

Letters - 2  
Cindy Sheehan; CCC - 3  
Venice Sleep-Out - 4  
Racial Profiling; Prisons - 5  
Alice Gruppioni - 6 and 7  
Mural on Brooks - 8  
Banksy; Sponto Lives - 9  
Philomenian; John O'Kane - 10  
Fred Gerlach; Alberta Albertano - 11  
Poetry - 13  
Community Calendar - 15  
Abbot Kinney Festival - 16



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September  
2013  
#383



Venice local band The Doors posing in front of Victor Henderson's mural on Brooks, at Pacific. December 1969.

Photo by: Henry Diltz

## A New Chapter in the History of Muralism in Los Angeles LA City Council approves new city-wide mural ordinance

By Suzanne Thompson, Co-Founder, Venice Arts Council and Chair, Endangered Art Fund

In 2011 former Councilmember Rosendahl, CD 11, had proposed taking murals out of the signage ordinance and create a mural ordinance. He initially suggested a mural district for CD 11 as a pilot project. Those of us on the Venice Arts Council thought it would be a great idea, as Venice has several historic murals, the Venice Graffiti Walls, Venice Beach Poet's Monument and many muralists wanting to paint more murals. But we all were soon convinced by Judy Baca and SPARC to include all of Los Angeles in the proposed new mural ordinance.

On Wednesday, August 28, I attended what I had hoped would be the last hearing to approve a new mural ordinance for the City of Los Angeles, making LA, once again, the mural capital of the world. The vote had originally been scheduled for Tuesday August 20, and then rescheduled for Friday August 23 because of the IBEW contract with DWP debate at City Council. Again, another email was issued from City Hall saying the date was changed, yet again, to Wednesday, August 28 for the final vote on the new mural ordinance.

One of the highlights on this long awaited day when LA City Council would vote to approve a new mural ordinance, besides observing the newly elected officials in action, was connecting with the people in Council Chambers. Yes, we had Juan Alcala, the guy with the wild headgear, testify during the hearing when those opposed to the new mural ordinance could speak. He added some humor to the occasion with, "Oh, I'm just kidding. I support the ordinance," which drew some laughs in the council chambers. Former staffer in charge of murals with the Department of Cultural Affairs, Pat Gomez was excited to give her first public testimony supporting the ordinance. I sat next to Maura McLaughlin with "Off the Wall Graffiti" who works with kids who show a talent in graffiti art and a willingness to learn about art, a chance to create, compete and win art supplies, be mentored and have access to scholarship opportunities. A member of the Echo Park Neighborhood Council, Kwazi Nkrumah, was at City Hall for the "Stop the War on Youth of Color, Wage War on Poverty", Justice for Trayvon Martin, Jail Zimmerman and Overturn 'Stand your Ground' laws" rally to commemorate the 50<sup>th</sup> Anniversary of the 1963 March for Jobs and Freedom in Washington, and stopped in to check things out. Felipe Sanchez from SPARC distributed colorful yellow and red stickers "#LA Murals NOW" to show support for passage of a mural ordinance. Mr. Rothman, a city

official in the Planning Department, wanted a sticker. Some council members proudly wore them.

Council President Herb Wesson from CD 10 took other agenda items before ours which again, kept us waiting. He announced that we would only be allowed 15 minutes for comments. Isabel Rojas Williams, Executive Director of The Mural Conservancy of Los Angeles, was instructed by Councilman Huizar's planning deputy, Tanner Blackman, who deserved to be acknowledged for his tireless and passionate efforts, to create a list of names, allowing one minute each.

There were 10 organizations: SPARC, The Mural Conservancy, the Venice Arts Council, Self Help Graphics, UPPA, Mobil Mural Lab, LA Freewalls, Plaza de la Raza, Mictlan Murals, the Siqueiros Foundation of the Arts and the Conservancy of Urban Art who previously issued a joint statement to City Council in support of version "A", which allows murals on single family homes and an "opt out" for those council districts that want a "mural free zone". Why penalize districts that want murals? The letter said, "The mural

— Continued on page 14



New mural on Pacific, at Windward, by Mario.

Historic colonnade damaged by a tour bus making a left from Pacific (going south) onto Windward. There is a mold to re-make it, provided the money is available, but it won't be the original anymore.

Photo by: Greta Cobar

## Our Oldest Mural Is Gone

By Greta Cobar

The owner of the building housing the oldest surviving mural in Venice destroyed the mural without consulting the community or the artist who painted it.

Located on Brooks at Pacific, the 15¢ wash and 5¢ dry artwork has been a part of Venice since 1969. Locals at that time, The Doors band members posed in front of it and used the photo for publicity.

Through the years the bottom of the mural got tagged and was partly painted over.

The law allows building owners to paint over murals as long as they inform the artist 90 days in advance. Victor Henderson, the artist of the mural on Brooks, was not notified. The wall was sand-blasted and primed.

Ralph Ziman, the owner of the building, hired Clinton Bopp, a painter from Santa Monica, to re-create the mural. The two of them had planned to include The Doors band members in the new mural, but the original artist himself, Victor Henderson, showed up and put a stop to that idea.

So should we be happy that we got a brand-new, shiny and more colorful copy of the original mural on the building on Brooks? NO! The forty-four year old artwork was destroyed. Its re-creation is analogous to a copy or a re-creation of a Picasso painting. There are millions of those copies and re-creations, but only one cherished original.

"Henderson's 1969 mural in Venice was obliterated and it will be recreated. We don't recreate murals, we restore them," the Mural Conservancy of Los Angeles stated on their Facebook page. Residents, visitors, artists and muralists would have preferred to preserve the original mural and restore it. But they did not have a choice – the owner of the building did.

Artists have the right to sue if their artwork is destroyed without the required 90-days notice. Considered the grand-daddy of the current mural movement, Kent Twitchell did sue the city when his 3-story high Ed Ruscha (1987) mural disappeared in 2006. He got a million dollars. Victor Henderson would have a similar case against the owner of the building on Brooks.

"Their loss is deeply felt not just by the artists, but by Los Angeles," wrote Alice Emmons in the *Rogue Art Research and Writing Journal* referring to "discarded, stolen, erased" murals.

A year ago the owner of the building on the northeast corner of Windward and Pacific decided to cover the whole building in white, painting over a beautiful, intact mural on the busiest intersection in Venice. To think that such a decision is remote, and does not affect the community, would be a mis-judgement. Murals are public art, and by definition they belong to the public. When they are taken away, it is the public's loss. People appreciate art in their communities, and with time they rightfully begin to identify with it. Murals become part of the community.

— Continued on page 8





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Karl Abrams, Anne Alvarez, Greta Cobar, Don Geagan, Dean Henderson, Mary Getlein, CJ Gronner, Ronald McKinley, Alice Stek.

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

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Dear Beafthead,

Thank you Beachhead and Greta Cobar for the interview with Emily Winters. I have known Emily since I came to the Beachhead Collective in the late 1970s. Her art and her commitment to humanistic politics have always been inspirations to me. Long may her murals survive beyond tagging and natural erosion.

Sincerely,  
Lynne Bronstein

Dear Beachhead,

You sustain and reassure me!  
Thank you,  
Laura Shepard Townsend

Dear Beachhead,

Santa Monica, CA – Airport2Park.org, a coalition of residents and groups formed to turn Santa Monica Airport into a great park, will sponsor a workshop to envision what the park could be. The workshop, “From Airport to Park: Turning Santa Monica Airport into a Park for Everyone,” will be open to the public and will take place **Thursday, October 3, 2013, 6:00 – 9:00 p.m., at the Mount Olive Church, 1343 Ocean Park Blvd., Santa Monica 90405.**

“Airport2Park.org is a coalition uniting residents who want to seize the once-in-a-generation opportunity to create a great park in place of the Santa Monica Airport,” said John Fairweather, Chair of Community Against Santa Monica Airport Traffic (CASMAT).

Sincerely,  
The Airport-to-Park Train

Dear Beachhead,

In your recent story *Parking, Traffic and Other Evils in Venice* the street Grand Blvd. is referred to as Grand Ave. in both picture captions. As small as this may seem, it can discredit your paper and staff involved as not true Venetians. Grand Ave. is in downtown L.A., which adds to this insult. After all, it was the choice location of our founding father (1 Grand Canal). Please school your staff on Venice facts before you turn into the mini LA Times.

Thank you,  
George Hernandez

Dear George,  
Thanks for paying attention and reading carefully. Our staff has been schooled accordingly.

Many thanks,  
The Beachhead

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Dear Free Venice Beachhead!

I am currently serving a 24-year sentence here at SATF Corcoran Prison. I was born and raised in Venice, California. My friends call me Shark not only because I swim like one, but because this beach boy has razor-sharp physique. Well let me get straight to the reason for this letter. I would like to ask you to put me on your membership – and please mail me your Free Venice Beachhead. I’ve also written to my sisters, who lives on Venice Blvd./Louella Av. and on 5th/Brooks in Venice to please make a monthly donation to help keep your paper on the map, as you all are doing a great job! Do you accept books of stamps for donation?

Respectfully,  
Mr. Mike

Dear Mr. Mike,

We send the paper for free to all inmates that we know might want it. We added you to our mailing list and you should receive the Beachhead monthly. We do not accept donations from people in prison, but all others are welcome to donate. We do accept books of stamps.

Sincerely,  
The Beachhead Collective

Dear Beachhead,

I'm tired of this war between the locals and Those Other People. It's like a bad movie: Earth vs. The Aliens. Everyone came to Venice from somewhere. What qualifies you as a local - how long you've been here? How you look? How much money you have in your bank account? How does the peace and love that is supposed to be Venice jibe with Us against Whoever They Are?

Sincerely,  
Don Schraier, long-time resident

Dear Don,

As a self proclaimed "long time resident" it should be obvious what the on going struggle between Venetians and "those other people" is all about. True, most of us came to Venice from somewhere else, like many did to CA in general. Venice is a not a state, but it is a state of mind. Venice is and always has been a diverse working class neighborhood/city. But with continued gentrification, the working class, low income, and bohemian artist types that give Venice its very appeal (along with the beach and weather), their very existence becomes threatened. All you have to do to see proof of this is to walk along Rose or Abbot Kinney and watch local, mom and pop, long time shops close due to souring rents. Gentrification is its own unique kind of blight. It may be pretty to look at, but what it does to the very fiber and spirit of a community is where the underlying struggle gets played out. Do we just roll over and accept it, or do we fight back to save our beloved community? I'm all for peace and love. But as long as rich developers, greedy landlords, and the one percent continue to want to turn Venice into something they envision, we will continue to hold onto the true spirit of Venice and resist.

Sincerely,  
Anthony Castillo

Friends, Venetians, Abbot Kinneceans,

Lend an ear – listen up. Between the food trucks and a plague of valets, there is a land grab free-for-all going on, on Abbot Kinney Blvd., like nobody's business. There's gold in them parking spaces. All you need is some white cones and, judging by the highly suspect new "valet parking only" zone in front of Kreation, a can of spray paint. But you must act now – spaces are going fast.

Yours,  
Gene Mendez



# Cindy Sheehan Runs for Governor

By Karl Abrams

Gold Star Mother and social justice activist Cindy Sheehan arrived by bicycle at the State Capitol in Sacramento, Aug. 27, to announce her candidacy for the 2014 California Gubernatorial election on the Peace and Freedom Party (PFP) ticket.

Flanked by her supporters on the north steps of Sacramento's Capitol building, Sheehan explained that she is running for Governor because she wants to help California "lead the nation in peace, education, health care, sustainable/renewable energy and democracy." Sheehan, 56, who ran for U.S. Vice President with presidential candidate Roseanne Barr in 2012, may be coming to Venice to meet with supporters and talk about her campaign for Governor.

It was in the small house at 1417 Abbot Kinney Blvd (near California Ave) that the Peace and Freedom Party opened its first statewide office in 1967. From its modest founding in Venice, PFP has been the left alternative on the California ballot nearly ever since. Peace and Freedom is now the largest left or socialist party in the United States.

Some of its noted candidates have been Black Panther Eldridge Cleaver, columnist Robert Scheer, political prisoner Leonard Peltier, Ralph Nader and Roseanne Barr. Venice candidates have included John Haag, Rick Davidson, Marge Buckley, Alice Stek, Jim Smith, and me, plus many more.

All PFP candidates, like Cindy Sheehan, advocate for protecting the environment and actively support peace, feminism and racial equality.

I was present at a PFP statewide meeting in July where Sheehan spoke articulately about progressive issues such as the merits of increased funding for education, forgiving student debt and the shame of California having the largest per capita prison population in the world. She spoke against the imperialism that has led to the U.S. occupation of Afghanistan and Iraq (where her son Casey was killed in 2004). She told us California can be a model for the nation, and the world, if we change over to a peace time economy.

Sheehan has been extremely active ever since her son was killed and wrote two books (Dear President Bush, Peace Mom) in 2006 about her early ac-



tivism. She now has five more books to her credit. Sheehan attracted worldwide attention in 2005 when she protested against U.S. imperialist wars at "Camp Casey" outside of President George W. Bush's Crawford, Texas ranch with hundreds (sometimes thousands) of other anti-war activists.

Sheehan has been steadily evolving politically over the last decade of her activism. She now describes herself as a democratic socialist mentored by the insights of the late Hugo Chavez, President of Venezuela. She has been an active member of the socialist-oriented PFP since 2010.

Sheehan's platform often reflects the platform of the PFP <see [www.peaceandfreedom.org](http://www.peaceandfreedom.org)>. In her campaign for governor, she will emphasize California single-payer health care, renewable energy, ending the war on drugs, legalizing pot, ending No Child Left Behind, ending state sales tax and legalizing same-sex marriage.

As an environmental activist, Cindy strongly maintains opposition to the "exploration, drilling, fracking, and refinement of all fossil fuels and nuclear power and... is committed to usage that is sustainable, clean and renewable." <[www.peaceandfreedom.org](http://www.peaceandfreedom.org)>.

In addition to free or affordable public transportation, Cindy believes that "high-quality, easily accessible and no-cost public education is a human right, not a privilege for the 1 percent ...and will make forgiveness of student loans a high priority."

She also believes that "access to quality medical and dental care is a basic human right with a publicly funded health care system."

Although a long shot against incumbent Jerry Brown who already has millions of dollars set aside for his re-election, Cindy will let people know that a more progressive and compassionate California is possible under her leadership.

Cindy Sheehan is a force to reckon with. When running against pro-war U.S. House majority leader Nancy Pelosi in a three-way race in 2008, Sheehan beat the Republican candidate and came in second with 16 percent of the vote (about 50,000 votes).

Now Cindy Sheehan is more popular (and experienced) than ever in her ongoing fight for peace and justice. When she is not traveling the world, by jet or bicycle, getting arrested for her activism (21 times so far, but who's counting), Cindy enjoys her time spent with family (three children, four grandchildren) in Vacaville, California. A tireless freedom fighter, Cindy and her supporters will continue to shake up the establishment, probably from now on.

Peace and Freedom is now engaged in a registration campaign to stay on the ballot. New election laws allow you to register with Peace and Freedom and still vote for any candidates you choose. To register online, go to: <[www.registertovote.ca.gov](http://www.registertovote.ca.gov)>

If you would like further information or wish to help Cindy in her campaign, visit <[venicepeaceandfreedom.org](http://venicepeaceandfreedom.org)> or <[cindysheehanssoapbox.com](mailto:cindysheehanssoapbox.com)> or on Facebook: Cindy Sheehan For California State Governor 2014



## Coastal Commission Reform, the First Step

By John Davis

Newly Proposed legislation would provide badly needed enhanced fining authority to the Coastal Commission. Protecting a coastline hundreds of miles long, with rivers that cut through mountains and across vast plains, is not easy. And then there are the hundreds of bad actors who have been caught violating the Coastal Act. Locally, the City of Los Angeles and Playa Capital Corporation have both been notified in writing their actions are not consistent with the Coastal Act, yet the Executive Director never brings it to the public body for consideration.

The Commission can already impose fines on violators, but if the violators do not voluntarily pay fines, the Commission has to take them to court to get the money. Unlike many other Agencies, the Commission cannot enforce fines without the court's option. If passed, this tool could stop a violator in its tracks, before further damage to the coastal resource can occur.

Currently, the Commissions Executive Director can enforce the Act under existing law, and fine violators. First, it can issue the violator a Notice of Intent to Issue a Cease and Desist Order. The violator can

then approach the commission to request a hearing to explain its actions.

If this does not resolve the violation, then the Director can then issue a Temporary Cease and Desist Order. Fines, penalties, and restoration mitigations are required. This triggers the violation to be placed on the next agenda of the public body, so it can decide to make the cease and desist order permanent. It is optional to take the violator to court if the violator is recalcitrant and refuses to pay. The law does not require the Commission to take violators to Court. But, without the proposed legislation passing, it is the only way to make the bad guys pay.

Failure to employ the provisions of the Act, not a lack of fining authority, has caused the major problem to date. The Director instituted a culture of non-enforcement decades ago. At least one unresolved violation dates to the 1980s.

Rather than following the rule of law, the Director has let over 1900 violations accumulate without ever reaching the Commission and the public at hearings. The policies of the Coastal Act require the maximum participation of the public. By not enforcing the Act, the public participation is removed. So is

that of the adjudicative body, the Coastal Commission.

The rationale employed by the Executive Director(s) is that the Commission has limited Staff and resources and that it must take the violator to court to enforce the Act. That is where former Executive Director Peter Douglas and current Director Charles Lester have both failed the public.

They have shielded violators from the Commission. As a result, the function of the public and the Commission has been usurped by the Executive Director. Lester became a deal maker by determining whom the Act is enforced against and who gets away with the crime, without the public ever knowing. This is not what the Coastal Act intended.

California also implements the U.S. Coastal Zone Management Act of 1972 on behalf of the United States. So, the Executive Director is failing to abide by federal law. The Commission enforces the California Environmental Quality Act in the Coastal Zone. And each Commissioner signs an oath to uphold the State and Federal Constitutions.

— Continued on page 12



# Third Annual Venice Community Sleep-Out

By Mary Getlein

The third annual Venice sleep-out went on without a hitch. Beyond Baroque lawn was filled with tents and people sleeping, talking, laughing, and eating. The performance stage was filled with various and different performers ranging from Ross Altman, a local folksinger, the hard-working Carol Sobel, who has represented many homeless people caught up in the “false” arrest system currently in place with the LAPD.

The sleep-out was an educational event for me. Hosted by Occupy Venice, there were many opportunities to learn how to deal with the hierarchy of power in LA. The homeless are on the bottom of that hierarchy, and are the easiest targeted. When the LAPD decides to do a “sweep,” they “sweep” everyone out of a location.

Most people on the street get tickets for non-crimes: smoking a cigarette, flicking ashes from a cigarette, sitting in a place that isn’t designated for the homeless people, sleeping in a vehicle, eating or serving food to other hungry people: these are all considered a crime by the LAPD and tickets are handed out for them. Most people don’t have any money to go to court and fight the tickets, which go to warrants and the homeless person goes to jail and loses all of his or her stuff. Total harassment and intimidation of the people who are living at the bottom of the so-called “ladder of success” in America.

At the Venice sleep-out were four workshops that you could go to, to learn how to navigate the system. The workshops were about how to organize, fight foreclosures and evictions, which is the primary reason people are homeless: because there is no more job, no more money, no more home. Kicked into the street by huge banks and corporations that don’t really care and are not bothered with little details like someone’s life.

It was a great event. Two movies were shown: “American Street Kid” and “Inocente Shine Global.” Three artists painted pictures in front of the crowd. A lot of singers, poets and musicians participated, too numerous to mention here. They even had massages, tarot card readings and yoga.


The food was there in abundance. The chili was unbelievably good, and the food never stopped coming. Many different donations came from many stores and restaurants, the Venice Learning Garden and the people of Venice. They kept delivering food all day long. It was really great to see so many local people get involved with this event. There were a lot of alternative newspapers out there dealing with the industrial prison complex in California. Without the homeless, how would the prison system make the money they do? Gotta make that money...

The Beachhead itself was a proud sponsor of the event and manned a table during the day-light hours.

Many thanks to everyone involved in the event. Beyond Baroque hosted it. They show their solidarity with homeless people and poor people everywhere. Much literature has been written by poor people, by disposed people, by people caught in the struggle. They are honoring that tradition. The event was a one-day holiday from being homeless. For one day everyone got to chill, eat, relax and not have to be worried about the police. Everyone was treated with love and compassion. Thanks You, Venice! And Thank You to Occupy Venice and everyone involved.



Looking at the tents set up at the Sleep-Out from inside SPARC, former jailhouse. All of us could have gone to jail for camping out almost anywhere else in the city.  
Photo by: Greta Cobar



## A Homeless Bill of Rights

### Homeless Bill of Rights Campaign

Laws that segregate, that make criminals of people based on their economic or housing status rather than their behavior, or that prohibit certain people's right to be in public spaces are not just sad relics from the past: Today, numerous laws infringe on poor people's ability to exist in public space, to acquire housing, employment, and services, and to equal protection under the law. From Skid Row to Venice, San Francisco to San Diego, cities are criminalizing the basic life-sustaining activities of homeless individuals.

**We are fighting for a Homeless Bill of Rights that upholds (1) the Right to move freely, rest, sleep, and pray in public spaces; (2) the Right to occupy a vehicle; (3) the Right to serve and eat food in public; and (4) the Right to legal counsel for infractions. Such a bill should also prohibit enforcement of local laws that violate these rights.**

***But we need your help!*** We need help getting the word out! We need artists to make art work! We need your organization's endorsement! We need organizers to help make this happen on the ground!

**JOINS US AND GET INVOLVED TODAY!**

Join us for our Southern California Campaign Launch Event!  
Saturday, October 12 10am-12pm Location TBD

**For more information:**  
Los Angeles Community Action Network  
213.228.0024  
Becky Dennison, bekyd@cangress.org  
Steve Diaz, steved@cangress.org  
Eric Ares, erica@cangress.org

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Details at  
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# LAPD in the Spotlight for Racial Profiling

By Mark Lipman

Something that the Los Angeles Police Department really doesn't like is when the people know their rights.

It was just after midnight, on the 24/25<sup>th</sup> of August, a Saturday night. Occupy Venice's 3<sup>rd</sup> Annual Sleep Out to support the unhoused community was a massive success, with over 500 in attendance throughout the day and the participation of many community groups, artists and activists. The lawns of Beyond Baroque and Spark were fully splayed with tents, as those camping were settling in for the night.

A contingent from the Los Angeles Community Action Network (LACAN) had joined us and just heard about the curfew on Ocean Front Walk – the closing of a public street from the hours of 12 to 5am, which was by design the city's way of preventing unhoused people from sleeping on the boardwalk at night, by criminalizing their very presence there.

About 20 of us decided to walk down to the beach to see first-hand if this blatant violation of our constitutional rights – and legal rights (under the California Coastal Act) was true.

When we arrived at Windward and Ocean Front Walk around 12:30am, sure enough we discovered that the boardwalk was closed, and a violation of the curfew could result in a fine of up to \$581.

As there was no public access allowed on Ocean Front Walk, the group decided to walk down Speedway.

Now, if anyone has been to Speedway they know that there is no sidewalk. Pedestrians and vehicles have shared this public thoroughfare going back decades. That is both historical fact and legal precedent.

On this occasion however, as our group was simply walking along, minding our own business, an LAPD patrol car came in our direction. Seeing that the complexion of our group was on the dark side,

they decided to take a better look at us by shining their spotlight in our faces.

One of our number, we'll refer to him as Ryan, asked the officer to take the light out of his face, to which the police officer, Officer Carillo, asked if he were on probation or parole – basing his question solely on the fact that Ryan is African-American – which by definition is racial profiling.

Ryan informed the officer that it was illegal for him to ask that question. (No crime had been committed; there was no cause for an investigation – 4<sup>th</sup> Amendment Rights.) The police are not allowed to just randomly stop anyone to try to determine their "arrestability," as just confirmed by the Federal Court of Appeals, which recently struck down New York City's Stop-and-Frisk Law as unconstitutional.

Officer Carillo, seeing that his authority was being challenged – instead of following the law – decided to escalate the situation and take his racial profiling a step further. He stopped and handcuffed Ryan and commenced a background check.

Within seconds more LAPD patrol cars arrived, with 10 police officers cordoning off a perimeter, blocking all traffic on Speedway, as a crowd gathered, all questioning the LAPD's right to just stop and harass people for "walking while black."

Sgt. Ross of LAPD's Pacific Division held a tense standoff with the public for nearly an hour, refusing to present any legal justification for their actions other than "Because I say so."

A shift in the drama then occurred when Bess Byers, a resident of Speedway, showed up with her camera. "I've been watching the whole thing from my apartment and you're dead wrong," she told Sgt. Ross.

"You guys just pulled him off the street for nothing. I video recorded the whole thing. You have no right. I'd be pissed if you just shined a light in my face like that and stopped me. All he was doing was

walking. I see this stuff happening every single day down here. It's racial profiling and I'm sick of it.

"If I call for your help, you're never there. I could get raped or killed and you'd show up half an hour later, but for this every patrol car in Venice is surrounding this guy in a matter of seconds. This is a total waste and abuse of our tax dollars."

Sgt. Ross appeared visibly shaken. "Well, if that's how you feel, you can show up to court and testify for him there," he simply dismissed Byers' comments.

Finally, after running a background check – finding nothing – they released Ryan – issuing him a ticket for multiple violations of "walking down the street." Just then, a white man walked by them (in the sidewalkless street) passing all 10 police officers, completely uninterrupted for the very same "offense."

If the LAPD finds it has an image problem, perhaps it's because of the endless string of incidents just like this, which keep happening, with no sign of correction.

There is no honor in violating the constitution, our civil rights, and the oath of office. If the police in this community want to receive respect, then they need to start showing respect in their actions and end their behavior of racial profiling – determining for themselves someone's guilt based on whether or not they like how that person looks. Until then, it's just another case of "Shame on you LAPD."

... and furthermore, if this city and the LAPD are so concerned with people walking in the street on Speedway in the middle of the night, perhaps they should start thinking about opening up our other city street – our pedestrian only city street – Ocean Front Walk and stop wasting our tax dollars trying to criminalize and fine poor people to subsidize their police state.

Perhaps this would be a good question to bring up with our newly elected City Councilperson, Mike Bonin?



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## CA Prison Strike Exposes US Domestic Torture

By Anthony Castillo

At the same time that mostly innocent prisoners at Guantaamo Bay are being force fed after going on hunger strikes to protest their hopeless, indefinite detentions, here in CA, prison inmates are being threatened with force feeding for their on going hunger strike which began on July 8 of this year. The hunger strikers here in CA (and four out of state For Profit prisons contracted by the state of CA) are not asking to be released, but instead have five simple, humane, core demands:

1. Eliminate Group Punishments for Individual Rules Violations.
2. Abolish the Debriefing Policy, and Modify Active/Inactive Gang Status Criteria.
3. Comply with the Recommendations of the 2006 US Commission on Safety and Abuse in American Prisons Regarding an End to Long-Term Solitary Confinement.
4. Provide Adequate and Nutritious Food.
5. Provide and Expand Constructive Programs and Privileges for Indefinite SHU Status Inmates.



"Solitary Confinement can amount to cruel punishment, even torture" according Juan E. Mendezto, United Nations Rapporteur on Torture. Prisoners in the Pelican Bay SHU are kept in tiny, windowless cells for 22 hours each day. Some people have been kept in the SHU for decades with no real human contact of any kind. While the hunger strikers' demands may seem self explanatory, it's the second demand that we need to take note of. CA Department of Corrections and Rehabilitation (CDCR) would like the

outside world to believe that only "the worst of the worst" get locked in the SHU, but that's not the case at all. An inmate can be placed in the SHU because of a tattoo they may have, a piece of art they may have produced, or by another prisoner's Debriefing. In fact it's most often a totally arbitrary decision. How can a person get out of the SHU? By going through the Debriefing process in which you rat out another inmate to get them locked in the SHU. Weather the statements given in the Debriefing are true or not is irrelevant to the CDCR as long

as it keeps the SHU full of bodies. Thus keeping the justification for the SHU's existence intact, and the prison industrial complex humming along nicely.

There are 80,000 people held in Solitary Confinement across the US, 12,000 of those in CA alone. The same way the US Government likes to characterize anyone who questions its foreign policies, blows the whistle, or dares not to believe the conventional wisdom, a "terrorist." The CDCR is going out of its way to characterize all hunger strikers as being "gang members." Anything to dehumanize the very people bringing to light their inhumane treatment at the hands of the CDCR and Governor Jerry Brown. As long as there is a profit motive to mass incarceration, look forward to more hunger strikes and other forms of resistance from both inside, and outside of prison walls. To learn more about the CA prison hunger strike, or to get involved, go to <http://prisonerhungerstrikesolidarity.wordpress.com/>

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This is the third time in three years that the people housed in the Pelican Bay SHU (Security Housing Units aka Solitary Confinement) and other CA prisons have gone on a hunger strike for essentially these same basic humane demands. By the time you read this the hunger strike will likely be past the fifty day mark, well onto a full two months! One hunger striker at Corcoran State Prison, 32 year old Billy Michael Sell, known as "Guero," has died. An estimated 30,000 CA inmates participated in the hunger strike starting on July 8 and 2,300 CA inmates went on a work stoppage. This covered roughly two thirds of CA prisons. In the build up to this most recent hunger strike on October 10 2012 an end was called by the inmates to "racial hostilities." This, much to the dislike of prison personal who often use racial tensions to keep prisoners fighting amongst each other and isolated.



# Increase Safety by Banning Police Cars on OFW

By Greta Cobar

Plastic bollards that lay flat on the ground when a car touches them will not stop anyone determined to drive down Ocean Front Walk. Several such bollards that have been installed following the August 3 incident, which resulted in one death and sixteen injuries, have already been broken and removed. The others have become nothing but a major eye-sore.

Mike Bonin, our new councilperson, is responsible for the bollards that materialized on OFW days after Alice Gruppioni, a 32-year old Italian tourist on her honeymoon, was run over and killed on OFW.

Expanded and improved surveillance camera systems on OFW could not have prevented the tragedy that took place August 3 any more than the current (and missing) bollards would have. Yet that is what Bonin’s motion before City Council is asking for.

The current situation on OFW is a microcosm of what has been going on nation-wide for quite some time. It’s been under the pretense of an attack (that our government has been blaming on some group of terrorists) that government surveillance was started and further propagated. And they are about to amplify the spying in our back yard, OFW, again under some false safety pretense.

Pretense is how it gets done – chemical weapons in Syria much like weapons of mass destruction in Iraq, and us having to go through the invasive inconvenience of taking our shoes off at the airport as a result.

As we seat quietly while they barricade the beach, remember that Nathan Campbell, who drove down OFW like a maniac trying to hit people, entered on Dudley. Cars cannot enter OFW by driving down Dudley because of metal barricades that have been in place for years. Campbell drove onto the sidewalk on Dudley. If permanent metal barricades were not able to stop him, do we put our hopes into bendable plastic ones?

Campbell, 38, turned himself in hours after the August 3 incident, at which time he failed a field sobriety test. It is unknown at this time if it was alcohol and/or drugs that he tested positive for. He has since pleaded not guilty to one count of murder, 16 counts of assault with a deadly weapon and 17 counts of hit-and-run, and is being held on \$1.48 million bail.

Car traffic cannot be blocked off OFW because of trash pick-up and emergency police, paramedics and firefighters. Most of us don’t witness the early hour trash pick-up, but pretty much as often as we are out there we see police and fire vehicles parading up and down OFW for reasons other than emergencies. “Oh, the police car is coming, get off the bike.” “Oh, wait till they leave to light up.” That is their effectiveness summed up.

A quick internet search yields hundreds of results for police cars running over people on boardwalks such as ours or while sunbathing. In May 2010 a Long Beach man was run over while he was sunbathing. Within days county detectives completed their investigation and the officer was cleared of any criminal conduct. Similarly, in February 2003 a French tourist was run over and killed by a Miami Beach police officer. And in December 2012 the safety chief ran over a sunbather in Hollywood Beach, Florida, and was back on the job the next day.

Just hours after the tragedy that happened here in Venice on August 3 blogs were calling the incident an act of terrorism. According to an August 7 Washington Post blog, “you are 8 times more likely to be killed by a police officer than by a terrorist.” So why don’t we address that issue, instead? Why do the police drive up and down the beach and OFW all day long while not “serving” the public? Consider an August 9 ONION headline while pondering the answer to the last question: “Insecure, Frustrated Bully With Something to Prove Considering Career in Law Enforcement.”



Above: Bendable plastic bollards, an eye-sore on OFW

Photo by: Greta Cobar

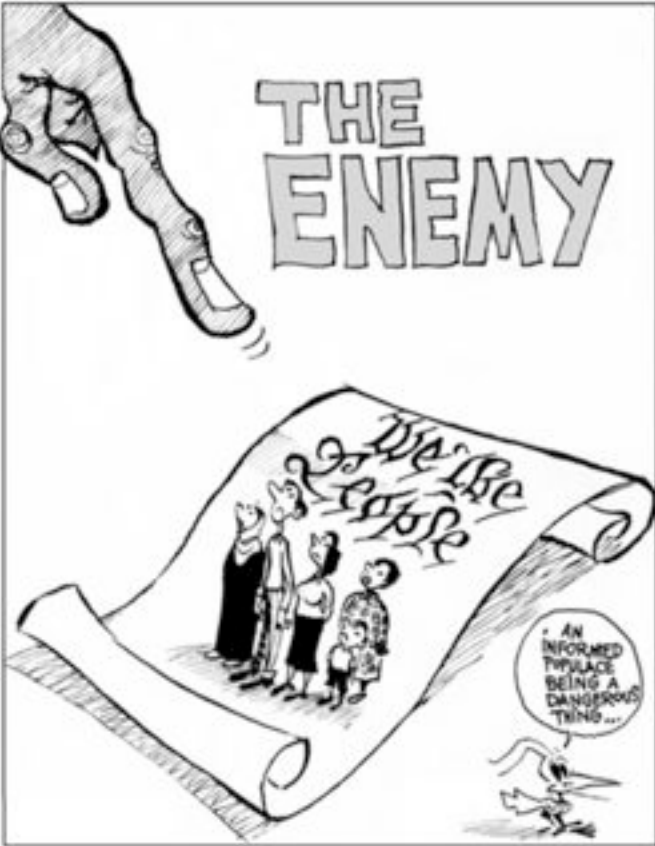
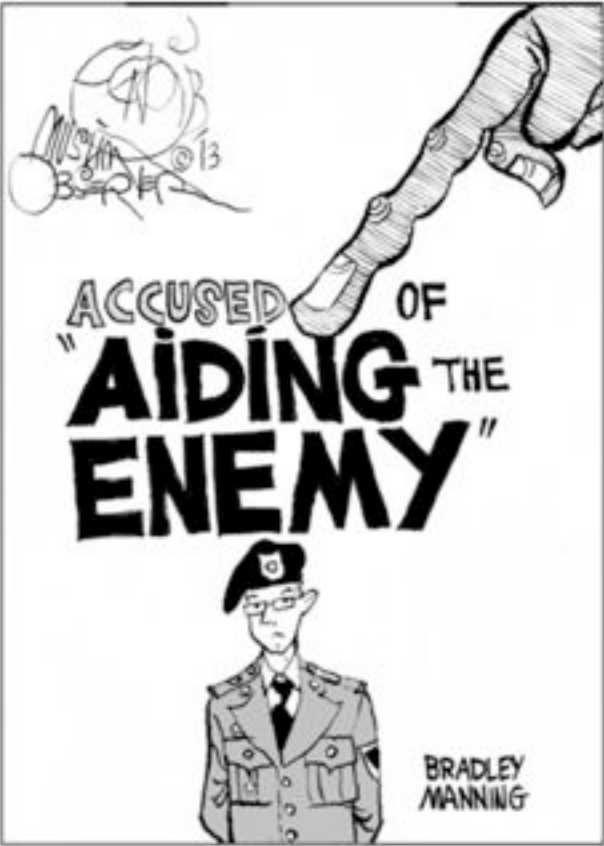
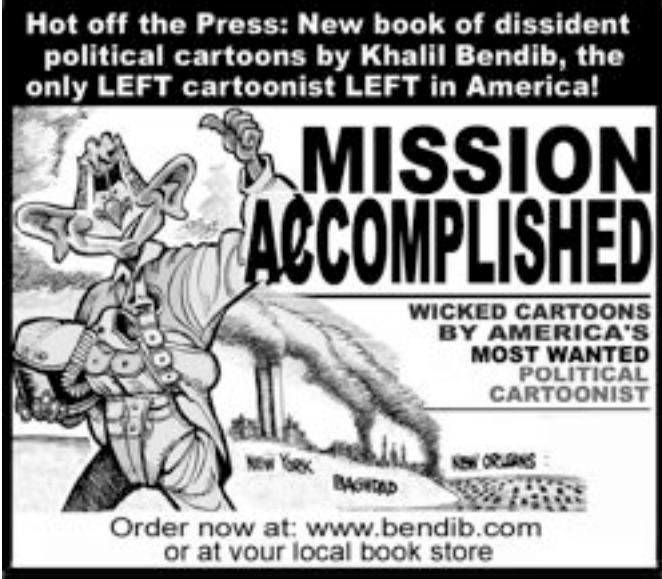
## For Alice Gruppioni, who died here

she came here for her honeymoon  
she left, to go to her funeral  
a sun-kissed shore, that’s what they call Venice  
so many people have come here  
to come home:  
they come here and the last piece of  
the puzzle that is themselves,  
slips into place:  
and you go: oh yeah!  
THIS is the place I’ve been looking for  
I always wanted to live in the Gingerbread House  
I wanted to fall asleep on the sand  
and wake up to find the moon talking  
to me –  
and saying: look! look! look!  
here I am the moon  
the moon –  
“by the light of the silvery moon”  
we played day and night  
walking, hopping + skipping down the boardwalk  
trying a second or third time  
to get this childhood right:  
just want to stay at home and play  
with glue, feathers, paints, glitter –  
did not get enough of that –  
that girl from Italy =  
we are so sorry this happened to you.  
it’s so sad –  
we bless you and your family  
our hearts reach out to your hearts –  
we know what sorrow is –  
we share your sorrow with ours.

Mary Getlein



Alice Gruppioni, 31, was killed on OFW August 3. She had just gotten married July 20. RIP.



Political cartoon by Khalil Bendib



# Love Around the World

By CJ Gronner

I was out of town in Chicago, having a blast at Lollapalooza. My friend said, "Some psycho mowed down people on the Boardwalk today!" Then I started getting messages from people all over, hoping I wasn't down there myself when this evil maniac decided to hurt people on purpose. I wasn't, thank God. Nor was anyone close to me. Thank goodness!

A whole busy Summer Saturday throng was there, however, and will never forget it. It's actually a complete miracle that more people weren't killed or hurt, considering how dense the population is down there at that time. (Kind of how amazing it was that more people weren't killed when the Minneapolis bridge collapsed a few years ago at rush hour. Complete miracle.)

I got back to Venice, and the first thing I wanted to do was go down there and talk to people, to try to understand a bit for myself. But there is no understanding of this kind of crazy. No one could believe their eyes, even as it was happening.

The incredible thing now is that each and every person I talked to on the Boardwalk was coming at it with love. Their main concern was that the family of Alice Gruppioni, the new bride on her honeymoon from Italy - TRAGIC - knows that Venice sends them love, and feels their pain. We love our community dearly. Having something horrific like this happen in a place that is world-famous for mellow vibes and one love is just completely out of context.

I was happy to see that the Boardwalk was packed. On a weekday. Everyone was laughing and having a good time, per usual. No fear at all detected. More incredulity, really. Like, WHAT?!

As we walked along, and got closer to where Gruppioni was killed, I had a weird, quiet feeling. I'm pretty sensitive to the feelings of things, and it just felt ... different. Reflective. Reverent. Sad.

A memorial was set up, with signs and flowers and messages of love. The artists of the beach came together to create big canvases that they sent to the Gruppioni family in Italy. It can't change what happened, but it can let them know that we are with them in their grief. Community - and love - always helps in healing.



Above: Memorial for Alice Gruppioni

Photo by: CJ Gronner

The sky was as bright as the colors in the paintings, and it felt like nothing bad could ever happen. The thing is, that when something bad DID happen ... the people came together and showed love, helping one another in every way that was necessary as the horror played out. They all talked about that - the coming together. The good in the bad. That should be what we take from it.

That's why we have to absolutely treasure every golden moment we get to do that smiling and laughing, because you just never know. I guess that's the lesson every time some insane thing like this happens. Love your life NOW.

Deepest sympathies to everyone hurt by this outrageous act. Love to everyone who loves Venice, around the world. Love.

## Group Hug

By Lisa Green

Hello neighbors.... are you illustrating right relations with Earth and with others? If so that's good stuff. If not, well then seek counseling of a psychological and spiritual nature immediately. The recent boardwalk vehicular driver-hits-pedestrains incident is one of many incidents occurring from our collective psychological wounds. Yes, it is shocking when it hits home but each of us are embodied on this planet at this time to do spiritual work, and live right human relations. If you see the source of your troubles outside of yourself well that is a reflection of Y-OUR innerself. So, buy a mirror and get busy healing. Instead of going to city meetings micromanaging each other at the expense of us all, or tweaking with meth or your IPHONE, get back to basics. Get busy healing yourself. If you put your energy into living life fully interconnected with creation, actively participating, you will feel abundance, and a deep loving sense of purpose in your every fiber. Frankly, most humans are lacking a divine embassy with a holy vision. Relax, relate, release your fears neighbors. Realize that I, and others are here to remind you that all is being revealed; as examples of pure love

and trust; and to guide, to nurture and to learn with you - humanity. TIME TO GROW UP. Yes, time to use more of your brain purposefully, and on an emotionally intelligent level. I encourage those of you who are living right human relations to reveal those individuals that misuse power, using hate, jealousy, violence, etc. and hold them accountable in accordance with divine law. As well I also encourage each of us to pray for those that continue to act out in violence, in immature, and arrogant ways.

Why do I live in Venice? Because I love creation and I am an artist. Venice is ground zero for ARTful right human relations. Tune in or beware, mother nature does not have time left for her pupils to act out. Mother nature has given birth to you. The very least you can do is to want to live a loving experience. Get back to basics, be adult and stop blaming your mother for your emotional immaturity.

Personally speaking, when I returned from my stroll to buy food at the neighborhood market, I saw the aftermath. I heard from many as I walked over close by the wounded being attended to by emergency services personnel to say prayers and assist. I bear witness to the examples that much of the boardwalk community of unity, love, and compassion.

What I have seen illustrated by the boardwalk family that is" plugged in" cannot be expressed by words, and do it justice. The World and the other-worlds know the true heart of the Venice boardwalk community. Come to our little piece of the galactic puzzle to check in for your spiritual work or to just share some laughs, some poetry and music, some street performance and a smile.



In Memory of Alice Gruppioni – Venice Art Walls, August 2013.

Photo by: Vivianne Robinson



– continued from page 1 – Our Oldest Mural is Gone

Nostalgia and public interest in lost murals prompted the art show “Lost L.A. Murals,” which took place in November of 2012 at Cal State Fullerton. The show “explores how that loss (of murals) has impacted the culture and history of art in Los Angeles,” wrote Alice Emmons in the *Rogue Art Research and Writing Journal*.

Two of the four murals featured in the “Lost L.A. Murals” show once lived in Venice: Terry Schoonhoven’s St. Charles Painting (1979) and Venice in the Snow (1970) by the Fine Art Squad. The first muralist group in Los Angeles, the Fine Arts Squad was created by Victor Henderson and Terry Schoonhoven.

Just like Victor Henderson’s Brooks mural was a mirror image of the landscape facing it, so Terry Schoonhoven’s St. Charles Painting on Windward, on the east side of the building now occupied by Danny’s Deli and the Cotel hostel, was a mirror image of 1979 Windward facing Pacific. It was painted over in 2012 by Jonas Never’s A Touch of Venice mural. Terry Schoonhoven’s widow apparently stated that Terry Schoonhoven did not want his murals to be restored, instead accepting their inevitable decay and disappearance.

Venice in the Snow, on the other hand, still exists, but it is obscured by an apartment building that was built inches away from it. Based on a report of snow-fall in Venice in 1949, the mural illustrates Ocean Front Walk covered in a blanket of snow. “It captured the imagination of the community with its ironic and realistic style,” wrote Alice Emmons in *Rogue Art Research and Writing Journal*.

Painting on buildings was a novice concept in the 60s and early 70s, and when the Fine Arts Squad started working on the Venice in the Snow mural, “the local community became enthralled and involved with the project, leaving offerings, setting up couches to create an outdoor living room of sorts,” wrote Liz Sadoff in *LA Fine Art Squad*. This further goes to

show that a community becomes part of the mural much as the mural becomes part of the community.

World-famous artist known as Banksy bestowed one of his artworks on a garage door in Venice in January 2011. A self-titled graffiti artist, Banksy gained world-wide fame and notoriety with the movie “Exit Through the Gift Shop”.

Consequently, the garage door that he tagged was bought by theChive, a Texas-based company that was already using a hand-full of Banksy’s designs on their shirts. And not coincidentally that same company is currently renting, and flying their flags high on, one of the newly-built super-expensive condos on OFW and Thornton.

This is a generic example of a company that has absolutely nothing to do with Venice moving in to smudge off the “coolness” of Venice. When asked why they took public, street art out of its intended location, the company stated that it plans to loan it to museums. The garage door has not been seen since 2011. But how often do we walk through a museum compared to how often we walk down the street? And which one is free?

The owners of the building housing Emily Winters’s JAYA mural on Dell, in the Venice canals, are currently expecting a child and are planning on moving out. “If the building got sold and the new owners wanted to paint over the mural, I could go and take pictures of it. Moving the mural would cost \$100,000. But they probably wouldn’t paint over it because they wouldn’t want to antagonize the community,” Winters told the Beachhead.

If Ralph Ziman, the owner of the building on Brooks, would have given the required 90-day notice of intent to destroy the mural, the public could have been mobilized to fight the destruction of the oldest mural in Venice, and one of the oldest in all of Los Angeles. Victor Henderson could have been paid to restore it, with the original, dimmer colors. As it is, Ziman just antagonized the local community and the arts community far and wide. The saddest part is that what he did cannot be undone.




Above: Brooks mural, re-painted in brighter colors  
Photo by: Pegarty Long



Above: Brooks mural before getting painted over





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I'm going to speak my mind, so this won't take very long.

Despite what they say graffiti is not the lowest form of art. Although you might creep about at night and lie to your mom it's actually one of the more honest art forms available. There is no elitism or hype, it exhibits on the best walls a town has to offer and nobody is put off by the price of admission.

A wall has always been the best place to publish your work.

The people who run our cities don't understand graffiti because they think nothing has the right to exist unless it makes a profit, which makes their opinion worthless.

They say graffiti frightens people and is symbolic of the decline in society, but graffiti is only dangerous in the mind of three types of people: politicians, advertising executives and graffiti writers.

The people who truly deface our neighborhoods are the companies that scrawl giant slogans across buildings and buses trying to make us feel inadequate unless we buy their stuff. They expect to be able to shout their message in your face from every available surface but you're never allowed to answer back. Well, they started the fight and the wall is the weapon of choice to hit them back.

Some people become cops because they want to make the world a better place. Some people become vandals because they want to make the world a better *looking* place.

## Banksy, *Wall and Piece*



# SPONTO LIVES ART EXHIBIT PARTY

By Ronald McKinley

Sponto was alive on the night of August 24. The Venice I know and love was there.

The music was provided by the BACKBONERS, with Bill Burnett, Suzy Williams, Ginger Smith and Kahlil Sabbagh in the line-up. Suzy's husband, Gerry Fialka, was the MC and the curator of the art show.

The party occupied the space that was Henry's Market, now gone, driven out by homeless haters.

Art lined the walls. My favorite exhibit was a photograph of Ralph by Margaret Molloy, Peter Damian's wife. If you are old school Venice you know Ralph. Later we chanted one of Ralph's verbal upchucks "Get off my milk crate." We also chanted one

of Crazy Mary's, "Eat my pussy and pay my rent." Men encouraged getting in touch with their feminine side. I don't think I ever want to chant that again.

We celebrated the Equinox and the Solstice at Sponto's, my favorite party memories come from these events. I drummed, and danced, soared my feet touching ground only to go to the restroom. This party was Venice – the Venice that is dying in stages. A sense of community that cannot be marketed. At one point Gerry wanted the room quite. He asked people to talk outside, because he could not be heard over the wall of noise that was all the conversations going on. We chanted “Shut the fuck up.” It only worked for a little while. We had not seen each for a

while. I got and gave a lot of hugs that night. I love Venetians, they are me.

Known as Venice West Cafe, Sponto's was an oasis for poets, artists and musicians, an old Beat Era hang-out, before it was Sponto's.

I came close to being arrested that night, right before the Sponto Lives party, after the Drum Circle closed down, because a police officer did not like me playing my bell. At first an officer shined a flashlight at me. I was some distance from this officer, and I did not

– Continued on page 11



*Above: Sponto is looking well – by Jim Smith*

*Below: Thank you for the music – by Jim Smith*





# SIXTH ANNUAL PHILOMENIAN

By Mary Getlein

The Sixth Annual Philomenian was a big success this year. You would think that after all this time, people wouldn't be as interested in Philomene Long's poetry, but they are. The room at Beyond Baroque, where the event took place, was filled with ardent lovers of everything Philomene.

Jim Smith was the MC, and he was wearing a neon orange Hawaiian shirt, which was so bright and neon that it looked like it would glow in the dark. Jim himself made a joke about it, saying that if the lights went out, we could always follow his shirt out of the room.

The readers were Suzy Williams, who sang a Philomene poem and a John Thomas poem. Pegarty Long, Philomene's twin sister, read five of Philomene's poems. There was a five-minute video, "The Making of the Irish Vampire," in which Philomene was the main actress. The movie short was funny and it showed them all goofing around between filming.

Karl Abrams read a Stuart Z. Perkoff poem about Philomene, and a Philomene poem about Stuart Z. Perkoff. Jim Smith read a prose piece about Jack Keroac written by John Thomas. Suzy Williams finished with a poem by John Thomas, describing a day trip to the mountains.

They then showed the film "The Beats: An Existential Comedy," a film made by Philomene Long. We saw some rare footage of various poets and artists in the Beat scene. They included interviews with many poets, including Felinghetti, Allen Ginsberg, Shirley Clarke, Jack Hirschman, Grocho Marx, Stuart Z. Perkoff, Frank T. Rios, Aya Rose, John Thomas, Uiva and historic footage of Venice.

There was a funny scene when Stuart Perkoff was on the Groucho Marx Show, and Groucho asked Stuart what he did for a living. Stuart answered "I'm a poet, a painter, a sculptor and a philosopher." Groucho leans forward and says: "Sooo – you're out of work?". This got a big laugh from the audience.

The audience was composed of many local poets and entertainers – and a good time was had by all. There was a great turn-out for Philomene's poetry again.



Jack Hirschman, ex Venice Poet and future Poet Laureate of San Francisco, interviewed by Poet / Director and future Poet Laureate of Venice, Philomene Long. Still from her film "THE BEATS- AN EXISTENTIAL COMEDY." Circa Late 1970s. *Courtesy of The Philomene Long Estate.*

## POEMS ARE THE WORLD ASLEEP

By Philomene Long

Poems are  
The world asleep  
Where death  
Cannot reside

## THE HUNGER

By Philomene Long

The poem  
Is composed largely  
Of the hunger  
To write it

Great dirty hand-print  
In the sky

## Book Review: VENICE, CA: A CITY STATE OF MIND by John O'Kane

By Carlye Archibeque

In setting out to tell the tale of alternative past, present, and possible future of the Venice Beach community of California, author John O'Kane has set a daunting task for himself, while also creating a fascinating read for anyone interested in this city by the sea. O'Kane takes the reader on a tour of an amazing community, that for a short time, was run by its artists, and can't quite let go of the reigns, but also can't quite marshal its forces to fight its impending doom. The book is about more than simply the community though, it reaches into the community and shakes lose its ideals, fears, loves, hates, and most importantly the thickly layered, sometimes psychedelic, sometimes postmodern, always contentious history. Still this can't be considered an exhaustive history of the artistic community as there is no mention of the city's literary arts center, Beyond Baroque (founded in 1968), nor very much said about its performing arts center, the Electric Lodge.

O'Kane is a skillful storyteller with a firm grasp of his subject. He uses the his own voice, like an alternative Huel Howser, to show us the historical background of Venice, stopping here and there to talk with favored citizens, and wax philosophic on what this history means politically. Then he gives the reader transcripts of full on conversations with key players in Venice's alternative community, like Peggy Kennedy of Food Not Bombs, and the late Carol Fondiller of the Venice Beachhead, neither of which, despite both being part of the same alternative community, can agree in any friendly way, how the encroaching development and new boardwalk laws should be handled. In the end, this is a political tome about the struggle for the soul of Venice between capitalists and socialists, and where the players fall on the scale between the two.

He begins his tale, by way of introduction, with his own arrival in the city in the 1980s, and comes out of the gate fast citing Lawrence Lipton's book, *The Holy Barbarians* (1959) as the seminal report on the emerging spirit of the alternative Venice he's focusing on. His arrival also coincides with a wave of retrospectives about Venice in the 60s, which along with what seems like his own natural inclination towards an alternative view of the world, cements the authors fascination with the city's creative arts oriented culture.

He then uses this well-schooled fascination to carefully, and fully show the reader how Venice, without a plan, became a mecca for a unique underclass of citizens: first under the radar after its founding by tobacco heir, Abbott Kinney; then very successfully after the 1929 depression drives off speculators and naysayers; and now how it is less and less successful as threats from market forces looking toward the underdeveloped oceanfront property grow. O'Kane gives us several brilliantly conceived analogies that use the real world example of alternative Venice as the focus for a discussion of capitalism, socialism and each economic theory's views of where Venice should be headed. It should come as no surprise to the reader that the artist underclass, those considered unsightly anyway, are targeted for expulsion, and that this underclass is not going to go without a fight.

When O'Kane gives flight to the fantasy of a perfect socialist community full of artists who live to create and enjoy their surroundings, the reader gets a sense of hope and longing. However, when the text turns to transcribed conversations and interviews, it's clear that the citizens of alternative Venice might possibly be their own worst enemies. Dedicated for years to the anarchist ideal of a rulerless society, combined with a lack of cohesive vision among the citizens themselves and distrust of political machinations have left them ill equipped to fight the trolls coming in from Mordor. When O'Kane asks, "What will make this fantasy (of the alternative Venice) real?" his

final pages, possibly meant to provide an answer, turn to the ideals found in surrealism and alchemy for support thereby underlying the problem inherent in the system as neither idea has firm footing in reality.

It is possibly only in his discussions with the now deceased Poet Laureate of Venice, Philomene Long, that the reader can become most comfortable with the duality of a Venice that thrives in the alleys, gutters and few remaining cafes from its heyday, and the shadow of a hip, slick and cool Venice on the horizon. In one simple sentence she reveals the reason why, possibly, it might be better for the arts community of Venice to rage against the dying of the light than have their fantasy fulfilled: "...creativity needs sacrifice and struggle." What better struggle than one against capitalism, and what better struggle than the daily effort it takes to live as an artist?

Solutions to the problem of how to save this last remaining artist enclave of the California coast aside, *VENICE, CA: A STATE OF MIND* is a must read for anyone interested in the concept of living outside the system in order to stay in touch with the things that are truly valuable in life: family, friends, art, communication, community, and love.



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# Folksinger Fred Gerlach - Venice - circa 1969

By Michael Riley

Although I was born in Long Beach, I never went to Venice until I was in my twenties. The thing that brought me there was my love of music, in particular the 12 string guitar.

My friend and compatriot, Chuck Moore had just introduced me to a couple of recordings: *The 12 String Guitar*, and *Songs My Mother Never Sang*, both featuring guitarist and folksinger Fred Gerlach. (Who would forever be referred to in the familiar "Fred".) Chuck would bring me along to see all the folksingers that played around town in the day. Back then folk music was harder to find. You literally had to know someone. So, when I was ready to purchase my first 12 string, Chuck says " Let's go see Fred."

At that time I had no I idea that Chuck and Fred were that close. Fred was a Folk Music icon. He had lived with Leadbelly during the birth of the Folk Revolution. In the 50's Leadbelly had a New York apartment where musicians from all over came to meet. Pete Seeger, Sonny Terry, Brownie McGee, Cisco Houston, Woody Guthrie - Bob Dylan was also a kid in the corner.

Fred's reputation as a guitar maker was well known. He made 12 string guitars for Pete Seeger, Leo Kottke, Dick Rosmini and others. Once when he was in San Diego He walked into a Music Store and saw a guitar he had made on the wall with a \$10,000 price. When he asked why it was so

expensive, the owner said "This is an original Gerlach! He's dead." Fred said "Oh!" and left.

He also went to England to play a command performance for the Queen, as well as teach slide

airplanes (He was building a wooden one - in the attic!), ivory,glue and glue joints, structural points... in one afternoon - my hungry mind was filled with knowledge I still depend on... 44 years later.

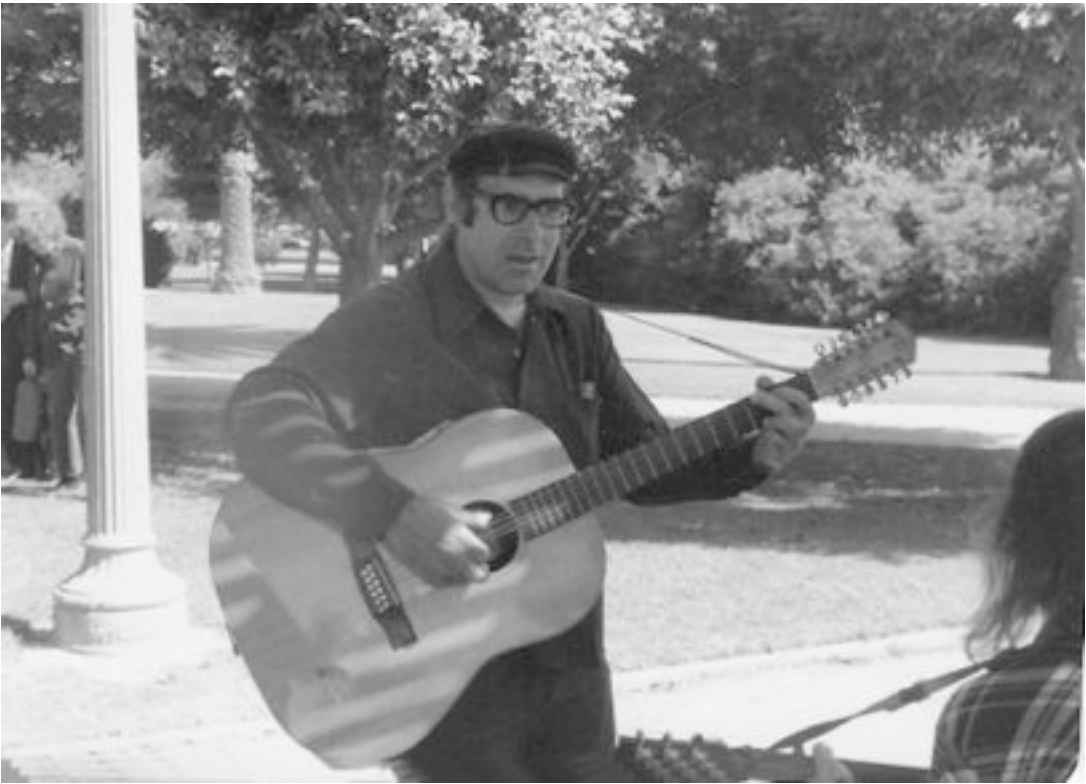
Eventually Fred said he had an old 12 string that I could have pretty cheap. It was huge. Bigger than any J-200. It had a fancy hexagonal sound hole, a super wide fingerboard, and it was tuned down whole-step to D. It had a 5 piece "Cathedral" design back. It had a beautiful 7 piece indestructible neck. A slotted peghead. It had the biggest, most piano like sound of any guitar I knew.

Chuck and I built a very heavy case to carry it in. It was shaped like a coffin. I didn't care - I eventually took it into The Ash Grove and met Reverend Gary Davis, who swapped guitars with me for a tune in the green room. Like all 12 strings it eventually fell apart, except for the indestructible neck, which still adorns a dilapidated dory used as a garden bed.

A few years later I was living on Palm Street, in Venice, and came to Fred when I needed a six string guitar. It was 1972. He let me choose the wood from his private stash and built me the guitar that I still play today. A deep dreadnaught that is still the best sounding guitar around, as far

as I am concerned.

Thank you, Fred Gerlach for enriching my life and the lives of countless folkies.



guitar to a young Ry Cooder. The next day I would meet the man himself!

Chuck took me up to a little house on Glyndon St. and I met my hero. He was a nice, but gruff man who was generous with his time and knowledge. I learned so much about wood, guitars, woodworking,

## RIP Alberta Albertano, long-time Venice resident and mother of famous Venice poet Linda Albertano

On the day before his first day in the first grade, I took Joshie - and Leslie, my wife and his mom - to one of our favorite places in the vast realm of postmodern, polyrhythmic, multiethnic, dystopian urban suburban sprawl which is Los Angeles - Venice Beach.

We ate lunch, as we always do, at the Sidewalk Cafe, where you sit outside right on the boardwalk and watch the processional motions of the constant circus of humanity that parades by. And there was Alberta, who we saw here last month - and who I photographed previously - as in August, she was sitting alone, dressed all in pink and rose and drinking a Bloody Mary. My wife heard me exclaim, "Oh - there she is again! There's Alberta..." And she reacted as if I had noticed some young babe...

And over I went to greet Alberta, who was very pleased to see me, and happy I remembered her. We spoke. She told me she was born on Catalina Island - which is a small island off of the L.A. coast where people go to vacation - to drink, eat, and hang out at the beach. I've never met anyone who was born there, which I told her, and she said she hasn't either. She was there, she informed me, because her father was helping to build the Wrigley mansion - Wrigley of gum fame, of course - and there's Wrigley Field, home of the Cubs, back in my hometown.

She's not Italian, she said - she's Nordic - but married an Italian and took his name. She lived for years in a small town in Texas, where they named a street - Alberta Street - after her. She said it was because she was the only female draftsman during WWII. Now she lives in an apartment on Westminster in Venice, and comes daily - dressed to the nines - and the elevens - to sip her cocktails at the Sidewalk Cafe, and commune with friends and strangers alike. Of which I am now the former.

I told her I had many lovely photos of her and promised I would send some - which I will - and she kindly allowed me to take some more. For the first ones, she gave me the exact expression she had before - lofting her drink in a toasting gesture and smiling. But as I already had that photo, I snapped a few, and then came around to this angle - in front of this bookstore which borders the cafe - and asked her to turn towards me - which is more than I usually request, but i'm glad I did, as I got this upward look, and this hopeful and warm smile.

— By P.S. Zollo, September 2006



Alberta Albertano, Sidewalk Cafe, September 2006

Photo by: P.S. Zollo



— continued from page 9 — SPONTO LIVES ART EXHIBIT PARTY

know he was shining it at me. I could barely be heard. I just lifted the stick and dropped it on the bell, about four inches. I have done this many times. I was stopped this time.

I advised him of my First Amendment rights, freedom of speech, and the right to assemble, and that he took an oath to uphold the Constitution.

I said," This isn't America anymore." He said, Yea this isn't America anymore," sarcastically. I asked if anyone was videoing this to the crowd; there was a stand-off.

Three other officers came over to intimidate me. He said," There is no music after sundown." Boy has Venice changed! Music is illegal after the sun goes down, when the best music is played. I don't mean the digital format.

He left after we stared each other down. I called him an automaton as he was leaving, just loud enough for him to hear. One officer left with him. Two stayed to watch me. I stayed just a little while longer, and talked to some of my friends, about the magic we had created at the Drum Circle. I left soon after for the Sponto Lives party, where friends missing in action came to the exhibition. It was like old times, almost. The chant that we droned, that best sums up the party is "Sponto gets me high."



## – continued from page 3– Coastal Commission Reform, the First Step

So, by concealing criminality from the Commission, the provisions of CEQA, the Constitutions, and the Coastal Act have been thrown to the wind. This pattern and practice supports violators and punishes the public, the exact opposite of enforcing the law.

If the Director had brought forth the violations to a public hearing, then the Coastal Commission could have at least identified and shamed the violator, even if it did not have the financial resources to pursue legal action. The Director has known about the City violation since 2007.

Only after the public discovered this did the Director say something about it in 2010. The result is people have been arrested for simply exercising their rights under Article Ten of the State Constitution and the Coastal Act to access the Coastal Zone 24-7. The Director chose instead to pander to wealthy ocean front real estate owners, including former Congresswoman Jane Harmon, who want quiet, exclusive views of the public's coast at night with no interference by commoners. So, the people are arrested and removed from sight in handcuffs.

Those who have been arrested can lay the blame on the Charles Lester's doorstep.

**Enforcing the law would have prevented the case backlog from ever becoming unmanageable. It is not the lack of fining power that has led the Commission to the brink of ineffectiveness; it is the failure of the Executive Director to enforce the law on the books by providing a safe haven for violators.**

Another benefit of a public hearing would be to show the public the real consequences of our States failure to fully fund the Commission for lawsuits. If Lester followed the intent of the statute, the public would become enraged at the violations presented to them, knowing the legislators have provided no money to stop them. The result would have probably been more funding to the Commission decades ago and fewer violations today.

And then, there is the issue of conflict. If the public does not know who the violators are, then the public cannot be assured that the Executive Director is not favoring violators for reasons that constitute conflict of interest. Hypothetically, if the Executive Director is invested in a company that violated the Act, that would become apparent at a public hearing. Or, if a family member decided to violate the Act, and Lester kept it quiet, that too would create a conflict. But Lester keeps the public in the dark.



Venetians attending the June California Coastal Commission hearing in Long Beach  
Photo by: John Davis

Other Agencies with fining power have sound enforcement policies, so that the public knows what to expect from them, but not the Commission. It is Director Lester that makes the call at the bottom, never allowing most violators to reach the top, where the people can look the violator in the eye at a public hearing.

Sweeping violators under the Coastal Commission rug just builds a big lump of dirt that goes unseen and unpunished. It is no way to clean a floor. A janitor would be fired, but not the Executive Director of the Commission. This is because he is doing the bidding of Governor Brown and many wealthy violators.

**The Commission needs more than enforceable fining power, it needs reform. A culture of non-enforcement exists and violators know it.**

The local cases of the City of Los Angeles Beach Curfew and Playa Capital LLC installing drains in public Ballona Wetland Preserve will provide guidance as to how the Commission will proceed against

big interests in the future, if enhanced fining power is provided or not.

The authority to fine and be paid alone will not help by itself.

The Commission and the Executive Director must also demonstrate the integrity and will to enforce the Act to be seen as effective. Luckily, in June, the Commission aimed its dissatisfaction at Lester for not bringing the City beach curfew to them when they unanimously denied the privatized coastal parking for wealthy homeowners on the coast in June.

The public gained pride in the Commission for finally stepping up. Commissioner Esther Sanchez bravely led them. This group of Commissioners may have what it takes to effect reform. The first step the Commission needs to take is to enjoin the public and create an enforcement policy that takes it out of the hands of the Executive Director.



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Tide/Marea

By Francisco Letelier

It is a tide, displacing horizon  
dizzying divisions of land and sea.  
Waves break, and we are set free  
taken away from our safe places  
smells of bread, voices in the kitchen,  
to wander in the shadow memory  
of the world our fathers imagined.

There were nets and a rising from deep places,  
hunger shaped from climbing of hills,  
washed out roads, hidden bays.  
A web of masts and crane calls  
flickering on the dark side of our sight, brightly.  
Rising, engulfing the hills,  
describing a shining world that is felt,  
then forgotten.

We are left, standing on the edges of flashing signs  
knowing the way to secret canyons, to ruins,  
to the hard glass of modernity.  
Heels clicking to controlled environments,  
Html code downpours.  
Etched on our skin, still,  
we keep fires lit.  
perceiving a difference in beginnings  
and possibilities

In the Southern fern forest  
the smell of foxes  
fresh prints near the water  
all tides receding,  
austral dialect forgotten,  
the language of flowers  
and hybrid transport.

BELOVED

By Linda Albertano

Thou art incendiary.  
Thou sendest me up in sparks  
.....a hundred times a day.  
Thou makest me hum like a thousand  
.....buzzing phone lines yammering through  
.....dizzy night.

When thou smilest upon me, I’m  
.....money in the bank.  
When thou snarlest, I am as a bad  
.....check, bounced, and cowering  
.....in thy heart’s darkest trash bin.  
Thou art The Lion of La Cienega,  
.....The Rose of Sherman Way.  
.....I love to lay eyes on thee.

Thou ringest through me sudden  
.....and bright as fresh champagne.  
My switchboard overloadeth.

Thy breath is as clean laundry  
.....folded behind thy lips.  
Thy teeth art as white Lincolns  
.....parked in neat rows.

I love to taste the texture  
.....of thy skin.  
Thine eyes are interstellar.

Beloved,  
.....thou art incendiary.

Thou sendest me up in sparks!

The empty apartment

By Constanze Fiebach

Have you heard of the empty apartment?  
It's spooky and creepy and lonely inside  
and that especially at night!  
It used to be a comfy place,  
a warm and lovely and homey space,  
created from a wonderful person again on every new day,  
who usually lives here, wide in heart and beautiful in every way.  
But now he's gone for almost ten days  
and left behind  
- in addition to this empty space -  
a thoughtful girl,  
missing him and wishing him back...

I have become earth

By Jim Smith

Tell me the truth, Don was saying,  
Could you live downtown  
in one of those new condos?  
I shrug. I am a Venetian. It’s not a fair question.  
How could I live away from the Lady,  
from the smell of the sea.  
Here, every house has a history  
every street has a resume.  
I’d be an ant in an anthill downtown  
I am not just this body and mind anymore  
I have become a place, a smell, a sound,  
I have become earth – before my time.

Don’t ya hate it, he taunts,  
when they put up another big, ugly box.  
I cannot hide the truth.  
Yeah, it’s like a punch in the nose,  
a stab in the heart.  
They’re taking me apart  
one brick at a time, I say.

This land is my soul  
I cannot write when I go away  
The Muse deserts me  
because – I have deserted her.  
I return and lay on the sand  
to beg forgiveness.  
She is merciful – this time.  
She tells me to arise  
and sing her praises.  
The center is restored  
I am in my home once more.

AH, BUT THE POEM!

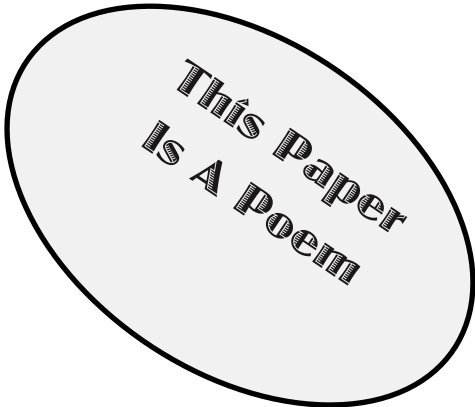
By John Thomas

“Know thyself,” the oracle scolded, and it is  
true: the poem tells me who I am. But  
the pearl in the palm is the poem, not  
the knowing. Surely, no one cares about  
the findings. I, at least, do not. Landlocked  
merman? Albatross, as Baudelaire  
would have it? Happy or not, wise  
or not, prophet falls or true: who cares?

Aw, but the poem! Beast beyond price!  
Restless and dark, it swims inside my  
feckless, foolish life, a secret jeweled  
fish in the great blood pool.

Do I bore you? Is my company  
repellent? My caresses: are they  
too urgent or too base? I am with you,  
straight down the line. I regard  
him in the mirror (not too often,  
to be sure) and he could be anyone –  
anyone ugly, at least, lumpish and silly –  
and I don’t care much, or for long.

Ah, but the poem! Glorious perversion!  
Night-glowing rot! Demon resplendent! It lives deep  
in there somewhere, that strange attractor,  
and will this morning rise!



Free Venice Beachhead • September 2013 • 13

To the We-moon, of Venice, Here’s to You!  
To the Children – who never grow old.  
To the Fathers and Mothers, and All of Us Others,  
Whose Poetry never gets sold!

Tina Catalina Corcoran

Like a dream

By Hillary Kaye

They arrive fashionably late  
this new year  
fresh as daisies  
shining like stars  
meanwhile the seventh son  
is overcome by feelings of darkness  
and does not arrive  
but the goat and the elephant  
get on.

Springtime has no monopoly on flowers  
the garden never stops blooming  
there where the sun never sets.  
It’s a dream and like a dream  
it’s coated and coded  
and marched through.

The soldier cleans his rifle  
it sparkles in the noon day sun  
all these things become like miracles.  
Unnoticed the miraculous, the bountiful  
has come and gone.

Suddenly there is a storm on the horizon  
things have to be rethought  
the whole concept has to be redone.  
Volunteers are expected from every  
corner of the world  
till then the spider and bird eat dinner.

Enlightenment

By Ronald Keith Mc Kinley

With a practiced hand I rein in my emotions  
Calm my thoughts  
Engage my brain/mind  
Clarity is my reward and goal  
Like a soothing touch tranquil  
Cool not cold placid serene  
Vocation of self  
Implicit in evolution  
Primordial intellect unfolds  
Ripples colliding with laws and expectations  
Consciousness imbedded in scholarship  
Feeling and knowing/learning  
The why before the how  
The listing of the boat of life  
Righted only with sheer will and fertile instruction  
Space/time flowing  
Consuming twisted conception/perception  
The Event Horizon of the soul  
Sleep no more  
Rest only the body  
The supreme entanglement is complete

My mouse!

I do not see you  
But I hear the sound of your tiny teeth.  
You come on tiptoe  
Take my words with your teeth  
And match them one by one.  
Then, you turn back  
And look at me with kindness.  
I take the sheet of my new poems  
And think of your little soul  
Still lurking in the darkness.

Majid Naficy

Chain Link Fences

By Paul Beethoven

Chain link fences, separates spaces  
Could that I slink my way into  
Your heart lynx like?  
We could talk in separate spaces  
About the atrocities of chain link fences.

16:04 Monday, August 26th, 2013, Adullam, Venetian Embassy ..... Observe  
the subtle angles of the sun. The shadows cast are changing. It's begun. The  
analemma's curvature descends. The Summer's days are numbered. Season  
ends. Autumnal Equinox; mere days away. It's harvest time, to some. A short  
delay Will usher in the Winter. But for now, enjoy it while it lasts. Enjoy the  
glow Of sunset. Rendezvous at end of day. It's worth the walk. It waits down  
by the bay. September golden embers; how it sends A coded message: pour,  
you grains. It lends A sense of the inevitable. Gone, This timeless moment.  
Purloined by the Sun ..... Roger Houston



## – continued from page 1 – A New Chapter in the History of Muralism in Los Angeles

*community has worked hard to help shape a mural policy that we all believe to be fair and just. When you have the majority of us who have made murals a key aspect of our artistic life, our voice should not be ignored”.*

Muralists from across LA were there to show support for the new mural ordinance. Unfortunately, only a few muralist and arts organizations such as Kent Twitchell, Anna Siqueiros, David Botallo, Willie Heron, Daniel Lahoda, Noni Olabisi, Isabel Rojas Williams and Carlos Rogel were allowed time to comment. Other muralists and arts advocates had taken time off from work, childcare, or from painting murals to attend the hearing. Venice muralists Emily Winters and Francisco Letelier, as well as me, were bumped from the list of selected speakers. Venice Neighborhood Council President Linda Lucks was not given time to express the VNC support for the new mural ordinance either. President Lucks also commented that Venice had submitted a Community Impact Statement but it was not included in the council file. Folks from the Aztlan Gang Intervention program did not have the opportunity to share how murals help stop the cycle of violence in their communities.

Apparently, the list of “painfully” pre-selected speakers submitted by Rojas-Williams to Huizar’s deputy Blackman disappeared or was ignored by Councilman Tom LaBonge, who was chairing the meeting at the time.

In the future, I hope our council president and members show more respect towards the artists and arts community by: 1) not postponing the vote, 2) not limiting public speaking time so that supporters can express their options and enlighten elected officials, and 3) stick to the agenda and not keep us waiting or pushing us back on the agenda.

Although he had two versions, A and B referred from PLUM to Council, Councilmember Huizar, chair of PLUM, introduced the motion in support of Version B. He noted that only 2-3% of murals on private property are located on R-1 properties. Councilmember Bernard Parks CD 8 was concerned about assault weapons being included on murals along Crenshaw Boulevard. Earlier in the day, Councilmember for CD 9 Curren Price gave a commendation to his constituents in memory of the 50<sup>th</sup> Anniversary of the March on Washington. He is well known as a supporter of the arts and expressed his support for murals on R-1 properties, Version A.

Councilmember Bonin CD 11 gave a shout out to muralist Judy Baca (who along with SPARC Executive Director Debra T. Padilla viewed the hearing online from Mexico), Emily Winters and Francisco Letelier. “People need to know that not all great muralists live in East LA,” said Councilmember Bonin during a follow up conversation. Unfortunately, the councilman stood with his constituents in Brentwood, Pacific Palisades and Mar Vista and would not support version A, murals on single family homes. Although he had previously expressed that he would love to have a mural on his house in Mar Vista, he could not be convinced to support “opting out” instead of “opting in”.

Lifting the 2002 mural moratorium that denied artists the right to create freely and legally, murals on private property appear to be moving forward as version B was approved, 13 yes, 2 no votes, with amendments referred back to a joint committee of Arts, Parks and Neighborhoods and PLUM (Planning and Land Use Management Committee). Councilmembers Paul Koretz CD 5 and Bob Blumenfield CD 3 were the only no votes. Koretz said “I have not heard from anyone who lives in my district that they want murals”. One would think the other “no” voter Blumenfield, whose wife Kafi serves as President and CEO of Liberty Hill Foundation, one of the nation’s most admired social change foundations, would be more supportive of making LA the mural capital of the world once again. He was more concerned for neighborhood control and asked for a 2/3rds sign off from those in the view shed of the mural. Councilmembers Mitch O’Farrell CD 13 and Nury Martinez CD 6, (shamefully, the only woman on council), expressed support for the arts and the passage of Version B. Councilmember Joe Buscaino CD 15 chief of staff Jacob Haik told me that Joe wanted to see the ordinance return to committee for further vetting. Councilmembers Felipe Fuentes CD 7 and Paul Krekorian CD 2 (SPARC’s Great Wall, is located in his district), were relatively silent on the matter.

The big surprise of the day was from Councilmember Mitchell Englander, CD 12 who serves on PLUM with Councilmember Gilbert Cedillo and chaired by Huizar. After attending many PLUM hearings on this issue and listening to Englander spew fear of the “other” and wanting to keep his communities mural free zones, he appeared to have done a 180. He sent out letters to 95 neighborhood councils asking them to way-in on the proposed ordinance. He



Left to right: Francisco Letelier, Pat Gomez and Emily Winters at City Hall hearing on murals August 28

*Photo by: Suzanne Thompson*

was more concerned about protecting those who don’t want murals. He said “this is more difficult than it should be. We have a museum in the San Fernando Valley which will include a new mural on the history of Northridge”. Perhaps those tours of murals in other districts helped. Or perhaps he listened to himself and realized that his comments were racist and he needed to clean up his act. David Diaz, Director Urban Studies Program CSU Los Angeles, wrote a great letter to City Council on this matter.

There was a lot of confusion about the vote. Amendments were offered but not available to the public. We were told that since the vote was not unanimous, a second hearing would have to take place. I still was not clear what exactly happened. I listened to a press interview with Councilmember Huizar following the vote to confirm what I thought took place. Thankfully, I received clarification from Councilmember Bonin.

Essentially, the council approved Version B with instructions for staff to move quickly (within 30 days) to come up with a quicker “opt-in” process for R-1 properties, to report back on proposed requirements that murals be maintained, have protective anti-graffiti coating, include the neighborhood notification process and report on a proposed pilot project allowing Version A to be in effect in Councilmembers Cedillo’s and Huizar’s districts. Cedillo has been an avid supporter of murals on R-1 properties from the beginning. These reports and proposals will go to a joint meeting of PLUM and the Arts Parks and Neighborhoods Committee chaired by newly elected councilman Mitch O’Farrell. As of this writing, the date and time for this meeting have not been set.

We have waited long enough. Thank you former Councilmember Bill Rosen-dahl, former Councilmember and former PLUM Chair Ed Reyes, current PLUM Chair and Councilmember Jose Huizar, and Planning Deputy Tanner Blackman who served as the initial convener of the Mural Working Group, as well as my colleagues on the working group, Emily Win-

ters, folks at SPARC Judy Baca, Debra T. Padilla, Felipe Sanchez, Carlos Rogel, Pilar Castillo, and folks with The Mural Conservancy of LA Isabel Rojas-Williams and others such as David Diaz, and the muralists, for their tireless and artful efforts to organize, unify, create and implement a new mural ordinance for the City of Los Angeles. Special thanks to the press, KCET, LA Times, The Argonaut, NBC Channel 4, The Huffington Post, KCRW and especially the Free Venice Beachhead for their continued coverage of the proposed LA City Mural Ordinance. I have been honored to work and struggle with all of you to this final victory. Now let’s attend the PLUM hearings and give our input on the rest of the amendments, continue to identify potential funding sources and create more great murals! Visit [www.veniceartscouncil.org](http://www.veniceartscouncil.org) or on Facebook.



Councilperson Mike Bonin at City Hall hearing on murals August 28

*Photo by: Suzanne Thompson*



# Community Events – day by day

By Greta Cobar

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## 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. **Free Printing.** 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. **Free Vegetarian Food.** OFW & Dudley.
- 1:30pm, Thursdays. **Free Vegetarian Food.** OFW & Sunset.

### KIDS

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

### FILMS

- 7-10pm, fourth Sundays. **7 Dudley Cinema.** Dialogue on films, art culture and politics. Beyond Baroque. Free.
- 3:00pm, Fridays. Abbot Kinney Library.
- 3:00pm, Tuesdays, Kids Movie. Abbot Kinney Library.

### MUSIC

- 8pm-12am, Sunday and Monday nights. **Hal's Bar and Grill** features live jazz. No cover.
- 6-10pm, First Fridays. **Venice Street Legends.** Venice Bistro, OFW & Dudley. No Cover.
- 8-10pm Saturdays – **Brad Kay's Regressive Jazz** (ragtime, early jazz. Townhouse. No cover.
- 11pm Wednesdays – Red Light Wednesdays: **Burlesque Dancing.** Townhouse. No cover.
- 8-10pm Fridays – **Live Jazz.** Townhouse. No cover.

### MISCELLANEOUS

- 9-4pm, 2nd Saturdays: **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. **Free Electronic Recycling Solutions Truck** always present. 500 N. Venice Blvd.
- 4:15pm, Thursdays – **Chess Club.** Ages 6-15. All levels welcome. Abbot Kinney Library.
- 11:30am-2:30pm, Sundays, 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.
- 7-10pm, 3rd Wednesdays. **MOM: Meditations On Media.** Beyond Baroque. Free.
- 10:15am, every Wednesday – **Free Yoga.** Abbot Kinney Library.
- 8am-9am Mondays - **Community Yoga.** Electric Lodge. Free.
- 5-6pm Sundays - **Sahaja Meditation.** Electric Lodge. 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.** Beyond Baroque

### OPEN MIC

- 8:30-11:00pm Mondays – **Moxie Monday Open Mic.** Talking Stick. Free.
- 6:30pm Wednesdays – **Open Mic.** Talking Stick. Free.
- 8pm First Tuesdays - **Word Salad.** Talking Stick. \$5 donation.
- 5:30pm, Sundays. **Open Mic Night.** Twentieth Church of Christ, Scientist. 132 Brooks Ave. Free.

## Get Your Local Event Listed

Email your time, date and a brief description to [Calendar@venicebeachhead.org](mailto:Calendar@venicebeachhead.org)

### Friday, September 6

- 7-10pm – **First Fridays on Abbot Kinney** – Food trucks, shops open late, lots of people.
- 8pm – **MASON'S NOISE PARLOUR** – The quarterly presentation of L.A.'s best young talent is curated by local singer-songwriter MASON SUMMIT. This installment features 17-year-old songstress CAMILLE PASS and 17-year-old NOAH GOLDMAN, as well as 16-year-old soliloquist BENJI MILLER. Summit also performs from his latest release. Beyond Baroque.

### Saturday, September 7

- 2pm – Art Show – **Mark Hartenbach: The Territory of Pointless Mongrels.** Beyond Baroque. Free.
- 6-9pm – Closing Bash – **Sponto Lives** art show with poetry and live music. 9 Dudley. Free.
- 6-8pm – Opening Reception – **Alison Saar: Slough** AND **Tom Wudl: Reflections of the Flowerback World.** LA Louvre, 45 N. Venice. Free
- 8pm – **ANTHOLOGY READING WOMEN WRITE RESISTANCE: POETS RESIST GENDER VIOLENCE.** Breaking the Silence: LAURE-ANNE BROWN, ALEXIS KRASILOVSKY, CATI PORTER, and KATHLEEN TYLER read from the anthology, Women Write Resistance: Poets Resist Gender Violence. Beyond Baroque.

### Sunday, September 8

- 3pm – **Espana Flamenco Show** with artists from Spain Paco and Yolanda Arroyo. Electric Lodge. Tickets \$20 in advance, \$25 at the door.

### Tuesday, September 10

- 8:25 – **Reading of "Here We Are"** by Dorothy Parker. Pacific Resident Theater, 703 N. Venice Blvd. Free, call 822-8392 to register.
- 8-10:30pm – **Suzy and Her Solid Senders** live music. Typhoon. 3221 Donald Douglas Loop South, Santa Monica. \$10.

### Thursday, September 12

- 6-8pm – Opening Reception – **Stephanie Pryor: New Work.** Large-scale landscape and figurative paintings. Marine Contemporary Gallery. 1733A Abbot Kinney Blvd. Free.
- 7pm – **Twilight Dance Concert Series: Jimmy Cliff.** Santa Monica Pier. Free.

### Friday, September 13

- 8:00pm – **Poetry** – SUZANNE LUMMIS AND CHARLES HARPER WEBB. Beyond Baroque.

### Saturday, September 14

- 9am-3pm – Book Sale. Abbot Kinney Library.
- 11am-6pm – **Venice Vintage Motorcycle Rally.** 2150 Dell Ave. Ride starts at 9am, check [venicevintage.com](http://venicevintage.com)
- 6pm – **Grassroots Acoustica** – great artists, busking for great charitable causes. Talking Stick.
- 8:00pm – **POETRY IN BEL CANTO:** WILL ALEXANDER & LAURA SEMILIAN. Beyond Baroque.

### Sunday, September 15

- 10am – **Santa Monica Airport Bike Ride** – turn the airport into a park. Clover Park, SM Airport.
- 11am-3pm – **Jazz at Palms Court Champagne Brunch.** \$125 to benefit Venice Community Housing Corporation. Palms Court.

### Tuesday, September 17

- 7pm – **Venice Neighborhood Council Board Meeting.** Westminster Auditorium. Everyone welcome. Free.
- 7-10:30pm – **Folk-Rock 'n' Blues Nite** with Stef & Steve & special guests Ronstadt Generations. Talking Stick.

### Thursday, September 19

- 7-10pm – **Venice Art Crawl** throughout Venice. [veniceartcrawl.com](http://veniceartcrawl.com) for map and more info.
- 6pm-12am – Opening Exhibition – **A Celebration of Humanity through Art:** artwork by SPY's homeless youth and professional artists. Cadillac Hotel Lobby, 8 Dudley. Free.
- 7-10pm – **Subversive Cinema** – hosted by Gerry Fialka. Talking Stick.

### Saturday, September 21

- 11am-7pm – **Venice Beach Music Fest and Art Show.** Windward Plaza. Free.
- 12pm-2am – **Venice Music Crawl.** Select venues on Lincoln, between Rose and Washington.
- 4:00pm – **Steve Goldman** (from Beyond Baroque) **reads from Moby Dick.** Abbot Kinney Library.
- 6:30-9:00 – **Flowers of the Wind** Artist Reception **Richard Dickey: Night Flyers** AND **Harvey Freed: Nature L.A.** Hors d'oeuvres and wine. \$10. G2 Gallery, 1503 Abbot Kinney Blvd.

### Sunday, September 22

- 7-10pm – **Solange and Jim's Comedy Show.** Talking Stick.

### Saturday, September 28

- 11am-12am – **100 THOUSAND POETS FOR CHANGE: A DAY OF POETRY AROUND THE WORLD.** Join some of L. A.'s best poets for this all day event. FREE, but donations are always welcome. Beyond Baroque.
- 7pm – Opening Reception – **devNgosha: No Memory** AND **netherland: Tight Curves.** CAVE Gallery. 1108 Abbot Kinney Blvd.
- 7-10pm – **Music Magique** presents **Kara Mack and Jacqueline Fuentes.** Talking Stick.

### Sunday, September 29

- 10am-6pm – **Abbot Kinney Festival** – Arts and crafts, live music, food, beer garden, dancing and socializing. Abbot Kinney Blvd, between Venice

## Location Guide

- Abbot Kinney Public Library, 501 S. Venice Blvd. 310-821-1769, [fovl.org](http://fovl.org)
- Beyond Baroque, 681 Venice Blvd. 310-822-3006, [www.beyondbaroque.org](http://www.beyondbaroque.org)
- Electric Lodge, 1416 Electric Ave. 310-306-1854, [electriclodge.org](http://electriclodge.org)
- SPARC - Social and Public Art Resource Center, 685 Venice Blvd. [sparcmurals.org](http://sparcmurals.org)
- Talking Stick Coffee Lounge, 1411c Lincoln Blvd. 310-450-6052.
- Townhouse, 52 Windward.
- Vera Davis Center, 610 California Ave. 310-305-1865
- Westminster Elementary School, 1010 Abbot Kinney Blvd. 310-606-2015

2012 Venice Beach Music Fest and Art Show. This year's festivities take place September 21 (see calendar listing). Photo by: Milton Rosenberg





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ABBOT KINNEY  
EST. 1984  
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VENICE, CA  
FESTIVAL ASSOCIATION

# ABBOT KINNEY FESTIVAL



SUN  
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