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Three bills making way through congress
Immigrants threatened

Jeff Cohen & Michael Kelley

"Give me your tired.
Your suffering; Your huddled masses
Dreaming to breathe free.
The wretched refuse of your teeming shore.
Send these, the homeless,
Tempest-tossed to me.
I lift my lamp beside the golden door!"

The statue still greets
Immigrants from all over the world.

But the issue of immigration continues to be a hot topic in Congress. Several bills are being debated that could have a significant impact on the immigration landscape.

One bill, the "Fairness for All" Act, would grant a path to citizenship for undocumented immigrants. Another, the "Secure and Prosperous" Act, would increase border security and deportations.

The third bill, the "Safe and Secure" Act, would establish a points-based system for admissions, similar to the one used by Australia and Canada.

As Congress continues to grapple with these issues, it's clear that finding a solution will not be easy. The stakes are high, and the consequences of inaction could be dire.

The bills are currently being debated in committee, with a final vote expected in the near future. It remains to be seen how they will ultimately be passed or killed in Congress.
AN EVENING OF MUSIC / THE traditional, magical, time-honored evening of music, presented by the Greater Los Angeles Chapter of the American Federation of Labor, at the Hollywood Vic Theatre. The program will include songs from the American Federation of Labor's own union songs, as well as songs from the union's own American Federation of Labor union songs. The evening will be emceed by Mr. John Johnson, one of the union's most respected leaders. The evening will begin at 8:00 p.m. at the Hollywood Vic Theatre. The program will consist of songs from the American Federation of Labor's own union songs, as well as songs from the union's own American Federation of Labor union songs. The evening will be emceed by Mr. John Johnson, one of the union's most respected leaders. The evening will begin at 8:00 p.m. at the Hollywood Vic Theatre. 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Sunday evenings, the ordinarily empty sound waves at 94.5 FM—KFJK—listener sponsored radio—are suddenly filled by a thumping pumping sound. The radioaiues in  
sync to the down-to-synchrony to that down-to-the-corner rhythm 'n blues classic Willy and the Handjive and female voices echoing the refrain, "Johnny Otis, Johnny Otis..." A harsh 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 an on 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 harmonics, 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 Silvertones 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.

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* Access to camping equip., tools, etc.
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* Herbs, spices, gourmet coffee
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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
The piano player was Antoine Domino.

Billy Diamond, presently manager for Charlie Taylor, George Lucas, Shirley Goodman, and others, grew up in the poor part of New Orleans. Early on, his stomach was left behind and he began to listen to the jazz of his older brothers. Billy and his brothers would play the bass and start 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 Thistie, the Robin Hood, the Club Desire, Fat Domino 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 put the force instead of fighting.’ So we all got in a band together.”

Diamond because the band’s big hit was a song called “I’m Gone” which was written by Charlie’s one demo. “I couldn’t get anything done, so I went to the studio and made a song. I thought it was going to be a hit, but it wasn’t. I was doing a disco version of the song, and I was told it would be a hit. It wasn’t. I think it’s a shame.”

Waltie John, Jackie Wilson, the Midnighters, Marie Adams, the Dixies of Jive, 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

Johnny Otis.

Johnny Otis is a great pianist, singer, and an excellent songwriter. He has written many hits for Fats Domino, and he is also known for his unique style of playing the piano. His music has a strong influence on many other musicians, including Ray Charles and Little Richard. His famous songs include “I’m Gonna Change My Ways” and “The Nighthawks.”

Johnny Otis helped shape the sound of rock and roll in the 1950s. He was one of the first artists to incorporate elements of blues and jazz into his music. His innovative approach to songwriting and performance helped him become one of the most influential figures in the history of rock and roll. His music continues to inspire new generations of musicians today.
lectures


WOMEN'S HEALTH AND HEALTH CARE CONFERENCE S.F. 103, at Los Angeles City College. Workshops and panels on a wide variety of topics concerning women's health issues. Come for any part or all of the conference. Please register. In the Kempley, nutrition and healthfood Expo.

FAMILY SYNERGY exists for the purpose of facilitating the exchange of information, ideas, and support. In order to move towards self-sufficient, intergenerational relationships, intentional communities, conscious living, etc. Our next meeting is which is open to the public on a Friday, Oct. 8th at 10:00 A.M. It is a "Newcomers' Meeting," where information about the organization may be obtained without obligation. Door charge is 50 and the addresses are 3696 Wabash Way in Canoga Park, (213) 691-7001 and 1001 N. Monica Ave. 235 in Hollywood (594-2852).

"YES ON 14 PARTY." United Feminists, Philip Van Ors, Executive Committee of the UFW, will speak, followed by hand-making party. Music for dancing, beer, food. Two bands, rock and vocal. Don 82.50, for students & union $1.50, on Saturday, Oct. 10, 7:00 P.M. Let's make this a live one for the UFW.

THE CIA & THE DILEMMA OF INTELLIGENCE IN A DEMOCRACY-a one-day symposium in the city hall. The number of tickets is limited. The program is as follows:

CASA PUERTO RICO-Comité pro Puerto Rico to be held on October 8 at 7 P.M. at 5191 Whittier Blvd. Anyone who is interested in the plight of Puerto Rican people is urged to attend.

CASA PUERTO RICO presents "Dance Night" Saturday, October 9 from 9 P.M. to 2 A.M. The dance will be held at 5191 Whittier Blvd. A $1 donation is requested.

services

SMASH APARTHEID THE WORKERS' REVOLUTION forum on Southern Africa by the Spartacist League will take place on Fri., Oct. 11, 10 P.M. Don $1.00. 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 Pavilion (5110 Melrose Ave., between 8080 Westwood Blvd. and Central). Phone 273-0000. Entry is free and refreshments are served. All artists are encouraged to attend.

For more information call 594-9400.

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COMMUNITY CALENDAR

October 7

"A Prince Carousing a Princess" is the Rajput style of the Bikaner school, Ca. 1760. Exhibited by Jean Troon and Paul Muniar Collection. On view at the Los Angeles County Museum of Art, through November 7.

THEATRE

SOUTHERN CALIFORNIA PLAY DIRECTORY 22

Love and Loss," from South Africa dealing with the plight of blacks in that country, will premiere at the major West Coast producer, Inner City Cultural Center, 1522 S. Central Ave. Nov. 14.

"Boomerang" opens Friday through evenings, starting Oct. 5. Tickets in both shows are now at $15.50 plus tax. The Evening Stages at 1626 N. Harvard Ave. 1st Floor. For further information, call 594-2852.

NURSING AND THE REVOLUTION Three biennial history lectures on "Nurses and the Revolution" in the series American Revolution series, will be held Saturday and Sunday, Oct. 9 and 10 in the Hall of the San Francisco State University's Natividad Auditorium on selected dates from October 6 to November 16.

Tickets are available at the State University's University Auditorium. For further information, phone 951-2000.

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THE SAN FRANCISCO MINI TROUPE performs a concert with music. FALLOUT POWER will perform on Apr. 28 at the California State University. For further information, phone 274-2952.

LUCY ENGANABSON at Fritch's Auditorium, 109 E. 8th St. in Vermont on October 20 at 8 p.m. The annual lecture tickets available at the State University's University Auditorium. For further information, phone 951-2000.

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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 monogamy, 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 co-op. If you find some of the price differences between the chain stores and the co-op (Coopportunity, located in Santa Monica at 4th and Broadway), remember this: the chain stores operate on a 20-25 percent profit margin. The co-op margin is only nine percent.

This is not accomplished by magic, it's all a question of motives. The chain store exists to make money...and they do it. The co-op makes fortunes and the executives haul in a tidy sum each time they pass the register. Coops exist to serve their members, many get rich, like Coopportunity, 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 some brand products like Campbell's Soups or Pop-Tarts. As more people use the coops, though, more coops will get over that hump. Meanwhile, read these prices and decide where you want to shop.

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**Price comparison**

**Profits vs People**

<table>
<thead>
<tr>
<th>Produce</th>
<th>Grocery</th>
<th>Hair Styling</th>
<th>Pet Food</th>
<th>Meal Supplies</th>
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<tbody>
<tr>
<td>Reck-Mich</td>
<td>Fancy Farms</td>
<td>Lowry's</td>
<td>99 Cents</td>
<td>Comm 15% off</td>
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<td>Beets</td>
<td>15 oz.</td>
<td>3 oz.</td>
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<td>Carrots</td>
<td>2 lbs.</td>
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<td>Tomatoes</td>
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<td>Potatoes</td>
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<td>Onions</td>
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<td>Green Beans</td>
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<td>Carrots</td>
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**SPECIAL**

3 for $1
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 shenanigans, and government misadventure; 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 are now, in our 17th issue, reporting on that original statement. We invite your critical comment 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 expound the propaganda that the arrogance of power seeks 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 offensive violence.

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 cooperatives, 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 but not pretentious. 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 against 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 section.

Recognizing that this is a cooperative effort, we will strive to maintain maximum ownership and control of 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.
"They want daycare? Give them Bruin Burgers!"

Fun and profits at ASUCLA

Glen Holland

As any casual visitor to UCLA can tell, there have been some very judicious improvements on the Westwood campus lately. There’s a new coffee house in Kerckhoff Hall, complete with exotic coffees, lattes, and thirty-one flavors of Ben & Jerry’s ice creams.

A new student health facility is being built. The student center has been enlarged by one-third, refurbished and remoded at a cost of $275,000. There is a new cafeteria/store complex near the Research Library, with a complete gourmet, modern décor, and a natural gas fireplace that burns all day and night, built for $25 million—all paid for by the student fund of the Association of Students of the University of California, Los Angeles, given by its heavily appy members as ASUCLA.

But all is not well in the Association’s budget. 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 admits parents of small children to continue their academic careers. This sort of program, of course, does not make money—but fact, it’s a chronic money-loser. But it is an essential student service. What is it, of course, that makes money?—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 party raids and raccoon coats, student government was just another learning experience, a way to keep students interested and out of trouble. The idea was for the students to learn about democratic government by being one of their own. They would elect each other to important jobs, debate rules back and forth, and then make student suggestions to the school administration—where all the power was all along. But these 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 maintenance programs, publishing student newspapers, and generally running all the nonacademic 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 is fully paid, non-student personnel who have no direct connection with students. The most important and influential of ASUCLA’s positions are filled by professionals, 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 that are the hearts of ASUCLA’s managers.

The Association 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 government, 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 in the Association’s committees where students are not in the majority.

The two presidents 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, committees, 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 Bracken is an experienced and able administrator, the undergraduate is falling apart from inexperience 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 $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 theaters. Neither project has anything to do with UCLA.

In the meantime, the registration fee has been raised at least $2 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 “twist 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 such, from stores and restaurants.

Like most busybody people, the Association managers set their priorities on projects that will reap a profit that can be "plowed back" into more lucrative projects. Increasingly, aspiring student will mean less and less and student control over government money.

For the students who don’t care about anything except where to eat and how to spend their money, the ASUCLA is 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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Ace in the Hole, $199.50

85 x 50, $389.95

100 x 60, $170.50

The storewide sale begins on Saturday, October 31, 1976. Store hours are 10 A.M. to 9 P.M. Monday through Saturday, and 11 A.M. to 6 P.M. on Sunday.

Contact: (213) 730-5577.

Contempo Westwood • 10886 Le Conte Avenue (near UCLA) • 479-4107

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