

INSIDE
 The Last Venice Beat Poet – 1
 Venice History Update – 1
 Three Years Later – 1
 Gentrification 2454 Lincoln - 2
 What Needs To Be Said – 2
 Bonin Walks Out - 3
 Frank Rios Interview 2008 – 4
 Youthbuild helps maintain VJAMM – 6
 Frank Rios: Venice West Poet – 7
 Memoirs of a Street Poet - 7
 Poetry – 9
 Calendar – 10
 Community – 11

FREE VENICE SINCE 1968 BEACHHEAD

September
 2018
 #440

P.O. BOX 2, VENICE, CA. 90294 • www.venicebeachhead.org • free@venicebeachhead.org • 310-281-6935



Venice citizens hold a prayer circle after the Planning Department Meeting – photo by Margaret Molloy

VENICE LOSES THE LAST VENICE BEAT POET FRANK T. RIOS

By Pegarty Long

I first saw Frankie in 1974. Not that I actually spoke with him at that time because he was lying back on a chair, dressed entirely in black, head down and talking to no one. He was depressed. His best friend, Venice Beat Poet Stuart Z. Perkoff, had died. We were at his memorial in a large old Venice house which was The Temple of Man. While men in black with long dark beards greeted Philomene and me, Frankie was still and didn't say a word. Frankie wrote...

O dear poet
 you swing hard

like
 straight pin
 like
 gold rose.

I first heard Frankie in the Temple of Man. I was helping Philomene shoot her film, "The Beats." He was reading his poetry. He had just read one of his poems and the audience in that crowded Venetian room was packed with beats and hippies. The heads of household Basa and Anita Alexander were hosting, Tony Scibella, Frankie's wife Carolyn Rios, Gale, Marsha Getzler and John Thomas sat intent. "Oh, Frankie! That's beautiful" were the first words I heard about him. The thrill of hearing exceptional poetry was in the air as well as a faint odor of marijuana.

That night Frankie was a happier man and after the reading, with I still filming, he jumped up laughing and joking and plopped on Big John Thomas's lap while all the while John was eying Philomene and bragging that he did not have to work for a living. A trio was in the making.

In the 70s and 80s I would bump into Frankie on the Venice Boardwalk where he, Stuart and Tony, the "Holy Three" they called themselves, in the 50s would get high on cough syrup and what ever else was around and sit on the beach and write poems. Frankie bought me to the very spot where he had first come upon Stuart who had said "come to a poetry reading tonight at the Venice West on Dudley" and Frankie did and read and it changed his life forever.

Frankie always wore black. Why he's so neat and spiffy all the time for a Beat, I thought as I would look down at my unkempt hippie clothes. Tony Scibella described him better in his Beat jive in "The Kid In America."

"frankyblack was DAP from his black shinyhead to his blackshiny shoed w/a blackleather coat (to own such a coat!)... for frankyblack was a cityguy hadn't lost his bigcity ways... (later on that magicsummer franky copped a pair of cutoffs off the freeclothes table in the gashouse (I see these white skinny legs coming down the promenade) & of course, they, the cutoffs, were the only tailored pair on the beach)

Frankie carried a load of sorrow when he lost Stuart, and for a very long time. But, he rose out of it. He kicked his heroin addiction, and then helped others who had monkeys on their back and in doing it found true love, a soulmate and wife, Joyce Castagnola.

LAST BEAT POET- continued on page 4

YOUR VENICE HISTORY UPDATE

By Jon Wolff

The West Los Angeles Planning Commission met on August 15, 2018 to hear an appeal from Venice activists to oppose a proposal to convert the First Baptist Church of Venice into an 11,760 square foot single-family dwelling with rooftop parking. This historic African-American church on Westminster Avenue and 7th Avenue in the heart of Venice has been a profound symbol in the Venice Black Community since its establishment as an institution over a century ago. And it has been the focus of a great struggle for a year now. The present purchasers of the property are Jay Penske and Elaine Irwin, a rich white couple from outside of Venice who seek to gut the church and turn it into their own private mega-mansion.

The August hearing was the second meeting by the Planning Commission after the first one in June was left undecided by a tie vote among the commissioners. With five commissioners now present, the Commission heard testimony from the Venice activists opposed to the project and from individuals who supported the project. A last minute change in the agenda allowed the commissioners to elect a new president and vice president. President Esther Margulies stepped down to serve as a regular commissioner, and new President Michael Newhouse chaired the meeting. Newhouse is, by day, an attorney for big property developers but, predictably, he saw no reason to recuse himself from this hearing.

The church's historic significance was the main topic of discussion. Venice activist Laddie Williams pointed out that this church is the most prominent of the African-American churches in Venice. She told of the former slaves who were among the founders of the church. She explained how the history of the church does not leave the site just because a congregation leaves. And she questioned the methodology of the historic reviewers that the Penskes had used.

Clearly, the history of the First Baptist Church of Venice is central to the history of the Black Community of Venice. The surrounding neighborhood is known as Oakwood and has, from the beginning of Venice, been the only area where the original Black families were able to live and thrive. Arthur Reese, the first African-American who lived in Venice in the early 1900s, worked closely with Venice Founder Abbot Kinney. As the official town decorator of Venice, it was Mr. Reese who conceived and formed the image of Venice that we know today. He served on the Election Board of Venice and was a member of the Chamber of Commerce. He was a property owner and was a pillar in the Venice Community. And Arthur Reese was a founding member of the First Baptist Church of Venice.

Irving Tabor, Arthur Reese's cousin, was Abbot Kinney's friend and chauffeur. He inherited Kinney's house in Venice but was prohibited from living in the section where it was located. So he moved the house to Oakwood where it is now a City Cultural Monument. The families of both Mr. Tabor and Mr. Reese attended the First Baptist Church of Venice.

Venice activist Mike Bravo spoke at the meeting about the Penske's disregard for the history of this church, and their blatant disrespect for the African-American Community of Venice. He told of how the Penskes allowed event organizers to set up their beer garden and vodka concession facilities right in front of the steps to the First Baptist Church. They allowed an alcoholic playground for a Venice Update- continued on page 5

THREE YEARS LATER

A Trans-National Alliance Response To the Homeless Killings of 2015

No, no, no, no, NO! This will just not do in Venice. To come into our community and murder one of our young men, then spend the next few years successfully navigating sham courts in a tilted legal system, and totally escape punishment or meaningful consequence for that killing? No! We do not consent. After this pattern ran its course in the case of Shakespeare (Jascent Jamal Warren), who got killed at the Cadillac Hotel in 2015. There, witnesses describe Sris Sinnathamby, the owner of the Cadillac, coming out to the sidewalk of his hotel to stir up a confrontation, then order his armed guard to shoot Shakespeare. Sinnathamby then spent years jousting it in the sham courts only to walk away with charges dropped. This March, District Attorney for Los Angeles, Jackie Lacey, assured that the pattern continued uninterrupted in the case of The Dizzle (Brendon Glenn), who got killed by LAPD officer Clifford Proctor, yards from our landmark VENICE sign on Windward. Lacey unilaterally decided to not bring charges against Proctor.

The pattern is very consistent: in Louisiana for the police shooting of Alton Sterling, or Ferguson after Michael Brown, or Baltimore with Freddie Gray, or NYC when we see the life squeezed out of Eric Garner as he pleads, "I can't breathe". The same steps consistently play out -- over here too, in Venice for The Dizzle. It started with the then LAPD Chief Charlie Beck making an unambiguous announcement that the video of the shooting he saw (which his department controlled), didn't show any reason for the officer's use of force. This was very consistent with the common pattern of sympathetic words and listening sessions directed at the community in the beginning. And often these become a prime opportunity for grandstanding officials (like Bonin) to talk of a future accountability, and to look good while calming the protests in the streets. After the protests die down, and an accountability investigation is launched, when the killer is a cop, they get the advantage of extra-legal protections negotiated into their employment contracts by the might of their powerful international union -- The Police Officer's Bill of Rights -- which grant officers conditions that none of the accused they book on a daily can claim as cover. With time (and a salary) on the side of the killer cop, years can go by before finally it is quietly announced that after all of the reviews and much consideration, the killing was procedurally justified. By then it is not Alton in the news, or Garner, or the Dizzle, nor Shakespeare. By the time we find out that the justice system concludes that their lives didn't matter, there's already someone else for the grandstanding to center around. Already someone else senselessly gunned down, where we are being promised that this time it'll be different.

In Venice this will not do. The Dizzle and Shakespeare belong to a community where their lives matter. If in this era of mass cameras, the media is being fed the sensational videos that have made it possible for society to generate a conversation about policing, when this conversation comes here to Venice, there are enough of us developing a broad, clear-eyed perspective of reality, that our conversations will generate more imaginative solutions aimed at delivering the balanced and forward-looking police department of the future. Our Venice perspective allows us to remove ourselves from any media distractions meant to sweep us up in a manufactured mass-hysteria.

Three Years Later- continued on page 3



Beachhead Collective Staff:

Eric Ahlberg, Alice Stek, Fehmi Yildirim, Logan Mote, Suzy Williams, Lisa Robins, Marty Liboff, Jon Wolff, Mike Bravo

The FREE VENICE BEACHHEAD is published monthly by the Beachhead Collective as a vehicle for the people of Venice to communicate their ideas and opinions to the community at large. The Beachhead encourages anyone to submit news stories, articles, letters, photos, poetry or graphics of interest to the Venice community.

The staff reserves the right to make all decisions collectively on material published. There is no editor on the Beachhead. The printing is financed by ads, sustainers and donations. The articles, poetry and art work express the opinions of the individual contributors and are not necessarily the views of the Beachhead Collective.

To submit material, include your name and telephone number. Anonymous material will not be printed, but your name will be withheld on request. No payment is made for material used.

Mail: P.O. Box 2, Venice, CA 90294.

Email: free@venicebeachhead.org

Web: www.venicebeachhead.org

Beachhead Sustainers:

Richard Abcarian • Karl Abrams
Eric Ahlberg • Linda Albertano
Susan Hayden Allport
Christine del Amo • Jennifer Baum
Irene Bajsarowycz • Beyond Baroque
Roxanne Brown
Chuck and Terry Bloomquist
Bradley Bobbs • Allen Boelter
Steve Clare • Greta Cobar
Tina Catalina Corcoran • Maureen Cotter
John Davis • Joan Del Monte
Joseph Doro • Aaron Downing
Robin Doyno • Loraine Ebbins
Steve Effingham and Tina Morehead
Peter R. Force and Nancy Richards
Ed Ferrer • Don Geagan • Gail Gordon
Ivonne Guzman • Phyllis Hayashibara
Ted Hajjar and Carol Wells • Gloria V Hickok
Dean Henderson • Gregorio Humberto Gomez
Martha Kaplan • John Kertisz
Mark A. Kleiman
Ira Koslow and Gail Rogers • Donna Lacey
Linda Laisure and Helen Alland
Larry Layne • Marty Liboff • Eric Liner
Ethan Lipton and Janet Lent
Karl Lisovsky • Nancy L. Loncke
Peter Lonnie • Frank Lutz • Robert Menken
Michael McGuffin • Michael Millman
Susan Millmann • Ian Milne • John Mooney
Shelagh Moriarty • Sandy and David Moring
Holly Mosher • Anne Murphy
Occupy Venice • Earl Newman
Sherman and Meredith Pearl
Barbara Palivos • Thomas Paris
Milton Rosenberg • Bill Rosendahl
Ron Rouda • Pete Savino • James Schley
Krista Schwimmer • Laura Shrewsbury
Linda Shusett • Jim Smith • John Stein
Andrea J Stern and Sheppard Stern
Alice Stek • Mike Suhd
Larry and Kathy Sullivan • Surfing Cowboys
Tamariska, Inc • Teddy Tannenbaum
Jim Talbot • William Taxerman
The von Hoffmann Family
Venice Beach Oceanarium
Brady Walker • Joe and Nancy Ward
Tim and Nancy Weil • Emily Winters
Suzy Williams • Nancy Boyd Williamson Mary
Worthington • Stan and Roni Zwerling

We Thank Our Sustainers

Linda Albertano

Fred Dewey

Marty Liboff

Phyllis Hayashibara

Help A Free Press Survive:

Annual Sustainer: \$100. Individual Subscriptions: \$35/year Institutional Subscriptions: \$50/year Mail: Beachhead, PO Box 2, Venice, CA 90294



Dear FVB,

Your article of the 5th, "Give them the bird!" by a "Moishe Yuke!" is another attempt at your mob newspaper at bleeding heart b.s. politics attacking some mob competition for money in Venice for your masters, be it real estate competitors or scooters. Leave those gorgeous young tourists alone, as they beautify our lovely burg zipping along with beautiful hair flowing behind them! When I see such a lovely sight, I'm sure I'd let those pretty things ride across my back and enjoy it!

Albert West the Elder



Gentrification at 2454 Lincoln Blvd

Dokeo apartments

77 Units with restaurant and parking facilities

1. Atrocious to Venice, an eye soar, sky scrapers belong in New York.
2. We have an over abundance of traffic on Lincoln and in alley way
3. The alley way is an industry way as well as residential over crowded with cars, vehicles, buses dump trucks, construction trucks, cement trucks and garbage trucks, daily
4. Too many people on bikes and scooters, cars, and accidents daily
5. An over loaded electrical area of industry and health hazards are going on here now, this atrocity is not only non earth friendly-non eco friendly to animals, plants, children, it will bring in more dirty combustible electricity as we are already over city codes. Unless 100% solar is put in it will create more fire hazards, with smart meters, the g5, and 77 units of over powered electrical units, which will create more disease and more cancer to all life's breath.
6. This project is not made from anything that is earth friendly such as a community of "earth cal communities" or "domes" communities or earth ships made from all recycled products.
7. This project is another monstrosity of waste product, and will also bring up and out rodents/vermin and possibility of the black plague.
8. This project intends to use the sewage lines already with major issues, instead of "compost toilets" as Abby Rockefeller has created and documented how our sewage system today is collapsing upon itself and destroying our water ways. Which is the sewage system from the days of the roman empire. See her documentary on water.
9. I see major issues here in this entire project. We already have major issues with the industry next door in this alley way.
10. This is not china. This is Venice. Inspired by artist from Venice Italy and a historical artist community. Let us honor Venice thru respect of all artist that have come and gone.
11. Not to mention the massive amount of waste produced by 77 apts living over a restaurant.

Anumpeshi

Thank you! I am homeless in Venice and so there's is very close to home and heart to me. It's a daily struggle to achieve basic things like finding food and where to go the bathroom. Feeling hated and subhuman is a real thing out there, and it is terrible to feel. It's probably exaggerated on top of a life that is already so hard. You put so many excellent points so well, it's great to know people like you exist. - Unsigned

Hello Beachhead family,

Furious with the time limits on public comment at the VNC which prevents needed public dialogue on the most important issues facing our community, so I'm submitting this for consideration as a way to correct the VNC record:

What Needs to Be Said

by Mark Lipman

Due to the draconian 1 minute time limit for public comment at the Venice Neighborhood Council - which prevents a calm and respectful conversation on the issues that are most important to the community, here is my full statement for the people of Venice and VNC:

I moved to Venice in February of 2007, in a van with \$20 in my pocket. That was right around the same time as the LAPD made a massive 3am sweep of minority owned homes in the Oakwood neighborhood, right around the 30 year mark of using illegal gang injunctions and harsh code enforcement policies to break up local families of color, who had been living in Venice for 4 and 5 generations, forcing many families to sell their homes to the likes of Tami Pardee for pennies on the dollar, so that millionaires could move in.

This was just a year after 900 low income families had been illegally evicted en masse from Lincoln Place, so that a rich developer could convert our affordable housing to rents of over \$3K per month.

This was at the same time as the big battle in Venice was over people sleeping in their vehicles, when the organized money of this community was riling people up to demonize those who were living in their vehicles as a last resort for not having to be literally on the sidewalk - organizing neighborhood watches and vigilantes to work with the police to enforce another unconstitutional ordinance that heartlessly targeted those who had nowhere else to go.

Do we start to see a pattern here, where the millionaires of Venice use their money and influence to stoke anger and divisions between the rest of us?

Then 2011 rolls around and Google is given an 80% tax break to move into Venice. To put that into perspective, that's over \$2 Billion that Google hasn't paid in taxes - and why you have to pay for Prop. HHH funding today. And what did they do with our money? They imported thousands of high paid employees and gave them bonuses for living locally so they could drive bikes to work for their green image, creating rent wars with existing tenants and the tripling of rents overnight.

At the same time people like Carl Lambert, who is currently under indictment by the City Attorney - began illegally converting Rent Stabilized Units to hotel rooms - short term rentals by themselves accounting for the loss of over 2,000 affordable housing units in Venice alone.

Add to this all the hundreds, if not thousands, of illegal Ellis Act evictions and Mello Act violations and all of this combined is the root cause of all the homelessness that we see today - and those who profited the most from this here in Venice, all have one thing in common - they are all members of the Venice Chamber of Commerce - whose key leadership is represented on this very council - who are playing the rest of us for fools.

Now they want you to think that it's Bonin - but Bonin's just a puppet sold to the highest bidder. The real ones behind the scenes pulling the strings is the Venice Chamber of Commerce, whose very mission statement is to use their money and influence to subvert our democracy to shape government policy for their own economic benefit.

Now, I know a lot of you have come here tonight angry about homelessness and you have every right to be, but while you're venting that anger and frustration just make sure that you're directing it towards those who are truly responsible for blowing it up to the conditions that we see today, just to line their own pockets.

And just to be clear, the key representative of those profiting the most from creating the homelessness we see in our community, the president of the Venice Chamber of Commerce, George Francisco, is sitting right in front of you tonight. May you use your time wisely.

Mike Bonin Walks Out On Black History

by Mike Bravo

Literally.

A lot of our liberal friends in Venice might not like what I have to say about their boy Bonin but who cares. In a Venice era where Black, Brown, and working-class people are being exponentially displaced what do we have left to lose? Orthodox respectability politics hasn't garnered us any substantial political leverage or footing to defend ourselves. All we have left to lose is our chains.

Mike Bonin doesn't care about Black people.

Yea I said it. Someone has to say it.

Oh, please. Don't tell me you're fooled by his political theatrics, opportunism, and tokenism of Black and Brown people. Whether its his coordinated arrest protesting ICE in July, his recent political rally theatre performances, or his adoption of a Black child. Guess what Bonin, you can't walk out of this one.

Tokenism is simply covert racism. Racism requires those in power to maintain white supremacy (a political ideology that perpetuates and maintains the social, political, historical or institutional domination by white people) by exercising social, economic and/or political muscle against people of color (POC). Strong terminology I know. However, we must use brutally honest language for the brutal reality of displacement and culturicide we Black, Brown, and traditional working class people of Venice are facing. It is what is. Tokenism gives those in political power the facade of appearing as saviors of diversity because they recruit and use POC as racialized props.

I really don't know what Bonin is thinking. He already has a strong reputation in the community for lying, deceiving public relations posturing, being a shill for developers, and his cowardly (lack of) engagement with the Venice community. I'm confident he is aware of this. Even still, knowing his reputation our First Baptist Church of Venice (FBCV) Coalition still had faith that he wasn't going to bullshit us this time. Before I continue though, let us be clear—this is a historic and beloved African-American landmark in the Venice community we are talking about. It is the symbolic crown for the African-American legacy, struggle, and resilience in Venice. This is a historic community period.

Back in August 2017 at the "Love Not Hate Rally" we started our awareness campaign for the First Baptist Church of Venice (www.savevenice.me). Mike Bonin postured on stage with his remarkable skill for political theatre. He acknowledged his white privilege, systemic racism, and declared that he would help save the church. You can view the video here vog.news/bonin-aug19-2017

and vog.news/bonin-fbcv-promise-2. He is keenly aware of what racism is and how it works. These videos are almost comical in the sense that, when it has come down to it, he has doubled down in the opposite direction of what he was preaching. In the videos you will notice there was no talk about only saving the structure, the frame, and façade of the church building. When we finally did get a chance to meet with him in August of this year (2018) he backtracked on his words and said he never promised he would help save the Church. He lied. But, more details on that grand finale later.

Fast forward 6 months to February 2018. There is zero follow up or support from him about the FBCV. Albeit, to his credit he (his office) did, at our inquiry, supported our Black History Month event early that month by donating \$300 for poster printing costs. While it was a kind gesture it means nothing when one lies, evades, and subverts our efforts to restore the epitome of Black History and legacy in Venice in its most critical moment.

Later that February his office had arranged a meeting with our group and the Penskes but little did we suspect that it would be a false mediation by his office. In our correspondence with his deputy Taylor Bazley before the meeting date an agenda was never set, nor was there a set premise for the meeting. The meeting to our knowledge was for a general dialogue with the Penskes. When we got to the meeting we soon realized the premise for the meeting was "how to best honor the African-American community" by discussing a memorial plaque for the community. We never discussed anything of the sort in our correspondence. When we clarified this to Taylor he replied with "This is what we've been talking about in the email." When we raised our objection to his lie Mr. Penske laughed out loud. The exact reason he laughed is uncertain but being that we were there regarding a heartfelt issue pertinent to the survival of our community it was enough to offend the elder with us who got up and walked out of the meeting, and which signaled the end of the meeting.

I would like to note that during the meeting with the Penske's something that stood out to me was the narrative and arguments the Penskes were pushing and defending themselves with. The argument points were almost verbatim what VNC Board Member and systemic racism advocate Will Hawkins was spewing the past 6 months on social media. Coincidence? There's more.

Two months later in April we had received word that Bonin made a statement regarding the church which he did not make us privy to. We sent him emails asking for a copy of his statement and calling for a meeting with him considering he has been silent about the church (at least to us) since he first, and lastly, proclaimed his solidarity

continued on page 8

3 • September 2018 • Free Venice Beachhead

Three Years Later— continued from page 1

From here we can really drill down to the root causes of the failures we now experience in policing, and offer the positive solutions that can result in better outcomes.

The proposals here are a collaborative effort distilled from dialogue with many members of the Trans-National Alliance. Yes we are rolling many blunts and burning much herb during these conversations -- but we are also thinking deeply. Members of the TNA agree that as we get a new police chief in L.A., we who have given significant thought to the policing solutions we want to see implemented in our community, must be part of this conversation. The Alliance agrees to make a public declaration of these proposals in the pages of the FREE VENICE BEACHHEAD so that the new police chief may have them available for policy considerations, and that these forward-thinking proposals may assure that no member of our Trans-Public are ever endangered by the police officers tasked to protect them.

-----PTSD-----
yo man let's get an understanding
I know that your job is demanding
but I only got me one life to live...
--Ice Cube - U Ain't Gonna Take My Life

When we start the dialogue, and the anger seethes from the latest killing dominating the news cycle, it is easy to conclude, f*ck the police, and ask why even have this evil institution generating so many bad outcomes in our community. In the TNA, members of the trans-public are free to adopt any governing philosophy that suits coexistence. Yet even if we claimed an anarchist governance, it would still not be without policing -- but instead, self-policing. So until we achieve a utopia where every member of community can self-police, we understand that this institution has a role in a civilized society.

Imagine the toll of having to do their job -- dealing with the most indisciplined members of society -- those who have taken the least care to coexist, always needing outside intervention to tell them to act right. Put yourselves in the shoes of the police and see them in a mundane daily dripping of confrontation after stressful confrontation, interrupted by the shock of the big events, when they have to deal with the worst that human beings are capable of doing to one another. The cumulative effect of all this stress is taking a taxing toll on our police officers, and is leaving them desensitized the more they see. Officers who lack empathy because the experience of their job has left them jaded make bad cops, and bad cops drive bad outcomes in our community. It is with this in mind that we've develop an interest to making sure that all of our officers have everything they need to be best equipped to handle all they have to deal with in doing their jobs -- giving each officer the chance to aspire to the highest ideal of their profession as the heroes among us.

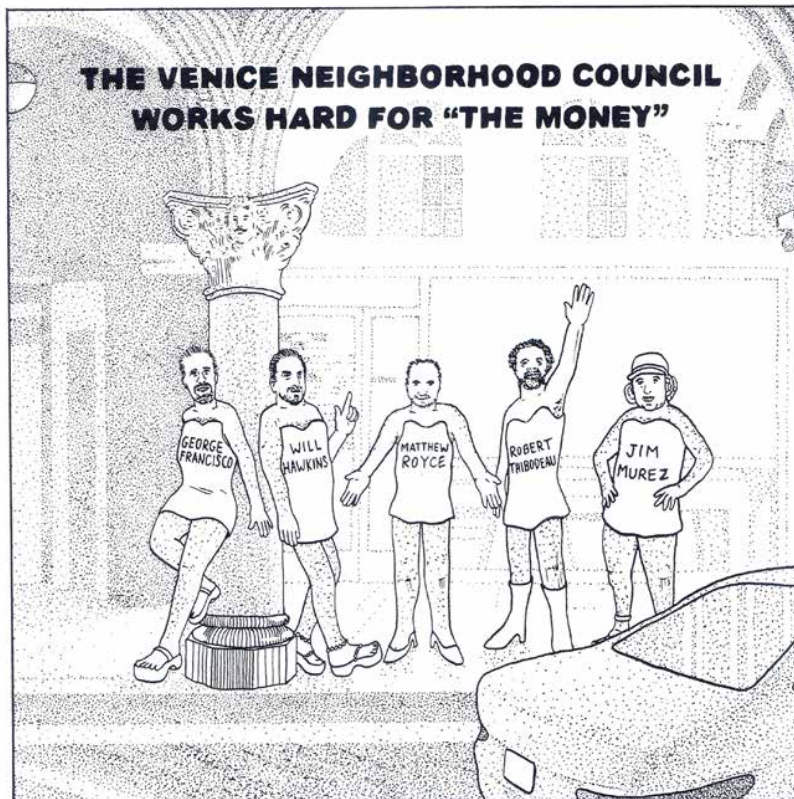
PTSD is real, and its cumulative effects needs immediate drastic intervention to relieve our police officers from the humanity-numbing daily drip of negative interactions, that their job requires of them. The Trans-National Alliance proposes that police officers be removed from their current year-long schedule of service and instead be placed, over the course of one year, on a nine-month tour of service, with 2 mandatory two-week vacations in each half of their tour. In essence each officer will work eight months out of the year, never getting to 4.5 months before mandatory time off, while collecting their salary over the course of the whole year. We prescribe this decompression time not as an expense to policing, but instead a necessary reprieve where officers gain enough distance from the job, so that they can experience policing as a member of the community. Being served by the PD as a member of the community will provide a much needed perspective when our officers return to work -- a chance to know more intimately the role of their job in the lives of the people they serve.

-----Disarm The Cops-----
just wanna do your eight hours and then hit the showers
shoot a bother down and you don't send flowers
goddamn sheriff / can't wait to tear off / a chunk off a n*gga ass...
--Ice Cube - U Ain't Gonna Take My Life

Consider just how rare it is for officers to use their guns, and how much of their job involves officers playing the role of social worker, or mental health psychologist, or couple's counselor, or truant officer. When we decided upon disarming the cops, it was in order to arm them with the resources of the community. As a re-imagining of law enforcement, this proposal may seem a bit out there to implement, given how deep gun culture is embedded in American society. And in addition, won't the firepower imbalance put officers at a safety disadvantage? We solve this by making sure we are sending officers into the community who are well trained to handle themselves in a variety of common policing scenarios. But most importantly we will change the posture of policing to make it so that officers come in the community with as many resource options as needed to solve the root cause of policing issues and not just deal with the effects when they bubble over.

So if we arm the cops with resources like housing

Three Years Later — continued on page 5



4 • September 2018 • Free Venice Beachhead

Last Venice Beat Poet – from page 1

He wrote poems, brilliant poems, which he always dedicated and credited to the Muse, “the Lady,” who had touched his tongue and gave him poetry. He would invoke her before each reading, burn a poem to her, dedicate the reading to her with his slightly rough New York accent and gentle soul...

dear lady
my hands hang
like ghosts
in sunlight

& what there is to say
the sharing of a clumsy act
of something else pulled
from the blustered page

Over the years he remained true friends with both John and Philomene, “I love John Thomas” he proclaimed when I gave him a photograph which I had taken of the six remaining Venice Beats together in 1998. One by one they died until it was just Philomene and Frankie. Frankie would say over and over to Philomene, “We’re the last two left.” “We’re the last two left.”

John had written an Introduction to Frankie’s book. I asked Frankie if he would write a Preface for John’s. “I would feel honored” he said and he wrote a simple yet magnificent one...

a dream
for john thomas

in my dream
who is he
that bearded poet
i didn’t get his name

i told him who I was
& he pulled some sky
out of his pocket
then was distant

i knew

he said something
profound
but couldn’t
put my finger on it

when i woke
the morning light
was breaking thru
my window
& a family of birds
were whistling
about the worm
hidden in

On August 21, 2007 Frankie was to meet Philomene for lunch. “Philomene!” he called and up to her second floor apartment in the red-bricked Ellison, (where the poets live the neighbors called it). He walked quietly away. He thought that she had forgotten. But, she had not forgotten him. She couldn’t hear him because she was in the sleep of death. For eleven years he was the only one left.

In August, 2018 the bad news came. Frank T. Rios, the last remaining Venice Beat lay dying. He was strong, peaceful, open to it. “How are you doing, Frankie?” I e-mailed. “I’m looking forward to meeting them all again, he said: Philomene; John; Stuart; Tony etc.” He had a request for me. Two photographs that I had taken that he liked. Perhaps wanted at his bedside. One of them was of him lighting the flame of invocation to the Lady. Another in which he is surrounded by poets and writers of Beyond Baroque. I hurried and worked as hard as I could to find and get them to him. Time was running out. I wanted to be with him in some small way as my sister had been with Stuart when he was dying so many years ago. I did. Eleven years after Philomene died almost to the exact date on August 20, 2018 Frankie died peacefully in his own bed while the crisp light air of an early L.A. morning called to him. This poem he wrote for John can now be for Frankie, for Philomene, for Stuart, for Tony. For them all.

for john

the moon
is crying
for death,

over the air
good men
are taken
to angels

Frank Rios Interview – continued from page 4

From The Free Venice Beachhead, January 2008

An Interview with Venice Poet Frank T. Rios, Part 1

By Hillary Kaye

Beachhead: I’m nervous.

Frank T. Rios: Of course you are, you care.

Beachhead: Thank you for saying that Frankie. O.K. This is the Frank T. Rios interview. I’m in his home. Thank you Frankie for doing this interview.

Frank T. Rios: You’re very welcome.

Beachhead: I wanted to ask you how you discovered Venice?

Frank T. Rios: Well I hitchhiked here in 54 from New York.on the road type thing. and came to Venice and spent a year. I really loved it. In January of 59 I hopped a plane and came out here. And I think part of it in truth I was trying to escape.

Beachhead: Escape your past, your history?

Frank T. Rios: Well I was involved in a lot of gangster stuff. You know stick ups, that kind of stuff.

Beachhead: What area of New York were you from?

Frank T. Rios: The Bronx. But see I studied acting. And from acting one of the classes I had was doing the monologue and everybody was doing the classic monologue. But I found American poetry and within it I found “The Man with the Hoe” by Edwin Markham. And I had a really good memory. And I memorized the poem and it hit me like whoah so I started to write.

Beachhead: That’s when you began writing?

Frank T. Rios: Yeah and the first poem I ever wrote was the “Ball” poem which is a beautiful poem. I mean it’s right there. I don’t think I changed anything. It just came out.

Beachhead: That’s cool.

Frank T. Rios: So inside I knew, I didn’t think that I was a poet but something had started to shift. So when I got out here—

Beachhead: So where did you study acting?

Frank T. Rios: Neighborhood playhouse.

Beachhead: With Sanford Meisner?

Frank T. Rios: Yes. I did some plays Tennessee Williams ...those kind of things. And I was pretty good.

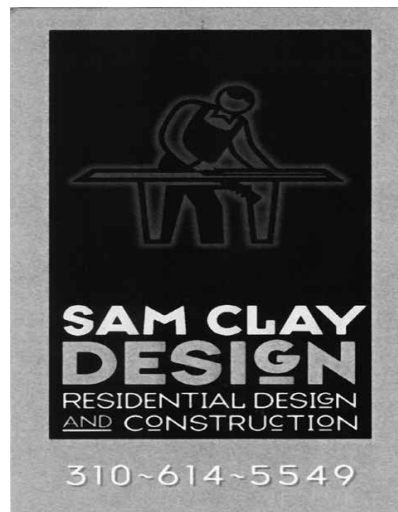
behind a dark cloud
we gathered
in a circle
to mourn
a fallen friend

“O heart
don’t run from me
kill yourself
tomorrow “

the sun
hides behind
a dark cloud
& john
turns
the final page

rising.

There is an emptiness in Venice today. An era has passed. Our last Venice Beat Poet is gone.



Beachhead: You have a lot of presence.

Frank T. Rios: Yeah I had stage presence. And I had a really good memory so I could play with it. And when I got out here in 59. You know I feel I was being guided. It couldn’t be any other way because it’s not like I’m thinking I need to go here or I need to do this.

Beachhead: I’ve always felt that about my life too, that I had no choice that I was being guided.

Frank T. Rios: Right guided. I was guided to Venice West. And it’s a poetry reading.

Beachhead: That’s when you first got there?

Frank T. Rios: Yeah. It’s a poetry reading, and who’s reading Stuart Perkoff. He’s reading and I’m like, I know exactly what he’s doing.

Beachhead: Yeah you’re right with him.

Frank T. Rios: Yeah I’m right with him. So the next day I’m walking down the beach and I meet Stuart. And we start talking, you know, and it was instant, the connection. So then I’m thinking I’m going to do a reading here. So I sat down and wrote about 50 poems.

Beachhead: It just came right out?

Frank T. Rios: Well it took me 4 months. And 90% of those stand up today. I was really receiving it.

Beachhead: That’s great!

Frank T. Rios: And then of course I met Tony and it was the Holy Three.

Beachhead: The Holy Three! How interesting.

Frank T. Rios: Yeah we got a little scared about that.

Beachhead: Because.

Frank T. Rios: Well —

Beachhead: Right.

(Rios laughs and then Hillary laughs)

Frank T. Rios: Yeah and then The Holy Barbarians came out by Lawrence Lipton.

Beachhead: What did you think of Lawrence Lipton?

Frank T. Rios: I never had any beef with him. He was scared of me. He thought I was a gangster and drug dealer.(laughs) Which I was, but not when I got to L.A.

Beachhead: Right.

Frank T. Rios: And I moved to Venice. Cause I hung everything up.

Beachhead: You did?

Frank T. Rios: But I was still using. We all were.

Beachhead: Everybody was using heroin?

Frank T. Rios: No.

Beachhead: You were using heroin?

Frank T. Rios: Yeah I mean. I hung up the bag for a while, and got out here, you know kicked, start taking bennies and smoking grass.

Beachhead: Right.

Frank T. Rios: You know downers. You know what was there. I wasn’t running anything. I wasn’t —

Beachhead: What was available.

Frank T. Rios: What was available, right. Tussar. We took Tussar.

Beachhead: Right.

Frank T. Rios: The whole thing then wasn’t so much the drugs, it was the creative act. You know we were all totally broken open. I was ordained, in 1959 in Topanga Canyon by the Muse, the lady, by the poem.

Beachhead: Could you explain a little about that?

Frank T. Rios: Yes. I was sitting in this beautiful pad in Topanga Canyon where Aya was living.

I was blowing. We had our stuff, crayons, pens and notebooks. Anywhere we’d go we had our stuff. Of course we moved around like that. And I’m blowing and blowing and like it’s a beautiful. I get chills now just thinking about it. And I go outside and it’s a beautiful night, like I’m there and I, I’ve found my path. And I’m elated. She comes to me, she comes right up to me and touches my tongue, and I burst into flames. And she tells me I’m ordaining you a poet and I’m giving you the ritual of the poem burning to honor me which is the invocation to the muse. So I fall back inside and I write this invocation. Oh God Lady Mother of the Poem, it’s coming out that way because she touched me. And I burned it.

Beachhead: You burned it?

Frank T. Rios: Oh yeah.

Beachhead: So you don’t have a copy of that?

Frank T. Rios: No I burned it for her. It was just for her. All the poems I burn for her. No one else sees it. And I’m watching the poem burn down, burn down into a tiny black ash and the ash blows over me. And there I am on kind of a tongue of a mountain You know it’s a mountain but there’s this kind of a tongue coming out and I’m standing on the tongue and I’m an old man now and I’ve got the book under my arm. So for her after that anytime I do a reading, anytime I do marriages, anytime I bless a house. I do it through the poem, the ritual of the poem burning.

Frank Rios Interview-- continued from page 5

Beachhead: That's why you burned the poems at the Philomene Long and Tony Schbella memorials?

Frank T. Rios: Right. Nice, huh.

Beachhead: It is. I mean it's powerful.

Frank T. Rios: Yes you're really receiving it.

Beachhead: I see.

Frank T. Rios: It's elating, it's magical.

Beachhead: Right. It's all pretty clear.

Frank T. Rios: Very clear. So when I'm writing that before I become ordained, I'm finally writing it. Being a throwaway and all that stuff. I mean being alone and outside, and no mother, no father because she threw me away, it's like the tears, but I'm getting it out for the first time in my life.

Beachhead: That's very moving.

Frank T. Rios: So after that then I get ordained and the cleansing happens and she's able to touch me. Yeah that's why I still do it.

Beachhead: Are you still writing?

Frank T. Rios: Yeah I started a new book. I write at night.

Beachhead: Are you a night owl?

Frank T. Rios: No I'm up till 11. I'm up at seven, work out.

Beachhead: You keep in good shape

Frank T. Rios: I try. I'm 72 you know.

Beachhead: When did you meet Philomene?

Frank T. Rios: I met Philomene when Stuart died. She was with Stuart.

Beachhead: At the end?

Frank T. Rios: Yeah. I was in Denver.

Beachhead: You had left Venice.

Frank T. Rios: We all were in Denver. Stuart came too, but his parole officer wouldn't let him stay and he had to come back.

Beachhead: How did you happen to go to Denver?

Frank T. Rios: Well Jimmy Marrios was the first one who went to Denver.

Beachhead: And you all followed?

Frank T. Rios: Yeah he started the Mile High Underground. Denver was virgin territory. We stepped in and took over. Real poets. So we had the bookstores, record stores, and we were hooked into the theaters.

Beachhead: What a great scene.

Frank T. Rios: Yeah, we had a really beautiful scene. We had the bar. The Lido lounge. We gathered and we would get insane and write poetry.

Beachhead: How many years was it that you were in that scene that went from Venice to Denver and then back to Venice again?

Frank T. Rios: There's no break. I'm still doing it, the location doesn't matter. Like that picture there was Denver, I mean it was an apex of it. There was a Venice apex and then a Denver apex and then Venice again.

Beachhead: But when did that Venice scene —

Frank T. Rios: That original Venice scene broke around 63.

Beachhead: So you were aware at the time what an ephemeral and magical situation you were in.

Frank T. Rios: Oh yeah.

Beachhead: And you all were?

Frank T. Rios: Oh yeah. There was no doubt. The three of us were in the throws of magic. And ritual and a certain kind of illusion, of course embodied with the creative act.

Beachhead: Right.

Frank T. Rios: You see we were madly just receiving it. And some great stuff came from there.

Beachhead: Now in terms of women was Philomene the only female present?

Frank T. Rios: Philomene wasn't there yet.

Beachhead: She wasn't there yet. So it was all men.

Frank T. Rios: No there were women.

Beachhead: I mean there were women, but were there women poets?

Frank T. Rios: Yeah, oh yeah. Of course there wasn't just a circle in Venice, you see it was America, because actually the circle wasn't that big, so we were connected to San Francisco with all those guys and then we had Wally Berman and George Herms, John Altoon. It goes on and on. Everyone's connected. Cause you wind up anywhere, any day. You know what I mean. You wake up in the morning and you got no idea how it's going to unfold. We ain't got no money. It's not like we got plans. The only plan I've got is I've got my notebook and my stuff. I ain't looking out see, I'm looking in.

Beachhead: Right. So is that how your life is today?

VENICE HISTORY-- continued from page 1

predominantly white crowd to be dumped at the entrance of an historic Black church. On a Sunday.

Elisa Paster, the hired lobbyist for the Penskes, spoke on their behalf. She said that the Penskes are "responsible" people and that the Community's concerns are only "rumors". She said that the building is not historic and that it was built after the African-Americans' time of significance in Venice was over. This cold, sweeping statement by Ms. Paster prompted a gasp of horror from the Venetians in the meeting room. She apparently saw no value in the last fifty years of the cultural, social, and political history of the Oakwood neighborhood of Venice.

Horace Allen, the self-described "bishop", spoke for the Penskes. It was Horace Allen who had sold the church to the Penskes, and now he came when they called. He said that the First Baptist Church of Venice didn't need saving. But it was this same Horace Allen who, according to the lawsuit brought against him in Superior Court of California, County of Los Angeles, took out multiple loans on the church property to pay other loans on the church property to pay still more loans on the church property. The lawsuit described Horace Allen's actions as "fraud" that caused great and irreparable financial and personal harm to church members who would lose their place of worship. This is the Horace Allen who came from outside of Venice and cashed out the most historically significant Black church in Venice. He sold it with no regard for its Legacy in the Community. He sold it to white millionaires who now pulled his leash to come speak to the Planning Commission.

The usual members of the Venice Neighborhood Council were present at the hearing. George Francisco, Will Hawkins, and Robert Thibodeau spoke on the side of the Penskes. Of course, Robert Thibodeau is the Penskes' architect for the proposed conversion. In fact, the VNC is made up largely of architects and developers who have no knowledge or consideration for the History of Venice. Will Hawkins would have you believe that this church building has no historic value. How a white, recent transplant to Venice would have anything pertinent to say about Venice Black History is difficult to imagine.

The commissioners took turns discussing the merits of the case for the appeal. Former President Esther Margulies asked Lambert Giessinger of the Office of Historic Resources if there were any other recognized cultural monuments of the African-American Community in Venice. He named Tabor Court [Irving Tabor's house] and alluded to two others. Ms. Margulies asked if any Black churches were recognized. Mr. Giessinger replied that some are recognized but not actually designated as cultural monuments. Ms. Margulies asked the other commissioners (and presumably every person in the room) if we are the generation that erases the Legacy of the Venice Black Community. She reminded everyone that there is no visible Legacy of the indigenous Tongva tribe that once populated Southern California. She spoke of the evidence of the cultural significance of the First Baptist Church in the African-American Community of Venice.

The Planning Commission voted. Only Esther Margulies voted to not deny the appeal. The other four commissioners approved the conversion of an historic Black church into a single-family dwelling for the Penskes. Michael Newhouse, Lisa Waltz Morocco, Adele Yellin, and Heather Rozman saw no sufficient historic value in the First Baptist Church of Venice.

President Michael Newhouse said that the Penskes will build their "home" in this "structure". And he hoped that this would lead to "healing" in the Community. For those who need a translation of this little bit of linguistic sorcery, "healing" means "Black Venetians go away". Frankly, this current desecration of an historic sacred site is just the most recent attempt to destroy the Legacy of Venice Black History. But it's also the most disgusting. Who would have imagined that anyone would even think to violate the most prominent Black church in Venice?

What now?

The Sunday gatherings of Venice activists in front of the First Baptist Church of Venice are continuing, and sharper strategies are in the works. This struggle has galvanized the People of Venice more strongly than ever. It has brought more minds and more talents together to win the fight and write the true History of Venice for generations of Venetians to come.

And what about the Penskes? Will they really be able to make a "home" in this "structure"? Will they be able to live peacefully in Venice or even be seen in public? They are a very image-conscious couple. Will their public image as the enemies of Black History be survivable? It can only get worse for the Penskes.

In the meantime, you can stay informed by going to www.savevenice.me. You can come to the ongoing gatherings on Westminster Avenue and 7th Avenue on Sundays at 1:00 PM. You can participate and share in the Victory. For History. For Venice.

5 • September 2018 • Free Venice Beachhead

Three Years Later -- continued from page 3

vouchers, cash assistance, rehab placement, access to vocational training, restaurant gift cards, tickets to the ball game or movie passes, etc... all of the sudden, when confronted with a chance to serve, officers will have more options available to them besides ticketing, or making an arrest, or pulling out a gun and shooting. That little change alone will make it so that the job becomes waaay safer -- when people start to see officers as intervening to help solve problems, rather than make it worse by using arrest and imprisonment.

But Pat, I hear you say, 'there are real crazies out there, who aren't gonna go quietly just because there's an Appleby's dining voucher in it for him'. Yes I get it. The scenarios where someone is actively out to hurt others or intends harm on our police officers will continue to be a challenge that the department must equip themselves to deal with. In conversations with the community, we will still create rapid response forces within the department -- like a beefed up s.w.a.t. unit -- where once these guys get called out, you really done stepped in it, and they will use the might of their overwhelming force to assure the safety of the community. This unit will come on the scene dressed like roboCop, full of brave men and women using the latest armor and weaponry. While we can not be 100 percent with the certainty of their safety, we will pour enough resources into our s.w.a.t. force that the danger inherent to the position is minimized -- giving officers more confidence to do their job bravely, knowing we got their backs... We just don't want our department to be the place where sadistic killer-minded individuals end up, because they know they will have opportunities for unchecked violence. Leading us to the last point of our reform: choosing carefully to whom we give this awesome responsibility of policing.

You must respect my authoritah!

--Eric Cartman, Hall Monitor

When we implement the above measures -- time off to counter PTSD, taking the gun out of the equation, arming officers with community resources, creating a dedicated rapid response s.w.a.t. force -- we are still very far from where we want to end up, until we attract and hire the right people to do the job of policing. We all know people who wake up in the morning with a stiff one to go tell everybody what to do. We also know people too, who run towards the danger, because there might be someone who needs help. We need less bossy hall monitors in policing, and more heroes without capes.

When we remove from policing, the opportunity for unchecked violence, and add into the department real problem solving capabilities to effect and really serve the community, it won't be long before those who want to come to the force simply as an outlet for their aggression will self remove (once that's not a major feature of policing), and they who are stuck in places like St. Joseph's or o.p.c. and feeling like they are not doing enough to help their community, will come to know that the place to more effectively serve is in the police department. This too, will go a long way from the community seeing the police as an enemy to a force of good, and in turn will add to the safety of officers.

In addition, as a goal of getting the best people to populate our police department, we are proposing that the selection process removes any explicit or implicit IQ cap built into the evaluation of candidates. The days of choosing officers BECAUSE they are a little bit dumb should give way to finding the smartest most qualified agents of our governance capable of making independently good decisions... Los Angeles is a world class city and deserves a police department fitting of that status. I look forward to seeing these measures implemented so that our police department can better fulfill the desires of our community.

**Grant Historical Status to
the First Baptist Church
of Venice!**

**31,050 have signed. Let's
get to 35,000!**

**[https://www.change.org/p/respect-
black-history-grant-historical-status-
to-the-first-baptist-church-of-venice](https://www.change.org/p/respect-black-history-grant-historical-status-to-the-first-baptist-church-of-venice)**



Venice YouthBuild volunteers with (far right) YB Associate Director Tijana Quilici and YB Director Kevin Michini. Photo by Phyllis Hayashibara

YouthBuild Helps Maintain VJAMM

by Phyllis Hayashibara,

On Friday, August 24, 2018, nine young adults and two directors from Venice YouthBuild, a comprehensive educational, job-training, and leadership development program sponsored by Venice Community Housing, helped polish the Venice Japanese

American Memorial Monument and sweep up debris from the surrounding sidewalk and street curbs. Young adults Tuituu Akau, Durant Dyer, Gage Fontana, Robert Funes, Victoria Guizar, Alanza Jimenez, Tahz Jones, Ramon Ortega, and Shairis Plazola arrived on the northwest corner of Venice and Lincoln, accompanied by Venice YouthBuild Director Kevin Michini and YouthBuild Associate Director Tijana Quilici. Quilici had prepped the nine volunteers by screening the 2017 documentary by Abby Ginzberg and

Ken Schneider, "And Then They Came for Us," which focuses on the disturbingly current relevance of the 1942 forced removal of persons of Japanese ancestry from the West Coast, and their incarceration in ten American concentration camps under the War Relocation Authority.

VJAMM Committee member Phyllis Hayashibara introduced the VJAMM obelisk to the YB participants, reading aloud the three paragraph text; while the youth themselves volunteered to read aloud the five quotes from former Manzanar internees. Hayashibara explained how the Manzanar cemetery's white obelisk, inscribed with three kanji characters, I REI TO, meaning "monument to console the dead," inspired the VJAMM obelisk, to remind the living of our Constitutional rights and to be vigilant about protecting those rights.

"I am so moved by this monument," said YouthBuild volunteer Alanza Jimenez. "As a woman of mixed African American and Native American heritage, I know this injustice should not be forgotten, and I appreciate learning this history. In fact, I'd like to see more monuments dedicated to other groups of people who have suffered, so no one will forget, and so this will never happen again."

The volunteers enjoyed a lunch of grilled veggie sandwiches and tuna salad sandwiches, generously donated by James' Beach in Venice. VJAMM Committee member Suzanne Thompson had arranged for the donation, while VJAMM Committee member Kay Brown organized the pick up and delivery to the corner. The volunteers also shared a few sandwiches with a couple of women who walked up and wondered if they could have a sandwich, too.

"We have been learning to give back to the community," said Robert Funes. "Whatever we do for the community, we get back in return." Funes credited

his wisdom to YB Director Michini, who has pledged Venice YouthBuild to help maintain the VJAMM on a regular basis as a new component of their monthly community service.

Beach Cities Carwash employee Rafael came over to thank the young adults for helping to clean up the street corner. He said the carwash plans to re-landscape the corner of the carwash with a variety of plants.

VCH's mission statement reads, "Venice Community Housing works to reduce homelessness, maximize affordable housing, empower low income constituents, provide social services, and advocate for public policy that protects and strengthens the economic, racial and cultural diversity of Venice and other neighborhoods on the Westside of Los Angeles." VHC, a 501(c) (3) non-profit organization, celebrates thirty years of affordable housing and community development, and serves as the fiscal sponsor for the Venice Arts Council and the Venice Japanese American Memorial Monument Committee. For more information about Venice YouthBuild, please visit <http://www.vchcorp.org/venice-youthbuild/>

For more information about the Venice Japanese American Memorial Monument, please visit <http://www.venicejamm.org> or Facebook@venicejamm.

Larry Hankin's

STREET STORIES \$15

"A Delight." - L.A. Times
 "...a Hollywood treasure."
 - S.A. Green - The Hollywood Dog

The Fanatic Salon Theater
 Fridays: Sept. 7, 14, 21, 28 - 8pm
 3815 Sawtelle Blvd, Culver City,
 Ca, 310.622.2046

well baby center®
 A NON-PROFIT PARENTING & COUNSELING CENTER

Parenting Groups

Well Baby Center
 12316 Venice Blvd.
 Mar Vista, CA 90066
 310.402.2229 ext 105
www.wellbabycenter.org



Joyce Castagnola and Frank Rios

Frank T. Rios — Venice West Poet (March 22, 1936 – August 20, 2018)

By Bill Mohr

Frank T. Rios, a poet who joined the Venice West poetry scene in the late 1950s and remained one of its most loyal advocates, died early this morning, at age 82, according to his friend, the poet S.A. Griffin. Rios was born in New York and grew up there; he moved to Los Angeles in the early months of 1959, where he found kindred spirits, such as Stuart Z. Perkoff and Tony Scibella, who guided his unflinching imagination towards lyrical epiphanies that eventually appeared in collections of poems such as *Memoirs of a Street Poet*. By turns, the Venice West scene was both contemptuously avant-garde and nostalgically archaic. In the latter manner, their brotherhood of effusive devotion to the Lady, the muse from whom they fervently believed that all of their work flowed, evoked a kind of romantic poetics that one would hardly expect of young poets whose ideological proclivities were more influenced by the Spanish anarchists of the 1930s than the Beat poetics of Kerouac and company.

Perkoff (1930-1974) celebrated their comic confrontation with the straight world in a long poem shortly after Rios and Scibella teamed up with him to rule the Venice Boardwalk.

almost every day frankie & tony & i
three stooge it down the beach into the world
on the sharp lookout for
poems & dope & love &
colors reflecting off the laughter

..
We'll water pistol 'em
We'll seltzer bottle 'em

The Venice West scene became well enough known by the late 1950s that Donald Allen, the editor of this past century's most influential anthology, *The New American Poetry*, referred to it without feeling any need to demarcate its location. It was, in point of fact, a nationally known Beat scene, largely because Lawrence Lipton had devoted himself to publicizing all of its most transgressive aspects in a book entitled *The Holy Barbarians* (1959). The scene's origins never quite recovered, even though other poets showed up to bolster the ranks of those devoted to remaining outside the clutches of literary acclaim. It must be said that the surviving poets of Venice West never relented in championing underground poets; Rios, for instance, was one of the major forces behind *Black Ace* books, which produced several issues of a magazine that embedded younger poets in their provocative utopia.

There are very few people from that scene who still remember Frank T. Rios, but a whole new generation of readers was introduced to him a few years ago at the Los Angeles County Museum of Art, where Rios gave a very fine reading of his poems. He announced that his usual ritual of burning a poem before beginning a reading almost caused him to decline the museum's invitation to read his poems underneath the classic mural from the old Venice Post Office. At the last minute, he said, the Muse instructed him that he would be exempt this one time, and be allowed to tear up a poem and scatter the pieces wherever they may flutter. He did so, and then read with as solid an intonation of heart-beleaguered vision as I have ever been fortunate to overhear. As Rios intoned his poems, they were already on their way elsewhere: a double journey of time and eternity that only those blessed by the Muse are permitted to record.

About the same time as Rios read at the LACMA, the museum also mounted the first production of Stuart Z. Perkoff's one-act play, "Round Bout Midnight," which was directed by S.A. Griffin. If anyone in Los Angeles is attuned to the impact that Venice West had on younger poets such as Scott Wannberg and Eilyn Maybabe, it would be Griffin, who has sent me the following tribute: "Frank was truly one of the greats, the real deal, committed heart and soul to his wife Joyce, his sobriety and the Lady

excerpt from:

memoirs of a street poet

poems by frank t. rios

forward

This brilliant collection of poems by Frank T. Rios covers more than forty years of magnificent work. Lyric poetic, deeply religious in origin, burning and personal but broad in its address. Rios' voice is like no other poet I know.

I first heard Frankie read one night in a small coffee-house on Venice Beach. He read "The Ball Poem" and several others. It was a magical and transforming experience for me. Over the subsequent decades I have read his work and heard him read it on countless occasions; the magic, the transformation have only grown away

Frankie was born on March 22, 1936, in Manhattan, born "illegally," a throw-away, party baby. He spent his first two years in the Catholic founding home, cared for by "nuns in black with cold hands and sinless faces" (black has been Frankie's color ever since). Then came a foster home where he lived for the next thirteen years. He didn't speak until he was six.

Frankie wrote "The Ball Poem" in New York one grim day in 1954. Then in January '59 he hung up his gun and took a plane to L.A. with a sheaf of poems and a heroin habit which he kicked in Venice. He first read at the Venice West Café that summer, where he met the poet – painter Stuart Z. Perkoff and Tony Scibella. They have been bonded acolytes serving the Muse ever since.

The Lady Muse touched Frankie's tongue, touched it literally and She has infused his poetry ever since. This book begins with an invocation to Her, and he speaks to Her, of Her, throughout.

Love lyrics, solitary meditations, poems of friendship, poems of addiction and recovery poems of the street, poems of grief, or loss, of fear and courage, poems of wisdom passed freely on: all are here. And it is all (in Ezra Pound's phrase) "writing of the first intensity." This book is a great city of poetry and the spirit. It must be included in any list of major works by twentieth century poets.

This is a forward, yes, not a lengthy introduction because I have not wanted to clog the readers' mind with explication and referential matter. Discovery is one of the great joys. So begin at the beginning, or turn to any random page and discover stunning poetry, incomparable poetry, poetry unlike any other. It happens to me even after all these years, every time I hold Frank Rios' work in my hands.

—John Thomas, 2002

muse until the last. An inspiration for us all as we carry on in process."

Frank T. Rios is survived by his widow, Joyce Castagnola, as well as his first wife, Carolyn, and their two daughters, Prima and Zana.

Farewell, Frank. Your poems remain mid-flight.

POSTSCRIPT:

For those who never heard Frank T. Rios talk about his life in Venice West, here is a link to some tapes produced at KCET:

<https://www.kcet.org/shows/departures/beat-poet-frank-rios-the-holy-three>

For the record, some of the other poets of the Venice West scene were Bruce Boyd, whose poems appeared in Allen's anthology along with Stuart Z. Perkoff's major poem, "Feasts of Death, Feasts of Love"; Charley Newman; Saul White; John Thomas; Maurice Lacy; Bob Alexander (the founder of the Temple of Man); Eileen Aronson Ireland; Bill Margolis; Jimmy Ryan Morris; and Barbara Bratton. As significant as this scene was, it probably constituted less than twenty percent of the total activity focused on poetry in that decade in Los Angeles.



Frank Rios



First row: S.A. Griffin

Second row: Holly Prado, Pegarty Long, Frank T. Rios
Third row: Harry E. Northup, George Drury Smith, Michael C. Ford – Photo by Herbert B. Fishberg

Frank Rios Interview— continued from page 5
Are you still in that state, or are you more engaged in the world?

Frank T. Rios: No, more engaged in my recovery and my relationship and my relationships. I mean everybody knows I'm a poet, Frankie the poet. I write and do my thing. That's just automatic. What's different today is I'm not pressed against it. I don't got to write. You know what I mean.

Beachhead: Yes I know what you mean. Is that your painting?

Frank T. Rios: No, that's Bryden's, he lives in Taos.

Beachhead: Interesting painting.

Frank T. Rios: Yeah he's a good friend. I once shot him. He was across the room, it was a long room. And I had a piece under my pillow and he wanted something, he wanted a bag, a bag of heroin. He kept bugging me and bugging me and there's this huge painting on the wall. C'mon Frankie give me something, and I just (blam) and the bullet went right above his head.

Beachhead: That was close.

Frank T. Rios: Yeah I missed him by that much (indicating an inch). We made amends. And he's clean too, you know a long time.

Beachhead: That's all behind you—

Frank T. Rios: Yes I'm sorry, thank God I missed him.

Beachhead: Do you paint in color?

Frank T. Rios: No.

Beachhead: Collage and black and white.

Frank T. Rios: Yeah and I draw a little bit.

Beachhead: I love your drawings in "The Kid in the Woods". Is that rapidograph?

Frank T. Rios: It's just a pen.

Beachhead: Did you ever go to art school?

Frank T. Rios: No.

Beachhead: What artists do you like?

Frank T. Rios: Well you know Jackson Pollock, Altoon. I love Franz Kline you know, the ash can school all those

Frank Rios Interview _ continued on page 8

Bonin Walks - continued from page 3
back in August of 2017. This silent and evasive behavior would prove to be a pattern he displays over this course of our effort to save the FBCV.

Before our August meeting with him in 2018 (a year after he last spoke to our group) he has spoken to newspapers and other White gentry in Venice about the church while refusing to speak with us Black & Brown community leaders despite our numerous requests to meet with him. In his statements to the gentry not only did he perpetuate false narratives (lies) about the FBCV, he also decided to make himself the voice of the Black community by declaring what he thinks is best for us and our history, a top-down hierarchal behavior that is a key characteristic of systemic racism. Again, as shown earlier, he is conscious of systemic racism dynamics and is choosing to reinforce and perpetuate them.

To date his office has been absent at all the city hearings regarding the church. Silence is the privilege of the powerful. An institutional culture that stays silent on issues pertaining to non-White peoples will not only make environment for POC to be tokenized but it also places us in a position of forcing us to either 1) subjugate ourselves to the implicit control of the leadership (in this case Bonin) or 2) speak out at the risk of being accused of being divisive and/or confrontational, a place I believe we currently find ourselves.

Finally, after a year of evasive and undermining she-nanigans we did get to meet with Bonin in early August before the second episode of our West L.A. Planning Commission hearing. This time 6 people from our Save Venice group attended, mostly African-American women elders including Jataun Valentine. Strangely, he had his adopted African-American son posted in the room where we were supposed to meet. He couldn't find a place for his son to wait but we agreed that it didn't bother us having him in the room. It was Bonin, his 5 (?) year old son, and his assistant Krista Kline.

His demeanor was very closed off and he repeated many

Frank Rios Interview - continued from page 7
guys.

Beachhead: Why "The Kid in the America" and "Kid in the Woods"? What is the thing with kid? Is there a connection that both you and Tony Scibella had a title with that in it.

Frank T. Rios: Yeah I think there is. I was never sure because I just received it, you know, because "The Kid in the Woods" is he's drawn to the giant oak. See the giant oak is where the lady is splattered against, and the lady holds all the poems, so he needs to go into the woods.

Beachhead: Right.

Frank T. Rios: Right. And that The kid probably a sub-conscious thing was from Tony since he worked on the thing so long with "The Kid in America".

Beachhead: I never quite asked you what you thought of Philomene Long. I interrupted you I think. You met her after Stuart died

Frank T. Rios: You know when she came, you know being with Stuart and that whole thing that was so heavy. So heavy Stuart died.

Beachhead: It must have been.

Frank T. Rios: Also Stuart dying closed the door for us.

Beachhead: What do you mean closed the door for us?

Frank T. Rios: I mean he was our front man. He had a way of getting into the acknowledged poets and artists. I could never do that, since I was the gangster poet and Tony was very quiet, so Stuart was the guy.

(Frank goes to answer the phone. He returns)

Frank T. Rios: So what was I saying?

Beachhead: I'm lost, oh yeah, he was the leader, the one who opened the doors.

Frank T. Rios: Yeah Stuart opened the doors. So Philomene was there with him. And gone with him. So that's how I met her. And of course she went with John, John Thomas. I knew John from '59, all the way back.

Beachhead: What did you think of them together?

Frank T. Rios: They were like a dedicated beat couple who would live in poverty for the rest of their lives and write poems and be Zen.

Beachhead: Are you Zen? You seem like a very spiritual person. I can see that in your writing. Are you religious or are you spiritual?

Frank T. Rios: No I'm not religious, I'm spiritual. Probably leaning more to being a Buddhist, higher self and that stuff.

Beachhead: Right, I see.

Frank T. Rios: But I have my muse.

of the same argument and false narrative points that VNC Will Hawkins, the Penskes, and their attorneys have iterated over the past year on social media, at meetings, and at the hearings. Safe to say they are all reading from the same script.

He continued to lie and say he never promised to save the church but rather, save the frame and structure of it. There was also some defensive back and forth about misinformation his office and City Planning was giving us. They were defensive of course because we're on top of our game with that.

The long awaited meeting with Councilman Bonin ended abruptly when he was asked, "What in all the years that you have represented Venice (18 years including his work with Rosendahl), have you done to support the Black community and the history of African American contributions to the Venice Community? What will you tell your son..." Before we could finish our statement he responded by abruptly grabbing his son (who was clueless to the conversation) and charging out the room—never to return. On top of his silence and lies that already spoke volumes, his walking out on a meeting filled with Black elders in the community was as profound an answer to the question as could be made.

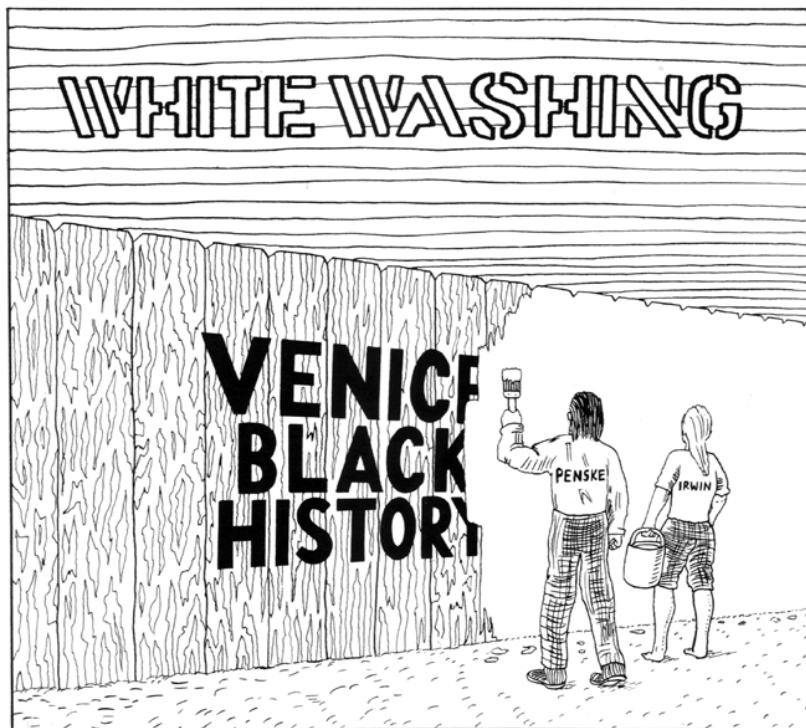
I am confident after becoming aware of this article he will double down on his PR efforts to tokenize additional POC in order shield himself from criticism about his conscious decisions to, not only stand against the historically marginalized Black community of Venice, but to once

again subvert the voice of the Black community and the working class people of Venice.

Bonin is shilling for temporary Bridge Housing at the MTA yard (that most neighbors don't want) while he has Measure H/HHH and other network accesses that he can better utilize to buy the FBCV properties. He could collaborate with us and create something that everyone could live with. Perhaps some low income, permanent Bridge housing or a mixed use community space with a spiritual worship space, historical museum, and a community library just to throw some ideas out there.

But he's stuck in sell-out mode, and by going against the historic Black community in Venice and advocating for the Penske's mansion, he is also consciously creating a detrimental precedence for the mansionization of Venice to go along with the racial/class cleansing and community displacement agenda he has been usher to for decades now.

Bonin is not only being disrespectful to the Historic Black community of Venice, he is also mocking the power of the Venice people in general. He underestimates the power of the Venice people, it is time we make him remember.



TB found this flyer pinned to the Groundworks Bulletin Board. Reed's office is next door.

The Holy Three

By Frank T. Rios

the last time i was here
would i ever get back
dying as i am

i always thought i'll come
back belly resting
on the warm sand
& the edges of rooftops

but that was only in the poem
in all the poems not yet written
not spoken

there was a time we walked
with them surrounding us
in our holy
in our flight

i sometimes cry remembering
the three of us colored against
the Venice sky
alive in our inner movement
alive in each other

Last time i was there
the holy scream swung
a soft wind
that carried me into the flock
as we hovered just above the wire-poles
breathe-talking

of course the night looms
like a long black coat
with the bottom cut off
walking the edge of passion
like a balance of knives

an original cut
of black
down dark streets
of stone
caressing the three of us
like birds
down the long hall
of our vision
broken like starlight
inside the ballad
of the poem

we three called Venice
board-walking
our holy mouths
to shape real
the dark visions
as we huddled
under the half moon
of our lives

the years have passed
& time has broken the spell
& the birds that hang
on the roof-edges
have bad diarrhea

yet i still pray to my muse
to bird-wing my tongue
above the wire-poles.

AMERICOCKA - MOISHE SHMENDRIK -
America the Land of the Free
soon becoming an ugly Tyranny!
The President full of lies & deceit
brings our freedom & democracy's defeat.
Hatred and racism rules the day
the whole world will pay.
Donald Rump sucked Putin's dick
so much corruption would be funny but is sick.
A phony election with foreign interference
to Hitler's followers it made no difference.
We've had Presidents who were crooked & bad
but never one so nuts and mad.
A Great Wall to keep out non Whites
racists and bigots demand their rights.
It was Truth, Justice and the American Way
now it is lies, injustice and in America you pay.
More and more money for war
while we forget about the homeless and poor.
We have lost our free elections & freedoms
with a Dictatorship of wicked bums.
Julius Caesar crossed the Rubicon
Donald Grump is a sicko, Reality TV con.
He leads a bunch of lying crooks
and the rest are stupid schnooks.
Hush money to hookers he fucks
all this bullshit and crap sucks.
All the evil for which Donald Dump stood
Heaven help us from what men do as good.
A Police State is taking over
machine guns, tanks, helicopters & a bulldozer.
Gestapo lists and arrests on the way
for anyone who resists and don't obey.
Hillary, Obama and Stephen Colbert in jail
concentration camps without bail.
The next Presidential election will be phony
the America we knew is gone and it's all baloney.
Mother Earth is being raped and polluted
the riches of our beautiful world are looted.
Poisoning and killing the rivers, fish and bees
forests, jungles, birds, seas and trees.
Trump saying there's no global warming is insane
floods, fires, drought, tornadoes, hurricanes, rain.
A scary world full of hate & fear
Armageddon may soon be here.
Fascism grows, Democracy erodes
the earth explodes.
Violence, wars and nuclear war
the world's end in store.
Our crazy President Butt Head
will leave the world dead.
Madmen with unlimited power
we just don't know the Day or Hour.
Hate on the rise
war and everyone dies
so ya better say your goodbyes.
Write, yell, sing, & speak out before it is too late
or Mass Destruction & Extinction is our Fate.
Protest and resist in all ways
otherwise it is the End of Days.

LIFE marty liboff
Each of us live thousands of lives in every lifetime
everyone sings many a song and many a rhyme.
So many choices and ways
some turn bad some good in our days.
Each day and every day
we try a new path and go a different way.
We change and disappear
re-arrange and re-appear.
Dead corpses of me fill my dreams
the truth is never what it seems.
Each day we change and evolve
we learn and forget as Life we try and solve.
Born and recreated
then atrophy and dead.
Every day the world changes and so do we
change we must understand and see.
The Past is Past
while the Here and Now goes by too fast.
Tomorrow is here today
we are a note the Heaven's play.
So sing and dance and play your song
Life is forever but not very long...

VENICE BEACH IN THE SUN marty liboff
Let's have some fun in the sun-
At Venice Beach we'll have fun.
We bike, skateboard, walk & run
with your wife, daughter, granny & son.
Laying on the sand in the sun
getting sunburned and well done.
Swimming in the sea a shark bites your bun.
Lookin for some sweet sexy hon
you meet a gal who turns out to be a nun.
Ya buy her dinner and after ya get none.
So you date a fat Venice babe who weighs a ton
but her husband chases you with a gun.
A Jamaican gal says, " Hey mon,
let's listen to Bob & smoke ganja and have fun!"
Dancin to Venice musicians in the sun.
To Venice Beach we run.
The Ocean Front Walk is so much fun!
Just bein there we've won.
I stun with a pun I spun and now it's done.

9 • September 2018 • Free Venice Beachhead

You should

by alan rodman

You should be working
not shirking and smirking
just cause I'm jerking
you all around
all over the ground
inverting your frown

like some old bloodhound
once freed from the pound
now wearing a crown
surrounded in crowds
of glowing admirers
astounded like thunder

about late September
so just surrender
aren't we strange
I enlarge
if you engorge
we once used a Norge

our bountiful founder remembered on this range
arranged under our foundry
listen the sun
as a large glowing orange
for here formed our forge
now follow the sound

this paper is a poem

GOLDEN TEARS

SOME OF US WALK

THE PATH OF THE HAWK

SOME OF US CRY GOLDEN TEARS

SOME OF US LIVE

UPON MOUNTAINS AND STONE

SOME OF US WEEP

FOR OUR COSMIC HOME

A SONG THAT NEVER GETS SUNG

WE WALK WITH A LYRIC

A NOTE AND A TUNE

IN THE MIDNIGHT SKY OF JUNE

SOME OF US WALK WHERE WINTER LIVES

WHERE GRANDFATHER TIME

SINGS HIS CHIME

AND BUTTERFLIES NEVER BLOOM

ANUMPESHI ADUDELL

CALENDAR

BEYONDBAROQUE.ORG

SEPTEMBER 13 THURSDAY 8:00 PM
P.I.E. COLLECTIVE OPEN MIC
 P.I.E. Collective open mic series is a poetry-based event founded by Chatham Grey and Jamer Bellis that welcomes performances from myriad disciplines and levels of expertise. It features 10 open mic slots, with sign-ups on a first-come, first-serve basis. Each slot is 5 minutes long (1-2 pieces depending on length). This week's event features Los Angeles poets James Stowe and Kellie Augusta.

SEPTEMBER 14 FRIDAY 8:00 PM
LUCKY OR NOT HERE I COME!
 Gerry Oz reads from Here I Come fast-paced, adventure-packed novel that follows a young man who comes face to face with incredible, out of the ordinary, circumstances. Regular admission. Members FREE

SEPTEMBER 15 SATURDAY 4:00 PM
ANNUAL POETRY READING TO CELEBRATE NATIONAL TRANSLATION MONTH
 The reading will feature the works of established and new poets in translation. Readers include: Susan Anderson, Mark Lipman, Richard Modiano, Maria Musatova, Paul Peress, Elena Secota, Antonieta Villamil, and Mariano Zaro. Hosted by Gloria Vando. Regular admission; members free.

SEPTEMBER 15 SATURDAY 8:00 PM
IN MEMORY OF LARRY COLKER
 Please join the Beyond Baroque family in a celebration of the life of our friend and fellow poet Larry Colker. FREE

SEPTEMBER 16 SUNDAY 2:00 PM
THE NEBRASKA GIRL OPEN READING
 Sign-ups at 1:30 PM. Hosted by Wyatt Underwood. FREE but donations gratefully accepted.

SEPTEMBER 16 SUNDAY 3:00 PM
LIVING IN OUR DNA
 In conjunction with Cathy Weiss' installation the Light-house and theme of the exhibition, Living in Our DNA, we will address the complex and layered meaning of Home and Belonging through a screening of Claudia Sobral's award-winning film "Hotel Everest" and a poetry jam produced by poet Linda Kaye. An evening of conversation and reflection inspired by art and activism. FREE

SEPTEMBER 21 FRIDAY 8:00 PM
THE SPIRIT OF THE ARTS
 A panel discussion with sober creators. Writers, photographers, painters, directors, and musicians discuss their relationship to creativity before, during, and after becoming sober. In early sobriety, the fears and self doubt associated with creation are amplified. But, when we push through that, we often create the best work of our lives, far more coherent and polished than anything that came when we were drinking and using. This panel is not associated with any 12-step program, rehab, facility, or ideology. Regular admission. Members FREE

SEPTEMBER 22 SATURDAY 8:00 PM
BRITTANY PERHAM & PETER KLINE
 Brittany Perham is the author of Double Portrait which was selected by Claudia Rankine for the Barnard Women Poets Prize and was a finalist for the Northern California Book Award. Peter Kline teaches writing at the University of San Francisco and Stanford University. His poetry has appeared in Ploughshares, Five Points, Poetry, Tin House, and many other journals, as well as the Best New Poets series. Regular admission. Members FREE

SEPTEMBER 23 SUNDAY 2:00 PM
THE NEBRASKA GIRLS OPEN READING
 Sign ups at 1:45. Hosted by Wyatt Underwood. Regular admission. Members FREE

SEPTEMBER 23 SUNDAY 7:00 PM
7 DUDLEY CINEMA
 Cutting edge cinema. Hosted by Gerry Fialka. FREE but donations gratefully accepted.

SEPTEMBER 28 FRIDAY 8:00 PM
JUDY JUANITA: A LIVE READING OF "LIFE IS A CAROUSEL"
 Novelist, essayist, and playwright Judy Juanita joins Beyond Baroque for a live reading and discussion of her play Life is a Carousel. Judy Juanita's debut novel Virgin Soul, (Viking, 2013), in paperback [EquiDistance, 2017] is based on her own experiences in the Black Panther Party in the 60s. Born in Berkeley and raised in Oakland, 16-year-old Judie Hart enrolled at Oakland City College

electric lodge

15 September
ARTHUR TRACE: The Artful Deceiver (September 15, 8pm - 9:15pm)

Saturday, 800 pm - 915 pm Organizer: Arthur Trace \$40-\$55

Highly acclaimed by his peers as "one of the most unique acts in the world of magic today," Arthur Trace is the eighth magician in the history of magic to be awarded The International Brotherhood of Magicians Gold Medal. You may have seen him on Masters of Illusion or Penn & Teller's Fool Us. This time he brings his creative conjuring to the intimate Electric Lodge Theater.

LA LOUVER

Richard Deacon and Sui Jianguo

6 Sep 2018 - 20 Oct 2018

Alex "Defer" Kizu - Skyroom

6 Sep 2018 - 20 Oct 2018

where she first met fellow students Huey Newton and Bobby Seale. As a junior at San Francisco State, she joined the Black Student Union and met up with Huey and Bobby again. She joined and began working full-time for the Black Panther Party (BPP). When Eldridge Cleaver was jailed after the 1968 shootout in West Oakland, Huey appointed her editor-in-chief of the BPP Intercommunal News Service. She worked on the newspaper and the BPP Breakfast for Children program while finishing her BA at SF State. Her collection of essays, De Facto Feminism: Essays Straight Outta Oakland (EquiDistance Press, 2016) looks at the gap between black and female empowerment. It was Book-of-the-Month for December, 2016, at African Americans on the Move Book Club (AAMBC), and garnered a starred review and Book-of-the-Month from Kirkus Reviews Regular admission. Members FREE.

SEPTEMBER 29 SATURDAY 8:00 PM
I READ YOUR BOOK AND...
 Journalist Rex Weiner continues his author interview series with Jeanne McCulloch, former managing editor of the Paris Review and an editor at Tin House, in a conversation about her memoir All Happy Families (Harper Wave), an unforgettable look at a world where all that glitters on the surface is not gold, and each unhappy family is ultimately unhappy in its own unique way. Regular admission. Members FREE

LAUGHTEARS

Established 1953

Sept 19 Wed 6-9pm MOM - MEDIA DISCUSSION at Beyond Baroque FREE 681 Venice Blvd Venice CA

Sept 23, Sunday, 7pm An Evening of Music Films with MARK CANTOR - Exemplary cinema historian Cantor screens jazz, blues, folk music, Western Swing and just plain "pop" films drawn from his extensive Celuloid Improvisations Music Film Archive. <https://www.jazz-on-film.com/> Celebrate the birthday of JOHN COLTRANE and more ULTRA RARE clips that cannot seen on YouTube, or found on commercial DVDs. at Beyond Baroque FREE 681 Venice Blvd Venice CA

Sept 24 Mon 6-9pm Laughtears Salon 212 Pier Santa Monica free - politics, art, culture discussion, free

Oct 1 MON, 7pm Suzy Williams & Friends - JAZZ at Surfside 23 Windward Ave, Venice, no cover

Oct 2 Tues 6pm- McLuhan-Finnegans Wake Reading Club at Beyond Baroque 681 Venice Blvd free

Oct 6 Sat - 7:30pm - The Beef Wellington Orchestra house concert (6:30 doors & dinner) rsvp for location 310 306 7330 - \$20

Oct 13 Sat 1pm MESS Actress ALLEY MILLS interview PRT 705 Venice Blvd, Venice CA 90291, FREE

Oct 13 Sat 7:30pm PRINCE DIABATE house concert in Venice (6:30 food and drinks) \$20 (rsvp 310-306-7330 for location) Featuring Linda Albertano

<http://www.princediabate.com/pages/bio.html>

YOU'RE INVITED **SEPT 15th**

3rd Annual Poetry Reading Celebrating National Translation Month

Poems in French, Spanish, Romanian, Russian, Japanese & English

BEYOND BAROQUE

Hosted by Gloria Vando
 Featuring: Susan Anderson, Mark Lipman, Richard Modiano, Paul Peress, Maria Musatova, Elena Secota, Antonieta Villamil, Mariano Zaro and more...

SATURDAY 4:00 PM **681 VENICE BLVD, VENICE, CA 90291**
 Refreshments after the reading!

DON'T LET THIS HAPPEN TO YOU



JOIN THE UNION!

Los Angeles Tenants Union
 West Side Local Meetings
 1st and 3rd Wednesday; 7-8:30pm
 Oakwood Recreation Center
 767 California Ave., Venice, CA 90291

westsidelocal.latu@gmail.com

424-272-1618

Solidarity Casework hotline: 213-986-8266

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

THIS MEETING WILL BE BILINGUAL SPANISH / ENGLISH.



NO DEJES QUE ESTO TE PASE A TI



¡ÚNETE AL SINDICATO!

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

westsidelocal.latu@gmail.com

424-272-1618

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

Conozca a sus vecinos!
 Conozca sus derechos!

LA REUNIÓN SERÁ BILINGÜE EN ESPAÑOL-INGLÉS.



Ongoing Events

OCCUPY VENICE BEACH

- 8pm Mondays General Assembly upstairs at Beyond Baroque
- 8pm Sundays People's Potluck at 3rd & Rose. Feed the People. Volunteer or donate - 424-209-2777.

COMPUTERS

- 2:30pm, Mon-Fri. Latino Resource Center at Vera Davis Center. 4-12.
- Abbot Kinney Public Library. Free Printing of homework for K-12 students.

FOOD

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

KIDS

- 11:30am-noon Wednesdays. Toddler Storytime. Abbot Kinney Public Library. Free.

MUSIC

- 9pm Wednesdays, Venice Underground Comedy, Townhouse, No Cover
- 11pm Wednesday - Burlesque, Townhouse, No Cover
- 6-10pm, First Fridays. Venice Street Legends. Venice Bistro, OFW & Dudley. No Cover.
- 8pm Saturdays, Brad Kay Regressive Jazz Quartet, Townhouse. No Cover
- 2pm Sundays, Almost Vaudeville W/ Brad Kay at The Unurban
- O'Brien's Irish Pub Live music most nights.
- 1-3pm Every Saturday and Sunday Free Live Music, Fisherman's Village, 13755 Fiji Way, MDR 90292

MISCELLANEOUS

- 9-4pm, 2nd Saturday, every month. Venice High School Flea Market. 13000 Venice Blvd.
- 7-11am, Fridays. Venice Farmers Market. 500 North Venice Blvd.
- 4:15pm, every Thursday - Chess Club. Ages 6-15. All levels welcome. Abbot Kinney Library.
- 11:30am-2:30pm, every Sunday, weather permitting. The Venice Oceanarium (a museum without walls). Venice Pier. Free.
- 8:30am, 2nd Fridays. Bus Token Distribution. First 40 people in line will receive a free bus token. Vera Davis Center.
- 5:30pm, Sundays. Open Mic Night. Twentieth Church of Christ, Scientist. 132 Brooks Ave. Free.
- 7-10pm, 3rd Wednesdays. MOM: Meditations On Media. Beyond Baroque. Free.
- 10am Sunday Morning Gatherings of Creative community. <http://goo.gl/BbsDV2>

YOGA AND DANCE

- Mondays, 1:30-2:30pm Dancing Through Parkinson's. Donation, Electric Lodge

Location Guide

- **Abbot Kinney Public Library**, 501 S. Venice Blvd. 310-821-1769, fovl.org
- **Beyond Baroque**, 681 Venice Blvd. 310-822-3006, www.beyondbaroque.org
- **Electric Lodge**, 1416 Electric Ave. 310-306-1854, electriclodge.org
- **G2 Gallery**, 1503 Abbot Kinney Blvd. 310-452-2842, theg2gallery.com
- **Pacific Resident Theatre**, 703 Venice Blvd, 310-822-8392, pacificresidenttheatre.com
- **SPARC - Social and Public Art Resource Center**, 685 Venice Blvd. sparcmurals.org
- **Townhouse**, 52 Windward.
- **Venice High School** 13000 Venice Blvd, Los Angeles, CA 90066 (310) 577-4200
- **Vera Davis Center**, 610 California Ave. 310-305-1865
- **Westminster Elementary School**, 1010 Abbot Kinney Blvd. (enter auditorium from Westminster Ave) 310-606-2018
- **Unurban Coffee Shop** - 3301 Pico Blvd, Santa Monica, 310-315-0056



Sacred Activism: Environmental Justice and Human Rights

Registration & Co-Sponsor Booths, 9AM – 10AM

Interfaith Service, 10AM – 11:30AM

Justice Luncheon - Social Justice Speakers and a Persian Lunch, 12PM – 2PM

Co-Sponsor Booths & Networking, 2PM – 2:30PM

Peace Sunday Program - Speakers, Music and Multimedia, 2:30PM – 5PM

Celebrating the UN International Day of Peace
at the IMAN Cultural Center, 3376 Motor Ave, Los Angeles, CA 90034



Pre-Register by 9/20 (\$15 general, \$10 student/senior), Co-Sponsor/Booth (\$35),
and See Updates RE: Speakers, Topics, Performers:

PEACESUNDAYS.org / EventBrite.com / FACEBOOK.com/UDCWORLD
mo.inspired1@gmail.com / (562) 656-6491 / Marcella Barba-Olmos

The first Peace Sunday took place at the Rose Bowl in 1982, in opposition to the nuclear arms race. In a world mired in turmoil and unease, Peace Sunday always provides inspiration and valuable tools for sacred activists, awakening our humanity for a sustainable and peaceful future.

The Significance of Peace Sunday

By David J. Harris

The Most Amazing of all Amazing Missing All O.U.R. Lives Depend On.

Each year the International Day of Peace is observed around the world on 21 September. The General Assembly has declared this as a day devoted to strengthening the ideals of peace, both within and among all nations and peoples.

The United Nations Member States adopted the 17 Sustainable Development Goals in 2015 because they understood that it would not be possible to build a peaceful world if steps were not taken to achieve economic and social development for all people everywhere, and ensure that their rights were protected. The Sustainable Goals cover a broad range of issues, including poverty, hunger, health, education, climate change, gender equality, water, sanitation, energy, environment and social justice.

Sustainable Development Goal 16 "Peace, Justice and Strong Institutions" calls for promoting peaceful and inclusive societies for sustainable development, providing access to justice for all and building effective, accountable and inclusive institutions at all levels.

A peaceful society is one where there are justice and equality for everyone. Peace will enable a sustainable environment to take shape and a sustainable environment will help promote peace.

The theme for the International Day of Peace in 2018 is "The Right to Peace - The Universal Declaration of Human Rights at 70"

The theme celebrates the 70th anniversary of the Universal Declaration of Human Rights.

Even is the Most spiritual number and it represents magic and the perfection of completion in both physical and spiritual things. We have Completion.

Our demise is that few are aware that we have moved from the Age of Communication and Consciousness to the Age of Wisdom and Kindness.

Our United Nations with Universal Declaration of Human Rights our highest spiritual law that is the functional bottom line of our Religions about caring for each

other. Also, this is Our Highest Moral and Legal Law

We are in a Spell can You Not Tell

All Out Get The Good News Out

Before we are Out

Celebrate

October 24th Founding of Our United Nations

December 10th Founding of Our Universal Declaration Of Human Rights

Now we promote awareness to choose Available Sustainable Prosperity For All Over Pending "catastrophe beyond conception."

- Albert Einstein

All Out To Get the Vital Good News Out All Our Lives Depend On The Charters of Freedom and Fulfillment

www.votewin.info/charteroffreedom.htm

Reading the Charters and embracing them with our hearts can bring us fully vital vibrant alive accessing the 90% of our potential behavioral scientists say we are not using.

For Most Personal Happy Hearts See:

healthoptimizinginstitute.org/invitation/

Frank
Rios
burns
a
poem.



WWW.ABBOTKINNEY.ORG
THE 34TH ANNUAL

ABBOT KINNEY

FESTIVAL 2018

SEPTEMBER 30 10AM-6PM

DAY
OF
FUN

4 LIVE MUSIC STAGES
KIDS' RIDES AND GAMES
350 QUALITY VENDORS
FREE FESTIVAL ADMISSION
TOP FOOD TRUCKS AND BOOTHS



3
BEER



GARDENS



KIDSQUAD!
GAMES & RIDES

VENICE



CELEBRATING &
SUPPORTING VENICE

