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## Three bills making way through congress Immigrants threatened

Jeff Cohen & Michael Kelley

"Give me your tired, your poor, Your huddled masses yearning to breathe free. The wretched refuse of your teeming shore. Send these, the homeless, tempest-tost to me, I lift my lamp beside the golden door!"

The statue still greets incoming vessels through the haze in New York Harbor, but Lady Liberty shows signs of age—the acrid atmosphere of the Port has corroded her features slightly, and the lattice-work metal structure which supports her torch lacks its former stability.

The inscription, too, belongs to another time. Its meaning seems less valid now, after decades of restrictive quotas, deportation raids on minority communities, and super-exploitation of immigrant labor. And the verse's meaning will be further eroded if pending legislation is passed by Congress. But before reviewing three key bills before Congress, some background is necessary.

It is often forgotten that all are immigrants or descendants of immigrants. The extent to which America has welcomed immigrants is clearly related to economic conditions. The gates were opened widely when 19th century expansion of industry required a poorly paid, undemanding labor force. Yet despite their essential role in production, immigrants were often a convenient scapegoat—pinpointed as a source of "un-American ideas" in times of witch hunts and red scares.

In the present era of economic decline, immigrant workers are again being scapegoated—"aliens" are characterized by the media as unneeded competition for "American jobs". But the widespread assumption that massive numbers of illegal immigrants take away jobs and social services without contributing taxes, has been disputed by a recent Department of Labor study. The 1976 report, "Illegal Aliens in the Labor Market", concluded that:

- The current federal estimate of the number of "illegal aliens" in the U.S. is inflated by at least several million.
- Less than five percent of those surveyed were using government services, such as unemployment compensation, welfare benefits, and schools.
- Approximately three-fourths of the sample were paying federal income and social security taxes.

Like many important government studies, this one has had little impact on government. The Immigration and Naturalization Service (INS), as always, presses for increased funding for its border patrols and mass deportation sweeps through minority neighborhoods. Although ineffective in halting the influx of immigrants, INS has provoked widespread opposition to its tactics of overt

racial discrimination in rounding up suspects.

In Hispanic communities throughout the nation, "La Miga" (INS) is dreaded by both "illegals" and citizens. But Antonio Rodriguez, National Coordinator of the Chicano rights group CASA, objects to the "illegal" designation: "First the Anglo took our lands. Then he laid a border down. Today, when Mexicanos cross that line looking for work and survival, they call us 'illegals'. We are workers, some of us have documents, some do not."

Congress is now considering which of several weapons it will add to complement the INS arsenal in its attempts to control the influx of undocumented immigrants. The most widely considered bill to date is sponsored by Rep. Peter Rodino (D-NJ), Chairman of the House Judiciary Committee. Its principal feature would establish criminal sanctions against employers who "knowingly" hire or continue to employ undocumented workers.

Proponents argue that the bill would end the exploitation of undocumented workers by employers who are quite willing to avoid asking questions about citizenship in return for a supply of uncomplaining workers. But would the Rodino sanctions actually deter this practice? After many warnings, noncomplying employers would face insubstantial civil penalties, leading to criminal sanctions only in the case of flagrant continued violations.

Opponents of the bill point out that the prospect of legal penalties, however remote, provides employers with a rationale for selective investigation of Hispanic or Asian job applicants. Minority applicants could be asked for documentation that many citizens cannot provide. This practice, in many cases, could serve as a mask for racial discrimination in hiring.

Another provision of the Rodino Bill limits the access of taxpaying undocumented workers to social services, by requiring HEW employees to report an "illegal alien" who receives social security assistance. Enlisting HEW employees in the ranks of INS enforcers could discourage immigrants from seeking the advice of federally-funded legal aid workers who assist them in understanding their immigration status.

The Rodino Bill has received strong support from the INS, the Department of Labor, and the AFL-CIO leadership. Yet like two similar bills which previously passed the House, the Rodino Bill has stalled before reaching the Senate floor for a vote. Although the

bill is opposed by immigrant and Chicano rights organizations, its founding largely due to the opposition of agribusiness interests who rely on the type of massive "illegals" which might be overplacated these interests. The Senate Judiciary Committee, under the sponsorship of Chairman James Eastland (D-Miss.), himself a large scale agricultural employer.

The Eastland Bill incorporates the Rodino provisions, but adds a major provision for the re-establishment of a "Bracero" program, similar to the one terminated by Congress in 1964. This would allow the legal entry of undocumented workers as "nonimmigrants" for one-year periods, to work for employers registered in the program. "Braceros" would not be entitled to various benefits afforded permanent residents.

By satisfying the agribusiness demand for cheap labor, a new "Bracero" program could lead to a sharp reduction in the number of foreigners allowed to gain permanent residency. In addition, the Eastland Bill would, for the first time, allow a ceiling on the number of immigrants from individual Western Hemisphere countries—a measure directed against Mexicans in particular.

Both the liberal labor supported Rodino Bill and the agribusiness-backed Eastland Bill are aimed at getting tough with immigrants. But squabbling has made final Senate action on either bill questionable this fall. Organizations like the United Farmworkers, the Mexican-American Political Association, the CASA, which oppose both bills, have little clout on Capitol Hill.

A third bill that affects government immigration policy has received far greater exposure than the Rodino and Eastland bills. It is the Criminal Justice Reform Act of 1975, better known as "S.1"—the largest piece of legislation ever introduced in Congress. S.1 contains a statute that would establish criminal liability for persons or organizations that "hinder" or "delay" the discovery or apprehension of illegal immigrants; which could include those who merely refuse to turn "illegals" over. This would target not only employers, but social workers and attorneys.

The bill is still alive although it apparently is destined for the trash can as liberal opponents help fashion compromise legislation.

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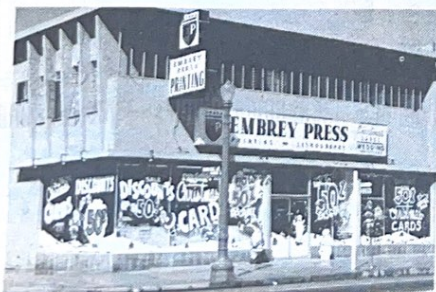
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# community calendar community calendar

## concerts ★ ★ ★ ★

**SUNDAY MUSIC AT WILSHIRE**  
Wilshire Presbyterian Church  
300 S. Western Ave.  
October 10th, 4:00 P.M.:

**THE PACIFIC CONSORT OF VIOLS**, WALTER UNTERBERG, director, perform medieval and renaissance music.

October 17th, 4:00 P.M.:  
**LEAH LITTLEFIELD**, mezzo-soprano, presents an art-song recital featuring Copland's Emily Dickinson Songs.

October 24th, 4:00 P.M.:  
**KATHLEEN MERTZ**, cello, and **MARIANNE VORRATH**, piano, perform chamber music by Couperin, Debussy, Saint-Saens.

**AN EVENING OF IRISH MUSIC**  
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Sunday October 10 at 8:00 p.m.  
Donation \$3.00. Reservations phone 828-4497. McCabe's Guitar Shop, 3101 Pico Blvd., Santa Monica

**NEW ELECTRONIC MUSIC OF SWEDEN**, works by Back, Johnson, Bodin, Morthenson, Mellnas, produced by Carl Stone and the Electro-Acoustic Music Network in co-operation with the Swedish Music Information Center—Weds, Oct. 20, 8:30 pm, Disney Music Hall, California Institute of the Arts, Valencia, California. FREE. For more info call 805-255-1050, music school.

**NEW ELECTRONIC MUSIC OF SWEDEN** Sunday, Oct. 24, 8:00 pm, Institute of Dance and Experimental Art, 522 Santa Monica Blvd., Santa Monica. For more info call 395-0456.

## demonstrations ✓ ✓

**DEMONSTRATION AT THE FORD-REAGAN \$1,000 PLATE DINNER AGAINST U.S. IMPERIALISM IN SOUTH AFRICA**, Thursday, October 7, 6:30 p.m. at the Beverly Hilton Hotel at Wilshire and Santa Monica. Call more information call Barbara Hertz at 283-6951 or 413-4199 or Leone Cherksey at 398-8103.

**A RECEPTION-MEETING FOR THE 50 DELEGATES OF THE JAPAN COUNCIL AGAINST A & H BOMBS (GENSUKYO)** October 10th, Sunday 1:00 PM to 5:00 PM at St. John's Episcopal Church — Parrish Hall, 514 West Adams Boulevard, central

Los Angeles. Free admission. Speakers, entertainment, refreshments, child care.

It is very important that we get a large turnout at this October 10th Reception-Meeting in order to solidify our relations with the Japanese people and further the international movement for your nuclear disarmament. So, won't you make the effort to attend and bring a friend or two?!! There is an urgency for making our voice heard and our feelings known, this being an election year. We need to know what we can expect from our soon-to-be elected President about our U.S. use of nuclear weapons. If you have any questions or need more information, please contact us at 931-2538 (6-8pm, evenings) or 255-2016 (days).

## exhibits ★ ★ ★ ★

Thousands of original art and craft works will be on display on the Santa Monica Mall the weekend of October 16th and 17th during the annual Fall Mall & Craft Show. Over 200 California artists and artisans are entered in the free outdoor event. Hours of display both days will be 10 a.m. to 5 p.m.

Items of interest to all ages and tastes will be shown by the artists who created them. Oil and watercolor paintings, drawings and etchings entered will feature landscapes, seascapes, pop art, local scenes such as the popular Santa Monica Pier, and foreign places such as Paris street scenes and desert locations.

Other works in the show include jewelry, pottery, fine metal and clay sculpture, graphics, woodwork, macramé, hand-puppets, stuffed toys, batik and hand carved pipes.

An exhibition illustrating how natural grasses from around the world have been used to make both functional and decorative objects will be on view in the Textiles and Costumes Galleries on the fourth level of the Los Angeles County Museum of Art's Ahmanson Gallery from October 14 to January 2, 1977.

An enormous array of objects has been made from grasses: from bridges and boats to clothing, mats, utensils and tiny toys. The earliest of these objects were very simple. A hollow reed or bamboo pole shaped at one end became a spear for hunting or fishing. Bamboo was shaped into spoons or split at the ends to

make whisks and strainers; lighter grasses bound together made brooms. Besides splitting, methods of making grass objects have been extremely varied: cutting, carving, shredding, binding, coiling and weaving. All these methods are exemplified by objects in the exhibition which represent many cultures and serve a wide variety of purposes.

A 12th-century basket from Peru is the oldest object in the exhibition; most were new when they were collected during the last 15 years. Included are utensils, ceremonial objects, furniture, clothing, containers and housing made of some of the more common grasses such as bamboo, fodder, wheat, barley, rye, pampas grass, rice, miller, sugar cane, broom corn and maize.

Free guided tours will be offered Thursdays at 1:30 p.m. Admission to the exhibition is free. The Museum is located at 5905 Wilshire Boulevard.

**RECENT WORKS BY TERI MATELSON** to be displayed from October 10, 1976 to January 1 at the Museum of Natural History, 700 State Drive, on 2nd floor of museum—Ornithology Department—Exposition Blvd. Museum Hours: Tues.-Sun. 10:00 a.m.-5:00 p.m. Closed Mondays.

An exhibition of 49 Indian miniature paintings will be on view through November 7 in the Mughal-Rajput Gallery on the fourth level of the Ahmanson Gallery at the Los Angeles County Museum of Art. Admission is free.

While most westerners are familiar with the Mughal school of Indian painting, this collection is formed primarily of works from the Rajput schools, thus providing the viewer with a chance to see the kinds of miniature paintings created for the rulers and nobility of the feudal kingdoms flourishing in Rajasthan, parts of central India and the North-western Himalayas (Pahar).

Despite significant artistic influences of the Mughal style and the fact that Muslim artists often worked for Rajput patrons, the Rajput style is recognizably different. The Mughal style is more naturalistic and painterly than the Rajput style, which is more symbolic and linear. Rajput painters in general preferred unbroken areas of color creating visual contrasts combined with austere compositions where delicately graceful figures lead an enchanted existence. The Mughal style is more courtly and earthbound; the Rajput style

lyrical and idyllic. The themes of the paintings revolve primarily around the myths and legends of the gods Krishna-Vishnu and Siva. However, secular themes of love, music and the hunt are also portrayed, providing a glimpse of Rajput courtly life of the 17th and 18th centuries.

**LAS CHICANAS "LAS VENAS DE LA MUJER"** (through Nov. 14): Ann Wolken "From Fairytales to Families 1974-1976" (through Oct. 30); Grandma Priabrey's "Borah Village (ongoing)" at the woman's Building 1727 N. Spring St., Tues. - Sun. 12 - 7 p.m., call 221-6161.

There is more to the world than the average person sees—scientifically speaking. The current exhibit, **EARTH, AIR, FIRE, WATER**, at the California State Museum of Science and Industry, (760 State Dr.) is centered on ancient man's notion that these four elements are the basis of life on earth.

The four-theater multi-media exhibit will be presented through December 26 to create in the lay audience an awareness of a second way to look at the world and these elements—the scientists' way.

Also aimed at developing a view of science as a human activity, the exhibit, utilizing lay terms, delves into how the four basic elements relate to man and his world. The exhibit is sponsored by the National Science Foundation.

Explored in the mini-theatres is the process by which the **EARTH** is continually changing its physical features and the unique characteristics of **WATER**. There is also a visual discussion of fire (**ENERGY**), its transformation and new sources, and of **AIR** as a weather maker and supporter of life.

The star of the show will be America's national emblem, the Bald Eagle. The supporting cast will include various other predatory and endangered birds depicted in their natural environments.

All are original works by renowned artist Louis Agassiz Fuertes and are part of the Arm and Hammer Collection of Birds of Prey to be displayed at the California Museum of Science and Industry, 700 State Dr., through October 15.

Thirty paintings will be included in the exhibit which is aimed at heightening the public's awareness of the plight of endangered species.

The paintings, commissioned in the 1920's by Arm and Hammer, were originally reproduced as small nature cards and packed in boxes of baking soda.

In keeping with the legend on each card, "For The Good of All, Do Not Destroy the Birds," the sponsors of the exhibit hope to inspire Americans to take protective action towards birds of prey, many of which are now threatened with extinction.

**UNION MAIDS** a documentary about women organizing in the 1930's Sunday, October 17 8:00 pm at the Church in Ocean Park 235 Hill St. Santa Monica \$2.00 donation. Call 399-9228 or 399-1631.

## films

The Elysium Institute, 1316 N. Western Avenue, Los Angeles, California presents **THE DISCOVER YOUR SELF** film gathering: Ten Thursday evenings of films and discussion, 7:30 to 10:30. Program begins Thursday, October 7, 1976.

A communication not only between films and people, but between people and people. We have chosen films which are alive with alternatives to learn more about ourselves and living more authentically with others.

Series tickets are \$10.00 for any four evenings. Single programs are \$3.50. Tickets can be purchased at the door, by mail. For more information phone: 465-7121 or 937-4650 9 to 6 p.m. Monday through Friday. Due to limited seating reservations are recommended.

October 7, 1976  
**EVOLUTION OF A YOGI**—Traces the journey of Dr. Richard Alpert from Harvard University Professor & LSD advocate to the spiritual New Age, Baba Ram Das.

**JUNG SPEAKS ON FREUD**—Jung explains the influence of Freud's work on his divergence.  
**FREEDOM FROM FEAR**—Krishnamurti speaks on the nature of pleasure, pain and fear, and on how to free oneself.

October 14, 1976  
**VOODOO ISLAND** — Haitian Voodoo Ritual at a large ceremony. Shows states of trance and possession.

**OLD ORDER AMISH** — Insight into group structure & psychology of Amish. Explores their ability to resist contemporary social influence.

**HUNZA: REMOTE HIMALAYAN COMMUNITY** — A community where health and longevity is abundant. Lifestyle resembles the middle ages.

October 21, 1976  
**FRITZ PERLS: EVERYTHING IS AWARE PROCESS** — Gestalt approach to dreams, examines dreams as a means of unifying one's concept of total existence.  
**AN APPROACH TO GROWTH** — The Lomi process reveals various techniques to produce positive and permanent change in the minds of participants.  
**EAGLEVILLE: YOU'RE NOT ALONE** — Shows struggle to communicate across ages... overcome the barriers with the help of skilled therapists.

**IDI AMIN DADA — PORTRAIT OF A DICTATOR** A chilling, funny documentary about the Ugandan tyrant, who is revealed as a psychotic criminal with a great sense of humor. An important film—Amin casually discusses his plans for conquering Israel and takes a boat ride. At the Pacific Vine Theater in Hollywood thru Oct. 12. Call 463-6819



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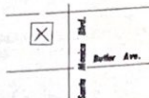
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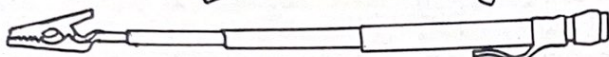
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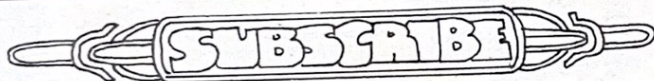
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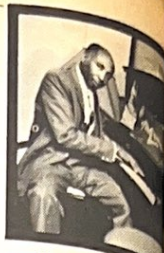
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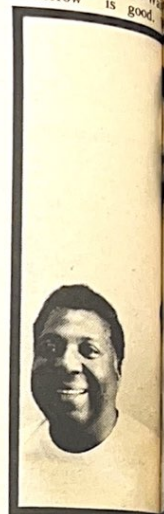
Sunday evenings, the ordinarily earnest sound waves at 94.5 FM—KFPK, listener sponsored radio—are suddenly seized by a thumping jumping sound. The radio trembles in syncopation to that down-to-syncope to that down-on-the-corner rhythm 'n blues classic Willy And the Handjive and female voices echoing the refrain, "Johnny Otis, Johnny Otis..." A hoarse voice rings out: "We've got some good things for you tonight, children!"

During the hour and a half of the Johnny Otis Show, Otis plays a selection of blues and rhythm 'n blues recordings along with jazz, gospel, and, also, music that relates to the roots of Black American culture. During the breaks between records, some of the rhythm 'n blues artists, whose work Otis features on his program, visit for on the air reminiscence and discussion of current musical activities and future plans. Their conversations about music and the musical life are punctuated by the music itself with its back beat, low and high harmonies, and lyrics that are worldly-wise, sentimental, and sly.

In one sitting, you hear Mother-in-Law, Get a Job, Why (Am I Treated So Bad), and jazz, blues, gospel artists like Billy Holiday, Lester Young, Lightning Hopkins, and the Swan Silverstone Singers. You start listening to the connections between the diverse artists and between them and you, and if you let yourself go, you enter a mythical America where you join your friends (black and white, makes no difference), your real friends who want to talk about it. For an hour and a half, you are sitting down on the front steps



producing a record for singer Charlie Taylor, unknown to the major audience, and told him to promote his record. "Charlie's record will be within the next six months. Their 45 rpm record, "Hard For You Woman," the flip side, "Let's Wait Tomorrow" is good.



Mel Alexander

takes more than that to success. When you don't have the powerful company organization and connections to get you, it takes hard work and something else. Among other things, Alexander and Williams are going to the record to be a success.

First of all, they could get radio air play for their record in Los Angeles. Most stations don't have local interest at heart... Bill Williams and Barry White could get heard three or four years ago... People are starving



Dancing in the streets

of a radio program created Neighborhood, there to gossip, cut up, tell a few jokes, remember old friends, brag a little, and wonder where are we all going and how will this all end.

After several visits to the radio show, I had met, along with Otis, popular rhythm 'n blues artists, a manager, owners of small record businesses, and rhythm 'n blues artists who had not yet gained popular recognition but who still had something to say (despite the fact that disco, rock, and MOR tended to squeeze everybody else out of the pop music field). During the photo sessions, conversations about rhythm 'n blues began an education about the music and the business.

Play the South First

When Ralph Williams and Mel Alexander described the process of a small company





# Rhythm & Blues



## The piano player was Antoine Domino

Billy Diamond, presently manager for Charlie Taylor, George Holmes, Shirley Goodman, and others, grew up in the poor part of New Orleans. Early on, Diamond learned to play the bass and started a group which was called Billy Diamond and the Rockers of Rhythm. "My piano player was Fats Domino who was called Antoine in those days. I was getting jobs for six dollars a night." They worked at places like the Club Thistle, the Robin Hood Lounge, and the Club Desire. "Fat recorded a number, 'The Fat Man,' and then he wanted to stretch out on his own, so he got his own band. So half the band went over to one club, and I stayed at the Club Desire. Then, Fats went on a tour with Dave Bartholomew's band. When he came back he said, 'Hey, Billy, we should join forces instead of fighting'. So we all got in a band together."

Diamond became the band's

fine club."

Nowadays, Diamond has returned to the promoting and managing business, but times and styles have changed. The days of going into the studio with musicians and singers and turning on the recorder while they sand and played are gone. "They used to have live recording sessions, but now it's an overdub situation." Although the sound is now "cleaner", the musical effect more precisely targeted, and the arrangement more controlled, the spontaneity of recorded music is lost. Those days when Diamond played bass for Domino in Cosmo's recording studio in New Orleans are gone forever.

## "Let The Goodtimes Roll"

Shirley Goodman of Shirley and Lee ("Let the Goodtimes Roll") and Shirley and Company (the recent disco hit, "Shame, Shame, Shame") enjoyed those early live recording sessions, too. "Nowadays, it's no feeling, it's just what

that's all, just sing a song. No travelling or nothing.' And we recorded. To her, that singing outside of church that was corruption, that was sinful."

These days Shirley Goodman is still singing happy uptempo songs. Anyone who has heard the recent "Shame, Shame, Shame" knows she is singing as joyfully as ever and with increased depth and assurance like a true sweetheart of the blues. She appeared on the Johnny Otis Radio Show and told the above tale of how she started in the music business.

Johnny Otis is not an ordinary disc jockey, but, in a sense, is the world's greatest disc jockey, because he is so much more than a conversationalist and record spinner. Otis is a jazz and rhythm 'n blues musician who has led bands, promoted music, written music, and produced records. The songs he's written include "Every Beat of My Heart," "Dance With Me Henry," "So Fine" and "Willy and the Hand Jive". He has produced such artists as Little Esther Phillips, Mel Walker, Little

to listen through the door to the groups like Fats Domino's band making records.

"Ooooooh! They sounded so good! We started asking Cosmo if we could record just so we could have a record for ourselves that we could listen to at home. We used to beg him everyday. 'Hey, Mister Cosmo, could we please make a record?' 'Get away from here you kids!' he'd say. One day he got so sick of us, he said, 'I'll tell you what you do. You get two dollars, and I'll make you a tape.' Two dollars was a lot for us kids in those days. But we got the two dollars together, and we all got dressed up like we were going to a



Shirley Goodman

big thing and went up to the studio. Can you imagine twenty kids singing "I'm Gone" which we all wrote together. Cosmo gave us one demo. It was a big 78. And he was rid of us. We wouldn't bother him anymore cause that's all we wanted. One day, producer Eddie Mesner came to town" ... From Los Angeles.

By accident Mesner heard the recording of "I'm Gone," liked the song and the voices of Shirley Goodman and Sammy Lee, and asked Cosmo to bring all twenty kids to the studio so he could pick out the two voices he liked. Cosmo had no idea where to find them, but he found some neighborhood children and told them to put out the word that he wanted to see the kids who recorded "I'm Gone."

"The kids went lookin' around school and said Cosmo wants to see you. We were scared to death! Cause we thought we had done something wrong. We went to the studio to see what he wanted. Then, Eddie Mesner said he wanted us to make some records. Well, my Grandma was not for that! Eddie Mesner wanted us to be called the Sweethearts of the Blues. It took awhile before my Grandmother would decide to sign a recording contract. She finally decided to sign the contract after he laid a thousand dollars on her. She said, 'I'll let her sing a song, but

Willie John, Jackie Wilson, the Midnighters, Marie Adams, the Three Tons of Joy, and Etta James. His radio show reaches into the pain and joy of being a human being, especially as it relates to black American experience. But the



Jamming in the streets

broad message, as I hear it, is that all our experience can not be defined and confined by formulas and analyses. Just as music can swing free and high above categorizations and confinements so can life.

"We've got some good things for you tonight, children!"

Listen to the Music.

Top left cover, L.A. lyricist, Sleepy Jim Berry; Top right corner, "Goodtime" Charlie Taylor. Photo-essay by Lory Robbin

a record... Charlie Taylor... to the... have no choice, because they turn off this jive... they get another jive... Now, Southern areas... got their top lists, but... they play. So we have to... South first. Charlie's... was made here in town. (to... we mailed it out" (to... northern radio stations and

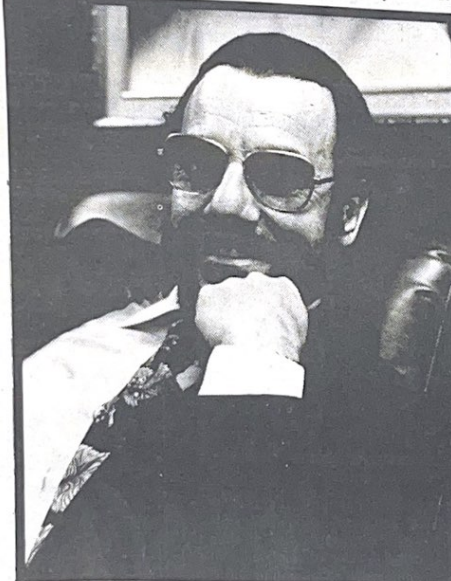


Mel Alexander

ore than that... When you do... erful company... Houston, Dallas, and... nd connecting... takes hard... me liked it, some didn't... mething else... can't hear it 'til it makes... you know what I mean?"... Memphis is doing a disco... both sides of Charlie's... At the club, when they... io air play... "I Work Hard For... in Los Angeles... man", people almost... don't have... of their tree." Alexander... at heart... Williams anticipate suc... Barry White... Only the strong will... and only the good will... people are st... anything."



Billy Diamond



Johnny Otis

tour manager. Domino signed his first big contract, and then the band started making the one nighters, successfully breaking into the pop field. Diamond left the band and worked as manager for Shirley and Lee ("Let the Goodtimes Roll" and "Feel So Good") for two and a half years and worked again for Fats Domino until 1966.

For awhile Diamond operated a night club in L.A. called the Four Five Ballroom until shortly after the Watts uprising. "Then came the time when we couldn't keep the club open cause people was raising so much sand. So we decided to close the club down. A real bummer. Used to be a

you're reading. When you're reading, you can't imagine anything but what you see. Now, they have good writers, but in those days musicians used imagination. Today, it's mechanical. Here's the words, and you sing it. Don't change anything! Because that's what's there. You can't get a good gospel singer to do that. They have to feel."

When Goodman was thirteen years old she and a group of neighborhood kids used to sing together for the fun of it. In those moneyless days, they had no costly amusements to play with nor mind consuming television to watch. Instead, for fun they sang. And they went down to Cosmo's Studio



# community calendar community calendar

## lectures...

**CELEBRATION OF THE SPOKEN WORD:** poetry readings with Doriane Poretz, Curtis Lyle, Eloise Klein Healy, and Clark McCann at the Alley Cat Sunday, October 24 at 8 p.m. The Alley Cat is located in the alley above the Hermosa Pavilion at 14th & Hermosa Ave. Phone 651-5488 or 374-7672.

**WOMEN'S HEALTH AND HEALING CONFERENCE:** Oct. 8-11, at Los Angeles City College. Workshops and panels on a wide variety of topics concerning health care for women, including: holistic healing, treatment of rape victims, the politics of medical research, sexuality and midwifery, nutrition and biofeedback. \$30 Registration, Friday evening (7 p.m.) and Sat. morning (9 p.m.) at L.A.C.C. 855 North Vermont Ave. Call 450-2191 for further information.

Students who are returning to college will benefit from the experience of discussing literature from various fields, writing short papers and receiving critiques of papers from members of the Immaculate Heart College faculty including, Lenore Dowling, Marian Sharples, Helen Kelley, the College President, Agnes Flynn and Marie Egan.

Five successive evenings, beginning October 12, from 7:00 pm to 10:00 pm, a seminar will give students the opportunity to meet faculty members representing different disciplines.

The aim of the seminars is to sharpen skills in reading critically, analyzing and writing effectively.

The Immaculate Heart College Office of Special Programs has further details. The phone number is 462-1301 extensions 230/233, Immaculate Heart College, in the Hollywood Hills, Los

Feliz and Western, is an independent, liberal arts college for men and women, celebrating its sixtieth year of providing a learning environment to people who want to expand their worlds.

**KENNEDY — KING MURDERS TO BE DISCUSSED:** Lawyer-Historian Mark Lane flies into Los Angeles on Wednesday, October 13th to brief a town hall meeting on new developments in the assassinations of President John F. Kennedy and Civil Rights leader Dr. Martin Luther King, Jr. The event, sponsored by the new Los Angeles Chapter of the Citizens Committee of Inquiry, will feature new films and facts that have led to a wide ranging congressional probe of the deaths in Dallas and Memphis. Refreshments and literature will be available. Donations will be accepted. TIME: 8 P.M., Wednesday, October 13, 1976. PLACE: Great Western Savings & Loan Building, 310 North Fairfax Avenue. For additional information call: Donald Freed 478-1169, Jeff Cohen 851-4194, Dodie Drake 652-3600.

## meetings — — —

**SMASH APARTHEID THE WORKERS REVOLUTION** A forum on Southern Africa by the Spartacus League, will take place on Fri., Oct. 15, 8 p.m. Don. \$1.50 Audience participation invited.

A champagne art show and sale featuring the works of famous California artists on Sunday, Oct. 10, from 5 to 8 p.m. at the Contemporary Art Forms Gallery, 17200 Ventura Blvd., Encino, and a Mexican dinner and dance at the Peter Feder home, 14127 Chandler Blvd., Sherman Oaks, at 7:30 p.m., which Cesar Chavez will attend, will raise funds for the campaign for passage of Proposition 13, the United Farm Workers-endorsed initiative. Tickets are \$12.50. For information, call 789-4998.

**FAMILY SYNERGY** exists for the purpose of facilitating the exchange of information, ideas, discussions and news about Alternative Life-Styles (i.e. expanded families, open relationships, intentional communities, group marriages, communal living, etc.) Our next meeting which is open to the public is Friday, Oct. 8th at 8:00 PM. It is a "Newcomer's Meeting" where information about the organization may be obtained without obligation. Door charge is .50 and the addresses are 19822 Welby Way in Canoga Park, (340-6815) or at 1006 N. Mariposa Apt. 215 in Hollywood (664-2852).

**"YES ON 14 PARTY,"** United Farmworkers, Philip Vera Cruz, Executive Committee of the UFW board will speak, followed by fund-raising party. Music for dancing, beer, food. Two bands, rock and vocalists. Don. \$2.50, for students & unemp. \$1.50. Saturday, Oct. 16, 7:30 p.m. Let's make this a fat one for the UFW.

**THE CIA & THE DILEMMA OF INTELLIGENCE IN A DEMOCRACY** a one-day symposium at UCLA will be held Saturday, October 16 in the Royce Hall auditorium, William E. Colby as well those who call for the abolition of the CIA will be present. For more information call 825-7777.

**CASA PUERTO RICO** a Conference concerning the future of Puerto Rico to be held on October 8 at 7 p.m. at 5178 Whittier Blvd. Anyone who is interested in the plight of the Puerto Rican people is urged to attend.

**CASA PUERTO RICO** presents "Disco Night" Saturday, October 9 from 9 p.m. to 2 a.m. The dance will be held at 5178 Whittier Blvd. A \$1 donation is requested.

## services |||||

Three out of four people in the world have never been to China; the rest live there.

With the growing information available about the People's Republic of China and the growing interest by people here, the Echo Park Library is sponsoring a 10 week course on the New China, which began Thursday, Sept. 16, 7 p.m., in the library, 515 N. Laveta Terrace.

The course has been set up by Larry Haun and Jane Ellison, both of whom have been to China. They have arranged for several of Felix Greene's films on China and for different speakers. The range of subjects includes history, the People's Liberation Army, industrialization, workers, city life, People's Communes, medicine, women, family life, and foreign policy. The last session will be a pot luck dinner of Chinese foods.

There is no fee for the course; two paperback books will be required. Please call the library at 628-5903 for more information.

Teenagers who would like to make a movie, experiment with music, create masks, learn how to do soft sculpture, or explore a variety of other facets of the arts are invited to join a series of classes now being formed at the Junior Arts Center in Barnsdall Park.

Other offerings include "Acting Techniques," "Fiber Workshop," "Video," "Film Animation" and "Life Drawing."

There is no charge for this unique experience. Classes began October 4 and meet once a week in the late afternoon or early evening, and are taught by professional artists. With a limited number of students and eleven weeks of two-hour sessions it is possible for wide spectrum of activities to be completed.

The Junior Arts Center, a division of the Municipal Arts Department of the City of Los Angeles, is recognized through-

out the world for the excellence of its program and for its innovative techniques.

The center's Barnsdall Park campus is located at 4800 Hollywood Blvd., just west of Vermont. Registration for classes may be made by calling the center at 666-1093 between the hours of 9 a.m. and 5 p.m.

## CASTING CALL

Producers Dorothy Sinclair and Harold Lieberman announce the world professional premiere of a new play about the Holocaust **THRONE OF STRAW**, by Edith and Harold Lieberman. It will be directed by Donald Freed and will open in January 1977 at the Odyssey Theatre in January 1977.

Principle and ensemble casting will be held Saturday and Sunday, Oct. 9 and 10 at 11 a.m. at the Odyssey Theatre 12111 Ohio Ave. in West Los Angeles (At Santa Monica Blvd. and Bundy). All types and ages are needed, including children. This will be an Equity waiver production.

For further information call 278-2790 or 935-5082.

**ACADEMY PANGLOSS** 715 So. Parkview St. (213) 387-0932.

**WRITER'S WORKSHOP** meets on Tuesdays at 8 p.m. any type of writing is welcome.

**PANGLOSS CABARET** every Wednesday at 8 p.m. Still free

and still the best time to contact the management. We make announcements and take care of a little business, and then ride off into electric conversation. We have whatever comes along. We have had original guitar songs by Shirley Grant, some little-known films by D.W. Griffith, talks on drugs and alternate lifestyles.

A sort of thinking-person grab-bag.

**WOMEN'S FILMS BY L.A. ART PRESS** is continuing its Monday screenings of tastefully selected shorter films of a general nature. \$1., 8 p.m.

## MINORITIES AND THE REVOLUTION

Three bicentennial history lectures on "Minorities and the Revolution" will be presented in East Los Angeles College's Ingalls Auditorium on selected dates from October 6 to November 10.

"Indian Dilemma and the American Revolution" will be discussed by Conrad H. Hawkins at 10:30 a.m. and 7:30 p.m. on October 21. This lecture is on the dilemma of the Native American who was forced to face the ominous decision of whether to support the Colonists or the British.

Hawkins, ELAC professor of history, earned his B.A. and M.A. degrees at USC.

## theatre

### SOUTH AFRICA PLAY DUE OCT. 22

"Boesman and Lena," a play from South Africa dealing with the plight of blacks in that country, will receive its first major West Coast production at Inner City Cultural Center, Oct. 22 — Nov. 14.

"Boesman and Lena" will run Friday through Sunday evenings starting Oct. 22, with low-price previews on Oct. 15-17 and 19-20.

Tickets to both shows are on sale now at ICC, 1308 S. New Hampshire Ave. (at Pico Blvd., one block west of Vermont Ave.) and at Mutual and Liberty agencies. For more information, call (213) 387-8289.

**THE SAN FRANCISCO MIMETROUPE** performs a history play with music **FALSE PROMISES NO ENGANARON** at Fritchman Auditorium, 2936 W. 8th St. at Vermont on October 20-22, 8 p.m. \$3.50 Donation. Advance tickets available: Downtown Haymarket 715 South Parkview, LA 9-0057 — 387-0932; West L.A. Papa Bach's (Paperbacks), Santa Monica Blvd. at Sawtelle, 478-2374; Hollywood-Echo Park, Chatterton's Bookstore, Vermont and Franklin, 664-3882.



"A Prince Caressing a Princess" is the Rajput style of the Bikaner school. Ca. 1650 from the William Theo Brown and Paul Wanner Collection. Now on view at the Los Angeles County Museum of Art, through November 7.



## COMMUNITY HANDBOOK

In the interest of saving our readers a lot of money and at the same time illustrating some of the advantages to be gained by abandoning the profit mongers, we have decided to run a food price survey.

Although four stores are listed, they really break down into two categories: the profit-hungry chain store and the non-profit food coop. If you find some of the price differences between the chain stores and this food coop (Coportunity, located in Santa Monica at 16th and Broadway), remember this: the chain stores operate on a 20-25 percent profit margin. The coop margin is only nine percent.

This is not accomplished by magic. It's all a question of motives. The chain stores exist to make money...and they do. The shareholders make fortunes and the executives haul in a tidy sum each time you pass the register. Coops exist to serve their members. Many are run, like Coportunity, by unpaid directors (workers are paid an hourly wage).

But good as the coops are, they are being held back by the food industry. The industry won't sell commercial foods wholesale to stores which operate below a certain weekly dollar volume. Few coops can make that level. That's why you can't get better buys on name brand products like Campbell's Soups or Pepsi-Cola.

As more people use the coops, though, more coops will get over that line. Meanwhile, read these prices and decide where you want to shop.



Product	Vons	Lucky	Ralphs	Coportunity	Average Price	Percent Savings	Money Savings
Tomatoes, whole peeled	Vons 28 oz. .48	Hunts & HD/2 28 oz. .48	Ralphs 28 .51	CHB 28 oz. .38	.49	22	.11
Tomatoe Paste	Fancy Farms 6 oz. .23	2 kinds 6 oz. .24	6 oz. .25	Co-op 6 oz. .22	.24	08	.02
Marinated artichoke hearts	Cara Mia .57	Romanina 6 oz. .52	Cara Mia 6 oz. .59	Cara Mia 6 oz. .45	.56	20	.11
Pickles, Kosher Dill	E. Cal. 46 1.45	Heinz 46 oz. 1.23	Heinz 46 oz. 1.09	Co-op 48 oz. 1.04	1.26	17	.22
Refried Beans	20 1/2 .35	20 1/2 .35	Rosarita 17 oz. .39	CHB 16 oz. .24	.35	33	.12
Pork & Beans	2 kinds 30 oz. .51	30 oz. .50	Ralph's 30 oz. .52	30 oz. .46	.51	10	.05
Raisins	.71	Ca. Seedless 15 oz. .71	Ca. Seedless 15 oz. .68	Co-op 16 oz. .60	.70	14	.10
Peanut Butter Crunchy	2 kinds 2.41.88	—	40 oz. 2.21	Co-op 48 oz. 2.14	2.31	.07	.17



## Price comparison

# Profits vs People

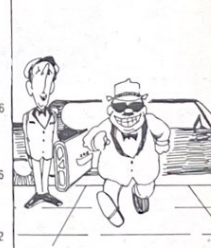
Red Kidney Beans	Fancy Farms 15 oz. .31	Lucky 16 oz. .27	15 1/4 .33	Co-op 15 1/2 oz. .29	.31	10	.03
Sauerkraut	3 kinds 16 oz. .36	3 kinds 16 oz. .32	3 kinds 16 oz. .35	Co-op 16 oz. .27	.34	21	.07
Tomatoe Sauce	8 oz. .17	8 oz. .17	8 oz. .15	CHB 8 oz. .19	.16	13	.02
Tomatoe Catsup	4 kinds .40	14 oz. .43	Heinz 14 oz. .45	CHB 14 oz. .32	.43	26	.11
Loma Linda Dinner Cuts	1.40	—	1.36	19 oz. 1.23	1.38	11	.15
Vege Burger	—	—	1.36	19 oz. 1.13	1.36	17	.24
Big Franks	1.45	—	1.45	19 oz. 1.21	1.45	17	.24
Little Links	—	—	1.35	14 oz. 1.11	1.35	18	.24
Nat. Apple Sauce	Hein .79	—	Heinke's 32 .79	Knudsen 32 oz. .50	.79	37	.29
Dried Pineapple	—	—	6 oz. 2.61	16 oz. 1.65	2.61	37	.96
Soy Oil	Hunza 16 1.14	CHB 24 oz. .75	CHB 24 oz. .76	Hain 32 oz. 1.34	—	—	—
Stoned Wheat Wafers	.69	—	.69	.57	.69	17	.12

**SPECIAL!**  
3 for



Pineapple Chunks 20 oz.	.52	.52	Dole .52	Co-op unsweet juice .50	.52	.04	.02
Garbanzos canned	15 .33	—	—	—	—	—	—
Cut Green Beans	16 .27	16 oz. .33	.29	Co-op 15 1/2 .24	.30	20	.06
Cut Spears Asparagus	15 oz. .27	.64	15 oz. .73	Co-op 14.72	.66	.09	.06
Med. Size Sweet Peas	.35	.35	Co-op .36	16 oz. .33	.35	.06	.02
Corn	.33	.29	.31	co-op 16.30	.31	.03	.01
Hershey's Cocoa 8 oz.	.76	.73	.73	.45	.74	.39	.29
Olive Oil	Pompeian 32 oz. 3.19	Pompeian 32 oz. 3.15	Pompeian 32 oz. 3.15	Cold Pressed 32 oz. 2.60	3.16	.18	.56
Del Monte Pumpkin 16 oz.	Libby's .33	Libby's .31	Libby's .31	.34	.32	.06	.02
Mandarin Orange Seg	.41	.39	.38	Co-op 11 oz. .38	.39	.03	.01

## Another day





## Time for a critique

Welcome to the second half year of the Los Angeles Vanguard.

If you've been a steady reader, you know what we've done—exposed corporate rip-offs, phone company and health industry scandals, and government malfeasance; reported on organizing activities of various progressive organizations; written articles about hacking it in L.A., and much more.

We're proud of what we've accomplished, but we know we have a long way to go.

When we started out last March, we ran an editorial entitled "Unity," in which we stated our goals. In the interest of starting a dialogue with our readers, we're now, in our 27th issue, republishing that original statement. We invite your critical comment based on that editorial. (Letters received will as always be published in the paper as space allows.)

The Los Angeles Vanguard is a weekly newspaper which informs and communicates with people who seek control of their lives through alternative means of political, economic, social and personal survival.

We recognize that this community is greatly fragmented today. We hope to provide a channel for unification through a dialogue bringing us in closer touch with one another. Vanguard readers will have new information enabling them to make intelligent decisions for their own actions and commitments.

The Vanguard will expose the propaganda that the arrogance of power uses to trample on the rights of people. We will probe consumer ripoffs, environmental degradations, unfair labor practices, attempts to limit personal and social freedoms, mass media and cultural brainwashing, and offer solutions.

We will provide extensive coverage of people's activities in a four-page pullout resources section. This calendar will be a compilation of places to go, things to do, and information on: social services, crisis centers, free clinics, food conspiracies, child-care cooperatives, theater productions, multi-media performances, classes, seminars, meetings...

The Vanguard entertainment pages will be filled with reviews of both large and small productions. Our reviewers will be analytical not presumptuous. Quality features will be an integral part of the newspaper.

We will hold politicians and bureaucrats accountable for their conduct, reminding them that they are public servants. We will closely watch the actions of large corporations, utility companies, transportation and communication lines, the Los Angeles moguls and others in positions of economic power. To this end, we will engage in advocacy journalism and some good old-fashioned muckraking, launching our own investigative reports and carefully following up our readers' complaints. We will examine all forms of repression, from the blatant to the subtle. We won't be afraid to take stands when necessary.

The Vanguard is more than a newspaper, it is an organizing tool for community groups and individuals to fight back through citizen action. FIGHT BACK will be a regular feature of such efforts.

We also encourage communication from our readers. We will print responses and select readers' opinions for our editorial pages.

Recognizing that this is a cooperative effort, we will strive for the maximum degree of ownership and control by the people whose energies go into making it happen. Finally, we hope to return a measure of our success to the community by sponsoring cultural and community projects.



Jim Horwitz

### CHOTINER ACCUSED OF EXTORTIONING CELLA, DOLE IMPLICATED:

Santa Ana attorney George Chula, in a September 1976 letter to the Watergate Special Prosecutor and staff has elucidated on certain transactions between his client, Dr. Louis Cella, and the late GOP "jack of all trades," Murray Chotiner.

"Cella recollected that Chotiner had indicated on two occasions (1972-73) that he (Chotiner) had personally given \$5,000 of money extorted from Cella to the Chairman of the Republican National Committee" according to Chula. Vice-Presidential nominee, Robert Dole, was the Chairman of the Republican National Committee during those years.

Louis Cella, recently indicted for illegal campaign contributions; and his attorney, have made some very extensive charges of extortion by the now deceased Chotiner. Cella testified before a Federal Grand Jury July 28, and later testified before an Orange County jury and also had a long discussion with federal attorneys, Stephen Wilson and David Hinden.

At those hearings, and through Chula's letter to the Special Prosecutor, it was charged that, "Dr. Cella and his 150 physician and hospital partners were victims of an elaborate extortion plot carried out by highly placed officials of our Federal Government and past administration." "Murray Chotiner extorted hundreds of thousands of dollars for the GOP from Dr. Cella

and the Hospitals over a five year period."

An immediate Federal investigation is demanded by these revelations. It is certainly important that we find out which public officials might be implicated, and especially if Senator Robert Dole was a knowing participant.

☆☆☆

### FORD SPOKE THE TRUTH—SORT OF?

President Gerald Ford's statements, in 1974, to the subcommittee of the House Judiciary Committee concerning his pardon of Richard Nixon dodged the real issue. Only New York Representative Elizabeth Holtzman asked questions coming close to the number one secret. When she asked about a prior agreement, Ford said, "I have made no deal, there was no deal, since I became vice president."

It is very likely the deal was made before Nixon appointed him vice president.

☆☆☆

### CONFLICT IN CANYON COUNTY

A form letter, dated February 5, 1975 was sent out to all insurance broker members of the Hart Brokers Association, by Duane Gartner and Co. Insurance Brokers. Gartner was requesting a \$25 contribution payable to the Canyon County Formation Committee Inc., of which he was the finance chairman, at the time.

It would appear that an investigation by the District Attorney might be called for due to the second paragraph of the letter. "I might add that our agency as a member of the Hart Brokers Association has bound liability coverage for the new corporation. (Canyon County) Obviously if a County is feasible after the study is concluded, we will be in a position to write all of the required casualty and group coverages for the new entity."

1976 Valley Publications Feature

You've probably had your own auto insurance cancelled or know someone who has this year. There are a rash of cancellations taking place these days.

What's worse, insurance premiums are up so high that today it costs more to insure a car than the car is worth. And families who have young people who drive are hit with \$900 to \$1000 premiums per year to cover young people driving cars worth less than half that price. Of course, the insurance doesn't cover just the car, but when you set down and figure out what's going on, you have to begin to understand that



the car insurance game is one of the biggest rip-offs we have

Have you ever wondered how car insurance rates are set?

Actually, insurance companies make profits in two ways—by taking in more in premiums than they pay out in claims and services and by investing money in stocks, bonds and real estate.

Few people are aware that an insurance company's profits or losses on investments are taken into account when figuring its premiums needs. And since insurance companies have more money in circulation in investments than they do in premiums, the rates we pay are based not so much on actuarial assumptions, but whether or not the insurance companies had a good year on Wall St. or if the real estate market is up.

Therefore, when we pay an insurance premium, we're not paying for coverage so much as we're paying to make up the insurance company's investment losses!

If you've shopped around for insurance, you've discovered that there is no essential difference in rates—maybe a few dollars here and there. Your own agent will tell you to shop around, confident that you won't find anything better. This uniformity of rates is

not a coincidence. There is a "club" ATMOSPHERE AMONG ALL INSURANCE COMPANIES. They operate as an oligopoly which results in a standardization of rates. They even use a central computer which, in the best police-state fashion, transfers confidential information from one insurance company to another at the press of a button. Your whole accident, medical and financial history are available to thousands of people throughout the country.

The only real solution to this multi-million dollar rip-off is to create a state insurance agency to handle all insurance purely on a take-in/pay-out basis. In this manner we would pay for coverage only and not huge investment losses. The state is already in the insurance business, handling the assigned risk cases. In this manner, the insurance companies can we out all their borderline risk cases, cancel their insurance and let the state (you and me) carry the financial burden.

A state insurance company would not only over our rates almost in half, it would provide revenue that could go to reducing property taxes. It's an idea whose time has come. Why not write your state senator or assemblyperson and demand a state insurance company. And while you're at it check and see if the insurance lobby has made any healthy contributions to his or her campaign chest lately.





'They want daycare? Give them Bruin Burgers!'

# Fun and profits at ASUCLA

Glenn Holland

As any casual visitor to UCLA can tell, there have been some very lavish improvements on the Westwood campus lately. There's a new coffee house in Kerckhoff Hall, complete with exotic coffees, crepes, and thirty-one flavors of Baskin-Robbins ice cream.

A new student health facility is being built. The student store has been enlarged by one-third, refurbished and remodelled at a cost of \$275,000. There is a new cafeteria/store complex near the Research Library, with a complete menu, modern decor, and a natural gas fireplace that burns all day and night, built for \$1.25 million—all paid for by the student funds of the Associated Students of the University of California, Los Angeles, known by its acronym-happy members as the ASUCLA.

But all is not well in the ASUCLA's ledger. Due to an unexpected increase in the pay of full-time and student employees, this year's budget has a \$112,000 hole in it. There is want in the midst of plenty. Student government budgets have been tightened, further expansion may have to be delayed, and there may not be enough money for the Child Care Center, which allows parents of small children to continue their academic careers. This sort of program, of course, does not make money—in fact, it's a chronic money-loser. But it is an essential student service. The question is, who decides what will be done with the students' money?

Back in the old college days of panty raids and raccoon coats, student government was just another learning experience, a way to keep students inside and out of trouble. The idea was for the students to learn about democratic government by forming one of their own. They would elect each other to important-sounding jobs, debate rules back and forth, and then make humble suggestions to the school administration—where all the power was all along. But those days are gone forever. At UCLA, student government is now big business.

With a budget of \$12.5 million, ASUCLA is responsible for designing and maintaining all student service facilities, such as student stores and restaurants, funding service and entertainment programs, publishing student newspapers, and generally running all the non-academic functions of a university of 33,000.

Not surprisingly, this is too big a job to be done by students alone. About half of the Association's staff are full-time, paid, non-student personnel who have no direct connection with students. The most important and influential of ASUCLA's positions are filled by professional managers, whose main interest is the commercial services that make money.

Although ASUCLA gets a healthy portion of its funds from the quarterly registration fee paid by students, much more is made by drug stores and diners and vending machines and book stores. These are the projects dear to

the hearts of ASUCLA's managers.

The ASUCLA is governed by the Board of Control (BOC) which "makes major and minor policy decisions concerning ASUCLA projects," including such things as food prices, prices at the student stores, expansion of facilities, and allocations to the graduate and undergraduate governments, as well as to campus publications. The BOC is composed of six students and four non-students, but most of its facts and figures come from the board's Budget Committee, one of the few of the Association's committees where students are not in the majority.

Two of the six students on the Board of Control are the graduate and undergraduate student body presidents, and the other four are appointed by them. As a matter of fact, all the students on ASUCLA's thirty-seven committees are appointed by them. Since the two presidents also sit in on all of the Association's committees, commissions, and organizations, they bear the main responsibility for expressing the students' will to ASUCLA's massive bureaucracy. When the important decisions are being made, the presidents have to know what to do and how to do it. But while Graduate Association President Pauline Brackeen is an experienced and able administrator, the undergraduate is falling apart from ineptitude and lack of student interest.

The current Undergraduate Student Association president, Meg McCormack, beat her opponent by only 87 votes last spring, the choice of 7% of all eligible voters.

Summer is usually the time when the president and the student legislative council (SLC) determine their budget of about \$400,000. This summer the budget was never worked out, and student organizations have no idea how much money they will eventually receive. McCormack was threatened with impeachment for alleged campaign violations and misconduct in office. She resigned, then rescinded her resignation, and was finally censured by the SLC.

When not occupied with these pursuits, McCormack and the SLC are busy promoting a privately-owned discotheque under construction in Westwood, and allocating \$100 for an SLC-produced promotional film about the Village to be shown in local theatres. Neither project has anything to do with UCLA.

In the meantime, the registration fee has been raised at least \$72 for next year, and student appointments to the Reg Fee Committee have yet to be made. A budget still hasn't been hammered out. There have been charges from Rocky Mitchell, chairman of the Black Student Alliance and the Third World Coalition that

SLC is a "racist organization" that pays little attention to the needs of minority groups.

Mitchell has called the present SLC "one of the most inept, inefficient councils in the history of UCLA." Yet there has been little student outrage or even interest. The SLC's one significant action, in response to the budget crunch, was to cut the pay of almost every student involved in the government—except themselves.

This sort of thing doesn't make for effective student government, but ASUCLA rolls on nonetheless. Its managers hold on to their five-year plan for campus development, paid for by student money from fees and income from stores and restaurants.

Like most canny businesspeople, the Association managers set their priorities on projects that will reap a profit that can be "plowed back" into more lucrative projects.

Increasing apathy among student will mean less and less student control over student money.

For the students who don't care about anything except where to eat and how to spend their money, the ASUCLA has a ready answer. But for students who ask where they can find child care, or who will provide other services that are needed but aren't profitable, the ASUCLA may soon have no answers at all.

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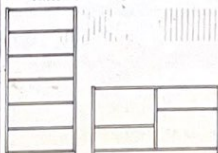
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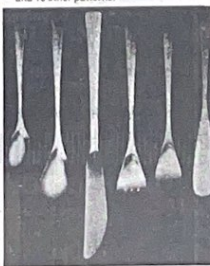


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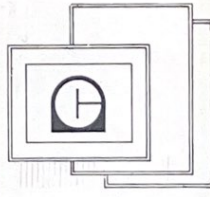


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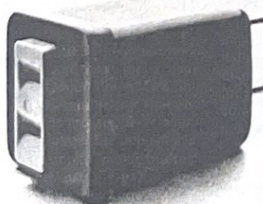
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