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## Sharing Food With Homeless People Is Protected by the First Amendment

11th U.S. Circuit Court of Appeals

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**\*Venice Equity Alliance-** fruit & vegetables. Wed. 12:45pm. 132 Brooks Ave.

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:(These organizations all need your donations and help): THANKS

### HOUSING AND HISTORICAL SPACES ARE IN ERIN DARLING'S VISION FOR VENICE

By Jon Wolff

Erin Darling is running for the office of City Councilmember for District 11 of the Los Angeles City Council. District 11 includes many communities and neighborhoods that make up the West Side of the City of Los Angeles. Venice is part of District 11. Erin Darling is born and raised in Venice.

On Saturday, March 26 a rally was held in Oakwood Park in the heart of Venice to raise support for Erin Darling's candidacy. He spoke to a crowd of enthusiastic Venetians about the issues that concern Venice, and about his plans to deal with these issues

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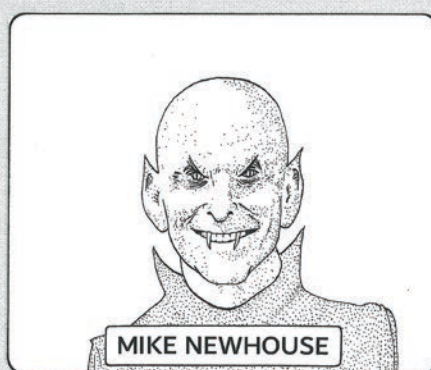
### WTF CD11 Election?

by Eric Ahlberg

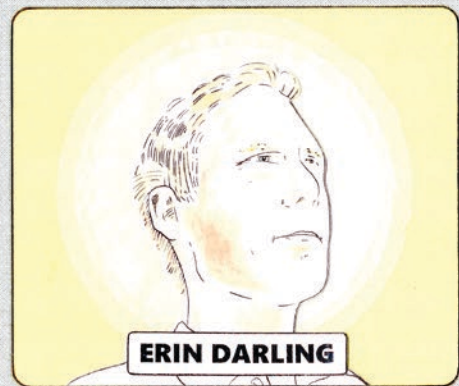
How do I dislike Traci Park? Let me count the ways. She seems to be Mark Ryavec's favorite, and I see her signs all over the canals, replacing the ones that said Recall Bonin. Her website has a bunch of verbiage which uses weak assertions to prove Mike Bonin has ruined everything. She has kept it on-line after he withdrew from the election. But worse than all that, she appears to be a defense attorney, a lawyer who defends individuals, corporations, and public institutions, against lawsuits. Often defense attorneys who have a big budget can try to paper and drag out the litigation to harass the plaintiff into settlement and non-disclosure. These are not the people who counsel solutions for the poor, they

*continued on page 3*

## VOTE FOR THE BEST CANDIDATE FOR COUNCIL DISTRICT 11



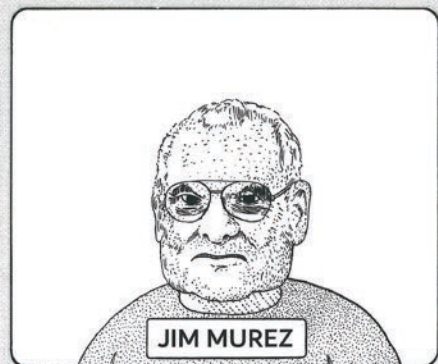
MIKE NEWHOUSE



ERIN DARLING

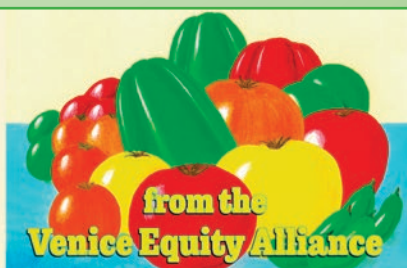


TRACI PARK



JIM MUREZ

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

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

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LETTERS

Dearest Preserving Public Places  
Adhoc Committee:

- Your agenda and narrative is white superiority.... And white lens...

You are advisory, nothing more nothing less.

- Using language of inclusivity doesn't mean you're being inclusive ie, your agenda, dialogue during the meeting & your pitiful explanations

- Trust fund people with art supplies does not deem them artistic or artists

- You have your eye on qualifying a bridge as historic however you are lacking support for the First Baptist Church, the Women's Club, the Traquero Monument, Oakwood Park, Vera Davis and other historic Black and Brown spaces.

- How dare you agendize SPARC without any conversation WITH SPARC!!!

We oppose your veiled attempt to rep community when every other word was referencing 'the Olympics.' This Adhoc Committee should be renamed the Flim Flam, The Bambozzle, and Hoodwinked Olympic Adhoc Committee

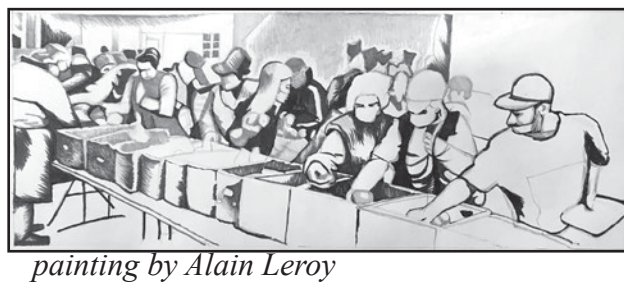
That would be the honest thing to do, of course our first choice is you fold, close and shut down your attempt to lead any Adhoc Committee.

We will never answer to you or follow your lead - as your committee does not include Indigenous, Latino or POC. The only honesty you offer is where you are in delivering your truth... superiors complex and delusions of grandeur.

Of course we post this in 'a positive way' as we spent this morning in your zoom meeting repulsed by your list of projects...

Many of Venice community are working on these already.

WE ARE THE  
Save Venice Original  
Original Save Venice  
OG Save Venice  
Save Venice OG  
VENICE LIVES Save Venice



JIM MUREZ EXPOSED

Jim Murez is running for city councilmember for L.A. City Council District 11. In 2021, he ran for president of the Venice Neighborhood Council (VNC). The following three email letters were written before the VNC election. These email letters represent the testimonies of persons who had endured inappropriate behavior from Jim Murez at the Venice Farmers' Market. The writers' names are withheld out of consideration for their safety and well being.

Dear VNC and women leaders of Venice,

In the process of learning about the candidates running in the upcoming election, I pulled up the application for my ballot by mail and started reading about the candidates on the website. As I scrolled to the next presidential candidate I was shocked and horrified to see Mr. James Murez is running for president and I immediately moved to action to put this together for the women of our community. Each of us are exercising our first amendment right to speak up about this issue.

A few months ago a very close friend of mine that I have known for over 20 years (my old college roommate) called me after some terrible incidents occurred while she was helping her father with his olive oil business during the pandemic at the local Venice Farmer's Market. In her time at the market, she experienced several incidents of the Manager speaking to her in an unwanted sexual nature to the point where she felt uneasy and (after consulting with her father) they decided to leave the Venice Farmer's Market despite the otherwise positive experience with the members of our community. As her friend, I listened to her experiences in horror and I urged her to move forward with documenting her complaint despite all the fear and anxiety that comes with facing such a man directly. I have attached her email she asked to be shared with the women leaders of Venice in hopes that her story will resonate with you. This behavior is a liability to the VNC at a time when I would imagine working together with all genders and races is more important than ever. She is willing to share her complaint originally sent to the California Department of Food and Agriculture and directly to Mr. Murez.

Since [deleted] came forward with her complaint another woman has also come forward, but she is fearful of losing her job. Her anonymous complaint is attached below [deleted]'s email. I understand this is a sensitive time and a sensitive topic, but I urge you to read each of these ladies' words and read them from the perspective of a friend, of a father, of a husband, and most of all as a fellow woman.

I hope after you take the time to do this that you will choose to support an alternate candidate that will collaborate with all people equally. The behavior described in these ladies' emails is toxic and detrimental to progress for Venice at a time when I believe positive progress is imperative.

I appreciate your time and I look forward to a positive future for our Venice...

Sincerely,  
[deleted]

Hello women running with Jim Murez for VNC and other women leaders in Venice who may see  
*continued on page 4*

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MIKE NEWHOUSE HATES VENICE

By Jon Wolff

Mike Newhouse hates Venice. And he's running for a seat on the L.A. City Council as councilmember for District 11, which includes Venice.

Newhouse is a land-use lawyer and a real estate broker. While he was president of the Venice Neighborhood Council, he approved the demolition of homes in Venice that should have been declared historical resources. Because Mike Newhouse hates Venice.

He got the Santa Monica Bus company to route their #18 bus down 7th Avenue, through a residential area in Venice, past Oakwood Park where children play. Because Mike Newhouse hates Venice.

He had a cell tower erected on the north-west corner of Oakwood Park, across the street from a pre-school in Venice. Because Mike Newhouse hates Venice.

He was a friend of Carl Lambert while Lambert was being investigated by the City Attorney for illegally converting an apartment building into a hotel, and thus removing affordable housing from Venice. Because Mike Newhouse hates Venice.

While he was president of the West L.A. Planning Commission, he refused to listen to the Oakwood Community's objections to a proposed hotel project on Abbot Kinney Boulevard in Venice. This hotel/monstrosity would be built across the street from an elementary school, and would serve liquor in the morning when children are walking to class. It would increase traffic on Abbot Kinney Boulevard and Electric Avenue. Newhouse ignored the abundance of signatures that were gathered in opposition to the project. Because Mike Newhouse hates Venice.

Newhouse also voted against the Community's appeal to the Planning Commission to stop a rich White couple from converting an historical African-American church building into a private mega-mansion. Did he think that desecrating a building that stands as a symbol of a century of Black History in Venice would be good for Venice? No. He just hates Venice.

His supporters hate Venice. His team hates Venice. Anyone who votes for him hates Venice. Read this out loud: Mike Newhouse hates Venice.

*Erin Darling continued from page 1*

when he becomes Councilmember for District 11.

Erin Darling recalled the Venice of the 1980s and 1990s as having a strong sense of "community". He felt that if one is to be a part of the community, one has to be part of the solution in the community.

Erin Darling had gone to school in Berkeley and then returned to Southern California to serve as an attorney representing tenants facing evictions. He has worked for the Eviction Defense Network, a locally-based legal team that provides lawyers for low income tenants in eviction court.

Erin Darling talked about the issue of homelessness in Venice. He stressed that we must speak about homelessness and housing in the same breath. With the cost of rent increasing, the City of L.A. is still behind in the construction of affordable housing. New construction usually results in a proliferation of "Big Ugly Box" single family houses, which sit vacant on the same streets where unhoused people lack shelter. Mr. Darling suggested vacancy laws to motivate developers to create more affordable housing.

Erin Darling pointed out that homelessness can't be solved by just shutting down parks. He spoke of the need for a mental health response team instead of more police with more guns. He proposed permanent supportive housing in the community, with housing navigators to help people to get over the bureaucratic barriers to housing.

Erin Darling supported the "Right of Return" for people who have been displaced from the community by gentrification. He said that Venice shouldn't be just for rich White people, and that the safest community is a well-resourced community.

Erin Darling drew the connection between housing affordability and climate change. Many of the people who work on the West Side can't afford to live on the West Side. Their daily commute causes traffic congestion to get worse and vehicle emissions to increase. Mr. Darling envisioned L.A. operating on 100% renewable energy by 2035. He said that this can be achieved only with community backing.

Erin Darling talked about the neighborhood of Oakwood, and of the mistreatment of the members of the community by the L.A.P.D. Under the rules of the L.A.P.D.'s "gang injunction", Black and Brown men couldn't be in Oakwood Park, the very park where this rally was being held. Mr. Darling noted that the L.A.P.D.'s Communications Department gets more

*continued on page 5*

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*WTF CD11 continued from page 1*

counsel solutions for the rich.

She calls for enforcing the laws against poor people's camps, a most ancient political trope of "civilization", which some may recall as forced compliance at the end of a threat. While speaking of shelter and housing, she supports it, except not in Venice where she would reduce it, serving the rich again eh?

Is Greg Good bad? He is a City Hall insider, on Garcetti's staff, and he allegedly went to the Los Angeles County Federation of Labor and, using the bad press the RecallBonin idiots provided, and got the LACFL to switch their endorsement from Bonin to Good. A strong labor endorsement can motivate a lot of public and private union members, which include most city, county, and federal workers, including police. This backstab may have been the straw man that broke Bonin's back, to shred some similies. Greg Good is a Westside Liberal saving the seat from a media horde? Now he's the NIM-BYs target. He has the advantage of a lot of policy experience and connections, his homelessness policy statement looks like the currently evolved city policies on many levels. This is better than Traci who went out into the Venice BI median encampment to study their problems. This to pretend she has some experience with compassion?

Universal Basic Income, Single Payer Healthcare, supportive housing, only these will solve poor people's problems, and get them into homes.

While most candidates support supportive programs which would help people get off the street, some neighborhood constiuencies must also have the poor street campers removed from their neighborhoods, NIMBYs. There is a varying degree of heartlessness in the policies followed by the City and County, particularly the LAPD and the Sheriff's Officers. The politicians will inflame for fame, fear mongering is the tool of populist fascism. Erin is a civil right activist and will oppose oppressive treatment of poor people.

Clean, safe for families, fighting crime, every politician supports these, therefore there is no differentiation between candidates except rhetorical handwaving and promotion. "Common Sense" program proposals that are sure to work, yeah sure. It is common sense that if a person is threatened with arrest, they will move.

Money makes the world go round so let's take a look at the campaign financial statements of a few of the candidates, as per their filings. New filing are due in late April that should give a better picture of who is funding who. One type of statement is California Form 700 of the Fair Political Practices Comission. Let's peek.

Allison Holdorff's Income, loan, and Business positions statement, filed 02/08/2022, indicates she and her spouse have about \$1,000,000 in salaries and investments.

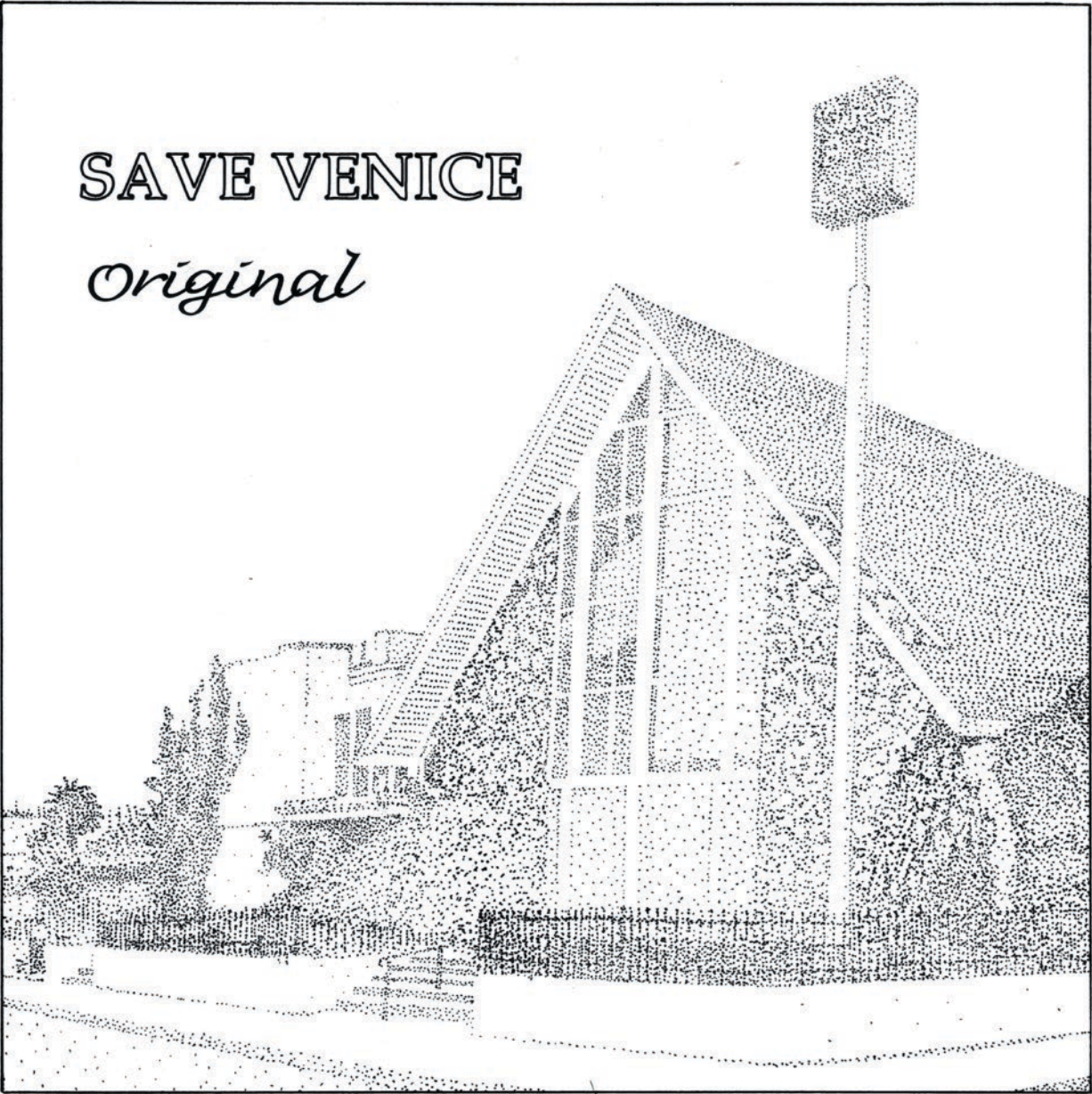
Mike Newhouse brings in over \$200,000 from his law firm and Real Estate Practice. He has the hard-ball approach on homelessness, "In short, we will immediately eliminate homelessness by clearing all encampments following 30-day notices."

Traci Park has less than \$20,000 in investments listed, and income over \$100,000 a year, including a Mammouth Lakes Rental Property. Filed 2/11/2022.

Jim Murez is clearly a trust fund baby, with two trusts owning property worth less than \$1M each, and each producing income less than \$100K. He has a language translation business bringing him less than \$10K, and the Venice Action Comittee, which runs the Venice Farmers Market, from which he makes less than \$100,000.

Mike, Traci, and Jim are relatively provincial compared to Allison's broad LAUSD work, and Greg Good's city connections.

CD11 includes Brentwood, Del Rey, Mar Vista, Marina del Rey, Pacific Palisades, Palms, Playa del Rey, Playa Vista, Sawtelle, Venice, West Los Angeles, Westchester, and LAX



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Music as Community, Community as Change  
(aka It’s All Write Ma - Zoomin’ Zimmy)

by Gerry Fialka

Local musicians and artists celebrate Bob Dylan on Sat, May 21, 2022 from 2 to 3:330pm online Zoom, rsvp to pfsuzy@aol.com for link. <https://www.facebook.com/events/284002937025460> But this essay is really about how the Venice community nourishes change through the paradoxical exuberance of music. Harmony & love is our collective commonality. We salute’em all including Billy’s MUSIC BOX, Michael & Rae’s RADIO VENICE, Mews Small & Brad Kay’s UNURBAN SUNDAYS, Peter L.O.V.E = LEGEND OF VENICE ETERNAL holding court on the BOARDWALK for decades, Starla’s MELODIUS HEAVEN, VINNIE & MATT’s DULCET DUO on Westminster Avenue. And all the Boardwalk performers! Jimi Hendrix hung out in Venice. He declared:

*Murez, continued from page 2*

this:

My name is [deleted]. A very close friend of mine alerted me that there are important elections in Venice right now for the Neighborhood Council, and to her horror she saw that Jim Murez was running for President and immediately called me.

She knew that I had been a vendor at the Venice Farmers Market because I had confided in her about uncomfortable experiences working with Mr. Murez in 2020 and 2021. After 3 different occasions of what I felt to be inappropriate work behavior, I quit the Venice Farmers market and documented my reasons with a detailed letter sent to Mr. Murez as well as the governing body of the markets, the California Department of Food and Agriculture.

My letter refers to only my personal experiences, but I will say that on more than 10 occasions, vendors and customers told me that his behavior was recurrent with other women. Some of the male vendors told me that they had to warn their female staff about his attitude and unwanted flirting. When I told a few of the vendors about my encounters with him, they told me that was common behavior for Jim.

I am willing to share my letter that was sent to Mr. Murez and the California Department of Food and Ag, but I'm not sure what is legally allowed.

Thank you for listening. This was not easy for me to do earlier in the year when I came forward the first time and it is equally difficult now.

Sincerely, [deleted]

Jane Doe email:  
To whom it may concern

I was at work and overheard a co-worker speaking at a farmers market and she had mentioned that the Venice Beach farmers market manager was potentially running for public office and I felt like I had to speak up. I am afraid of retaliation and so do hope to remain anonymous.

I worked at the market in Venice Beach for several years. There was always tension and angst. Racism, hatred, sexual harassment, nepotism, abuse of power. The majority of the people who worked along side me were undocumented and silences by fear. I was afraid also and I have citizenship but the loss of income kept me silent for a long time. But not no longer, once I found out Jim could potentially run or even have a bit of influence in running Venice Beach a land mark city in our most amazing State. I had to speak up! I've been a target of Jim's and have seen what his anger and ignorance can do and his influence. Conduct an investigation ask a few people and not "his friends" but minorities or common folks ask them about Jim I bet you would be shocked to hear what they say. One day he was yelling at me in my face spit flying everywhere, he said. "I am the law when you are here (talking about farmers market parking lot) I run the show". Well that's his mentality he is in control and doesn't want to listen or work with anyone. How can somebody who is a nightmare to work with lead a city! Also sorry for typos I am dyslexic and struggle severely with spelling.

“Music doesn’t lie. If there is something to be changed in this world, then it can only happen through music.” And Bob Dylan yelps, “I miss him.” Jimi was prolific with words and guitar. We know how Jimi reinvented “All Along the Watchtower.” Be sure to dig out Jimi’s amazing transformation of Dylan’s “Drifter’s Escape.” Author David Stubbs notes that Hendrix’ guitar provides “a chorus of ‘amens’ and ‘hallelujahs’ throughout the song.

”Our annual Dylan celebration gathers people to nurture the healing power of music and community. Wez TANGLED Up in EVERYawareNESS. Mary Beth has told us about meeting Bob on a street corner and talking his favorite literature from Oscar Wilde to Joseph Conrad. Steve told about driving Dylan to the Valley to pick up a guitar and his wild discussion about Patti Labelle. Watch a clip on Youtube by Pam Volpe - her fine video from Beyond Baroque of "Suzy Sings" "Tonight I'll be Staying Here With You." Another epic memory was when Brad Kay sang Dylan as Noel Coward.

We probe how the troubadour Dylan shapes our behavior. Explore the hidden psyche effects of poetry & song. This year's

"It's All Write Ma" includes performances by Steven Moos & Stephanie Valdez, Jane Cantillon, Paul Zollo, BSP, Paulie Dee, Eric Ahlberg, Alex Soschin, Shep Stern & more (program subject to change). Dedicated to Ross Altman, and former Venice resident Bruce Langhorne, who is Mr. Tambourine Man. Bruce played guitar with Dylan between 1963 and 1973.

This event is not a wimpy-white-boy-whining sing-along. We evoke James Brown's "I feel good, I knew that I would," more than Dylan's uncertainty "How does it feel?" We welcome new questions and new metaphors.

Let's upcycle and transform Dylanisms:

"I don't like propaganda in the theater unless it is disguised so brilliantly that the audience mistakes it for entertainment."

When asked "Are you a poet?" Bob responded “I'm a trapeze artist.”

Bob says: “I didn't create Bob Dylan. Bob Dylan has always been here."

"Because something is happening here but you don't know what it is."

"When somebody is wearing a mask, he's going to tell you the truth."

Don Siegel's 1958 film noir, The Lineup, written by Stirling Silliphant contains the line, "When you live outside the law, you have to eliminate dishonesty," of which Jonathan Lethem writes that "Bob Dylan heard it..., cleaned it up a little, and inserted it into 'Absolutely Sweet Marie'" (as "To live outside the law you must be honest."). In fact, Dylan said he learned from the Bible that one should never tell anyone everything one knows.

We'll connect the films and philosophies of Dylan with Marshall McLuhan and James Joyce. The mama multi-verse breaks open with Dylan's 2009 lyric "I'm reading James Joyce." Poet Michael McClure took McLuhan to his first rock concert (Dylan), where McLuhan yelped "Gravity is like acoustic space -- the center is everywhere." When asked about the 60's, Bob answered, "Read McLuhan."

In the LA Free Press-1965, Dylan was asked why he came to California. Bob: "To find some donkeys for a film I'm making." LA Free Press: "Are you going to play yourself?" Bob: "No, I am gonna play my mother & we're calling it Mother Revisited." Uncover the hidden dimensions of music, literature and film frequencies by way of song and fiery discussion. Probe his autobiography Chronicles: Volume One, his poem/novel Tarantula, and the reasons why Dylan shelved both his feature film Renaldo & Clara, and his documentary Eat The Document.

Delve deep into his relationship with the avant-composer-filmmaker Frank Zappa (who was called "the Orson Welles of Rock" by NY Times) via the liner notes on Dylan's John Wesley Harding ("Frank is the key"). Watch for the soon-to-be-released new experimental short film entitled "Frankie & Zimmy" by Germy Folkways and Tyler Bartram, whose Zappa tutorials are enlightening and fun <https://www.youtube.com/user/>

ZombyWoof818

"Frankie & Zimmy" resonates with the same text as this very essay: "Frankie and Zimmy were jesters/gestures. Once upon a tune in the Laurel Canyons of your mind, in my lonely teenage zoom, I was playing on my Pixelvision camera in a semi-catatonic state and dreaming of TikToks that would irritate movie music executives. What have I wronged ? The Minnesota minstrel BOB DYLAN (Robert Allen Zimmerman) showed up unannounced at the Baltimore bard FRANK ZAPPA's home studio - the Utility Muffin Research Kitchen on Dec 22, 1982. Bob played 11 songs on the piano. 'Will you produce me?' asked Zimmy . . ." Stay tuned for more.

Compare and contrast Dylan's "If my thought-dreams could be seen" to the oft-quoted inquiry into the identification of the brain police. "Who are the brain police?" - FZ. Will Erokan's Menippean satirical short I'm Not Beer caused Will's music magazine publisher dad to retort "Don't go messin' with Bob Dylan." Why? Why did Scorsese leave out important influences (alcohol, drugs, sex) in his much overly-praised Dylan documentary No Direction Home? That he not busy writing songs is busy filming, or at least lying 5 times in the Bobby-Marty Doc on the Rolling Thunder tour. Allen Ginsberg referred to it as a "con man carny medicine show." Is Bob Dylan overrated?

Here's a rare innerview:

Dylan: You gunna see the concert tonight?

TM: Yeah.

Dylan: You gunna hear it?

TM: Yeah.

Dylan: Okay your hear it, see it, and it’s gunna happen fast and you're not gunna get it all, and you might even hear the wrong words. You know? And then afterwards.. See I’m.. I wont be able to talk to you afterwards, i've got nothing to say about these things I write, I mean I just write them, I’m not gunna say anything about them, I don’t write them for any reason, there’s no great message. If you wanna tell people that go ahead and tell them, but I’m not gunna have to answer to it. And there just gunna think “well what is this time magazine telling us.” But you couldn’t careless about that either, you don’t know the people that read you. . . .’Cause you know, I’ve never been in TIME Magazine, and yet this hall is filled twice, you know, Ive never been in time magazine, I don’t need time magazine and I don’t think I’m a folk singer, you’ll probably call me a folk singer but to the other people.. no better, cause, you know, the people that buy my records and listen to me don’t necessarily read TIME Magazine. . . .You know the audience that subscribe to TIME Magazine, the audience of people that want to know what’s happening in the world week by week, the people that work during the day and can read it, its small, alright and it’s concise and there’s pictures in it, you know? It’s a certain class of people, it's a class of people that take the magazine seriously, I mean sure I can read it, you know, I read it , I get it on the airplanes but I don’t take it seriously. If I want to find out anything, I’m not gunna read TIME magazine, I’m not gunna read Newsweek, I’m not gunna read any of these magazines, I mean cause they just got to much to lose by printing the truth. You know that.

TM: What kind of truths are they leaving out?

Dylan: Well anything, even on a worldwide basis, they’d just go off the stands in a day if they printed really the truth.

TM: What is really the truth?

Dylan: Really the truth is just a plain picture. A plain picture of, let's say, a tramp vomiting man into the sewer you know? And then and uh, next door to the picture you know, is Mr. Rockefeller or you know, Mr. C.W. Jones on a subway going to work, uh you know, any kind of picture. Just make some collage of pictures which they don’t do, there's no ideas in TIME Magazine, there's just these facts, which too are serious, even the article on which your doing the way its gunna come out, but you see It cant be a good article because the guy that’s writing the article is sitting at a desk in New York, and he’s not even going out of his office, he’s just gunna get these 15 reporters and there gunna send him a quota. . . .He’s gunna put himself out, he’s

*continued on page 5*



*Music Community – continued from page 4*

gunna put all his readers on and you know in another week, we’ll be some space in the magazine, but that’s all, it means nothing to anybody else, I’m not putting that down because people have to eat and live, you know?, but i mean at least be honest about it. I mean sure ... I know more about what you do and you don’t even have to ask me how or why or anything uh, just by looking, you know? Then you’ll ever know about me. Ever. I mean I could tell you, I could tell you, I’m not a folk singer and explain to you why but you wouldn’t really understand, all you could do, you could nod your head, you would nod your head.

TM: You could be willing to try.

Dylan: No, I couldn’t even be willing to try because, there’s certain things which, every word has its little letter and big letter.

TM: Your friend had the right word, pigeonhole.

Dylan: No, its not pigeonhole that’s not the word at all. You know every word has its little letter and big letter like the word know, you know the word k-n-o-w okay, you know the word Know capital K-n-o-w like each of us really knows nothing, but we all think we know things, alright, but we really know nothing

TM: So you're saying that you know more about what I do.

Dylan: No I’m saying that your gunna die and your gunna go off the earth, your gunna be dead. It could be in 20 years it could be tomorrow, anytime, so am I, I mean it’s gunna be gone. The world is gunna go on without us.

TM: Right.

Dylan: Alright, now you do your job in the face of that and how seriously you take yourself , you decide for yourself. Okay? And I’ll decide for myself and you're not gunna make me feel unhappy by anything you print about me or anything you know? Or anything like that. It couldn’t offend me and i'm sure you know, I couldn’t offend you. So all I can hope for you to do, is you know all of your ideas in your own head, some-how where ever they are.

TM: Do you care about what you sing?

Dylan: How can I answer that if you got the nerve to ask me? I mean you got a lot of nerve asking me a question like that, do you ask The Beatles that?

TM: I have to ask you that because you have the nerve to question whether I care.

Dylan: I'm not questioning you because I don’t expect any answers from you. Do you think someone wouldn’t go see somebody if they didn’t want entertainment?

TM: Of course not.

Dylan: Who wants to go get whipped? You know. And if you do wanna go get whipped, aren’t you really being entertained? Right. So do you think anyone that comes to see me, is coming for any other reason besides entertainment, really?

TM: I could tell you people with a couple other reasons.

Dylan: Well who cares what they tell you. Who cares what anybody tells you.

TM: Well, they think they know why they're doing it.

Dylan: Do you know why they're doing it? People say all kinds of things, and you have to sort of weed it out, you know, can you weed it out? Well, see you're not gunna learn, I can’t teach you how to weed it out. Yeah well you know I have no idea. First of all I'm not even a pop-singer. . . .

So stay forever young and courageous. Think about Dylan's words: "Thinking will fuck you up. It's heart, not head." And “I define nothing. Not beauty, not patriotism. I take each thing as it is, without prior rules about what it should be.”

The point is not to just settle for these aphorisms and maxims. Reword them. Take epiphanies farther. Walter Pater's axiom: "All art aspires towards the condition of music" can become "All Venice Music aspires to the condition of community."

Please send us your input and unresolved questions for/about Bob Dylan.

Thank you, Gerry Fialka pfsuzy@aol.com Laugh-



by Enyaj Pitchford

It was the local skate and surf culture that first inspired Tonan Ruiz to do art. He was so much a part of the skateboard culture that he took part in building this skateboard park. It was he and his friends, surfers and skaters who designed it collectively and had the city put it together. I thought that was fascinating!

He had the fortune to have been on friendly terms with a few legendary artists like Larry Bell and Robert Graham. But the skateboarding and surfing diaspora was what led to his first creations of what he called ‘surf culture diorama art’. About a decade ago, meandering the alleys on his way to the beach, he came upon a husk of a palm tree. He picked it up, held it above his head and thought to himself “that looks like a wave”.As he thought that, a voice came into his head that said “ make this your artwork and

*Erin Darling – continued from page 3*

money than its Youth Program. And social workers make \$20,000 less than police officers.

Erin Darling spoke individually with Venetians at the rally. Regarding the recent City Council approval of historical status for the First Baptist Church of Venice, he was asked about safeguarding historical and cultural community spaces in Venice. He said that the City can save jeopardized spaces, and he cited not only the First Baptist Church of Venice but also the Lincoln Place Apartments in Venice. He lamented of the loss of Windward Farms Market as a community resource. He spoke of the need to preserve the physical places and historical monuments but, most importantly, to make sure that they remain open to the people in the community.

There are a number of candidates running for Council District 11. Most of them are gentrifiers who already have a record of enabling the displacement of Venetians and the destruction of Venice's historical spaces. Erin Darling is the only candidate who is FROM Venice. He is the only candidate who will work FOR Venice

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you will never go hungry.” Well, he took that voice seriously and got down to work. Roger aka Mona, from Venice, saw a bunch of his works and asked “are you selling them?”And he said ‘well, yeah,for 100\$.” He laughed and told him “ you don’t even know what you’re doing, do you? You’re making surf culture art! It’s rare in the world. I’m coming back to get that one” (he pointed to his favorite) “and I’m giving you \$150.”

Internationally acclaimed artist Robert Graham, whose sculpture is displayed at the Venice Circle, also maintained a local studio. Graham would often stop by the surfers at the shore and ask about the surf. Tonan in turn asked him about his melting of metals. Graham graciously, with his beautiful wife Angelica Houston always by his side, invited him and his buddies to his studio and showed him how he did his castings. He went there quite often for inspiration. Tonan says his studio was full of casting of women's bodies; torsos to be precise “He loved women.” When I asked if he ever did a full bodied woman he said “I don’t think so; it was basically torso; all the goods!” (His opinion, not mine!) Tonan then shared his work with Larry Bell, yet another internationally known artist who keeps a studio in Venice. (I will interview in next month’s issue ) He was peeling pieces of the graffiti from the old Venice Pavilion walls and made collages with those images and some objects he’d found with his metal detector, along with some broken mirrors. As Tonan describes it ,”Larry looked at both sets of my work, the collages and the surf diorama, and he also asked ‘ do you know what you’re doing?” And Tonan said “no, but it looks cool.” Larry agreed, then added “you're taking a piece of history from the graffiti wall, a piece of local history with found objects and capturing it in a frame; it’s called a mosaic montage.” He said his surf culture art was in the line of contemporary folk art. “This is rare.” Mr. Bell said. “ What do you want for all of it?” Tonan was across from Nicky’s bar on Market street at that moment. They settled on a number and he got a chunk of money. “I ran to the bar, and treated all my friends all night and woke up that morning without a skateboard and no money. “Where’s my skateboard, where’s my money?” He realized right there and then that this art could keep me going! So he just kept making more and more. He still roams the alleys and thrift stores for frames that he can reuse.

Larry has supported him for over ten years. Tonan says that he gives him the inspiration to keep him going. “He asks’ are you still making it? Bring it by!’ Now when I get paid, I put it in the bank. And some of it I invested in and created a fashion line of sweaters called ‘neighbor hoodie’.” He has a lot of gratitude toward the late Robert Graham for his inspiration and for Larry Bell for believing in him and giving him direction in life. And he also wants to thank all those people who have supported artists in Venice over the decades. Keep up the good works Tonan!

Tonan Ruiz can be reached at 310 422 0301 for a private tour of his collection. Not to be missed! Or at [tonanvenice@gmail.com](mailto:tonanvenice@gmail.com)





Well Done, Elton

by Alan Rodman  
Part I

Elton White has long been an inspiration to me -- an extremely kind, funny, and dedicated man, lit up with love. And he was so glad to be married to Betty. Where has he gone? I haven't seen him since 2018, before the start of the pandemic. I hope he is well. Last time I spotted him, he was riding his extended birdbike along Pico, and when I waved, he greeted me. I think he was telling me that he had just finally applied for his earned Social Security benefits, after our previous 2017 conversation. I had reminded him that if he had ever worked, for at least ten years, he may

be eligible for retirement. I wrote the number down for him, on a scrap of a pizza box. (Social Security Administration 1-800-772-1213.)

His amazing bicycle carried a long, improvised rack, securing open boxes of trusting, rescued pigeons, who traveled around with him. They stayed though they were free to come or go.

When he would come pedaling slowly around my area, I often tried to run out and share some birdseed with him.

I told him I could always foretell when he was coming down our alley, because his flocks of gulls, crows and pigeons preceded him and announced his arrival.

He fed them, and was mild with them.

He was missing a number of teeth in later years, and I imagine each untreated tooth or ailment or loss brought him a lot of pain. It didn't seem right for him, or anyone, to go around unhoused and perhaps hurting so much.

He fixed his own flat tires when he needed, and he rolled on, and one might never have known that he was a grieving widower, or that he was weary.

Just to see his big grin was daybreak everywhere.

He was deeply troubled at injustice and cruelty at times. Wrongs of the world, and his own submerged hurts, were easily surfaced in his thoughts.

He would begin to rave in a paranoid way, about the police being devils who only held off from harming him, just because they understood him well, when he told them that he "had protection."

Then he would hold up a large, crudely carved wooden cross painted white and wrapped in duct tape, one which he always wore around his neck. He seemed scary to me then, with his wild looks and angered rambling.

But he could readily be invited onto another track. Just as he seemed about to go off into a rant, I would mention that I had liked it much better when he spoke

*continued on page 8*



Regina Barton  
Interviewed by  
Enyaj Pitchford

When one gets to enter the doors of Regina Barton, one is transported into a cultural history of Venice, that revels in art, politics, music and poetry. This woman has been in the thick of the local culture for decades and has much wisdom and stories to share.

Let's return to Venice in the early 80's. The wind is blowing the clean air through a relatively empty, undeveloped beach town. The rents are low, there are few fences, and the slow paced town is a refreshing breath of air from the LA hustle. Bohemia is ripe and on full display; it is evident that artists

*continued on page 10*



Painting of Regina Barton by Ginger Drinkwater

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SECOND ANNUAL ARNOLD MAEDA MANZANAR PILGRIMAGE GRANT RECIPIENTS ANNOUNCED

by Phyllis Hayashibara,

The Venice Japanese American Memorial Monument (VJAMM) Committee and the Manzanar Committee announce with great pleasure two outstanding recipients of the Second Annual Arnold Maeda Manzanar Pilgrimage Grant: Terumi Tanisha Garcia of Cal Poly Pomona and Charlene Din of UCLA. They will each receive \$500 in grant funds from the VJAMM Committee and help the Manzanar Committee plan and produce the 53<sup>rd</sup> Annual Manzanar Pilgrimage, scheduled as a virtual event due to pandemic precautions, on Saturday, April 30, 2022.



Terumi Tanisha Garcia, Cal Poly Pomona

Terumi Tanisha Garcia, a fourth year student in the Department of Landscape Architecture at Cal Poly Pomona, finds “the stories and lives of incarcerated such as Arnold Maeda inspirational” in her own personal quest for knowledge of her family’s history. Her great grandfather, Moritaro “Grant” Ishigaki, was imprisoned at the American concentration camp at Heart Mountain, Wyoming. After World War II, he returned to California and eventually settled in South El Monte with his wife and two sons, where he became a gardener. But he longed for the desert to which he had grown accustomed during his incarceration, and his wife bought him a trailer home in Victorville so he could be closer to the hot sands and dry winds.

Charlene Din, a freshman at UCLA, feels “inspired by Maeda’s wholehearted efforts to establish the Venice Japanese American Memorial Monu-

ment. . . .On the day Pearl Harbor was bombed, [her great grandfather] was arrested by the FBI, thrown into various Department of Justice camps, and eventually placed behind barbed wire with the rest of his family.” Din wrote in her essay, “Maeda’s work shows the importance of teaching the wrongs endured . . .so it is never forgotten nor repeated, . . . and reminds me of the importance of sharing connections



Charlene Tonai Din, UCLA

between past and present . . . to inspire advocacy.”

Both Garcia and Din have incorporated their social justice perspectives into their art. Din won the Bay Area’s “Growing Up Asian in America” art competition as a high school freshman in 2017. Her winning poster shows San Francisco’s Peace Pagoda in Japan-town, framed by branches of iconic Japanese cherry blossoms, in the background. In the foreground, an Immigration and Customs Enforcement agent arrests and escorts a father away while two children wave goodbye from a train window. Malala Yousafzai, Nobel Peace Prize laureate, gazes from the lower left corner at the signs depicted in the center of Din’s poster. “No Ban, No Wall, Sanctuary for All” reads one sign, while the other is a copy of “Instructions to All Persons of Japanese Ancestry, and a small sign reads, “No DAPL.” As a member of AYPAL, an Oakland-based Asian youth leadership and activist organization, Din and other artists completed a large-scale painting for the annual May Arts Festival, “highlighting the various ways our families came to the U.S. and emphasizing the importance of knowing history in order to know oneself.” Din continues her activism as Cultural Awareness and Community Service Chair for the Nikkei Student Union at UCLA.

Garcia assists in teaching the Japanese American

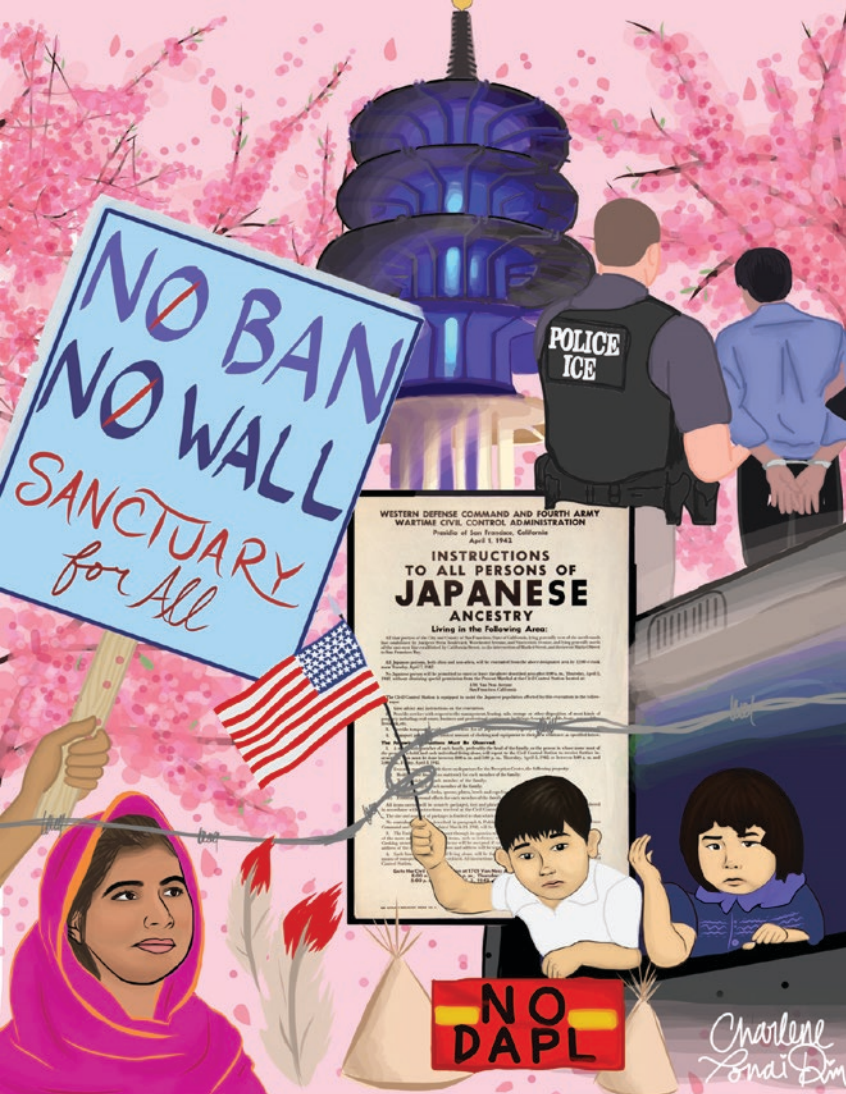
Landscape Architecture and Ethnic Studies class at Cal Poly Pomona. For one of her JusticeScapes assignments, Garcia identified historical examples of Racial Politics, Laws and Capitalism in the U.S. as well as Post-Colonial examples of racist policies in the U.S. She illustrated how “Race/Caste has led to Spaces of Incarceration” in a powerful collage listing the Indian Removal Act of 1830, Trail of Tears, Deputation of Negroes 1862, Alien Enemies Act 1917, Redlining National Housing Act 1934, and Executive Order 9066 - 1942. The collage depicts Presidents Andrew Jackson, Abraham Lincoln, and Franklin Roosevelt, as well as maps of the U.S. showing Trails of Tears and American detention centers and concentration camps, plus photos of War Relocation Authority barracks and hands behind jail bars. In the center is a silhouetted profile of Trump’s head and shoulders. In an even more pointed criticism, Garcia composed a free-verse poem to “Mr. President,” juxtaposing “being polite” as a survival tactic with the words of Andrew Jackson from the Indian Removal Act for the assignment titled, “Terror as Enforcement, Cruelty as a Means of Control.” Garcia writes that the VJAMM and the Manzanar National Historic Site, on the literal landscape, help us remember “past traumatic events” to help us build better relationships with each other and our environment. . . to work towards social justice.”

Brian Maeda, filmmaker, VJAMM Committee member, and brother of the late Arnold Maeda, said, “My brother would be elated that this new generation is passing on our history of unjust incarceration and violation of our civil rights. Keep the faith that this will never happen again to anyone.”

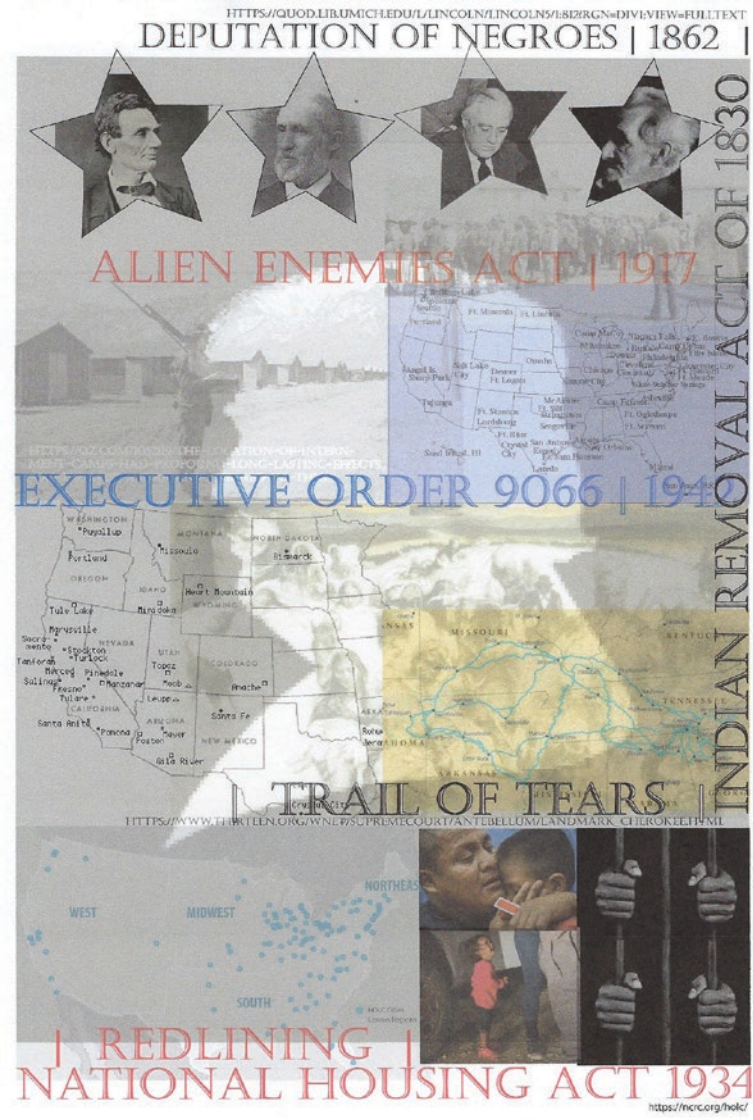
Brian Maeda’s most recent film, “We Said NO! NO! A Story of Civil Disobedience,” will debut on PBS in May, 2022. The film features the Tule Lake Segregation Camp for the so-called “NO NO boys” who had refused to answer in the affirmative when asked to bear arms against any enemy of the United States, and to forswear allegiance to the Emperor of Japan. To see the trailer, please visit [wesaidno.com](https://wesaidno.com).

For more information about the Arnold Maeda Manzanar Pilgrimage Grant, please visit [venice-jamm.org](https://venice-jamm.org), facebook @VeniceJAMM, or [manzanar-committee.org](https://manzanar-committee.org). 2023 applications and requirements will not be substantially different from those for 2022.

Photos by: George Rodriguez



Growing Up Asian in America – Charlene Tonai Din, UCLA



Race/Class and Spaces of Incarceration. - Terumi Tanisha Garcia.



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*Well Done Elton- continued from page 6*  
of his hopeful things.

And just about then he would turn to me, with a softer face.

He would pause at the slightest gentle breeze, asking me, "Do you feel that? That's the Holy Spirit passing through us, right now!" And I did feel a whispered movement in the atmosphere.

We can let ourself be more like him: I still think he is a great being filled with light.

Yet there is far more to him than that mad, magical Black Saint Francis of a birdman on a bike, it seems.

Firstly, he is funny. Second, he is an angel of strangeness.

I had been seeing him go past on the Ocean Front Walk often -- nearly each time I skated around Venice, all through the nineties.

Later he was often spotted pedaling all around town with his birds. I admired how he was caring for pigeons.

He once described how a busy walker had bumped into his bike, and it fell over. But the apologetic man noticed those odd boxes mounted on the bike, with several birds inside, and he offered to help. The gentleman recognized that Elton really needed help getting them some veterinary care, so he took them to the vet and paid for the visit. Elton told me he had been very happy to see the birds doing better, and on their way to a healthy recovery.

He agonized, another time, that one of his companion birds (one he had named) had just chosen to fly off, into the path of a car. He and I both wondered, why?

Few may have known how sad he felt at times.

His wife, Betty, passed away on August 20th, 2003. Elton had been devoted to her.

It was many years later before he ever spoke of her to me. I was surprised.

I had almost forgotten, over the intervening time: here, this intense shaggy birdman had once been half of that odd performance duo!

I hardly recognized him. He used to do quite a show with his trippy elder white wife, both of them in skimpy swimsuits, strumming a ukulele, and bespangled in adornments.

He always played the moon to let her be a star.

He and Betty were billed as "The Married Couple," well received along the Venice Boardwalk for their performances.

They would play near Rose Avenue or by the Sidewalk Cafe, near Small World Books, in the early 90s.

They had long been celebrated for their singing sensation on the Boardwalk, in their outrageous get-ups, belting out all their wonderfully bad original songs.

They sang mostly about getting old -- and gettin' it on!

Without Betty in his life, his circumstances began a gradual change. Even though he and Betty had been living in a great place in Venice, near Rose Avenue at Speedway ever since the mid-nineties, one day Elton mentioned to me, with a questioning look, that his landlord had offered to pay him to move out.

But at that time, he lived in that desirable apartment, right by the Boardwalk, and he told me that he had a lifetime of art and memories and stuff in there. They wanted him out, to renovate the building, I believe he said.

I asked him if he had ever felt he wanted to leave Venice, but he said no, this was now his home. Still, he said he was unsure, since they had offered to pay him. But it only seemed to me a fairly small amount for him to have to move away.

I advised him that he was a important part of all this beachfront scene, and just to go ahead and live where he really wanted, and stay in his place.

He did stay for some time, but then, one day, I spotted him on the street, and soon realized he was living on his bicycle, out in the elements, without the many comforts most folks all prefer to enjoy.

Still, he endured, and took care of those birds. I often wondered about him. He seemed to bring joy

along. I was glad when I ever saw him.

II  
The Married Couple

Searching for any trace of Elton and Betty, "The Married Couple," led me to discover more than I ever before knew about them.

Theirs was that proverbial May-December union which reminded me of such a love affair in the movie, Harold and Maude.

And in that film, the aged, dying Maude urged the grieving young Harold, "Go, and love some more."

Well, the Married Couple sure did just that, and yes they "loved some more," right in your face.

I am just now listening (with my ears bugging out,) to "Sex Beyond the Door," one of their few rare recordings.

For three years running, their really odd "Elton and Betty White Time" took the Southern California award for top Cable Public Access show.

They got on the air on cable, soon after they had arrived in Hollywood, and at last had settled in Venice. Betty once mentioned on the show that it took four and a half years to get into their Venice apartment.

They had relocated from Little Rock, Arkansas, where more than a few locals warmly recall them, and still miss this iconic pair.

Elton had excelled for four years in college basketball, and had even tried out for the Atlanta Hawks, but suffered a knee injury. Instead of the NBA, he had to take what work he could, back home in Little Rock.

Though life gave him some lemons, he added his own creative kind of sugar to make it into sweet lemonade.

Betty had grown up a good looking young lady who had been her class valedictorian. She had gone on to work in a law office with Bill Clinton. Her career, and a first marriage, were derailed when she began to experience some of the symptoms of schizophrenia. But then something wonderful happened... Elton and Betty met, while at a Union Rescue Mission, and they fell madly in love.

The couple would make up shocking songs, and began to perform for all onlookers. They used to ride around town on a bicycle built for two, wearing huge sombreros.

Elton and Betty became famous in Arkansas when they ran repeatedly for the Office of Governor (on a platform which legalized sex workers) as write-in candidates, who were at that time competing for the office against Bill Clinton.

Elton ran for Congress, and Betty for Arkansas Governor in 1986, and then Elton ran for Governor and Betty ran for the U.S. Senate in 1990.

They have recorded some very funny, offensive, and touching work.

When you find time to listen to "The Married Couple," you may raise an eyebrow. They are often somewhere on the spectrum from a bit naughty, to downright nasty!

Betty was born in September of 1926. Elton was born in April, 1958, nearly 32 years later. They were a pair who really seemed to make the most of their differences.

And oddly, that was part of their spice: timeless passion.

On the very rare, nearly unheard-of M.C. album, "Sex Beyond the Door," at 24:45, Elton croons lustily, "My 3 feet red hot tongue is sweet as sugar..." (It's literally too much.)  
"Whenever you kiss me  
you turn me on --  
You make my tongue  
extend so long..."  
(He said a mouthful!)

Betty sings "Bitch" at 24:00, a song worthy of a Mae West type of red hot mama, as she declares,

"I like sex! I like sex.  
I think it's the greatest thing  
in the world.  
I like men, oh I do like men,  
and I'm so glad

that I'm a girl!"

Yet there's something even sweeter here, as revealed in lyrics like Betty's at 26:40, in her song, "What did I ever do, to get you?"

"Oh, what did I ever do  
to get you?  
How did God give me you?  
It didn't seem right  
for us unite  
but time has proven it  
to be right  
we joined forces to form  
a love so warm  
with a glow  
for all the world to see  
your joy is contagious  
your zest is just right  
there's happiness  
in the morning  
and happiness at night  
and now all I can say is  
what did I ever do,  
oh what did I do,  
to get you?"

Anyone can tell these two absolutely, body and soul, adore one another.

Betty and Elton White wanted us all to know:  
"World! Sounds of love will turn you on."

<https://youtu.be/LIE4n8pNPZI> (Sex Beyond the Door)

"For those who grew up in Little Rock in the 1980s, the Whites were like the gods of some kind of futuristic sexual revolution – or at least the weirdest, really-in-love couple in town."

- Jerry Colburn, original producer of "The Married Couple" (quoted by Donavan Suitt, of Rural War Room, an interesting website on Elton and Betty)

<https://www.eltonandbetty.com/story>

A female penguin hatchling has been named in honor of Betty White, at the Little Rock Arkansas Zoo. Betty White's name was the most voted for, as the peoples' choice . (Some voters may have intended to memorialize the beloved actress and animal protectress of the same name. But many in Little Rock know well who's the real godmother of that lady penguin.)

I think I really prefer Elton as that half mad Birdman more than the wacky performer. Yet both are only roles he plays. The man has style and a big heart.

Ideally, I will be glad to hear that he is simply doing well, housed and among friends. I presume he is always surrounded by several adoring pigeons, wherever he goes.

Betty and Elton mean much to me: these two wonderfully weird people seem to ask everyone to just feel the love all your long life, and laugh a lot, be kind, enjoy each other completely, and so everyone give each other a good peace.

God's Basketballs

"We are God's  
sweet basketballs.  
Sometimes we feel  
we're ten feet tall;  
the world pushes us down  
but we don't fall,  
we just come bouncing,  
bouncing back like basketballs.

God is with us  
in all we do,  
and just when  
we think we're through  
He lifts us up  
and we don't fall,  
because we're God's  
sweet basketballs."

-- Elton and Betty White

Alan Rodman



Book Review by Marty Liboff

“This royal throne of kings, this sceptered isle, This earth of majesty, This seat of Mars, This other Eden, demi-paradise, This fortress built by nature for herself Against infection and the hand of war, This happy breed of men, This little world, This precious stone set in a silver sea. This Venice.” Shakespeare

Rhoda Huffey moved here by Venice Beach in 1991. Her 2nd novel has just been published called, 31 PARADISO. It is a wonderful semi biographical book about her moving to Venice in the 1990s. Rhoda says, “Yes, a lot of the stuff happened but of course I took fictional liberties.”

The novel is about Francine who was raised by charismatic evangelist parents. They move to Orange County from Iowa when Francine is a kid. When she grows up she falls in love with a man who isn't religious and she rebels from her objecting parents and runs off with him. After some great years with her lover he gets cancer and dies and she begins to reconnect with her parents and siblings. She decides to leave her place where she lived with her man and reconstruct herself in another world, another planet called Venice Beach. “She rejoiced that every day in Venice was a Harvard education.”

Rhoda's book travels through time and place. Her character Francine goes from her times with her lover and his cancer to her family to her move to Venice Beach. Francine also recounts a terrible family secret that had spoiled her childhood. Her father has been successful in real estate and she returns to her family to ask him to finance her buying a house with units in the back in crazy Venice Beach.

Venice Beach was completely different from Orange County and Francine meets all sorts of colorful characters. “Like any badlands, Venice was full of people not wanting to be found.” One tenant is a woman wrestler. She becomes friends with a short, dominatrix dancer and a German handyman. Crashing by her window is a burglar. There is a mad cat pyromaniac who wants to murder her and her poor cat. There is also a street musician and a host of other wild Venice denizens including the gangs and homeless neighbors and even the ducks in the canals. “In Venice there was always someone you could talk to.” Along with all the human characters we meet her dog Hank and her Siamese cat who keep her company in her Venice home.

Francine tries to make some money doing massage therapy and tries tap dancing along with her rentals to pay the mortgage. She loves dancing and feels it frees her body and soul. In real life Rhoda said, “When I first moved here I used to tap dance on the boardwalk.” With all the stresses from losing her true love to dealing with her eccentric, religious family, Francine temporarily turns to 'happy pills'. Francine struggles with this demon until her dancing helps free her.

This is a fun book with lots of humor and pathos. She quotes Shakespeare that life can sometimes be a “comedy of errors.” Her main character Francine makes both comedic errors but also some very dangerous ones.

Rhoda Huffey still lives near the Ocean Front Walk with her husband Bill and her pets. “They feel fortunate to be in one of the original houses built in Venice Beach just steps from the Pacific Ocean.” She has written one other well received novel called, The Hallelujah Side and also several short stories. 31 PARIDISO is published by Delphinium Books and will be out in May. Rhoda will be having a book reading party at Small World Books on Thursday, May 12 at 6-8 pm.

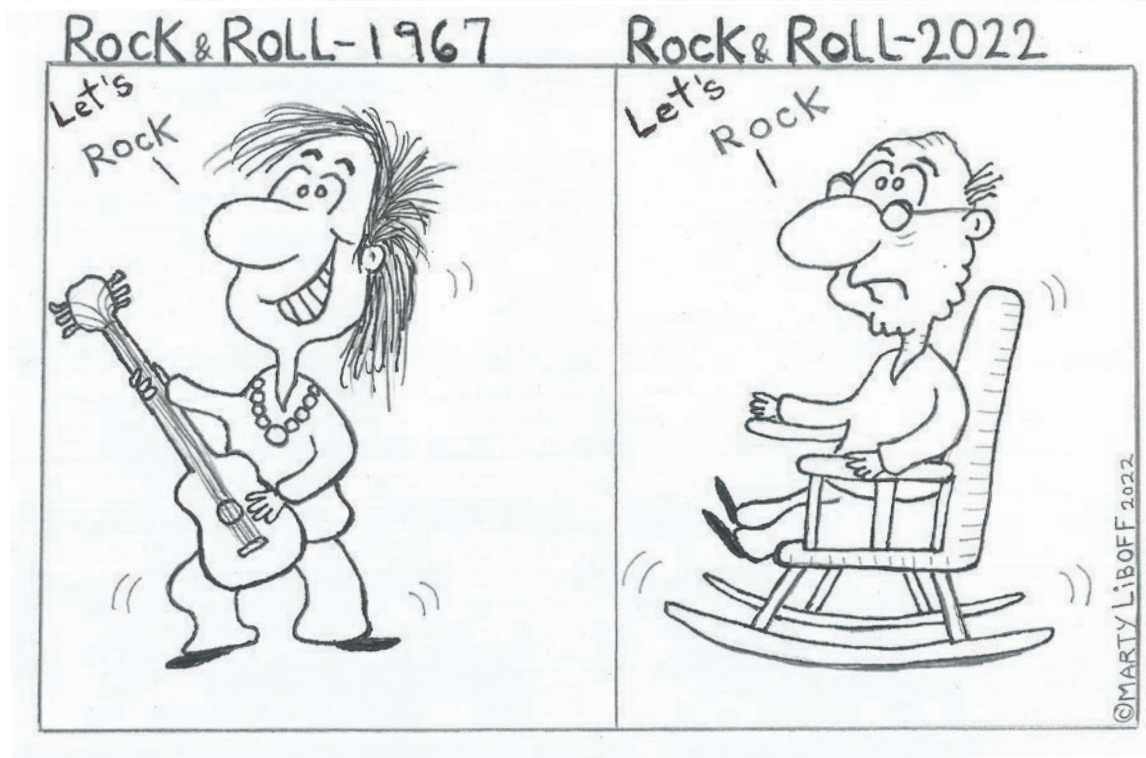
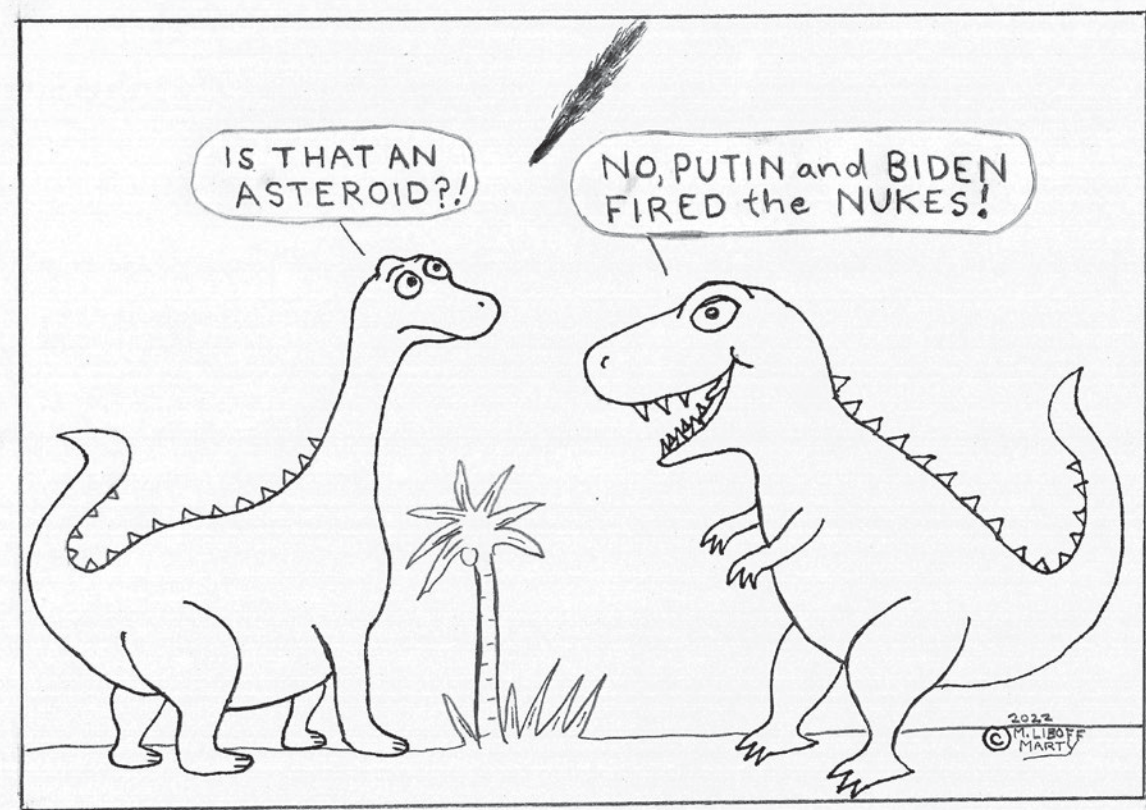
-marty liboff-

CAN YOU FEEL IT?

-MOISHE SHMENDRICK-  
(Ukraine) a rap song  
Can you feel it?  
This is it.  
So many children dying  
so many mothers crying.  
Fear, hate, anger, war  
too many people poor.  
Not enough food & clean water  
there's going to be a slaughter.  
Nuclear weapons & lab diseases  
our leaders are all sleezes.  
Shadows of death hover over us all  
Satan will have a ball.  
The Time is at hand  
death will cover the land.  
Armageddon and the 4 Horsemen ride  
there's nowhere to hide.  
Madmen run every capitol  
giving us a bunch of bull.  
Every leader lies  
they don't care if everyone dies.  
Putin, Biden & Trump are all the same  
egotistical liars and insane.  
The End is near  
world leaders just yell lies and fear.  
Hate, greed, bigotry, prejudice  
has gotten us into this mess.  
It may be too late  
we've opened the Demon gate.  
This may be our last poem, story, song  
everything in the world is going wrong.  
Love & compassion are dead  
the Earth covered in bodies, blood red.  
Fear and terror are in the air  
we need to care there's no time to spare.  
Ya better get down & pray  
that we see another day.  
We're in the last days

unless we change our ways.  
So many babies die  
so many mothers cry.  
Can you feel it?  
This is it.  
Can you feel it?

HERE COMES THE BOMB!  
-marty liboff- a rap song  
Here comes the bomb  
Here comes the bomb  
blowin up kids, dad & mom.  
The Ukraine gives me a migraine  
starting WW111 is insane.  
Atomic missiles gonna fly  
we're all gonna die!  
Our cities go KABOOM  
it's mankind's doom.  
This is the end  
of every relative & friend.  
An explosion huge & loud  
a radioactive mushroom cloud.  
Ants & roaches takin our place  
it's the end of the human race.  
Armageddon has come  
there's no place to run.  
God gave us heaven on Earth  
a beautiful paradise of our birth.  
We pollute and spoil Earth's gift  
but most don't get the drift.  
Stupid, greedy, assholes ruin it  
throwing us down the fiery pit.  
Our Time has come  
because our leaders are dumb.  
It's apocalypse now  
it's just when & how.  
Peace & love is the only way  
let's pray we see another day...





*Regina Barton – continued from page 6*

and musicians rule the roost here. This is the Venice I hold dear to my heart. And where I first met the legendary Regina Barton. Seeing her again after all these years, I couldn’t help but remark on how well she looked. Still the same Regina; curious and eager to know the latest trending artist, the best cafe’, the latest cultural event. This woman has her hand on the pulse of Venice still! She lives enshrouded by a cultural museum of art that documents her past on the Westside. Full of life and color and and herstory; full of a time when Venice was a thriving cultural hub like none other. A beach town that distinguished itself by setting the trends, instead of following them. And Regina made sure their work was given the respect they deserved, and that she got to throw yet another successful, fun filled soiree’ Regina Barton has maintained her local legend status since her descent into the Venice Art world. She met a lot of local artists through the Venice Chamber of Commerce back then. Legendaries like Adrienne Prober, Ginger Drinkwater, Gil Borges, Cathrine Andrews, Susan Sarnez, Harry Drinkwater, Annie Siqueiros, Kathy Sullivan, Ray Packard, Jeff Hirsch amongst others; artists of the active Venice Beach scene from the mid 70’s through the 90’s; some still working today! They chronicled the beach that they loved, where they lived, worked and raised their families. They proliferated and documented their unique moments each day being in Venice. They could afford to gather at one of many cafe’s during the day, where they exchange ideas on their work, only to return to work and the cafe the next day. There was a real intimate connection to a time and place. Venice was a complete planet of its own back then. It was a rare, inspired gem, not recognizable from the contemporary scene of the day. But then, the Culture was a big wave that swept over and intersected all aspects of life in Venice. This was the Venice that the high rents have ravaged and decimated but for a select few of a certain class or clique. It’s unique, instead of rampant. But there was a time, the Spirit of Venice was infectious, and Regina Barton was one of those at the helm of the movement. A movement that was a confluence of social change, including anti war and feminist ideology, and the need to do art all day long and not just dabble along side a corporate 9-5. This was a time when one could afford to live, eat and breathe art and still maintain a lifestyle of sitting in cafes and eating out at restaurants. Where art openings were published weekly and there was always somewhere exciting to go locally, even for those of limited means. And where rich patrons went and lingered and mingled with the bohemian creators and supported them. It was a different time; where change was palpable as the crashing of the waves on the shore. Regina, who worked part time running a preschool in the valley, opened a gallery to show off the works of her new friends. She first exhibited at the Venice Library : “20 Years of Life in Venice”. It was successful enough to get her to start her own gallery running. She continued her work as a part time preschool teacher in the Valley to secure the funds. After all, it was all about art and socializing, rather than making lots of money; in those times, culture was the currency of the day! And true to her distinctive classy style, she opened it right on Market street, next to the Louver and across from then 52 Market Street, the trendy celebrity spot of Tony Bill, who happened to have been a roommate of her then husband back in college at Notre Dam.

Now the artist had real, local representation. Many also sold prints and cards of their work on the boardwalk and local shops. Back then the Ocean Front Walk was full of talent and these artists would come out with their easel and spend their time working and recording the curious, colorful world around them.

Originally from Scarsdale NY, she left her conservative parents with her Harvard Law graduate. But early on, like most men of the day, he was sent to VietNam with the US Navy. He told Regina he would marry her when he got back if she learned

how to cook. So, in the glam style she is so famous for, she flew to Paris to learn how. As Regina puts it, “He went to Viet Nam to kill people and I went to Paris to learn how to cook. " But before arriving at her destination, Regina traveled to 8 other European countries. While in Paris, she lived with a French family and learned about wine and cheese and french pastries, cafes, galleries and museums. Her love for art fostered and she knew she found her lifestyle and calling. And yes, she learned how to cook and she learned to speak French, mostly from watching their soap operas.

When her husband’s ship came into California from Vietnam for repairs, Regina flew in to meet him. There she flaunted her skills as a cook; he was duly impressed. But at 22, they were very young to tie any knot. So she went off to the Bahamas to vacate. He called at 3 am and she was out dancing. He was trying to reach her to propose but she didn’t respond till 5 am. She got married and flew off to San Diego and got pregnant, and then went to Hawaii and she got pregnant with the second. When he finally finished with the Navy, he decided to go to law school. So she wound up in Cambridge where he attended Harvard Law. She recalls that time, coming fresh from Hawaii she had a lot of long mumus, long Hawaiian skirts, but being the 60’s, the mini skirts were coming in. She started a new trend wearing her mumus , cut to the knee and then to the thigh, as style would dictate. By Christmas, she was in Vogue!

While her husband was at Harvard, Regina sought out ways to engage with the community outside of her motherhood. She became president of a women’s club. She had learned, from the Navy of all places, of childcare coops. So she started a law school childcare co op for the law school wives. The wives were so grateful to be able to gather and socialize and get quality care for their kids. Regina would take them to all the best cafes and galleries.

Eventually, her husband graduated and landed a position in Los Angeles. They drove across the country while she was pregnant with her third child. They first rented a house in the Echo Park/Silverlake area. Then the Manson murders happened, and she did not feel comfortable in that neighborhood anymore. While he got work in Century City, they were directed to the Fairfax and Pico area, as being the ‘family friendly ‘ place of Los Angeles. She moved to get her kids into a particular liberal school. Once settled, she again got socially involved with issues of fair housing, and joined the legal women's society. A natural organizer, she met a lot of poets and artists through the schools and started doing some art dealing. Again she created a child care co-op called the San Vicente co-op.

The women's movement in Cambridge had a big influence on her life. In 1970 she joined the Crenshaw women's center and became a speaker. Riane Einsler, author of Chalice and the Blade, gave a lecture there on Woman and the Law. Regina became a student of hers and then was hired as her private secretary. She booked her at various speaking events, attending alongside her.

She was inspired to get an AA in general studies taking classes in what she like-.geology, puppetry, nonsexist child rearing. She spoke at her college on the latter subject. She joined the Crenshaw’s Women Society and started booking speakers from all over. Next door an abortion clinic popped up. She remembers the awful night when the police raided it, and put the woman in charge in jail for five years. After that, the Crenshaw Women's center was closed. So her group went to the Westside.

She and her husband had only one car. So one day she decided, to get some more freedom in her life, to drive him to work in the morning so she could have the car the rest of the day. The moment she got that steering wheel in her hand, she went directly to Venice Beach. The ocean breeze, the open, unfenced homes, the ease of pace, the influx of bohemia transported her and she knew at once this was her town.

Back then the Rose Cafe became her meeting spot along with that of many local artists. That’s

INTERNATIONAL

Poetry

FILM FESTIVAL

HOLLYWOOD

Beyond Baroque Announces Poetry Film Festival for April 2022

Beyond Baroque Literary Arts Center has announced its collaboration with the Los Angeles-based International Poetry Film Festival, Hollywood, to present the festival’s inaugural screening on April 30, 2022. The festival, which features over 40 poetry films from 12 countries, will be presented in Beyond Baroque’s newly-renovated theater in Venice, California. The full line-up of films and programs, as well as ticketing information, will be released in the coming days.

“Celebrating the marriage of filmmakers with poets and their poetry will bring new audiences into engagement with both poetry and film. We are thrilled to screen this unique film festival, especially during April, which is National Poetry Month” says Beyond Baroque’s Executive Director, Quentin Ring. Beyond Baroque sees the International Poetry Film Festival as a step forward in advancing its mission, which, since 1968, has been to present programs that explore the artistic possibilities of language.

www.beyondbaroque.org

where she met legendary Cosmo, an artist and local character, who ran the first skate rental company on the Ocean Front Walk. Regina recalls that besides the Rose Cafe’, the Comeback Inn and the Midnight Special bookstore, both on Abbot Kinney, then called Washington blvd, as well as a local jazz place and the Front Porch Gallery were hot spots for gathering of artistic people and local culture. So she rented an apartment over on Rose ave and hosted grand soiree’s there with artists. She recalls a local sculpture garden where there were parties every Sunday with artists' gatherings. She describes it as a vortex of creativity, spontaneity and fun; truly magical! Venice was a social network of artists, poets, gallery owners and patrons. There were dance clubs and even the Union organized lots of parties. That's where she learned about another aspect of politics with progressive unions organizing professional jobs and organizing teachers.

Regina continues to be active on the Venice Arts Council and was instrumental in getting the mosaic on the benches that adorn the boardwalk. My particular favorite is the one across from the synagogue , which gives you a glimpse of the interior of the place. One of her clients...published a book on Venice documenting the bohemian spirit of the time.

Regina did 29 years of art tours for the Venice art walk, but the year google came in, and she couldn’t make the 30th year. They didn’t want locals. Too much has changed; too much was lost! The art tours were designed to continue a good time. It wasn't about the money as much as it was about socializing. Regina’s tours were unique, as one writer of the Argonaut put it, in that she focused on “personally guided tours of whatever aspect of the community interests her clients, though she specializes in theater, music and the arts.” She would also include drives to Hollywood where she would point out the best restaurants and jazz clubs of the day. This woman got around! That was something she learned and kept from her years in Paris; the joie de vivre that still emanates from her, as she continues to be engaged in the local art scene and is rebooting her art tours. What began in the 1970’s still continues. A matter of fact, being an avid collector, her home is now a museum of the world renown artists that have actively graced our local community. And these artists recorded, in an inspired and colorful way, the joy and excitement that percolated under the daily struggle of being in Venice.



Hard To Swallow Pills

by Caitlin Johnstone

You were born in the middle of the most sophisticated and expansive mass-scale perception management operation that has ever taken place.

The news media is propaganda and schooling is designed to condition us to accept that propaganda.

Public understanding of what a normal moderate position looks like and what a radical extremist position looks like has been warped to the most insane extent possible.

Noam Chomsky is not a radical and is in fact far too aligned with establishment power on far too many issues.

The difference between an AOC Democrat and a true anti-imperialist socialist is greater than the difference between an AOC Democrat and a Republican.

The difference between the mainstream media narrative about the world and actual reality is greater than the difference between the mainstream media narrative about the world and literally any work of fiction.

You've been lied to your entire life about your nation, your government, your nation's official enemies, your society, and your very self.

Your brain and your senses were evolved to keep your evolutionary ancestors alive, not to tell you true things about the nature of reality.

Your mistakes don't matter and neither do anyone else's.

The self is an illusion and all beliefs are false.

The world is so much more beautiful than you realize.

You are so much more beautiful than you realize.

The world is secretly perfect.

You are secretly perfect.

It is safe to relinquish all labels and let all of life be ineffable.

It is safe to relinquish all identity and let yourself be ineffable.

The universe is forever out of control, and that's a good thing.

There is nowhere to fall to.

This is all infinitely supported and profoundly cherished.

This is all meaningless, gratuitous, astonishing, and delightful.

We are dancing together in the heart of eternity.

Your every molecule is intimately embraced by all that is.

Everything in existence says yes to itself.

Everything in you says yes to everything in existence; even your "no" is made of yes.

You are beloved.

You are love.

this paper is a poem



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