

Letters

Fight fight back

Dear Editor,

In her Fight-Back article on Workers' Control, Mary Lou Johnson effectively summarizes the exploitation and suppression of the American worker. She describes the industrial health and safety hazards which cause the death and disablement of thousands of people every year; she accurately stresses the isolation of top management from the reality of problems on the shop floor. It is quite true, as she asserts, that the private corporation's only concern is profit, not the welfare of its workers or of the public.

I have no quarrel whatsoever with Mary Lou's ultimate solution: workers' democratic ownership and management of their own enterprises. Presumably we also agree that our national economy should be planned and administered so as to serve the public's need for more and better housing, medical services, mass transit facilities, nutritious foods, non-polluting production methods, etc. But I have to criticize the simplistic ease with which Mary Lou jumps from where we're at now to where we would like to be, because in making that jump she writes off one of our most effective weapons: the union.

Not that her criticisms of most American unions are unfounded. Unfortunately, her transition from "starry-eyed organizer to totally disillusioned dissenter" in an undemocratic, unmilitant, bureaucratized union is all too understandable—and typical. Nearly all of the unions which represent—or claim to represent—workers in our basic industries have long since sold out the principles on which they were originally founded, and become repressive appendages of the companies.

But to extend this personal experience—and even this history—into the sweeping generalization that "you don't need the union," that the union is, by definition, "a hired gun available to the highest bidder" is in my opinion not only wrong but politically suicidal. There are reasons why the American

labor lack-of-movement is what it is today—reasons bound up with the power of the American ruling class and its media, the McCarthy era, the Cold War, and past mistakes of the Left. Despite all the obstacles to organizing, defending, and maintaining a rank-and-file-controlled union in this country, the fact remains that the worker's only weapon against his boss is unity with his/her fellow-workers in an organization which confronts the company on the basic issues of employment. The rank-and-file union may not be the instrument which ultimately confronts the entire ruling class and destroys it. But it is one of the essential first steps in that direction, because it begins to meet the most basic, immediate needs of the worker and his/her family—better pay, safer working conditions, protection against discrimination on the job.

I have the good luck to belong to a union which is still run by the membership for the membership: the United Electrical, Radio, and Machine Workers (UE). We have a long tradition of militancy, class solidarity, and opposition to company unionism. Our Los Angeles Local 1421 has a perspective for new organization of shops in L.A. and southern California. It helps neither us nor the workers we want to reach to contribute to the company-sponsored myth that "you don't need a union." There may be, as Mary Lou notes, "democratically controlled economic institutions in scattered communities across the nation." But—to put it mildly—

the American auto, steel, electrical, and other basic industries are not going to be converted into a socialist economy overnight, or, as Mary Lou implies, through Federal loans. Let workers tackle the essential job of organizing new unions and regaining control of old ones. It won't be easy—but there's no short cut.

Fraternally,
Mike Lewis
UE Local 1421

P.S.—Congratulations on a good alternative paper.

Solar bribery?

Dear Editor:

The enclosed news release shows a revolutionary departure in solar heating—SOLAR SHINGLES. Water or air can be pumped through the shingles to be heated by the sun.

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Micolite Industries of Calif.

Editors note: This graphically illustrates why we want to become a non-profit reader-sponsored paper. P.S. Keep your eye out for a shingles story in the Times.

Late court vindication won't revive old Freep

Seven years, two publishers and at least six editors too late, the U.S. Supreme Court has finally cleared Free Press founder Art Kunkin of legal reprisals for that paper's publication of the names and addresses of 43 state narcotics agents.

The Supreme Court, by refusing to hear an appeal of the case, let stand the original bankruptcy court ruling that Kunkin, in publishing the stolen list of agents in 1969, had not acted maliciously.

Kunkin and the Free Press had originally been found guilty for the theft of that list, and the founders of the nation's original alternative newspaper settled out of court for \$43,000 with the agents involved. He later declared bankruptcy and failed to pay, after the criminal con-

viction was overturned.

However, the suit, part of a steady assault on the old "Freep" by the government, ultimately proved to be the undoing of the publication.

After the story appeared, printers refused to print the paper. To keep it going, Kunkin was forced to buy his own press. Under further government harassment, the press operation failed, and Kunkin had to sell his paper.

The new owners, "New Way Enterprises," made the paper into a lucrative business by shifting the editorial content from the hip and the political to the banal.

Today, the Free Press exists in name only. Financed by an unabashed porno rag called the

The fight's on

(Continued from cover)

means busting our asses to keep the VANGUARD alive through an all-volunteer effort, we will keep at it.

But we need help. We need all our committed readers to act as subscription boosters. We need each reader to collar more readers for us. If everyone who reads us frequently were to invest \$6 for a year's subscription as an investment in our future, our future would be insured.

We need contributions of money, volunteer labor, articles, whatever you can offer. We need further support for the advertisers who have decided to go with us. (If you need to buy something and it can be obtained from a VANGUARD advertiser, make the effort to get it from that advertiser, and say you saw their ad. That will keep them with us.)

We've made some major mistakes in our nine months on the street, and have learned a lot as we went along. We missed stories, made bad judgments on occasions. Perhaps our major error was our assumption that if we devoted all our efforts toward putting out the best possible paper, the readership, and consequently the advertisers, would beat a path to our door. They never did. It was only lately that we began dilut-

ing our journalistic efforts by doubling as ad salesmen, and then it was too little, too late. Developing a readership and an ad base both take considerable time.

When NEWSWORKS folded a few weeks ago, they commented that nobody would know whether Washington, D.C. could support a good investigative alternative paper. "We haven't really had a chance to find out," they wrote. The VANGUARD hasn't had that chance yet either.

Our goal is to become a unifying factor for the progressive forces in this city. We want to become a forum for constructive criticism and news of that chronically fragmented community; to serve as a rallying point; a clarification, a muck-raking newspaper—one which will be of the left, but at the same time one which will reach out beyond that community to the uncommitted.

We aim to see that there is enough time to discover whether Los Angeles can support a paper of this kind. We can do it too, but we'll need a hell of a lot better support from the community than we've gotten thus far. It's not just up to us, you see. After all, this is really your paper.

With your ideas, your energy, and your support, we should be able to make it happen.

Our new look

The staff of the Vanguard wants to give special attention to Haines Wilkerson, who donated his time to develop a new design and logo for the paper, which is being used for the first time with this issue. The idea was to make the paper easier and more attractive to read, and we feel he has done an admirable job.

Vanguard

The Real Alternative

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Jim Horwitz, Dave Lindorff, Ron Ridenour, Dorothy Thompson, Tom Thompson; Jim Horwitz, associate publisher.

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The radical view

Is State Capitalism next?

B. Lamb
The election of a Democratic President and Congress could mean the end of the program of full employment security for American workers. Most immediately, the election should insure passage of the "Humphrey-Hawkins" jobs bill in some

form. But according to two California members of the Union of Political Economists (UPE), there will be more far-reaching changes in the nature of the American economic system; the bill will propel it in the direction of state control of the economy similar to that found in the Soviet Union, but with capitalists at the helm. These economists see the prospect of legislated wage controls, government job lists, productivity or non-productivity prerequisites for state support, and other forms of social control developing out of these changes.

Everything will be controlled directly by a state that does not have a democratic connection with the people," said Dr. Raoul Fernandez of the University of California at Berkeley. "That state will be a state that represents major corporate interests."

The American economy faces some fundamental problems which seriously threaten our capitalist system."

In an electorate where 7.9% are unemployed, where estimates of minority unemployment range from 15 to 25%, where job security even among comfortably-employed middle class workers is low, the concern is understandably for survival. And modern American capitalism, with the progressive monopolization of its industries, has not been able to establish a balance with employment, high productivity and a high prevalent standard of living. That is why Jim Dietz of California State University Fullerton and Fernandez forecast a transformation of the mechanism by which American capitalism copes with unemployment. The change will be dynamic because it will alter the relations between labor, capital and government, thereby altering the processes of work, production, and growth and introducing also the danger of state monopoly capitalism.

The dilemma for classical economists has been why the high rate of unemployment should linger after the end of the "crisis." Members of UPE reject the traditional explanations because these are insensitive to sociological and political realities. Radical theory sees a recession, with low employment and low labor costs, as simply a way of establishing corporate profitability after the end of a period of prosperity.

When the Vietnam War ended, the artificial prosperity employed by both labor and industry ended. Corporate profit rates fell. With the increased prices of raw materials, consumption, production

and employment fell. But even after the period of "stabilization" during which government policies were aimed at easing credit, controlling inflation and stimulating consumption, there is still no investment and still no hiring. And this, in spite of the fact of improved profit rates.

"The evidence is pretty clear," argues Jim Dietz. "That government stimulation is not working. When we increase people's spending power, corporations still don't hire more people." Even the *Wall Street Journal* has noted that despite the improved economic outlook, corporations are not investing to expand their productive capacity, thereby creating more jobs. Something is wrong in the system. According to Dietz, American business, in an effort to raise profit rates, has become progressively more concentrated; and toward the same end, these giant corporations have become automated.

In effect, private industry sees no reason to hire more people. Corporations are working their pared staffs overtime, and they are not creating new positions. This is because they can maintain their level of production without taking on the burden of training and the

Hawkins is setting up in the U.S. pretty much what exists in the Soviet Union. Everybody's going to get a job. How everybody gets a job, what they do, and what happens to the races, and what happens to democracy in the working places are all different questions."

From his point of view, people who are worried about the advent of fascism in the U.S. should be more worried about this bill than about Senate Bill 1. (S.B.1 reforms the Criminal Code and threatens individual freedoms, according to its critics, by its provisions on espionage, wiretapping, entrapment and sabotage.) Along Raoul's line of argument, you're damned if you do and damned if you don't. You're damned to support and accept employment under this bill because of the dangerous centralization of power implied. And you're damned if you don't because you submit your economic survival to the vagaries of private enterprises' cycles.

When Humphrey introduced the bill in the Senate, he stated, "...the American economy faces some fundamental long-term problems which seriously threaten our capitalistic system." However as Dietz sees it, "Providing full-employment could be the kind of thing that brings out to people some of the basic contradictions in the economy."

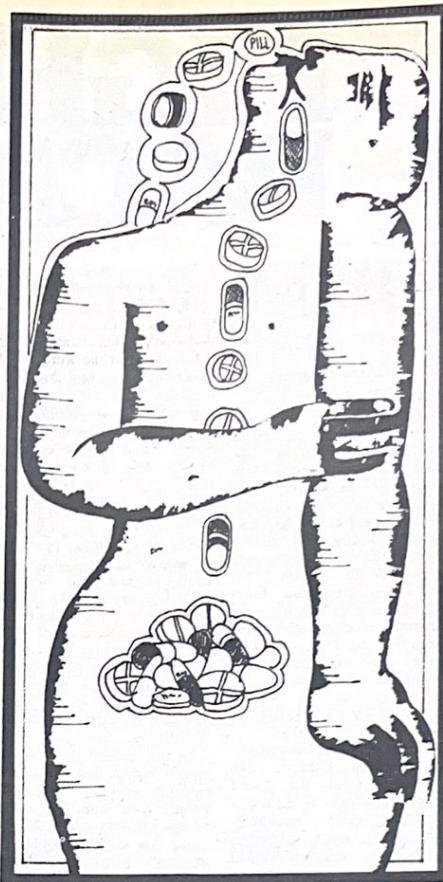
All along, industry has wielded power with its ability to hire on and lay off. However, reasons Dietz, "If a worker knows he can always run over and get a job with the government, then it takes away a lot of the impact and power of the capitalist." Under this stress, state-corporate relations will become ever closer, and the line of demarcation may begin to fade.

A Carter administration will have the effect of hastening this trend towards state capitalism. But because of the built-in four-year time lag in the Humphrey-Hawkins bill, and the general delay in implementation of legislation, we can expect a transition period of welfare - state expansion. Carter, being a man of "compassion" as Dietz called him, would be more liberal with his welfare, education, labor and health programs than inflation-conscious Ford has been.

"Things will not change radically," says Fernandez. "There will be an increase in social programs. And fairly soon in the first year of the Carter administration, there will be a decrease in unemployment."

Basically, in the view of the radical economists, the Democratic party is not a party of labor. It is a capitalist party. Says, Dietz, "The only difference between a Carter and a Ford is that Carter is more forward-looking in terms of salvaging the system."

B. B. Lamb is an unemployed writer. Last year she studied economics and philosophy in Warsaw, Poland.



Cracking the shell

The hard truth is, your pills slip right on through you

Carolyn Reuben

If you like to gamble at 2:1 odds, buy a jar of expensive candy-coated vitamins and swallow your normal dose without biting through the coating.

According to Dr. Orville Miller of the University of Southern California School of Pharmacy, there's one chance in three you'll be paying for nothing. There's also one chance in three your body will be able to use those vitamins.

One man in Spring Valley, near San Diego, gambled and lost; he found "literally hundreds of vitamin and mineral tablets resting on the bottom" of his septic tank. He reports his find as "certainly evidence that a major portion of the vitamins we had been taking were passing through our system with no benefit."

The problem is threefold: a waterproof coating, a plastic disc, and the federal Food and Drug Administration.

The process of candy coating compacted active ingredients begins with waterproofing. Without this, a tablet will dissolve as soon as the candy syrup is applied. A disintegrator, usually put into noncoated tablets to make them expand and disintegrate easily, is not added to candy-coated tablets. Thus candy-coated tablets are not always going to disintegrate easily.

Miller blames the waterproof layer, which varies from batch to batch even of the same brand, thus making it impossible for the consumer to know which batch will pass right through the digestive system without being absorbed. Properly coated, a tablet will dissolve in the body within two hours.

Tablets may pass the United States Pharmacopoeia test required for quality control and still pass right through the digestive tract. The USP test uses a small plastic disc above

a tube in which the test tablet rides. In the presence of a liquid, a screen basket lifts the tablet until it hits the disc, causing abrasion of the tablet and the wearing away of the waterproofed coating. Miller has complained to the FDA that "with the disc, the manufacturer obtains more uniform information than without the disc but the data isn't true to life. Quality control using the discs hides honest variation among tablet batches, making bad tablets look good and poor tablets look better."

Inadequacies of the disc "test" affect far more than just coated vitamins. Miller states in an article in the Fall 1975 *Journal of Applied Nutrition*, that "a number of other drug products show a substantial failure rate by using urine excretion or stool recovery tests." He goes on to explain that doctors fail to grasp the significance of patient reports of tablets in stools or cesspools.

In fact, the drug Chloramphenicol was recalled several years ago, "not because alert clinicians noted their lack of effectiveness, but because an observant tropical fish dealer reported that one brand did not dissolve when placed in a fish tank and did not cure a fish disease as had the brand previously used." The plastic disc test obviously doesn't show much.

As far as vitamins are concerned, the problem of disintegration can be avoided by simply biting sugar-coatings to crack an overly-resistant waterproof layer, or restrict purchase to uncoated or chewable tablets.

If you expect any action from the FDA, don't hold your breath. An officer in the FDA Bureau of Compliance told Miller vitamins have very low priority in that federal agency. For those who believe preventative medicine is more important than drugs, this could be a bitter pill to swallow.

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Women's press:

Front page feminism

Sue Edelman

Like a slap in the face or a cold shower, reading a feminist newspaper for the first time can impress upon you how much the women's movement still has to fight.

Because its still mostly celebrity gossip that greets you at the supermarket check-out counters. And all those glossy magazines with movie stars or models on the cover—magazines which still glorify the aspirations to housewifery—thrive.

Cosmopolitan's low-cut gowns, *Playgirl's* nude male centerfold, and maybe even increasingly slick *Ms.*, feminists are saying, have become symbols of women's "lib," as though the struggle were over, the goals achieved.

A feminist newspaper on the magazine racks could challenge this assumption. Reading one, you'd get the feeling that no woman is free yet. Not while rape persists, or while lesbians—deemed unfit to be mothers—are denied custody of their children. Not while New York state votes down the Equal Rights Amendment.

You won't find such a clear alternative at the supermarket. Unless you're a member of LA's community of radical feminists, a member of the National Organization of Women (NOW), or a student at UCLA, you've probably never read *Sister*, *The Lesbian Tide*, *The NOW Times*, or *Together*.

The modern feminist press is young, and still largely the work of activists with printing presses—who don't always make the best journalists. It won't touch the abundance of ads for face paint, toilet cleansers, vaginal sprays, nail polish, etc.—which keep other women's publications fiscally fat—but seeks support from small feminists businesses.

Women in the feminist press want to talk about themselves—not on how to tweeze eyebrows and squeeze into girdles—about their place in history, medicine, education, religion, art, athletics.

They print news—not on fashion shows and wedding engagements—on moves against sex discrimination in fire departments, law schools, the construction industry. Whether there's a big market in LA for such news and views, however, local feminist newspapers haven't yet acquired the packaging and marketing skills to capture it.

Bi-monthly *Sister* has been around LA for six years but is still largely unknown, available in a few feminist bookstores, or a few newspaper racks—one at UCLA, for example, among the porno sheets. Even that rack is empty now, though. *Sister* has halted publication temporarily to raise funds and recruit volunteer staffers.

Sister's new staff will have to remedy the recent drop in subscriptions. The newspaper had become a bit stale and authoritarian—perhaps because too many articles on such topics as feminist psychological

therapy and jailed dissenters couldn't interest the average secretary or junior high school teacher. But now *Sister* will attempt to reach them too.

As the lesbian movement emerged from the women's movement, *The Lesbian Tide* was born shortly after *Sister*. The *Tide*, a small bi-monthly magazine on newsprint, entertains as well as rallies the lesbian feminists it addresses. A recent issue, for example, had features on a miserable alcoholic who finally became a sober "dyke separatist" and the director of a women's alcoholism center, on California—a women's mountain commune experiment—and on congenial jocks in women's softball.

The radical feminist community served by the *Tide* and

ferences will hardly seize a broad audience.

Together, produced by and for UCLA students, also shuns the approach of radicals, whose ideas (sympathy for the SLA, nausea towards men) "scare and alienate the public," according to editor Olivia Goodkin.

Goodkin takes the subtle approach with her readers, trying to "con" even men into reading the alternative publication by making it attractive and entertaining. *Together* writes on homemakers to prostitutes, turns a critical feminist eye towards the US Congress as well as university administration, runs essays and features on government mind-control, female inventors, ancient women neglected by male historians, feminism's

Report, a feminist newspaper in New York.

Sister's inside pages, for example, are primarily monotonous, without bold or style. A group demanding wages be rewritten might have been heterosexual, Goldberg said.

Goldberg finds underground press releases and reporting inexcusable in feminist newspapers. But Cordova of the *Tide* acknowledged, "We're propagandistic magazine," unlike *The Los Angeles Times* she added, which "advocates the maintenance of the quo." A story may lack activity, she said, but "women tend to see the world from the inside out and

Feminist newspapers differ sharply amongst other. *Sister* staffers have organized protest marches, side a women's prison, instance, while *NOW* worked quietly inside reforms.

Some *Tide* articles are "ical" in that they denigrate the existing economic political systems, and like a Woman's State, separate from men. The *NOW* has rejected sexual separatism, saying it would "glorify some women and alienate others."

Early issues of the *Los Angeles News* newsletter, *Sister* and the *Tide* with ship, and with snubbing not politically in agreement with them. Many women don't give a damn about political philosophy," Beers said.

But while the *News* dispel the guilt some women may have about their lifestyle, according to Beers Cordova said the *News* sometimes has a "homophobic tone: 'Isn't this grand some liberal schmuck we're not sick... brownie from the straight world.'"

"The *Tide* says we care what the shrink says. We know we're great. How and why," Cordova said. *NOW* has been labeled (radical) feminists as too conservative, too eager to share of the "capitalist game." But *NOW* considers truly radical in working infiltrate the existing structure, "a hell of a lot radical than coming on in dyke patrol—it's shitticker boots," Mary Smith said.

While disputes feminists expose their on many issues, they also mote a lively debate could spur women to share about the feminist struggle which, after all, is the function of its newspapers.

In a comfortable when "to assert that we are systematically wrong demand that they be becomes unpardonable duct," according to an reprinted in the *Tide*, is a newspaper on such an especially difficult



Sister, however, has become so circumscribed that last year *The Lesbian News* newsletter was created for liberal lesbians outside that "sorority," *News* staffer Jinx Beers said. Now aware of their very limited radical audience, the *Tide* publishers may start a new newspaper, called *Newswoman* perhaps, to reach more women.

Also liberal compared with *Sister* and the *Tide*, *The Now Times* started six months ago when the newsletters of eight LA NOW chapters consolidated. The *Times* focuses on women gaining power through legislative changes and on NOW as a political pressure group. It's column "Money Talk" explains things like stock and real estate. An editorial endorsed Jimmy Carter for President, not for his great stands on women's issues, but because "feminists can't afford Ford." Even with more room now for poetry and reviews, however, so much copy on NOW policies, NOW meetings and NOW con-

role in Judaism. It may slash men who don't like the sound of "policyperson," or radical feminists who resist societal norms only to play their own conformist games.

Interesting, but without impact, LA's current feminist newspapers must progress far beyond the stage reached by *Everywoman*, LA's first. "Carrying the news was the last priority," on *Everywoman*, which served to provide a "collective growth experience" and an outlet of self-expression for staff members, according to one, Ann Forfreedom. *Everywoman* gave sexism in all aspects of society a necessary thrashing, but finally died at age four in 1974 when political splits made staff cooperation impossible.

LA's current independent feminist newspapers still haven't grown on the city, largely because they're "sadly lacking in professionalism," according to Merle Goldberg, formerly a writer for both *Newsweek* and *Majority*

Tom Thompson

"Willful destruction of evidence" by Los Angeles police department officials and sheriffs investigators has become the main issue in the murder trial of black activists James "Doc" Holiday and Michael "Pigmy" Cowans.

Cowans and Holiday are charged with the Nov. 1st pre-dawn slaying of Winston Dowling, 31, and Matthew Thompson, 30, and the wounding of Jewell Singleton, 27, and Anthony Smith, 27 at Singleton's South Central apartment. Police maintain the shooting was motivated by a bad drug deal.

Attorneys for the two alleged leaders of the Black Guerilla Family have filed a motion to dismiss these charges based on lengthy pretrial hearings.

Those hearings have uncovered "grossly negligent investigative practices, wantonly indifferent mechanisms for preservation of evidence, and intentional destruction of evidence for the purpose of denying its production to the defense coupled with a perjured 'explanation' for its non-production."

In short, according to defense attorney Marvin Stendler, these hearings have proven "that the police are lying and the Judge knows it."

The evidence destroyed or missing includes: surveillance logs, covering the time of the murder that Holiday and Cowans contend would provide them with an alibi; radio tapes of police conversations covering the time of the murder; police notebooks, and a taped conversation with one survivor of the "execution style murders" that contradicts testimony identifying Holiday and Cowans as the murderers.

Courtroom testimony has revealed that both Holiday and Cowans were under 24-hour surveillance by sheriffs deputies during the month of October. During that time extensive written reports were kept concerning both suspect's activities, with the exception of the PM shift on October 31st. The murders occurred

Police conspiracy to frame 2 blacks bared at L.A. trial



Michael "Pigmy" Cowans and James "Doc" Holiday contend they are political prisoners being framed for murders they did not commit.

shortly after midnight on November 1st, and yet, mysteriously, there are no written records of any kind from that surveillance shift.

Attorneys Stendler and Franklin "Skip" Glenn contend that since the murders obviously took considerable planning and would have involved contact with the victims, the surveillance records would prove the guilt or innocence of their clients. That those records have not been kept leads Glenn to suspect that "those records must prove that our clients are innocent and that since they won't even give us the names of the surveilling officers they must be covering up illegal activity."

In addition to the "missing"

surveillance logs, the Los Angeles Police Department "conveniently misplaced and later destroyed all of the radio tapes that are routinely kept for six months by the department, despite a court order to maintain them, and agreement by the police that they had them and would produce them."

The police explanation of this highly unusual "error" is that the tapes must simply have been misplaced and inadvertently erased so they could be used again. According to attorneys Stendler and Glenn, this "mistake" makes it impossible for the defense to check out the validity of police testimony as to what they did and said the

night of the murder. Attorney Glenn told the *Vanguard* that the tapes are especially relevant since police had staked out both Holiday and Cowans. The tapes could prove their innocence or the guilt of other parties and Glenn said that "quite often descriptions given over the air (police radios) are later changed to better fit the suspects the police eventually take into custody. We need to know what those descriptions were in order to impeach later testimony."

The third and perhaps most damaging piece of evidence destroyed or lost by police and sheriffs personnel is a tape taken from one survivor that, according to the defense, completely contradicts the official identification of Doc Holiday as one of the murderers.

According to police testimony, a taped interview with Anthony Smith, one of two surviving victims of the shooting, was defective and produced only a loud hum because the tape recorder used during the interview did not operate properly. This testimony

offered by Sgt. Joseph Freia is in direct conflict with the known facts, according to Glenn. "Freia testified that he had interviewed Smith in a motel room on 11-12-75 and afterwards interviewed Jewell Singleton, the only other survivor. At the conclusion of the interviews he stated he checked the tapes and found they had malfunctioned. What Freia forgot was that the Singleton tape had already been provided to the defense. If the tape recorder had malfunctioned on the Smith tape, then how did they get the Singleton interview?"

Since the Singleton tape fails to show a positive identification of Holiday as one of the assailants, defense attorneys contend that the Smith tape must have been deliberately destroyed. Because during that interview Smith must have been unable to make a positive identification, and that interview would have been beneficial to the defense in proving Holiday's and Cowan's innocence.

In light of the destruction of the three police communication tapes, the failure to preserve the surveillance log and the presumed destruction of the recording of the last, critical police interview of Anthony Smith and the admittedly false explanation under oath by officer Freia for its non-production, defense attorneys contend there is no chance of their clients obtaining a fair trial.

Police sources and prison officials contend that Holiday, as the "leader" of the Black Guerilla Family, is one of the most dangerous revolutionaries in the state, with connections to the SLA and other known revolutionary groups and individuals.

Shortly after Holiday's arrest, police leaked information to the news media linking Holiday to an alleged plot to kidnap Governor Brown's sister Kathleen Brown Rice in an attempt to exchange her for SLA prisoners Little and Remiro.

'The cops are lying and the judge knows it.'

Both Holiday and Cowans had been released from San Quentin shortly before the murders when the state scrapped its indeterminate sentencing plan.

According to attorneys Stendler and Glenn, their clients are really on trial for their political activity and are being framed by the withholding of vital evidence that would prove they did not participate in the murders. "This is an attempt to silence these men for political reasons."

Discovery proceedings into the "official misconduct and coverup" by the LAPD and the sheriffs office will continue on December 6th in Department 126 of Superior Court, before Judge Gordon Ringer rules on the motion to dismiss all charges against the two men.



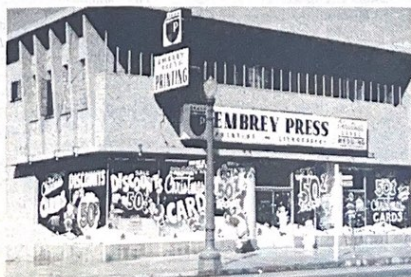
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Community Calendar

films

CENTER FOR HEALING ARTS
1101 Missouri Ave. (corner
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Nov. 20, 21
LAST GRAVE AT DMBZ
Powerful, recent document of the
expanding effects of South Africa's
apartheid laws on the country's
17 million blacks in social, political,
psychological and human
terms. Footage shot secretly and
smuggled out to avoid censorship.

Nov. 22, 23
UNDER THE BLACK MASK
Detailed examination of works of
primitive life in the former
Belgian Congo. Striking masks,
sculpture and artifacts of tribes
new on the stage of world history
reflect their early views of the
origin of the world and show the
influence of art in the Court
among the Incas and in the
Celtic life.

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8:30 p.m. "Yojimbo" by
Kurosawa

lectures

December 4
7 p.m. "Street of Shame"
by Marguchi
8:30 p.m. "Tape Story" by Ota
December 11
6:30 p.m. "24 Hours" by Kinsaba
by Kinsaba
8:30 p.m. "Red Boat"
by Kinsaba
December 18
8:30 p.m. "Hanksville"
by Kinsaba
8:30 p.m. "Dandelion"
by Kinsaba

CONSUMER 76
The California Department of
Consumer Affairs will, in con-
junction with the University of
San Francisco, sponsor Consumer
76, a free two-day conference
on November 21 and 22.

The Associated Students of the
University of San Francisco have
invited Ralph Nader to address
their group on November 21,
1976, at 3:00 p.m. in the main
gym on the campus. Mr. Nader
has accepted their invitation.

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organized by the new ACLU Inter-
national Task Force.
Ms. Tachet is the Executive
Director of Southern Christian
Leadership Conference (SCLC)
and a member of the Board of
Directors, American Civil Liberties
Union, Southern California.
The meeting, which is free to the
public, will be held Friday,
November 19th at 8 PM at Fairfax
High School, room G-90, Fairfax
at Midway. For more information
call 485-4608 or 487-1720.

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abandoned buildings and vehi-
cles; community development
funding; noise pollution; the
working environment, and unsafe
buildings, streets and sidewalks.
Call the City Attorney's Environ-
mental Protection Section at
485-5000 for further information.

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pillbox hat, used to protect
the two major exhibitions,
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an exhibition of images and
objects from many cultures for
Sunday, 11 a.m. - 3 p.m., Thurs-
day and Friday, until 9 p.m.
Closed Mondays. Through Jan. 2,
1977. Open to artists nation-
wide, the exhibition will showcase
done in the United States today.
Approximately \$2,000 in purchase
and cash awards are being offered
by the Board of Directors, the
Long Beach Museum of Art and
the Los Angeles County Cultural
Arts Association.

Nov. 23, MON. DEEP WATER.
ANCIENT SHIPS—The program
at the general meeting of the
American Geographical Society
is being presented by William Bascom,
Director of the Southern
California Coastal Water
Research Project. At the Santa
Monica Public Library, 6th and
Santa Monica Blvd.
(213) 633-7311.

**NOV. 29, SAT. CALIFORNIA
CELEBRATES THE WHALE**—To be
held at the Sacramento
Memorial Auditorium, 10th and
J, Sacramento from 11 am to 5
pm and 7 pm to 11 pm. Larry
Maritz, Governor's office,
Sacramento CA or (916) 322-6061.

Nov. 27, 28
WHALES, DOLPHINS AND MEN
Outstanding BCI production.
Presents the results of numerous
experiments proving the remarkable
intelligence of these mammals
and their kinship to man.
The blue whale, larger than any
dinosaur, may never be seen
again. Others unfortunately
face barbarous massacre and
extinction due to the whale
industry.

Nov. 29, 30
BARBARIC PORTRAIT OF A TREE
Excellent study of the African
baobab tree and the ecosystem it
supports including a variety of
colorful and fascinating birds,
reptiles, insects and other
animals. Incredible examples of the
principles of ecology and mutual
interdependence. Spectacular
wildlife cinematography in this
recent British production.

Dec. 1
THE SHADOW CATCHER
Saturday 7 and 9:00
Edward Curtis, photographer,
anthropologist, and ethnologist,
spent over 22 years of his life
photographing and recording the
history of the Indians of North
America. Curtis was determined
not to compromise Indian thought
and customs to white ways of
perceiving the world. In order to
prepare their reality, he worked
obsessively recording
over 10,000 pages, taking 40,000
photographs and many films
slides, as well as transcribing
origins tales and the customs of
everyday life. His work is the
most extensive and ambitious
anthropological project ever
undertaken. It appears today in
20 volumes of written text and
20 portfolios of photographs.
His photos and footage
including parts from a dramatic
film he made with the Kwakiw
on the North West coast and a
film of the Hupa make dance in
which Curtis participated, are
juxtaposed with present views of
the North American landscape,
interviews with 3 of the original
cast of Curtis' 1914 film and
dramatic reconstructions based
on unpublished journals and
letters. Soundtrack is composed
of original Indian music from the
Kwakiw, the Navaho and the
Hupa.

Film info: 397-6468

EAST LOS ANGELES COLLEGE
will present the first in a planned
series of ethnic film programs
beginning October 16th in Regatta
Auditorium, 5357 E. Brooklyn
Ave., Los Angeles.

The first series, scheduled for
fall, will feature full length
reproductions from the history of
Jewish people. The first film in
seven years these classes will
be screened as a retrospective.

General admission is \$1.50,
students with I.D. cards \$1,
and senior citizens will be
admitted free of charge. For
further information call 256-0700.

The schedule of films, dates
and showtimes are as follows:<

OPINION



Jim Horwitz

Nixon's man in Saigon

Former South Vietnamese President Nguyen Cao Ky has written a book in which he takes credit for engineering the close election victory by Richard Nixon over Hubert Humphrey in 1968.

According to the account by General Ky, he along with former President Nguyen Van Thieu and highly placed Nixon campaign supporters agreed secretly not to permit peace agreements to be ratified prior to the 1968 U.S. Presidential elections.

In late October of 1968, just a week before the U.S. elections, public opinion polls showed that Humphrey, who had been trailing far behind Nixon, was suddenly closing the gap rapidly.

Ky writes that the Johnson administration was begging South Vietnamese leaders to agree to meetings with the North Vietnamese in order to bring about a major peace breakthrough before the election. Such a breakthrough would have been in Humphrey's favor, Ky states.

Instead, according to Ky, Nixon emissaries informed him in secret meeting: "Hold on! Don't accept the invitation to go to Paris. If Mr. Nixon is elected President he promises he will increase support for the Vietnam war."

Ky says that he and other South Vietnamese officials followed the alleged Nixon plan, delayed any peace

breakthroughs, and Nixon then eked out a 1 percent victory over Humphrey. Nixon proceeded to supply massive amounts of armaments and money to South Vietnam for the next four years.

Sahib the elephant is functioning normally again after a serious case of what television ads might call "temporary irregularity."

The large pachyderm, who resides at the world wildlife safari in Oregon, became stopped up after he ate too much mud, and followed that up with a dessert of rocks.

Zoo officials report that the result was a sort of concrete in Sahib's stomach. So here's what they did:

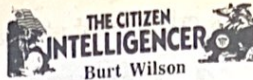
Each day for two days, Sahib was given 15 boxes of Ex-Lax (with 18 squares per box) three cases of apples, two cases of lettuce, two cases of carrots, 20 pounds of plums, 40 pounds of bananas, six gallons of mineral water and an enema administered with a garden hose.

Zoologists, who observed Sahib from a safe distance, report that the cure worked.

IF YOU CAN'T BEAT EM ...

Harry Jeffrey Jr. and Bob Kholos ran for Congress this year in California, the former in the 40th District and the latter in the 27th District. Jeffrey lost in the primary; Kholos pulled out for financial reasons, but both ended up on Capitol Hill anyway—as staff assistants. Jeffrey, a Republican and son of former Rep. Harry Jeffrey Sr. (R-Ohio) is now administrative assistant to Senator-elect H. John Heinz (R-Pa.), while Kholos, who was formerly an aide to Mayor Tom Bradley, is now the press secretary to Sen. Frank Church (D-Idaho).

1976 Valley Publications Feature



Fly hi—get 'em back

You want to know what condition the country is in? I found out a week ago when I flew to New York. The movie they showed in the coach section was Mel Brook's "Silent Movie." And half the people in the coach section paid \$2.00 for a set of earphones!

When the stewardess came by my seat and offered me a pair, I said, "What? Pay \$2.00 to hear Silent Movie?" She winked and went on down the aisle doing a brisk business.

Barnum was right, a sucker is born every minute.

Actually, I liked the movie better as an honest-to-goodness silent movie and didn't miss the sound track at all.

It was great fun to beat the airlines out of \$2.00, but there's an easier and better way which I'll explain later.

I remember when the airlines started charging for earphones to hear the movies back in 1970. Until then, they were free. A Service. But then the 747's were introduced and the airlines thought they'd pull off a coup.

Prices for the New York round-trip were \$200 plus tax in those days and the good old 707's were carrying full loads. The 707's hauled about 120 people and, let's face it, were pretty cramped. Still, five hours to New York with food and a movie for \$200 was a nice way to go.

When the 747's were introduced, they were able to carry 360 people at a time. The seats were crammed in much like the 707's. The huge, \$20-million monsters were flying cities.

The greedy airlines saw dollar-signs all over the 747's. Here was a chance not only to carry three times the passengers as the 707's at one shot, but if the prices were increased, they'd make more money, too.

So the fares went up. Began climbing steadily. And people stopped flying as much. It simply became too expensive.

Did the airlines lower prices so more people could fly and they could fill up

their ships again—a very logical solution? No. They ripped out the seats, made more room, introduced pubs, pong and pianos and waited for the people to flock aboard to "have fun" on their flights.

But the only change was that the 747's didn't look as empty as they did before. Less people were flying. The big 747's, so costly to operate, were losing money at a tremendous rate.

The economically sound thing to do was to lower prices and fill up the planes. But no. The airlines went to the CAB and asked for more price hikes which further reduced the number of people who could afford to fly.

So, up go the rates and down goes the service. There's no real competition among the airlines today. The only choice you have is whether to get on a steak or TWA or burned Chicken Kie on American. They've reduced routes, forced people to fly at odd times, and done just about everything possible to inconvenience the passenger.

Which brings me back to the earphone charges. When the 747's came out as expected, the airlines started looking around to see how much extra money they could rip-off from the captive audience they had for five hours at 36,000 feet. One of the first changes they made was to start charging \$2.00 for earphones to hear the movie.

This cheapskate turn made me furious. Especially when I found out about it the hard way—while traveling to New York with my son one Christmas. I refused to pay and vowed I'd get even.

Before the return flight, I went to the drug store and bought six feet of 1/4-inch surgical tubing. You see, the earphone sets are just rubber tubes that carry sound from the outlet on the chair arm to your ear. When it came time for the movie, I pulled out the tubing, cut it in half, gave half to my son, inserted one end in one of the holes in the chair arm and the other held to my ear. It worked perfectly.

The stewardess called the flight supervisor, but there was nothing she could do. Why don't you try it your next time you fly a movie flight. If the airlines, I always say.

Don't Watch What We Say

Who's regulating the P.U.C.?

At a recent hearing of the Public Utilities Commission in Los Angeles, an employee of the security department of the Pacific Telephone and Telegraph company (PT&T) admitted under oath that her office routinely has been providing police and other government agencies with credit information and records of long-distance telephone calls on millions of phone subscribers.

This most damaging admission was the result of months of investigative efforts by this paper and CAUSE (for Campaign Against Utility Service Exploitation), a local consumer organization.

The surprising thing is not that the phone company has been engaging in this illegal activity (which violates the federal Privacy Act, F.C.C. regulations, and probably several state statutes), but that the P.U.C. never looked into the matter on its own in all the decades it has been in existence.

The P.U.C. was created specifically to regulate the phone company and the other utilities, since all are monopolies, and allegedly perform public service functions. In fact, the commission and its counter-

parts in the other 49 states generally act in the interests of the utilities, not the people.

Although the phone company has been providing unlisted numbers, names and addresses to government bodies from the CIA to the public library for as long as PT&T Vice President Robert Hart can remember, the P.U.C. said it knew nothing of the practice until the story appeared in the *L.A. Vanguard*. It just never asked.

Similarly, when the *Vanguard* learned and reported that the phone company security office was also providing the same agencies with credit information and toll records, the P.U.C. ignored the charge.

It remained for CAUSE and its two volunteer attorneys, Scott J. Tepper and Jonathan Greenspan, to file a complaint with the P.U.C. for a hearing on the subject.

Even then, the P.U.C., through its hearing examiner Phillip Blecher, sought to confine the scope of the hearing to questions relating to unlisted information, and not to the more serious matter of credit and toll information.

Examples of Blecher's P.U.C.-approved behavior: • When attorney Greenspan

was trying to get security office employee June Ishikawa to state under oath how many agencies were authorized to receive the unlisted information from her, Blecher stopped the line of questioning. "I don't care if there are 700 or 7000," he shouted angrily. "It's immaterial!" He then added, "If you don't like that, you can take it to the Supreme Court. I am not permitting you to ask another question on the number of agencies in the black book. Got that?"

The problem was that phone company security chief Ira Mansfield had already testified under oath that PT&T had "pared down" its access list to several dozen agencies, and Ishikawa was on the verge of offering conflicting testimony, which might have provided evidence of perjury.

• In several other instances, where it was clear that Tepper was fishing around, looking for ways to force PT&T officials to admit in sworn testimony what they were up to, Blecher blocked him—sometimes on his own, and sometimes by sustaining objections made by PT&T attorney Robert Michalski. Blecher, in these cases, would act as though he were a

judge in a formal court case. Yet on other occasions he would rule against CAUSE and excuse himself by saying, "We are not in a courtroom, and do not have to follow all the rules of courtroom procedure. That is why we have these hearings." It might equally have been argued on that basis that Tepper should have been allowed to "fish around" a bit, since it was clear from the outset that PT&T was being as evasive as possible.

From the beginning, the P.U.C. has been dragging its heels on the whole issue of phone subscribers' rights to privacy.

It would seem logical that, as a regulatory agency, the P.U.C. would have immediately begun a full-scale investigation of phone company security office activities, following the original *Vanguard* story of May 28.

Instead, the P.U.C. waited until November—a half year—before it started taking action on its own. Indeed, it waited until a phone company employee had inadvertently blurted out that PT&T was providing credit and toll-call records.

Now the P.U.C. clearly has to make at least a pretense of acting in the public interest on its own. Consequently, it has decided to widen the scope of the CAUSE hearing to include

the other phone companies in the state, such as General Telephone and Electronics, which are not part of the Bell System and AT&T.

While all this is happening in California, what is happening in the rest of the nation? This provides another illustration of the real nature of the regulatory commissions.

The original *Vanguard* story was picked up by the news services, and appeared in truncated form in newspapers across the country.

The *Vanguard* has even run quotes from a security official of Bell Telephone's New York subsidiary, who admitted that the practice of providing unlisted information to police and other government agencies without a court order is universal.

Yet only in California, where a formal complaint was filed by CAUSE, has a state regulatory commission begun to examine these documented abuses.

The whole situation provides a classic illustration of the corrupt nature of monopoly capitalism and its supposed government regulation.

Dave Lindorf

Don't Watch is a weekly feature based on Nixon's old adage about politicians and public figures in which he stated rather candidly "Don't watch what we say, watch what we do."

Carl Neiburger
Los Angeles, like most major American cities, is rotten at the core.

Erosion of its "inner-city" neighborhoods, combined with a "gap" between the housing poor people need and what they can afford has led mayor Tom Bradley and other officials to call the housing problem a "crisis."

Ironically, it is a crisis in the midst of affluence. Los Angeles has an adequate supply of sound housing, at least according to Bradley's Community Analysis Bureau. But the bureau estimates that 104,000 Angeleno families—more than one tenth of the city—cannot find affordable housing.

Little public attention has been focused on this problem, yet city, state and federal officials have begun scrambling over each other trying to promote programs to solve it. But even in their rush for solutions, many of these officials admit they are not sure of what the answer really is.

The history of government housing programs in America since World War II has been largely one of costly mistakes: the massive urban renewal programs which cleared away acres of blight only to leave former residents homeless; huge public housing projects which created conditions as bad as those they were intended to replace, and most recently the Federal Housing Administration (FHA) mortgage subsidy programs which padded the pockets of developers and mortgage bankers while creating "instant slums."

Los Angeles has been relatively fortunate. It has suffered relatively little so far from these programs compared with eastern cities. But city surveys

L.A.'s crisis amid affluence

L.A. officials map slum strategy

do indicate disturbing patterns of unsound housing, abandonment and overcrowding.

For answers to housing problems, Bradley's housing coordinator Kathleen Connell and other urban officials look to the

older housing stock. With high vacancy rates, landlords cannot afford to keep apartments in repair.

When there is little new construction, Downs' theory adds, wealthier people move

to encroach on the middle class. He says the government should attempt to preserve housing quality in these areas while making only token efforts to save "hard core" slums.



Larry Schuman

theories of Dr. Anthony Downs, a Chicago-based economist who heads Real Estate Research Corp. Downs contends improvements in urban housing result from a "trickle-down effect" in which poorer people take over housing vacated by richer people who, in turn, move to newer and better housing.

Poor people can never afford new housing because it is too expensive, but according to Downs construction of more new housing allows them to occupy better old housing. Unfortunately, it also leads to abandonment of older neighborhoods and deterioration of

back to older areas, taking housing away from poorer people and causing more overcrowding. Slum landlords then avoid making repairs not for lack of funds, but because they can rent at a profit without making any.

The dynamics of the theory can be seen here, where the apartment vacancy rate is 2.4 per cent in the San Fernando Valley, an area characterized by newer, more expensive housing, but nine per cent in South Central Los Angeles.

Downs advocates concentration of government housing efforts in "transitional" areas where the poor are beginning

Connell differs from Downs on this last point, saying Los Angeles is making a bona fide effort to save all problem areas. "I don't feel that we can throw away neighborhoods," she explains.

But Los Angeles has limited resources to battle housing problems in any event and these are largely in the form of federal grants, especially the \$38 million Community Development Block Grant.

After six years, the City Council this month approved a housing section for the general plan. This so-called "housing element" is a thick, wordy document required by state law, which is supposed to outline how the city will meet the housing needs of all its residents.

The final document is a compromise between relatively idealistic effort stressing strong social programs produced by the city Planning Department and conservative amendments adopted by the City Council Planning Committee.

After a battle before the entire City Council, some provisions were restored which called for a "metropolitan housing finance agency" to make low-interest loans for housing construction and repair and for efforts to combat "redlining"—geographic discrimination in private housing loans. However, the council did not restore provisions for expanded building inspection, relocation assistance for displaced persons and insured social services, all deleted by the Planning Committee.

Connell proudly notes that all the programs outlined in the housing section are funded, and that many are now operating. But how effective these programs are and whether the city is doing all it should are subjects of dispute both at City Hall and among community groups. In future issues the *L.A. Vanguard* may explore some of the programs and theories being promoted as cures for the Los Angeles housing dilemma.

Decriminalization ahead?

Experts snort at coke myths

Don Strachan

Will cocaine be the next drug to be decriminalized in California? Assemblyman Alan D. Sieroty's Committee on Criminal Justice conducted initial hearings toward that potential end at the Museum of Science and Industry Friday, Nov. 5 when they met to determine whether present penalties are too stiff.

Testimony from doctors, lawyers, researchers and cops ranged from rabid coke partisanship to impassioned protest against it. Dr. Ronald Siegel of UCLA found that, contrary to the literature that present laws reflect, his cocaine research subjects didn't suffer from delusions, hallucinations or paranoid thinking. Probably the best-known delusion is "cocaine bugs."

Siegel also cited a just-published study showing the coca leaf has more nutrients than 50 other vegetables. "100 grams of coca leaves contain 100 percent of the minimum daily requirement of vitamins A, B2 and E, and calcium, and it has 300 calories."

He hopes research will find a way to capture coke's "recreational and entertaining effects" without its negative side-

effects. His subjects chew cocaine gum, which is easy on the septum and controls dosage.

Dr. Forest Tenant, director of Community Health Projects, Inc., said studies like Siegel's don't measure what happens when people mix coke with alcohol, nicotine, caffeine and other drugs on the street. He thinks cardiac arrests from shooting cocaine are on the rise, and "we're starting to see a few ulcers in the nose."

In the army, where coke was cheap and habits were up to 1 to 4 grams per day, he saw bad ulcers lead to nasal infections which occasionally spread up to the brain, causing meningitis and, in one case, a blood clot on the brain. "I'm much more concerned with the people these drugs might decimate than with people in Beverly Hills who might want to take coke on a Saturday night," he said.

Dr. Floyd Anderson, chief of Biological Research for the DEA, flew in from Washington to testify. The 61-year-old scientist-philosopher quoted studies from 1889 about "sketozophrenia," "moraphine" and "delerium of persecution." "There are great threats to our civilization," he said. "The mind of

man, a 3½-pound bit of protoplasm—a gift of the great Designer—is a very sensitive instrument." Our Founding Fathers thought the Republic could best function with an informed electorate, and now we have sixth-graders sitting in "psychotoxic" dazes. "If we can sell soap until we're the greatest soap users in the whole world, why can't we sell sanity?"

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HARD TO TURN?**

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MUSIC

From Carolina to Venice—blues on the beach

Essay: Dave Lindorff
Photos: Lory Robbin

His music is mellow, and so are the Venice folks who gather around him at his favorite bench on the boardwalk in Venice every day.

Bill Crawford, a self-proclaimed 65, came to Venice a quarter of a century ago from North Carolina. He brought with him a rural black blues tradition that was popularized in the last decade by people like Mississippi John Hurt and Big Bill Broonzy.

Crawford is proof that that tradition is alive and well today. Crawford lives in a beach-front apartment building near Windward Avenue, where he has the job of parking lot attendant. He took the position because it lets him sit within view of the lot and play and sing his songs—songs that range from a truly raunchy "Dirty Song" to his own "Venice Blues."

He uses a pulsing strum, alternating with a two-finger picking style. A crowd of admirers and fellow musicians gathers whenever Crawford appears at the bench with his Ventura guitar. (It was given to him by four friends and an inscription on the back reads: "To Bill, from Vic, Joanne, Steve and Carol.")

Crawford is a man who's found what he likes. Though

friends have tried to get record companies interested in him, he seems disinterested in gaining fame and glory. "What I want to do is play," he asserts.

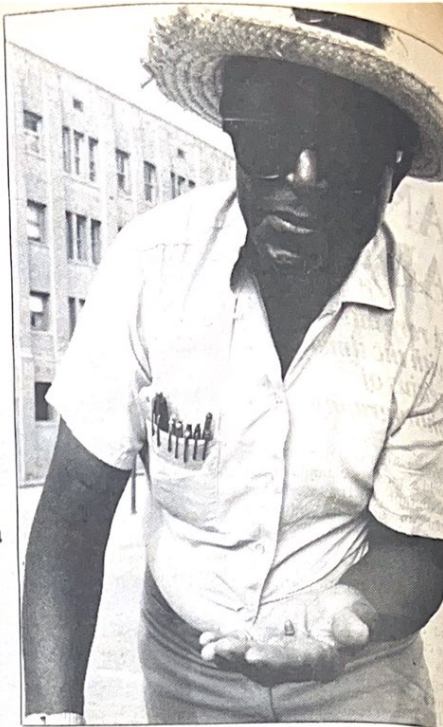
"This parking lot job is not my living, it's my *passtime*. Singing is my living," he said.

If life looks fine for Crawford today, it wasn't always that way. He views the world through one eye, ever since a junkie knifed him, taking out the other one and leaving a long scar down the right side of his face. The incident occurred during a robbery of a Standard Oil station on Rose and Lincoln, where Crawford used to work.

The gentle music he plays belies a fierce will to survive. Crawford, recounts how he had sympathetically offered that same robber \$40 from his pocket, only to be stabbed afterwards. "He started runnin' when I grabbed my Mauser from the drawer," Crawford recalled, "but I got him."

He still has a bullet to show that was returned to him by police after it was removed from another man he wounded during a robbery attempt at the gas station.

"I'm not a bad man," Crawford explains, "but if you mess with me, I mess back!"



VENICE BLUES*

Well I'm goin' honey, to that ol'
West Coast,
Well I'm goin' honey, to that ol'
West Coast.
Well I'm goin' honey where you don't
have to wear no clothes.

Well I'm goin' to Venice, honey
where you don't have to wear no
clothes.
Well I'm goin to Venice where you
don't have to wear no clothes.
They go nude there honey, don't even
wear no shoes.

Well I love it, you know Venice is
my home,
Well I love it, you know Venice is
my home.

Says come on, come on and go down
with me.

News is comin', comin' from all over
town,
News is comin', comin' from all over
town.

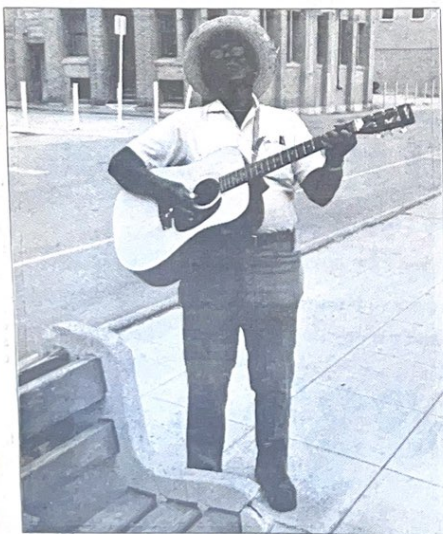
Just to see, comin' to see 'bout
you and me.

*To be sung in standard 12-bar
blues form.

They goin' to put you and me on TV,
They goin' to put you and me on TV.
Just to see everything 'bout you
and me.

Oh in Venice, oh right down by
the sea,
Oh in Venice, right down by the sea.
You know I love it, honey you'll
love it just like me.

Take a sunbath, and you'll feel just
like a man,
Take a sunbath, honey you'll feel
just like a man.
Lay out, oh lay out in the sand.



ANSEL ADAMS

A rare interview with the timeless genius of photography

Ansel Adams is perhaps the world's most acclaimed living photographer. His work has been an inspiring influence in photography for over forty years.

Best known for his unusually sensitive and superb portrayals of Yosemite, the Southwest, and the Sierras, he has used the camera as his medium, and has achieved a power and elegance unsurpassed in the photographic realm of art.

His latest portfolio, *Photographs of the Southwest*, is an exquisite book containing his own artistry with an essay by Lawrence Clark Powell. It vividly portrays the American Southwest with its people, pueblos, and vast, sandy plains. The land and skylines scintillate with magic and silence.

On a sunny October morning, we sat in his room at the Westwood Holiday Inn as Wilshire Boulevard raged below. He talked about his life, his art, and his recent lecture tour for the non-profit organization, *Friends of Photography*, which he heads.

What would you say cultivated your initial interest in photography, and the particular dimension of photography that you've explored?

I was originally trained as a musician. I travelled with my family to Yosemite and, like all families, we had a box camera. We'd take pictures and, of course, I took pictures with my box Brownie #1. The more I traveled around in the mountains, the more I wanted to photograph, as a record of where I'd been. The complete concentration was the external scene. And then, in about 1926 with a picture of Half Dome, using two filters, I really felt "I know what I am going to get if I use another filter." That was the first visualization. So it was a very easy progress; I think a perfectly logical one. I didn't have any great decisions. The worst was making up my mind about music and photography. That took quite a little time.

What were your feelings about your relative abilities in both music and art?

There are two things. The music gave me a basic sense of discipline, which is very important in photography. I started music fairly late and it was quite obvious that I could not be a world-shaking pianist. I could have been, I think, quite a fine one within certain limits, but I don't think I could do the *Hammerclavier* of Beethoven. I just don't have the hands for



Haines Wilkerson

those octaves. I'd have probably ended up as a halfway-decent teacher, but I would have gotten into photography somehow.

Do you feel that the today's education, considering the enormous tuition costs, is a desirable thing, or is there still a place for the self-taught photographer?

I think most of the education in photography is simply awful. And that would extend to other forms of culture as well. I think that the way of teaching these very large classes today, and the hurry, is really disastrous. To me, the best possible way, although I didn't have it myself, would be what is called the conservatory method in music, where you would go to a place where you have teachers who can give you personal attention once or twice a week.

"The negative is equivalent to the composer's score, and the print is the performance"

I go to these schools and see 150 kids. I don't know what they're getting. A few imaginative geniuses might be able to plow through it. I know that I could take fifteen minutes with a kid and look at his pictures and just without much thought give him the opinion, and I know I've done much more for him than he'd get in a week if he were in a class.

What do you think the role of the teacher should be in this medium?

Well, there are various levels. There's a beginners level, where you can get the full amount of technique that you have to have. The ABC's the scales and the chords. A lot of people are afraid to teach that because they're afraid they'll lose the students' attention. They try to bring in expression along with it, instead of cracking the whip and making people really learn the ABC's. Whereupon the student expresses with a totally inadequate technique which can have very sad psychological effects. We would do this at the Art Center School in San Francisco in six weeks, and at the



"Nature never seems so grand, romantic, sensuous and magical elsewhere." Minor White, a friend and colleague, wrote of Ansel Adams' work. This 1926 photograph of Half Dome, Yosemite, which was a turning point in Mr. Adams' attitude toward photography as art, clearly illustrates this.

end of six weeks, the students can photograph almost anything. That doesn't mean they can make good pictures, but they've mastered the technical; now they have the language. Then they'd see something; you would do (him) sitting there, and visualize a certain image. I'd visualize another one, somebody else would visualize another one. Totally different personal expression but, knowing sensitometry, simple aspects of the Zone System, and a few basic facts; the results would be adequate. Then the teaching comes in from that. It's assimilating into different levels of awareness. As far as teaching, Edward Weston just talked, looked at prints and gave comments. That was his limit. He could tell you all he did technically in five minutes. He used an

of mistakes. If I remembered them, I was alright. I learned very easily, very quickly about Yosemite, because the light is very consistent. On a slightly overcast day when I went to the southwest, I fell flat on my face. When I went to New England, I fell flat on my face again because the eye has an incredible capacity to adjust. Looking out this window, in this light, perhaps the brightness is one half of what it is in Tucson, but it doesn't look that way to the eye. When I look at that, I can't tell any difference. I know from experience what I'd have to do, but only by experience.

Do you see commercial work as a valid form of the art?

Well, I was always interested. I felt that perhaps I should



Ansel Adams' career was enriched early by the friends he found in notable artists such as Georgia O'Keeffe, shown here (rt.) in a 1937 picture taken in the Southwest.

exposure meter, but he couldn't tell you how he used it. Fantastic to watch him, but he had learned intuitively how to use it. In the beginning days, I didn't have an exposure meter, I just had to make a lot

n't enjoy it, I should resist it. A lot of highly subjective artists, even more so nowadays, feel about a photograph, if it doesn't have social validity, or subjective validity, it's known as a form of prostitution,

it's terrible. But you learn so much. I did a small catalogue once for a firm, about a hundred machine-parts photograph. It had to be against a white background, because it was a cheaply printed catalogue and I had to show every bit of equipment. So I didn't have much imaginative choice except in arrangement. And I had to be certain that I did get what was needed and get it so it could be reproduced. And, in a sense, that was quite an achievement, I didn't feel bad at all about doing it. But,

it wasn't anything I'd hang in an exhibit. Although maybe it might be. Some of them might have been very quasi-abstract. People hang much worse things in exhibits today.

Some of the stuff I see is unbelievable. If it were good craft, I could forgive them, but it's just nothing. They have not worked, they don't know the medium, and there's a certain cult of obscurity. When you say that, you sound dreadfully old-fashioned. But, I think some of the best photography that's ever been done is being done today, and in very advanced ways. It's just the lousy stuff that gets you down. That applies to the 1800's, the 1600's, the 1400's... you know, there was terrible art done in all periods.

How does Ansel Adams go about creating his product?

Well, let me say first, the simplest kind of photography is when the phone rings and they say "Come over and do a

In the beginning days, I didn't have an exposure meter, I just had to make a lot of mistakes.

picture of the factory building," and then you go over and do a picture of the factory building. Period. Now if somebody wants a photograph done, you'd talk with the person as to what they want, what the use of it is, and then you begin to visualize an image. That's an assignment from without. If you have an assignment from within, well, if I look out the window there, I see quite a number of pictures. Sometimes the patterns are really quite beautiful, if you cut down, in other words if you frame, consider the format.

What I've often said has become a cliché now, that the negative is equivalent to the composer's score, and the print is the performance. It's a very subtle thing and it also becomes very intuitive. And I think that's the most important aspect. You have to practice, practice, practice, and finally, it's automatic. And, I'm always seeing pictures.

Haines & Donna Wilkerson

Burden's burden

The knife lunges at the terrified T.V. hostess' throat while startled television viewers watch helplessly. In a cramped cable T.V. studio in Irvine, California, conceptual artist Chris Burden glides the knife over his captive's larynx, threatening to make her perform obscene acts before the cameras. This is a "T.V. hijack," he declares to audience and technicians. If the station keeps broadcasting, he will slit the woman's throat.

Three tacks are pushed into Burden's stomach, a fourth is embedded in his feet. The "volunteer" performing this operation steps back from the elevator containing Burden, and lets its doors shut. In another room a closed circuit video camera transmits the proceedings to a group of gallery visitors.

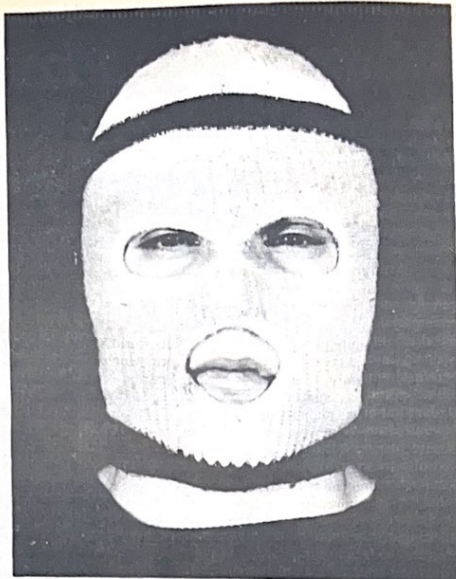
Burden, the enigmatically terrible of performance pieces, is the art world's Jimmy Connors. A mercurial, restive character, the stocky Californian is a recognized practitioner of this personal art form by more critics than in attendance at a free lunch at LACMA's cafeteria.

What seems to run through Burden's work is the tension of what happens once the artist stops "doing art"—breaks for the day, takes a holiday. It's the "living-is-

art" school all the way here. The artist has merely to label or designate a set of actions as art and—presto, it's done. So Burden would like to have us believe.

This muddled line of reasoning coupled with a dramatic presentation first managed to snare critical and popular attention for Burden when he staged a piece requiring an assistant to wing him in the arm with a bullet. Accidentally, however, the performance took a more gorey turn with Burden receiving a deeper wound than he was originally shooting for. Undaunted, Burden continued performing "violent" pieces using his own body as the medium. (For one gallery show, he strapped himself to the floor, ran exposed live electric wires over his scantily clothed carcass, and surrounded the space with buckets of water. With one inadvertent kick, gallery goers could have zapped Burden with enough volts to cause the artist major discomfort).

A recent Burden show at Los Angeles' Broxton Gallery, titled *Relics*, provided a retrospective exhibition of devices, tools, implements, and objects used by the artist in his previous performances. The idea behind the installation was to present viewers with



"documents" attesting to the existence of Burden's events.

Much in the manner of artifacts and famous knickknacks in Washington D.C.'s Smithsonian Institute, the items at Broxton were to bear silent witness to the fact that something did indeed "happen."

This evidence (a lock, wires, tacks, chalk) was presented for

inspection under acrylic cases, mounted on high masonite board pedestals. Encased in their clear coffins, resting on red velvet beds with neat printed labels, lay the objects. The housing attempted to instill reverence and awe—not even the Queen's jewels in Westminster are as regally displayed as were Burden's precious pieces—but instead reduced its occupants to pompous trivia. Even piling Burden's offerings in a heap would have been an improvement.

"Three tacks are pushed into his stomach..."

Five Day Locker Piece presented viewers with a dull bronze combination lock Burden used in 1971 to seal himself inside a 2' x 2' locker he inhabited for five consecutive days. While entombed in his tin mausoleum, the boxed-in Burden received rations of water from a bottle housed in the compartment directly above him. Underneath the (slow escape) artist rested a second bottle which, via Burden, gradually received the contents of the first.

By all appearances, the aforementioned lock looked like an ordinary security device, probably costing a few bucks at

local hardware stores. Yet, after reading Burden's story, and seeing the lock encased in royal splendor, we are led to believe it is not just "a" lock but rather "the" lock. A foolproof piece of history guaranteed against picking by non-believers and skeptics. In a neighboring case nestled the knife used in the hijack piece. It also lures attention for similar reasons, but in addition raises ominous questions concerning the artist's freedom to stage events seemingly threatening the safety of individuals forced to participate in the performance.

While making moral judgments about "works of Art" is a practice that upsets the sainted nobility of art writers like guests at a wedding suddenly confronted by an undernourished Asian child shoving his empty rice bowl into their faces, it is nonetheless a factor that must be debated when examining Burden's work. For when taken to extremes, does the labeling of a violent or potentially violent event sanction or excuse the outcome? Patty Hearst was filmed staging an armed bank robbery. If she had declared herself an artist and branded the incident a performance—what then? It's a question Burden's "art actions" raise and touches on the sensitive subject of whether "sins" can be committed in the name of art. (Note: Burden's victim was eventually freed, safe and unharmed.)

—One closing observation. While visiting Burden's recent show, the artist was seen scurrying around making sure exhibit cases were in place and lighting was right. Viewing his activity gave rise to this thought: Given the premise that the artist "creates" art like a modern Midas (a "touch" that cannot be willed, but is rather an intrinsic part of the person's persona), a theory currently advanced and embraced by reputed art savants—designated or not every action is a prospective work of art.

Burden's activities in that room, gluing a board, wiping a fingerprint, are consequently viable artistic expressions on par with any of the work on display. Yet once one realizes this, Burden's objects instantly lose their mystique and power. Clearly, if everything is sacred... nothing is.

Miles Beller

Chorus Line chatter Skip two three and...

A *Chorus Line* is probably the greatest, most innovative stage musical ever, and not the least for its sublime and ingenious choreography. To delve into this vital facet, I spoke with two of the cast members, shortly before a Wednesday matinee performance.

Lean, bearded, and sharp, Andy Keyser plays the role of Greg, a witty, self-confident guy who's been around the hicks and slide circuit. Andy is a native Virginian and a graduate of North Carolina School of the Arts, and his Broadway credits include *Pippin* and *Gigi*. He has danced for about the last seven years of his life, and has appeared in summer stock and several films.

Chris Bocchino is a cute and lively woman from Poughkeepsie, New York, who has been dancing almost all her life. She has worked with *Chorus Line* Director-choreographer, Michael Bennett, on Broadway in *Henry, Sweet Henry* and *A Joyful Noise*. With some TV experience on *Kraft Music Hall* and *Music Scene*, she was more than ready to take over the role of Diana Morales in *Chorus Line*, recently vacated by Priscilla Lopez, who originated the part. She is a little dynamo on stage, with such vigor and forthright sincerity that the character emerges firmly into perspective.

I asked them how the element of dance in the show relates to their characters, and Chris said, "My character is, in my mind, a really great dancer. She's been doing it all her life like I have. The dancing in this show is not the most difficult I've done. A lot of it is the precision, and working with the next person, and that is really hard."

Andy's response to the



question was, "We're all dancers, and that's the pretense of the show, dancers at an audition. I think that for all of the characters, the second half of the show, with the precision dancing, is the hardest. It's very easy to dance like yourself, but blending into a line is very difficult."

When Bennett first showed you the steps, did you think it was easy?

Chris: "No. When I came to the audition, I hadn't really been dancing hard the way I used to. When I first saw the combination, I was thinking, 'I hope I can cut it.' Michael didn't even teach me the combination, Baayork Lee (Bennett's assistant) did. He was in the audience."

Do you have to psych yourself out every time?

Chris: "Yes."

Do you think you could've done this part five years ago?

Chris: "No, I didn't know

myself five years ago."

Andy: "Technically, dance-wise, yes. As an actor, no. To begin with, I'm 34 years old on that stage, and I'm 25 in real life. There's no way I could have done this at 20. Greg is one of the older people in that audition, and has been dancing for many years. I feel that Greg is a good dancer, but he doesn't have to prove anything."

Greg is very honest and open about what he is, a homosexual, quite the opposite of Paul (Sammy Williams' character, who won the Tony this year for it).

Andy: "Kahlil Gibran has a quotation that says, 'Truth is something to always be known but not always be spoken.' I think it depends on the individual. For Greg, it works for him, to be totally honest. Paul is struggling with himself, Greg is not."

(Continued on page 15)

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FILMS

O'Neill's 'Sidewinder' stalks LA film desert

Pat O'Neill spends up to 10 years working on a single film, so it is always an occasion for celebration when a new one is completed. *SIDEWINDER'S DELTA* was finally finished this summer, and shown publicly for the first time about a month ago in the Oasis Screening Series. The auditorium at the Pantages (the new name for the Haymarket) was filled to overflowing, but that amounts to no more than three hundred people. It is a significant fact that this was not the beginning of an extended run of O'Neill's film—Oasis Screenings are time-only events.

He has been working as a filmmaker in Southern California for more than ten years, and his work has influenced a whole circle of filmmakers. His films, finely crafted, technically remarkable, completely unimpeachable, reflect the peculiar state of mind induced by living in Los Angeles as clearly as any work of any other artist in any medium. But in this corner of the world where one of the few major industries is built on photo-sensitive emulsion, I would estimate that less than one half of one per cent of the population will see the films of Pat O'Neill. Only a very proportion of the inhabitants will see some of the finest cinema produced here, while perhaps one person in four will look at the most tasteless, crass and manipulative nonsense the entertainment industry can think out.

My distaste today is part of a reaction to something O'Neill said to me just before his screening. "It's amazing," he said, "how quickly your work wears out: four or five

showings around town, and it has to go back in the can because everyone who wants to has seen it." What kind of a town is this?

Pat O'Neill is a sculptor of the projected image. His working material is not only film emulsion but also the space created when light is shone through it. His sculptures exist in the transitory world of shadow and highlight for lengths of time he determines. He has developed a language of his own, a precise, delicate, purely visual language. This language, naturally, is designed for just what he needs to say.

In his recent films he has concentrated on the ontology of photographed objects. The oddities of their unreal mode of existence has led to his building of paradoxes, in which facts in one part of the picture are contradicted by events in another. In *Saugus Series*, for example, there is a simple image of a man sawing a log outdoors. But there is something not quite right, something strange about the shadows. Gradually it comes to one's attention that the sun must be moving in two directions simultaneously, for the shadows cast by objects at the top of the picture move one way and those at the bottom the other. The space is imaginary, the world photographed is an invented one.

DOWNWIND, which preceded *SAUGUS SERIES*, is also full of these impossibilities, and at the same time is structured by constant reminders that the gorgeous scene one is seeing is only two-dimensional, colored light reflected from a

beaded screen.

The new film, *SIDEWINDER'S DELTA*, has a slightly different orientation. Cinematic space is now accepted as an area in which a world can be contained, a world which shares some of the natural laws of ours, but also differs in significant ways. A swirling mist blows a mountain range away; then blows it back again; a hand behind palm trees transforms itself into a mountain; a piece of paper in the desert rides on the wind, and as it flutters along the bed of a valley, it changes from one brilliant color to another; a house is sufficiently transparent to reveal the hills behind it, yet so opaque as to conceal a pendulum swinging between the house and the hills.

The film is very rich, containing many other scenes photographed in O'Neill's imaginary universe. Like a magician who has nothing up his sleeves, he repeatedly refers to the raw materials of his medium, treating waste matter (leaders, synch punches and end of roll flares) with the same attention he gives to his own creations. There are also crazy abstract images, which fool the eye with an ambiguous multi-dimensionality, and a quiet section where the film maker spins some persimmons. And all within a short twenty minutes.

SIDEWINDER'S DELTA will be shown along with other films by L.A. independent filmmakers on Sunday December 12 at the Oasis. The screening begins at 8 p.m. at the Pantages Auditorium, 715 S. Parkview.

Grahame Weinbren

Ford on jazz: Corea

Return to Forever — Romantic Warrior (Columbia PC 34076)

***½

Chick Corea's latest endeavor in fusion jazz is a mature, carefully balanced work which represents the culmination of his renowned quartet. The opening, "Medieval Overtones," sets the tone for the whole album. Corea creates a dense texture on organ, ARP Odyssey synthesizer and clavichord. Al DiMeola's guitar is under control and meshes well with Corea's many keyboards. Corea's other compositions include the title track and "Duel of the Jester and the Tyrant." The latter is the most up-tempo piece on the album. Corea is in full control here and gets great

sustaining support from Lenny White on drums and Stanley Clarke on upright bass. Despite its length (11:25), it flows gracefully from beginning to end.

The title track begins acoustically then builds to electronic frenzy. Corea heads the quartet through numerous tempo changes and melodic variations which create a feeling like the ebb and flow of waves on a southland beach.

Lenny White's contribution, "Sorcerer," features this talented performer on electrically enhanced drums, and DiMeola on a strong electric guitar. Chick states and restates the theme on a multitude

of keyboards. Stanley Clarke's tune, "The Magician," features this powerhouse rhythm maker on alembic bass and some heavy electric from DiMeola. The most disappointing tune is DiMeola's "Majestic Dance." This sounds like a remake of *Hymn of the Seventh Galaxy*, and little else.

The recent departure of Al DiMeola and Lenny White from Return to Forever and impending personnel changes means this album closes an era. Corea's work has been creatively interesting and his music has reached millions of people, but perhaps he senses, as I do, that it's time for a change.

Don Ford

Chorus Line

(Continued from page 14)

Do you think Greg is an ok guy?

Andy: "I think Greg is terrific."

Is there any dance aspect of the show that you'd like to see done your way?

Chris: "The whole montage sequence ('Hello Love'). I'd like to throw in a few steps of my own. I used to do that with Michael, especially when it came to the contemporary stuff."

Do you have a preference as to what you like to dance?

Andy: "Ballet and jazz. The rest is fine."

Chris: "I love to dance. I have just as much fun on the dance floor as I do on the stage."

So you plan to continue in dance?

Chris: "Yes, but I want to do everything. I want to be a movie star."

Do you have any entertainer heroes?

Andy: "Yesterday, I took a friend to Grauman's Chinese

friend to Grauman's Chinese and put my feet in Fred Astaire's footprints. I think he's terrific, also Gene Kelly, Cole Porter, anyone who's that good in their art I respect."

I heard that Astaire loved the show.

Chris: "Yes, do you know what he said to us? He said that the show is so intricate and yet so simple. He said that he has to come again."

I understand that it's very hard to hear applause and laughter on stage. Is this so?

Andy: "Even though the

concept of the show is that there is no audience, and it's only the director, the people who play the humor have to rely on a certain timing. For those people, such as myself and Pam (Pamela Blair, whose brassy solo is one of the show's stoppers), it's more difficult to time because you never hear exactly what the response is. The more audiences you play, the more you learn to judge."

Do you prefer Broadway audiences to L.A. ones?

Andy: "The people in L.A. are in general more laid back, and not as verbal. The New York crowd is much more ready to say, 'Hey, that's wonderful,' to applaud, to laugh, and just as ready to boo you right off the stage. There's a certain excitement there. The spirit of live theatre is much more alive in New York."

Dale Winogura

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At the climax of the dedication ceremony, a champagne bottle crashed triumphantly on UCLA's majestic new \$10-million Molecular Biology Institute, and the small crowd cheered.

It was, perhaps, too happy an occasion, considering that such new homes for DNA research—genetic engineering—may one day make Los Angeles as explosive a symbol of humanity's tampering with nature as Hiroshima has become.

Some highly-respected scientists are warning that DNA experiments—in progress at colleges worldwide, in industries, drug companies and governmental agencies such as the CIA—could result in a biological calamity of untold and irreversible consequences.

Most scientists scoff at the danger warnings, arguing that DNA research presents no more of a hazard than has research in infectious disease and cancer, but rather will greatly benefit medicine, industry and agriculture.

Scientists have been unable to prove either thesis.

Experimental studies of how the work could lead to cures for the one-quarter to one-half of all common diseases said to be of genetic origin, such as diabetes, sickle-cell anemia or muscular disease. But techniques of fusing genetic material could also involve hazards of unknown magnitude.

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by SHELTON & SHERIDAN



Los Angeles

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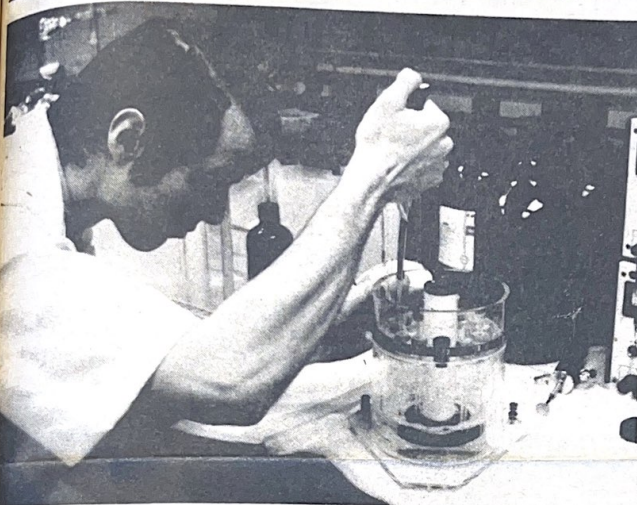
The Real Alternative

DEC 1976 - JAN 1977

VOL. II, NO. 31

Lox controls on DNA research at UCLA:

Inviting genetic disaster



See Edelman

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Experimental studies of how genes work could lead to cures for the one-quarter to one-half of all common diseases said to be of genetic origin, such as diabetes, sickle-cell anemia or Tay-Sachs disease. But techniques of fusing genetic material could also involve hazards of unknown magnitude.

A disease-causing bacterium could receive a new gene that makes it resistant to existing medications or a bacterium that harmlessly inhabits the human body could receive a gene that calls for the manufacture of a poison. Moreover, such bacteria could widely and rapidly disperse before they were detected.

Because of these potential dangers, scientists themselves imposed a three-year moratorium on some DNA research, after which the National Institute of Health issued "recombinant" DNA research safety guidelines, and required that all institutions receiving its funds promise to abide by them.

In "recombinant" DNA research, genetic fragments from different species are combined to produce organisms with possibly novel characteristics, and which, when mixed with bacterial or animal cells, may reproduce.

Concerned about possible hazards, citizen groups are forming to take part in controlling the research they would support through federal taxes. The city council of Cambridge, Massachusetts, has imposed a moratorium on some Harvard University DNA experiments, while New York and San Diego have been holding public hearings on the issue. The LA Sierra Club is pushing for legislative restrictions on recombinant DNA experiments and criminal penalties for their misuse.

Among their most serious criticisms of the new guidelines:

- The NIH permits insertion of DNA into bacteria said to be "crippled" or weak forms of *E. coli*, which in its normal states is found in humans, animals, plants and soil. But some scientists fear that even such "crippled" bacteria may infect normal organisms.

- The NIH prohibits dangerous experiments, such as the replication of pathogenic or toxic organisms, yet recommends no legislative ban on such experiments if they are not supported by NIH funds. Nor does it address the possibility of biological terrorism.

- The NIH says nothing about precautions for natural disasters such as tornadoes and earthquakes, which could damage laboratories, allowing bacteria to escape.

- The NIH ignores recombinant DNA technology's potential use in biological warfare, by the insertion of deadly or incapacitating genes into highly infective host bacteria.

The greatest immediate danger is to lab workers. Dr. Bernard Davis of Harvard University says that biowarfare research, at the Army's Fort Detrick in Maryland, produced 423 reported cases of lab infection. But he argues that the balance of risks and benefits in DNA research is no more unfavorable than that in research of infectious disease and cancer, which "has cost the

(Continued on page 3)

Police brutality conference

CAPA calls for monitoring of cops and firing of Chief Davis to assault on Angelenos

'Fessin' up

Pacific Telephone admits to giving out credit information and toll-call records

Fightback

Peace & Freedom party names the bad guys in the downtown redevelopment rip-off and tells us how to take them on

Conduct unbecoming

Ventura lawyers put on racist skit about AIM murder trial for the judge in the case

What's in a name?

Not much at L.A.'s new women's bank, according to the head cashier

Fix your own

A feminist mechanic tells you it's not so hard to tighten your car's fan belts yourself

Exclusive interview

Vanguard's Leigh Charlton interviews the director of 'Maitresse' and 'Idi Amin Dada'—Barbet Schroeder

Up with illitocracy

Arts editor Pleasants finds that real poetry doesn't get reviewed in the establishment literary press

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Vatch is a weekly feature Nixon's old adage about public figures in stated rather candidly what we say, watch

rd

leigh Char- lie Lindorff, hizu, Ben Thompson.

a, Susan

732. arker- media sub- scribe art

The *Vanguard* has, however, obtained a blank copy of one of those "credit information cards" used by the PT&T business office. It includes in-

Conference on police brutality

Monitor cops; fire Davis

Tom Thompson

A community conference on "Police Brutality and Power Abuse" attended by more than 300 persons has recommended that a "Citizen Review Board" be established in Los Angeles to monitor police activity. The instances where a police officer may use a weapon are restricted by state law, and that Chief Edward Davis be fired.

The day-long conference, sponsored by CAPA (Coalition Against Police Abuse) and the Greater Watts Justice Center, was in response to a wave of racist and political attacks on police officers by state law, and that Chief Edward Davis be fired.

The seriousness of the mood of the conference was evident from the tone of the opening remarks. Larry E. Williams, Director of the Greater Watts Justice Center, stated that the defense against police violence "is our number one priority."

Following those opening remarks the conference adjourned into six separate workshops where a wide range of methods for curbing police abuse and arrogance of power were discussed. Recommendations for direct action were later delivered by each workshop to the conference as a whole.

High on the list was the de-

mand that an independent and impartial Citizens Review Board be established by charter amendment. The Review Board would be empowered to investigate charges of police abuse and to take disciplinary action when needed. Currently such investigations are conducted by the Internal Affairs Division of LAPD. That practice, according to critics, raises the spectre of police investigating police wrongdoing which by nature is incestuous at best. Witness the Hollywood Explorers sex scandal, where all the LAPD sex offenders were exonerated by the IAD.

Without adequate citizen review powers the conferees agreed that the police department operates as little more than "armed enforcers of racism, sexism, and other forms of oppression."

A resolution calling for controls on police use of weapons received widespread support. The resolution reads in part: "Warning shots shall not be fired at anytime; firearms shall not be used to apprehend fleeing suspects, whether misdemeanor or felon, unless the suspect is firing a weapon at the pursuing officer(s) and then only if it is safe to do so without danger to innocent bystanders; and that officers shall not draw their weapons merely 'to hold a suspect at bay' unless that suspect is in fact, already display-

ing a deadly weapon of his/her own."

Other resolutions called for the removal of Edward Davis as police chief for "repressive use of political force"; the establishment of an independent prosecutor's office to assume the duties of the D.A. and City Attorney in prosecuting police. Both John Van DeKamp and Burt Pines were charged with dereliction of duty by "deliberately and willfully ignoring crimes by cops."

One light note during the somber business of recounting police abuse and searching for remedies was the oft-repeated suggestion that all police agents and informers step forward to identify themselves. None of those present (several were identified) responded.

ence will now be molded into affirmative action legislative, initiative and community action programs by CAPA. According to CAPA spokesperson Bob Duran, many of those programs are expected to be ready for the upcoming municipal elections in Los Angeles where candidates and public officials will be confronted with peoples legislation for curbing the abuses of the police department.

Those wishing more information may contact CAPA by calling 622-8827 or by writing CAPA P.O. Box 47547, L.A., Ca. 90047.



ARE POLICE SHOOTINGS JUST COINCIDENTAL TRAGEDIES, OR JUST PLAIN RACISM?

Inviting disaster

(Continued from cover)

likely to survive than unchanged DNA. Scientists don't know this. Wall and most scientists admit, but they want to find out before deciding whether to halt further research.

But even assuming researchers may risk their own lives in experiments, do they have the right to risk the lives of others? Most scientists believe that the DNA controversy is like the "forbidden issue," a "bogey man," a fad in the new "anti-science movement," and finally a threat to the freedom of inquiry.

There are DNA experts, however, like Robert L. Sinsheimer, head of Caltech's biology division, who came to a UCLA seminar on biohazards to "disturb" his audience about the Pandora's box he had helped to open. "The Atomic Age began with Hiroshima," he says, "after that no one needed to be convinced we had a dire new problem. With genetic engineering, I hope we don't need a similar demonstration."

UCLA's new 17-member Biohazards Committee, though, includes no DNA experts, like Sinsheimer, who are critical of the experimentation. In addition, the three DNA researchers on the committee all depend on federal grants for their work (UCLA has received more than \$5 million in federal DNA grants over the past nine years), and as geneticist Jon Beckwith of Harvard contends, scientists have difficulty objectively analyzing the implications of their work if the support for their research is at stake.

The UCLA committee is limited in its duties to insuring that experiment proposals comply with NIH guidelines. As says Richard Barnes of the LA County Public Health Service, the only committee member not from UCLA, "I don't care what they put together over there, just that it doesn't go down the sink."

One doctor on the committee from the UCLA Office of Environmental Health and Safety, is in charge of helping scientists implement the safety precautions they themselves prescribe, but is in no position to truly challenge those prescriptions.

So the research proceeds, despite the alarms. The probability is that DNA will become as hotly debated as nuclear power and the arms race—and just as hard to control.

Dial-a-credit at Ma Bell

June Lindorff

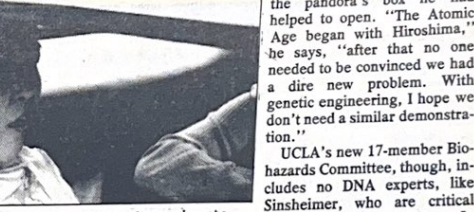
A contradiction in sworn testimony by officials in the Pacific Telephone and Telegraph company may become embarrassing, if not perjurious. If nothing else, it should put phone users on guard next time the company asks them for personal information.

At a public hearing before the state Public Utilities Commission in Los Angeles, two PT&T witnesses stated that up until July 31, 1976, the business office and the security office had been providing several hundred government agencies with "all the credit information on the customer's credit information card" on file with the business office.

That credit card is what you or the company business representative fill out when you apply for phone service.

The problem is that both William F. Bowran, PT&T's security director for southern California and June Ishikawa, one of the "staff clerks" who gives out credit information on the phone to police agencies and other organizations—also said under oath that the company has never released such information as previous telephone numbers and addresses of subscribers, social security numbers, or drivers license numbers.

The *Vanguard* has, however, obtained a blank copy of one of those "credit information cards" used by the PT&T business office. It includes in-



June Ishikawa became the PUC hearings star witness when she testified that Ma Bell gave out credit information.

formation on: employer, occupation, how long employed, business address, business telephone number, guarantor accepted (a credit reference)—yes or no—previous address, previous telephone number, date disconnected, other service and addresses, other telephone numbers, date established, whether residence is rented or owned, address of other property owned, social security number, and driver's license number.

The last two items are listed on the card as "optional," which means if you don't give it to the company, they can't require it. However, most people usually answer the question, because they don't know any better, or because they don't know their rights.

Attorney Jon Greenspan, one of the two volunteer lawyers handling the complaint brought by the consumer group CAUSE against PT&T for its abuse of unlisted numbers and credit information, said the contradiction would be brought to the attention of the P.U.C. at the next hearing date, February 1, 1977. Perjury before the P.U.C. can result in a fine of up to \$500,000.

Maybe that's why Ishikawa was so nervous on the stand. After having completed several days of testimony and cross-examination earlier this month, she fainted in the hallway of the L.A. state office building outside the P.U.C. hearing room, and was taken away in a wheelchair. Ishikawa recovered, but CAUSE attorneys agreed to excuse her from further testimony.

CAUSE originally filed the complaint after a copyrighted

story in the May 28, 1976 issue of the *L.A. Vanguard* disclosed that PT&T and neighboring General Telephone of Santa Monica were providing hundreds of agencies, from the city library to the CIA, with unlisted information and credit records of customers.

The hearings have brought further abuses to light. PT&T has reluctantly admitted that, at least until 1974, it was also providing to those agencies records of customers' long-distance calls.

CAUSE hopes that the hearings will result in new P.U.C. regulations making it illegal for the phone companies to give out unlisted information or credit information. But even if this happened, the restrictions would not affect the hundreds of phone companies in other states, many of which are, like PT&T, merely subsidiaries of AT&T's Bell Telephone system.

The *Vanguard* has learned that all Bell subsidiaries and the major "independent" companies like General Telephone, have security offices and provide government agencies with similar information on their customers, without requiring

court orders.

Just recently, the paper obtained a list of agencies for which the New York Telephone company, the largest in the Bell network, provides the credit and toll call records. The CIA was on that list along with just about every other federal agency, with corresponding state, county and city organizations, and even the city court marshals, whose main job is to evict tenants for landlords or to repossess property such as cars, sofas and televisions.

Interestingly, other states' regulatory agencies, such as the P.U.C. in Oregon, claim to be entirely ignorant of the proceedings of the P.U.C. here in Los Angeles.

By establishing scores of subsidiaries around the country, AT&T has always been able to insulate itself from effective regulation when corporate abuses are exposed in one state. The current situation with PT&T in California is a good example of this tactic at work.

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