
Ain't dancin on the floors
To The Doors.

We can get high
And dance to the sky
With Iron Butterfly.

Give all your attention
And give up all convention
To The Mothers of Invention.

Let's smoke a bong
And sing along
While The Byrds sing a Dylan song.

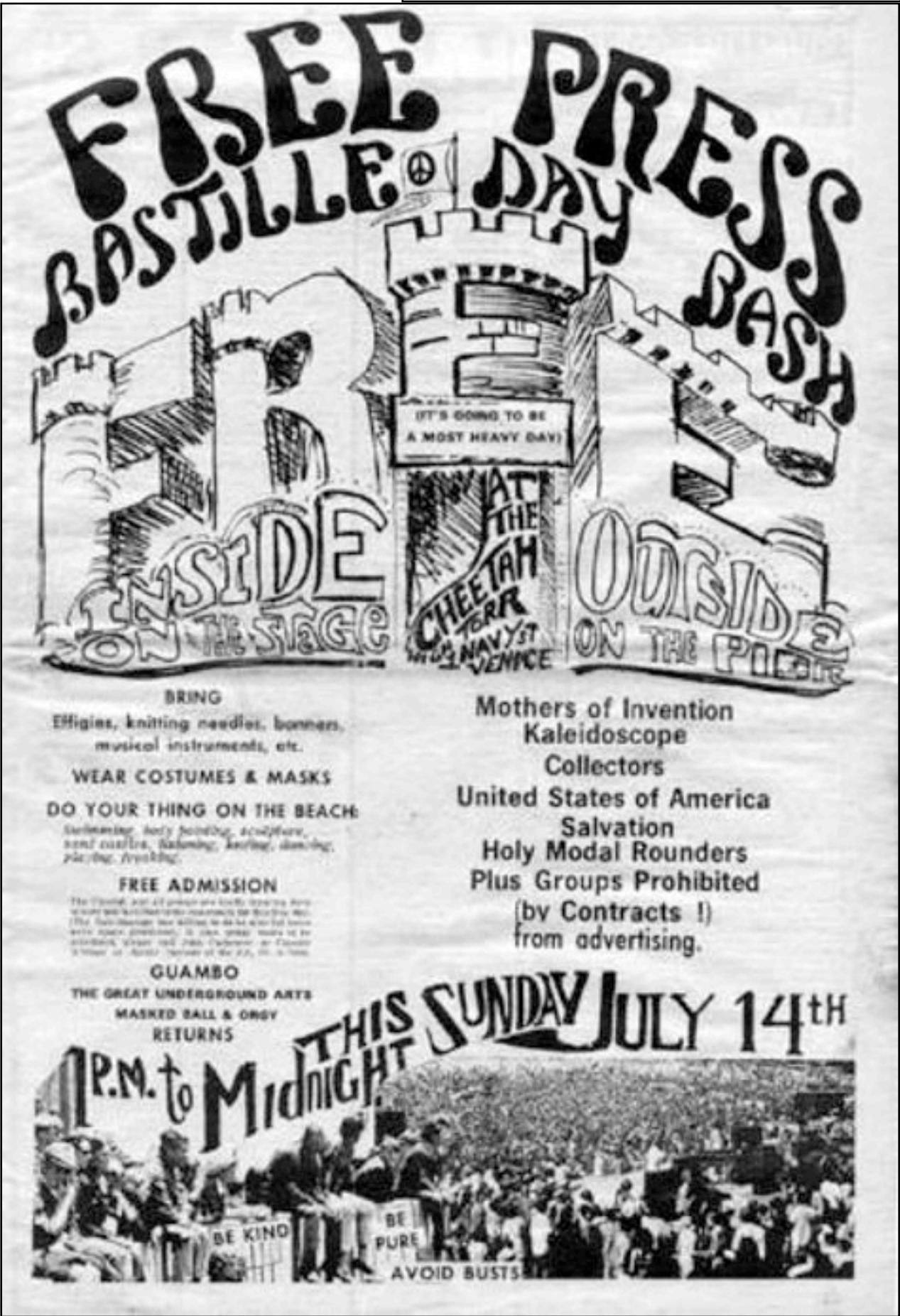
It's groovy & super duper
Dancin to Alice Cooper
Til we're exhausted in a stupor.

Let's smoke some tea
And go see
Big Brother and the Holding Company.

Rita and I make love
Listening to Love
Heavenly music from above.

We all enjoyed
Rockin to Pink Floyd
Everyone loved it even Sigmund Freud.

The Cheetah Club is only a memory
And long ago Rita left me
In that amazing era at Venice by the sea.



These bands rocked out the Cheetah Club:

Frank Zappa and The Mothers of Invention, Janis Joplin and Big Brother & the Holding Company, Pink Floyd, Nazz, The Seeds, The Standells, The Candymen, Iron Butterfly, The Strawberry Alarm Clock, The Chamber Brothers, Steppen Wolf, Jefferson Airplane, Mandala, Infinity, Clear Light, Smokestack Lightnin', Humble Harve, Love, The Daily Flash, The Collectors, Salvation, Hamilton Camp, The Grateful Dead, The Buffalo Springfield with Neil Young & Stephen Stills, The Byrds, Duane Allman and Hour Glass, The Hook, The Olympics, Quicksilver Messenger Service, The Eastside Gang, Jose Feliciano, The Merry-Go-Round, The Box Tops, Country Joe and the Fish, Sweetwater, Alexander's Timeless Blooz Band, Charlie Musselwhite, AB Skhy, Things to Come, The Zoo, The Pacific Gas & Electric Band, The Leaves, James Brown's Revue, The Illinois Speed Press, Taj Mahal, Johnny “Guitar” Watson, Kaleidoscope, Brenton Wood, Electric Flag, The Watts 103rd Street Band, The Boston Tea Party, Vision, Creedence Clearwater Revival, Alvin Lee and Ten Years After, The Ike & Tina Turner Revue, The Fugs, Todd Rundgren, The West Coast Branch, Captain Beefheart, Touch, The Sunshine Company, Eric Burton and The Animals, Traffic, The W.C. Fields Memorial Electric String Band, Black Pearl, The Daisy Chain(an early all girl band), The GTOs(Girls Together Only, another all gal band helped by Frank Zappa), Lee Michaels, The Rubber Hi-Way, The Shirelles, Moby Grape, Spirit, Lollipop Shoppe, Genesis, Ramblin' Jack Elliot, The Paul Butterfield Blues Band, The Chicago Transit Authority, Blue Cheer, Sam And Dave, The Mug Wumps, Yellow Balloon, New Generation, The Peanut Butter Conspiracy, The Holy Model Rounders, Tim Buckley, Quicksilver, The Dirty Blues Band, The Barry Goldberg Reunion, The United States of America, Albert King, The Don Ellis Orchestra, Department, The Fraternity of Man, Tommy James and The Shondells, Dr. John the Night Tripper, Giant Sunflower, Jamie and the Jury, Gilbert and his Guitar, Joint Effect, Incredibly Delicious, The Lewis and Clarke Expedition, The Difference, The Turtles, Brewer and Shipley, The Grass Roots, The Music Machine, Richard Tappan, Hunger, Evolution with Flatt & Scruggs, The Glass Family, Houston Fearless, The Steve Miller Band, Sly & the Family Stone, and of course The Doors were there a couple of times.

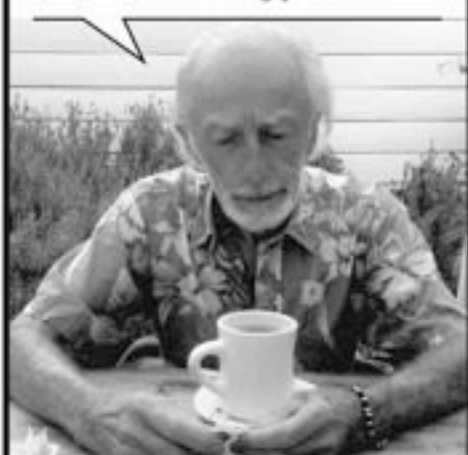


VENICE STORIES



Breakfast with **POSTER ARTIST** Earl Newman

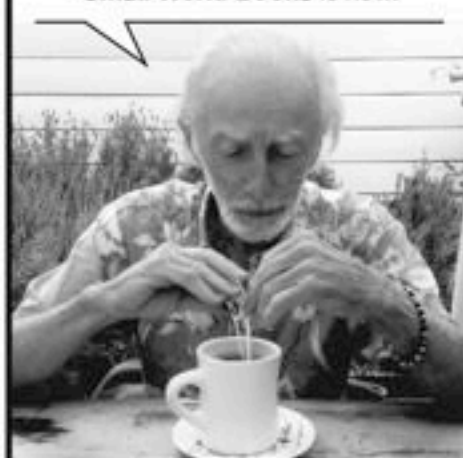
I think people come to Venice because it has a history of change and **reinventing yourself**.



I think that element is alive and well and **always will be**.



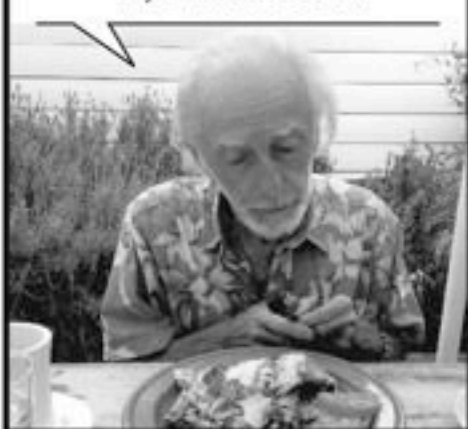
When I came to Venice in 1960, we moved into the space where **Small World Books** is now.



I had a **background in art**, so when I found some unused screenprinting equipment in the back, I already knew **how to use it**.



Silkscreening worked great because I could **do it all**. I sold Posters for one dollar each, fifty cents **wholesale**.



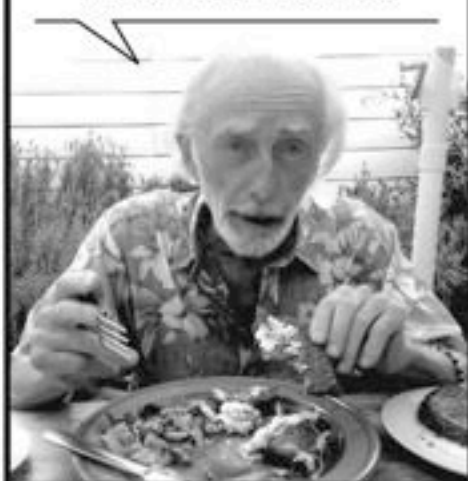
That **first poster** I did of the Gas House... part of that **evolved** from a screen I found in the back of the Gas House...



There were **stains** still in the screen of a sun and some abstract rectangles that I left in the design. It's one of **my favorite** posters.



Life... Sometimes it's **accidental!**



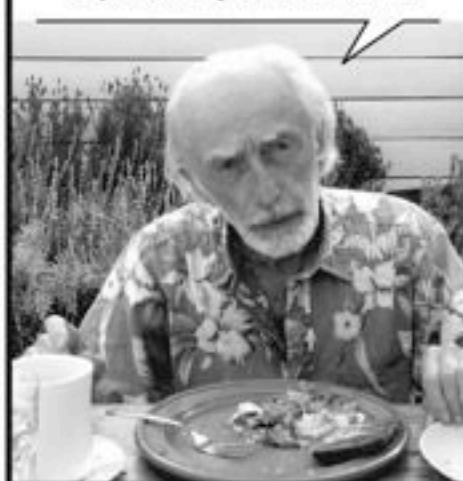
That's the name of the game—seeing where the **opportunity** is.



And for me, it's all about the people. You've got to **organize!**



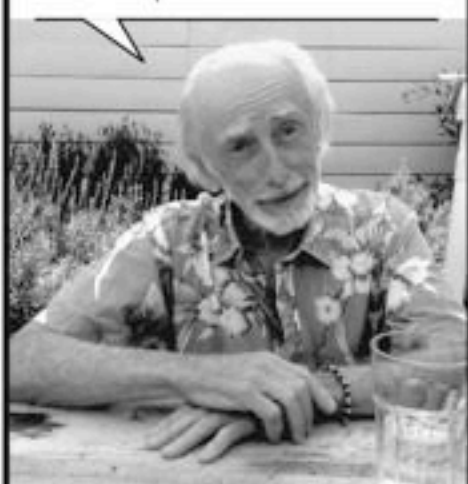
I'd like to think that people will accept **responsibility** for their actions.



Apparantly a lot of people would rather **whine** than **do**.



And the word "whine" is not spelled **W-I-N-E!**



If you have a good idea you have to **give it hell**, give it your **all!**



Because change—it's accelerating. You have to **lean into the curve!**



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