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FREE VENICE SINCE 1968 BEACHHEAD



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November 2022 #475

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Progressive Voting Guide from knock-la.com

CITY OF LOS ANGELES Council District 11: Erin Darling

In this election, the Westside has a choice between two Venice lawyers — and that's where the similarities end.

One is a born-and-raised Westsider; the other switched her voter registration from Mammoth County to Los Angeles right before filing to run. One returned from law school and immediately went to work preventing people from falling into homelessness; the other has made her career fighting, with frivolous and unsuccessful lawsuits, to keep people on the street. One successfully fought to protect farmworkers from heat stroke, earning Dolores Huerta's endorsement; the other unsuccessfully represented companies attempting to misclassify workers and erode their rights.

The choice is obvious and the stakes are high: we strongly recommend a vote for Erin Darling.

Darling knows the Westside, served on his local neighborhood council, and has run a campaign that has prioritized meeting with people in different neighborhoods. He understands the scope and urgency of the homelessness crisis, and is particularly enthusiastic about working collaboratively across different levels of government to make immediate progress. For these reasons he has earned the endorsement of every Westside elected representative, the Los Angeles County Democratic Party, and the LA Times.

Traci Park, on the other hand, is a puppet of cops and landlords who will say whatever she needs to to get elected. Take it from the LA Times: while she "comes across as an affable politician who says that shelter and housing for homeless people is essential and believes in adaptive reuse of buildings on the Westside for housing, she has fought against all of that in her district."

Like the Trumper-headed police union whose support she touts, she sells a convenient fiction about homelessness response, the idea that simply sweeping unhoused people out of sight somehow magically solves the problem (as if the real problem is unsightly visible poverty, rather than the suffering and deprivation of fellow human beings). Tellingly, she applauds Sheriff Alex Villanueva's bogus "work" at Venice Beach, where he showed up on a horse for photo ops. Either she knows his sheriffs housed no one and doesn't care, or she doesn't care enough to know the truth. Neither option is good, nor is the fact that she sees aligning herself with LA's most dangerous fascist as good politics.

Park lacks the values and policy understanding to navigate this crucial moment, and the special interests that fund her expect a return on their investment. An eviction tsunami would wreak havoc on LA's tenuous homelessness situation — but it's good business for cops and landlords.

To combat Darling's impressive array of Democratic endorsements and the correct perception that she is a Trojan horse Republican, Park prominently lists the endorsement of something called "Blue Revolution." Go ahead and Google it. Your first hits will be for a fishery and a book, and eventually you'll find something based in Somerville, MA. Not much further down the list are some of the most

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**VENICE
 VOTES FOR
 ERIN
 DARLING**

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We Remember Arthur Reese And Irvin Tabor

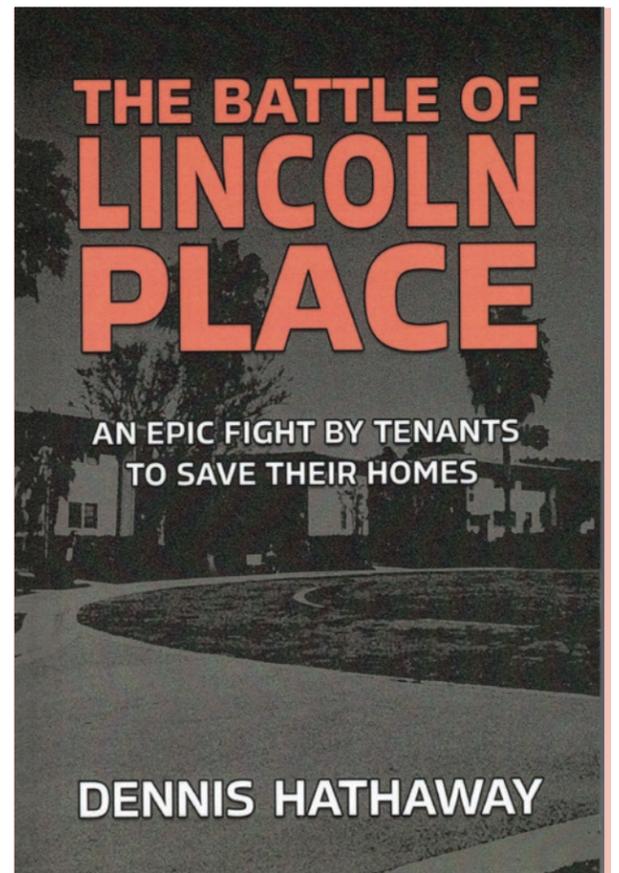
By Jon Wolff

The following is from recent conversations with Sonya Reese Greenland, the granddaughter of Arthur Reese, and Jataun Valentine, the great niece of Irvin Tabor about the importance of Venice Founders Arthur Reese and Irvin Tabor.

Jon Wolff: What can you tell us about who Arthur Reese was?

Sonya Reese Greenland: He was one of the first Black citizens that was able to rent and then buy and live in Venice. He's important to Venice because he's also the first Black to be elected to the electoral college there. He had businesses: A towel service and a shoe shine, businesses that led to the janitorial service in Santa Monica, which led to the janitorial service in Venice. He continued the janitorial service which accidentally put him in the position to help hang the first decorations there. His talent was noted. So he became the decorator of Venice. First with the help of Mr. Allen, who was the decorator for the Berger Company, that Abbot Kinney bought the decorations from. Then the second year, Mr. Allen was the consultant and Mr. Reese was the head decorator and used his janitorial crew to decorate. He had a talent for decorating, and a background in the Mardi Gras celebrations in Louisiana. So he took off from there. He went the Wiggins School, which is a trade school now called Trade Tech. He took papier mache. And he asked a lot of questions. When people would ask him how he learned his decorating craft, he said, "From the school of experience." I think his decorating creations put Venice on the international map. In his garage, I have found artifacts

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THE SAGA OF LINCOLN PLACE APARTMENTS

A new book by Venice resident Dennis Hathaway, *The Battle of Lincoln Place: An Epic Fight by Tenants to Save Their Homes*, tells the history of that long, difficult struggle.

By Sheila Bernard

Imagine loving an apartment where you have lived for many years. Then imagine being told to leave, not because of late rent or any kind of nuisance, but because the new owner of the property wants to double the rent, or else demolish the whole rental complex and build something more lucrative.

Hundreds of tenants at Lincoln Place in Venice did not have to imagine this scenario, because that is

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Voting Guide – continued from page 1

toxic names in Westside politics, people behind anonymous accounts that have, for example, publicly threatened Westside high schoolers who promote youth civic engagement and climate activism.

Westsiders, check in on your friends and neighbors, and make sure they don't fall for it. Let them know Erin Darling is the right choice this November. Mayor: NOT Rick Caruso

Longtime social justice organizer and Ground Game–endorsed candidate Gina Viola being out of the race leaves Congressman Karen Bass and real estate mogul Rick Caruso to battle it out for the mayoral seat.

Rick Caruso, an anti-abortion billionaire and the architect of USC's sexual assault cover-up, spent nearly \$62 million of his personal fortune on blitzing voters with print and digital advertisements replete with nonsensical platitudes. He is a billionaire real estate developer; if he cared about helping to solve homelessness, he could have chosen to make a massive impact already. A former Republican and generous donor to anti-abortion politicians and causes who re-registered as a Democrat just to run for mayor, he recently helped fund the effort to recall progressive DA George Gascón.

The Beachhead Collective endorses Karen Bass.

When Bass entered the race, some Angelenos rejoiced at the possibility of having a former community organizer and accomplished Black woman as mayor. However, she is out of touch with the city's current landscape; she has not only called for restoring the LAPD to its maximum capacity in response to false, police-backed "crime wave" narratives (which she has stoked) but also vigorously defended the stance at every opportunity.

With only a few months of campaigning and \$40,000, Gina Viola was able to capture nearly 7% of the overall vote (roughly \$1 per vote), and it is clear from races up and down the ballot that a large swath of Los Angeles wants to see meaningfully progressive changes in how the city approaches homelessness and policing.

We do not believe billionaires should exist, let alone reign in City Hall, and a Caruso win is clearly the worst-case scenario. But if Bass wants full-throated support from community organizations on the left rather than grudging acceptance, it would behoove her to demonstrate she is listening to the Angelenos they represent.

City Controller: Kenneth Mejia

Kenneth Mejia has run a trailblazing campaign for this office, using a combination of accounting expertise, social media savvy, enthusiastic public engagement, and a community organizing mentality. His run for office is a working demonstration of how he would perform the job itself as an independent watchdog and public information resource. He's endorsed by Ground Game LA.

A longtime organizer with the LA Tenants Union, Mejia is a certified public accountant (CPA) with 11 years of accounting and auditing experience. Not only is he the only CPA in the race for city controller — an office responsible for auditing city finances — but he would, astonishingly, be the first CPA in Los Angeles history to serve in this office.

Born and raised in the San Fernando Valley by his single mother, a first-generation Filipina, Mejia and his campaign have already used the race as a platform for progressive values by using city data to provide an unprecedented level of financial analysis, transparency, and resources to Angelenos. These resources include a map of affordable housing units, a heat map and analysis of LAPD traffic and pedestrian stops, and a map of the most frequently ticketed parking spots in LA.

He has even broken important news stories, such

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Addressing The Elephant Not In The Room

BY ENYAJ PITCHFORD

The hottest topic of the local elections has got to be homelessness. This Elephant, never allowed in the room, is the catchphrase, political power grab, and powder keg of all issues rolled into one. Despite the fact that this has been a growing issue since the infamous failed "trickle down theory of economics" of the 80's Reagan years. Except for being pissing on and pissing them off, very little has trickled down to solve this behemoth problem. We seem half used to the fact that a greasy haired stranger in rags with a blinding odor may ask you for 20\$ while you sit bewildered trying to enjoy that 8\$ croissant and 5\$ cup of coffee. Waking up early to see the morning sunrise over the Santa Monica bay, I've gotten used to the fact that those piles of garbage intermittently strewn on the beach are actually people; human litter strewn about aimlessly. Seagulls screeching, pooping and vying for their belongings.

Two candidates come to mind with quick fixes for the fiasco. Rick Caruso comes from his billion dollar heart, because he declares he cares for this city, not for the millions in building contracts

he hopes to obtain from his governor gig. Tracy-Parks has 'had enough' and though a relative newcomer to Venice herself, has a sorta kinda solution that she insists will be immediately implemented. Both of their solutions require authorization by many others in the district so unless they get to be absolute dictator and everyone gives up their power to them in unison, their plans are more pie in the sky talk.

Let's start with Tracy. She points to the criminal element of the homeless. If you point to the speed and opiate addiction population, that terrorize everyone, including the non addicted homeless, I can certainly agree with her there. But haven't we learned that addicts actually have physical and mental problems that need to be addressed? And while it is smart for the health and safety of society to give them a safe place with clean needles to take their drugs, where's the rehab plan? Where's the tough choice of these people for rehab or jail, so that everyone else can be safe.? But most importantly, the police budget for Los Angeles alone is going to be one billion dollars! ONE BILLION DOLLARS! Now explain to me, with all this resource, why can't they ever find the person bringing the drugs? I mean, no one is making speed in their car or their tent. These drugs, speed, opiates, heroin, are coming in from somewhere and they're all over the place. There seems to be a free for all going on. But the police have not given any big reports on where they are coming from. And I don't mean the two bit dealer living on the streets. I can guarantee you that whoever is on the supply chain is living very comfortably in one of these multi million dollar homes, maybe even more than one. That's just been the nature of the drug game from the onset. But isn't it about time the supply chain gets figured out? Don't we have undercover anymore or do they need another billion to do their job? What exactly are the police doing, outside of harassment of the homeless when commanded to do so? Being a local mom, I overheard a couple of girls discussing other girls who recently got out of ICU for opiate laced ecstasy saying that they could find the dealers before the police could.

In another recent incident reported to me, a young man was walking in Culver City drinking a coffee after a long day at work. He passes an old homeless woman with an unwieldy mess of things who shouts at him as he goes by and attempts to assist her with her load. So, he keeps walking until he hears the police sirens go off and two policemen get out of the car and begin talking very rudely to this elder who in her confusion gets louder and more agitated. The young man returns to the scene to see how it's going to be handled. The police question why he's there and he calmly says to watch what's being done. "You know her," says one cop. "Well, you know, I live here, and work here and she's living on my block so she's my neighbor." The police are

Money Makes The CD11 World Go Round?

Money can buy you candidacy, but it won't win the race. Here is an examination of some of the funding numbers for the CD11 Race, between Erin Darling and Traci Park. Traci Park has raised more than twice the money Erin Darling has raised in campaign funds. Independent Spending, is moneyed interests paying for political advertising independent of the candidate's campaign. You will note that Traci is getting ten times the independent support money that Erin is getting. This is the Landlords and Police trying to buy the election. Numbers from <https://ethics.lacity.org/elections/#S251>

Independent Support for Traci Park	
LA Police Protective League	893029.37
United Firefighters	237558.29
Apartment Owners	265140.65
Total Independent Spending Supporting Traci Park	1,395,728.31

Campaign Donations and City Matching Funds for Traci Park		
Traci Park	Total Donations \$800 or less	821274.26
	Total Matching Funds	377431.16
	Total Campaign Cash raised	1,198,705.42
	This does not include the Independent Spending above.	

Total Financial Support for Traci Park 2,494,433.73

Independent Support for Erin Darling	
Southwest Regional Council of Carpenters	14930.15
Sponsored by Southwest Regional Council of Carpenters	120000.00
Abundant Housing LA PAC	1300.00
Courage California State PAC	422.50
Total Independent Spending Supporting Erin Darling	136,652.65

Campaign Donations and City Matching Funds for Erin Darling		
Erin Darling	Total Donations \$800 or less	230011.42
	Total Matching Funds	255324.74
	Total Campaign Cash raised	485,336.16
	This does not include the Independent Spending above.	

Total Financial Support for Erin Darling 621,988.81

Independent Opposition to Erin Darling (in the primary)	
Los Angeles Police Protective League PAC	102116.95
Los Angeles Police Protective League PAC	55921.02
Citizens to End the Homeless Crisis in CD 11	4538.46
Total Independent Expenditures Opposing Erin Darling	162,576.43

POLITICIAN, n. An eel in the fundamental mud upon which the superstructure of organized society is reared. When he wriggles he mistakes the agitation of his tail for the trembling of the edifice. As compared with the statesman, he suffers the disadvantage of being alive.

POLITICS, n. A strife of interests masquerading as a contest of principles. The conduct of public affairs for private advantage.

PEACE, n. In international affairs, a period of cheating between two periods of fighting.

O, what's the loud uproar assailing
Mine ears without cease?
'Tis the voice of the hopeful, all-hailing
The horrors of peace.
Ah, Peace Universal; they woo it—
Would marry it, too.
If only they knew how to do it

'Twere easy to do.
They're working by night and by day
On their problem, like moles.
Have mercy, O Heaven, I pray,
On their meddling souls!
—Ro Amil

- From "The Devil's Dictionary" by Ambrose Bierce

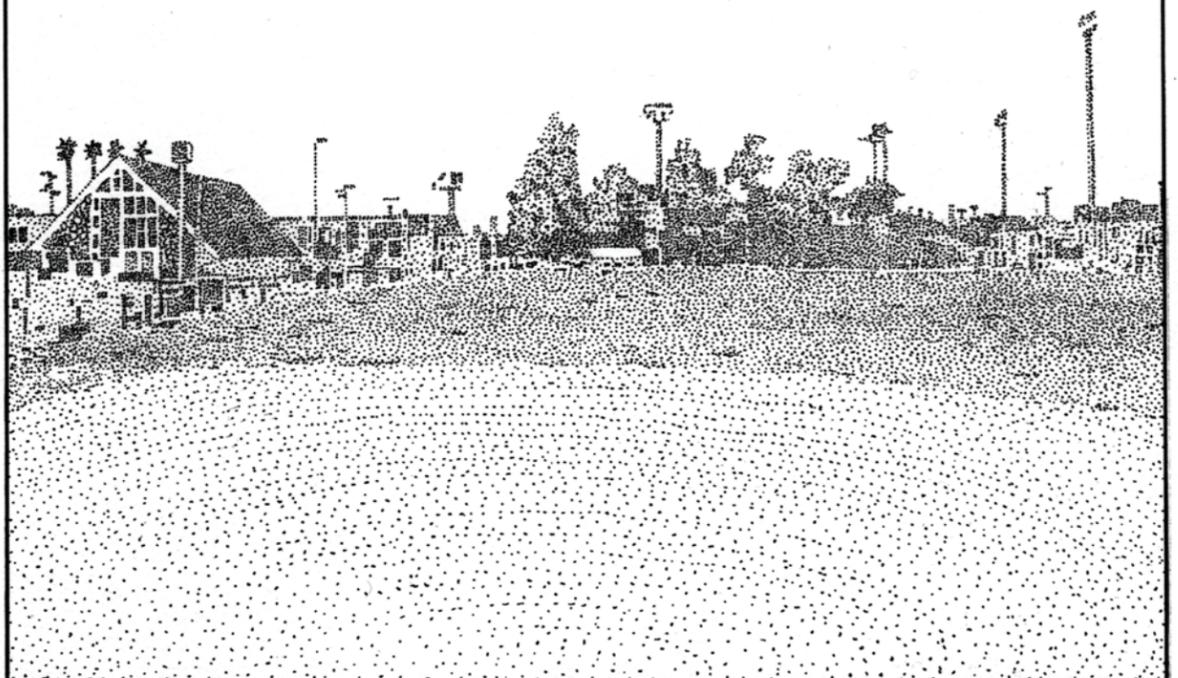
Reese and Tabor – continued from page 1

that were used to decorate for every culture: Japanese Girls and Boys Club, the Jewish holidays, the Italian holidays. You name it, they found a way to celebrate it. I was told, that to bring the crowds back from after World War I, Arthur Reese went to Abbot Kinney and asked him if we could have the Mardi Gras celebration in August. Abbot Kinney went for that and it went on for several years. It was very successful. Those huge papier mache heads became very popular in the parades. They use those kinds of papier mache heads in Louisiana. It was prevalent in Louisiana to have the Mardi Gras in February, so he just moved it over to August to bring the crowds back. Arthur Reese designed the first gondola. When the concession took off they ordered the gondolas from Italy. So it took a year for the concession to be popular. He was a Grandmaster of the Masons and he designed the clothes for the fraternal organizations. His float in 1928 won an award in the Pasadena parade. He designed the Dias de Oro float for the Santa Monica parade and he got awards for that. And he donated the seven lots for the First Baptist Church of Venice.

Jon Wolff: What can be said about Irvin Tabor?

Jataun Valentine: Irvin Tabor was Abbot Kinney's chauffeur. When Mrs. Kinney passed away, her house was willed to him. He didn't know how to drive but he had a friend at the Ford company who taught uncle Irvin how to drive. Wherever Abbot Kinney went, if Blacks couldn't stay there, Abbot Kinney wouldn't stay there. They turned out to be really good friends. Irvin Tabor was my uncle. My grandmother was Jenny Tabor Henry and he was her brother. He was in the first Black family in Venice. He was a very quiet man and he really cared about Venice. Abbot Kinney's house was up there by Windward Circle. It was willed to Irvin Tabor, but Blacks weren't allowed to live there. So they cut the house in three pieces and relocated it to 610 Santa Clara in the Oakwood section. He and his second wife were very active in the First Baptist Church of Venice.

ARTHUR REESE AND IRVIN TABOR ARE THE FOUNDERS OF VENICE



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as his discovery that half of LA's American Rescue Plan funds for COVID-19 relief went to the LAPD.

Mejia's qualifications and outsider perspective has earned him endorsements from the LA Times, Dr. Melina Abdullah (co-founder of Black Lives Matter-LA), former LA Deputy Mayor Rick Cole, Sunrise Movement LA, Ground Game LA, and many other progressive organizations and community members. The Mejia campaign has the most grassroots support in the city controller race, raising more money in small-dollar donations than all of the other campaigns combined.

By contrast, his main rival, LA City Council member Paul Koretz, is a termed-out career politician looking for his next gig, who consistently supports cops and has committed multiple campaign ethics violations during the course of the race.

City Attorney: Faisal Gill

The powerful office of Los Angeles city attorney is often overlooked, in part because it's a confusing mix of roles and responsibilities. These include prosecuting (or not prosecuting) misdemeanors, providing corporate counsel to the city and the LAPD, interpreting the City Charter, drafting legislation at request of the City Council, and representing the public against bad actors like corporate polluters or abusive employers.

But those wide-ranging responsibilities, if handled properly, mean that the city attorney's office could become a progressive powerhouse with the right leadership — and that's what Faisal Gill is planning for.

An experienced litigator, Gill has vowed to dramatically cut back on misdemeanor prosecution (including of sex workers and unhoused people arrested in sweeps) and to redirect resources to the affirmative litigation division, where they can focus on rooting out wage theft and suing corporate polluters. He also has vowed to hold LAPD accountable, both through prosecution and by how he structures settlements for misconduct on behalf of the city. He is endorsed by Ground Game LA.

As the campaign has progressed, Gill's policy platform has become more detailed and sophisticated, and he has stoutly resisted pressure to back down on any of his progressive commitments, showing impressive political courage.

By contrast, Hydee Feldstein Soto has tried to craft an image as sensible and process-oriented, but her remarks on what she would do as city attorney are frequently misleading and often troublingly ignorant of legal matters. Equally disturbing is her long history of making political donations to right-wing and Republican candidates. Those include both utterly toxic national figures like Rick Santorum and Sam Brownback and repulsive local pro-police NIMBY politicians like Traci Park in this year's race for LA City Council District 11.

<https://knock-la.com/los-angeles-progressive-voter-guide-november-midterm-election-2022/>

LA County Measures

LA County Measure A – Remove a Sheriff for Just Cause – Yes

LA County Measure C – County Cannabis tax – No
LA Measure LA – Community College Safety, Repair & Job Training - Yes

County Superior Court:

Office #60—Anna Slotky Reitano

Office #67--Elizabeth Lashley-Haynes;

Office #70—Holly Hancock;

Office #90—Melissa Lyons;

Office #118—Carolyn “Jiyoung” Park;

Office 152—Patrick Hare

ROBERT LUNA for County Sheriff to replace the disastrous Villanueva (who I had endorsed and worked to elect). Lune was Police Chief in Long Beach and had a great record of being community policing oriented.

US Congress and Senate

US Congressional District 33 Pete Aguilar

U.S. Senate: Alex Padilla

California State Offices Endorsements

Attorney General: Rob Bonta

Insurance Commissioner: Ricardo Lara

Lieutenant Governor: Eleni Kounalakis

State Senate District 26 - Maria Elena Durazo

Assy District 62 - Anthony Rendon

VOTE YES ON MEASURE ULA

ULA takes a percentage of windfall profits from real estate sales over \$5M to invest back into our communities. This one-time tax would raise an estimated \$900 million a year to reduce homelessness, make housing more affordable, and protect low-income seniors from losing their homes.

ULA would invest in innovative solutions, creating housing faster and at a lower cost than what has been done before.

It would immediately provide housing for people living on the streets, send emergency assistance to low-income seniors in danger of becoming homeless, and provide legal aid to renters.

ULA would be implemented with strong citizen oversight from independent homelessness activists and experts who know what works—not politicians.

Join In: Make Calls, Knock on Doors, Talk With Your Neighbors & Friends

Check out: YesonULA.com



United to House
LA is now
Measure ULA!

Want to learn more?
Visit YesonULA.com

**Vote YES
in November**

City Ballot Measures Summary:

Proposition LH—Yes;

Proposition SP—No

Initiative Ordinance ULA—YES;

Proposition LH—Authorization for Additional Low-Income Housing authorizes public entities in the City of Los Angeles to develop, construct or acquire up to 5,000 units of low-income rental housing in each Council District. Opponents of Low-Income Housing at the state level passed a Constitutional Amendment (Article 34) to REQUIRE PUBLIC APPROVAL for public city agencies to build, buy, or develop affordable housing in their city. RIDICULOUS, but this sure will do that for an additional 75,000 low-income housing rental units. **STRONG YES.**

California State Propositions

– from the Peace and Freedom Party

A number of ballot propositions will be voted upon by Californians in the upcoming state election in November. The Peace & Freedom Party recommends the following for voting on these propositions. For a more detailed description of PFP's stand on each of these props, please click on the header where applicable.

YES on Prop 1: Guarantee Reproductive Freedom

This was placed on the ballot by the legislature. It makes explicit the right to abortion and contraceptives in the California constitution. It does not include universal free healthcare, paid family leave and child care, which would give us real reproductive freedom. But still, this is a YES.

YES on Prop 26: Uphold Tribal Sovereignty

This is supported by almost all California tribes. It adds sports betting and table games to what is allowed at tribal casinos. We have supported similar measures in the past as part of tribal sovereignty, and continue our support with this one.

NO on Prop 27: Stop the Betting Company Scam

Don't be fooled by the ads. They are bankrolled by out of state gambling corporations, who have been first skirting laws and then assimilating each state into their online sports betting networks. The funding for good causes they promise are minimal. Almost all of the money will leave California.

YES on Prop 28: Fund Art and Music in the Schools

This measure requires a small percentage of the state funding for education to go towards arts programs in the public schools. Music and art instruction help children learn in all areas. Wealthier families can afford to provide this outside of school. Let's make it accessible to all.

YES on Prop 29: Make Healthcare Safer

Union-backed Proposition 29 would enact some long overdue safety and health improvements at dialysis clinics, and stop the clinic owners from hiding their ownership and dodging reasonable regulation. The owners of two chains of private dialysis clinics are spending tens of millions of dollars on false advertisements to defeat it, as they did on similar measures in 2018 and 2020.

NO on Prop 30 Reject Corporate Subsidies

This measure is funded by the rideshare company Lyft, which by state law must go electric and wants someone else to pay for it.

This is a tax increase on incomes over \$2 million to fund subsidies for electric cars and charging stations. Although we favor taxing the rich, such revenue should not be used to subsidize private automobiles, even electric ones. Tax money should go into the general fund and be used to fund projects which benefit the most, like real environmental protection and restoration, universal healthcare, and better, cleaner public transportation.

YES on Prop 31: Let a Good Law Stand

In 2020, the Legislature outlawed most flavored tobacco products to stop the corporate effort to use them to addict children. The tobacco corporations then paid huge sums to qualify a referendum for the ballot and won a two-year delay of the law by doing so. Vote YES to uphold the law the legislature passed, and stop the sale of most flavored tobacco products in California.

DESALINATION, YQUE?

By Lydia Ponce

When I first heard of desalination, turning ocean water into drinking water-I thought it was a great idea because, heck, we have a whole lot of ocean!

Then my good friends informed me about the process of desalination... and the serious concern that we defended, protected and honored the Ocean first.

I am an ocean Indigenous woman and both my parents were coastal tribal people. My Mom was Mayo- Yaqui- Yoeme, originally from Sinaloa migrated to Santa Rosalia then to settled in Ensenada, Baja California. My Dad's familia is from Paita, Peru. I have always lived near the ocean - always, we are generational beach residents. Yes, salty sandy ocean DNA with resilience to match.

Get the full truth here:

Here are few websites to review at your leisure and educational opportunities

Azul: <https://azul.org/en/>

Surfrider Foundation: <https://www.surfrider.org/coastal-blog/entry/poseidon-desalination-campaign-coming-to-a-head-this-spring>

Desalination plan was to intake intake 90 million gallons of ocean water, while killing the life force of the ocean. Then a toxic dump 45 million gallons of a chemical brine swirl back into the ocean. Yes, intaking and dumping daily. If this project and permits were to be approved, the California Coast would be dotted with these desalination plants. Up and down our coast, these plants would be built before the cumulative impact was n truly known, scientifically or otherwise. The Pacific Coast currents flow north to south and all other coastal communities would suffer south of each desalination plant.

The Poseidon Project was proposed to be built in Huntington Beach and it served as a potential catalyst - a planned cookie cutter prototype development. The owner corporation BROOKFIELD is located in Canada, so no, profits would whoopingly travel to their bank accounts.

Why did we organize so hard to defeat Poseidon? We have community, family and friends who surf, fish, and play, and pray at the beach. We repped the marine life. Ocean Momma is medicine, she gives us so very much.

I have provided some questions for you so we can share a commitment.

We can share the responsibility of our water, the healthy water that provides for our health.

- Have we reduced our water use?
- Have we learned to reuse water, such as a redirect gray water to gardens and trees?
- When will we treat and heal the water that is poisoned and compromised with PFAS?

What are PFAS?

<https://www.atsdr.cdc.gov/pfas/health-effects/overview.html>

Yes, we have representation, we have the state water resources board and watershed wide Regional Water Quality Control Boards that represent us but it is difficult to navigate public engagement and public comment when some commissioners are repping the Governor's will-with water corporations interests and profits. We must exhaust our first steps to conserve water and heal water... before desalination is considered.

I joined the California State Wide Desal Coalition and I merged into this circle of community- three years ago. I learned from people near and far. Many of the coalition members were standing to fight to defend, protect and honor our California Coast and marine relatives for as much as 15- 20 years. Much respect and credit goes to the coalition members that met over the phone and in person or via many emails as this was all before zooms.

We collectively worked with Southern California Tribal People, Tongva, Acjacheman, Chumash and Kumeyay. Society Of Native Nations, (SNN) built bridges. SNN 's role is to encourage and to support

local tribal consultation and tribal consent which is a critical part in the California Coastal Commission's (CCC) Environmental Justice policy. The CCC engaged in consultation with the local tribes. The SoCal Tribal Relatives did not give their consent. The desalination project was deemed not good for the people, the ocean, marine relatives and the land. It was not a healthy plan for seven generations to come...

Poseidon, the desalination applicant, did not consult with the tribes and that is a requirement set by the CCC EJ Policy. Poseidon's application was deemed incomplete. In twenty years this project's applications had so much wrong with it that I offer the link:

<https://www.californiadesalfacts.org>

California's battle for water - its not yet a Water War, as it is in other countries. Not all Californians have ethically reduced water use. For example: Golf courses are greener than green. The people of leisure may need to suffer without 9 or 18 holes for recreation. It is not being woke, it is protecting fragile life supporting water for everyone. Golf courses rep the people that cannot be inconvenienced or suffer any discomfort.

CCC staff report:

California Coastal Commission voted unanimously - here's an articles

<https://www.latimes.com/environment/story/2022-05-12/poseidon-desalination-project>

- The California Coastal Commission voted unanimously no and the first reason given was the lack of Tribal Consultation and Consent by the applicant Poseidon.
- The SoCal Tribes have spoken, CCC listened, and respected SoCal Tribes decision to not provide consent.

Unintended consequences - people lost job opportunities. Current Employment and careers must be created with the foundation and commitment for transformational and transitional Environmental Healing. No further harm and extraction can support life in the future... beyond 7 generations? I simply do not know.

The denial of Poseidon's permit is a win for marine life, a fighting chance to have an ocean teeming with life and a slim chance for healing.

We need to reduce our use of water - recycle the water we use - heal the water we have and water that is contaminated. We need to become water efficient. Water is life.

The CCC met Thursday, Oct. 13th, 2022, and approved the Doheny Desalination Plant. Here is the agenda item:

<https://www.coastal.ca.gov/meetings/agenda/#/2022/10>

The CCC report: <https://documents.coastal.ca.gov/reports/2022/10/Th10a/Th10a-10-2022-report.pdf>

CCC approved the DOHENY Desalination Plant with "Special Conditions." Special Conditions should be renamed and the language should be - "Compromising Future 7 Generations Conditions..."

So, here it is, the political pressure to succumb the future of water as a commodity! The continued commodification, the commitment politricksters are obsessed with their committed relationships to water corporations and water profits.

We have a right to healthy usable and vibrant water. Water is life!

Below: Proposed Doheny Desalination Plant.



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Lincoln Place – continued from page 1

what actually happened to us in the late 1980's.

The tenants didn't go quietly. We formed a tenants' association, and with the leadership of a number of people, especially four women, we fought the first developer and that developer's successor to a draw after a battle that lasted 20 years. Full disclosure: I was one of those four women, along with Laura Burns and Jan Book, and also Amanda Seward, who wrote an excellent summary of the Lincoln Place effort in the pages of the Beachhead a decade ago.

The threat of eviction was frightening. As a renter most of my life, I was one of the lucky ones. I had a steady teaching job with LA Unified. But moving my three kids to other schools, losing friends and neighbors of many years, and finding as good an apartment elsewhere in Los Angeles was daunting. The prospect of moving was much worse for our seniors on fixed incomes and other working people who were struggling to make ends meet.

Our people fought hard. Enduring wave after wave of demolitions and evictions, they attended meeting after meeting, went to hearing after hearing at City Hall, distributed flyers and petitions both at Lincoln Place and in the surrounding community, and refused to lose hope, even after the Planning Department and Planning Commission approved the developer's plan to demolish Lincoln Place and the matter needed to be appealed to the City Council.

Besides the tenants fighting hard, an intrepid group of lawyers worked either pro bono or for deferred compensation against long odds. I developed a deep respect for the legal profession as a result of this experience.

And as I witnessed Dennis Hathaway assembling this story into the thorough account that it deserved, I understood in a way I hadn't before what it takes to chronicle the day-to-day struggles of people fighting for their own economic lives and the life of their community.

Dennis Hathaway recounts this David-and-Goliath story in compelling prose and in dire detail. If you are a person who likes a good read, you will enjoy this book for its drama, but if you are an activist, or a housing advocate, or a planner, or a lawyer or law student, you will also find it informative professionally. After all, this battle resulted in three appellate court decisions that have serious implications for housing and community development.

In addition, this battle resulted in the preservation of 795 units of rental housing, of which 60 were allocated to returning evicted tenants at their previous affordable rents for a period of 25 years. Other tenants received financial settlements as compensation for the hardship the battle caused them. As for the buildings themselves, the very design of which contributed to the tenants' deep sense of community, Lincoln Place is now listed in the National Register of Historic Places.

There is a reason Dennis was able to tell this story with such accuracy, and with intimate details of the effort. He and his wife live a block away from Lincoln Place, and were right there, watching and even filming, during the events of the book, including the largest single day lockout of tenants in Los Angeles history. Dennis watched the legal and political maneuvering over the years, and he read thousands of pages of newsletters, resolutions, newspaper stories, petitions, decisions, and personal recollections.

If you want to share this chapter of Venice history and the history of Los Angeles, pick up this excellent book and relive the story with those of us who successfully fought against big money with only our grit, our tenacity, and the help of true friends. I predict that one day it's going to make a great movie.

The book is available through all bookstores and online booksellers.



Linda Arrives

by Gerry Fialka

Anyone who truly knows Venice, California can espouse that it is Heaven. When Solomon Burke introduced the Charles Brown wake service, he said, "We are celebrating a home going." That's what happened recently to Linda Albertano, the supreme goddess poet of Venice. She transitioned back home . . . Heaven . . . Venice. She was the epitome of Venice, towering over us all with word power, perseverance, performance art, laughter, vulnerability, laughter, beauty and so much more.

Linda said "Someone said poets do kind things for a cruel world, but sometimes I feel I do cruel work for a kind world." She reeked of real kindness, and knew that we can embrace contradiction. She tore the roof off a da sucka at Sponto Gallery reading her "Buck Fush" poem. I tried to book her at practically every event I ever produced. One of her most memorable pieces was entitled "I'm so busy." Yet, she'd always take time to greet and converse when I encountered her on the Boardwalk or at local gatherings. Linda was gracious.

When she first arrived in Los Angeles in the early 60's, she did some TV shows, like Ozzie & Harriet, The Girl from U.N.C.L.E., The Monkees. Her height helped. She was six feet tall at age 13, and grew into being six feet four inches. She was an aspiring singer-songwriter and hung out with Taj Mahal and The Byrds. Eventually, she played the executioner evil nurse in Alice Cooper's The Nightmare Returns tour. I've seen the best minds of my generation rock'n'roll.

Linda studied at UCLA, and one of her favorite professors was Arnold Kaufman, author of the 1968 book "The Radical Liberal." Kaufman envisioned what we need today—traditional social democratic policies aimed at ensuring economic equality infused with community-based participatory democracy. She carried on this activism through out her life and always encouraged voting, and moving and shaking. She epitomized Emma Goldman's maxim: "If I can't dance I don't want to be in your revolution."

Her love of dance and music was infectious. Watch her on Youtube perform with The King of the Kora, Prince Diabate on Radio Venice. And while you are on YouTube, search "Linda Albertano - interviewed by Gerry Fialka" <https://www.youtube.com/watch?v=GYHzAY90X5A>

Visit this jubilee from 2013 in front of an audience at the UnUrban Cafe, Santa Monica. The playfulness abounds - enthralling and everlasting! An audience member quotes the James Stewart film HARVEY (written by Mary Chase): "In this world, you must be oh so smart, or oh so pleasant. Well, for years I was smart. I recommend pleasant." Linda's presence still abounds in smartness, pleasantness and so much more. She towers over us all, yet always stayed grounded.

What she wrote to me afterwards touched me deeply, but more so - it is exactly how I feel about her: "I was so honored to be selected for an afternoon of stimulating and rollicking conversation with you! It's rare to have an opportunity to communicate for any length of time these days. What a gift you give to your interviewees of your bright, probing and convivial interaction. You've created a simultaneously celebratory and profound happening unlike anything else anywhere. What a splendid combo of fun and intelligence you possess! Your creativity enlivens our community enormously, and I truly appreciate you." Right back at ya, Linda. Those words express how I feel about you. We love you and miss you. We need your vibrant smile. Bright moments. Right Now!!!

At the UnUrban, Linda spoke about her upbringing in foster homes. She detailed the incredible rage inside her, and her need to be heard. How does one learn to compromise? How does one win the hearts and minds of others? Linda expressed her gratitude for the overwhelming influence of community on her healing process, with special people like Rachel Rosenthal, Lin Hixson, Elisha Shapiro, Frank Lutz and many more. She duly appreciated their dedication, which inspired her own loving devotion to helping her own Mother in her elder stages of life. It was a struggle, and she found meaning and reward in care work.



We die with the dying
See, they depart,
And we go with them
See, they return
and bring us with them (- excerpt from TS Eliot,
4 Quartets)

I know nothing

I live in the Eternal (-George Santayna)

The word "arrive" comes from Old French "ariver," meaning "to reach the end of a journey by sea," . . . "to come to land." Linda has just arrived. Well, she never left. Linda is always arriving. She lives in the eternal. She lives in Venice.

++++

I welcome your comments and input. Thanks,
Gerry Fialka pfsuzy@aol.com 310-306-7330

Lots of new interviews by Gerry on Rob Grant's channel "I'm Probably Wrong About Everything"

https://www.youtube.com/channel/UCqkMpR_ywBZQp1IbDI-0WDw/videos



PXL THIS 32 Film Festival screens Nov 13 Sunday at 7pm online youtube, free,

rsvp to Gerry Fialka for link pfsuzy@aol.com

<https://www.facebook.com/events/949145489315187>

Films made with the Fisher-Price PXL-2000 toy video camera. Pixelvision is electronic folk art evoking the maxim: "The Balinese have no word for art, they do everything as well as they can." Lo-Fi Hi-Jinx.

The PXL THIS Film Festival Sizzle Real https://www.youtube.com/watch?v=_03oq4cMu5M

by Bruno Kohfield-Galeano (co-director of PXL THIS) & Gerry Fialka

- 15 minutes of short clips from PXL THIS past entries.

Recent workshop about Pixelvision at TFF <https://topangafilminstitute.org/>

HOW FILM SHAPES BEHAVIOUR - PIXELVISION SALON - Gerry Fialka, Director of the PXL THIS Film Festival, hosts a fun interactive salon on how film shapes behaviour through the lense of the Fisher-Price PXL-2000 toy video camera. Pixelvision is electronic folk art evoking the maxim: "The Balinese have no word for art, they do everything as well as they can." Lo-Fi Hi-Jinx.

More: Gerry Fialka pfsuzy@aol.com 310-306-7330 Laughtears.com

https://en.wikipedia.org/wiki/Gerry_Fialka

Coming Together

By S. A. Gerber

The Unurban Café was the site for the fifty-year reunion of “Stormin’ Norman & Suzy” ... aka Norman Zamcheck of Newton, Mass. and our own local “Venice Songstress,” Suzy Williams.

Meeting in 1972 in Massachusetts, he 23, she 18, they were to form a duo which would cover Block Island, Martha’s Vineyard, Nantucket in the summer season, and self-described “dives”, taverns and colleges, the rest of the seasons, culminating in a twelve-year run up and down the eastern seaboard. They also played to a packed house at “Tramps” in New York for three years as a prelude to a Carnegie Hall performance. The duo released two albums (one on Polydor) and staged a six-week tour in Spain’s Canary Islands before dissolving the act in 1985.

This night at the Unurban Café, after half a century, they came together, meshing like they had never been apart.

Norman performed a well-received solo warm-up before calling his other half, Ms. Williams, to the stage, prompting a thunderous applause from the Unurban’s capacity crowd. They fell right in with their tried-and-true duets. Norman played a fine piano and provided backing vocals to Suzy’s sensuously playful “Fanny Brice” style performance.

They also provided some snappy patter and “shtick” between their lively numbers, such as, “Crazy Lady” and “Wrong Side Boogie”, before



Ms. Williams performed a vaudevillian “reverse” striptease number to raucous laughter and appreciative applause.

“Stormin’ Norman & Suzy’s act had aged and mellowed like a fine cognac over these decades,

and thanks to Pam Stallings of the Unurban Café, we were able to see them revisited Thursday night September 29, 2022.

Wonderfully executed! Like they say, “Everything old...is new again”.

Elephant In Room – continued from page 2

visibly annoyed and give a look of being offended and suspicious. His presence makes them less loud and then they make a call. The young man asks, “Are you actually asking for backup?” “That’s what the law says, that’s my job so yes.” Is she being arrested? The young man asks “no”, says the cop. “So she’s free to go” asks the young man “No, she’s being detained” An ambulance and a fire truck show up shortly after. In the meantime they continue to talk harshly to the woman and go through her stuff ignoring that she is visibly shaken. Besides her hardships of sleep deprivation, mental imbalance and just being old, now she has two police men, two ambulance drivers and a team of firemen all expecting something from her that she can’t understand. Besides costing the city hundreds if not thousands of dollars for this “intervention”, nothing is done. The woman is so frightened she stops talking. The fireman and ambulance leave.” So that’s all you’re going to do” asks the young man. “ Well, she’s not yelling now,” the cop snaps back. “ So she’s better” “Better?”, says the young man, “you just subdued her. That’s not helping her. Nothing in her circumstance has changed nor improved”. “Well what do you care?” says the cop. The other cop seemed to understand him, but this one remained obstinate. “ “Because I find it absolutely terrifying that this is what you think your job is. You did absolutely nothing to help her, you are only there to harass and

subdue”. “ I’m following the law. And next time you interfere with an investigation I’ll put you under arrest” affirms the officer. “Like I said, you are absolutely terrifying and you did absolutely nothing to help”. With that he leaves vowing to forever film any encounter he has with the police in the future.

So this is the Tracy Park solution; more of the same; more homeless blame; more money wasted on a broken system game. In a recent gathering she garnered the support of scared seniors who too want a safe Venice without homeless people. “Send them to the desert!” cry the nimbys (Not In My Backyard), whose ancestors bore numbers tattooed on their arms, to be dragged into ‘sanctuaries’ away from civilization. My question about other solution to bring them to a lot by LAX with airplanes flying overhead, away from everything and everybody, is one, how is that going to happen in a week like you promised? And two, how are you going to get them there if you’re not planning to “round them up like the Jews of Nazi Germany”, an idea you vehemently oppose? I ask the same to the quick fix promise of Rick Caruso, a man who made billions building malls which took jobs from small mom and pop shops and created a must drive culture; Many of his buildings sit vacant and crumbling all over the country. I point to Shanghai who miraculously put up 100’s of thousands of skyscrapers in ten years who now force people to abandon them as they are crumbling and lying in shambles; and most of them

still standing, do not have proper maintenance. The point is talk is cheap, and infrastructure takes time and you’re talking about people, not puppies. People with lives that no matter how they appear to us on the inside, have made connections and contacts that are dear to them and give them hope to endure. If you insist on taking that from them just to put them in an “out of sight out of mind” shelter far away you don’t get to call

yourself humane.

Slander is continuously spread, mostly by developers and their allies, against a handful of politicians who suggest the use of police funds diverted to social services, mental health and other outreach programs to get to know the homeless individually so that a real permanent solution can be found. Solutions other than chasing them from encampments to just find them reconvened on a different corner. Solutions other than the cold storage in some far off place,, with curfews as early as 5 pm that make it impossible for any resident to get out of the place. Solutions other than criminalizing the poor ,and robbing them of the little dignity they muster to hold on to.

We, as a society , are at a great crossroads. We can easily mosey down the ‘easy ‘ road and find ourselves in the throes of fascism, and wonder how we got here. Right now, we have diverted nearly a trillion dollars to our proxy war in Ukraine and have only brought ourselves closer to complete annihilation through a nuclear holocaust. Was this really more important than taking care of our problems at home? Again, can’t we ever sit at the table and come to a resolution, or must we always be mudslingers enforcing our way or the highway? Why can’t we evolve and change and redirect our energies and resources toward resolving a problem which is not going away and not getting better and may get far worse in the near future. With rising rents, food , gas costs, the ending of eviction moratorium, the raising of interest rates for borrowers, we may well see new faces on our street corners. And it’s not just here, and it’s not just in other states” it’s becoming a worldwide epidemic. Because endless expansion of capitalism coupled with mechanization has its limits. People become expendable and resources become extinct. Pollution runs rampant and our food and water and air take the toll.

And while I am aware of my many diversions in this discussion, I also want to remind you that the pandemic showed us that slowing down has its benefits. Let’s all try to slow down and listen to one another and question our beliefs and question those who claim easy fixes. Easy is not as easy as it seems and can lead to the greatest of failed projects and hardships. We Venetians have a choice to let the hater’s reign or to let people in with knowledge and courage to face the problems and fight for real change and social justice. Please vote with your heart as well as your head. There are many vulnerable lives at stake and karma is real.





Linda J. Albertano and friends at a 2019 Reading. From top row left: Harry E Northup, Bonnie Murray Tamblin, Dennis Quaid, S.A. Griffin, Mike Sonksen, Grace MacPherson, Daniel Yaryun, Louie Hillcoat + Linda J. Albertano. From bottom left: Stephen Kalinich, Susan Hayden, Michael C Ford, Rex Weiner, Laurel Ann Bogen, Phoebe MacAdams aka Phoebe Ozuna + Paul Cummins, Mason Summit + Hannah McCarthy, photo by Alexis Rhone Fancher.

Linda J. Albertano

photo by Alexis Rhone Fancher

is “a musician, a storyteller, a displayer of props, a comically-generated presence, a model of complex speaking methods, and a performance artist whose work has been presented in Europe as well as America.”

— Benjamin Weissman, *Beyond Baroque*

Albertano graduated from UCLA film school before studying performance with cultural icon Rachel Rosenthal and plunging headlong into inter-media performance. This she unleashed in such major venues as The LA Theater Center, UCLA’s Schoenberg Hall, The John Anson Ford Theater, Barnsdall Gallery, as well as San Francisco’s New Langton Arts and San Diego’s Sushi Gallery (among others). During the same period, she often found herself reading her bare text in the company of poets. She’s been featured frequently at *Beyond Baroque*, SPARC, LACE, Highways, and other literary/spoken word meccas. She’s read her work at literally hundreds of events, appearing in such diverse contexts as Sunday Services at The Church in Ocean Park, MTV’s *The Cutting Edge*, LA’s Blue-Line rapid-transit, various colleges and universities (including the U. of C. at Los Angeles, Long Beach, and Irvine) and an assortment of serious venues like *Galeria Ocaso* and *The Lhasa Club*, or rowdy rock’n’roll palaces like *The Knitting Factory* (LA and NY) and *Club Lingerie*. She’s delivered her text at the LA Poetry Festival, *South by Southwest*, *Lollapalooza*, *WORD LA* and *ALLEN GINSBERG’S AMERICA* (his memorial celebration), as well as places in Europe like London’s *October Gallery* and *Edinburgh’s Edge*. She was among five poets who represented Los Angeles in Amsterdam’s *One World Poetry Festival*, a ten-day multinational bash underwritten by the Dutch Government.

“A genuine avant-garde café style... a riveting performance of monologues.”

— Harold Norse, *Poetry Flash*

While published in several anthologies including *The LAICA Journal*, *Beyond Baroque’s Truth, Etc.* and *Invocation LA*, as a spoken-word artist, Albertano can be heard on more than a dozen compilation albums documenting LA’s streetspeak. *Radio Tokyo*, *English As A Second Language*, *Hollyword* and the sizzling *Disclosure* with its wild variety of female voices number among them. She’s authored several full-length projects for radio and CD. Spanish is the *Loving Tongue* (KCRW), *Goldminers*, an iconoclastic neo-feminist comedy (KPFK) and *Greatest Hits* (*High Performance*). She was also commissioned by *New America Radio* with three

other poets to develop a 90-minute piece, *Redefining Democracy in America*. Her spoken CD, *Skin*, recorded for *New Alliance Records*, was reviewed in the UK.

“Lush language and carefully chosen aural bites cultivate texture in a world seeping with heat and saturated with history... A commentary that entertains and educates as it inquires.”

— Juile Taraska, *The Wire*

Albertano played a part in Alice Cooper’s revived tour *The Nightmare Returns* in the US, Canada, and Great Britain. By night she was his *Evil Nurse* and *Executioner*. But by day, she read poetry in her own *Radio Tour of America* in Chicago, Miami, New Orleans, and other US hotspots. She was recognized as “Best Female Performer Poet” by the *LA Weekly* (1989). Works include *Pointed Sweethearts* and *Mercenary Children* (1984), *I ? Your Boyfriend* (1984) and *Linda J. Albertano Sells Out* (1986), which were well reviewed by *The LA Times*, *The LA Weekly*, *Artweek* and *High Performance Magazine*.

The LA Theater Center selected her to write, direct, and perform an original, full-length inter-media and spoken-word piece, *Joan of Compton, Joan of Arcadia* — de facto apartheid in Los Angeles (1986), complete with a cast of poets and artists as well as a 30-member marching band she discovered in South-Central LA. Then on a public beach for the Santa Monica Arts Council, she wrote, directed and performed in *Calisaladia* — a condensed history of California (1990) with a large multi-cultural cast. In the 90’s, she ran a poetry series at *Van Go’s Ear* in Venice and read with groups like *Word Women*, *LA Woman*, and *Divas 3*. With Suzanna Lummis and Laurel Ann Bogen, she founded *Nearly Fatal Women* who have toured both coasts, returning often to their home at *Beyond Baroque*.

In the new millennium, Albertano renewed her love of world music and traveled twice to Conakry in Guinea, West Africa to study kora, bolon and n’goni (stringed calabash instruments) with the masters of ancient musical traditions, Prince Diabate, Djelimuso, Koyate and Amadou Bolon. Prince Diabate has been recognized as one of the greatest living virtuosos of the kora (West African harp). As a member of his band, Albertano has been seen in LA’s *Sacred Music Festival* at Royce Hall and *The Madrid Theater* as well as at *The Getty Museum* and in *Global Strings* at *The California Plaza*. Meanwhile, she’s continued to read at familiar haunts and festivals and in new places like the *Queen Mary* and *Angel’s Gate*. In 2005 she was awarded a *City of Los Angeles Certificate of Recognition* as a *Venice Poetry Diva*. Currently, she reads annually for the

Linda Albertano (1952-2022) and Jean-Luc Godard

Poet, actress, and performance poet Linda Albertano died today. For well over 40 years, she worked the stages of Los Angeles as an exemplary spoken word artist whose recitals left audiences buoyant about their immediate prospects, no matter how grim they might have felt walking into the theater.

I first heard her perform at the *Powerhouse Theater* as part of a set of presentations connected with the *Olympic Arts Festival*. IN the years afterwards, she was a central member of *NEARLY FATAL WOMEN*, a troupe of women who performed their poetry with subtle layers of theatrical cadences. The other members of the ensemble included *Suzanne Lummis* and *Laurel Ann Bogen*.

Today, *Jean-Luc Godard* also died, and the director of such classics as “*Breathless*” and “*Contempt*” (my personal favorite) certainly deserves to have his lifetime of work acknowledged for its extraordinary impact.

But grief is ultimately about proximity.

And Linda Albertano, it the is image of the final time I saw you performing at *Beyond Baroque* that flickers on the screen of memory right now. Granted, your fortitude in reading at the L.A. public library just a couple week ago, as weak as you were, also plays alongside in a double screen, but you were someone that Godard should have made a film in which you were given the most memorable scene, which no doubt might have been startlingly brief. A tiny moment of time was all it ever took for someone to remember you the rest of their lives.

Tuesday, Sept. 13, 2022

NEARLY FATALWOMEN — featuring Linda Albertano

(thank you, Phil Taggart, who says. he recorded this in Oxnard around 20 years ago)

Phil Taggart – www.PhilTaggartPoet.com

Ventura County Poetry Project

www.vcpoetryproject.org

AskewPoetryJournal youtube page

www.youtube.com/user/AskewPoetryJournal

Aquarium of the Pacific Poetry Cruise (an environmental tour of Long Beach Harbor) and cares for her elderly mother, who lives with her in a small apartment in Venice.

INTERVIEW WITH LINDA ALBERTANO

By Suzy Williams (from March 2003 Beachhead)

Linda Albertano: poet, feminist, peace goddess, pre-eminent Los Angeles performance artist, mistress of cataclysmic language, and long-time Venice Resident, has had major shows at Royce Hall, John Anson Ford Theatre, L.A. Theatre Center, The Wadsworth, and has toured here and abroad with Alice Cooper. She is a general all-around creative innovator, working with African instruments, sign language, and purple mohawked punkettes. She claims satire and simile as favorite tools, and costumes and color are generously splashed in her pieces, budget allowing. Last time we caught up with her, she was nibbling fresh arugula in Suzy Williams' and Gerry Fialka's hay strewn Fialka Funny Farm Yard:

Suzy Williams: So, let's start with:...Linda, how would you describe yourself?

Linda J. Albertano: My goodness! I've never had to do that! Well, let's see, I'm eccentric. I'm very tall, that's kind of a central feature of me...

Williams: It's true, you are sooo tall. Your centrifugal force would be something to reckon with...

Albertano: Oh, and I don't like convention very much, I mean I don't stray far from it, because I've been struggling to fight my way, claw my way into the middle class, to be a card-carrying member of the middle class. You see, I'm from poverty. But mostly, when I feel I'm being pushed into some kind of conventional role, I object! I also object when anybody around me expects me to squeeze into a specific role. See, my mother never told me to get married, so I'm always shocked when I hear people tell someone else to do that. I think, "What gives someone the right to mediate another person's behavior?"

Williams: Especially pressuring to have kids. I mean how dare you! It's so huge a thing to blithely toss off.

Albertano: Yes, to assume that's what you ought to do, just because they've never thought of other options!

That's one of my little rants.

Williams: So, let's see... you're eccentric, you're tall, you're fighting with convention, and...

Albertano: And....inwardly, aren't we all secretly shy?

Williams: That's my theory. I think anybody outgoing is just fighting harder against their other nature.

Albertano: When I grew up I was absolutely seen but not heard.

Williams: When did you get tall? (Linda is 6'4'.)

Albertano: Oh, always. At thirteen, that summer, I started that summer at 5'9", and ended it at six feet. That was the weirdest thing. Doorknobs were in a new place all of the sudden.

Williams: Did it hurt?

Albertano: Yeah, oh everywhere. And my feet kept getting bigger and I kept saying, "Please God! I want to wear a pair of fashionable shoes one day."

Williams: Yeah, like, how big does this thing get? So what was the atmosphere like in your hometown in Colorado?

Albertano: I moved around quite a bit, because I did not grow up with my parents. My parents came from the most horrific, nightmarish childhoods, and were abandoned and abused as children and they had no idea how to be a family, bless their hearts.

Williams: You have this wonderful overview, Linda. You've forgiven the world for not giving you a living as a performance artist, brilliant as you are. You've forgiven your mom, and your voice is cheery on the telephone answering machine. You seem to be an optimist, like you might, while being marched into a gas chamber, notice the blue sky and the birds flying.

Albertano: It might be genetic, I mean the reason why I've forgiven my mom, is that she is the sweetest, most creative, adorable woman in the world.

Williams: And she really loves you.

Albertano: Oh, she is my major clacker. My most

major person.

Williams: Who did raise you?

Albertano: I grew up in foster homes. In high school I was in a girl's home, you see...my mom taught me to read when I was four and that's what we did in our house, we read. And then I went to a series of foster homes that were selected on the basis of two things: Have a clean house and send the child to church, which meant that you wound up with the most fundamentalist wackos! And I'd already been exposed to the world of ideas, so it was like being held hostage from age seven through 14. And one of the things that came from being with all these different fundamentalists was that no matter what sect they were in, theirs was the only one that could gain entrance into heaven. So it was Christian vs Christian. So when you get switched from home to home to home, you get a perspective on religion that you really can't get any other way.

Williams: So now are you attracted to any religion, like Buddhism?

Albertano: I'm really attracted to the Sufis. And once in a while, when the Sufi Master comes to town, I go and do the movement practice and so forth, but I'm not really a full-fledged Sufi. The foster homes allowed no radio, no movies, of course no makeup, no dancing, I mean, everything was a sin, so I love the Sufis, because everything that was forbidden is a sacrament! Good food! Beautiful carpets! Jewelry! Clothing! Music!

Williams: So I think that you started out your creative life as a singer.

Albertano: I was always attracted to ways of expressing myself, because in the homes, I was not permitted to do that. I could not speak out on my own behalf, or any behalf. I remember the first time I saw a piano, I was so amazed. I wanted to touch the keys. Then I didn't see one for years. But the girls' home had a piano. And I said: "I'm going to learn how to play this" and they said (evil voice): "You'll never learn how to play that." They never let me play more than an hour, and then I was actually forbidden to play, as opposed to all the other girls who were marched up and forced to take lessons. But then, in college, my mom gave me this old, beat-up guitar. It must have been a 20-dollar guitar, and it was made out of the heaviest wood! Cracked and glued-up, and varnished.

Williams: And you played that thing?

Albertano: Yes, and with the most elastic sense of rhythm! So then I just started writing songs...The thing that happened, tho', was that I went to UCLA and majored in film.

Williams: Did you get a scholarship?

Albertano: No, I worked my way through film school. I was a waitress.

Williams: Wow, you were disciplined! Do you have some films that you like that you made at UCLA?

Albertano: I do, but they're on 8 millimeter.... but I did well in film school. I graduated with honors.

Williams: You probably were a person, too, who was really interactive with the teacher.

Albertano: No. Well, first my teacher interacted with me and told me who I should get to be my cameraman, and what I should do, and my film started looking crummy, so I scrapped it, and never went back to school until the day that I showed my film. But I knew I didn't want to work in the film factory, the film abattoir.

Williams: So then you started singing?

Albertano: Well, when I graduated, I was offered a job, either as a go-fer for a trailer-house, or I could be the manager of the restaurant that I was working in. Sooo....

Williams: Which one was that?

Albertano: Victoria Station, when it was brand new. There was one on Sepulveda at that time. And this was great for me because by then I was an extreme feminist. And then especially, jobs were often divided along gender lines. There weren't women bartenders. There weren't women chefs. And in Victoria Station, there were no women waiting tables. So all the wom-

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en's jobs were cocktail waitresses and hostesses, and the tips were teeny! A three-dollar drink, as opposed to a thirty dollar dinner. So we were working the same number of hours...

Williams: And getting just as exhausted....

Albertano: Yes, and that just rankled me. At first I started agitating to get a better position, but they didn't want to hear rhetoric, they wanted results. They started cutting back my shifts. So then I set out to do the best job as a hostess, and I did. I could make people wait for three hours for their dinner! They told me I wasn't strong enough to be a waiter, so I pointed out all the runty male waiters that I was beating at arm wrestling every night! Then they decided I'd have to be a bus boy first, so I simply went to the best, most legendary bus boy, wined and dined him and he told me his secret: always move and always move fast, be at a run.

Williams: Right! There's washing dishes, and then there's speed washing: that's just washing dishes faster!

Albertano: So that's how I became a manager- they did not want a woman waiting tables. And the men they hired for managers were really quite average, I had graduated from UCLA with honors. So I started hiring, lo and behold: women bartenders, women chefs, and women bus boys. But there was a sabotage that started going on.. they wouldn't let me wear pants, but they'd order me to climb up on the roof in my heels and see what was going on ...and they'd say: "You're so stupid, I'm going to make you do this right if I have to screw it into you!" I thought: "This is a cartoon! People don't really talk like this!" But eventually, after much more struggle with the Machiavellian management above me, I was able to bring a suit which resulted in a settlement: that every Victoria Station in America would hire on a gender free basis!

Williams: So you made an ERA (Equal Rights Amendment) before the ERA. Wow! I still can't believe they haven't put that in the Constitution! But tell me, were you one of those gals who were reading Betty Friedan and going to women's conferences and such?

Albertano: Consciousness raisers, yes. We had our weekly consciousness raising groups at UCLA, and they were really fabulous. I found through those consciousness raising sessions that I had somehow absorbed many, many cultural biases toward women. It was a cleansing process. I remember I said something idiotic once, like: "If I ever have a man who abused me, I would just make him tow the line."

Williams: Oh yes! At the University of Venice class on Feminism a couple of weeks ago, I was taught by my teacher, Peggy Lee Kennedy, that the important thing for the evolved Feminist was that we have to love each other as women. Really don't say "Hey, you should really lose ten pounds, honey" And also don't do unto men as they have done unto us.

Albertano: I remember going on a radio talk show one night, talking about women's issues, but people had never heard of them. Tho' I was supposed to go on for twenty minutes, the calls were coming so fast and furious that they extended the whole thing for an hour. I mean, in those days, it was revolutionary to hear somebody say that a woman could be a carpenter if she wanted! I also talked my philosophy teacher into letting me do special studies on feminism. He said, "Oh well, I don't know much about it." I told him it wasn't all that different from race issues, these gender issues.

Williams: So, after Victoria Station, what did you do?

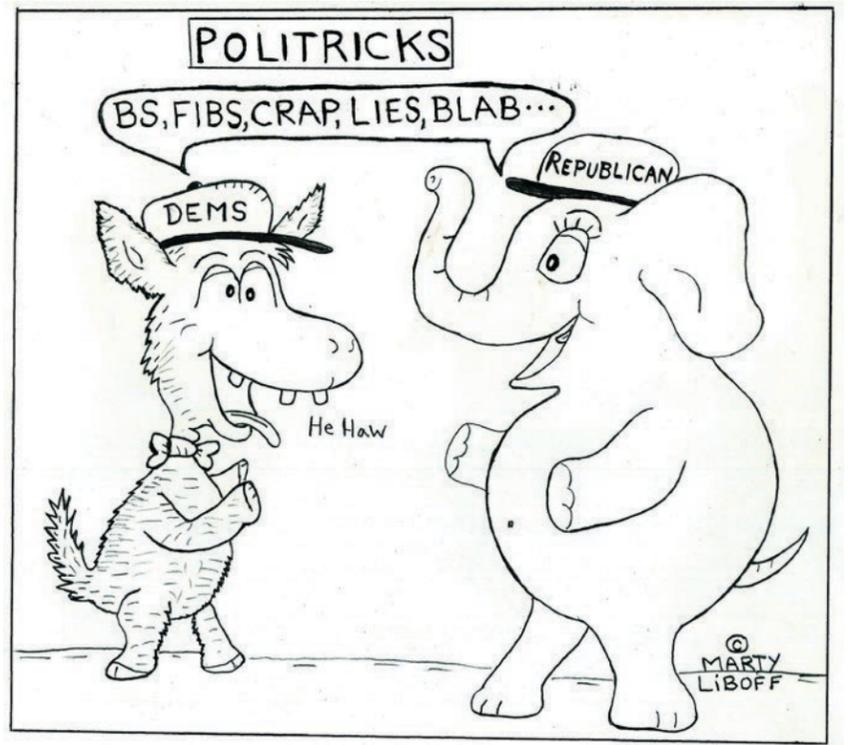
Albertano: I started my singing group, The Vanilla Dandies. At that time Charles Duncan, who was a really great songwriter, moved into my house. He had the coolest friends I had ever met in my life - creative, amazing people who came to see me sing, and then they asked me to be in their performance art pieces...and I had never heard of performance art, I had no idea what it was. And that was such fun work. I just loved it! In the early eighties, I met and worked with Molly Cleator and Lin Hixson, the great performer

continued on page 10

CHEE WAH WAH -marty liboff
 Seagull, seagull flyin high in the sky
 please don't shit in my eye.
 It is never dull
 bein a seagull.
 Over our beach they preside
 catchin sand crabs in the tide.
 They love to eat fish
 raw like a sushi dish.
 A seagull from Venice Bay
 is a bagel they say,
 A bay gull without cream cheese & lox
 they don't wear shoes or socks.
 Seagulls & pigeons love Venice beach
 caws, coos & squawks are their speech.
 They jabber with their bills
 but don't eat dollar bills.
 Seagulls are a pretty white
 they can soar at a great height.
 They fly high in the air
 and don't even pay air fare.
 Seagulls know all the tricks
 chasin all the cute chicks.
 Chee wah wah says our Beachhead mascot
 even our Venice seagull loves pot.
 Seagull, seagull flyin in the sky
 I dream I'm flyin when I'm high.

Seagulls have feathers & not hair
 with hair they couldn't fly in the air.
 They eat pizza, fish & crab
 I can't understand their blab.
 Sometimes one poops on my head
 and I yell ya birdbrain drop dead!
 I'd like to be a seagull flyin free
 and where ever I like I'd poop & pee.
 I'd fly around Venice Bay
 havin fun every day..

UNSPOKEN WORDS - marty-
 Unspoken words can mean so much
 I see your eyes speaking to me
 your soul shinning through dark ages
 dreams of you, our life, my life
 pages in your face,
 years of joy and pain in your voice
 sadness and tears show in your years
 sadness and happiness in your song
 I hold you close and all the pain goes
 love in a touch soothes the soul
 I try to speak but nothing comes out
 our lives go on till the end
 in unspoken words...



this paper
 is a poem

Linda Albertano – continued from page 9
 mance art director, and she got me into a class with
 Rachael Rosenthal. She is a cultural treasure. The
 city had a monument put out in front of her studio.

I began to hang out with artists. We did ensemble
 work and I started doing pieces of my own at the
 Lhasa Club. To me, I've always been simply writing
 songs or making movies, it's not performance or
 poetry to me ...it's a song or a movie. People liked it,
 the clubs would invite me back, and eventually I was
 performing at places like the LA Theatre Center and
 Barnsdall Park.

Williams: Give me an example of some of the art
 that you did then.

Albertano: There's a piece called "SOS" that was
 about someone who's in love with somebody else,
 who is in love with someone else. A circle of sad,
 rejected people.

Williams: Did that echo anything in your life?

Albertano: Oh, yeah! (both laugh) Right now, I am
 currently nuts about Beck. And he doesn't even know
 I exist! He's in love with someone else! Then I did a
 piece at the John Anson Ford Theatre and at the LA
 Theatre Center for a week on de-facto Apartheid in
 L.A.- It was called "Joan of Compton-Joan of Arca-
 dia." And I had about 30 kids from Compton in the
 piece. I had been thinking about how we just weren't
 an integrated society. It troubled me. It still does,
 because honestly I grew up loving America.

Williams: Even in the sorry state that you know it
 to be.

Albertano: America is about justice and peace and
 freedom and liberty. American values are really solid.
 They're wonderful. Even tho' I lived in all these
 nutty fundamentalist homes, I just think that Jesus
 was a wonderful person, a wonderful human being. I
 think he was a revolutionary, that he was for the poor
 people.

Williams: He had extra good values. "Be nice to
 the prostitute." Linda, tho, don't you think you are
 looking rose-coloredly at the country's values?

Albertano: No, I think that whatever the govern-
 ment is, whatever the administration is, or whatever
 the Pentagon is doing, that's not America to me. I'm
 afraid of those people and I'm afraid of their values.
 Most people in America who still want this war with
 Iraq think that the Iraqis are being deprived of Ameri-
 can values of liberty and justice.

Williams: You're right. I think most Americans are
 sweet and innocent.

Albertano: If they knew what was really going on,
 they would be horrified. They wouldn't stand it for a
 minute.

to me

by Carmen Michael Fanali

I looked in the mirror this morning and to my sur-
 prise I've got wrinkles all over like crow's feet eyes. I've
 got wrinkles on my forehead, a wrinkle on my nose.
 Wrinkles on my fingers yeah wrinkles on my toes.
 I've got wrinkles from worry, wrinkles from doubt,
 wrinkles from confusion, tryin'to figure it out. When
 did everything go bat shit crazy? When did everything
 go up for sale? When a corporation became a person,
 tell me what did the people become? I've got wrinkles
 from worry, wrinkles from stress, wrinkles from the
 rat race " We gotta be the best." I've got wrinkles
 from the Joneses. I quit tryin' to keep, wrinkles from
 your lawyers. They're tryin ' to lock me up. When did
 everyone go bat shit crazy? When did everyone go up
 for sale? When a corporation became a person. Tell
 me what did the people become? Tell me what did we
 become?

Williams: Especially the women. The trusting
 wives.

Albertano: More of us have to be in politics. Oh! I
 forgot to tell you about this whole chapter in my life.
 I sang folksongs with this other tall girl in the USO
 during Vietnam.

Williams: You're too young to have done that!

Albertano: Well, I was a zygote!

Williams: So what was that like?

Albertano: We were out for five months and we did
 Alaska, Japan, Vietnam, the Philippines and Korea.
 The Philippines were this Paradise overlaid with the
 crassness of America. Playboy insignia everywhere.
 My tour guide was dressed like a low rider. He wore
 black loafers with giant cleats on them. He had rolled
 a pack of cigarettes in his t-shirt sleeve and his hair
 was in a greasy drainpipe. But when we got to this
 exquisite Pagasanan waterfall, he slipped everything
 off and dived into the pool and he came up as this
 beautiful indigenous God.

At night, I would go walking down a county road
 and the children would come out of their homes and
 they would just follow me. I felt like the Pied Pip-
 er! I must have had 20 or 30 kids behind me on this
 country road. And they started singing "Doe a deer, a
 female deer". It was magic!

Then in Vietnam I made friends with some of the
 children on the street - I had such a good time with
 them. The soldiers told them to go away. To me they
 said "They just want your money." That was all such
 a lie! I later did a piece about it called "Mercenary
 Children" at the John Anson-Ford Theatre. Once an
 American soldier showed me a photo of Vietnamese
 corpses. And he was proud. That never left me. I was
 shocked right down to the soles of my shoes. By that,

On the Edge

By Lady Enyaj

Edging the precipice of longing

And awakening desire

Pulled toward the reverence

Of universal fire

Steering its embers from my

Body to my Soul

Where the immense ocean

Quells the fury in its foam

And gently, Beloved is lulled.

Misty winds with luscious dew.

Glistening Earth anchors and renews

Rewinding time still as time will tell

That one day I may know you very well.

and by the way the American soldiers in Korea would
 gun their jeeps, leaving the compound, so the Kore-
 ans would be forced to scatter or be injured. I really
 understand why the Koreans were infuriated when
 those girls were run over recently.

Williams: So what were some of your top fave
 gigs?

Albertano: The LA Theatre Center, and The In-
 ternational Poetry Festival in Amsterdam, that was
 INCREDIBLE! There were poets from all over the
 world, we stayed at a hotel together, had breakfast,
 did pieces together, oh! and The Lhasa Club! "Drugs,
 Politics and Modern Sex," I had a run of that piece
 there. And I always loved doing Lin Hixon's art
 extravaganzas.

Williams: So what's on your mind for your next
 project?

Albertano: Well, I spend so much time with the
 music now. I've really enjoyed taking up this new
 instrument, the Kora.

Williams: That's right! You're playing with Prince
 Diabate now! I think he is one of L.A.'s great stars.
 He is such a great performer!

Albertano: Yes, he's such a master, a real griot, and
 he's so wise. We played Royce Hall and the Getty
 Museum, and the roof came off the Getty! Nobody'd
 ever danced on that stage before.

Williams: Oh Linda Albertano, I have loved this
 time with you so much! Say, do you have any parting
 words? (both laugh) ...Or something your mother
 might have said?

Albertano: My mother always said: "Never get
 married! Live with them if you have to, but never get
 married!",

CALENDAR

beyondbaroque.org

Beyond the Binding

Saturday, November 5, 2022

12:00 - 2:00 PM PDT

In person at Beyond Baroque

Beyond Baroque is pleased to announce the launch of Beyond the Binding, a Beyond Baroque book club with host Dana Johnson. The first book discussed will be Kindred, by Octavia Butler on November 5th. Our second book discussion will be A Handful of Earth, a Handful of Sky: The World of Octavia Butler by Lynell George on December 3rd. Octavia Butler's masterpiece remains deeply relevant more than 44 years since its original publication in 1979. In it, she explores the legacy of slavery through her incomparable vision and imagination. Lynell George's book beautifully illuminates how Butler's life informed her craft and paints an intimate portrait of Butler's creativity.

Plume Poetry

Wednesday, November 9, 2022

6:30 PM PDT

In person at Beyond Baroque & Live on Youtube

Celebrate the 10th Anniversary of Plume Poetry Anthology with the newest issue, Plume Poetry 10. The anthology follows the "well-known/established" poet-pairs. Each of these poets introduces a poem from a "less well-known/established" poet, whom they have selected and believe merit a brighter spotlight. The virtual reading features Elena Karina Byrne, Cathy Colman, Ramón García, Ata Moharreri, Shamar Hill, & Carolyn Joyne

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***Oasis Network Inc.** with Dan & friends- various groceries, bread, fruit, vegetables. Sat. & Sun. around 9am. Ocean Front Walk by Dudley Ave.

***Venice Equity Alliance-** fruit & vegetables. Wed. 12:45pm. 132 Brooks Ave.

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Republicans

Merkel-Raute Hand Pose

Independent Support for Traci Park – Big Property, Police, and Republicans spend without limits.

LA Police Protective League	893029.37
United Firefighters	237558.29
Apartment Owners	265140.65

Total spending reported 9/24/2022, separate from her Official Campaign. 1,395,728.31
Campaign Donations and City Matching Funds for Traci Park. Max: \$800 contribution limit.

Total Donations	821274.26
Total Matching Funds	377431.16
Total Campaign Cash raised	1,198,705.42

Total Financial Support for Traci Park 2,494,433.73
from LA City Ethics Commission, 9/24/2022

FASCISTS

Traci Park's own campaign literature says the California Apartment Association has spent more than \$ 4.7 million on her race