Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2009-2840-HCM
ENV-2009-2859-CE

HEARING DATE: September 17, 2009
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 321 S. Ocean Front Walk
Council District: 11
Community Plan Area: Venice
Area Planning Commission: West Los Angeles
Neighborhood Council: Venice
Legal Description: Lot 227, BLK 3 of Golden Bay Tract

PROJECT: Historic-Cultural Monument Application for the VENICE WEST CAFE

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Charles Fisher and Alan Leib
140 S. Avenue 57
Los Angeles, CA 90026

OWNER: James Adelstein, Vice President
200 N. Laurel Avenue
Los Angeles, CA 90048

RECOMMENDATION

That the Cultural Heritage Commission:

1. Take the property under consideration as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.

2. Adopt the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

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Ken Bernstein, AICP, Manager
Office of Historic Resources

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

[UNSIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: June, 2009 Historic-Cultural Monument Application
ZIMAS Report
SUMMARY

Constructed in 1922 and located on the Venice Boardwalk, this one-story commercial building exhibits character-defining features of Commercial Vernacular. Located at the intersection of Dudley Avenue and Ocean Front Walk, the flat-roofed subject building follows a rectangular plan with a slightly rounded corner. Eleven storefronts are located on the building’s exterior, four facing the boardwalk and seven on Dudley Avenue. A small parapet at the top of the building is surmounted by a concrete cap. The building is sheathed primarily in rough brick with white glazed brick used to accentuate the roofline, storefronts, and window openings. Windows are glass, metal, and wood single and multi-pane fixed casement and clerestory windows. The entry features a recessed square porch with plate glass windows to the left side and a flat wooden offset to the right door.

The original builder or possible architect is unknown. In 1958, Stuart Perkoff, a poet, opened the Venice West Café at storefront #7 of the subject building to cater to the emerging Bohemian scene in Los Angeles, specifically in the Venice community. The “Beat Generation” in Venice evolved in response to disillusionment with the Korean War, particularly among veterans. There, they found an escape from established business and political norms and were free to write and recite poetry and explore the genre of jazz. In 1962, John Haag acquired ownership of the Venice West Café with the goal of maintaining it as a catalyst for Bohemian culture and his personal politics. After he began to advertise poetry readings at the Café, several plain clothes police officers attended one of his events and arrested him for supplying entertainment without a city permit. The case against Haag, a former Communist and a committed leftist, was eventually thrown out, though it effectively turned the café owner into a popular figure for the Beats. In 1965, the city passed an ordinance targeting the playing of drums on city beaches, despite Haag’s efforts to mobilize the community in protest. The act was largely seen as an attempt to prevent the Beats from using their bongos in the area. After the owner of the building attempted to evict him from the space, Haag quietly closed the Café in 1966. He later became the co-founder of the Peace and Freedom party and was a candidate for state office for over two decades.

Between 1958 and 1966, the Venice West Café appears to have served as a local symbol of the growing countercultural movement of the 1950s-1960s. By featuring jazz, the owners ensured racial integration in the Café. Local artists displayed their work on the interior walls, and poets, such as Allen Ginsberg and Jim Morrison (future vocalist for The Doors), read their work to intimate audiences. Perkoff himself wrote the words “Art is Love is God” on the walls to indicate the type of setting he hoped to produce.

The Café’s unadorned interior space appears to have not changed significantly since the business first opened in 1958. Though various alterations have been made to some of the subject building’s commercial units, the Venice West Café space remains intact.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing
characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

**FINDINGS**

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.
IDENTIFICATION

1. NAME OF PROPOSED MONUMENT __________________VENICE WEST CAFE______________________________

2. STREET ADDRESS _______7 E. DUDLEY (CAFÉ SPACE) AND 321 S. OCEAN FRONT WALK (BUILDING)________
   CITY __VENICE_____________ZIP CODE __90291_________COUNCIL DISTRICT _______11____________________
   ASSESSOR’S PARCEL NO. ________4286-030-012____________________________________________________

3. COMPLETE LEGAL DESCRIPTION: tract Golden Bay Tract, as per Map filed in Book 2, Page 15 of Maps, _
   IN THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY
   BLOCK _______3________LOT(S) __227________ARB. NO. _______N/A________
   RANGE OF ADDRESSES ON PROPERTY: 321 thru 325 S. OCEAN FRONT WALK AND 1 thru 11 E DUDLEY AVENUE
   ________________________________________________________________

4. PRESENT OWNER: NORTHWESTERN ENGINEERING COMPANY (CONTACT JAMES ADELSTEIN, VICE PRESIDENT)
   STREET ADDRESS _P. O. BOX 2624 (LOCAL: 200 N. LAUREL AVENUE, LOS ANGELES, CA 90048)____________
   CITY __RAPID CITY____STATE_ SD ZIP CODE 57709 PHONE_____(323)930-9700 AND (605) 394-3310 ______
   OWNER IS: PRIVATE____________X____________PUBLIC____________________________

5. PRESENT USE: STORES AND RESTAURANTS ORIGINAL USE: STORES AND RESTAURANTS

DESCRIPTION

6. ARCHITECTURAL STYLE ___________________COMMERCIAL VERNACULAR__________________________

7. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)
   ____________________________________________________________________________________________
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10. Construction date: factual __1922______ estimated

11. Architect, designer, or engineer: __Unknown__

12. Contractor or other builder: __Unknown__

13. Dates of enclosed photographs ______March 12, 2009______

14. Condition: ☒ Excellent  ☐ Good  ☐ Fair  ☐ Deteriorated  ☐ No longer in existence

A. Alterations: "Various alterations to building façade, including a parapet adjustment in 1955, the filling in of some windows to corner unit in 1966. Numerous interior changes. The Venice West Café space remains essentially the same, including the façade, as it was historically."

15. Threats to site: ☒ None known  ☐ Private development  ☐ Vandalism  ☐ Public works project

16. Is the structure ☒ On its original site  ☐ Moved  ☐ Unknown

Significance

17. Briefly state historical and/or architectural importance; include dates, events, and persons associated with site (see optional significance worksheet)

From 1958 to 1966, the Venice West Café (located at 7 E. Dudley) functioned as a central gathering place for Southern California’s Bohemian citizens and is one of the few remaining buildings patronized by the beat culture at Venice Beach during the mid-twentieth century. Venice Beach rose to prominence as a home for creative intellectuals, poets, musicians, and artists. Stuart Z. Perkoff (1930-1974), a beat poet and counterculture leader, opened the Venice West Café to welcome these underground artists and played a critical role in the “formation of a community of disaffiliates” (as detailed in Lawrence Lipton’s 1959 book “The Holy Barbarians”) who began “a deep-going change, a revolution” in U.S. culture. John Haag, co-founder of the Peace and Freedom Party, acquired the café in 1962 and ran it with his wife Anna through mid-1966.

Sources (list books, documents, surveys, personal interviews with dates) Los Angeles Building permits per attached. Books, such as “Venice West”, by John Arthur Maynard and “The Holy Barbarians” by Lawrence Lipton, Los Angeles County Assessor’s Records, Recorded Deeds and Stuart Perkoff papers at UCLA.

18. Date form prepared __Apr. 22, 2009__ preparer’s name __Charles J. Fisher for Allen Leib__

19. Organization _____________________________ street address __140 S. Avenue 57__

City __Highland Park__ state __CA__ zip code __90042__ phone __(323) 256-3593 & (818)500-8521__

E-mail address: __arroyoseco@hotmail.com (Fisher) & alleib@earthlink.net (Leib)__
DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE ________Venice West Cafe                      __

NAME OF PROPOSED MONUMENT

IS A _______ 1 ½ STORY,

ARCHITECTURAL STYLE (SEE LINE 8 ABOVE)

COMMERCIAL VERNACULAR , Rectangular plan COMMERCIAL BUILDING

NUMBER OF STORIES

WITH A BRICK FINISH AND WOOD TRIM.

MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.

ITS FLAT ROOF IS COVERED WITH ROLLED COMPOSITION GLASS, METAL AND WOOD

GLASS, METAL AND WOOD WINDOW MATERIAL

SINGLE AND MULTI PANE FIXED, CASEMENT AND CLERESTORY WINDOWS ARE PART OF THE DESIGN.

WINDOW TYPE (DOUBLE HUNG, SLIDED UP & DOWN, CASEMENT OPENS OUT, HORIZONTAL SLIDING, ETC.)

THE ENTRY FEATURES A RECESSED SQUARE PORCH WITH PLATE GLASS WINDOWS TO THE LEFT SIDE

DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

WITH A FLAT WOODEN OFFSET TO THE RIGHT DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS

ENTRY DOOR STYLE (SEE CHART)

OF THE STRUCTURE ARE A SMALL PARAPET AT THE TOP OF THE BUILDING, SURMOUNTED BY A CONCRETE

CAP. DECORATIVE DESIGN ELEMENTS IN GLAZED BRICK, WHICH ORIGINALLY CULMINATED AT THE TOP OF THE PARAPET

IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (SEE CHART);

ARE VISIBLE BELOW THE CONCRETE BAND. WINDOWS AND DOORS ARE SURROUNDED BY THE SAME GLAZED BRICK.

ORNAMENTAL WOODWORK, SYMMETRY OR ASYMMETRY, CORNICES, FRIEZE, TOWARDS OR TURRETS, BAY WINDOWS, HALF TIMBERING, HORIZONTAL,

The building has a rounded corner at the Southwest under which is the entrance to one of 5 business

VERTICALLY, FORMALLY OR INFORMALLY, GARDEN WALLS, ETC.

STOREFRONTS, EACH OF WHICH ARE SURMOUNTED BY A MULTI LIGHT TRANSOM STYLE CLERESTORY WINDOW. THE WINDOWS AND

ADDITIONAL DEFINING ELEMENTS

CLERESTORIES FOR THE CORNER STORE FRONT HAVE BEEN MOSTLY FILLED IN AND COVERED WITH STUCCO. THE STUCCO HAS

ADDITIONAL DEFINING ELEMENTS

BEEEN COVERED WITH MURALS. THE Venice West storefront at 7 E. Dudley Avenue has two square plate

GALASS WINDOWS OVER BRICK BULKHEADS. THESE BULKHEADS ARE BELOW THE OTHER WINDOWS OF THE BUILDING.

ADDITIONAL DEFINING ELEMENTS

BUT IN VARIOUS ALTERED STATES. A SMALL CONCRETE STEP IS UNDER THE DOOR OF THE 7 Dudley storefront

ADDITIONAL DEFINING ELEMENTS

SECONDARY BUILDINGS CONSIST OF. THERE ARE NO SECONDARY BUILDINGS ON THE SITE.

IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE A AN UNEMBELLISHED INTERIOR SPACE THAT HOUSED THE CAFÉ, MUCH

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING, MOLDINGS AND TRIM, SPECIAL GLASS WINDOWS,

AS IT WAS WHEN THE BUSINESS FIRST OPENED IN 1958. THE OTHER SPACES HAVE BEEN REMODELED NUMEROUS

PRIVATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

TIMES AND LITTLE OR NONE OF THE ORIGINAL INTERIOR DESIGN REMAINS.

IDENTIFY NOTABLE NATIVE TREES AND SHRUBS

IDENTIFY NOTABLE NATIVE TREES AND SHRUBS

HISTORIC-CULTURAL MONUMENT APPLICATION
CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE _______ VENICE WEST CAFE ______ IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

COMMERCIAL VERNACULAR
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION
OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/OR

HISTORICAL SIGNIFICANCE

THE _______ VENICE WEST CAFE ______ BUILDING, WAS BUILT IN ______ AND THE CAFÉ OPENED IN 1958 ______
NAME OF PROPOSED MONUMENT YEAR BUILT

______ STUART PERKOFF AND JOHN HAAG _______ WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNERS

development of Los Angeles because both men were instrumental in promoting the artistic part of the
Los Angeles counterculture scene during the mid 20th Century. The “Beat Generation” began in Venice
AMONG DIENCHANTED KOREAN WAR VETERANS MUCH IN THE SAME WAY AS THE ”LOST GENERATION” OF ERNEST
Hemingway and F. Scott Fitzgerald formed in Paris after the First World War 40 years earlier. The
BEATS WERE ARTISTS WHO SHIED AWAY FROM BOTH ESTABLISHED BUSINESS NORMS AND POLITICS IN GENERAL. “THE
HOLY BARBARIANS”, AS LAWRENCE LIPTON REFERENCES TO THE MOVEMENT IN HIS BOOK OF THE SAME NAME, CAME TO
VENICE TO FIND A PEACE THAT THEY FELT ESCAPED THEM ELSEWHERE AND BEGAN TO WRITE AND RECITE POETRY AND
ADOPT PURE JAZZ AS THEIR NEW MUSICAL ANTHEM. AS THE MOVEMENT QUIETLY GREW, THOSE ON THE OUTSIDE SAW
THE REBELLION AS THREATENING THEIR WAY OF LIFE. THUS BEGAN A CAMPAIGN TO CLOSE DOWN PLACES SUCH AS ERIC
NORD’S GAS HOUSE AND STUART PERKOFF’S VENICE WEST CAFÉ. PERKOFF WAS A POET WHO ESTABLISHED THE
CAFÉ IN 1958 AS A PLACE TO RELAX, DRINK SOME JAVA AND READ OR LISTEN TO POETRY AND JAZZ. AS THE PRESSURE
BEGAN TO MOUNT IN THE EARLY SIXTIES, THE GAS HOUSE WAS SHUTTERED IN 1960 AND AFTER A BRIEF PERIOD AS A
LEARNING CENTER, WAS DEMOLISHED IN 1962 AS A PART OF VENICE REDEVELOPMENT. IN 1960 THE BELEAGUERED
PERKOFF TurnED THE BUSINESS OVER TO John Kenevian AND Rocco Brescise WHO KEPT IT ALIVE UNTIL IT WAS
ACQUIRED BY John AND Anna Haag IN 1962. John R. Haag WAS NO STRANGER TO POLITICAL CHALLENGES AND
Two years after buying the Café, his goal was for the café to remain a catalyst for Bohemian culture that had long been a fixture in Venice and to promote his own political ideals as a part of it. Haag began his crusade by advertising poetry readings at the Café. Several plain clothes police officers attended a reading in September and arrested Haag for supplying entertainment without a permit from the City. Haag immediately cried foul and noted the City had allowed the poetry readings for six years before arresting him. It was purely political and Haag, a former Communist and still a confirmed leftist soon became a well prepared martyr. The case was weak and was thrown out. A new move by the City went after the drums being pounded on the beach in Venice, especially the bongos used by the Beats. Haag organized massive protests against the ordinance which was passed on July 2, 1965 with only Future Mayor Tom Bradley a retired LAPD officer and Councilman Ernarti Bernardi, a former big band musician, opposing it. Both men believed that the selective enforcement of the ban would prove to be unconstitutional. Although Haag won his political battles, he soon had to deal with an attempt by the building owner, Edward R. Genero, to evict him. Before acquiring the Café, Haag had run an art gallery next door, at 5 E. Dudley Avenue. He had retained that space and had antagonized the local conservative community by subletting it to the local chapter of the W. E. B. Du Bois Club. The Haags were able to fight off the eviction as well, but now drained they quietly closed the café in mid 1966. Haag was to co-found the Peace and Freedom party two years later and was a candidate for the party for over two decades, finally passing away in 2006 at the age of 75. The Venice West Café was a catalyst for many of the movements that would soon follow, such as the anti war protest over Vietnam that changed the course of American Politics. Through jazz, the café was fully integrated from the beginning. It not only gave a place for musicians, but also became a sounding board for poets, such as Allen Ginsberg and a young Jim Morrison who became world famous during his short life as the vocalist for the Doors. Many artists also displayed their work on the walls of the tiny café, where Stuart Perkoff had scrawled the words “Art is love is God”. The Venice West Café became symbolic of a movement that was to take on the world, from Venice to Haight-Ashbury to Woodstock. More recently the Café location served as the Sponto Gallery, which strove to chronicle and pay homage to the Beat Generation of Venice. The gallery closed soon after Mark “Sponto” Kornfeld Passed away on December 28, 2008. During the 1940s the building housed “The Breakers”. The building is adjacent to the “Cadillac Hotel”, another historic Venice venue.
When beatniks applied for an entertainment license for the Gas House in Venice it led to a series of sometimes stormy hearings before a Police Commission examiner that ended when the beatnik representatives walked out charging prejudice. New hearings will be asked. Following is the story of an evening in the Venice West coffee house and the controversial Gas House.

BY BOB FRAMPTON

VENICE—"A big part of it is wanting the right to be let alone as long as you're not hurting somebody else," the bearded beatnik across the table said. "I can't see what all the fuss is about."

We were at Venice West (cafe espresso 25 cents a cup) a mile or so down the strand from the Gas House, which is the heart of an artistic renaissance or a hangout for art beach bums, depending on how you look at it.

Len Nadeau, late 30ish, ex-editor for Jimmy Hoffa papers up north and friendly, paused as a "reader" lighted three candles on a rickety stand and opened his thick book of poetry, "Christ Was a Colored Man."

"Everybody knows loneliness," poet William Millett began, then called for attention to quiet a lively argument at a back table about the need for self-expression.

... a tumble of words about a train in the night. In the dingy, badly lighted coffee house with 30 or so young people listening, a couple making sketches of Millett, others toying with chess pieces and some nervously waiting for silence so they could make their next point, the words sounded dramatic.

The words weren't new, though. My wife Mary and I had heard them in our apartment a couple of years ago when Millett talked about quitting Lockheed to live the free life.

Mary and I were looking at a more than two years older and much more tired Millett at this accidental meeting in our first visit to a beatnik coffee house.

The reading over, Millett filled in the two years for us. I'll tell you about it because possibly it helps answer what the Gas House and the beatnik business is all about.

Millett, then 32, walked away from a 9 to 5 job, an attractive wife and two children and went looking for the words and feelings that would make him believe his life meant something.

The search led to Europe. A bitter experience:

"The people and the art movement are tired and provincial. . . . in Sweden there are new thoughts but there is crudeness and little artistic effort. . . . Londoners were at least tolerant and friendly but Paris is narrow and suspicious. . . . The Left Bank is an artistic joke.

"Even Greenwich Village is decayed with tourists sitting around admiring old art fakers who claim they did fine work 20 years ago, I read in the Village coffee houses and

Please Turn to Pg. 3, Col. 2
Beatnik Asks: ‘Why All the Fuss?’
Pleads for Right to Be Let Alone

Continued from First Page
got disgusted. There is much more here in Venice.”

That brought Nadeau back into it.

Too Many Rules

“We've got the beginnings for an American art renaissance here and being let alone to work without a lot of unnecessary rules somebody else made is a big part of it. Beatniks have rules, of course. We don't allow violence, but we have a group of pretty solid boys who can handle any wise hoodlums who try to give us a hard time.

“Other people can be drunks, drug addicts, or whatever they like but we don't want them in the Gas House because they hurt the group,” said Nadeau.

Artist, Alley Fighter

I had the feeling I was talking to a dedicated man who was made up of artist, anthropologist and alley fighter.

Smiling and scratching his beard he summed it up:

“Anyhow, I don't see why everybody has to be a conformist.”

“Ha!” snapped the beardless poet Millett. “Some of you guys are the worst conformists of all. You all talk that beatnik talk (Nadeau doesn't) and wear those beards. You've got a lot of rules. They're just different.”

What Are Words?

This went on for awhile, and somebody made the point that whenever a group agrees on the meaning of a word, no matter what it is or how it sounds, it's communication ... and that's what words are for, aren’t they?

A couple of hours and thousands of words (by candlelight) later we were walking along the strand to visit the Gas House, which Millett described as "well named.”

I asked Nadeau if all the young people who call themselves beatniks these days are taking part in the art renaissance.

That brought a snort.

“No. There are possibly 1,000 self-styled beatniks in his area, but a lot of them are just kids who don't do much more than grow beards ... and don't do very well at that.” He paused to stroke his own magnificent growth.

“I guess there are about 100 beatniks here who are actually working . . . painting, writing, working in clay and other art media.

“It's like a beehive. There are the workers and the drones. We've got lots of drones.”

We entered the hive.

No bees ever had it so big, drifty and colorful.

Gas House Arty

Large expressionistic paintings made up one wall, more paintings, sculpture and work benches along another, a sort of do-it-yourself kitchen dominated by can openers, and a balcony where the beatniks used to have their pads (they moved to a hotel).

In a place of honor near the entrance was a gay, painted bath tub and the work area where beatniks were making good their offer to paint garbage cans for all comers.
Beats Have in Mind a ‘Save the Cafe’ Parley

BY C. A. MORTENSON

VENICE—The Beatniks are going to hold a business meeting here, and that’s no joke.

Discussion will center around the future of the Venice West Cafe, 7 Dudley Ave.

The Venice West is not just another coffee house, harks against walls freshly Proprietors John Kenevan and Rocco Brescise say it is penciled inscriptions which the last redoubt of the un-some people might find of regenerate Beat; a gloomy fonsive.

Garden of Sorrows where true Beats can still fore-gather and in the com-munion of kindred spirits days instead of flickering on till dawn.

But a fresh coat of paint is not necessarily a white wash, the Beats here main-tain. They are inclined to smi-ther behind their chin foliage at the Beats elsewhere along the Ocean Front who have yielded to the pressures of society and, if you will par-don the expression, con-formed.

‘Terror Tactics?’

Kenevan and Brescise claim they discern “terror tactics” in the police prac-tice of invading the coffee house and demanding that patrons exhibit ID cards. “Sure, some of our patrons have police records,” says the Venice West as ‘honest’ Brescise, “but we live in a peace here. Nobody is being up.”

He admits, however, that there is some substance in the claim of police vice offi-cers that the cafe has been the scene of several “nar-cotics incidents” in the past. “Some pillheads used the coffee house as a place to meet their pushers,” Brescise says, “but we put a stop to that — bad for business, you know."

Eviction Drive Seen

More insidious than the close police supervision, in the Beats’ view, is what they call a campaign to evict them from their rundown haven by the sea.

They claim police officers and members of various community organiza-tions have been exerting pressure to have the Beats ousted.

This campaign has been waged so successfully, Brescise believes, that he expects an eviction notice to be served any day.

“But we’ve got our backs against the wall, and we will fight,” Brescise vows.

It is noteworthy that the Beats are fighting with their Paralysis of the Mind?

“Where do I live?” he draws. “Why man, I live here (in the coffee house) and I live on the beach if I have to and I do anything I have to do to keep from going to work.”

“The thing I don’t dig at all is going to work. It para-lyzes the mind.”

If the situation doesn’t im-prove fast, the Beats are talking about a march on City Hall to protest their tor-ture-in life.

The meeting to discuss the fate of the coffee house and the protest march might be held tonight, perhaps Friday night—whenever the Beat can get around to it.
**Music**

**TODAY**

BENNO RUBIN, pianist. Musician's Auditorium, 817 N Vine St., 2:30. Warsaw Concerto (Addinsell); "Clair de Lune" (Debussy); "Lotus Land" (Scott); Cornish Rhapsody (Bath); "Spellbound" Concerto (Rossini); "The Blue Danube" Waltz (Schutz-Evler).

AMATI STRING QUARTET. Los Angeles County Museum, 3. Free. Quartet, Opus 18, No. 6 (Beethoven); Quartet, Opus 41, No. 3 (Schumann).

UNIVERSITY OF REDLANDS CONCERT BAND, James R. Jorgenson conducting; Patricia McHay, soprano; Larry Ashurst, trumpeter. Memorial Chapel, University of Redlands, 3. Free. Three Chorale Preludes (Latham); "Praise Be to Thee" (Handel); Musetta's Waltz, from "La Bohème" (Puccini); Overture (Mehul); Andante et Scherzo (Barat); March Electric (Creatore); "Chester" Overture (Schumann); Miniatures (Tu-rina); "Chimes of Liberty" (Goldman); Dance Toccata (Agay); excerpts from "The Unsinkable Molly Brown" (Will-son); "The Sinfonians" (Williams).

SHIRLEY BROOKS, soprano; Renee Golabek, pianist (Musicians in the Making). Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys, 3.

COLEMAN CHAMBER MUSIC AUDITION WINNERS. Pasadena Playhouse, 3:30. Free. Movements from Trios by Beethoven, Brahms; Suite (Reynolds); Concerto, A Minor (Sarabetti); String Trio (Rivier); Quartet, E Minor (Smetana).

SOUTHWEST YOUTH SYMPHONY CONCERT, Robert F. Williams conducting; Morningside High School Turn to Page 19, Column 1
Music

Continued From Page 10

Chesta, Don G. Fontane, conducting. Sportmen's County Park, 5th and Western, 7:30. Free.

EUGENE LIST, pianist. Chapman College Auditorium, Orange, 6.

LOS ANGELES BRASS SOCIETY, Lester Reman conducting; Dorothy Reman, hostess. Whitter High School Auditorium. 8:15.

LAKEMOOD PHILHARMONIC ASSN. Millikan High School Auditorium. 8:15. Also Friday and Saturday. 8:15. "The Mikado" (Gilbert and Sullivan).

NEO-RENAISSANCE GROUP, Michael Agnello conducting. Venice West Cote, 5 Dudley Ave., Venice, 8:30.

MONDAY

IMMACULATE HEART COLLEGE COMMUNITY ORCHESTRA, Sister Mary Nicholot, L.H.A., conducting; Arlene Trimbic, Susan Amato, pianists; Eileen Duffy, soprano; Vincent Cato, conductor. Immaculate Heart College Auditorium, 2021 N Western Ave., 8:30. Free.

RONALD TABB, pianist; Shirley Marcus, violinst; George Szende, violist; Frederick Miller, Alberto Hurst, cellist. Hancock Auditorium, USC, 8:30. Free.

TUESDAY

LOS ANGELES PHILHARMONIC ORCHESTRA, Paul Kletzki conducting; John Browning, pianist. Santa Monica Civic Auditorium, 8:30. Overture to "Oberon" (Weber); Piano Concerto No. 4 (Beethoven); Symphony No. 4, E Minor (Brahms).


ADAM MEIER, pianist. Fine Arts Building, L.A. City College, noon.


USC CHAMBER SINGERS, Charles C. Hirt conducting; USC Concert Choir, James Voll conducting. Bovard Auditorium, USC, 8:30.

WEDNESDAY

LOS ANGELES PHILHARMONIC ORCHESTRA, Paul Kletzki conducting; Mase Gibson, soprano. Occidental College, 8:30. Symphony No. 4, E Minor (Brahms); "Keanhife; Summer 1919" (Barber); suite from "The Firebird" (Stravinsky).


Marilyn Horne, sopranos. (Redlands Winter Concert Series. Admission by membership only.) Memorial Chapel, University of Redlands, 6:15. "Here Amid the Shady Woods," "Finche un serafino sove," "Alleluia" (Handel); five songs (Wolf); "Une voix pour fa," from "Le Baiser de Seville" (Rossini); four songs (Hindemith); four Spanish Cancer (Nin).

ROGER WAGNER CHORALE, Max Helfgott, composer-conductor; Sallie Terri, soprano; Martin Blake, tenor. University of Judaism, 4225 Sunset Blvd., 6:15. "The Sacred Bridge."

WILLIAM HALL CHORALE, Immers Ebell Theater, 8:30.

THURSDAY

LOS ANGELES PHILHARMONIC ORCHESTRA, Paul Kletzki conducting. Cheffin Union High School Auditorium, Ontario, 8:30. Symphony No. 4 (Brahms); "The Afternoon of a Faun" (Debussy); suite from "The Firebird" (Stravinsky).

THE WEAVERS, Santa Monica Civic Auditorium, 8:30. Folk songs of United States, England, Scotland, Israel, Spain, Chile and South Africa.

DAVID FINTO, pianist. Glendale YWCA Auditorium. 8:30. Free.

SAN FERNANDO VALLEY STATE COLLEGE MUSIC AND DRAMA STUDENTS. Little Theater, 1811 Nordhoff St. Northridge, 8:30. Also Friday and Saturday. "R.S.V.P." (Offenbach); "The Poor Sailor" (Hilfound).

FRIDAY

LOS ANGELES PHILHARMONIC ORCHESTRA, Paul Kletzki conducting. Whitter High School Auditorium, 8:30. Repetition of Thursday program.


CALIFORNIA JUNIOR SYMPHONY ORCHESTRA, Peter Meremblum, Louis Fislon conducting; Leonard Slovin, pianist; Madeline Schwartz, violist. Fina Cota High School Auditorium, Manhattan Beach, 8:15.

HIGHLAND PARK SYMPHONY ORCHESTRA, Leo Aumond conducting; Elise Toshiko, soprano; Victor Hart, tenor. Franklin High School Auditorium, 820 N Ave. 54, 8:15. Free.

THE WEAVERS, Pasadena Civic Auditorium, 8:30. Repetition of Thursday program.

ERROLL GARNER, pianist. Santa Monica Civic Auditorium, 8:30. Improvisations; jazz, semi-classics.

DEBUT ORCHESTRA, Henry Lewis conducting; Elie Lee, soprano; Terri Robinson, hostess; David Shorok, flutist (Young Musicians Foundation); Hancock Auditorium, USC, 8:30.

"A MUSICAL CANVAS"; Joyce Osborn, violinst; Delaware Lees, cellist; Millicent Cormier, pianist; Thomas Coburn, clarinetist, recording player. Trouper Auditorium, 1625 N La Brea Ave., 8:30.

UCLA OPERA WORKSHOP, Jon Pepper conducting. Schenberg Hall, UCLA, 8:30. Also Saturday. "The Mask Maker" (Shimizu).

SATURDAY

BURLINGTON SYMPHONY ORCHESTRA, Constantin Cuvolianesku, conductor; Burbank Choral Club, Louis P. Beach conducting. John Burroughs High School Auditorium, 9250 Clark Ave, Burbank, 8:15. Free.

PAGANINI QUARTET (San Gabriel Valley Philharmonic Artists Assn.) Mission Playhouse. San Gabriel, 8:30.

Gloria Newman DANCE CO. Orange Coast College Auditorium, 2201 Fairview Rd., Costa Mesa, 8:30.

SANTA MONICA CIVIC BALLET, An- drea Temeine directing; Andrea Karl sen, Paul Moore, Barnum Hall, Santa Monica High School, 8:30. "Giselle" (Adam).

ERROLL GARNER, pianist. Pasadena Civic Auditorium, 8:30. Improvisations; jazz, semi-classics.
Artist to Flee Before Ambitions of Venice

Los Angeles Times (1886-Current File); Nov 17, 1963; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986) pg. WS_B22

Artist to Flee Before Ambitions of Venice

VENICE—Earl Newman moved here one and a half years ago to escape what he called the "rat race" of modern society.

But society, in the form of strictly enforced building codes, is forcing him out of his ocean-front art studio.

Newman's low-ceiling, wood-frame house is just around the corner from the Venice West Cafe, once the cultural center of the Bohemian community that inhabited Venice.

Beatniks Move

But in the last few years, most of the beatniks and their youthful imitators have moved out and Newman's neighbors now are mostly elderly Jewish people who play pinochle in the afternoon on picnic tables along the beach.

The studio at 317 Ocean Front Walk along with several other buildings in the neighborhood will be demolished soon in compliance with a more stringent application of the city building codes.

Newman, a slender, bearded Harvard graduate, already has a place to move his paintings, his poster silk screen press, his woodcuts, his wife and his three children.

But he laments having to leave Venice.

"There's an emphasis here on people that you don't find in tract homes," he said.

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Business Ddrops, but Venice West Goes On

By Doug Mauldin

VENICE—Most Beantniks say, "Even our faithful have packed their bongo customers are being driven and left here, but those from the area by rising seriousness, the Venice West center, Cale, lingers on."

And so does a small but well-kept, beautiful group of customers—those who barely support the cause, but feel the coffee counter is an integral part of the neighborhood's life. It is a rare sight to see people walking in line to support their local coffee house, forcing them to think in a certain way.

Only a handful of customers come now to sip American and Italian coffee and discuss politics and art and play chess and have an occasional poetry reading. "A few years ago the cafe was packed. A few people had 10 times as many people—a dentist, some local customers as we used to have. Now it's just us," says John Haag, who is one of those who has owned the cafe for the past 10 years.

Haag, 37, is a former actor and a writer who has written a book about his experiences living in Venice West. He and his wife, Anna, will keep the cafe open, and a few years ago, tourists from all over the United States came to Venice West—often considered the seat of the Beat movement in the Southland. Other visitors were the Beat Generation and their friends.

"They came to see the influence and the people's influence," Haag said.

Venice civic groups tried unsuccessfully for a couple of years ago to get Venice West to move from its narrow quarters, which once served as a retail store. Local residents complained that the coffee house was a gathering place for undesirable characters.

But proprietors John Kostruban and Roxie Besse, who have lived in Venice for years, had to close down, it was reported.

Haag said police continue to harrass the cafe. "They frequently park in front of the place to get a good view," Haag said.

Venice West is now just a few blocks from the same street where the Beat Generation lived, and the coffee house was a popular gathering spot for students of modern poetry reading.
VENICE—Afranio Metelli, an Italian artist, is exhibiting his paintings evenings and Sunday afternoons at the Venice West Cafe, 7 Dudley Ave.
Arrest Won't Prevent Poetry at Coffee House

Lawyer Advises Proprietor That Police Action Is Illegal; Readings Will Continue

VENICE—A coffee house will continue poetry readings despite the recent arrest of its proprietor for doing so, says John R. Haag, the proprietor.

Haag, arrested early last month for permitting poetry readings in the Venice West Cafe, 7 Dudley Ave., gave a previously announced reading last Sunday and was not arrested.

He said his attorney, Herbert M. Porter, told him the city had illegally arrested him on the grounds that he was providing entertainment without a police permit. Haag faces a jury trial Nov. 18 in West Los Angeles Municipal Court on the charge:

"We intend to continue our readings as before," said Haag. "A police patrol car stopped briefly in front of the cafe while we were giving readings, but the officers didn't leave the car."

Haag claims his arrest is a continuation of police "harassment" the cafe allegedly has been subjected to for several years. He said his arrest came two days after he posted a notice of plans to demonstrate against alleged police malpractices by the Ad Hoc Committee to End Police Malpractices.

Haag is chairman of the committee's West Side organization.
Coffee House Owner to Fight Police Charge

Faces Trial for Providing ‘Unlicensed Entertainment’ (Poetry Reading) in Venice

VENICE—John R. Haag, notice of plans to demesne-see, proprietor of a local coffeeshop against alleged police fee house, faces trial Nov. 18 malpractices by the Ad Hoc in West Los Angeles Muni-Committee to End Police cipal Court on a charge of Malpractices. Haag is providing entertainment without a police permit.

Haag pleaded innocent at his arraignment Tuesday and requested a jury trial.

Haag, who operates the Venice West Cafe, 7 Dudley Ave., was arrested on the misdemeanor charge by plainclothes officers after a patron started reading poetry.

Haag claims the arrest is a continuation of police "ha- rassment" which the cafe and its patrons have been subjected to "since long before my wife and I bought it two years ago."

He said his arrest came two days after he posted a

Six-Year 'Tradition'

"Poetry readings have been a tradition at the Venice West coffee house since its opening six years ago," Haag said.

"The cafe has never had a police permit and Venice officers have often been present during the readings. It took them six years to decide that poets should not read their works without police permission."

Herbert M. Porter, Haag's attorney, said he will take the case to the U.S. Supreme Court if necessary.
Paintings on Display
Los Angeles Times (1886-Current File); Mar 28, 1965; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. WS5

VENICE — Artist Volde
t native, is showing his paint-
ings from 7 p.m. to 6 a.m.
nightly at the Venice West
Cafe, 7 Dudley Ave.

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BEACH MUSIC

Coffee House Owner Hits Ban on Bongos

VENICE—A proposed ordinance to outlaw the playing of drums at city beaches has been sharply criticized by a local coffee house proprietor.

In an open letter to the Los Angeles City Council, John Haag, operator of the Venice West Cafe, charges that the ordinance would be "an affront to music and a vicious interference with the freedom of our citizens."

A City Council recreation and parks committee held a public hearing on the proposed ordinance last week and referred it to the Recreation and Parks Department for further study.

The committee recommended that the department study the proposal with the city attorney's office.

"Right to Play"

In his letter, Haag wrote:

"We call on our City Council to uphold the right of citizens to play musical instruments on city recreational areas. There is little enough joy in today's world; let us not stifle what is left.

Let us not make our city known as the city that outlawed music."

The ordinance was proposed after residents living near Ocean Front Walk and Dudley Avenue complained that beatniks disturbed their sleep by hanging on bongos and trash cans until the early hours.

"We do not condone the disturbances," Haag wrote, "but we maintain that existing laws are adequate to curb such disturbances if the police choose to concentrate on law enforcement rather than on bowing to political pressures.

What circumstances could bring the government that beatniks disturbed their of a major city to consider
REPORTS OF DEMISE 'EXAGGERATED'

'We're Underground, but Not Dead,' Says 'Beat' Generation

BY DOUG MAULDIN

VENICE — Mark Twain once termed reports of his death 'greatly exaggerated.'

That's precisely Lawrence Lipton's reaction to recent articles that the beat generation movement is all but dead here.

Lipton rates as an authority on the subject since writing 'The Holy Barbarians,' a 1959 best seller.

Today he lives with his wife in a neat cottage about a mile from the Venice West 'beat' scene he chronicled in his book.

It may appear that the Beats are vanishing, says Lipton, but it's just an illusion.

"What's happened is that the artistic element has gone underground," he said. "Artists, writers, painters and avant-garde film makers live and work in their own pads.

Last Public Haven

And there are two or three times as many true beats here as there were in the 1950s when they were getting all of the publicity.

The Venice West Cafe is the last public haven for Beatniks here.

However, the coffee house's current patrons have been called beat imitators. Lipton calls them 'late-comers.'

'There have always been young people to whom the...
Continued from First Page

constantly striking out at what he considers social ills.

His new book, "The Erotic Revolution," examines what he considers to be hypocritical and narrow-minded sexual mores in this country.

Bitter Over Campaign

He is particularly bitter about past campaigns to rid Venice of the Beatniks.

"The Venice West beat scene was the most promising attempt ever made to bring avant-garde culture to Southern California, and it was murdered by self-righteous, puritanical busy-bodies and hostile police," he says.

"We tried to make a Paris-type Bohemian community out of the Venice beachfront and scared the wits out of the resident fundamentalists and blue-nosed puritans who make up most of the elderly population of Venice."

Three art galleries and all of the coffee shops except the Venice West were closed during the campaign, Lipton said.

"The Venice Civic Union people who were in the forefront of these persecutions are now feeling the sharp end of the ax. Their homes and businesses are being bulldozed out of existence. It's poetic justice that they are sharing the fate of the beatniks they feared and despised."

Lipton does his writing in a converted garage behind his home at 813 Crestrmoore Place. The walls are lined with abstract art and Play- boy Magazine "playmates." Much of the floor space is taken up by stacks of magazines and rare periodicals.


He feels Venice's "perfectly healthy Bohemian art movement" was "smashed by blue-nosed censors and suspicious cops."

"The serious and talented people retired into a kind of artistic underground. So nobody is left in the public places except curiosity seekers, slimmers and youngsters who are looking for the real thing and don't know it has been, smashed and driven underground."

"Instead of a new Paris, what we are getting in Venice is a new vertical slum to replace the horizontal slum of the past," says Lipton.

"In my view high-rise is nothing more than a gilded slum tenement. In such surroundings culture doesn't stand a chance."

"You can shut down an art gallery or coffee shop by per-
COFFEE HOUSE ORDERED OUT

VENICE—The last of this area's coffee houses—the Venice West Cafe, 7 Dudley Ave.—has been served with an eviction notice effective Feb. 28. Cafe operator John Haag says he will meet with his attorney and cafe supporters to plan ways of fighting the eviction. Haag says if he has to move, he will open another coffee house in the Venice area.
Venice West to Fight Eviction

KEN HANSEN
Los Angeles Times (1886-Current File); Jan 27, 1966; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. WS1

A TALK IN THE SUN—The topic of the Venice West Cafe — always sure to generate some heat among Hobbitus — is up. The cafe is a center for modern art and writing and blasted as a "beatsnik hangout," the cafe is operated by John Roop, an artist who deftly tells Kurt Simon, of the Venice Ocean Front Improvement Asso., he'll fight the eviction. In center, Mrs. Hoop in the cafe, the property owner, Eugene Del Genio, white at right,Del Genio heard the views of Simon's group, which has long opposed the presence of the cafe. Some of the ire spilled over onto the adjoining W. E. B. DuBois Club chapter, which has quarters next to the cafe. The club rents its space from Mrs. Hoop.

VENICE—Ken Hansen

BY KEN HANSEN

VENICE — The cafe on the west coast of the world is a center for modern art and writing and blasted as a "beatsnik hangout." The cafe is the Venice West Cafe, a center for modern art and writing and blasting as a "beatsnik hangout." The cafe is operated by John Roop, an artist who deftly tells Kurt Simon, of the Venice Ocean Front Improvement Asso., he'll fight the eviction. In center, Mrs. Hoop in the cafe, the property owner, Eugene Del Genio, white at right, Del Genio heard the views of Simon's group, which has long opposed the presence of the cafe. Some of the ire spilled over onto the adjoining W. E. B. DuBois Club chapter, which has quarters next to the cafe. The club rents its space from Mrs. Hoop.

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Venice West Cafe to Fight Eviction Move

Continued from First Page

the rent ($75 monthly each on the cafe and club). He (Haag) doesn't make two quarters off that cafe."

Haag contends the eviction move is the result of "political intolerance" and pressure from the Venice Ocean Front Improvement Assn.

During the shouting match which erupted in bright sunshine on the ocean front, Haag told Del Genio: "Your mother assured me she wouldn't give in to the pressure of bigots."

Del Genio snapped back: "My mother is 82 years old. You took advantage of her."

Haag denied that either the cafe or club is politically inspired or financed.

He described the club as a socialist youth organization interested in peace movements, civil rights and the war on poverty.

He admitted that the coffee house is not self-supporting, but depends on the contributions of individuals.

Told of the accusation of financial aid from a political party, Haag declared: "That's pretty funny. We rely only on the kindness of strangers."

Simon said the Venice Ocean Front Improvement Assn. has been warning on the coffee houses because of the "undesirable element they attract."

He said the association, with about 40 members, is providing Del Genio with an attorney for the eviction move.

The Venice West Cafe for several years has been the last refuge for beat literati in Venice. In 1965 a municipal judge upheld the right of the cafe to have poetry readings without a police permit.
NEWS BRIEFS

Venice West Ouster Ordered

VENICE--A court eviction order against the Venice West Cafe, last of the beatnik coffee houses here, was issued Wednesday by Municipal Judge Howard E. Crandall. Attorney James B. Fredericks, representing landlord Eugene del Genio, said he expects the order to be served within a week.
Born-Again Beatniks

Oldtimers Haag, Hampton Carry On Their Long Fight for Peace and Freedom Party

By DAVID HOLLEY, Times Staff Writer


Haag's first political stirrings came while studying English at Harvard University, after attending Catholic schools in uptown New York, he said.

As a Harvard undergraduate, he said, "a real feeling of fright and sorrow with regard to atomic weapons" prompted him to join the United World Federation.

"Their aim was to unite the world in a federation similar to the United States, where there would be one world government . . . and no need for war to settle problems," he said. "Their main appeal was emotional and to some degree intellectual. It didn't deal with all the real political differences in the world."

In the late 1930s Haag went to Italy, where he lived in a working-class neighborhood, became friends with Italian socialists and communists, and met and married Anna, who helped him run Venice West a few years later.

Haag returned to the United States, came to California and found a job as a photo librarian and technical writer with an aerospace firm. He also discovered Venice West, which he had read about in "The Holy Bar..."

I'm going to joust with windmills—the Republicans and Democrats," says Jack Hampton, right, shown at Peace and Freedom Party press conference, John Haag, party co-founder, far right, says Hayden supporters 'are tilting at windmills because they think they're going to take over the Democratic Party.' "Haag was last owner of Venice West, beatnik cafe at 7 Dudley Ave., now store-front with painted windows.

Please see PEACE, Page 8

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PEACE: Long Fight

Continued from First Page

bariars,” a popular book that described the Bohemian life of Venice.

"I became increasingly unhappy with what I was learning about nuclear armaments," Haag said. "Anna and I both started hanging around the Venice West Cafe, because almost every evening there was a table of poets. It was a really exciting atmosphere for me to be in.

"While I considered it a cultural center, the police seemed to consider it an ongoing criminal conspiracy, as if people had drugs in their beards... There was a great deal of police harassment of the coffeehouse and of people who went there."

Haag became a leader of protests against alleged police harassment of Venice beatniks, finally getting into an argument with an officer that led to the loss of the security clearance needed to keep his job. One evening in 1962 Haag, his wife, and a young white woman with a black boyfriend were parked in a Venice Boulevard parking lot. Officers came up to question them, claiming that they were checking a stolen car report.

"I gave them my name and I believe my address," Haag said. "It was at the point at which they asked where I worked that I balked.

Haag was taken into custody and fingerprinted. He later lost his job because of the incident, he said.

Haag and his wife took over the money-losing Venice West for a few hundred dollars later that year and scratched out a living from it until 1966, when they were evicted by a landlord angered in part by their decision to run a small office of the W.E.B. DuBois Club—which Haag described as "basically a Communist front"—next to the coffeehouse.

"There's still people in Venice who think I'm a Communist, although I never was," Haag said. "The rigid Marxists got all upset at the type of people we had in the Venice chapter—wild men, beatniks."

Haag said he quit the DuBois Club in 1966, after helping organize some of the first anti-war demonstrations in Los Angeles.

Eight years of work as a Peace and Freedom Party organizer followed, until a factional fight between socialists and libertarians at the 1974 party convention prompted him to drop out of party activities.

Constant political work and money problems helped lead to marital breakup and eventual divorce. Haag said. He remained active for a few years in the Venice Town Council, but sank into a deep depression.

"I think as much as anything I kind of burned out," Haag said. "The expression is kind of vague but it exists. Mainly I've had very severe—actually crippling—depressions. I dropped out of sight for about three years."

Haag has not returned to work and is living on Supplemental Security Income (SSI) disability payments based on "psychiatric problems," he said.

A Huckleberry Finn Childhood

Hampton traces his political beliefs to a Huckleberry Finn childhood in Sheboygan, Wis., as the son of a radical socialist Jewish carpenter from the Ukraine who nearly took his family back to the Soviet Union after the Communist revolution.

"My father was a militant union man," Hampton said. "I think it affected me all my life."

Hampton has run the Jack Hampton Theatrical Agency ever since he established it while a college student on the GI Bill in 1948. Although he volunteered for the Army during World War II, he became a pacifist during the Korean War, he said.

He read Marx, but as he studied Marxism he "realized the discrepancies" and moved to a philosophy of "the most amount of freedom with the least amount of control, and mutual aid." That phrase serves as his campaign slogan today.

Hampton's critique of American society is reflected in a limited-edition publication of "The Poems and Thoughts of Jack Hampton."

"I began to see the average American as nothing more than a taxable garbage disposal unit," reads one of the aphorisms in the little book.

A poem titled, "Thoughts on China's 20th Anniversary," describes a midnight walk on "the deserted streets of Beverly Hills" and reflects, "Tomorrow these walks will overflow with ghosts and freaks and monsters brutalized by self-interest" while "In Peking Comrade Mao and the People of China will be celebrating the 20th anniversary of their liberation."

Hampton earned a law degree from the University of West Los Angeles in 1973 but has never passed the Bar examination, he said.
Continued from 8th Page

He too was burned out in the mid-1970s, he said. "My wife died and I couldn't study," he said. "I intend to take the Bar. My mind has come back. I'm not as sad as I was."

The major internal issue faced by the Hampton campaign and the 15 dues-paying members of the Santa Monica-Venice chapter of the party has been how sharply Hampton should attack Hayden during the fall campaign.

Although Hayden attended the first national Peace and Freedom Party convention in Ann Arbor, Mich., in 1968, and was seen at the time as sympathetic to the party's goals, the Hampton campaign organization has decided to wage a head-on campaign against both Hayden and Hawkins in the Nov. 2 general election, Hampton said.

The chance to run against Hayden was one of the attractions of entering the 44th Assembly District race, Hampton said.

Supporters "thought there would be a tremendous thing happening, because Hayden would be running and I would run against him," Hampton said. "You have a radical and an activist in me, and a former radical and semi-activist in him."

Some party members, however, "have argued against strong opposition to Hayden," according to a press release prepared by Haag, "(and) have urged a campaign that would emphasize the Peace and Freedom Party platform planks that call for drastic cuts in military spending to allow for massive programs to ensure income, housing, health care and a poison-free environment for all.

"Cautious about alienating voters who, without Hayden's candidacy, would vote for Hampton, they suggested 'a Hampton campaign slogan of, vote for whomever you please, but register peace and Freedom Party.'"

"Other party activists, including Hampton, have argued that Hayden's quest for votes at any cost has resulted already in his taking positions on vital issues that are just as conventional and obsolete as those of regular Democrats and Republicans. They agree with Jack Hampton's recent attack on Hayden's endorsement of the Israeli invasion of Lebanon, in which Hampton charged that 'Hayden, despite his radical reputation, is willing to support war and militarism if that's what it takes to get elected.'"

"After full discussion about this aspect of the Hampton campaign, the campaign committee decided on a vigorous campaign on all the issues with no attempt to placate Hayden supporters."

Hampton and Haag reject the notion that tiny third-

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Continued from 9th Page

party efforts are pointless.

"Don Quixote jousted with windmills," Hampton said. "I'm going to joust with windbags—the Republicans and Democrats. These people are greater than Dostoevski when they speak of crime and punishment. They never speak of unemployment, which causes the crime."

Hayden and his supporters "are tilting at windmills," Haag said, "because they think they're going to take over the Democratic Party."

Hayden will either become indistinguishable from other Democratic politicians or be eliminated from any significant role in the party, Haag predicted.

The Peace and Freedom Party's annual state convention is being held this weekend at the UCLA Student Union, Haag said.

"We care more about the next generation than the next election," he added.
Santa Monica

Westside Peace and Freedom Party members have established, for the first time since 1974, a local party organization.

Activists drawn together by Jack Hampton’s 44th Assembly District campaign announced they intend to open a Santa Monica headquarters soon and continue the party’s endeavors beyond the Nov. 2 election.

Members of the party’s county central committee are Hampton, Steven Harris and John Haag of Santa Monica, and Irving Goff, Duncan Laweson, James Sommer and Anita Trudeu of Venice. An open meeting and party will be held at 9 p.m. Friday, July 9, at 525 Georgina Ave., Santa Monica.

Jonathan Moore, a teacher of English as a second language at Madison Elementary School, was honored with the first Teacher of the Year award by the Santa Monica-Malibu Unified School District Board of Education.

Criteria considered in making the selection included academic achievement of students, involvement with parents and community, professional and civic awards, philosophy of teaching and reasons for having chosen teaching as a profession. Moore was credited with helping many of his students move out of the English-as-a-second-language program into regular classrooms in just one year.

“They are the happiest moments in my life,” Moore said when presented the award.

Moore also teaches English to parents two evenings a week. Parents often call him at home, wait in the hall in the morning or meet him at lunchtime or after school to ask questions about their children or discuss problems in coping with life in the United States, according to district officials.

“Many students view Jonathan as someone they can trust and rely on until they adjust to life in a new country,” Principal Art Bynor said.

Other teachers recognized for dedication and professionalism were Sally Bone, a sixth-grade teacher at John Muir Elementary School; Pat Honey, an eighth- and ninth-grade English teacher at Malibu Park Junior High School; Steven Macy, a math teacher at Lincoln Junior High School; Maureen McLaughlin of John Adams Junior High School, and Carol Neel, a kindergarten teacher at McKinley Elementary School.

Creation of a four-acre park at the west end of Ocean Park Boulevard near the beach is the major proposal of a beach improvement plan drawn up by the architectural firm of Moore Ruble Yudell. The park would include fields for games, barbecue facilities, picnic tables, bath and shower facilities, a promenade for vendors and a children’s play area.

The plan is an outgrowth of the city’s agreement with Lincoln Property to complete the last phase of the Ocean Park Redevelopment Project on the beach. Financing for the plan, which also included street and traffic changes, would be from a $7 million cash contribution from Lincoln.

The City Council is scheduled to take action on the proposals at its July 6 meeting in City Hall.

Two Westside clinics previously rejected for funding by the City of Santa Monica will get money from the city after all.

The City Council voted 4 to 2 to give $30,000 to the Westside Women’s Clinic for menopausal women and $15,000 to the Venice Family Clinic.

The funding was part of the city’s nearly $1 million in federal revenue sharing monies for 1982-83.

While the council said the money was designed to serve Santa Monica residents, no formal proposal limiting the city’s amount to city residents was adopted along with the appropriation. Both groups are located outside of Santa Monica.

Councilwoman Christine Reed led the opposition to the allocations, contending the city was raising expectations beyond its ability to pay in the future.
THE VENICE PEACE & FREEDOM PARTY

by John Haag

April 1972 Issue 110, P.O. Box 994, Venice, CA 90294

The first office of the California Peace and Freedom Party (PFP) was located in Venice at 1453 W. Washington Blvd. There in 1967, a small group of civil rights and anti-Vietnam War activists did much of the work that began the ambitious task of putting a new political party on the ballot. Convinced that neither the Democrat nor Republican parties would offer an anti-war candidate for President in 1968, the group proposed a new party that would run candidates at every level, who were opposed to war, racism, and poverty. The platform and candidates would be chosen by party members after the party was qualified for the ballot.

Beginning with 30 registrations on June 23, 1967, we had to register over 66,000 California voters in the new and unknown party by the end of the year. As the registration drive slowly gained momentum, the Venice office was moved to a more central location in Los Angeles. PFP voter registrars continued to work in Venice, one of the few communities where it proved worthwhile to go door-to-door.

Eventually the “Venice registration drive,” as some critics described it, spread throughout California and by December had become a sort of state-wide, flowing anti-war demonstration. We qualified for the ballot with over 185,000 voters registered in the PFP, 1,400 of them in Venice.

The Venice PFP’s 314 EXPERIENCES with local issues came early in 1968 when the LAPD Metro Squad was sent to Venice to “clean up the hippies.” We organized demonstrations against the excesses of unjustified arrests and helped to get legal aid for those arrested. Later that year a new Venice office was set up at 1227 W. Washington Blvd., where we worked on local campaigns in the City, School, State Senate, and Assembly, and on the Elderly Cleaver for President campaign.

After the 1968 election the Venice PFP decided to concentrate on community organizing in Venice. Our first project was a community news-

paper. The first issue of the Free Venice Beachhead appeared in December, 1968. The paper’s 10,000 copies were distributed mainly door-to-door by PFP members on their own streets.

In 1969 we set up the Free Venice Organizing Committee to coordinate Venice projects, encourage community control of community affairs, and look into the possibility of moving from Los Angeles. Early in the year we circulated a petition against a proposed freeway through Venice which was ultimately defeated. We started bringing together all elements of the community to oppose the city’s “Master Plan” to tear Venice into a Miami Beach kind of development, and we held the first public meeting to oppose the canal redevelopment plan, which would have turned that area into a “Junior Marina.”

Rick Davison ran for City Council that year emphasizing the issues of the Free Venice Organizing Committee and proposing grass-roots decision making more binding than that of the Venice Town Council, which was started later by Councilwoman Pat Russell.

The “Free Venice” idea proliferated. There was a Free Venice Art Festival in the Canals Front every weekend for several months. There was a Free Venice hot-line, started independently of the PFP and a Free Venice Food Co-op not connected with either the PFP or the Free Venice Organizing Committee. The Beachhead became a collective independent of the other groups.

In 1970 Venice PFP office served as the state office of the Party and was mainly responsible for preparing the Party for the 1970 election. We published three issues of a party newspaper, then, with the Long Beach PFP chapter, organized a state convention in Long Beach to update the Party platform and plan for the election campaign.

After the convention we public-
Venice: Political activist and poet John Haag dies

BY RAHNE PISTOR

John Haag — called a "quiet leader" of the Venice Beatnik literary scene and later the politics of peace and freedom— died Saturday, April 1st, following years of failing health. He was 75.

A memorial service is being planned for a not-yet-specified date. Haag has been cremated.

Much of the foundation of Venice's activist community can be linked to Haag's efforts. He co-founded the Free Venice Beachhead, a local activist newspaper with an emphasis on poetry; and co-founded the Venice Peace and Freedom Party in 1967, under which he ran for the offices of lieutenant governor and state controller.

He organized against the Vietnam War, against racial segregation, was a devoted pacifist, and worked against ways he said corporate greed and development affected the local Venice community.

"He considered himself an anarchist, and his core beliefs were developing and supporting people's right to freedom," says Jim Smith, who met Haag in 1969 and continues to this day to be a main organizer of the Venice Peace and Freedom Party.

Haag ran the Venice West Cafeteria (currently Sponto Gallery) for a time, which, along with The Gas House, was one of Venice's two main Beatnik poet hangouts in the 1950s and early 1960s.

A popular Venice Beatnik poet himself, Haag increasingly fused politics with his poetry as the years passed and he believed that activism and self-expression went hand in hand.

He was known for his active fight against harassment and intimidation of Beatniks by the Los Angeles Police Department, after witnessing repeated instances of what he considered police misconduct at the Venice West Café, according to Smith.

"Practically every night the cops were picking on somebody, outside or inside, whatever," Haag was quoted as saying, protesting what he labeled as attempts to drive the bohemian community out of Venice. "And I got real tired of it."

Displaying a tendency to become politically involved that was rare among early Beatniks, Haag fought against Los Angeles City Council attempts to curb free speech, including a 1965 ordinance that banned bongo playing.

"A number of other Beats were not politically active and would not get involved with politics even when there was an issue that affected them directly," says Smith. "John was different."

Allegedly due to his activism, Haag began being personally targeted for police harassment. After purchasing the Venice West Café, Haag was arrested for holding poetry readings without an entertainment permit.

Following Haag's activism, many local bohemians and artists began to develop a strong political consciousness in the mid-1960s that is still evident in the Venice community today.

"He was not a lone wolf," Smith says. "He worked together with others seeking to free themselves from imposing social, political and economic forces."

Locally, Haag was part of successful efforts to block the City of Los Angeles from building a freeway near West Washington Boulevard (now Abbot Kinney Boulevard), and from widening the Venice Canals to accommodate yachts.

Haag worked with numerous activist groups on different levels. He served as a founding president of the Venice Chapter of the American Civil Liberties Union (ACLU) and he co-founded the Free Venice movement with the late Rick Davidson.

Haag was the publicity chairman of the Venice/Santa Monica chapter of CORE (Congress on Racial Equality).

Haag came to Southern California after graduating from Harvard University. He was born on December 14th, 1930, in Albany, New York and is survived by a son, Thomas Paine Haag, and a daughter, Duanna Haag.
Venice West and the LA Scene (2006)
Swinging in the Shadows (Part One)

Participants

Stuart Perkoff
(Poet/Artist) 1930-1974
Perkoff was a central figure in the Beat Era period in Southern California. He influenced and encouraged many, including the poets profiled in Venice West and the LA Scene. It is fortunate that many of his readings were recorded and preserved. We have been able to use several of his poems from these audiotapes. He opened Venice West Café in 1958 and provided a place for the underground to read their poetry and exhibit their artwork. Writer Lawrence Lipton was so intrigued by the group that he wrote "The Holy Barbarians" and exhibit their artwork. Writer Lawrence Lipton was so intrigued by the group that he wrote "The Holy Barbarians" and provided a place for the underground to read their poetry and exhibit their artwork. 

William Margolis (Poet)
Will, in fragile health and in a wheelchair, died a year after his interview in 1997. He was a major figure in the poetry world of both San Francisco and Southern California. During the 50's he and Poet, Bob Kaufman, published "Beatitude" in North Beach. By the 60s he had moved to Venice and became part of the Temple of Man, a repository and archive started by Bob Alexander, which includes both written and artistic work produced by this underground cultural group. After the death of Alexander, Margolis took over the written archives of the Temple of Man. His home contained countless copies of rare publications from the 50's and beyond, which have now been preserved by other members of the group, still active today.

Charles Brittin (Photographer)
Charles took photographs of his friends, the underground artists and poets in Los Angeles during the 50's/60's. Fortunately, he captured the scene; otherwise, there would be almost no visual record of it. He didn't take snap shots. All are beautifully composed and outstanding photographs of individuals who influenced his life and creativity. Brittin also became involved in the civil rights movement and had his camera ready to document the brutality he experienced while marching with demonstrators. In 1999, there was a retrospective of these photographs as well as those he took of his 50's companions at the Craig Krull Gallery in Santa Monica. This gallery published an excellent book of his work from that show. Over the years he has continued in his chosen field of photography and has been exhibited in galleries and museums throughout the world. These photographs are in the archives at the Getty Museum in Los Angeles.

Philomene Long (Poet/Film Maker)
In the late 50's Philomene was in a convent at the top of the Santa Monica Mountains. Moments before she was to take her

Tony Scibella
(Poet/Artist)
Tony came from a blue-collar background. After his stint in the Korean War, he made a radical shift in his life and started painting. He was turned on to poetry by the influential Venice poet, Stuart Perkoff and soon became part of the underground group in Venice. Over the years he maintained his commitment, dedicating his life to writing poetry. Scibella provided much of the narrative for the documentary, reading from "the kid in america", which are his reminiscences of that time. Tony Scibella died in October 2003 before the completion of this documentary but his spirit lives on in Venice West.

Frank Rios (Poet/Artist)
Rios had been a heroin addict in New York City. He came to California and fell into the Venice poetry scene, meeting Stuart Perkoff and Tony Scibella. With their influence and encouragement, Frankie found his own voice and became a poet; ultimately changing the direction of his life. Even though he continued to struggle with addiction and spent time in jail, he kept writing throughout those chaotic years. Finally, he was able to kick his habit and stay free of drugs; writing his poetry without the added difficulties of an addict lifestyle. Frankie also creates outstanding paper collages that display his visual talent.

Saul White (Artist/Poet)
Saul, part of the Venice avant-garde group of artist and poets, was first and foremost, a painter; although he continued to write poetry throughout his life. He read his poems and those of Stuart Perkoff, often performing live with a jazz group. His death in May 2003 is particularly sad in lieu of the fact that in the last couple years of his life he had begun to receive some recognition for his strong, abstract paintings with several gallery exhibitions as well as an exhibition at San Jose Museum of Modern Art in November 2003.

Aya (Poet/Photographer)
Aya was part of the poetry scene in both Venice and San Francisco's North Beach, living in both areas during the Beat Era. She and David Meltzer first met in a poetry class in Los Angeles during the 50's. Then, later they read together at the 6 Gallery in San Francisco after she moved to San Francisco. Her husband then was Elias Romero. He performed the first "Light Shows" at bars and coffee houses in North Beach while Aya read poetry. Throughout the years, she's been involved in many endeavors. Continuing to write poetry, she also collaborated on short films and a documentary. She is an astrologer and Zen Buddhist. Artist George Herms' Love Press published her book, "Zen Love Poems." Her own distinctive drawings have been used to illustrate much of her published
vows to become a nun, she changed her mind and escaped down the mountain, ending up in Venice. She eventually met Stuart, Tony and Frankie. Having written poems earlier, it was natural for her to continue her writing and find a home with the Venice poets. She became Stuart Perkoff's companion during the last part of his life. Over the years, Long also did a couple of short films—one called "The Beats", which contains comments from several luminaries of the beat generation. She has contributed two excerpts from this film for my documentary. Another of her varied works was "Bukowski in the Bathtub", based on visits and conversations between her husband, John Thomas and Charles Bukowski. Sadly, there will be no more from Philomene Long, who died tragically this August (2007). She will be missed.

John Thomas (Poet)
Thomas hitchhiked out to California from the East in 1959. The ride that took him to Los Angeles left him in Beverly Hills so he spent his last bit of cash to take a bus to Venice. He quickly became part of the underground in Venice, writing poetry and cooking the meals that were given free of charge to artists and poets at the Gas House. Over the years, John wrote several books and volumes of poetry. He and his wife, Philomene Long collaborated on various writing projects. "LA Exile, A Guide to Los Angeles Writing 1932-1998" published in 1999 profiled John Thomas along with other renowned writers like Faulkner, Fitzgerald and Steinbeck who lived and worked in Los Angeles. Unfortunately, John Thomas died in 2002, a very sad loss for his wife, Philomene.

poetry. She was editor for Matrix, one of the first spiritual/feminist/literary journals published in the early 70s. Aya's non-fiction book, "Way of the Warrior Priestess" is available on Amazon.com. Her most recent book of poetry is "She Arising."

David Meltzer and Aya (Tarlow) 2007
After joint reading at Beyond Baroque, Venice, Ca

David Meltzer (Poet/Writer)
David was very young (still a teenager) when he met many of the artists around Syndell Studio and the early Ferus in the 50s. Abstract Expressionism as well as jazz has had a profound effect on his writing. After he moved to San Francisco in 1957, he started reading his poetry at The Cellar in North Beach and other hangouts. He was an active participant in the San Francisco Renaissance and is still involved in the Bay Area poetry scene. Meltzer teaches poetry at the New College of California in San Francisco. He also has a continuing interest in music. During the late 60s, he and his wife had a rock group, "Serpent Power" and produced a couple of albums. Later, he was a jazz critic for the Bay Guardian and over the years has written numerous articles and two books on jazz. One of his volumes of sequential poems is in the voice of Lester Young, titled "No Eyes." Over the years, he has continued to publish books, essays, anthologies as well as his poetry. City Lights published "San Francisco Beat" - "Talking with the Poets" edited by David Meltzer. "The Beat Thing", his series of poems on the Beat Era experience was out a couple of years ago. His most recent book of poetry is "David’s Copy", published by Penguin and available in bookstores throughout the country.

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http://www.beatera.org/venice/venice_participants.html
Always Forward, Never Straight

Venice Goodbyes
Spontodaciously Where No Art Gallery Ever Went

January 5, 2008 7:23PM. Venice--Mark "Sponto" Kornfeld (Aug 29, 1949 to Dec 28, 2008) greeted folks with the vivacious "Yo We." The "We" took his Spontolicious sing-songy slang into the "We are all oneness" realm. He hybridized "instantaneous" simultaneity with that feisty "pronto" punch, reinventing the spirit of the Beats.

Artist/curator Sponto nurtured the creative and Love community in Venice, California for 24 years at his 7 Dudley Avenue. This location was the very same home of the infamous Venice West Cafe from 1958 to 1966, one of the birthplaces of a free-spirited literature and art movement. The Beats shared themes of spirituality, environmental awareness and political dissidence. Sponto felt the sacred ground bubbling up from the Beat roots, and extended it. Outty. Spontropy.

Sponto cultivated a glorious garden of wonders and Spontasmagorical liberation. He transformed the whole concept of the art gallery into perceptual otherness--the SPONTOFICATION RITUAL. Now here this!

Sponto Gallery was and is: 1- Art gallery - locals, international, homeless, children's art. Where no percentage was taken, all sales go to the artist. Whaa???
2- Very Live music venue - Azar Lawrence, Country Joe McDonald, Jazz Funk Fest, and tons more - The Beat Goes Spon.
3- 7 Dudley Cinema - earth shaking experimental films and discussions - all volunteer, free admission.
4- Exotic playground where many a soulmate met their match.
5- Poetry center carrying on the Venice West Cafe Beat tradition.
6- Political activist forum with the likes of Alexander Cockburn, Blaise Bonpaine, Paul Krassner and much more like raising money to feed the homeless and helping New Orleans musicians.
7- Sponto championed bicycle activism and 7 Dudley Cinema showed Critical Mass bike films. His assemblage sculptures were often made of found objects, like the Sponto Cristo, which was composed of bike parts.
8- One of a kind events like Ms Beatnik Contest, and the Dumpster Diving Fashion Show.
9- Party central - ain't no party like a sponto party cause a sponto party don't stop. Backgammon Spontoisseurs.
10- SIC - Spiritually Incorrect Comedy - Live.
11- Got additions?

Shall I go on? We'z in double figures and there so much more to add. The Spontorage rages Eternal in Love and Laughter and Laughtears and whatever other word that describes what living is really all about, a word that hasn't been invented yet.

Sponto nourished our clan, and there ain't no stopping us now. We're on the move. Don't matter where the place is. We are on top of it. We are the Little Rascals puttin' on THE show. He was and always will be our Righteous Entrepreneur of Rascality, and we ain't gonna let him down. Yo We. One Love Mojo. Spontodelic Spontoons.

If you ever burned a fatty wif dis bad boy, ya know what i be talkin bout. Spontorific herbal knowledge. Ya be diggin infinity till the cows come home. Dancin barefoot round da campfire. Ya be shootin up to da rafters, homey, Rasta Sponto. Spontolini 7 1/2. The Man, the Myth, the Movie - 4:20 to Zuma. Where else

Sponto was a real mutha fo'ya. He showered generous gifts at Mother's Day to many, often rapping them in aluminum foil, which he called Sponto Rap. He loved shiny. Sponto was once an almost-pro-tennis-player. He loved cheese on everything. His Spontopolis operated in the inclusive realm, not in the "guilty until proven rich" exclusivity, a direct democracy utopia of participatory involvement. He often employed houseless people, one of which declared "They'll never get him out of there now." Spontoneers and Spontonarians unify in the Spontopolitan Bohemia.

Abbott Kinney invented Venice and Sponto reinvented it. Soon after Kinney died, the pier burned. Soon after Sponto died, the Gallery may close, but we'll be bumin' the Sponto light forever. Bustin' the bardos loose. Wanna be King of the Spontoprize. Let's meet and have community now.

"It's all good, Sponti."

—Gerry Fialka

Editor's note: Missing Sponto? There will be memorial this Wednesday, January 7 at 10 p.m. after a screening of several films on Venice at Beyond Baroque, 681 Venice Blvd. Films start at 6:30 p.m.

A daytime memorial is planned for January 11 at 11 a.m. At the Boardwalk where Dudley Avenue hits it.

More News
Venice West Café
Photographs

Venice West Cafe, 7 E. Dudley Avenue, March 12, 2009 (Photograph by Charles J. Fisher)

Venice West Cafe, 7 E. Dudley Avenue, c1960 (Photograph by Austin Anton)
Venice West Café after Sponto Gallery, 7 E. Dudley Avenue, March 12, 2009 (Photograph by Charles J. Fisher)

Venice West Café Building, 321 S. Ocean Front Walk, March 12, 2009 (Photograph by Charles J. Fisher)
Venice West Café building, 321 S. Ocean Front Walk, March 12, 2009 (Photograph by Charles J. Fisher)

Venice West Café building windows sealed in 1966, 321 S Ocean Front Walk, March 12, 2009 (Photograph by Charles J. Fisher)
Venice West Café building, Dudley Avenue facade, March 12, 2009 (Photograph by Charles J. Fisher)

Venice West Cafe, 7 E. Dudley Avenue, March 12, 2009 (Photograph by Charles J. Fisher)
Venice West Café building as The Breakers in background, c1940 (Los Angeles Public Library)

Huffstutter’s original photo of Venice West Café in 1960
Venice West Cafe, 7 E. Dudley Avenue, March 12, 2009 (Photograph by Charles J. Fisher)