

INSIDE
Letters - 2
Venice High School - 3
Half the Oil; Media Blackout; Doors- 4
NOPD; Michael Temple Art Show - 5
ArtWalk, ArtBlock, ArtCrawl - 6
Bill Attaway and Francisco Lettelier - 7
Santa Monica Airport - 8
Poetry - 9
Bill Attaway - 10
Community Calendar - 11
NOPD Sign for CCC Meeting - 12



June
2013
#380

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Photo: Venice Paparazzi

Keep It Free - Your Spirit and Your Parking Spot

By Greta Cobar

The Coastal Commission hearing on Overnight Parking Districts in Venice is scheduled for June 13, 8:30 am at the Long Beach City Council Chambers, 333 W. Ocean Blvd., Long Beach 90802. Attend and speak up against OPDs in Venice. For more information on free public transportation from Venice to Long Beach and back visit venicebeachhead.org or call 310-399-2215.

Just as we have back in 2009 and 2010, our community is coming together once again to defeat a scheme that would force us to pay to park in front of our houses without guaranteeing a spot.

The proposed Overnight Parking Districts (OPDs) would allow only residents with permits to park between 2 and 5 am. However, there is no shortage of spaces between 2 am and 5 am. Ever. Therefore, OPDs will not provide more parking spaces or in any way solve the current parking problems.

Also, sooner or later we and our guests will get the \$68 parking tickets - they would be inevitable.

Permits cannot be ordered online. Someone has to drive to 9911 W. Pico Blvd., in Los Angeles, between the hours of 9am and 5pm, Monday through Friday, excluding holidays, to pick them up for \$15 each, limit three per residence. Visitor permits valid for one night only can be purchased for \$1. Other temporary 4-month visitor permits are available for \$10. Should the guest reimburse the resident?

It is predictable that the cost of all permits and parking tickets will increase and probably double on a yearly basis. The City of Los Angeles is scheduled to cash in more than a million dollars in fees during the first year of OPDs in Venice. Venice will not see a dime of it, though.

The 2/3 vote required for each block to establish OPDs is farce democracy that will fall victim to the domino effect: if one block establishes OPDs, all guests, visitors and travelers will park on the nearby blocks that don't require OPDs. Then those blocks will unwillingly be forced into establishing OPDs.

Beach and walk street residents will not be eligible for OPDs. So where would they park in the event of OPD approval? Everyone else will be parking on the streets not eligible for OPDs.

We might not like some of the people moving in lately, but how many parking tickets do we think they should get right after moving in? How soon will they be able to take a day off in order to go to the Parking Enforcement office on Pico to pick up their permits? Well, first they would need to get a utility bill (cable TV, landline phone bill, gas, electricity or water) or an official property tax bill/rental lease agreement. Until then they'll just keep on getting tickets. Either that, or they will park on the block where the residents opted not to establish OPDs. And where will those residents park then?

NOPD, NOPD, a thousand times NOPD

By Jim Smith

Venice is a beach town
Not a highfalutin suit-and-tie town

The waves come and go 'cause they're free,
and, yes indeed, so are we.

It's a pleasure to live by the ocean blue
but that don't mean you can't come too.

Our friends drop by when they please
there's no need to R-S-V-P

Come on down and you shall see
Venice, the greatest place there'll ever be

It's goin' on now, and 24/7
in our little piece of heaven

We'll make new friends every single day
if we just loosen up and share the right-of-way

Dear neighbors don't hide behind fences ever so high
Don't drive away Venetians and visitors between 2 and five.

So visit often and bring your board, or kids,
a picnic lunch, your drum, and a little fizz

Come escape that summer nighttime inner-city heat
Swing shift workers head for the beach, what a treat

Watch that late night Moon over Venice sink into the sea
Sit on the sand while the stars shine oh so bright, whoopee!

Come one, come all, rich and poor, beautiful people of the rainbow,
LBGT and otherly abled, come see Venice before it's just a fable

We like it all, that's true, but let me make it very clear
NOPD, We don't need no stinkin' OPD permits around here

That dumb old Pay to Park
Just makes me want to barf.

Just Say
NOPD
to Overnight Pay
Parking Districts

We Are Venice
We Are United
We Are Opposed
to Pay Parking
on our Streets

Just Say
NOPD
to Overnight Pay
Parking Districts

Venice is the Peoples Beach
Access for All, 24/7



Say “NOPD” to Overnight Parking Districts (OPDs) on our streets

- Attend the Coastal Commission meeting on Thursday, June 13, 8:30 am at 333 West Ocean Blvd., Long Beach. Buses and rides available. Check venicebeachhead.org or call 310-399-2215 for more up-to-date info.
- Mail letters opposing OPDs to: Jack Ainsworth, 45 Fremont St., Suite 2000, San Francisco, CA 94105
- Send in emails opposing OPDs to: chuck.posner@coastal.ca.gov
- Sign the petition against OPDs: <http://chn.ge/19pdPtA>



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Dear Beachhead,

Thank you, Delores Hanney, for explaining to me, after 25 years, that Ballerina Clown is a " psychological resolution of opposites, a salute to those gaudy habits of Ocean Front Walk." Oh. And here I thought it was sophomoric prank, the result of a killer bag of weed that was funnier on paper, where it should have stayed, and a nose-thumbing to the citizens who have to live with, and worse - be identified with. Bi-gendered? It never occurred to me to look up her tutu. At least I now have a name to attach to it, the most embarrassing public art since the Triforum in downtown L.A.

Sincerely,
Gene Mendez

Thanks for your generous donations!

Eric Ahlberg
Suzy Williams
Frank Lutz
Steve Clare
Susan Millman
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Richard Abcarian
Pacific Development Partners

Dear Beachhead Collective,

Thanks for keeping the Beachhead alive and vibrant. Voice for Free Venice.

Sincerely,
Steve Clare and Susan Millman

The Date Rape of Venice

By CJ Gronner

The guy looks good, seems nice, talks a good game, makes her feel special ... then the next thing she knows, she wakes up all dazed out, wondering what happened. If Venice were a human being, I'm sure she'd be feeling date raped right about now.

I've been crazy busy lately, was out of town, and only during the recent Art Walk did I have the time to cruise the whole Abbot Kinney stretch. I felt a little woozy myself. What the hell are all these chain stores doing here? What happened to the Venice Unchained organizers? Why is everyone just bending over and accepting it? It's bizarre. It feels like with the departure of such Abbot Kinney stalwarts as Surfing Cowboys and Jin and Glencrest and Lily's and Capri, the spirit and the HELL NO of the neighborhood may have departed as well. But I hope not.

I've had many conversations about it lately, as you can imagine, and there are very intelligent and thoughtful people here among us who care and have good ideas, but it takes MORE conversation among ALL of us, and then action. ACTION. You vote with your dollars, as you know, and you don't have to spend them at places that don't groove with Venice. (You know who they are just by looking at them ... Scotch & Soda? Flannel? LF? Lucky? GANT? Really?!?) Then they don't survive, and then they go away. Or you can just accept it all, and live like every other suburban mall-goer in the nation, and forget that you ever moved to Venice because it was different, and meant something special to us. But then the terrorists win. The Venice I moved to would never let that happen.

I don't think it's hyperbole to call it terrorism, either. Corporations are pretty much terrorists against individuality. The way giant stores have gone in and decimated local businesses in small towns across the nation might as well have bombed them, for all the damage they've done. A neighbor of mine called what's happening in Venice "Financial Genocide." Again, no hyperbole, really. The big dollar people have come to town and are systematically trying to get rid of all the people who can't afford their ridiculously greedy terms. And God forbid you want to crash in your car or van like surf bums have since California learned how. Towed. Ticketed. Arrested. B.S. (*Side bar: Of course you will Vote NO on OPDs if you love Venice the way it's supposed to be. Free.)

I recently had to move - again - from a place I really liked, after just a year, because of another sketchy landlord in Venice. This time I was tortured out by constant heavy construction in the downstairs unit daily for 6 months solid. Deafening sledgehammer-type work. Every. Day. There wasn't working water in the bathroom for the whole month of February. There was a film of dust covering everything, every day, even inside the drawers. It could not have been healthy to breathe this in every day. When the landlord, one Mr. Sheppard Solomon of West Hollywood (who told the back neighbor he "just wanted a piece of Venice") and his henchman, Noel Vietor (what a piece of work that guy is), were asked for rent compensation for these outlandish conditions, when they finally responded - which was rare - they sent a text that said, "If they don't like it, they can get the fuck out." Nice. Very Venice. So I got the fuck out, sadly, and that dude is now trying to get \$3,700 for a two bedroom apartment on Westminster a block from Oakwood Park. Don't give it to him, Suckers.

Right before I moved, I was riding bikes down Lincoln Boulevard with my friend, when he saw a white guy, probably in his 30's, slide the manhole cover in the sidewalk aside, climb out, and do a morning stretch like he'd just gotten up for the day. From sleep-

ing in a SEWER! We went back later to investigate, but as I have a major rodent issue, and we weren't exactly invited, we decided to let it be for the moment. The image has been seared into my mind though, and the question looms ... Is this what we've come to? If people want to stay in Venice and they can't afford the premium rents we're being raped for, the sewer system starts looking like a good option?! In talking about this with a few people, I learned that this guy from that day is not alone, as descriptions of other people talking about sleeping down there do not match our guy. Wow.

I've been called a bit of a hippie (mostly for my principals I'd like to think, and less my hygiene) sure, but I can accept that change is gonna come. Everywhere. But as my friend Travis Lett said, "Yes, but there's a way to edit the change." I thought that was right on, as Travis and his business partners operate Gjelina, which is a smashing success, but also a very Venice institution. All three partners have lived in Venice over a decade plus, and care about the community to the point where Travis has said that for him, Gjelina couldn't be anywhere else. That's the feeling of Venice to me, that you couldn't be anywhere else. That's why I moved here. That's why I love it here. That's why I thank my lucky stars every time I walk the beach and wave at an old-school local, both of us breathing in the beauty and freedom of being at the very edge of the country - physically and mentally. The beach is still the most authentic part of Venice, and that has to be protected .. and trust me, the corporate latches are coming for it, with some pretty big dollar Rufis to slip in the unsuspecting beach business owners' drinks.

So be strong, Venetians. Don't abide it. The Dude wouldn't (C'mon, it was shot in Venice). You might think it looks all nice and safe around here now, but then you wake up all messed up because you thought you moved to a bohemian paradise, and then you opened your eyes to be just like everyone, everywhere else. Let's work together to preserve what's left that's special and UNIQUE about this place we love.

I'm reminded of the quote by Marcus Garvey now, when he said, *When all else fails to organize the people, conditions will.*

Organize, People. Defend your Venice!

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Venice High School Getting Greased

By Sara Roos

Venice High School (VHS) has been on our beach radar since early spring, when a “pilot” school was discovered slated for co-location on campus. The trouble was that no one in the community – not teachers, not students, not parents -- had heard anything about the proposal in advance of a week prior to its sudden scheduled vote into existence by the Los Angeles Unified School District (LAUSD) school board.

More unfitting than the precipitous and mysterious genesis of this entity, it never was a legitimate construct. A “pilot” school is intended, by agreement between LAUSD and the teacher’s union, UTLA, to permit faculty flexibility on its own campus to address problems located there, at that self-same campus. A pilot school never was to be a vehicle for creating and installing a brand new educational entity on existing LAUSD real estate. No teacher at VHS ever had any input into this misnamed “pilot” school. And so by any other name, the proposal was still nothing more than a startup school. And it was intended to muscle our venerable VHS faculty and facilities into non-existence through “co-location”.

It turns out this land grab was backed by none other than Steve Barr, lately of Green Dot charter schools, more recently of its parent entity, Future Is Now. In the aftermath of blocking his treachery in part through a petition that garnered nearly 1000 signatures in 48 hours, much bad behavior was exhibited by our superintendent, including destruction of private property and public yelling at parents, as well as maneuvers that placed LAUSD in front of a court of law. Ultimately space at VHS was ordered offered to a quasi-public charter concern, independent of LAUSD, that is highly place-specific in its mission. Westchester Secondary Charter School (WSCS) is presently choosing between situating at VHS, far from their Westchester real estate roots, or instead in a church basement among “their” Westchester demographic.

Meanwhile, as it looks increasingly like VHS may not suffer co-location this year, the pilot-school-that-isn’t has ramped up their campaign to insinuate themselves at VHS despite public opprobrium. One online local "hometown" website has hosted the would-be Trojan horse by providing a forum for public grousing about the school. Several aspects of

these posts lend suspicion to their validity, though there is little doubt that some complaints contain a kernel of truth. Until more honesty and light is shed publicly on the doings at VHS – both good and bad – our school will remain vulnerable to encroachment by outside groups with their own private agendas.

All this skirmishing is but a scuffle on the national stage of corporate privatization of our public trust, our public schools. For the public to retain input in our public schools, it is critical that every single member of the local Venice-Mar Vista Community pay attention to the tactics of the duplicitously named ‘Education Reform’ movement. It is a neo-liberal wolf in sheep’s clothing threatening the demise of our 100-year-old local High School. Beyond VHS this attack on our democracy is well-chronicled on the blog of former Assistant Secretary of Education, Dr. Diane Ravitch. Read more about how the national issue plays out specifically here at VHS on this local blog chronicling educational politics here in Los Angeles: www.redqueeninla.wordpress.com.

The Learning Garden Takes Root in Venice

By Frank Strasser

“Gardens are not made by singing 'Oh, how beautiful,' and sitting in the shade.” ~ Rudyard Kipling

Over the past few decades, I’ve sat at a thousand red lights, gazing through a rusty chain link fence at a weedy overgrown garden patch at the intersection of Walgrove Ave. and Venice Blvd. For years, I observed a pattern. On occasion, the garden would thrive. For a few glorious months, vibrant flowers and flourishing vegetables would burst from the earth. Invariably --- inevitably --- the lush green-haven withered and reverted back to a sadly neglected eyesore.

For 20 some years, waiting for light signals to change from red to green, I wondered how this neglected plot at the northwest corner of Venice High School might look with a healthy dose of TLC. Often I thought of finding out what was involved in getting involved. Like many underutilized community resources, this garden plot seemed ripe with potential. But I never took concrete action. From the safety on my side of the chain link fence, I dreamed of a greener world.

Rudyard Kipling once observed, “Gardens are not made by singing 'Oh, how beautiful,' and sitting in the shade.” Today, thanks to the concerted efforts and hard work of dedicated community activists and avid garden enthusiasts, the long-neglected plot is a flourishing suburban mini-farm. Through a series of life changes, fortuitous events and simple twists of fate, I am now blessed to be actively involved in supporting this vital community garden project.

The Learning Garden at Venice High School was established in 2001 after decades of failed attempts to revitalize the land. In just over ten years, the 60,000-square-foot garden has become a source of pride in this working-class community, inspiring students to connect with the earth and evolving into one of the most productive school gardens in the United States. This once underutilized eyesore has evolved into a thriving community resource, offering hands-on education in horticulture, permaculture, herbology, botany, nutrition, photography, art, and environmental science.

The importance of plants in our lives is immeasurable, yet fewer and fewer people are connecting to the earth and nature. Valuable medicinal herbs and foods are becoming extinct, along with the knowledge of how to organically grow, harvest, and use them. The Learning Garden at Venice High School – a collaborative effort of Venice High School, Yo San Traditional Chinese Medicine School, Emperor’s College, and the local community – seeks to bring this knowledge back to the people, to educate them in the use of food and medicinal plants, and to be a model for Los Angeles, the U.S., and the world.

A few months ago, I finally ventured beyond the chain link fence to set foot on the fertile soil of The Learning Garden for the first time. A local chapter of an organization I belong to, Men’s Division International (MDI), recently formed a Community Outreach Team. Our first mission was to locate a worthwhile community project to lend support. Meanwhile, The Learning Garden was in desperate need of man-



power to realize some of their long-term goals. A few fruitful meetings later, a mutually beneficial relationship blossomed.

Our Community Outreach Team met with several passionately committed Learning Garden volunteers. We were given a garden tour and offered valuable insights on organic gardening from Master Gardener David King. “Remember, pristine produce, like what you see on the shelf of the supermarket, is an artificial creature placed before you in the interest of divorcing you from reality. Real food often has evidence that it is good to eat; it's approved by other species. This stuff we have come to think of as 'normal' comes to our table with a tremendous price tag on the environment and the other critters on this planet.”

Hearing David discuss the growing need for a more sustainable lifestyle, while touring an impressive community-based organic garden, proved a pointed reminder of the need to “think globally, act locally.”

Learning Garden volunteer Sasha Rovin founded the non-profit organization ThisIsBetter.org (BETTER). She provided additional background on The Learning Garden for the benefit of Full Monty’s Community Outreach Team. In so doing, she made it perfectly clear precisely how our organization could support their efforts:

“One of the garden’s long-term goals is to install green infrastructure projects. We would like to accomplish this in a style that can be reproduced easily by others in their own communities or homes. One of our projects includes an installation of underground cisterns that play into a design that includes a meandering stream and water gardens throughout the space. That is our great vision, but we have to start with some basics.

We are desperate to start digging in the space we have determined is ideal for Phase 1 of this project, but

we have run into a few insurmountable obstacles. Cement footings! They have been found underground and they harken back to the garden’s earlier days, rich with masonry heritage. A work day to remove these footings is a short and sweet project perfect for a crew of strong and handy men. That’s where MDI comes in.”

Our immediate mission was clear. All systems go! For the past few months, MDI’s local Community Outreach Team has been actively collaborating with The Learning Garden to dig in, get our hands dirty, and serve our community. Above and beyond meeting the primary objective of removing massive slabs of concrete from the earth, what we have in mind is no ordinary work party but a community event.

Master Gardener David King will conduct tours of The Learning Garden. Men of the Community Outreach Team will serve coffee and bagels in the morning, grill food in the afternoon, and stage a full day of musical entertainment in a festive garden setting.

We invite the Venice Community to come enjoy food and live music in a festive setting while supporting a worthy local cause. Community Outreach Day at The Learning Garden (where Walgrove Ave. meets Venice Blvd.), will be held on Saturday, June 15, 2013, 8am - 4pm, with live music from 10am - 4pm. I’ve been working with Eric Ahlberg and other local musicians putting together a kickass house band to perform a wide variety of originals and classic hits featuring special guests.

The local Venice Musical Tribe is tuning up and ready to gig.

Come visit the other side of the chain link fence, which you too may have driven past and thought about for years. Be seen! Be Green!

The *Half the Oil* Plan

By Don Geagan

As avid bicycle riders, most of the staff here at the Beachhead are already doing their part to cut down on our use of oil and, in the process, leading us to a greener, cleaner, sustainable future.

But if we really want to live in a world where we are substantially less dependent on oil, it's going to take some planning and creative thinking to achieve it. We're lucky though, in that the Union of Concerned Scientists has already done a lot of creative thinking for us and have come up with the *Half the Oil* plan.

This plan, if fully implemented, would cut our oil consumption in half by 2035. That's the equivalent of saving 11 million barrels of oil a day.

The plan would achieve this reduction in a number of already proven ways, primarily through improving vehicle fuel economy, retrofitting millions of homes and businesses to use less energy and develop better, cleaner and greener bio-fuels.

With more efficient engine design, stronger, but lighter materials and hybrid electric power trains most of the technologies needed to save 1 million barrels of oil a day, by 2025, already exist. Doubling the efficiency of our commercial vehicles would save another million barrels of oil a day, by 2035.

And it's not just cars that need to be retrofitted and redesigned. Twenty five percent of our oil use currently goes to the heating of homes and other buildings, many of which, by using less oil, would not just reduce our dependence on fossil fuel, but would save consumers millions of dollars in heating costs and lessen green house gases.

Finally, the use of cellulosic biofuels may be the most promising way of all to rid us of our addiction to oil. With the use of such things as perennial grass, agricultural residues left over from harvesting and even our garbage, we could save another 1.5 million barrels a day. And unlike corn ethanol, which puts severe stress on our food supplies, cellulosic biofuels frees up corn to be better used for food production and would rid us of the need for another 1.5 million barrels of oil a day.

And again, most of this technology and know-how already exists. We just have to manifest the political will necessary to ensure that such a common-sense sustainable plan is put into practice over the coming decade.

So check out the *Half the Oil* plan yourself at: www.halfoiloil.org and then call your local Congressperson and tell them to get with the plan.

Total Media Blackout

By Mark Lipman

It's no surprise, trawling through the media on the 22nd of May, to find that not a single mention was made about the passage of Proposition C on the Los Angeles ballot. In fact, it was only after tracking it down on the County Registrar-Recorder's website that I discovered that it had sweeping support with 76.52% of the vote – the highest margin of victory for anything on the ballot. Yet, all we heard was silence.

In these sad and troubling days, when we see the Koch Brothers eyeing greedily the Los Angeles Times to be the next mouthpiece for their extremist right-wing corporate propaganda, it is no surprise that many right now do not even remember what Proposition C is ... the declaration of Los Angeles that corporations are not people, and the demand for a constitutional amendment ending corporate personhood to be enacted.

This vote – like so many similar votes across this country – is a bold testament to the overwhelming

consensus in the United States that the foundation of our modern economy – and with it so too our government – is contrary to the intent of our founding fathers and the well being of our nation.

With this let us also compound the effect our misguided economic system has on the rest of the world, in the form of the World Trade Organization, and the International Monetary Fund – run by the same corporations and banking executives that this vote confronts. Think of how trade agreements like NAFTA and CAFTA - enacted to lift all trade restrictions to these same corporations, while destroying local economies throughout the hemisphere - are implicitly balked at in this vote – a vote that decries the infamy of injustice that is embodied in corporate personhood against real life, living, breathing human beings.

Pulling the rug from underneath corporate personhood is a deep blow at the root and causes of all the suffering and poverty that we see today.

Returning to the original law of this country – 150 years ago – when only human beings were considered as people – when corporations were chartered and legislated by law to serve a specific function for the benefit of society, under the supervision of the government and strictly regulated, would essentially overturn capitalism as we know it.

The idea is so powerful, so profound, that it is revolutionary in nature. That is what Los Angeles just voted for in a landslide election. This story is so big that it has the potential to change our entire world. It is so big in fact that the only story bigger is the total media blackout around it.

Another Door Closes

By Anne Alvarez

The music world lost a legend when founding member and keyboardist of "The Doors" Ray Manzarek passed away in Germany on May 19th at age 74 from bile duct cancer.

Manzarek met Jim Morrison while both were in film school at UCLA between 1962 and 1965. A month after graduating they ran into each other at Venice Beach. They hooked up with guitarist Robby Krieger and drummer John Densmore, whom Manzarek met at a TM lecture. Morrison named the group "The Doors" based on Aldous Huxley's psychotropic monograph *The Doors of Perception*.

In an interview with NPR in 2001 Manzarek stated: "That's the blend of The Doors as the sun is setting into the Pacific Ocean at the end, the terminus of Western civilization. That's the end of it. Western civilization ends here in California at Venice Beach, so we stood there inventing a new world on psychedelics."

Manzarek's quirky, innovative and often gothic themes, combined with Krieger's hypnotic, seductive riffs, were the perfect vehicle for Morrison's dark, brooding, svengali-like persona and often-improvised poetic, lyrical flights, all of which was punctuated by Densmore's savage percussion.

The doors had no bass player, Manzarek played bass foot pedals while simultaneously playing keyboards.

Their first album, the eponymous The Doors, included two of their biggest hits "Light My Fire" and "Break on Through."

Besides their 6 Doors albums 2 albums, Other Voices and Full Circle with Ray on vocals were released after Jim's death in July, 1971. The Doors formally disbanded in 1973.

To date The Doors remain one of the best selling bands of all time, having sold over 100 million albums worldwide, with 2.4 million in annual sales.

Manzarek is survived by his wife of 45 years, Dorothy, his son Pablo, daughter-in-law Sharmin and three grand children.



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One More Time

By Mary Getlein

I Know Why The Caged Bird Sings - Maya Angelou's powerful memoir of her childhood in Arkansas, where a man was killed for raping Maya and she was shocked into elective muteness. She thought that what she had said had ended up killing this man and she didn't want to speak anymore. Eventually you just have to sing and not be destroyed forever by that experience, and she went on to conquer many horrible experiences in her life, including being teased and tormented by little white children in Arkansas. To be black in Arkansas was to be apart, and live in your own community and be very careful about what you do in the white community. The white community had all the power.

A similar experience is going on in Venice right now. After winning a victory over the OPDs in 2010, the powers that be here brought back their anti-homeless agenda, carefully concealed by the mantle of the OPDs. One man in particular, Mark Ryavec, has made this his life mission: to get rid of the homeless, by any means necessary. A man who is driven by his hard desire to own more more more - more money, more houses, more everything - the ultimate consumer, and he covers it up with a slick little smile. He seems like a nice man, I guess, as long as he's getting his own way. Like many rich people he is disgusted by homeless people and wants them to be removed, "Out of sight, out of mind."

258 vehicles were removed from Venice in 2010. 258 vehicles with people living in them. 258 people who had nowhere else to go, but were considered members of the Venice community. They have scattered to other parts of the state and the country, and some might say this is a good thing. But forced removal from one's homeland is akin to what the U.S. Army did to all the different tribes of the Americas in the 1880's. Now in Venice, we are being out-bid and out-moneyed, and don't have much of a say in our neighborhoods. The Coastal Commission was on our side in 2010, and voted against OPDs. The head of

the Coastal Commission has died since then, and there are new members on the Coastal Commission. We need everyone concerned with this issue to write letters, or email the Coastal Commission. You still have rights, so use them. The parking permits will wreak havoc with your life, if you are a housed or unhoused resident.

The old Venice, the one I came to in 1971, practiced tolerance above all else. Yeah, we tried peace and love, but if you couldn't manage that, the least you could do is tolerate somebody. Give them room to breathe and be themselves.

The Los Angeles Police Department and the L.A. City Council voted to close Venice Beach between the hours of 12 am and 5 am and the LAPD has vehemently enforced. The Coastal Commission made a ruling in 1976 that people of California should have access to the beach 24 hours a day, seven days a week. If the OPD permits go through, then residents of Venice will have to go out and buy permits for themselves and any guest that comes to their house. If you have a party, all the members of that party will have to get permits too.

Imagine how much money that will generate for the L.A. City Council. And all the homeless people who live in vehicles will be illegal between 2 am and 5 am and subject to arrest. They will have their vehicles towed away and be dumped on the sidewalk, like a bunch of trash. Basically, the homeless have no rights unless they go to court and fight for them, and how many people have the strength and the will to do that?

This is a human rights issue. Imagine you are in Bangladesh or Haiti, or India and you just lost your home in a terrible earthquake. Nice people from the U.S. come over and help you get your life together. It's still a disaster, but at least you have some help.. Hopefully you won't have to be a beggar and beg people for money to survive. In India, for a long, long time, there was a caste called the "Untouchables". This is what the homeless are in this country. People

are "tired" of the "Homeless problem" and don't want to deal with it at all. It's so much easier to write a check and mail it to another country, than extend your hand in your own country, and help someone who happens to be a U.S. citizen, and possibly a veteran of one of the many wars the U.S. finds itself in.

We need to help people here first. We need to see with new eyes, behind the dirt and the squalor, that these people are worth helping. These are somebody's brothers and sisters. Most homeless are not helped by their families. People in other countries can't believe this. But people in this country believe the lies our society tells them. "Independence" is the most valued trait in this country. Interdependence is a more valued trait in other countries. They would never kick their children out of the house. They are always members of their families. Homeless people are human beings, not just a statistic. Open your hearts, and discover yourselves. This is what Venice is.

There is only so much time in a day, and then your dreams run out. If you have to work multiple jobs just to afford the outrageous rent to live in Venice, then you don't have any time left to be creative, to find out who you are, or what you love. We all love Venice. We used to have music up and down the Boardwalk - now there are a few "performance spaces". There used to be drumming circles and they would go all night. Now the police drive up from all directions and shut it down at sundown. Who are they hurting? They used to have artists and parties all over the place. Now you have your new yuppie neighbors calling the police if someone is having a party and making a little noise.

People move down to Venice because it's next to the beach and it's hip. It's hip, it's cool, and they love it, but they are still tourists and they call the cops if someone is being themselves. We need people to come to the Coastal Commission hearing on June 13th, at the Long Beach City Council Chambers, 333 West Ocean Boulevard, Long Beach.

Send letters opposing OPDs in Venice addressed to John (Jack) Ainsworth at: 45 Fremont Street, Suite 2000, San Francisco, CA 94105-2219.

The Rose Café Welcomes Back Local Artist Michael Temple!

By Kathy Leonardo

The Rose Café has been a Venice fixture for over thirty years. Known for its relaxed vibe and fabulous brunch, the café has sported art on its walls and in its famed gift shop since it opened. Over two hundred exhibitions have been featured since 1979.

"Rose Retrospectives" is currently on view at the Rose Café. Curated by Karen Black, the series of group shows in 2013 was created to celebrate the rich history of art in the Café. The current group exhibition includes artists Dora De Larios, Meg Davenport, Melvin Detroit, Jodi Fuchs, Fred Kaplan, Michael Temple, and Cassandra Tondro.

Black talks about how it all started, "In 1978-79, with a group of very creative people, I helped to design, open, and operate the Rose Café and Market. I had a degree in art history from UCLA and was already dabbling with the idea of exhibiting art in alternative public venues like the Clothing Gallery on Main Street in Santa Monica, where I mounted my first public exhibition by Kathy Walter in 1971."

She continues, "Soon after the Rose opened in 1979, I began organizing shows of local artists and that has continued ever since. It has been a privilege to show work by hundreds of emerging and mid-career artists as well as exceptional young artists (Los Angeles High School for the Arts) and special needs artists in various art programs such as mentally ill artists and underserved youth."

One of the featured artists, Michael Temple is probably best known for being the creator and percussionist of the world beat band, the Bonedaddys. For years, Temple has split his time between the music world and the art world. Painting almost everyday, his art continues to evolve. He most recently showed his work at Trunk Gallery in Venice and as part of the well-known Santa Monica Airport Art Walk.

Black first met Temple in 1984 through his work as an artist and has been a fan of the Bonedaddys for years. "I remember many summer evenings on the Santa Monica Pier with the Bonedaddys," recalls Black. "Comparing Mike's work to his music is a temptation I cannot resist," says Black. "There are layers of notes and tones in his paintings with recurring rhythmic 'tempos' that give way to wild and unexpected excursions into percussion and emotion. Like his 'World Beat' music, they are vibrant and ges-



tural and colorful." Black continues, "They are as much about the act of painting as they are about the product. Crafted chaos like music you can dance to with abandon but with a haunting and clear melody that lingers in your head when the music stops."

Michael Temple is featured in the second part of the series "Rose Retrospectives" which is currently on view at the Rose Café (220 Rose Ave., Venice) through July 7. Temple's work will also be part of a

group show at hale ARTS P A C E on Friday, July 12 in Santa Monica.

To find out more about artist Michael Temple, go to <http://miketempleart.com/> <http://rosecafe.com/>

Above: Michael Temple's Nine Times A Man

Artwalk + Artblock + Artercrawl + Artists

By Eric Ahlberg

The purpose of this set of articles is to encourage dialog about the role of artists in our community, and to examine how they make their livelihood.

Some definitions are in order:

Venice Artwalk is the center of the Venice Family Clinic's annual fundraising.

Venice Artblock is an alternative Artwalk which was organized by artists who felt left out of the VFC Artwalk. They open their studios on the same day as the Artwalk, and they are planning their own Artwalk on a different day.

Venice Artercrawl is an open Artwalk-like event held every three months, on a Thursday night, mostly, near the Boardwalk. The venues of Artercrawl are mostly self produced by artists and gallery and other business owners. The overall producer/sponsor is the Venice Chamber of Commerce.

"If you want to make a small fortune in Art, start with a large fortune" - anonymous.

Artwalk is a fundraiser for the Venice Family Clinic, which everyone loves and which provides it services to needy people in our community, including artists. While the measure of the success of the Artwalk is in the funds raised to support it, some believe that it has become fully funded, due to it's grand humanitarian work, which we praise.

Artwalks provide a wonderful theme for fundraising campaigns, but many Venice Artists feel excluded from a brand "Venice Artist" which they feel they are a part of. Community members also wonder why their honored community artists are not included. As one artist put it: "I get tired of all the organizations slapping Art on their events. If they want to capitalize now on that Venice Art Brand hipster cool happening right now, they gotta get out of their studios, going to what's going on. If they're alienating their base that's been donating to their cause for the last 20 years, that can't be good, if a whole neighborhood angry at them. It's a business, charitable contribution or not. Businesses do business with charities because it brings them business as well as promotes a good cause."

"Never leave Art to the professionals" - anon

There have always been issues with who's in and who's out of the map and some pride goes with being chosen for the silent auction. I walked through about 2:30 and there were a lot of artwork without bids. Is the gestalt here that the lowbrow prices, I'm talking less than \$1000, don't sell well and don't make that much money? High end art depends on a seductive exclusivity, the Artist is branded, the piece certified, the viewing private, the price is 5 figures and up.

The role of the art dealer is to maintain this act. The concept, the beauty and fineness of

workmanship drive the collector; however, idiots with lots of money are also useful to the dealers. "Fine Art" is the brand that they own, their prices are six figures. The middle artists hang in the restaurants, renting small galleries, spending thousands of dollars to mount and publicize a show, but not necessarily making great sales.

"Galleries are where art goes to die." -

Banksy, *Exit through the Gift Shop*.

Consider the Volume Discount Boardwalk Artists, crafting their \$10 and \$20 dollar offerings for cheap tourists. Consider that to the young ambitious artist, exposure is everything, and the exposure that the Venice Beach Boardwalk provides them benefits them greatly. They can sell \$100-\$800 dollar works, they can get \$1000 commissions, on weekdays, in the early evenings, when the tourists are gone and the locals are out for a walk. Galleries and studios may not be able to match that. Does gentrification bring in better art collectors?

6 • June 2013 • Free Venice Beachhead

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by Jim Smith



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Art Aficionados 'Google' The 34th Annual Venice Art Walk and Auction...

By Anne Alvarez

On May 19 Google opened its doors for the second year in a row to host the Venice Family Clinic's 34th annual Art Walk and Auction, with 100% of the \$650,000 proceeds going to fund the VFC, the largest free clinic in the country.

Over the years The Venice Art Walk & Auctions has raised more than \$10 million in total in support of its nationally-recognized humanitarianism. The VFC offers a full range of primary, specialty, dental, vision and mental health services to more than 25,000 low-income and uninsured children and adults annually at its nine locations, two of which are in Venice; the others are located in Santa Monica, Mar Vista, Inglewood, and Culver City.

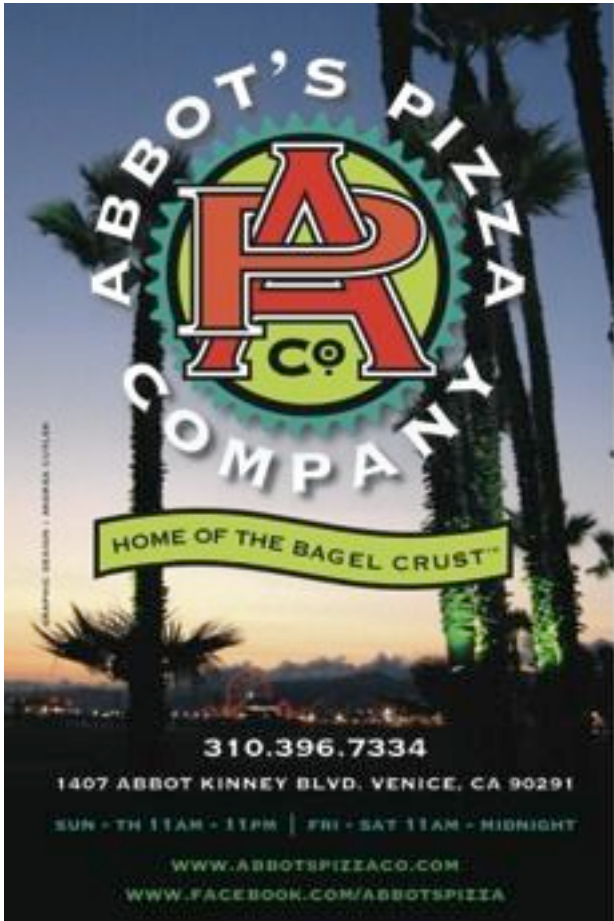
This year's events included Art & Architecture tours of a selection of art studios and architecturally significant homes, including artists and architects from East and West of Lincoln. One of the main attractions was artist Cheri Pann and Gonzalo Duran's Mosaic Tile House located on Palms.

The main event featured live music by various bands, food, drinks and the artwork of more than 350 Southern California artists including: Graphic artist John Van Hamersveld, who has produced posters for Jimi Hendrix, Cream, Jefferson Airplane and designed the cover for the Beatles Magical Mystery Tour album. His most famous poster is the iconic "The Endless Summer" movie poster. Van Hamersveld designed this year's graphic image and logo for the Art Walk.

Also showcased and honored at this year's event was local artist Larry Bell one, of the most prominent and influential artists to have come out of the Los Angeles art scene in the 1960s.

His works are in public collections throughout the world, including The Museum of Modern Art and the Guggenheim Museum in New York City, and the Los Angeles County Museum.

The silent auction's biggest seller was Liz Kraft's "Weed Couch," which sold for \$22,500. Overall, it was a successful, fun-filled event benefiting the less fortunate members of our society.



LOS anglers

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Event : 11AM – 2PM

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William Attaway Speaks on the Artwalk/Artblock/Artcrawl

By Eric Ahlberg

EA: How was Artblock for you?

WA: I was great, I did well, but it wasn't necessarily from Artblock people per se, it was some people who have always been here for every year, but the energy was good. I wasn't sure how many people would show up, and then it got better and better. But I just liked all the artists coming together and doing their thing. It took me twenty years to get on the Artwalk. Some people tried, you know, anti-artwalk, every god-damn cute thing to go around Artwalk. But now they have blocked art from being in it, and we are Artblock. It actually has a meaning, metaphorically it's working for all sides of it, for anybody who's upset or happy or just wants to start something new. And then at the same time I thought, you know, we gotta do this separate from the Artwalk, two times a year.

EA: What has been your experience with the Artwalk?

WA: One of the ladies, and she didn't tell me what company she was with, she said she was with one of the major funders of the Artwalk. She came, and she stayed for a long time, and she was just like, "I cannot understand why you are not on the Artwalk." The disrespect, I applied four times, the fourth time I applied, Sheila, who used to run it, her daughter came in that weekend and they spent \$10,000. Her daughter came in with her husband and two kids, loved everything, and she said, "You know, I really want to talk to my mom about you being on the Artwalk. I told her I had applied three times. So I felt that was the last application: when her daughter applied for me verbally. She went over there, and she left all her stuff, they came back after the show to pick everything up with their car and she was almost in tears. And a little pissed. She said, "It's not right, you do make Fine Art, and they say you don't." And I was like, are you kidding me? This is the most patronizing thing I've ever heard. And I'm like, my uncle has been head of the Art department at Yale for 25 years. My brother went to Yale, I could have gone to Yale, I turned it down. I came here at 13. I was already in 12th grade. Schooling to me means nothing, it's about survival. It's about me surviving as an artist with six kids here. And struggling, and Google and Microsoft moving in, where it's like finally someone who can help us move forward as artists. And our community also, and then I get wiped off the map? And tell me it cost any money, that map is given to them by a printer, who writes it off because they put their name in there. The busses, does that save them

— Continued on page 10



Bill Attaway and Pano Douvos

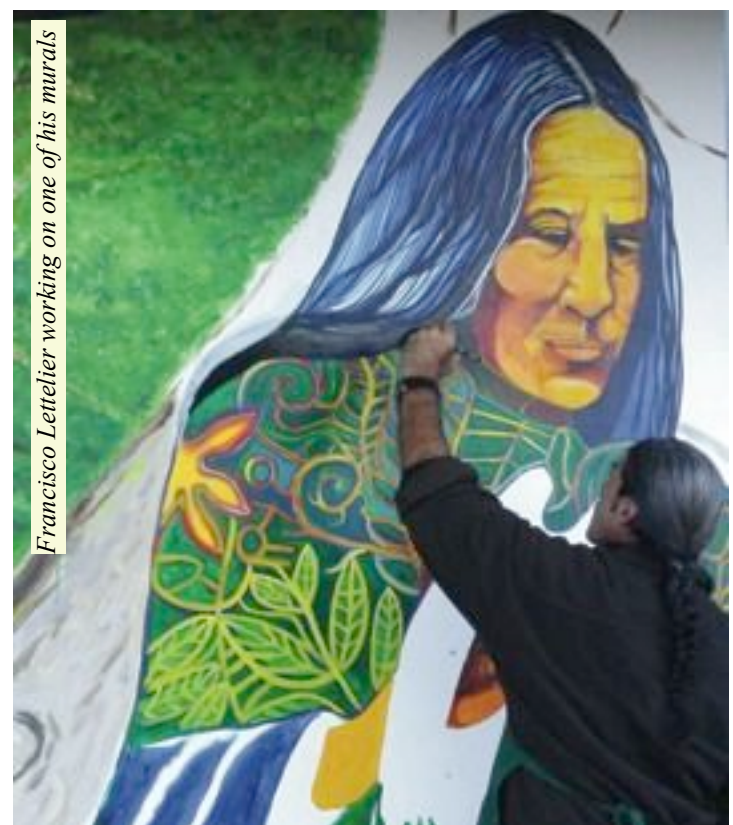
Francisco Lettelier Tell Us How He Feels About the ArtWalk

I keenly look forward to the day that the Venice Artwalk stops being a centerpiece in our conversations. The Venice Family clinic continues to be a noble and exemplary cause, but for decades brilliant cultural endeavors have been occurring in Venice entirely off the radar of Artwalk organizers.

Some see the Artwalk as a vehicle of prestige, something that connotes a certain status to participant artists, certain artists have seen the Artwalk as a great opportunity to receive a measure of publicity have people visit their studios, and make some sales. But bottom line, the Venice Artwalk is a vehicle to raise funds through art. Artwalk organizers have never to my knowledge had an agenda that included creating lasting contributions to the artistic community, not even in the sense of, "let's give something back to this community," that year after year is the vehicle we ride to raise our much needed funds. There has also always been the enormous schism between those who organize, participate and attend and those whom the raised funds actually help. For years I have watched the line that forms outside the clinic on Rose Avenue, it's easy to guess that most of the folks that come for assistance have never been to the Artwalk. After 30 years it would seem that a cultural institution, even one that occurs one weekend a year as a tool for a social service endeavor, might address the connection between cultural and medical health. I don't think the Venice Artwalk can do this unless it gets some help.

Help might come from the artistic community in Venice. We may not be too independent and strong right now, but at least it's clear that we do have some sense of identity. Instead of being buffeted by higher powers and mega corporations that change the landscape we created ARTBLOCK. These are distracting times to be sure, but our role as artists and members of our community remains essentially the same. Venice artists are the means of production, we never needed the Artwalk to do what artists do, but the artwalk needs and relies on the vibrant power of art.

ARTBLOCK as a group has authority and experience. Some of the participating artists have been with the Artwalk for decades, the depth of the work and the manner of craft is beyond question. Others, like me, have had minimal participation in the Artwalk. Perhaps I have just been too busy to slow down and wave my arms at the organizers to be noticed. But I have always felt a sense of connection with the Family clinic, because after all we sometimes serve the same community. I often make art precisely for the folks who stand in line to receive medical help at the clinic.



Francisco Lettelier working on one of his murals

A physician runs a program out of the Venice clinic that works with torture survivors. Dr. Jose Quiroga is Chilean and was the last man to see Salvador Allende alive. We have occasionally worked together throughout the years. He is highly respected in Chile and internationally. Dr. Michael Rodriguez is a professor at UCLA and an expert in violence prevention. In the 80's we lived together on Clubhouse Avenue. I was completing my MFA at UCLA and he was in Medical School. Over the years he has often chosen to attend the public at the clinic.

Many have perhaps forgotten that as a group we are formidable and that we can choose to make history. Venice artists are so much more than the Artwalk. Venice has grown up a bit more and at the very least it is clear that there is room for more in our cultural landscape and right on our block. Venice needs a real artwalk, one that is inclusive and has no agenda other than to let art flourish. We can easily continue to support the goals of the Venice Family clinic, but first we have to come out of the hypnotic spell that has some believing that the Artwalk is the sun in our cultural cosmos.

— Francisco Lettelier



Santa Monica Airport - The Fairness Factor

By Martin Rubin, Director,
Concerned Residents Against
Airport Pollution (CRAAP)

Our Los Angeles election is now behind us, so let me begin by saying that CRAAP's endorsed candidates were elected! Congratulations to Mayor-elect Eric Garcetti and City Attorney-elect Mike Feuer who promise to be the team players we need to move the ball further downfield and into the end zone over the coming years. Along with Councilmember-elect Mike Bonin (District 11), we are in a strong position to continue the efforts of our fabulous Councilmember Bill Rosendahl and State Senator Ted Lieu.

Now to expound on the April 27 Venice Neighborhood Council (VNC) Forum on Santa Monica Airport (SMO). The responsibility of the leadoff presentation that would set the forum-tone was given to me. The topic of my presentation: "Santa Monica Airport's Impacts On Los Angeles - The Fairness Factor".

When discussing the fairness factor, factual information is essential.

To make credible arguments, the community needs facts. Over the years I've learned how difficult gathering facts can be. Understanding what information is accurate and whether the source of the information is credible and can be trusted is indeed a challenge.

We know that SMO is owned and operated by the City of Santa Monica, and that the City of Santa Monica maintains proprietary powers to protect the surrounding communities from environmental harm; that airports need to follow FAA guidelines and that those guidelines are ultimately approved by Congress; that July 1, 2015 is the irrefutable date when the (1984) "Santa Monica Airport Agreement" between the Federal Aviation Administration (FAA) and the City of Santa Monica will expire. To what degree the affected communities are prepared (or not prepared) to address all concerns is vital in determining the future use of the 227 acres that is now SMO.

You may be surprised to know that a triangular portion (approximately 34 acres) of the airport's eastern boundary lies within the City of Los Angeles. This land is owned in fee by the City of Santa Monica.



You probably know that those from Venice, Mar Vista, and West Los Angeles, all neighbors of Santa Monica, think Santa Monica Airport's "Fly Neighborly Program" is anything but neighborly. The "Fly Neighborly Program" directs Visual Flight Rules departures to fly neighborly by avoiding flying over Santa Monica.

Approximately half of all SMO operations are pattern-flights, mostly from flight-school training, and are directed to fly a loop over Venice, Mar Vista, and North Westdale in West L.A. Besides the ongoing, incessant noise, these small piston aircraft run on leaded gasoline. Children are particularly vulnerable to toxic lead pollution.

Prior to 1990, all Instrument Flight Rules departures, including all jets, flew the 250 degree turn "immediately after departure" toward the Santa Monica Pier. After 1990, these flights were directed to fly

straight out over Venice to the ocean. The reason for the change that redirected all these aircraft to fly straight out down Rose Avenue over Venice is in question. Requests to the City of Santa Monica, the FAA, and Congressman Henry Waxman have not yielded an answer. LAX and SMO are separated by less than 4 nautical miles, and due to departure flight tracks convergence, SMO departures must be sequenced with LAX departures, causing delays that besides increasing operating costs are greatly increasing pollutants emitted into the downwind Los Angeles neighborhoods.

You are probably getting the picture of how Santa Monica has, for more than two decades, shifted the impacts of its airport away from Santa Monica to Los Angeles. Is that fair? We know the answer is no. The real questions are: is it illegal?; what will Santa Monica do to correct it?; what will Los Angeles do to

protect its residents from SMO's harmful impacts?

The last question takes this article full circle to the election of Eric Garcetti, and Mike Feuer, a Mayor and a City Attorney who I believe will take our concerns very seriously. We are very fortunate to have such a strong team with Mike Bonin on the City Council, Ted Lieu in the State Senate, and Congressman Henry Waxman, who will fight for the will of the people regarding Santa Monica Airport.

Will we, the affected communities, be prepared to address our concerns? Our collective involvement is vital in determining the future use of the 227 acres that is now SMO. The City of Santa Monica and the Federal Government must address the critical public health concerns generated from Santa Monica Airport.

It is unacceptable to shift SMO impacts to Los Angeles Neighborhoods.

Above all we want everyone to recognize that the airport should be closed for way too many reasons than I have space and time to cover in this article.



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GMO, WTO, G.I. Joe, OMG

By Mark Lipman

GMO, WTO, G.I. Joe, OMG
GMO, WTO, G.I. Joe, OMG

First they take the seed
the fetus of our food chain
and modify it genetically
splicing it with poisons
and things that should never be
like scorpion genes
and all things unholy.

They change the nucleus
the very center of all life
to be resistant
to the most toxic pollutants
they can round up.

Yet, contrary to their advertisement,
resistant is not immune
mutations begin to bloom
and laboratory human rats
limp with tumors to their tombs,
while judges and lawmakers
sanction all this gloom upon us,
forcing farmers to plant these deadly crops
that have untold consequences to our DNA.

GMO
and so too must we go,
the way of the honey bee.

GMO, WTO, G.I. Joe, OMG

Taking down trade barriers,
while erecting walls
between human beings
and their humanity,
I wanna talk
about illegal immigration.

Open up the history books
to Columbus and Cortez
to John Smith,
the Doctrine of Discovery,
(as if Native Americans
did not already know that they exist).

Stealing as they go,
destroying any trace of our native culture.

Bulldozer in tow, they take what we sow,
and pervert mother earth for their greedy
purpose.

Now they export their killer corn across all
borders
while impoverishing local farmers
and entire countries.

The poor denied the human right to travel
freely
denied their right to self-determination.

Who gave Monsanto the right
to immigrate into my body?
to pattern my blood cells?
to change my genetic structure?

Is this what you call Free Trade?

GMO, WTO, G.I. Joe, OMG

As if the theft were not enough
the abuse of modern technology
to gain the ill-begotten
to steal the land, the water, the air
to destroy our food supply

Here’s comes something to really make your
skin peal
brought direct to you from the makers of
Napalm:

The private army,
the Z/Blackwater para-military,
C.I.A. trained mercenaries
and their puppet governments
to do the bidding of the highest bidder
to hold a gun to your head
while they force feed you
genetically altered tofu and mutant fish
all approved by the CEO-FDA

It’s all connected
from bullets to butter.

Did you know that someone makes a buck off
it
every time a drone strikes?

I want that person arrested.

Memorial Day

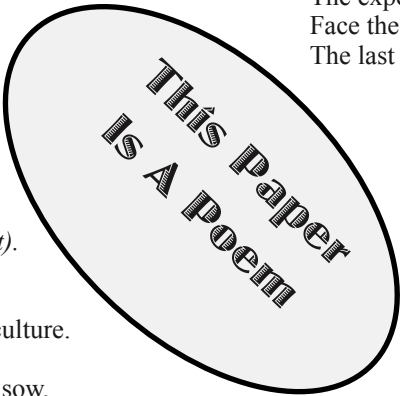
we will live on mars
someday if we are lucky
and the palm trees illuminated by the azure sky
i know how life is stolen
I know the darkness that invades the soul
before suicide
think on these soliders today
their cursed lives eaten..... their flesh consumed by imperial dictators
held hostage by their own small hopes
killers in three piece suits drag their young bodies to be choked
by dreams of empire
we will live on mars if we are lucky
this planet will be eaten by bugs.

hillary kaye

Face The

By Ronald K. McKinley

Face the mask that looks like a face
The soft that is hard
Face the high that is low
The righteous that is godless
Face the wit that is dull
The mannered that is unpretentious
Face the facts that are facts
The cooled constant wind of synthesized hate
Face the about face
The lack of grace
Face the countenance of character
The mote in God's eye
Face the time
The place
Face the immovable
The actual
Face the fate
The experienced but unskilled emotions
Face the first
The last



01:05 Wednesday, May 15th, 2013, Adullam One hundred twenty-seven years
have passed, Since you took leave to leave, to breathe your last. So many
winters left their chilling mark While other eyes took notice. All the work
Enscribed in pencil by your noble hand, Would gradually see daylight. It would
send A letter to the world at your request. Recipient am I, here in the west.
But what's a century? As friend to friend, I sense that you still breathe. I
feel the wind, While other ears heard voices in the dark. Was that your ghostly
touch, creating spark? Your "Complete Poems" lingers, to attest That you are
welcome here, an honored guest Roger Houston, for Emily Dickinson.

Anti Monsanto GMO Corn Rally at Beyond Baroque, Saturday, May 25.

Photo: Anne Alvarez



And oh, my God,
I’m here to contest this
assertion of the corporate person
and assumption of privilege

of some company having more rights than me
of playing god with our lives and ecology
of pushing humanity to the very brink of extinction.

Their money is a fiction
to keep us enslaved
to keep us in chains
and it’s high time that we break ‘em.



Going Home

maybe it's time for me to walk somewhere else
there is so much more than this
these fights year after year
for mere survival
maybe it's time to hear something else
than the endless discussion of us and them
who are we against this year?
who are we for?
are we for the Earth or against it?
are we for our Mother Earth, our Mother Ocean?
or are we content to keep the cruelty going
the killing off of species, including our own
why will we do this?
we want so much money
not realizing the money will do us no good
when we shiver with fear behind the gates
of our gated community
by deciding not to act in a human-like fashion
we are just machines of rage and cruelty
we condemn our children to a future filled with
nothing
no trees, no birds, no animals, no love
just endless miles of concrete
with no shade from the burning sun
we cut down all the trees and burned them for fire
in the global chaos that is surely coming
who will survive
when water costs more than oil
what will we drink?
meanwhile the green sea turtles are swimming
slowly
slowly slowly they travel home
to a beautiful blue-green island
a beautiful home! they don't know what concrete
feels like
they are swimming slowly slowly they are home

- Mary Getlein

The Sensation of Being

Everyone, seduced by illusion,
devises a self impersonation
with face and proud intonation.

Beware of the pitiful conclusion,
when death numbs the sensation
of being an object of excitation.

—Humberto Gómez Sequeira-HuGóS
Los Angeles, 20 May 2013

Attaway - Continued from page 7

money? I think it’s just like planning in the City. They think they are doing well, they don’t know what they are doing. You wanna finally know how I got on the Artwalk? I got a call from our people about how they wanted to come by and see my studio. I was sorta offended, well, I just finished the Boardwalk. I finished a 25 foot column down there. I did tile work on restrooms all the way down there, and I’ve done just about every school on every block all around here at my own cost, and you want to see if I can be on the Artwalk? And I said OK, come on over. And then they were there with three of the new people with Laddie Dill. And Laddie’s like, Bill, we need to come in. And I said, “No No No you’re not coming in here. None of you guys are coming in here.” And they’re like please calm down and I said “No, Fuck that! Before I open my door, you tell me I’m on the Artwalk.” They put me on the Artwalk, but not my column on the Boardwalk. I’m a little bit of a hothead, but I’m a truth sayer.

EA: *The event looks kind of Touristy to me.*

WA: That’s what we want, I have no problem with format, what’s important is the art is in each place. And that they respect that there’s a living person in there, who are coming from all different lifestyles. Everyone’s struggling. I’m trying to keep up a massive studio. Two tons of clay used to be 400 bucks, now it’s 1000. Venice survived on art, and we helped all the artists start down there, the old guys who were here started inspiring people like me who came here and started going on the Boardwalk. Now the whole Boardwalk is filled, I know those guys down there.. they’re making 600 bucks a day a lot of them right? I’m lucky to make 600 bucks a day here. I have to wait for the big payoff.

EA: *Who makes \$600 a day down there?*

WA: I know a guy, he goes down there on a Monday Tuesday or Wednesday. On the weekend he leaves somebody else down there. He never sells any, cuz everybody’s coming down there with 20 bucks. But during the week, people walk by and they live here, the whole neighborhood is changing. People used to ride by on the bike and not buy anything.

EA: *What do you think about Artercrawl?*

WA: I was part of the first shows, and I loved it. I got a little burnt out, because we did the first shows up on top of Tony Bill’s building. Juan Carlos and myself and a bunch of artists but every month, and then after a year, and not selling one piece, I was delirious, and a little tired. I think it’s an incredible thing, but I think it’s diluted. The first year Artercrawl started, people would ask “Oh you’re doing the Artercrawl?” and I’d say “No, it’s the Artwalk,” but now it’s the Artblock. I think it’s really about Venice Art. The so-called brat 7 white pack, the great guys who were doing their stuff back here in the sixties, and a whole lot of women were doing stuff here also. There were a few other artists, I know Basquiat worked here for a while. There’s an inspiration here that’s different, so for me, anything that promotes the arts in any way, I am unshamelessly ready to support it. Like some people are all upset about the Artwalk kicking us out. I’m like, this is an opportunity for me.

EA: *Francisco Letelier told me he has never been in the Artwalk.*

WA: Once they accepted me I said they had to accept Francisco. This is a man whose father was a great patriot to the arts, music, politics, truth, everything, romance, and then he’s assassinated right there near the White House and this kid did not take up arms, he took up brushes. They don’t even respect that?

EA: *His house is a beautiful shrine.*

WA: I go over there and there’s like Jackson Browne playing, and Chilean writers and artists. It’s a cultural center, it’s a place of high respect, and he owns it. And he’s not on the Artwalk, what the fuck is that? And then my friend Juan Carlos, who works for Robert Graham, hasn’t been on the Artwalk forever, he’d always be on the Artwalk across the street and here at my studio. And finally, thank god, he got put on the Artwalk down on Pacific and Westminster. He’s totally torn, he came over here and said “I don’t really even want to be on the Artwalk.”

EA: *How are Boardwalk Artists doing ? I was under the impression that people were just selling ten to twenty dollar works.*

WA: Even when I go down there myself, I did some artwork down there for the Venice Alehouse, and I

started doing these fish down there. And I realized there’s a whole other market down there now, I watched somebody sell a painting for \$800 right in front of me at seven o’clock at night. Couldn’t believe it, the guy paid cash. Most prices are between one hundred and three hundred dollars. That guy, Smell my Finger, that old crazy drunk guy, I love that guy. The big museum, they did the whole thing for them, they included everybody but me. If you sell six paintings at one hundred dollars a piece. You got two hundred thousand people coming through on the weekend. You got the City tax people checking it off, and it’s a great place for the parole officers, that’s what I hear, they just go down there and check people. I was pretty pissed off. I gotta tell you straight out. I’ve had the worst 5 years financially in my life. I take my kids to the Free Clinic now. I’m receiving financial help. Things have been slow. I have six kids, it’s not easy. What the Free Clinic provides to me, over the last 20 years. I’ve been here when I only had two kids, picking through a dumpster to get wood to paint on, and I put a nail through the palm of my hand and I went over there and they took care of it. I’ve been over there very sick and waited and they take care of me. I take my kids and we might have to wait a couple of hours, it was very frustrating but I was very grateful. At the same time the doctor comes in and he’s sick, he has a mask on, he’s working overtime. So everybody’s working overtime. You wanna supply the war machine, or you wanna supply the making of something from nothing machine, and that’s what we do as artists. And that’s what we have to start doing as a country. We can turn this whole thing around, I see more kids sitting around here on the Boardwalk with a note written or a little cute drawing, or they make some kind of cute limerick, give me a dollar or give me a joint.

EA: *I saw one guy with a sign “Kick my Ass one dollar”.*

WA: That’s fucking Genius. For me we’re at a breaking point, and I think art is going to be a big part of it. Creation is more important than all the monetary things. Even when you got the monetary, you have to create what you want with it, or you are not happy. We have a whole lot of people here that should have been included. In the long run, I don’t like seeing things fragmented, and I have no answers, but I am totally there to work with anybody and I want to make everything work together, because the Venice Free Clinic is a part of our community. Without that we don’t have a backbone. We have the VFC, we have VCHC, St Joseph, Venice Arts, we have SPARC, we have so many great organizations that are dedicated to moving forward about everything that is best in America and Venice. This is what I’m talking about, and vote for me when I run for president.

EA: *There you go.*

WA: On the whole gentrification thing, it would have been better if they explained that it would have been better not to sell your house for a hundred thousand because if they waited 10 years, it would be worth a million.

EA: *Has Google affected your neighborhood?*

WA: It’s been great, really good. People come by on bikes and buy from me. And they dress down, too.

EA: *Has there been more traffic?*

WA: Gold’s Gym patron traffic is the craziest. Those guys are, they fly out of there, that’s the worst. Google, they are really patient, they have the busses, it seems like it’s very calm. I ride my bike there all the time and I have never had one impolite person coming near me. Gold’s Gym patrons, they will run you over. You know 9/11, right when that happened, I was coming out that morning about ten o’clock and I was in shock watching TV. I’m coming out of Rose Cafe on my bike, a cup of coffee in my hand. Two guys



Sculpture by Bill Attaway

pull up, full Gold’s Gym outfit guys. I’d seen them there before, and they stop me, they pull up next to me, and say “Fucking Terrorist!” I looked behind me, then I looked back. The dude spit strait in my face. I mean like a car length. And I had long hair you know, and I had my kaftan, My Iranian scarf, it had peace signs on it though. I was already freaked by the whole 911 thing, so they rode along next to me and cussed at me the whole way. I thought don’t pull into Gold’s. And sure enough they did and they got out of their car and started screaming at me, “Come on Terrorist!” Two Mexican Guys. I was like, Brother, what the hell is your trip?” I got a cup of coffee and a face full of spit, so I don’t know what to expect ever in Venice, but I don’t judge anything. You know what I do? I just try to help everybody in front of me, do one thing at a time. Because when the shit hits the fan, you are going to need people behind you. You gotta have that spirit behind you, because people will remember you when the time of change is happening.

EA: *Do you think we should make efforts to get the Artwalk to bring the local artists back in?*

WA: Alright, they brought in artists from LA, from downtown, to show here, after cutting us out. I think they are losing out, they don’t understand their perspective, they don’t understand what’s going on. I want to reach out to them, I want to reach out to everybody that, there are no divisions, the Artwalk, The Clinic works for everybody. They are totally underwritten, they don’t need the Artwalk, but the reason they got the underwriting is because of two things: supporting local artists in Venice, and supporting youth in Venice, who are primarily poor Black and Mexican kids. Now the demographics have changed, and so they branched out to other areas, but at the same time they have to look at who are the suffering people in Venice now. It’s young artists trying to pay enormous rents. to survive and stay in a place like this. And to go to the most prestigious place in the world to make art. It’s not New York anymore. It’s Venice. And then there’s three different cultures of it. There’s the Boardwalk Art, making a dime a dozen, busting their ass, and in that group there are people working their fine art, working their way up. There are the people who are renting small apartments, who are making galleries inside these little spaces, like Juan Carlos. And then there are the people who are renting gallery studio space, like Gary Palmer.

EA: *Do you ever hang work in restaurants?*

WA: I setup in Giraffe Restaurant a few year ago, and I sold one piece in three years. I just did an installation at Wabi Sabi with Juan Carlos, we did all the art in there. I did the Venice Alehouse.

EA: *Final Words?*

WA: We are the Artwalk we walk with art, we walk as art, we are walking art.

Community Events – day by day

Saturday, June 1

- 10-6pm - Rina Banerjee, Jason Martin, Grant Stevens and Matt Wedel. **Group art exhibition.** L.A. Louver. 45 N. Venice Blvd. Ongoing till July 6. Free.
- 11-6pm - **22nd Annual Santa Monica Festival.** Live music, dance, DIY art workshops, local services offered by City, environmental and local non-profit organizations. Clover Park. 2600 Ocean Park Blvd. Free.
- 11-6pm - Tehachapi: Robert Barry, Helen Mirra, Matt Sheridan Smith. **Art exhibition.** Various Small Fires. 1212-B Abbot Kinney Blvd. Ongoing till Jun 29. Free.
- 6-8pm - Cry Hope, Cry Fury: Joshua Callaghan, Bas Louter and Fay Ray. **Art exhibition.** Aran Cravey Gallery. 1638 Abbot Kinney Blvd. Ongoing till July 7. Free.
- 6-10pm - **The Talking Stick 10th Anniversary Party Weekend.** Live music, spoken word. Ongoing till June 2. The Talking Stick. Free.

Sunday, June 2

- 4:30-6pm - Modern Archetypes: John Greco. **Art exhibition.** Beyond Baroque. Ongoing till June 23. Free, donations are welcome.
- 8-10pm - **Ya Harissa Belly Dance Theatre.** Belly Dance Troupe performs. The Talking Stick. Free.

Monday, June 3

- 7:30pm - **Max 10 Performance Laboratory.** Performance pieces no longer than 10 minutes performed by various artists. Electric Lodge. \$10.

Tuesday, June 4

- 8-10pm - **Not Safe For Work.** Comedy Central & CleftClips stand-up comedy at The Del Monte Speakeasy. Townhouse. 52 Windward Ave. No Cover.
- 10-5:30pm - Neo Povera. **Art exhibition.** L&M Arts. 660 South Venice Blvd. Ongoing till July 6. Free.
- 8-10pm - **Word Salad.** Spoken word. The Talking Stick. Free.

Thursday, June 6

- 8pm - **SubUrbia.** A play about high school friends trapped in the American Dream gone stale. Pacific Resident Theatre. Ongoing till June 23. \$15.

Friday, June 7

- 6-10pm - **Robin’s Sculpture Garden & Studio Open House & Grand Finale.** Music and aerial performances. Venice Public Art sculptures on display. 1632 Abbot Kinney Blvd. After 11 years on AK, Robin’s Studio is moving to 2935 Main St. Free.
- 6pm - **First Friday.** Food Trucks. Abbot Kinney Blvd. Crowds.
- 7-9pm - **High Voltage: Neanderthal vs. Cyborg.** Sci-fi dance experiment. Electric Lodge. Free.

Saturday, June 8

- 11-11pm - **Mystic Journey Bookstore Grand Re-Opening Celebration.** Music, food, raffle prizes, demo classes and more! Evening concert by Valarien at 8pm. 1624 Abbot Kinney Blvd. Free.
- 12-3pm - **The G2 Gallery’s 5th Annual Pet Adoption.** Find a new companion or just spend a little time with some wonderful animals! The G2 Gallery. Free.
- 1pm - **Bass Ride.** Electronic music and skateboarding. The Venice Skate Park. Free.
- 5-9pm - **Desaparecid@s (The Disappeared).** Art exhibition. Stories and lives of traditionally obscured migrants who have survived their disappearance. SPARC. Free.
- 7-9pm - Haiiro No Kaze: SIT (The Netherlands). **Art exhibition.** C.A.V.E. Gallery. 1108 Abbot Kinney Blvd. Ongoing till June 25. Free.

Sunday, June 9

- 9-3pm - **Used Book Sale.** Money raised will go to support the Venice library through extra programs for kids, new DVDs, new books and library maintenance and furniture no longer supplied by the City. Abbot Kinney Public Library. Free.

Tuesday, June 11

- 9-11:30am - **Theatre Fare.** Monthly theater reading series. Pacific Resident Theatre. Free.
- 6:30-9pm - The Sierra Light: Nolan Nitschke. Nature LA: Stuart Sperling. **Art exhibition.** G2 Gallery. \$10, will benefit environmental charities.

Get Your Local Event Listed

Email your time, date and a brief description to
Calendar@venicebeachhead.org

Wednesday, June 12

- 7-10pm - **Suzy Williams.** Singer/songwriter, live music. Danny’s Deli. No cover.

Thursday, June 13

- 8am - **Coastal Commission Hearing on Venice OPD.** Act now to stop overnight restricted parking in Venice! Long Beach City Council Chambers. 333 West Ocean Blvd, Long Beach.

Saturday, June 15

- 7-2pm - **Fisherman’s Appreciation Day.** Fishing contest, free food, win prizes, face painting and more! 7-11am, fishing contest. 11-2pm, event. The end of Venice Pier. Free.
- 8am-4pm - **Community Outreach Day.** Live music by David and friends, free coffee, tea and bagels. Garden improvement. Music from 10-4pm. The Learning Garden. Venice High School. 13000 Venice Blvd. Free.

Sunday, June 16

- All day - **Happy Father’s Day!!**
- 7:30pm - **7 Dudley Cinema: The Lit Show Film Festival.** Rare literature films, starring Suzy Williams and Brad Kay. Beyond Baroque. Free, donations are welcome.

Tuesday, June 18

- 6:30-10:30pm - **VNC Board Meeting.** Always open to the public. Westminster School. Free.

Thursday, June 20

- 6-10pm - **Venice Art Crawl.** Art exhibitions throughout Venice. www.veniceartcrawl.com for map and info. Free.

Friday, June 21

- **Summer Solstice.** The longest day of the year. Enjoy the sunshine!!
- 7-10pm - MAETAR. **Live music.** World groove eclectic funk jazz. The Talking Stick. Free.

Saturday, June 22

- **Venice Music Crawl.** www.venicemusiccrawl.com for line up and more info.

Tuesday, June 25

- 7pm - **The People’s Mic.** Poetry and live music. Witz End. 1717 Lincoln Blvd. \$10.

Saturday, June 29

- 4pm - **¡DADA LAND in LALA LAND!** Kat George Show, costumes encouraged. Beyond Baroque. \$10.
- 7-9pm - **John Park and Skount.** Art exhibition. C.A.V.E. Gallery. 1108 Abbot Kinney Blvd. Ongoing till July 13. Free.

Sunday, June 30

- 2pm - The Village Rear Window: Shiri Mordechay. **Art exhibition.** Beyond Baroque. Ongoing till July 28. Free, donations are welcome.
- 6-10pm - **Jazz Funk Fest.** Live music by Black Shoe Polish and The Whatever Workshop. The Talking Stick. Free.
- 7pm - **An Irish Vampire in Hollywood.** Pegarty Long screens her 80 minute short film “...a tale of mystery, magic, fairies, mad scientists, blood, vampires and love.” Beyond Baroque. \$10.



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
- Danny’s Deli, 23 Windward Ave. 310-566-5610, dannysvenice.com
- Electric Lodge, 1416 Electric Ave. 310-306-1854, electriclodge.org
- G2 Gallery, 1503 Abbot Kinney Blvd. 310-452-2842, theg2gallery.com
- Hal’s Bar and Grill, 1349 Abbot Kinney Blvd. 310-396-3105, halsbarandgrill.com
- Oakwood Recreation Center, 757 California Av. 310-452-7479
- Pacific Resident Theatre, 703 Venice Blvd, 310-822-8392, pacificresidenttheatre.com
- SPARC - Social and Public Art Resource Center, 685 Venice Blvd. 310-822-9560 x15, sparcmurals.org
- Talking Stick Coffee Lounge, 1411c Lincoln Blvd. 310-450-6052, thetalkingstick.net
- Vera Davis Center, 610 California Ave. 310-305-1865
- Westminster Elementary School, 1010 Abbot Kinney Blvd. (enter auditorium from Westminster Ave) 310-606-2015

Ongoing Events

COMPUTERS

- 2:30pm, Mon-Fri. **Student/Homework Zone.** Computers, iPads, homework resources and a trained computer aide to assist students grade 4-12. Abbot Kinney Public Library.
- Tues/Weds 8:30-6pm, Thurs/Friday 8:30-5pm. **Free Computer Use.** Vera Davis Center.

FOOD

- 10am Tuesdays, 12:30pm Thursdays, 1pm Fridays. **Free Food Distribution.** Vera Davis Center.
- **Sign up for Food Stamps (EBT Cards).** Vera Davis Center. Call for date and time. 310-305-1865.
- 4pm, Saturdays through Wednesdays. **Hare Krishna Free Feedings.** OFW & Dudley.
- 1:30pm, Thursdays. **Hare Krishna Free Feedings.** OFW & Sunset.

KIDS

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

FILMS

- 7-10pm, fourth Sundays. **7 Dudley Cinema.** Dialogue on films, art culture and politics. Beyond Baroque. Free.

MUSIC

- 8pm-12am, Sunday and Monday nights. **Hal’s Bar and Grill** features live jazz. No cover.
- 6-10pm, Fridays. **Venice Street Legends.** Venice Bistro, OFW & Dudley. Free.

MISCELLANEOUS

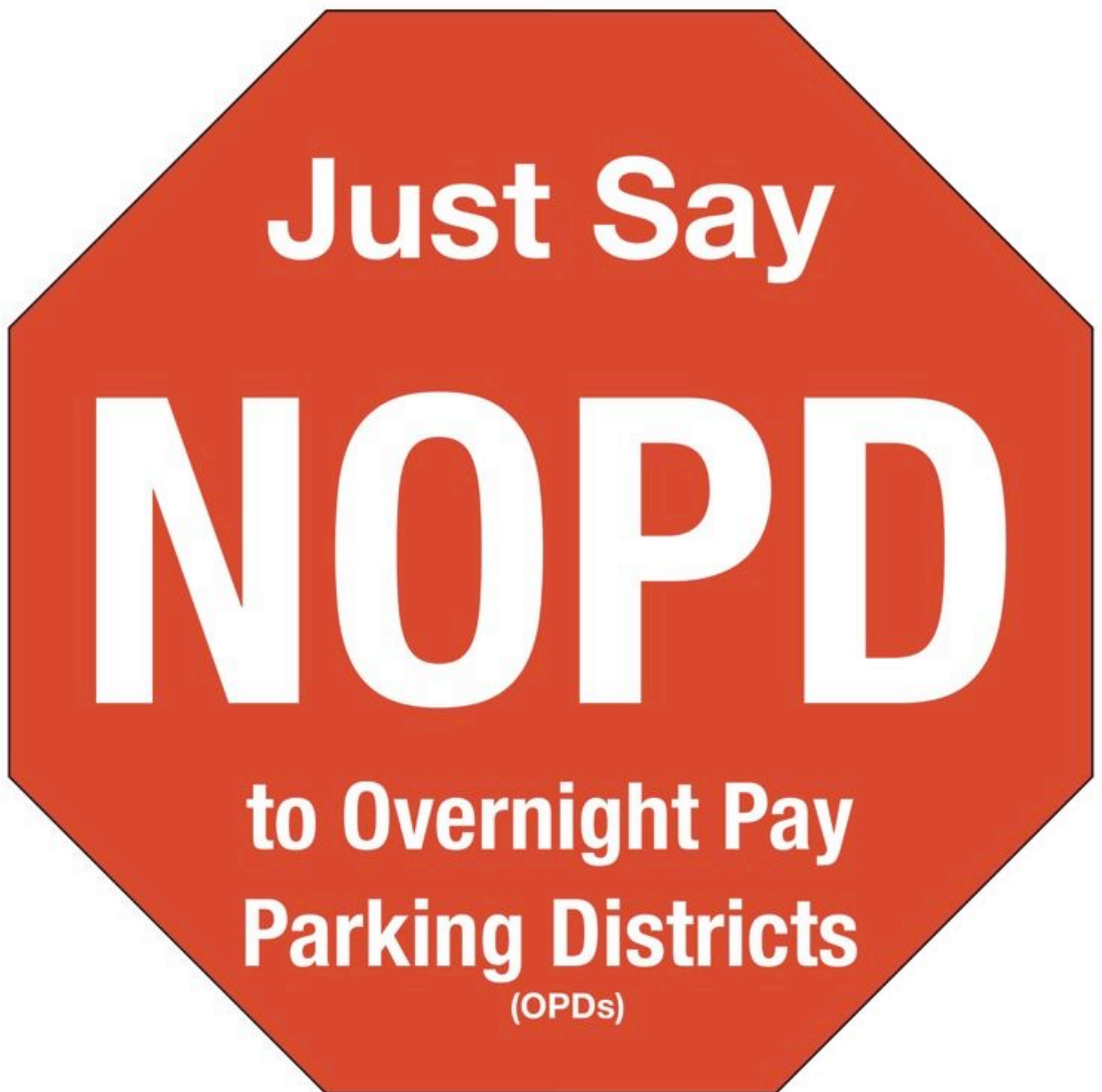
- 9-4pm, 2nd Saturday, every month. **Venice High School Flea Market.** Antiques, crafts, collectibles, toys, jewelry, clothes. 13000 Venice Blvd.
- 7-11am, Fridays. **Venice Farmers Market.** Fruits, vegetables, flowers and coffee. 500 North Venice Blvd.
- 7-10pm, 3rd Wednesdays. **MOM: Meditations On Media.** Beyond Baroque. Free.
- 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.

POETRY

- 2pm, 2nd Sundays. **Soap Box Open Mic.** Bring your words, sign up begins at 1:45pm, six-minute limit. Beyond Baroque. Free.

POLITICAL AWARENESS

- 7:30pm, Mondays - **Occupy Venice General Assembly.** Meetings. Bohemian Exchange. 1358 Abbot Kinney Blvd. Free.



Venice is the Peoples Beach Access for All, 24/7

Say “NOPD” to Overnight Parking Districts (OPDs) on our streets

- Attend the Coastal Commission meeting on Thursday, June 13, 8:30 am at 333 West Ocean Blvd., Long Beach. Buses and rides available. Check venicebeachhead.org or call 310-399-2215 for more up-to-date info.
- Mail letters opposing OPDs to: Jack Ainsworth, 45 Fremont St., Suite 2000, San Francisco, CA 94105
- Send in emails opposing OPDs to: chuck.posner@coastal.ca.gov
- Sign the petition against OPDs here: <http://chn.ge/19pdPtA>