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Above: Chalk Art, Abbot Kinney Festival: *Clockwise*: Mandala made by kids; 3D Anamorphic image by Julio Jimenez; Relax, the time is Now - artist unknown; *Photos*: Greta Cobar

Watch Out: Cameras are Recording You; Bollards Won't Save You

By Greta Cobar

A lifeguard driving an L.A. County truck accidentally ran over a sunbather on September 15 at 4:25 pm near the intersection of Ocean Front Walk and Venice Blvd. Twenty-five year old Loraine Bermudez of Whittier suffered fractures and internal injuries, and was immediately transported to a hospital. Her injuries are not life-threatening.

The lifeguard stopped immediately after the accident, rendered help to Bermudez, and called for help. He had responded to a call about swimmers getting too close to the rocks just North of the Venice pier. Mass media initially reported that the accident happened while the lifeguard was driving towards the rocks, with his lights and sirens on. However, he struck her while he was driving away from the rocks, without lights or sirens.

The accident happened while Bermudez's husband was in the ocean.

Just this past May a 49 year old woman was run over by a sanitation truck while sunbathing on the beach here in Venice.

The September 2013 Beachhead article titled "Increase Safety by Banning Police Cars on OFW" addressed the issue of danger from being run over by police and lifeguard vehicles (<http://bit.ly/1rGP8EN>). Both the recent and the May accidents are truly unfortunate. The fact is that there are way too many vehicles going way too fast on the sand and on OFW at almost all times. They all need to slow way down and reduce over-all traffic in general.

Is Mike Bonin, our City Councilperson, now planning on installing bollards all over the sand?

Following the August 3, 2013 death of Alice Gruppioni, who was run over by a mad man driving down OFW, Bonin ordered plastic bollards that he folded to the ground when any car touches them to be installed all over OFW. In no time they became an eyesore and a big tripping hazard. Bonin replaced them in April (<http://bit.ly/1prLwmT>) and they again became nothing but an eyesore and we ended up with

even more tripping hazards. At Rose and OFW they were just replaced once again in September. How much did all of this cost?

At the October 29, 2013 Town Hall meeting the Venice community vehemently and overwhelmingly spoke against bollards and cameras on OFW (<http://bit.ly/1vz5Kkp>). Bonin requested the meeting and attended the first three quarters of it, but not with the goal of catering to the wishes of the community, like he's supposed to. His motion before City Council to install cameras on OFW was introduced in August 2013, three months prior to the Town Hall (<http://bit.ly/1rGP8EN>).

Twenty new LAPD surveillance cameras are about to be installed on OFW and be monitored by officers at the Pacific Division's Venice Beach Substation. Our City Councilperson is filling the post of our usual politician: using fear and safety pretenses to invade our privacy. Through increased government control Bonin is pretending to care about our safety while catering to Big Brother.

Public safety from government vehicles is not being addressed in spite of two women being run over in the past five months. But because a mad man drove on the sidewalk off Dudley St. in order to get around the permanent metal bollards that have been on Dudley and OFW for many years, we are going to be subjected to constant police surveillance in what truly has become a police state. Never mind that the cameras would not have prevented the mad man from doing what he did.

On August 1, during the First Friday madness on Abbot Kinney Blvd., a deep-fat fryer caught fire inside the Miami Nights food truck and ripped through the roof, rising four feet above the vehicle. The food truck was located at Abbot Kinney and Andalusia. Luck had it that it was only 7:12 pm, and the crowds had not arrived yet. Fire-fighting vehicles were able to reach the food truck and extinguish the flames before the propane tanks inside caught on fire. Had it been between 8 and 9 pm, the streets would have

been grid-locked with vehicles, sidewalks would have been over-spilling with pedestrians, and food trucks would have been parked back-to-back up and down the street. Imagine the danger of that situation.

Bonin did not care to address that situation at all. However, fast forward four hours later, to 11 pm on August 1, and you could have found Bonin and his new husband on OFW because they got word of a mattress on fire. So Bonin proceeded to help actually lift the mattress off the ground and put it in a hauling truck while at the same time calling the situation on OFW "apocalyptic".

Never mind that the fire rose only five inches above the mattress, created damage less than a foot in diameter, and was extinguished in a matter of a few short minutes. And never mind that only a homeless hater would set a mattress on fire – let's blame the homeless! And let's cater to the yuppies on Abbot Kinney and pretend that they didn't almost set the city of Venice on fire.

During the January Venice Neighborhood Council meeting Bonin told the audience of his intent to remove personal belongings off OFW and enumerated his obstacles, such as legislature stating that the city can remove "abandoned materials", but not "unattended materials"; that things have to be tagged before being removed; and that everything removed has to be stored by the city for 90 days before being discarded.

Fast forward to September 12, 2 am to 4 am on OFW, when an un-announced sweep took place that removed things without tagging anything. People sleeping on the side-streets off OFW wanted to go and grab their belongings before the things were taken away, but LAPD threatened them with arrest for violating the illegal curfew selectively enforced on OFW between midnight and 5 am.

A note was left stating that all items picked up were taken to the Temple St. warehouse.

Rachel Gomez, Ibrahim Butler's partner, called the Temple St. warehouse to inquire about Ibrahim's "Welcome to Venice" sign, one of the items confiscated Sep-

– Continued on page 11



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Dear Beachhead,

Ibrahim Butler of The Venice Beach Drum Orchestra finds himself in court once again. Enough is enough!

Once upon a time, in 2003, Joseph Shemaria, an attorney and an Ocean Front Walk property owner located at 319 Ocean Front Walk, thought it would be a good idea to sue Ibrahim, a local artist, musician and activist for his inability to rent his 3-unit property.

What an interesting idea... Venice Beach ocean front property owners suing artists and musicians for adversely affecting their occupancy rates. Hmm.

Actually, Shemaria did sue Ibrahim, of the Venice Beach Drum Orchestra – an array of international West African drummers, teachers and multi- talented musicians. His suit was based on his inability to rent his boardwalk real estate and his belief that Ibrahim alone caused his loss. The case went to mediation and an agreement was struck that allowed Ibrahim to continue playing music with stipulations.

Nine years passed with no complaint from Shemaria. Within that time, L.A.M.C. ordinance 42.15 came into effect allowing amplified music, performance and First Amendment free expression to exist from 9 am until sunset seven days per week throughout the year on Ocean Front Walk.

The Ocean Front Walk has become one of the most visited tourist destinations in the state of California because of its diversity of original art, music and people like Ibrahim.

Ibrahim and The Venice Beach Drum Orchestra have been entertaining and uplifting the Venice community and tourists for decades with its original drum beat and electrified sound Saturdays, Sundays and major holidays from noon until 4:30 pm. So what's the problem?

Fast-forward to 2012. Shemaria again decided to take up court time with a contempt of court order against Ibrahim. Today, this case is still in the court system.

Is this a waste of precious court resources and time? Is Shemaria's pursuit of legal recourse against Ibrahim a personal issue?

Interestingly, Shemaria has never complained or pursued legal action against any other artist or musician on the Ocean Front Walk. Shemaria has never complained about his property being located next to a bar with weekly musical entertainment that plays until 11 pm.

It is important to note, when the judge asked Shemaria about his desired outcome of this suit, he replied that he wanted Ibrahim to move to another location and away from his building.

So I say, Enough is Enough!

It is time that the entire Venice community acknowledges and supports the very artists, musicians and free speech expressionists that attract the millions of visitors to Venice each year.

Today, let's all move towards creative peaceful resolutions where unity and community spirit thrive.

Ibrahim is scheduled to appear at the Santa Monica courthouse for trial on November 3 at 9 am. Your support is welcome.

Peace and Blessings!

Rachel Gomez



Thanks for your generous donations!

Linda Albertano
Surfing Cowboys
Aaron Downing
John Kertisz
Mark Kleiman
Peter Lonnie
Earl Newman
Venice Oceanarium
Linda Shusett
Occupy Venice
Stanley and Roni Zwerling

Dear Beachhead,

HAIL the *Free Venice Beachhead*!!!

Readers, whether you agree with an article or a perspective or not, you are free to write a letter, and chances are, the Collective will accept it and print it.

Today, most of the newspapers, periodicals and news stations are owned by just a handful of owners.

There is extreme treachery, brought home succinctly while I have been researching for the 3rd book of my *Destiny's Consent* series. For background, I had been reading every *Venice Evening Vanguard* from September to December, 1924.

There, article after article enthusiastically endorsed the cementing over of the Venice Canals. It only made perfect sense!! After all, who traveled around by boat??? The *Vanguard* wielded huge sections of ads, with beautiful pictures of the new toy, the automobile, to entice populations away from public transportation, the efficient and 40 mph Red Cars.

Everyone agreed that Venetians would get rich; property values in the city would increase by \$10Million!!! As I read, I decided to put myself into the noggin of anyone reading this newspaper, without knowing what later transpired when the steam shovels and trucks showed up to annihilate Abbot Kinney's canals.

This was absolutely not the TRUTH of the matter!!! When the shoveling of dirt began to fill in the canals, hundreds of people, shoveling BY HAND, were managing to keep up with the machines. Finally, the volunteer army gave up.

But here's the rub. Reading these newspapers, supposedly representing Venice, there was not one, not ONE article with an opposing view. Only one article reluctantly admitted that there was 'some controversy' at a town hall meeting.

So, Venetians, do not take the existence of the *Free Venice Beachhead* for granted, lest there be no *Beachhead*...the 'paper that is a poem'.

Sincerely,

Laura Shepard Townsend

Dear Beachhead,

I'd like to once again bring an injustice to your attention. I'd like to offer you a different take on it from someone who has been arrested for merely making and selling a \$5 dollar bracelet along the Venice Boardwalk.

"Poverty is a sin against our humanity and a cumbersome drag on our economy". That is a quote from L.A. Councilman Mike Bonin's website. I find this very hypocritical when the L.A. City Council has thrown the local artisans under the bus with an ordinance that does not allow original handcrafted jewelry to be sold along the boardwalk. This will affect many people, single moms, low income families, starving artists and even the tourists and local Los Angeleno's who only want the right to make a choice for what they want to purchase.

The ordinance supports the shops on the east side of the boardwalk, who import mass reproduced knock-offs from other countries while criminalizing the local handcraft artists. Why are only a few shops allowed to dictate what millions Los Angeleno's can purchase when visiting the beach? If the L.A. City Council was truly interested in the community they would recognize the many great artisans that are local and the ones that travel through and stop in Venice to show their handcrafted work. Instead we have a very few people deciding what all of us can make, sell and or buy along the Venice Beach Boardwalk and it just so happens those people who want to dictate what we make, sell or buy are making huge profits selling imported mass reproduction knock-offs on the east side of the boardwalk. Do they care what the public wants?

We need to highlight the hypocrisy of this ordinance and the City Council's ineffectiveness to create real positive solutions, like permits for artisans, or regulating the commercial activity. Instead they have chosen to criminalize its citizens and local artisans.

The public does not know what is going on, all of the people I have explained this law to think it is appalling. For more info, visit: <http://bit.ly/1javVHp>.

Best regards,

Vernon Courteaux 310-621-5035

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Mail: Beachhead, PO Box 2, Venice, CA 90294



Dear Beachhead,

One of the great things about the Free Venice Beachhead is the sense of continuity and history that it gives to readers. Venice has had a long and exciting, and sometimes, tragic history during its nearly 110 years. For instance, the first Beachhead, in 1968, told the story of Abbot Kinney. For many Venetians, it was the first they had heard about the magnificent creator of the city of Venice. And through the years, the paper has given us a blow-by-blow description of the ongoing saga of the community’s fight against L.A. developers’ plans to run a freeway through the center of Venice, turn the canals into a yacht harbor, and, in general, bulldoze everything in sight.

That’s why I was dismayed to find a couple of uncritical references to “Centennial Park” in the past few issues. This park is the plot of ground directly east of the Abbot Kinney Library, which for many years was a refuge for Venetians who had nowhere else to go.

In 2004, the Grass Roots Venice Neighborhood Council (GRVNC), of which I was the elected treasurer, found out that our unelected city councilmember Cindy Miscikowski was going to have this lonesome plot of ground declared a park.

Miscikowski had been imposed on Venice by the L.A. City Council, in an arrogant act of disdain for Venice, when it summarily transferred our well-liked - and elected - councilmember, Ruth Galanter, to a vacant seat in the east San Fernando Valley. In her place, they brought in Miscikowski, who had been representing Pacific Palisades and Westwood.

We told Miscikowski that we would like the people of Venice to pick a name for the new park. On February 26, 2004, the GRVNC sponsored a town meeting at the First Methodist Church, which hundreds of Venetians attended. In a secret ballot vote, “Peace Park” was picked as the overwhelming choice for the park’s name. The name, Peace Park, was doubly significant because of the gang war that had been afflicting Venice, and because of the U.S. invasion and occupation of Iraq. We informed Miscikowski, of the results and thought that was the end of it.

Without the knowledge of anyone on the neighborhood council, Miscikowski then called together a small group of Venice hi-rollers at the Abbot Kinney Library to pick another name for the park. The name picked by the few people at the meeting was Centennial Park. It is true that the 100th anniversary of the founding of Venice was coming up in 2005, but this plot of land had played no part in Venice history. It had always been just part of the Venice Blvd. center divider.

This same group, with Miscikowski’s blessing, created a counter-centennial committee to the already existing committee which was called the Peoples Centennial Committee, and which held many events around Venice in the months leading up to the 100-year parade on July 4, 2005. The Peoples Committee held a great parade from our old city hall to the Venice Circle (from which pedestrians are now banned). Most of the community organizations and long-time active Venetians were part of this committee. At no time did the Miscikowski committee contact us to suggest working together. They were kissing L.A.’s official ass and didn’t have time for the locals.

The arbitrary change of name from Peace Park is still a sore spot with a lot of locals who have been active in Venice since 2004. What annoys us even more are not just the constant efforts by L.A. City Hall to split our local movements, but the willing cooperation of those in Venice who will sell out their neighbors in exchange for some phony recognition and/or crumbs from their downtown masters. This probably goes on in other areas, but it has been particularly acute in Venice, perhaps because, as a group, we are so outspoken.

The machinations of L.A. officials and their local minions began with a simple name change, went on to divide our 100-year celebration, and within a few months had brought down the most pro-Venice and active neighborhood council our community has ever had. If you’re new to Venice, and think this is all a paranoid delusion, then read their emails which we obtained in a public records request: <www.freevenice.org/Secrets/andemails.html>.

With the current wave of gentrification destroying Venice house by house, it is more important than ever to know who provides the political cover for policies that will forever change Venice. The biggest mouth in Venice belongs to the Beachhead. We’re counting on you to keep the community informed.

Sincerely,
Jim Smith

Krista's Mini's:

Free Venice Beachhead • October 2014 • 3

Update on August 7th Boardwalk Beating

Last month, the Beachhead reported on the LAPD's tazing and beating of Arrington Samuel Calhoun – a disabled, African-American, homeless man who had simply been sleeping under an umbrella, according to several witnesses. With the help of Nazareth Haysbert, an attorney at Khorrami Boucher, LLP, we now know that his name is actually Samuel Arrington Calhoun. Nazareth told the Beachhead that Samuel had indeed been arrested on August 7. He was then kept in Los Angeles County jail until September 17, when he was released. Just why Calhoun was arrested in the first place is still unknown. Nazareth, whose practice focuses on civil rights, class action litigation, and mass tort litigation, also expressed interest in continuing to help uncover what happened.

Although Nazareth was able to track down a sister in Columbia, South Carolina, as well as a local family who has befriended Samuel, none of these people have seen or heard from Samuel since his release. If anyone in the community has seen or heard from Samuel, please contact the Beachhead.

VNC: Rejections & Remorse

At the October meeting of the Venice Neighborhood Council (VNC), several building projects were rejected. The first, 600 Mildred, or “Kim’s Market”, was halted when the motion to deny the project passed, 12-1-2. Before casting his vote, Ira Koslow, Community Officer, said he thought that this project was a result of running out of space on both Rose Avenue and Abbot Kinney Boulevard. The proposed project would be an incursion into a residential area. “It’s unconscionable to destroy the neighborhood like that,” Ira concluded. Another proposed single family residence at 1620 Electric Avenue was also denied by a vote of 12-2-1. During public comments for this project, Grey and Debra Marshall, the couple living in the so-called gargantuan home next to the proposed 1620, spoke against the project. “My home should never have been built,” Debra stated. Two wrongs, however, don’t make a right. Marc Saltzberg, Vice President, agreed with Debra, saying the VNC should not have allowed two of the houses built on Electric to go through. The architect representing 1620 later that night called VNC “a court of subjectivity.”

That night, VNC also passed a motion related to short term rentals. The motion included sending a letter to the L.A. City Council Sharing Economy Work Group asking to be included in the Group’s preparation report, as well as a recommendation that this Group “carefully research and analyze the impact of non owner-occupied short-term rentals on the availability of long-term housing stock in Venice, the number of rent controlled units in Venice, and on the quality of life and socio-economic diversity in Venice’s residential neighborhoods (including commercial zones with rent-controlled properties).”

Before the night ended, VNC also voted 14-0-1 to request the early opening of West Side Winter Shelter at the West LA National Guard Armory. The date requested is on or before November 1, 2014 rather than December 1. The VNC also recommends extending the closing date past March 1, 2015.

– Krista Schwimmer

The Plot Thickens

KIM’S MARKET (600 Mildred) – GJELINA’S #3 (320 Sunset) update

By Roxanne Brown, *Member - Stop 600 Mildred & Concerned Neighbors of 320 Sunset*

VENICE NEIGHBORHOOD COUNCIL (VNC) MEETING – SEPTEMBER 16, 2014

KIM’S MARKET - VNC reviewed proposed conversion of Kim’s Market to restaurant with liquor license.

CROWD: Standing room only –mostly opposition.

CAR JUMPS CURB: Alicia Searle (new owner of Kim’s Market) told the audience and VNC that the ex-husband of someone who is against her restaurant had driven up on the sidewalk allegedly trying to “kill” her husband. The group was shocked.

Searle has hired a detective and the police are investigating.

COMMENTS on CONVERSION: Individuals who spoke for the proposed restaurant were: the prior owner who sold the property to Searle, a gentlemen whose proposed project near Kim’s has been denied three times, and a woman who lives on Palms, who knows the owners and their Santa Fe restaurant. Neighbors whom Searle and husband had reached out to appeared to be for the restaurant due to a concern of what might go up if the restaurant didn’t get approved.

Individuals who spoke in opposition included the mother of a 2 and 13 year old who lives 3 feet from the restaurant. Others said Searle and her husband seem like nice people; it’s just the wrong location. Robin Murez reminded people that the Silver Triangle (Kim’s location) is often called the Bermuda Triangle, as once cars get on Ocean; they are trapped between congested Venice and congested Washington and the Venice Canals.

VNC COMMENTS AND DECISION: Ira Koslow led the discussion saying that running out of room on Rose and Abbott Kinney, restaurants now want to go into residential areas and it’s not OK. Nice idea for a restaurant – wrong location.

Almost all VNC members agreed. George Francisco abstained. Melissa Diner said Searle didn’t cause the traffic and voted for the project. VNC denied the project.

THE FAKERY - 320 SUNSET (Gjelina’s 3rd location) – Proposed conversion from office of 6 architects to restaurant with liquor license, seating 87, open from 6 a.m. to 12a.m. (through the week) – 1 a.m. weekends.

DECISION: Both VNC and LUPC denied conversion.

PERMIT & FAKERY: Camaj told residents/neighbors he wanted to build a bakery, applied for and was given a permit for “change of use from of-



fice to bakery and retail including new bathrooms, storage walls, **and the installation of bakery equipment.”**

Prior to that, Camaj had signed a lease for bakery and café. Thus, it appears the **bakery was a fakery**. With permit to build a bakery, it appears Camaj has built a restaurant and **installed restaurant kitchen equipment**.

EVICITION: Artists on the 300 block of Sunset have now been getting eviction notices. Landlords are telling tenants they want to develop their property.

NOTICE OF INTENT (NOI): For the first time, mid-September, a NOI to build a restaurant is in the window at 320 Sunset. It reads, “Change of use of the existing 5008 sf commercial bakery/**kitchen**/retail building to a commercial bakery/**kitchen**/retail/restaurant with....”

DESCREPANCY: Camaj has a Certificate of Occupancy (CoO) for a bakery/retail, no seating, with **bakery equipment**. **Where did the kitchen come from?** Why do neighbors smell non-baked goods being cooked?

Lawsuits filed and press confirms that Camaj appears to be doing what he pleases without regard for permits/codes at his Gjelina’s location on Abbott Kinney. It seems Camaj is replicating this behavior at 320 Sunset, his third proposed restaurant location in Venice.

As always, the windows at 320 Sunset are covered with brown paper. Neighbors who live behind 320 tell CNS they are watching a wall being constructed for an outdoor patio to seat patrons, and already hear music coming from this area.

Alcohol and Beverage Control (ABC) – Given the many protest letters from residents, Camaj will now have to call for a hearing if he wishes to continue

– Continued on page 4

Bird Totems of Venice: The Snowy Egret

By Krista Schwimmer

Throughout the world, birds have been revered as gods and goddesses, messengers and teachers, omens and signs. Whole systems of divination have revolved around their movement. They have inspired us to sing, to soar, and to dream.

In many indigenous cultures, birds are part of what the Ojibway call, the totem system. “Totem” or “dodaem” in Ojibway means brother/sister kin. Tribes sharing the same totem, then, would have obligations to one another, as well as the totem or totems they shared. According to Ojibway scholar, Basil Johnston, in his 1990 book, “Ojibway Heritage,” he says that totem is “that from which I draw my purpose, meaning, and being.”

The modern spiritual movement has taken to bringing this concept to everyone by encouraging individuals to find his or her totem or totems, depending on the system one follows. It also encourages the individual to view encountering birds, animals, and other natural things as a magical event, filled with meaning and significance. One of the easiest and most enjoyable ways to meet and to learn about a totem is simply through nature herself.

Because of its proximity to the Pacific Flyway, a major north-south migratory route running from Alaska to Patagonia, Venice offers easy access to discovering bird totems. One such bird is the snowy egret, seen frequently at the Venice Canals, the Bellona Wetlands (a key stop on the Pacific Flyway), and the shore line itself. With its elegant, white plumage, thin black bill, long black legs shorn with bright, yellow feet, this member of the heron family is quite approachable. Once, I watched a Latino man cleaning the canals with a long, rake. Standing right beside him was a single egret, hoping perhaps for a handout. Watching an egret fish is particularly engaging. I love especially how the bird stirs the water with its beautiful, yellow feet. For me, this gesture with its cheery feet symbolizes the importance of approaching work with an element of enthusiasm.

As part of the heron family, egret shares an ancient symbolism. Greek mythology saw this bird as a messenger from Aphrodite or Athena. In both Eastern and Egyptian symbolism, the heron is associated with the sun itself. In her wonderful deck called “the Medicine Cards”, Jamie Sams talks about the message of the heron. She says it is about bringing balance between the mind and the emotions. On the website “Wild-speak”, egret is called “The Holy Spear,” due to the striking precision of its hunt.

To build a relationship with any totem, it is important not only to understand the totem, but the world in

which the totem lives. Being a wading bird, the egret is common in marshlands and wetlands. Anyone claiming the egret or heron as a personal totem would learn much about these graceful birds by spending time at the extraordinary Bellona Wetlands. According to Ted Andrews, popular author of magical and pagan books, because wetlands are a place for breaking down old growth in order for new growth to occur, egret's appearance alerts one to change.

Like any meaningful relationship, a relationship with a totem should include helping the creature in whatever way is possible. The Migratory Bird Act of 1918 did just that for not only the snowy egret, but for many other birds facing extinction due to the millinery trade.

According to Maryland's Department of Natural Resources website, 200 million birds were killed annually at that time for the feather trade. Heron and egret feathers were particularly popular. Due to this Act, snowy egrets have rebounded, giving them the conservation status today of “Least Concern.” It is still critical to protect the bird's habitat. One way to help our local Venice birds is to become involved with stopping the over-development here and in neighboring cities. Hyper-gentrification of neighborhoods not only dismisses many human lives, but lives of other inhabitants like squirrels, trees, birds, and insects.



Above: Snowy Egret with Fish, Venice Canals

Photo: Krista Schwimmer

The snowy egret is but one of the many inspiring bird totems of Venice that can teach us and guide us in our lives. So, next time you spy this graceful being, take time to pause and reflect with the bird. Notice what the bird is doing and how this may reflect something happening in your life at that moment. Who knows – perhaps the egret will bless you with a message that may even change your life.

The Plot Thickens

– Continued from page 3

the liquor license application process. CNS will keep you informed and publicize that date should Camaj request a hearing.

ZONING: On September 4, 2014, Zoning announced that they have put their decision on hold and a new public hearing will be required after receipt of the following:

-Revised Master Land Use Application and Findings

-Photographic proof of the posting of a Notice of Intent (NOI) with updated project description

-A Department of Transportation Referral Form analyzing the traffic and access for the proposed project (change of use from commercial bakery/retail to restaurant/bakery/retail)

-If the project results in any potential significant traffic or access impacts the MND must be re-circulated for 30-days

-BTC receipt for the mailing of the new hearing notice

-Updated radius map and labels

NUISANCE: For seven years, Camaj's Gjelina's restaurant at 1429 Abbott Kinney has been documented as a nuisance, disturbing neighbors with noise, traffic, seating more than capacity, building dining facilities without permits, parking shenanigans and more. In seven years, the city has not fined or penalized Camaj. The City continues to renew the operating license, and the nuisance continues. Neighbors have been complaining for seven years and are still complaining.

CITY LEADERSHIP: Knowing this, how does the city say: Yes, go build two more restaurants – it's OK to build without permits, seat over code, play parking shenanigans, and be a nuisance – you can do this in more neighborhoods

with no penalty?

HOW DO ONE OR TWO OWNERS HIJACK AN ENTIRE NEIGHBORHOOD OF TAX PAYING CITIZENS?

THESE RESTAURANTS ARE CASH COWS FOR THE OWNERS AT THE NEIGHBORHOODS' AND RESIDENTS' EXPENSE.

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DROUGHT STRATEGY: The Concrete Jungle?

By Laura Shepard Townsend

While it is essential that we must all do our best to instigate drought strategies here in Southern California, it seems the answers, especially here in Venice, are bordering on a simplistic formula: the systematic destruction of plantings. Unfortunately this seems to be simultaneous with the destruction of so many of our small cottages and bungalows that once graced Venetian lots, replaced with contemporary boxes built right out to the property lines, leaving very little space for verdancy.



If there is a garden for these contemporary box houses, the celebrated plants are those ‘just in’, architectural from Australia or the desert. The new style of gardens is now akin to a power point presentation, eyes skipping over the terrain rapidly to glean its design, rather than a space within which to immerse one’s being.

As a child, I learned that gardens were my natural sanctuaries. For solitude, I climbed way up high into the grandness of my strong maple tree; when disappointed by love I sought the comfort of its strong limbs. I meandered about in profuse juxtapositions of scents and hues in gardens around my home. Watching wild-life taught me about the glory of life’s renewal.

Perhaps people have lost the art of just sitting in a garden to watch a hummingbird dart about from blossom to blossom.



Perhaps they do not know the joy of the cycle of a mockingbird -- singing its heart out to attract a mate, the careful selection of materials for a nest; the strenuous demands of the young birds for food; the teaching of flight to the clumsy feather ball, and finally the launch.

Perhaps they do not know about aromatics in nature as a means to smooth out the intensities and stresses of the day, and rely instead on candles or what has been bought somewhere. I, as an artist and naturalist, stubbornly cannot believe it. Or let’s say I am hopeful that the soul of mankind will gravitate to meditative immersions.

For me, more critical perhaps than soothing stress levels is the nurturing of wildlife in urban-scapes. Studies indicate that U.S. cities and suburbs house 2/3 of all North America wild bird species; a diverse native bird population indicates that the ecosystem as a whole is healthy. While pondering what kind of hardscape to implement in your garden, know that a study on the bees in California has found that pavement and structures are key factors in the bee’s nesting decline. But it is clear that every single creature is in trouble, and we can all plant to assist their survival and thriving. As an example, the May 2014 *Beachhead* article by Krista Schwimmer urges the planting of milkweeds for the larva of the Monarch butterfly and to aid in the Monarch’s survival.

Mixing varieties of plants (especially the native plants) is key to achieve the above components. There are now conclusive studies showing that bees are attracted to species-rich patches of garden than to dense patches of a few species such as in architectural plantings. The planet is in a pollinator crisis, and since annual pollination is estimated to be worth more than \$200 billion, it would be great to contribute in some simple ways to some solutions...to ensure the survival of bees and perhaps even that of our species.

Landscaping is a big topic. However, here are a few ideas to create an oasis that will balance: the utilization of little supplemental water; the nurturing of wildlife; color all year around; fruit and flowers (and maybe some herbs) for your table and cooking. It is vital to mix many components to create a glory of a garden, one that is a delight to the senses and to the heart.


A quick overview: the use of certain fruit trees, that once established, requires little water and easily thrives with drip systems. An essential is the dwarf Meyer’s lemon tree, which will supply lemons year round. Besides yielding fruit and lovely scents, the blossoms attract bees and hummingbirds. I am also very partial to vines loaded with berries.

Native Plants are the best to nurture Native Wildlife. Unfortunately they are often thought to be dull as dishwater. Look again! The showstopper is the Matilija poppy, which graces the curves of canyon landscapes.

Go to a native plant nursery and marvel at the salvias, the sages—one of my favorite is Cleveland sage with its tufts of periwinkle florals. And mix the natives with plants from other regions.



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Entertaining & Insightful Readings



We Could Have Danced All Night

By Marty Liboff

After Abbot Kinney opened his amazing Venice of America in 1905 with beautiful Italian Renaissance style buildings and miles of canals, he dreamed of bringing fine culture to L.A. He built an auditorium on his new pier at Windward Ave. and planned fine arts with opera, classical music and Shakespeare. He managed to get the lady once called the greatest actress of all time, Sarah Bernhardt, to come in 1906 to play Tosca and parts from other plays. She parked her private rail car on the pier and every night had dinner with Abbot. It was rumored that the sometimes cross dressing Sarah had an affair with the married Abbot Kinney!

Although her engagement was a success, it soon became quite apparent that the idea of fine culture for most people in L.A. was bars, gambling, amusement park rides, bathing beauties, and dance halls. Kinney then built a giant dance hall near the auditorium. In the next few years, several dance halls were built in Venice and Ocean Park. Venice had the Venice Ballroom and the Sunset Ballroom. On the Ocean Park pier, that started in Venice at Navy street, there came to be several dance halls or ballrooms. On the Santa Monica pier the great La Monica Ballroom was later built.

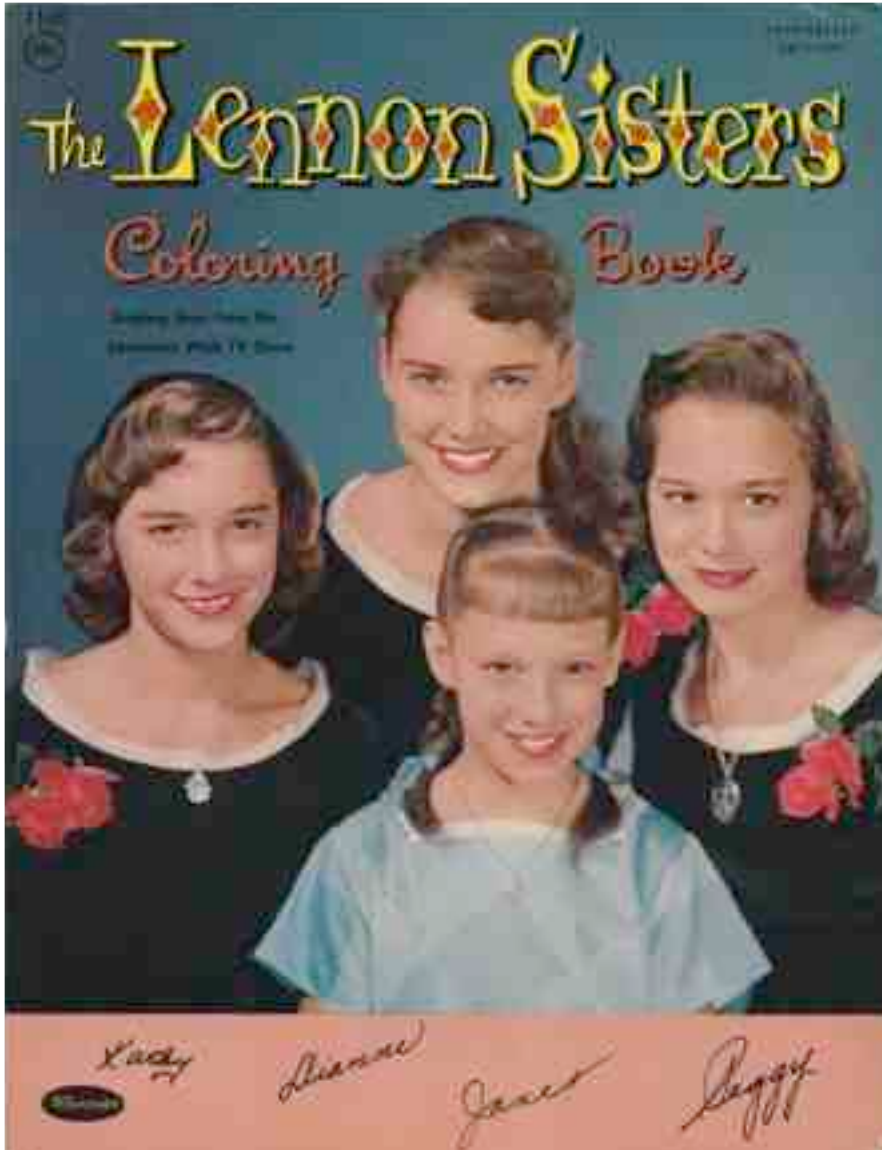
It is hard to imagine today, but before TV, computers and iphones, many people would go ballroom dancing for entertainment. Visitors would come down here to the beach to gamble, swim, dance and go to several huge bath houses. Across from the Ocean Park pier was the grand Palace Dance Hall. On the Ocean Park pier was the Casino Gardens Ballroom where the jazz great Tommy Dorsey played. There was also the amazing Egyptian Ballroom with ancient Egyptian statues and paintings. On the south side of the pier at Navy street in Venice was the Bon Ton Ballroom. This ballroom had several names during its day, and was the last of the great old ballrooms on our Ocean Front to close. The Bon Ton, or Aragon Ballroom, is the one I remember.

The Bon Ton Ballroom was opened in 1922 on the south side of the Ocean Park pier in Venice. The south side of the pier in Venice was sometimes called the Lick Pier. In 1924, a massive fire consumed the entire pier. The pier was quickly rebuilt with a new Bon Ton Ballroom. In 1942 it was renamed the Aragon Ballroom after a famous club back east. Many great old jazz bands played at the Aragon Ballroom on the pier in Venice. In the 1940s, Tommy and Jimmy Dorsey with Frank Sinatra, and Harry James and his band played at the Aragon. During World War Two, the ballrooms were filled all the time by workers from Douglas Aircraft and locals who needed a break from the war. The Douglas Aircraft Company was next to the Santa Monica Airport on Ocean Park Blvd. In 1950, Kirk Douglas shot part of his movie "Young Man With A Horn" in the Aragon Ballroom.

After the war, business was down on the piers. In 1946 the city of L.A. decided they didn't want the Venice pier anymore and they ended the lease. Sadly, in 1947 the wonderful Venice pier was demolished with its dance halls, auditorium, rides and the Venice movie theater. The Ocean Park pier didn't have the competition anymore and did better.

In the mid 1940s, the self named King of Country Swing Music, Spade Cooley played at the Venice Ballroom, and for a time at the Aragon. In the late 1940s he moved to the large La Monica Ballroom on the Santa Monica pier. He became a giant sensation when he went on TV. When I was a child we'd always tune in on TV and watch Spade play his country fiddle, or "fidoodlin". He was a big star until, while drunk, he horribly beat and killed his wife Ella Mae. He called her "the purtiest little filly in California!". He wrote a love song to her called, "Spadella". In one of his drunken rages, he imagined she was having an affair with the famous movie star, the King of the Cowboys, Roy Rogers! Spade was convicted in a sensational trial. It was as big news at the time as the O.J. Simpson trial was! One of Spade's big hit songs was, "Shame On You!"

In 1951, Lawrence Welk and his "Champagne Music Orchestra" took over at the Aragon Ballroom. He also went on TV and became a great success. Ballroom dancers packed the dance floor as Lawrence played polka and pop hits on his accordion and led his big band with a, "anda one, anda two...". He had a bubble machine blowing bubbles like champagne. Many musicians and singers became famous on his show. When I was a kid, I was in love with the lovely young Lennon Sisters who sang on the show. They became huge stars. Welk's son discovered them while attending Venice High School with the older sisters. A couple of the Lennon brothers also played music later in the local rock band called 'Venice'.



Occasionally the Aragon Ballroom had special events. In the early 1960s with the anti-communist madness going on in America, there were anti-commie rallies held there.

In 1958 the Ocean Park Pier was transformed into a fantastic ocean themed amusement pier called Pacific Ocean Park (P.O.P.). Lawrence Welk continued with his orchestra on TV in the Aragon Ballroom at P.O.P. until he moved to Hollywood in 1961. For a short time the big band leader Freddy Martin took over at the Aragon. However, the days of the old big bands was coming to a close. Pacific Ocean Park already had success with that crazy new music called rock & roll. The Aragon Ballroom would soon rise again, reincarnated into one of the greatest rock and roll clubs of all time... I'll tell you about it next month...

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





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New Petition Filed in the Sale of the Historic Venice Post Office

By Greta Cobar

Talk of a possible sale of our historic Venice Post Office started in March 2011 and was followed by an unprecedented community unity in our efforts to keep it a public institution. Rallies, petitions, media attention and dozens of articles published in the Beachhead did not eventually stop the sale.

Movie producer Joel Silver bought the building in September 2012 and postal services were moved to the hole-in-the-wall annex that continues to operate as a post office.

In our efforts to save the Work Projects Administration building from going into private ownership, several Venice citizens petitioned the Postal Regulatory Committee (PRC) for review concerning the sale. The PRC's response was that it lacks jurisdiction.

A lawsuit was filed in District Court in Washington D.C. in March 2012 by Elaine Mittleman challenging the PRC's assertion of their lack of jurisdiction over post office sales. Created to monitor the actions of the United States Postal Service (USPS), the PRC was meant to be an advocate for the public and to ensure public's access to postal services.

Mittleman appealed the decision to move postal services in Venice to the annex, arguing that closure of our historic post office would severely reduce or temporarily eliminate the availability of postal services to the community. The PRC dismissed the appeal for lack of jurisdiction.

However, on August 29 2014 Mittleman filed a petition for rehearing in the D.C. Circuit Court, asking the PRC to file a response.

"It does not mean that the petition will be granted, but at least the Court wants to know what the PRC has to say in response," Mittleman stated in an email message.

Edward Biberman's Story of Venice mural that had adorned the wall of our historical post office was leased by the USPS to Silver for fifty years at no cost. The community has been struggling to get the USPS to lease the mural to a public institution, such as the Venice library, where the public would have access to it.

The so-called post office crisis is a manufactured crisis created to destroy a unionized government institution that delivers to all in favor of the private shipping companies that charge more and deliver to less.

EDWARD BIBERMAN AND THE PAINTING OF THE POST OFFICE MURAL

By Suzanne W. Zada

This is a re-print from the December 2007 edition of the Beachhead

After working and studying in Paris during the late twenties, Edward Biberman returned to the United States. The European critics had discovered him and it did not take long for the New York art writers to detect his skill and talent. Then he moved to California.

Although he is in major museums, like the Smithsonian and LACMA with several paintings, Biberman was a very, very private artist, strange when you consider his political activism.

Even though Biberman was one of the most important expert in murals, he had painted few of them. This one was completed in 1941 for the post office, installed during the night just before the beginning of the war.

He used a wax and oil mixture to paint this mural. "The wax gives the mural a kind of egg shell gloss, but doesn't give it a big shine that you get if you work with oil directly," he said. And then he further remarked that "the technique comes from ancient Egypt," and "it does give you a beautiful surface."

He was paid the going price of \$20/square foot for his work. Doesn't it give you a thrill to get the price per square foot?

What does it matter if the work of art is priceless?

Biberman was fascinated by the story of Abbot Kinney, a member of a wealthy tobacco family, and his dream to build another Venice on the West Coast. Kinney studied in Europe and fell in love with Venice, Italy. Since Venice, Italy, is an example of great dreams, a place that attracts me back every year – you have to dream a big dream to build a church of the Santa Maria della Salute on a thousand stakes, for heaven's sakes.

Speaking about Kinney, Biberman said "The story of a man's dream and what the dream turned into was so fascinating that I decided that this would be a very interesting sociological study."

Biberman decided to give back the atmosphere, and of the people, at the time of the creation of Venice on this mural, what Venice really looked like at that stage.



Edward Biberman's *Story of Venice* mural in the Venice library, where it belongs
Photoshopped image by: Jim Smith

Kinney did pursue that dream. He brought in Italian architects and built canals and Venetian buildings, and then brought in gondoliers from Italy, and then invited Sarah Bernhardt and the finest symphony orchestra of his day for the opening. He was on his way to create a new cultural metropolis.

Then the slimy oil stuff showed up. Yes, Venice, California became an oil town.

The gondoliers went home. They got homesick. Everybody knows that gondoliers and oil don't mix.

The dream is not completely interrupted, though. Venice shows the beginning of that dreamed artistic metropolis, with more and more writers, architects, artists and art galleries around, a true artistic Renaissance.

Suzanne W. Zada is the representative of the Edward Biberman Estate.

Occupy Film Series Kicks Off Season

By Krista Schwimmer

Did you know that the first S.W.A.T. Team was created in Los Angeles in 1966? Or that you are eight times more likely to be killed by a police officer than by a terrorist attack? That the origins of the police department stem from slave and Native American patrols? These facts, and much more, were discussed at the Electric Lodge when the Occupy Venice Film Series (OVF) kicked off its fourth season.

Co-sponsored by Venice Neighborhood Council, Occupy Venice Film Series is a free, monthly event that, according to their website, aims “to educate, activate and unite” the local community by showing short films, hosting speakers, and encouraging community comment around a new topic each month.

After feeding the community a complimentary, delicious meal, OVF launched its first topic, Police State USA. The moderator, Rob Dew, began the night with a moment of silence for Dan Wang, a member of both Occupy Venice and Occupy Wall Street, who was killed in a tragic car accident on September 3rd.

Rob soon introduced the panel of four speakers: John Raphling, primarily a Criminal Defense Lawyer and member of the National Lawyer's Guild; Regina Clemente, a professional activist and Campaign Director for Brave New Films; Dan Factor, an LA Criminal Defense Attorney, and Teka-Lark Fleming, a journalist and creator of Morningside Park Chronicle.

The event was well-organized, using a sixteen page handout to guide the mixture of short films, speaker presentations, and public comment. Topics ranged from the origins and the history of police militarization; its correlation to both minority and poor communities; and solutions to fighting it.

The panel of speakers enriched the night, each speaking from both experience and conviction. The first speaker, John Raphling, using the 2008 Oak-

wood raid as example, spoke to the concept of how police criminalize poor and minority communities. Raphling also illustrated how gang injunctions contribute to such criminalization. These injunctions give “the police justification to stop young people whenever they want to – not that they need that justification because they stop people anyway, but they give them one more legal tool that they can have social control and operate as an occupying army.” His concern was not only the physical militarization of the police force, but their “militarized mentality”. Like other speakers that night, he spoke of the erosion of 4th Amendment rights.

The second speaker, Regina Clemente, talked briefly on the issues that Brave New Films focus on: justice; income inequality, and security. She also addressed the issue of race and the police. “We’re willing to go into black and brown communities, military up, no matter what the casualties,” Clemente stated. She then shared a powerful example of how activism and community effort can positively change the relationship between police and the community it serves.

Teka-Lark Fleming, the third speaker, spoke of how the origins of all police departments shaped what they are today. They started as either slave or Native American “patrols”. The first publicly funded police department

was in 1704, in South Carolina. She also spoke of the early 1900s as a better time for the African-Americans, at least in comparison with other cities then. This changed in the 1950s, when the Chief of the Police, William Parker, recruited southern officers to once more, change the culture of LA. For her, publicizing what is going on in communities is essential. She herself started the Morningside Chronicle for that reason. She encouraged blacks, latinos, and women to write more about economics, politics, and policy so that all voices could be heard.

The final speaker, Dan Factor, started out as a prosecutor in Compton. He left because of police lies and lack of holding them accountable. Two issues for Factor are the militarization of police and the non responsiveness of the judiciary. Right now, he continued, there are young, 40 year old prosecutors, 95% right wingers, who have no experience of working with people. “One of the reforms that we need is to have judges that are elected from their area.” Judges also need to make search and seizure motions again. Like Raphling, he thinks the 4th Amendment has been eroded. How can we as a society reinvigorate the 4th amendment? “One of the things you have to do is start with the judges,” Factor replied. “You have to put judges in that will actually respect it.”



Photo: Krista Schwimmer

Other solutions to the over-militarization of police included proposed legislation by Georgia Rep. Hank Johnson to demilitarize domestic police forces; know your rights educations for the public; documentation and filming of police (in cascade); returning to foot patrols; drug testing officers for steroids and stimulants; and creating a national database of police shootings.

Once more, Occupy Film Series addressed a pressing topic, highlighted in the news by the killing of Michael Brown; but already being usurped by other issues. The militarization of our police force is a very real danger. How else can one explain that in 2013, other countries such as Japan and Great Britain had no deaths from police shootings whereas for that one year, the United States had 409? Let's not let this conversation be buried beside the bodies of more unarmed citizens. Let's continue to educate each other and take the necessary actions to change Police State USA to Peace State USA.

For more information about the Occupy Venice Film Series:

<https://www.facebook.com/OccupyVeniceFilmSeries>



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*CSPG was founded in Venice by Carol A. Wells,
a Venice resident since 1967.*



What’s Wrong

By Panos Douvos

What have we done wrong
we only protect our national (oil) interests
bribe an Arab goon king or two
what’s wrong with that

are they angry at our SUV’s and heavy wallets
why are these dark Arab peasants upset
if they have a problem
we’ll squash them like bugs
what’s wrong with that

we steal their human basics
back their goon-leaders
but they’re our goon-leaders
what’s wrong with that

they have a beef we sound the drums
send in the back and brown boys
preserve our oilocracy
loot their lands pollute the world
they look at us cross-eyed
we nuke their ass
what’s wrong with that

so it is true
dad owns oil in Saudi-Arabia
dad owns Devil’s-brand oil wells
and come tomorrow will own
the whole hell world

what’s wrong with that

WAYS TO FILL HOLES

By Chaya Silberstein

Plant flowers in the hole.
If nothing grows, its okay.
Something will grow eventually, maybe.
If nothing grows, maybe it's best to leave the hole empty.
There's lots you can do with emptiness.
You can listen to its sound:
the stillness of a butterfly before it flaps its wings
or a ladybug hitching a ride on your leg.

There is so much love everywhere.
Don't try to stuff it in the emptiness
or you will miss the glorious tapestry
spread all around you.

When feeling empty,
it is good to be still.

14:45 Saturday, October 11th, 2008, Abbot's Library, Venice The hours peel like onion skins. In layers. An hour is removed, and no one cares. Another hour looms. We move toward. The swift point of departure. Turn the card. The minutes will coagulate. To form A simple eye. The calm before the Storm. Chronology links to eternity. In both directions. Far as one can see. I took a nap. Awakened to perform. Another function. Bring this hour full term. A beaded necklace. Stranded to afford. The luxury of daylight. And a word. That needs not to be spoken. Go upstairs. Look down upon this slow parade of hours Roger Houston, during my metaphysical cavalier period. Trick or Treat!

Owed to the Children

By John Kertisz

In this time of trials
Confusion & Tribulation
There is one thread
Of reason to live

For our children
Who know they have done no wrong
And wonder why they are here
In this world
With our rhymes seasons
games to play
Lies to tell and die
For country & power

What is it all about
Is that all there is
No time no money
For Art-Beauty-Culture

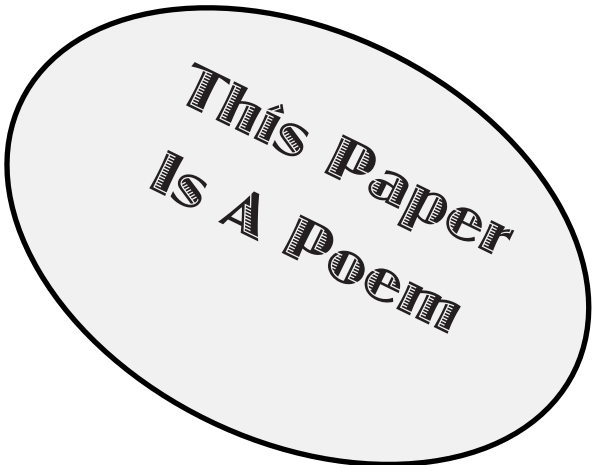
Only time for oil tobacco drugs
Fires tornadoes
and shuttles to places
No one can live

The time is now here
To listen to our children
And give to them
Trees flowers peace & Love

Right: High surf, Venice Breakwater, September 16. Lifeguards made 88 rescues in Venice on that day
Photo: Steve Christensen



See page 11 for more poetry



November 4 is the California General Election - Make Sure You Vote!
The Beachhead Recommends:

- Proposition 2 - NO
- Proposition 45 - NO
- Proposition 46 - NO
- Proposition 47 - YES
- Proposition 48 - YES

Sheila Kuehl for Board of Supervisors
Tom Torlakson for Superintendent of Public Instruction

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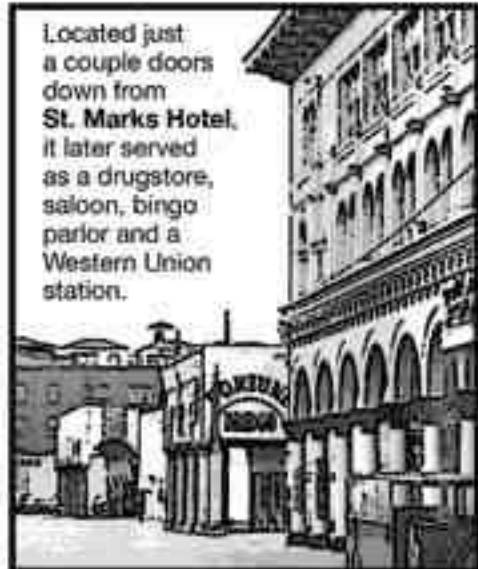
VENICE STORIES




During the late 1950s, a new breed of bohemian began showing up in Venice who aspired to live a life of **artistic expression** rather than pursue bland contemporary values— **the Beats**. From 1959 - 1961 The **Gas House** was a Beat hangout, part coffee house, part art gallery and the center of a **national debate**.



Located at 1501 Ocean Front, it was one of the original buildings from 1905 Venice, the **Mecca Buffet**. The top floor had a lookout and the waiters doubled as Venice's first **lifeguards**.



Located just a couple doors down from **St. Marks Hotel**, it later served as a drugstore, saloon, bingo parlor and a Western Union station.

Financed by lawyer Al Matthews and run by 6'7" tall Eric '**Big Daddy**' Nord, the Gas House was covered in kooky paintings and even had an empty **bath** for people to **sit in**...



Lawrence Lipton, champion of the Venice Beat poets and author of his book *The Holy Barbarians* was the entertainment director.



His book inspired would-be beatniks to flock to Venice **by the hundreds** and the Gas House became a focal point for the **Beat Generation**. It became a tourist pastime to stare at the **freaks** from the trolleys that ran up and down the boardwalk.



In 1959 **Roger Corman**, who had a studio in Venice, even filmed parts of his beatnik horror spoof *Bucket of Blood* on the premises.



Venice property owners and 'square' society were alarmed by all the bongo playing and general commotion, so the **Venice Civic Union** was formed with the sole purpose of shutting it down.



The police **banned** poetry reading and jazz performance, denied their entertainment license and continually **raided** the place...



The Beats **petitioned** the court turning the hearings into absurdist **performance art** as the case gained national attention.



As a compromise the coffeehouse was closed to the public but remained as an **art gallery** and **soup kitchen** for member Beats. It was rumored to serve **horse meat** on occasion...



The building was declared an unsafe structure and in September 1962 the building was **demolished** in front of a crowd of chanting onlookers.



The Beats scattered to Mexico and San Francisco, some went to jail, but the bongo beating tradition lives on today with the **Venice Drum Circle**.



For years the only reminder was the lone **column** out front, painted and turned into a cross. One day it mysteriously **disappeared**, and along with it the legend of...



– Continued from page 1

tember 12. The sign had been a fixture on OFW for two years, greeting visitors and providing photo-ops. It was recently featured in two movies, *Ride* and *Undateable John*.

“When I called the Temple St. warehouse, I was told that the item wasn’t there,” Gomez told the Beachhead.

It is our fault for allowing our elected officials to put us under surveillance 24 hours a day behind fabricated fear factors while the real dangers that our own government poses to us are shoved under some homeless person’s mattress.

I’m not even gonna go into advising you to contact Bonin or to elect somebody else. The fact is that the more disappointed we are with our elected officials and our government as a whole, the closer we are to a true People’s Revolution. So the less they appease us, the less time we’re gonna allow them to rule over us and destroy all of us in the process. Viva la Revolution!



Above: New, useless bollards on Rose and OFW; Photo: Greta Cobar



Above: Ibrahim’s artwork that was confiscated and discarded by LAPD September 12 during a sweep on OFW

Who Pays for the Pigs?
YOU DO!!!

Big Brother is here!
Cameras everywhere
Cops see your underwear!
Pigs have eyes on the Ocean Front Walk
The ones of the Parks & Rec. even talk!
Cops have 20 new cameras to see your zits
Your gal doing the splits
And your wife's tits!
Monitoring in real time
Looking for bikinis, butts and crime.
We're all taped for them to see
If you fart, belch or pee!
Pick your nose and scratch your ass
Pull up your pants or fondle your lass.
They'll see you talk to Joe Smoe or Bob the Bum
A movie star or some gutter scum.
Everywhere you go
They will know
If you smoke, do coke
Or take a pill for some ill.
Killers, thieves, rapists they'll lock up in jail
Also homeless, nuts and hippies without fail –
And just try and get bail!
They'll record vendors, tourists and stores
Musicians, artists, poets and whores.
They'll see what you eat
Who you greet
Who has big feet
And dogs in heat!
Police watch all day
The poor and minorities will pay.
Peek a boo
I see you!
It's true, pigs ain't got a clue
What you do
But they'll beat you black & blue!
Helicopters and drones fly by
Pigs spy, so say hi
Before you die! My, oh my!
Now nothing will escape Big Brother's eye
So we can say to freedom and privacy – Bye, Bye!!!

– Moishe Pupik

Below: Drawing by Mary Getlein



Left: Food truck on fire on Abbot Kinney, Friday, August 1
Photo: Daniel Shuck

Below: Bollards and broken bollards that serve the purpose of being an eye-sore and a tripping hazard, OFW and Market
Photo: Greta Cobar

My Cat, Athena

My cat sailed off the balcony
she was plotting it for weeks
she'd lay out there, looking down
through the iron fence that measured the balcony.
she would flirt with danger
and possible death
I saw her tiptoeing on the outside of the fence,
up on the side walls, up and looking back at me
like a naughty child
I didn't really think she would do it
but one night I came home - she was gone
did she survive the flight?
down to the bushes to hide
like she did in our old house -
I thought she was a goner . . .
Two nights later I came home and heard mewing
"Wah!""Wah!""Wah!"
she came running out and I scooped her up,
ran up the stairs, and put her by the food and water.
she drank water for ten minutes.
I was so happy
Greta said to block up the fence,
because knowing her, (the cat),
she would probably do it again.
so I used two art-boards and some wood
spoiled her view of things
but it is saving her life . . .
she's become very cuddly since her flight.

– Mary Getlein



One of the many broken bollards that are more likely to cause injury than protection

Now we must add Syria to this growing list of places the U.S. has bombed since W.W.II When will we ever learn?

Korea and China 1950-53 (Korean War); Guatemala 1954; Indonesia 1958; Cuba 1959-1961; Guatemala 1960; Congo 1964; Laos 1964-73; Vietnam 1961-73; Cambodia 1969-70; Guatemala 1967-69; Grenada 1983; Lebanon 1983, 1984; Libya 1986; El Salvador 1980s; Nicaragua 1980s; Iran 1987; Panama 1989; Iraq 1991 (Persian Gulf War); Kuwait 1991; Somalia 1993; Bosnia 1994, 1995; Sudan 1998; Afghanistan 1998; Yugoslavia 1999; Yemen 2002; Iraq 1991-2003 (US/UK on regular basis); Iraq 2003-present; Afghanistan 2001-present; Pakistan 2007-present; Somalia 2007-8, 2011; Yemen 2009, 2011; Libya 2011; Syria 2014

Poster by: Josh MacPhee/Justseeds.org; Courtesy of: Center for the Study of Political Graphics

