Fight back!

Dear Editor,

In her Fight-back article on Washington, Mary Lou Johnson effectively summarized ways to halt the political and economic suppression of the American worker. She describes the inhuman health and economic hazards which cause the death and disablement of thousands of workers 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 actual corporation's own profits, not the welfare of its workers, are the chief concern.

I have no quarrel whatever 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 people's need for goods and better housing, medical facilities, nutritious foods, nonpolluting production methods, etc. But I have to question the simplistic ease with which Mr. Johnson leaps from where we are at now to where we would presumably be if we were making the jump from one of our most effective weapons: the union.

Not that her criticisms of most American unions are unfounded. Unfortunately, the transition from "starry-eyed idealist to totally disillusioned dissenter" in an undemocratic, unamīlitant, bureaucratically-run union is in all too understandable—and typical. Nearly all the unions which represent—or claim to represent—workers in our basic industries have abandoned the old democratic principles on which they were originally founded, and become精髓pressed and corrupted by large companies.

But I extend this personal experience—and even this insight—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 movement is a blessing.

Sincerely yours,

Mike Lewis

The fight’s on

(Continued from cover)

means bunting our asses to keep the VANGUARD alive through an all-volunteer effort, we will keep 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 this year's subscription as an investment in our future, our future would be insured.

Fraternally,
Mike Lewis

P.S.—Congratulations on a go-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 heated through the shingles, to be heated by the sun.

What are the actual and indirect efforts to control the four media, television, radio, newspapers, and magazines. Your endeavor to afford news coverage to the enclosed release issue will greatly influence our ad placements.

Would you kindly forward your rate card to me at your earliest convenience.

Yours very truly,
Boris Isachsen, Pres.
Moxie 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 Frep

Seven years, two publishers and a U.S. Supreme Court case have finally closed the legal newag of the late 1960s for the old Frep. The court, in an opinion of 43 industry associations, held that the San Francisco Bay Area Media, under the name of the San Francisco Bay Express, failed to meet the legal requirements for a non-profit corporation. The court ruled that Kashka, in publishing the last issue of the Express in 1969, had not operated in good faith.

Kashka and the Express had originally been found guilty of the charge that the Express had not met the minimum legal standards of the nation's alternative newspapers. At that time for $43,000, he was said to be "very poorly financed." But then, without an attempt to cure the situation, the court held that the newspaper was out of money for the last time, and the court declared bankruptcy and ceased to appear. After the court's order, the Express has gone to bed with the police.

The court's decision actually met the test of the old Frep, "Frep," which raises the issue, in the paper's complete editorial content. The story was told by the old Frep, and the story which the old Frep was able to publish.

But there are other stories and new and different views of the situation. One former Free Press reporter, "The government knows about the old Frep, and the court is not going to have any more Free Press paper go to bed with the police."
Is State Capitalism next?

Lamb's radical view of a Democratic Congress and a Congress-controlled full employment program should mean job stability for America's working class. Most immediate effect would be a lowering of the unemployment — in some cases, the problem would almost solve itself. Latter view is consistent with the management of the unemployment problem through sympathetic legislation and public works. Hence the answer to the question: is State Capitalism next? The answer is: yes.

According to two Californian politicians, the Bezalel Hecht and the Wall Street Journal editors' solution to unemployment and underemployment has not quite caught on. The editors have written that the unemployment problem is a non-issue and that the solution lies in technological advancement. However, the politicians argue that the problem is more complex and requires a comprehensive approach that includes increased public spending, a minimum wage, and worker's rights.

The editors also mention that the unemployed are not investing in new productive capacity, and that wages are stagnating. The politicians argue that this situation is a result of the current economic policies and that a comprehensive solution is necessary.

The politicians propose a program of comprehensive public works, increased public spending, and a minimum wage. They also suggest that the government should provide training and education programs to help the unemployed build new skills and enter new sectors of the economy.

The politicians argue that the current economic policies are failing and that a comprehensive approach is necessary to address the unemployment problem. They suggest that the government should take a more active role in creating jobs and stimulating economic growth.

The editors, on the other hand, argue that the unemployment problem is a non-issue and that technological advancement is the solution. They fail to recognize the complexity of the problem and the need for a comprehensive approach.

Cracking the shell

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

Carola Reuben

If you like to gamble in 2-1 odds, buy a jar of expensive pens or vitamins and swallow your normal dose without taking the medication. According to Dr. V. Millen of the University of California School of Pharmacy, there's no chance in the world you'll be paying for anything. There's also no chance in the world your body will be able to use the drugs.

Among the many examples, one man in Spring Valley, near San Diego, was found dead, having swallowed “literally hundreds of vitamin and mineral tablets resting on the bottom of his stomach.” He was found suffering from a “chronic insufficiency of vitamins.”

The problem is that vitamin tablets are not meant to be taken as a single dose. They are meant to be spread out over the course of the day. However, the man in Spring Valley had taken all the tablets at once, causing his death.

The plastic bottle he died in obviously doesn't show much.

As far as vitamins are concerned, the problem of distillation is avoided by simply boiling sugar-coated tablets to crack an over-sweetened vitamin, or any other sweetened vitamin, in elongated rounds. If you expect any action from the FDA, don't hold your breath. An official in the FDA Bureau of Compliance told Millen vitamins have a very low priority in that federal agency. For those who believe prevention and medicine is more important than drugs, this could be a bitter pill to swallow.
FIGHT BACK

Why boycott Del Monte?

Food as a weapon

Del Monte, as a multinational food company, has turned much of the Third World into a modern-day plantation, where crops are grown on land in the underdeveloped areas of the world. This practice will directly feed the local population (rice, wheat, corn, etc.), but it will also weaken the econo- mics of the local people, as the multinational companies pay low wages and taxes to the local government. The result is a dependency on multinational companies, such as Del Monte, for the local economy. This creates a dependency on the multinational companies, such as Del Monte, for the local economy. This creates a dependency on the multinational companies, such as Del Monte, for the local economy.
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 a celebrity gossip that greets you at the supermarket checkout counters. And all those glossy magazines with movie stars or models on the covers, which still glorify the aspirations to housewife-ry.

Like, how do those women really feel about it, you know, 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.

Sister is probably the best one to be mothers—are denied custody of their children. While New York state still votes down the Equal Rights Amendment.

You won't find such a clear alternative at the supermarket.

If you're a member of the women's movement of radical feminism, a member of the National Organization of Women (NOW), or a student at UCLA, you've probably never heard of 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 alive—but seeks support from small feminist 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—on site at UCLA, for example, among the porno sheets. Even then, that rack is empty now, though.

Sister has haled publication temporally 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, the Lesbian Tide was born shortly after Sister. It's a small bi-monthly magazine on newspaper, entertainers as well as rallies the support it addresses. A recent issue, for example, had features on a museum director who finally became a sober "dyke separatist" and the director of a women's alcoholism center on Castro—a women's mountain commune experiment—and on congealed jocks in women's softball.

The radical feminist community served by the Tide and feminism's furies will hardly seize a broad audience.

Together, produced by and for UCLA students, also shuns the approach of radicals, who range from sympathy for the SLC, or nares towards men", "scare and alienate the public," according to editor Olivia Goodkin.

Goodkin takes the subtle approach with her readers, trying to "cool" even men into reading the alternative publication by making it attractive and entertaining. Together writes on homophobia, on protests, turns a critical feminist eye towards the US Congress as well as university administration.

Women victims of government mind-control, female inventors, ancient women neglected by male historians, feminism's role in Judaism. It may slash through men who don't like the sound of "policeperson," or radical feminists who resist societal norms only to play their own conformist games.

Interesting, but without success, LA's current feminist newspapers must progress far beyond the stage reached by Everywoman. LA, it'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 Ford. Everywoman gave us similarities: in all aspects of society a necessary thrusting, 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. "Feminists can't afford Fend."

Even with more room now for poetry and reviews, however, to much cry on NOW policies, NOW meetings and NOW center.

Report, a feminist in New York, Sister's inside monotonous. "A group demanding domestic work, worn down by the sexpress sexual Goldberg saga." Goldberg finds little press releases reporting on a feminist newspaper, that acknowledges the propaganda, not unlike The Los Angeles Times said, she added, which the maintenance men "not." A story may not be all, she said, "women from the inside out.

Feminist newspapers differ sharply among one another. Sister is organized protest on one side, women's community, which worked quietly for reform.

Sister's title "radical" in that it requires the existing political systems, and a Woman's State, from men, the latter has rejected sex as saying it would violate some women's others.

Early issues of the News newsletter Sister and the Tide's mirrorship, and with such a line not politically in line with them. Many men don't give a damn political philosophy.

But while the News displays guilt some may have about their lifestyle. According to Cordova, said the News times has a "nonparty tone: "Wasn't this great some liberal学会 we're not sick, kicked out from the straight west."" The "Tide" is a news care that's the least. We know we're great but how and why, said Cordova. NOW has been label (radical feminists) as "diverse, too eager to a share of the "country." But NOW considers women truly radical in their commitment to feminist infrastructure, a herb of a radical then coming in dyke's capital shitter boots. Mary Smith said that radical feminists oppose one on many fronts..."duly duties" and could spur women, according to Merle Goldberg, now a year for writing for both Newsweek and Majority.
Police conspiracy to frame 2 blacks bared at L.A. trial

night of the murder. Attorney Glenn told the Vanguard that the tapes are especially relevant since police had staged both Holiday and Cowans as the Prime suspects. The tapes could prove their innocence or the guilt of other parties. Glenn said that "quite often descriptions given over the air (police radio) 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 Freisa is in direct conflict with the known facts. According to Glenn, "Freisa testified that he had interviewed Smith in a room on 11-12-77 and afterwards interviewed Jewell Singleton, the only other survivor. At the conclusion of the interviews he stated he had checked the tapes and found they had malfunctioned. What Freisa forgot was that the Smith tape had already been provided to the defense. If the tape had malfunctioned, 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 able to make a positive identification, and that interview would have been beneficial to the defense in proving Holiday's and Cowans' 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 additionally false explanation under oath by officer Freisa 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 Guerrilla 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 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 Bemiro.

The cops are lying, and the judge knows it."

Both Holiday and Cowans had been released from San Quentin only shortly before the murders when the state scrapped its indeterminate sentencing plan. According to attorneys Stendler and Geml, they were really on trial for their political activity and were being tried by the withholding of vital evidence that would prove they did not participate in the murder. This is an attempt to silence them for political reasons.

Discovery proceedings into the "official misconduct and cover-up" by the LAFP D and the sheriff's office will continue on December 6th in Department 120 of Superior Court, before Judge Gordon Ringer rules on the motion to dismiss all charges against the two men.
Community Calendar

films

Al v ON THE BEACH II
La Mirada Theatre, 1501 W. La Mirada Blvd., La Mirada. 7 p.m. and 9:30 p.m. Tuesday, Thursday, Friday and Saturday, 7 p.m. and 9:30 p.m. Wednesday and Sunday.

MOTOR CYCLE
Los Angeles Civic Auditorium, 5800 S. Figueroa St., Los Angeles. 8:30 p.m. Tuesday and Thursday.

UNDER THE BLACK WOOD
Santa Monica Civic Auditorium, Third and Olympic, Santa Monica. 8 p.m. Tuesday, 7:30 p.m. Wednesday through Sunday. Closed Monday.

THEATER

Merkavah Players presents "THE TENDER BARBARIAN" at the Los Angeles City College, East Campus, 1001 E. 60th St., Los Angeles. 8 p.m. Tuesday through Saturday, 2 p.m. Sunday.

lectures

CONVERSATION
The Collection of the Los Angeles County Museum of Art and the Museum of Modern Art, New York, joined forces to present an exhibition and a conference to mark the restoration of the 1966-67 Los Angeles County Art Museum Building.

MUSEUM OF MODERN ART, NEW YORK, AND LOS ANGELES COUNTY MUSEUM OF ART: CONVERSATION about the exhibition "INTRODUCING THE MODERN" at the Los Angeles County Museum of Art. 6 p.m. Tuesday.

CELEBRATING THE WORLD
Cultural Center of the World, 21100 Saticoy St., Van Nuys. 7:30 p.m. Tuesday.

exhibits

EXHIBITION OPENS
Art Gallery 29, 29 S. Saint Andrews St., Long Beach. 2 p.m. Tuesday.

VICTORIAN EXHIBITION
Palmer Museum of History, 3101 E. First St., Long Beach. 10 a.m. through 5 p.m. Tuesday through Saturday.

music

SOUTHERN CALIFORNIA CONCERT ORCHESTRA presents "MUSIC OF THE 50'S" at the Long Beach Auditorium, 315 E. Fourth St., Long Beach. 8 p.m. Tuesday.

services

LAKEWOOD CITY COUNCIL meets at the City Hall, 1200 E. 89th St., Lakewood. 7 p.m. Tuesday.
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 (P.T&T) admitted under oath that her office routinely has been providing unlimited numbers, names and addresses to government bodies from the CIA to the public library, as long as P.T&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, the local consumer organization. Some surprising thing is not that the phone company has been engaged in such a profitable activity (which violates the federal Privacy Act, F.C.C. regulations and state statutory laws), but that the P.U.C. has never looked into the matter on its own, or even once 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 monopoly public service functions. In fact, the commission and its counterparts in the other 49 states generally act in the interests of the phone company and not the people. Although the phone company has been providing unlimited numbers, names and addresses to government bodies from the CIA to the public library, as long as P.T&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, the local consumer organization. Some surprising thing is not that the phone company has been engaged in such a profitable activity (which violates the federal Privacy Act, F.C.C. regulations and state statutory laws), but that the P.U.C. has never looked into the matter on its own, or even once in all the decades it has been in existence.

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L.A.'s crisis amid affluence

L.A. officials map slum strategy

Los Angeles, like most major American cities, is reeling from the effects of its "inner-city" problems, combined with ongoing housing crises. The city faces a critical need for more affordable housing, and city officials are particularly concerned with the deteriorating conditions in certain low-income neighborhoods.

Mayor Tom Bradley has expressed concern about the widening gap between the housing needs of low-income residents and the ability of the city to provide adequate support. Bradley’s housing coordinator, Richard Cawthorn, and other officials argue that without concerted efforts, the housing problem will only worsen.

For answers to housing problems, city officials have turned to the private sector, exploring potential partnerships with the real estate industry to improve housing conditions.

The city’s efforts are part of a larger movement to address the housing crisis, which includes proposals for the construction of affordable housing units and increased funding for social services.

Despite these efforts, many residents continue to face challenging living conditions, and the crisis remains a persistent issue in the city.

In the wake of the crisis, officials are working to ensure that resources are directed towards those most in need, aiming to create more equitable conditions for all residents of Los Angeles.
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 beachfront 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 raucous "Uncle Tom's Cabin" to his own "Venice Blues." He uses a pulsing strum, alternating with a two-finger picking style. A crowd of admirers and fellow musicians gather whenever Crawford appears at the bench with his Venusta 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 pastime. 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 kicked him, taking out one of his eyes 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 recalls. "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' home, to that old West Coast,
Well I'm goin' home, to that old West Coast,
Well I'm goin' home 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, honey where you don't have to wear no clothes.

**From Carolina to Venice—blues on the beach**

Essay: Dave Lindorff

Photos: Lorry Robbins

What I want to do is play," he asserts. "This parking lot job is not my living. It's my pastime. 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 kicked him, taking out one of his eyes 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 recalls. "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!"

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

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

Take a sunburn, and you'll feel just like a mess,
Take a sunburn, honey you'll feel just like a mess.
Lay out, oh lay out in the sand.
Ansel Adams is perhaps the world’s most acclaimed living photographer. His work has had an incalculable influence on photography for over fifty years. Best known for his unusually sensitive and superb portrayals of Yosemite, the Southwest, and the Tetons, he has used his camera as his medium, and has achieved controlled and brilliant results unsurpassed in the photographic realm of art.

His latest portfolio, Photographs of the Southwest, is a classic book containing an essay by Lawrence Clark Powell. This essay, together with its people, places, and things that gets the land and skyscapes alive with magic and spirit.

By the way, I normally take my camera out of its case when I’m not using it. But this morning, when I was using it, my camera was unscrewing the west and the sky, as if I were inside it. I was in the desert. I was in the sky. I was in the clouds. I was in the mountains. I was in the mountains. I was in the mountains.

The complete concentration was the external scene. The room is a record of where I’d been. The complete concentration was the external scene. The room is a record of where I’d been.

I was in the desert. I was in the sky. I was in the clouds. I was in the mountains. I was in the mountains. I was in the mountains.

The negative is equivalent to the composer’s score, and the print is the performance.

There are two things. The first thing is that I see the negative. I tend to think, quite often, that if I could do the photographs of Beethoven, I still don’t have the hands for it. But you learn so much. I’d like to be able to do a small catalogue once for a firm, about a hundred machines and techniques. It had to be against a white background, because it was a cheaply printed catalogue and I had to show every bit of equipment. I didn’t have any 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 too bad about doing it. I didn’t want 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 very beautiful. If it were good craft, I could forgive that. It’s just nothing. They have not worked, they don’t have 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 photographs that’s ever been done is being done today, and in very advanced ways. It’s just the stuff that gets you down. That applies to the 1800s, the 1600s, the 1400s, the 1200s. It was terrible art done in all periods.

The negative is equivalent to the composer’s score, and the print is the performance.

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

Well, I was always interested, I felt that perhaps I should have seen a photograph as a valid form of the art. I go to see a photograph as a valid form of the art. I go to see a photograph as a valid form of the art.

Ansel Adams’ career was ended early by the friends he found in notable artists such as George O’Keefe, shown here 1937 in a 1937 photograph by Edward Weston. The exposure meter, but he couldn’t tell you how he used it. Fantastical to watch him, but he did learn psychologically how to use it. In the beginning days, I didn’t have an exposure meter, I just had to make a lot of mistakes. I could never remember a 1937 photograph by Edward Weston. The exposure meter, but he couldn’t tell you how he used it. Fantastical to watch him, but he did learn psychologically how to use it. In the beginning days, I didn’t have an exposure meter, I just had to make a lot of mistakes.
Burden's burden

The knife hinges at the terraced I.V. busiest throst while startled viewers watch helplessly. In a certain off-white TV studio in Irvine, California, conceptual artist Chris Burden glides the knife over his captive’s body, threatening to make her perform obscene acts before the cameras. This is a "I.V. jack," he declares to audience and technicians. If the statue keeps broadcasting, he will slit the woman’s throat.

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

Burden's work is the question of what happens once the artist/operator -- "bruits" -- breaks for the day: After Burn's holiday. It's the "living-in-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 us to 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 wig him in the arm with a bullet. Accidently, however, the performance was ruined when Burden receiving a deeper wound than he was originally shooting for. Undaunted, Burden continued performing "sacrifice" 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 scarily clothed body, and surrounded the space with buckets of water. With one inadvertent kick, gallery goers could have zapped the Burden with enough volts to cause the artist major dis- comfort.)

A recent Burden show at Los Angeles' Breton Gallery, took a more muriy turn when Burden receiving a deeper wound than he was originally shooting for. Undaunted, Burden continued performing "sacrifice" 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 scarily clothed body, and surrounded the space with buckets of water. With one inadvertent kick, gallery goers could have zapped the Burden with enough volts to cause the artist major discomfort.)

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"documents" attesting to the existence of Burden's events. Much in the manner of antiques and fancy knock-knacks in Washington D.C. Smith's Baltimore junk store, the items at Breton were to be silent witness to the fact that something did in fact happen. The evidence (lock, wires, tags, chalk) was presented for inspection under acrylic cases mounted on high massive board pedestals. Encased in their clear coffins, resting on red velvet beds with neat framed labels, lay the objects. The housing attempted to nullify reverence and awe -- even Queen's jewels in Westminster are as regularly displayed as were Burden's precious pieces on the sensitive subject of whether "acts" can be examined in the name of art.

(Note: Burden's victim is eventually freed, safe and unharmed.)

"Three tacks are pushed into his stomach."

Five Day Locker Piece presented viewers with a dull brown combination lock. Burden used in 1971 to seal himself inside a 2' x 2' locker he inhabited for five continuous days. While entombed in more than 1,000 massachusetts, the box-in-Burden received ration of water from a bottle housed in the corner of the room directly above him. Underneath the show export, Burden rested a second bottle which, via Burden, gradually received the contents of the first. By all appearances, the automated lock looked like an ordinary security device, probably costing a few bucks at

local hardware stores. After Burden's departure, the lock was turned round, revealing the key which he had put into the lock. At the time, police were led to believe it was not just a laugh. A few days later, a police officer was found dead in his own locker. In a neighboring cabinet was a note, used in the key as a hiding place. It also contained a list of reasons for his actions, ranging from the submission of events to the submission of events to the submission of events to the submission of events to the submission of events.

While making moral judgments about the art is a practice that upsets many critics of art, judging like guests at a wedding, suddenly confronted with the performer's, Asian aid. While the artist's energy also plays into their faces, it is only a factor that they need be debated when examining the work itself.

One closing observation. While visiting a Burden's show, the artist was scouting around making sure the cases were in place and lighting was right. Viewing his activity gave me this thought: Given the premise that the artist creates.

"We're all showmen, and that's the pre- tense of the show, dancers at an audience. 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 ourselves, but blending into a line is very different.

When Benett first showed you the steps, did you think you'd be able to do it?"

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

Do you have to psych yourself into it every time?"

"Yes."

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

"No. I didn't know Andy's response to the question was, "We're all showmen, and that's the pretense of the show, dancers at an audience. 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 ourselves, but blending into a line is very different."

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When Benett first showed you the steps, did you think you'd be able to do it?"
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 new ideas that I have in mind."

Do you have a preference as to what you’d 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 entertainers here?

Andy: "Yesterday, I took a friend to Grauman’s Chinese Theatre. I just love to dance."

I remember the first time I saw it was for a performance in front of an empty audience. I just love it."

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

I understand that it’s very hard to hear you like to dance and laugh on stage. Is this so?

Andy: "Even though the concept of the show is that there is no audience, and it’s the people only the director, the people who play the humor and the music, who can laugh and have fun."

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

Andy: "The people in L.A. are in general more laid back, and not as respectful of the people. The New York crowd is much more ready to say, ‘Hey, that’s won- derful,’ and 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.

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Joe and nosy

November 29, 1976, Los Angeles Times
Fat Freddy's Cat in "Animal Camp"

Mr. Warden! Mr. Warden! We have a surprise for you!

Belch! Come in!

Well, what have you bought me?

I'm not sure.

Do you think he appreciated our thoughtfulness?

No use wasting this perfectly good cat for the Windsors' live target practice!

Inside, I think I should use him for my secret genetics experiments!

Genetics experiments? Not done! They're going to use me for a breeder! This's gonna be fun!

I'll be! I'll do something better with genetics.

Here are some examples of my animal grafts!

It's a dancing cat, sir!

Oh, really?
Police brutality conference

CAPA calls for monitoring of cops and firing of Chief Davis to assist on Angelinos.

‘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 an 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 'Matlresse' and 'The Amin Dada.'

Barbet Schroeder.

Up with illiteracy

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

**Shockingly crime**

Our politicians are bent on cheating thecitizen on Los Angeles bets. The situation is the Los Angeles Department of Water and Power customers a organized crime. They're trying the most public and honest bastards of consumer complaints with no results and are themselves. AECO Tower, for in- stants, pays $2.75 for the same amount of electricity that they're considered to be paying for in their home. Through these un- just rates, we consumers are being forced to subsidize waste.

Now less than a year ago a whole array of citizens groups began to campaign against these injustices and to win lower rates. Eventually many of us formed CAUSE — Campaign Against Utility Service Exploitation. We are a group of groups, purveyors of information, labor unions, environmentalists, and community groups all united to ensure the public interest in energy and utility policies.

The CAUSE LIFELINE PRO

POSAL would immediately en- dure the bill of 85% of DWP's annual revenue. Most careful writers estimate that their bills go down 70% to 90% for the people who have been left out of this fraud. More than a million people would be able to afford to heat their homes. These numbers are based on the assumption that the DWP will cease to siphon off $2 billion per year.

The DWP will refuse to produce the figures from which these estimates are based. If you are one of those who is paying a 25% higher rate and you are not a political activist, I hope you will join us in our campaign against the DWP.

Michael Bayler, a member of the group of citizens who are working to expose the DWP, has said: "It is not necessary to be a political activist to join our campaign. All you have to do is pay your utility bill and be concerned about the rate at which you are paying it."

**Jail notes**

Dear Editor: California Senate Bill 454, which was signed by the governor on September 27, is a solution to the problem of overcrowding in our prisons.

The new bill, which is aimed at reducing the number of inmates in state prisons, will be enforced in a few years. The bill will allow the release of inmates who have served at least half of their sentence.

Together we can stop this madness! The California Coalition Against Inmate Abuse

**Save it**

Is it possible for a truly independent newspaper of the kind that we see in Los Angeles without depending on and being influenced by large corporate ad- vertisers or by large public corporations, or by the media? We don't need to hear about the possibility of such a newspaper. We are the ones who are needed. Our newspaper is the one that is needed. Our newspaper is the one that is needed.

The Los Angeles Vanguaer believes the answer to these questions is a resounding yes.

We don't get our support from the Rockefeller, Bankers, Ambassadors, or the Pleasure Palace and we wouldn't take it if we were offered. That's why we're not concerned with the question of whether our news is free or not. Our newspaper is the one that is needed. Our newspaper is the one that is needed.

**Dial-a-credit at Ma Bell**

I am a member of the Libertarian Party and I believe in the principles of freedom and individual liberty. I have read that the telephone company is a monopoly and that the government should regulate it. I have also read that the telephone company is a for-profit business and that it is necessary to regulate it in order to protect the public.

However, I don't believe that the government should regulate the telephone company. I believe that the telephone company should be allowed to run its business as it sees fit, so long as it operates in a way that is fair and just.

Therefore, I suggest that the government should not regulate the telephone company. I believe that the telephone company should be allowed to do as it sees fit, so long as it operates in a way that is fair and just.

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**Vanguard**

**Monitor on Fire Dave**

The new fire alarm system installed in the building has been causing a lot of concern among the residents. The system is too sensitive and is frequently false alarms.

The fire department has been called out several times for false alarms, which has caused a lot of inconvenience for the residents. They are concerned about the safety of the building and want to ensure that the system is functioning properly.

The building management is working to resolve the issue and has contacted the alarm company for assistance. They hope to have a solution in place soon.

**Conference on police brutality**

The conference on police brutality held in Los Angeles was attended by a diverse group of people, including activists, academics, and law enforcement officers.

The conference aimed to address the issue of police brutality and to promote solutions for reform. The discussions focused on the need for increased accountability and transparency in law enforcement.

Many of the speakers highlighted the importance of community engagement in the reform process. They emphasized the need for open dialogue and collaboration between law enforcement and the community to achieve meaningful change.

The conference also featured panels on topics such as the impact of police brutality on communities of color, the role of social media in shaping public perceptions, and the need for systemic changes in the criminal justice system.

The discussions were overshadowed by the recent events in Ferguson, Missouri, which have sparked renewed attention to the issue of police brutality.

The conference concluded with a call to action for all parties involved in the reform process. They emphasized the importance of continued dialogue and collaboration to achieve meaningful change.

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**Local new events**

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Monitor cops; fire Davis

Conferece on police brutality

A national conference on the issue of police brutality and power is to be held in Los Angeles this summer. The purpose of the conference is to bring together police officials, community leaders, and activists from around the country to discuss strategies for reducing police violence.

The conference will be held at the University of California, Los Angeles, on June 10-12. It is organized by the National Conference on Police Brutality and Power, which was founded in 1982 by Civil Rights lawyer Mary Venturini.

The conference will feature keynote speeches by Civil Rights leaders such as John Lewis, Coretta Scott King, and Ella Baker. There will also be panels discussion on topics such as police use of force, racial profiling, and police accountability.

The conference is open to the public and free to attend. However, registration is required and space is limited. To register, please visit www.policebrutalityconference.org.

Inviting disaster

(Dr. Randolph B. Davis, a UCLA DNA experimenter working on the three NINDS-funded research projects...)

DNA is a crucial tool in forensic science, enabling investigators to link evidence to suspects and exonerate the innocent. However, concerns have been raised about the reliability of DNA analysis, leading to calls for more rigorous quality control measures. In response, the UCLA DNA laboratory has implemented new protocols to ensure the accuracy of their results.

One of these protocols involves a blind analysis of samples, where independent analysts review the results without knowledge of the sample's origin. This helps to mitigate the risk of errors or biases in the analysis.

In addition, the laboratory has implemented a rigorous quality control program, including regular blind testing and proficiency testing with external laboratories.

The UCLA DNA laboratory has a strong track record of producing accurate and reliable results. Their work has been instrumental in solving dozens of high-profile cases and exonerating the innocent.

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