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**Chuck Ashman**

## Clown prince of 'news'

**River Pitchford**

It is 7:50 AM. Los Angeles is awake. The freeways are clogged. It promises to be another smoggy day. Car radios are blaring and more people are listening to Chuck Ashman of KABC *Newstalk* than any other radio show on any other station at any other time. The perpetual motion media machine is grinding up.

Twelve times between 5 AM and 9 AM and once an hour the rest of the day, the Ashman File tackles corrupt politicians, absurd consumer rip-offs, show business oddities and any insane thing that happens to catch Ashman's fancy. It is typical Ashman, irreverent, colorful, abrasive, zany, slapstick news designed to keep the natives, who are turned off by "uptight, starched news" interested.

One hour he may be interviewing Lee Harvey Oswald's mother about why she thinks her son was a patsy for the CIA, the next we'll find him extolling the advantages of three dollar haircuts in Ojai where the barber philosophizes about life in the big city. It's a kind of Jack Anderson/Jerry Lewis "skitzophrenic" approach that keeps the listeners guessing, critics busy and the ratings up.

Back at Ashman's mission control, a team of secretaries and researchers are sorting several hundred fan letters, speaking invitations and most important — news tips. When the peripatetic Ashman arrives he'll look at them all, grab the phone and start checking a network of sources that include a Deputy Attorney General, several Congresspersons, contacts in City Hall (rumored to include one janitor, who as all investigative reporters know, knows more than anyone about the dirt swept under the official rug), one gangster, numerous cops and even his competition. "I'm not proud."

Sometimes he hits paydirt. When Richard Nixon flew to China with his Secret Service armada it cost the taxpayers \$250,000. Ashman broke the story and the next night "Dean" Walter Cronkite, the official news guru, repeated it and credited Ashman and KTTV ... as the local CBS local affiliate grimaced.

In Washington D.C., Ashman got Arizona Senator Barry Goldwater — of all people — to admit that Nelson Rockefeller would make a "damn good president." Ashman flew back to L.A. with the film snug in his lap. When it aired, Cronkite again (together with the N.Y. Times, New York Magazine and others) credited the 39-year-old Ashman with the scoop.

It's all fun and games with Ashman, slapstick with investigative reporting. "People want all kinds of news. They are interested in what other people are doing, whether it is serious or fun. Also, they like a sense of humor. There's too much uptightness in the world," Ashman says, explaining his philosophy of news. "We don't have the right to shove it (news) down people's throats."

As of this writing Ashman is co-anchoring television's most controversial and successful news show "Metro News, Metro News." Time magazine, the New York Times and papers around the country are saying that the American news industry doesn't know whether to run and hide or hurry up and join the bandwagon. News directors saddled with happy talk, bionic newscasters, and top

### MEDIA WATCH

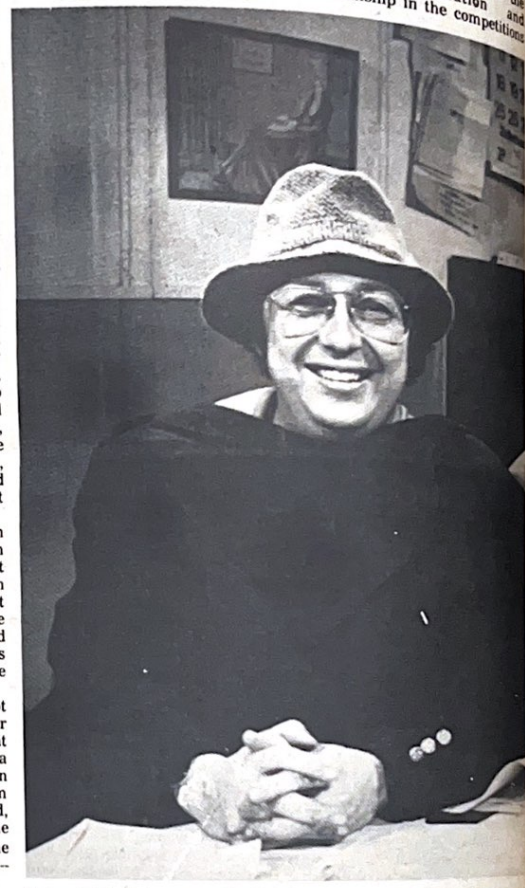
top ten formats where ambulance chasing is the order of the day, where Joseph Benti died for your sins, and the second coming of Christ gets 30 seconds coverage are wondering if *Metro News*, *Metro News* will be the next money-making, audience-grabber or whether "Dean" Walter will win his fight to bring news back to newsreporting.

Following "Mary Hartman, Mary Hartman," *Metro News*, *Metro News* features the tieless Ashman with a Walter Winchell

newscast. There's a place for the starched six o'clock news and a place for us too."

In his spare time Ashman pens a newspaper column for a few weeklies and has authored seven books. He is just completing what he calls a biting satirical biography of Billy Graham published by Kissinger Publishing for *Kissinger: The Adventures of Superkraut*.

Ashman's success is credited by his friends to "incredible energy, good timing and just plain brains." Chuck Rowe, his TV sidekick and straightman says, "Ashman is the fastest thinker I know." Detractors of Ashman's style simply label him a "freak, a fad that will pass." Ashman, never one to be shy or timid, credits his success to the lack of imagination and showmanship in the competitions



hat, shtick between and often during news stories and an all around loose slapstick style that has captured a lion's share of the coveted 18-35-year-old-viewing audience. The clown prince of the airwaves is delighted at the fuss. "It's a freak situation. What is fun and right is also commercial. I think I do on television what the *Village Voice*, *Rolling Stone*, the *Vanguard* and others are trying to do. Good solid investigative reporting coupled with some style and an awareness that society is changing and will not tolerate yesterday's mundanity."

Ashman shrugs aside criticism of his style. "Look, people want all kinds of news. When we come on at 11:30, viewers have probably had a drink, smoked a joint, made love or whatever. Their shoes are kicked off and they simply don't want an uptight, starched

ranks. "I don't think it's a trend we're leading. We don't satirize news, we satirize newscasters and the public loves it."

Asked whether he was an entertainer doing news or a newsperson who was entertaining, Ashman explains, "I'm a journalist who isn't ashamed that radio and TV sell ads and must pitch for the gut of the largest bloc of the audience. My TV show may be preoccupied with sex and consumerism, but that's because society is pre-occupied with sex and consumerism."

Whatever it is Ashman has found, at least for the moment, a trigger that turns listeners and viewers on. *Metro News* is thinking of syndicating Ashman's show as the best of *Metro News*.

And that's the way it is ...



# OPINION

## BETWEEN THE LINES..

Jim Horwitz

### The ice-woman cometh

WE THE PEOPLE — NEEDS AN ACT OF

CONGRESS  
On June 10th the Joint Committee on the Bicentennial voted to endorse House Resolution 542. This legislation, if passed by the 96th Congress, would allow La Jolla artist Joyce Cutler Shaw to erect a 53 foot high Bicentennial ice sculpture, "Message Monument." THE PEOPLE: Congress is required to pass an Act of Congress to approve its temporary installation on the grounds in front of the U.S. Capitol Grounds by December.

Members of the Joint Committee on the Bicentennial include Representatives James O'Neill, John Rhodes, M. Caldwell Butler, J. Pickle and Marvin Esch, and Senators Edward Brooke, Mike Mansfield, Frank Lautenberg, Joseph Montoya, Hubert H. Humphrey and Roman L. Hruska.



The ice sculpture with life size letters spelling WE THE PEOPLE, as pictured, will contain waters from all 50 states. It will be privately funded as "A Gift to the Nation" through a non-profit, "Message Monument Corporation."

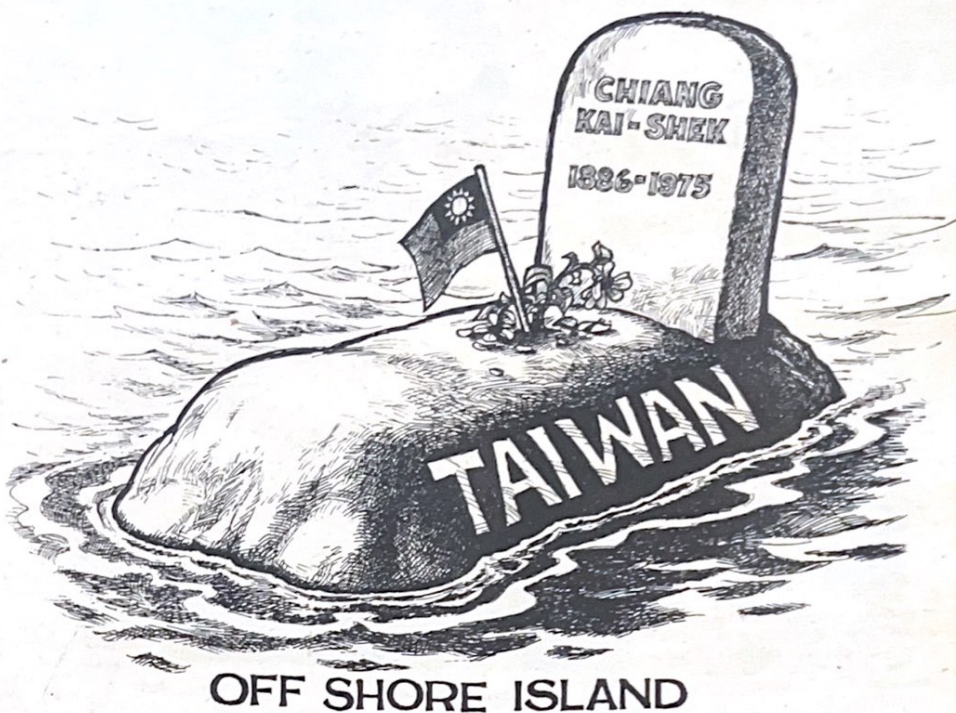
All 535 members of Congress were polled by Ms. Shaw to select the dates to be hand-inscribed on the 6 foot high sculpture base. The dates commemorate events of history that are the most important of America's heritage.

Congressional approval by the end of August is required to realize a December unveiling. Joyce Shaw has received numerous pledges of support from legislators including Californians John Burton, Lionel Van Deerlin, Bob Wilson and resolution author Clair Burgener. The project has been eloquently endorsed by anthropologist Margaret Mead and many respected professionals in and beyond the art world.

The very active Ms. Joyce Cutler Shaw is a rising star in the documentary art field. She will be showing some of her latest documentary work at USC in September, and will join with conceptual artists Agnes Denes and Channa Horowitz (my room mate) for a Three Women Show at The Newport Museum in October.

1976 Valley Publications Feature

ROBB



OFF SHORE ISLAND

©1976 R. COBB LOS ANGELES VANGUARD

## What's a hostage here or there?

A few days ago, Los Angeles police officers shot and killed an elderly woman who was being held hostage in an automobile driven by fleeing bank robbers. The LAPD reported that she was struck in the head by a police bullet that ricocheted inside the car.

Police chief Ed Davis, commenting to the press on the incident, said, "This is a difficult decision for a policeman to make because he doesn't want to get shot." That statement was aired on radio and TV.

Chief Davis obviously did not have his public relations fig leaf in place. Evidently neither he nor his PR staff had thought the situation through because this rare bit of candor actually revealed the official thinking of the chief and the LAPD as to the relative status of hostages in any police action: that hostages will be sacrificed in order to apprehend lawbreakers.

In short, hostages have as much if not more to fear from the police than they do from their abductors.

Although no official guideline may be written down anywhere, it nevertheless exists in the documented actions of police agencies and military units.

The decision to make hostages sacrificial lambs grew out of the airplane hijacking of the late sixties when, in a number of cases, the hijackers succeeded in having their demands met. The turning point came in 1970 when a PSA Airlines jet was hijacked in San Francisco. While it was on the ground and negotiations were going on, the FBI stormed the plane, burst in the door and began blazing away. They killed all the hijackers plus three innocent hostages.

Was it worth it? If you were one of the FBI, it was. If you were one of the hostages, it wasn't.



Very little hit the newspapers at that time about who made the decision to storm the plane with guns blazing. The FBI was asked if this action, in fact, was a product of official guidelines on how these situations would be handled in the future. The bureau clammed up.

Since that action in 1970, numerous other incidents have indicated that an official policy does exist:

— A number of other hijacked planes in all parts of the world have been similarly stormed and innocent hostages killed.

— The jet aircraft that strafed the boats carrying the USS Mayaguez hostages knew they were endangering the US crewmen.

— Buildings containing both abductors and hostages have been shot up by SWAT squads.

— The daring Israeli raid on Uganda's Entebbe airport managed to free over 100 hostages, but also caused the deaths of several.

In all of the above cases, including the recent incident with the LAPD officers, the killing of hostages by the "rescuing" police agencies was played down in the press. Official reports focused on capturing or killing the terrorists or abductors and the cost in innocent victims was minimized.

Obviously, a pattern exists. Precedents have been set. And by deemphasizing the killing of innocent hostages, the public mind is being conditioned to accept such slaughter as routine. As a necessary evil. As a built-in price that must be paid.

There is a growing suspicion that hostages are being killed in order to avoid police embarrassment at not being able to deal with these particular situations. Rather than think creatively, somebody, somewhere has made a decision that the sacrifice of hostages in police actions will be acceptable in order to stop terrorists, hijackers or kidnappers.

This decision, which evidence indicates is in force, was made quite arbitrarily by the police agencies. The public, the people who end up being police victims, have not been asked whether or not they are willing to accept this fate. They have not been given any choice in the matter. No one has consulted with the people's representatives as to whether official sanction should be given with impunity to police agencies to make that decision for the people.

Chief Davis and his PR person Lt. Dan Cook did admit that the police officers who shot up the fleeing car with the elderly woman hostage didn't really have to — that it was being followed by a helicopter from above. The police knew a hostage was in the car. What guideline — what training bulletin — led to the decision to fire, killing the hostage?

Granted, these situations demand difficult decisions, but the public is not served by an unwritten arrangement designed to protect the police department's reputation first and the lives of people second. That is the kind of decision that one expects from a Fascist state, not a republic such as ours. We have a Police Commission that is supposed to oversee police actions. This subject should be given a good public airing.

The motto of the LAPD is "to protect and to serve." But protect and serve whom?



## PEOPLE'S ARTS

### Patti Smith

As a culture we're ready to manufacture myths anytime the materials become available, but Patti Smith gave us one ready-made. These things can look like progress.

Before her emergence as a rock heroine — riding on the success of a media hype to rival that of the most synthetic rock group — Patti Smith published eight books and broadsides of poetry.

Witt (Gotham Book Mart, N.Y., 1973, 43 pages) is dedicated to William Burroughs, Arthur Rimbaud and Blue Oyster Cult member Allen Lanier. Accordingly, it's the poetry of planned derangement.

Her worship of the primitive and the marvelous is almost directly out of Rimbaud. Some perimeters include colonialism, S & M and late adolescence. But Smith is farther removed from the subject matter than Rimbaud — at times, her subject matter is Rimbaud:

oh arthur arthur. we are in abyssinia Aden. making love smoking cigarettes. we kiss. but its much more. azure.

Rimbaud knew the process as "systematic derangement of the senses", and there's a self-destructive irony in that phrase. Rimbaud gave up poetry at age nineteen, moved to Ethiopia and got involved in gunrunning (and probably slaving). To derange oneself systematically is to utilize a system, and that makes the goal — the immediate marvelous — impossible to achieve. What is needed and sought-after is inherently non-systematic.

Patti Smith knows that in the exploration of the worlds of private sensation, what's important are the epiphanies, or what sound like the epiphanies. She piles them on. Certain vital pre-recognitions occur, but nothing is transmuted. The speaker of "Prayer" wants:

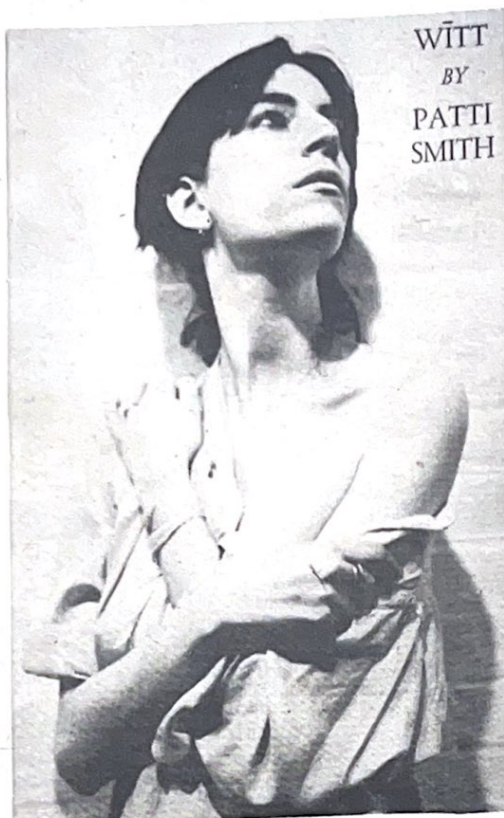
to have no need for the apparatus of the operating room

to be safe from all bodily harm

to know love without exception to be a saint in any form

When that kind of sensibility informs her work, it's flat and predictable. Trying to break on through to the other side is a notably futile preoccupation. But occasionally Smith can be hard and funny and resonant, as in "Georgia O'Keeffe" —

great lady painter  
what she do now  
she go out with a stick  
and kill snakes  
Or, in "Picasso Laughing" —  
notebook



WITT  
BY  
PATTI  
SMITH

picasso hoax: dont tell nobody  
when he dies  
continue to let time continue and  
move like myth  
til suddenly somebody rings a  
bell. says over  
a dinner party why he is over a  
century  
or more perfect two centuries.

diary. sunday, april 8, 1973  
picasso dies

But more often Smith's poetry displays an infatuation with Rimbaud's dreamscape of Africa — primitive rites, visions, sudden violence, primal orgasm, velvet midnight. Rimbaud wrote a hundred years ago about exotic jungle and desert cultures that, however remotely fantasized, had ready reference in the common daydreams of insular Europeans. Africa must have seemed someplace truly marvelous then, an inexplicable continent. But no contemporary Africa corresponds even tenuously to Patti Smith's dreamland. Her poetry is romantic

poetry and consciously reactionary. (Her only commercially released album, "Horses", is similarly reactionary, trafficking in the three-chord rock of ten years ago.)

In her pursuit of sainthood/stardom, Patti Smith repeatedly invokes the name of Rimbaud, as well as the names of, among others, Belmondo, Buster Keaton, Jean Genet, Jim Morrison, Anna Karina, Brian Jones, William Shakespeare, Carole Lombard, Marvin Gaye, Thomas Edison, Jimi Hendrix and Voltaire. In fact, it's a pretty complete litany. My only question is: What about James Dean?

Patti Smith's best work in Witt is, as anyone might guess, about other artists. She provides an overripe example of the non-derivative approach to poetry; the artist-as-hero(ine). It's a romantic notion of the self — there's nothing wrong with it, but it's not taking us anywhere.

Gilbert Gaynor

'Greez':

### A third world delight

Time to Greez! ("Incantations from the Third World"; Glide Publications / Third World Communications, 330 Ellis St., San Francisco, Ca. 94102; 210 pp; \$4.95) is an exciting anthology of poems by a number of Asian, Black, American Indian and La Raza poets. It is remarkable on two counts. First, it contains many fine poems, poems about oppression and revolt, about survival, about love and hate between people and about struggle between classes, poems as unlike the mannered little productions which predominate the literary magazines as the sun and the moon. The second reason the book is so noteworthy is that it was necessary in the first place! But, consider racism. Which U.S. poets can you name who attack racism in their poems, or even in one poem? Kenneth Patchen did, consistently. Many others? I don't think so. Certainly the poets, the supposed visionaries of a given community, the healers in a sense, would understand the need for an antidote to this poison. But this is simply not so. It has probably not even occurred to most that racism is a disease, a crippling disease at that, among the working peoples of the world.

Racism, then, made this book necessary, due to both the special oppression it heaped on each of these poets as members of minorities, and the particular obstacle to gaining print it has posed for them. As the editors put it in their prologue, "What we all had in common was our involvement in writing, art, and our communities. The racism, poverty, lack of power and resources in the publishing arena are factors we all experience as Third World people... Poverty is the menu; but as we've made the best tasting foods out of oppression, so have our songs become the most beautiful and deepest sounds in the world. The 'greez' is a feast — a sharing of our food. This book is a sharing of spirits and a feast of words, music and symbols. It's Time to Greez!"

The special discrimination these poets and their friends and families have faced throughout their lives yields, in many of these poems, a special force of resistance, and experience heading for revolt. These poems are not based on esthetics or language. They are not studies in some ideal void of what a poem 'should be.' There is little or nothing of mask or manner to

them. At times they penetrate the deepest levels of personal experience about our essences and common experiences of suffering and survival, the struggle for the need to create.

Among these poems I prefer of before, rather than previously published poems or Jessica Tarabata Hages Take, for example, the telegram, in these lines "fresh off the general gordon Serafin Malay Syquia.

fresh off the general gordon

i discovered america in 1943

a six year old alien who could only say

hello goodbye thank you and my name is serafin

my grandmother kept her colony of immigrants

together with adobo and rice

In most of these poems the poet's experience, not from the realm of sanctioned but ideas which guides most poets in fact guides them away from their own lives. Here we see street and struggle and the intelligent meat, not the esthetics of a fascist, nor the well-crocks from the university workshops, nor the masks fantasies of the many people who comprise the politics of U.S. poetry today.

Luis Syquia, Jr.'s "Summer to proletarian poets," is a series of questions put to this politics.

Who are the poets?

of the popular phrases  
the slogans  
the worn but true  
cliques we use  
everyday?

Who are the poets?

capturing the moment  
seizing the time  
with a "right-on", "slap-five",  
"heavy-duty", "time to greez"

Who are the poets?

penniless yet rich in spirit  
who penned "power to the people"  
"one struggle many fronts"  
"marikaba! huwag matakot!"  
"struggle! be not afraid!"

Who are the poets?

who made "viva la huelga!"  
"remember attica!"  
"ang masa!" — the battery  
inspiration of oppressed people  
everywhere

Who are the poets?

who do not search  
for glory but for truth  
not for fame nor fortune  
nor recognition but for  
JUSTIFICATION — whose words  
motivate others to righteous  
action...

There are many other poems  
substance in this book Time  
Greez! yes, a definite feast  
the people.

Roger Taus

### 'Consenting Adults': growing up gay

Consenting Adults by Laura Z. Hobson  
(Warner Books)

Laura Z. Hobson is best known for her novel, "Gentleman's Agreement," which was a sensitive and moving story about anti-semitism in contemporary United States. The novel is a sensitive and moving story about male homosexuality in contemporary United States. While neither book really broke new ground as to subject matter, each does help to open the territory for popular discussion by evoking sympathy for its socially unacceptable protagonists. Both books do this by portraying almost flawless heroes and/or heroines who are, unfortunately caught in a vise, not of their own making. In

the best traditions of novel writing, Ms. Hobson manages to bridge the empathy gap so that the reader feels with the central characters as well as for them.

This is a story mainly about two people, a mother and a son, and about an era of changing social standards. The era is 1960 through 1973 and during this time, homosexuality changed from being known as an aberrant vice into a public movement. In 1960, the son, Jeff, is an anguished seventeen year old senior in a private high school. He is the ideal all-American boy: tall, handsome, bright A-student, star athlete, the youngest and well-loved son of affluent, intelligent and loving parents. His anguish is caused by his conviction that he is

homosexual. He fears the consequences of this becoming known, and in his attempts to keep it hidden, he gets increasingly scared and isolated. Verging on what he feels is the edge of suicide, he finally writes home to his mother begging for her support and psychiatric help.

Although the mother, Tessa, is shocked and horrified, she responds with the love she feels for him. Thus begins an odyssey for the various members of the family as well as Tessa and Jeff. It is an odyssey which starts by looking for a "cure" for this illness and ends with a full acceptance of each of them for each other. During the journey, we feel their pain and their fears as they each try to live within a society that, either

deliberately or carelessly, condemns homosexuality. We feel the frustration as both Tessa and Jeff attempt to deal with the helpful but unhelpful psychiatrists. We understand the love and pain and fear and unintentional cruelty that each has to cope with as Jeff grows into adulthood.

And having felt and seen and understood, we can think with Tessa, "... but to accept other humans fully for the humans they happened to be, just as they happened to be, in all their many needs and desires and practices, to accept them as one accepts one's own self — that was a goal worth reaching..."

Jeri Starr



# Rexroth outlines rhythms of criticism



POET KENNETH REXROTH, wife Carol Tinker and dog make a "perfect picture" in their pleasant home surroundings. (Photo by Mark Jones).

VANGUARD: Is John Martin? REXROTH: I expect not. Well, I mean they're not very young.

VANGUARD: I mean the ones in their twenties, their late twenties. REXROTH: Does Black Sparrow publish anyone in their twenties?

VANGUARD: No, I don't think so. I'm not sure. Why is that?

REXROTH: Well, people publish poets they know about, I guess.

VANGUARD: They don't take chances on others?

REXROTH: There's a block against people communicating. My wife (Carol Tinker) has a great deal of trouble publishing poetry because it's not in the mainstream of modern verse. It doesn't sound like stuff you read in American poetry magazines. Bly will publish all kinds of Europeans or Latin Americans who are real far out, but try to send him something like that by an American poet, you get back the schoolmaster's little essay about what's wrong with you and how you should straighten up and fly right. And he hates women.

VANGUARD: Why do poets quarrel so much?

REXROTH: Where there is no real power people always fight like rats. That's why. I left the East. I came to San Francisco, to get as far away as I could get from the poetry market. I left it again two years after I left San Francisco. Somebody told me there were two hundred fifty poets in the suburb of Bolinas alone. And people come and tell me the most fantastic stories told by somebody they met in a place like City Lights Book Shop about me, just full of lies invented on a cold coffin, unbelievably malevolent. So, I came to Santa Barbara, I've been here eight years. Poetry readings all over the place, printing presses, every goddam thing — I'm going to have to move ... to deep in the Snake River.

VANGUARD: What is happening in U.S. criticism? You've been a critic for a long time. You wrote for the Saturday Review for quite a while. Your criticisms were published in newspapers and various other places. It seems to me that criticism has gone into a terrible slump in the U.S. in the last four or five years, in the sense that it's not being communicated to a real audience.

REXROTH: Here we go again. You and your old fur hats. Well, the stuff in the quarterlies — this is publication to keep on the escalator in an English department.

VANGUARD: What I'm talking about is the kind of stuff Edmund Wilson wrote.

REXROTH: There are four people who wrote that kind of stuff and we called it journalism. They are

James Gibbons Hunaker, H.L. Mencken, Edmund Wilson and myself, and the critics have no use for any of them.

VANGUARD: Yes, that's real criticism. I could have pointed out the same four. These books are real criticism because they continue to sell. They are continually read. Your book, "Assays", is a big seller, wherever I go. Edmund Wilson's books of criticism sell off the shelves like mad. Mencken still sells like hell. Those people tried to communicate in the best sense to reach a real audience, not to reach the English

REXROTH: This is the business about elitism. They were gentlemen. Literature should be judged, as James Gibbons Hunaker used to say, like fine wine, horses and women. That may be Chauvinist, but, it's true, that touchstone taste is taste and you can't be a critic unless you know what taste is. Now the one person who used to debunk the critical establishment which in those days was a part of the new critics, was Randall Jarrell. You would walk into a cocktail party, and everybody was talking about Kafka, and everybody would say, What are you reading?, and he would say, well, I'm reading "Cricket on the Hearth." He would love to pull the legs of his colleagues, although he wasn't that kind of guy himself. The kind of appreciative, sensuous life that produces the kind of critic you're talking about is not easy to live any more unless you live in considerable isolation. Look at Edmund Wilson's last book about when he was getting very old and living in upstate New York, and how they finally put a run off from a freeway across his front yard, motorcycle boys ripped off stuff — you can't get away from it. Sort of gentleman of leisure.

VANGUARD: Sort of gentleman of leisure. Back to Addison and Steel again.

REXROTH: Sure. But I live that way because I've always insisted on living that way. It's amazing how I find these places, buried in the woods on the edge of a city. The house that we lived in at Aix-en-France was the same kind of place. It's got high rises on all sides up the canyon where we lived.

VANGUARD: I guess that's what we have to look to. Thank you.

Ben Pleasants



## JAZZ ON RECORD

Donald Fard

Willie Bobo, virtuoso timbale player, led his eight-piece group at Howard Rumsey's Concerts by the Sea through a performance which more closely resembled a Las Vegas stage act than a jazz concert. Most of the evening, Bobo contented himself with tapping a syncopated accompaniment on the cowbells and relating rambling stories and one-liners between songs. His vocal work on several ballads revealed more feeling than anything he created on timbales.

His back-up group, excepting some spirited sax and flute solos

by Joel Peskin and a fantastic young drummer named Calvin Calhoun, also performed with little distinction. Their renditions of jazz standards like "Mr. Magic" and Deodato's "2001" were stilted and unoriginal.

Willie Bobo seems caught in the rut of one night stands and the luring dollar. It's sad to see someone with such outstanding musical talent so completely abandon a creative approach to jazz. I can only hope that this is a temporary state of affairs.

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LOS ANGELES  
**VANGUARD**







## Depleting taxpayers with renewal

(Continued from Page 4)  
remarked "it's a double whammy."

An outside expert, Dean of Architecture and Urban Studies at UCLA, Harvey Perloff, says redevelopment projects can do either good or bad, being new industry to benefit the whole community or only benefit a small area at the expense of others.

"You have to establish the fact that there's a legitimate general public purpose." For example, "There's a possibility of losing certain industries because they need land for expansion." Failure to take account of industrial needs, Perloff added, would result in what he calls the "New York syndrome," loss of industry and erosion of the tax base, ultimately resulting in bankruptcy for the city involved.

But strong conflict exists over whether existing projects do, in fact, attract new industry or merely take over existing business. Frequent targets of criticism are the three shopping malls built in redevelopment projects in Culver City, Cerritos and the City of Industry. All three were constructed by Ernest Hahn Inc., which owns and operates a total of 16 shopping centers.

**Fox Hills Mall**  
"Fox Hills Mall has already destroyed one shopping center's viability and is working on another," charges Watson. "You subsidize one business and you destroy another that doesn't get that benefit," he added.

Strong disagreement with that charge is voiced by Hahn Inc.'s redevelopment coordinator, Jack Spencer. Malls have a "multiplier effect," Spencer contends, that draws customers to other nearby businesses. Spencer states that only "marginal" businesses which should have gone out of business anyway suffer.

Spencer adds that aid from cities is needed to permit private business to construct urban shopping centers because of high land costs.

Culver City cannot be accused of niggardiness in providing aid. Culver City taxpayers provided land for completely free.

The city redevelopment agency acquired the land for \$10.6 million, paid \$600,000 for relocation of former tenants and provided \$1.5 million in aid.

**AFDC parents' humiliation**  
(Continued from Page 5)

Laura Jean is concerned now because she said her husband, who is unemployed, will not be able to meet the \$10-per-month child support bill the county ordered.

"They told me if he doesn't pay, he'll go to jail," she said. "I told them I didn't want to be responsible for him going to jail and they told me it was none of my business." She added that she was worried because she hoped someday for a reconciliation with him.

"After he stops drinking, that hope could be a pipe dream if he had to do time." She's worried now too about a certain investigation into the father of her first daughter. "That would be unfair," she said. "It wasn't his fault I got pregnant. I was 17 and wasn't careful. I was only with him a week and that's all it took, but he's married now and why should they mess his life up with mine?"

The husband Laura Jean left was black, and she claims that the difference in race between her two youngest and her oldest daughter, who looks Irish, leads many social workers and investigators to consider her a "whore."

The feeling Jones had in the welfare office was one of oppression. During the morning she spent waiting and filling out forms after forms, she hears numerous women muttering in shock about the "prudent" questionnaire. One black woman, she said, had refused to answer the questionnaire of fear and "us against them" wasn't helped by District Attorney — Chief Investigator Wade Grant, who heads the West L.A. office, as he sat down the hall past the cubicles where the women were being interviewed, wearing his pointed in a lapel on a belt studded with extra shells.

"Nothing is my favor," said Jones, as she fondled her baby daughter's hair, outside the building, "but I don't care." She bowed over and held her baby's face, kissed it and said with soft determination, "I've got three more babies, and they can't do anything about that. I won't let them."

million in land preparation and improvement according to Harlan Mann, Culver City Director of Development.

In return, he said, Hahn, Inc. could have covered acres of land with blacktop or built a cheaper, less attractive parking structure. City of Industry Redevelopment Chairman Graham Ritchie fears that industry will pass his city by, adding, "We want development here and if we can't get it any other way than to put the road work in, we say it has to be done and we'll do it."

Ritchie charges that Los Angeles County has failed to do anything to attract industry. They sit on their hands and do nothing to encourage the growth of the tax base," he complained.

Watson replies, "I have yet to see a redevelopment agency accomplish what could not be accomplished by use of the regular police powers of government."

According to Watson, some redevelopment activities, such as assembling small parcels of property to permit a large development, could be done just as well by private industry, even though redevelopment officials argue public domain condemnation is necessary to permit adequate development.

**"Biggest Rip-off There Is"**  
Another critic of redevelopment agencies is Los Angeles Councilwoman Erma Bernard, generally considered the city's financial watchdog. Bernard also Art White told the Vanguard "The guy who came up with tax increment financing, he just found a way to the bank... it's the biggest rip-off there is."

Walton calls it, "the rapid road to ruin." He contends that cities can accomplish goals of eliminating blight through normal governmental police powers such as strict code enforcement and special assessment districts in which property owners pay for the improvements they receive rather than having government and taxpayers foot the bill for private industry.

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changing aims of AIM

**Indians demand sovereignty**

SO: Phony liberal blocks Nixonian Trade Tech Prexy's ouster \*

Library strike: from stacks to street \* Utility lifeline rates...inadequate

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Women's Building:

photo essay and story

25¢

# LOS ANGELES VANGUARD

NO. 18 THE WEEKLY ALTERNATIVE JULY 30 - AUGUST 6

Exclusive investigation shows:

**SWAT set up needless killing**



Anthony Brown 1938-1976





## EDITORIAL

### Give blood-and-guts sports the boot

The recent Olympic gymnastic extravaganza at Montreal, devoid of violence and fecund with the beauty of human body motion, is in direct contrast to the sadism of American sports exemplified by football and ice hockey.

The audience, awed by the performances of Nadia Comaneci, Olga Korbut and Nelli Kim, came away from their television sets in a kind of reverie that has not been equalled since Lindberg crossed the Atlantic in "The Spirit of St. Louis."

Shun Fujimoto of Japan broke his leg in the middle of his routine; yet, contorted with pain, he finished dramatically and brilliantly.

Olga Korbut, no longer the darling of the Olympics, concluded her career as an Olympic athlete with a dazzling routine on the balance beam, a routine she revolutionized. The audience rose to its feet in appreciation.

Unfortunately this fall the same network who sponsored such moving exhibitions of human courage and endurance will be priming the blood pump for football. The fans will go back to the old screams of "murder the guy," "beat them into the ground," and the players will train for injuries and mayhem.

And what is the effect on the audience? Is violent sport a catharsis, or is it merely a celebration of Roman games, moving men and women toward primitive, bellicose instincts?

In football there are only winners and losers. Both have been known to tear up bar rooms, demolish quarters of a city and brawl in the streets. That is, in effect, an American tradition. Sports in America, at least in part, assuages our desire for violence.

It is no accident that football is not a part of the Greek-inspired Olympic Games. The kind of ice hockey played in the pro ranks would not be tolerated either.

The Greeks celebrated human individuality and the beauty of form. It was left to the Romans to turn sport into a mockery, a diversion for the mob.

We do not suggest the abandonment of football or ice hockey. We too enjoy the grace and beauty of an O.J. Simpson run, or a long bomb from Plunkett to Heron. We merely wonder if fans might get off their weekly fix of violence and cop shows by taking a leaf from the book of Rumania.

Why not have a weekly gymnastics exhibition spotlighting various performers, male and female? It could be done in the winter months when sports is at a low ebb. Sports fans might prefer watching or reading about Olga Korbut and Nadia Comaneci in their quest for perfection, than the salaries of football rookies hoping to be millionaires.

The East Europeans, by supporting the grace and beauty of refined sport, uplift their people, while we, at the other end, wallow in the mire of ancient Rome.

## Don't Watch What We Say

### Defoliants: stripping off the fig leaf

Remember all those claims by manufacturers, the U.S. military and every administration involved in continuing the Vietnam War that the use of defoliants in Laos, Cambodia and Vietnam was harmless to humans?

While the case may be moot in Southeast Asia (though considerable much-needed crop acreage is still useless thanks to U.S. defoliants), that big lie should give us cause to examine other claims by the same parties.

And it was a lie. If anyone should have any doubts about this, they should ask the Italian Army, which has sent troops to the town of Sevaso, just outside Milan, to fence off an area contaminated by TCDD, one of the major defoliants used by the U.S. in Southeast Asia.

The L.A. Times reports that more than 30 people in Sevaso have been treated for "skin burns and other ailments," while dozens of pets and other animals are reported to have died, after a factory explosion sent 4.4 pounds of TCDD into the air.

During the Vietnam conflict, though countless anti-war groups documented the poisonous nature of the defoliants being used by the ton by the U.S. military, Americans were constantly assured by all official sources that the chemicals were harmless to

humans. Now, since the contamination is in Italy and the manufacturer is a Swiss firm, we learn that it is a dangerous substance.

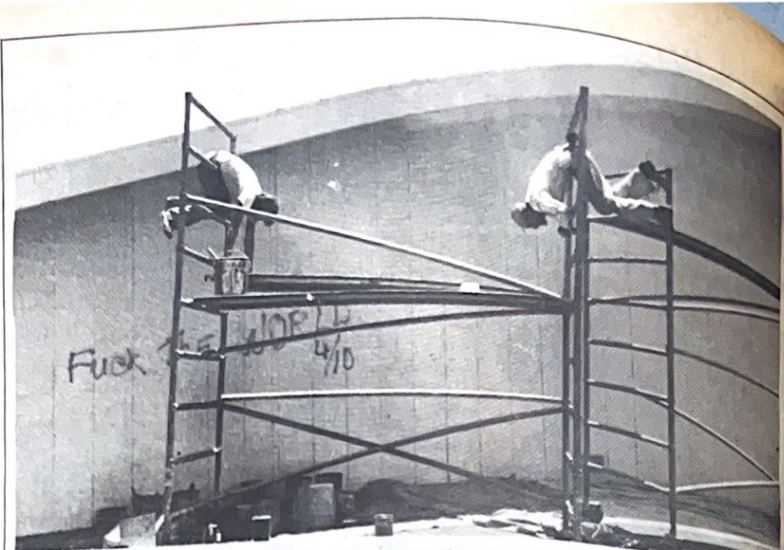
If all this tells us we should not trust our government, it also suggests that our newspapers are not to be believed either. Every paper during the war carried official denials when reporting any of the anti-war movement's charges about the defoliants. This was all in the interest of "objectivity."

But look at the Times-Reuters story July 26. Not only was the standard official denial missing. Nobody even bothered to contact the Swiss firm where the mishap occurred.

We are left with only two possible conclusions: either our newspapers, and the L.A. Times in particular, go out of their way to avoid embarrassing the government, or they go out of their way to make a small story in a foreign country more juicy. Maybe it's a combination of the two...

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."

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WORKERS LOSE balance simultaneously as they contemplate ways of enacting graffiti message. (Photo by Lory Robbins).

## Letters

### Donald gets by

Dear Editor,

I received the 2 copies each of the 2 Vanguard issues with the DONALD DUCK affair.

Although I have only had time to read them very quickly, it looks excellent, and I particularly found the Disney lawyer comments very amusing. Thanks for your good work.

I assume that you know from Beth or Peter at (Center for Constitutional Rights) in NYC, that since your articles the US customs has decided that the people in the USA should be allowed to read the book, although I would imagine that Disney has new legal tactics to prevent the forward march of history. If you should follow-up on all this, please send a copy to us in France.

David Kunzle will be coming here in mid-July and he can fill us in on any new developments since. Please keep in touch,

SETH SIEGELAUB,  
Publisher  
How To Read Donald Duck

### Good trade

Dear Editor,

I would like to thank you for your coverage of injustice at Los Angeles Trade-Technical College. It is seldom that a newspaper is willing to venture out into new unexplored territory — racism in the college system.

I hope that you will continue giving coverage to the events at

Trade-Technical College. I am enclosing a check for a year's subscription and will be encouraging others to do so. Sincerely,

Mel Brown  
President  
Black Faculty and Staff Assoc.  
Los Angeles Trade-Technical College

### Good job

Dear Editor,

I have for months been threatening to write and congratulate you and the damn good job you are doing with Vanguard.

Lindorff and Ridenour are very good and keep us in touch with what is happening at levels the Los Angeles Times probably never will.

Ridenour needs a bit of balance and variety on the subjects he covers, but his perceptions should not be tampered with. Up theirs to

the establishment and the Weather Underground! On with freedom of the press!!

I am anxious to finish my projects so I can get in the ring with you guys and start banging away at the bastards.

Until then, please congratulate the staff for me.

Sincerely,  
Fernando Faura



# LOS ANGELES VANGUARD

## EDITORIAL

Tom Thompson, editor; Ron Ridenour, news editor; Dave Lindorff, features editor; Ben Pleasants, peoples arts editor; Dorothy Thompson, managing editor; Carl Neiburger, Hal Wolkowitz, reporters; Mark Jones, photo editor; Miguel Tejada Flores, Lory Robbin, photographers; Jim Horwitz, Burt Wilson, columnists; Joseph Billie, Ron Cobb, cartoonists; Harold Larson, calendar.

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President was, Technically speaking, a 'Nixon' by Trade

# 'Liberal' blocks bugger's ouster

**Edward Burns**  
An abstention on a key vote by a long-time liberal blocked efforts to remove a college president who admitted conducting a massive, Nixon-like program of political espionage and illegal wiretapping on campus.

Church and community leaders reversed over the administration of Trade-Technical College when the L.A. Community College Board of Trustees failed to accept the split vote to accept the resignation of Trade-Tech President Fred Brinkman. The split vote saw moderate members Gwen Moore, Ira Reiner and Art Bronson voting to accept the resignation, while conservative members J. William Orozco, Fred J. Brown and Monroe Richman opted to support Brinkman's offer to step down. Trustee Ralph Richardson maintained a neutral stance and abstained. According to Reverend Carl Brown, Pastor of the Tabernacle Community Baptist Church, when Brinkman submitted his

moderate members voted to accept the resignation. And, surprisingly, Ralph Richardson, an old-line liberal, abstained. Richardson's abstaining postponed the effective date of the resignation which was to have been June 30th.

"There is a long history of community dissatisfactions with the president of Trade Tech," says Pastor Brown. "Brinkman was appointed to head this metropolitan area college in 1969, appointed by the right-wing extremists, who dominated the Board of Trustees at that time. Mike Antonovitch and Robert Cline and their political clique totally ignored the input from trustees Jerry Brown and Kenneth Washington. Just as that right-wing clique was insensitive to the central community, so their ap-

political spying that he had set up at the college.

"Under his direction, political spying on students, teachers and community spokespersons was conducted. Secret dossiers and files on students and teachers were sent to the sheriff's office, the LAPD and the FBI.

"In 1973, the Reverend Jesse Boyd, a pastor of an A.M.E. church and a leader in the Southern Christian Leadership Conference, called for the firing of Fred Brinkman because of Brinkman's illegal electronic eavesdropping and wiretapping," says Pastor Brown. "In 1974, the former State Assemblyperson, Bill Greene (now a State Senator) called upon the Board of Trustees to dismiss Brinkman and two other administrators at Trade Tech."

In a press release, Bill Greene stated, "The testimony I have heard convinces me that these individuals and all persons who engage in illegal wiretapping have no place in our educational system."

President Brinkman is currently on vacation until July 31st and Pastor Brown states that "many leaders in the black community are hoping that Brinkman will not return from his so-called vacation. We are hoping that his retirement will be made effective on July 31st."

Reverend Carl Brown is an active member of two Baptist ministerial alliances and he is now heading a "community campaign for responsive administration" to help "Trade Tech better serve the educational needs of the people who live and work in the metropolitan center of Los Angeles." He is meeting with and mailing newscippings to other Pastors and ministers in the central Los Angeles area.

Rev. Brown stated that "Members of the black community-in churches and in business-are really surprised that their friend Ralph Richardson abstained on this vote which is so crucial to the black communities needs and interests." Brown says, "The black community's voters have always rallied to the support of Ralph Richardson whenever he ran for election. Even when he did not have the support of labor



LIBERAL TRUSTEE of Los Angeles' community colleges, Ralph Richardson, sat in the middle between community protesters and right-wing members of the board on the critical issue of Los Angeles Trade Tech's President Fred Brinkman's conduct and resignation demands.

...When he was taken to court, Brinkman invoked the fifth amendment more than 90 times...Finally, Brinkman was granted immunity and admitted to a massive program of political spying he had set up at the college.

resignation, the College Board had accepted it. But Brinkman wanted to renege on his resignation because he was again receiving strong criticism from the central Los Angeles community due to the improper dismissal of the only black instructor in the social science department. (See story in L.A. Vanguard, July 9, page 9).

Rev. Brown says that Brinkman's resignation came before the Board of Trustees and the split vote was disappointing, as right-wing extremists on board voted against accepting Brinkman's resignation. Three

pointees were also insensitive.

"Then Brinkman instituted illegal electronic eavesdropping and wiretapping at the central areas college where he had been put in charge of the administration. When this was discovered, Brinkman at first denied that any wiretapping was going on at the college. Later when he was taken to court, Brinkman invoked the fifth amendment more than 90 times. Finally, in July 1973, before a special California legislative committee, Brinkman was granted immunity from criminal prosecution and then admitted to a massive program of

unions, the black community's voters still supported our friend, Ralph Richardson. This is why many leaders in our community feel shocked and disappointed now."

Mel Brown, a counselor at Trade Tech and the president of the Black Faculty and Staff Association, states unequivocally: "I have received the information from an unimpeachable source that Brinkman did submit his resignation and that it did come before the Board of Trustees where the vote split was three for accepting the resignation, three against and one abstaining."

Rev. Brown explained, "The tie-vote of the board postpones the effective date of Brinkman's resignation in the hope that all of the community's dissatisfaction with Brinkman will blow over-that we will give up, and forget the injustice our community has suffered at that college."

Pastor Brown is visibly upset at the failure to remove Brinkman as President of the College. "Our community needs and deserves a more responsive administration. That is why, on top of all my other duties, I am helping in a community campaign for responsive administration at this community college in the metropolitan center of Los Angeles."

Dr. Leslie Koltai, Chancellor of the Community College District, has indicated that a massive reorganization of the Trade Tech may be in the offing. "A study is currently underway to identify a future direction for Trade Tech. It will focus on the college's current mission, goals and objectives; its management and organization; and its responsibilities to the needs of the service community." Chancellor Koltai promises "The results of this study will be available during July, 1976."

Reverend Brown is not confident

that the study will be sufficient. "I'm afraid that it will not be a good faith effort, that it will largely be a whitewash job, covering up the out-and-out criminal acts of administrators against members of the community."

While waiting for the promised report, the Reverend Carl Brown and other pastors in the central community will be working to get Ralph Richardson to reconsider and to vote to accept Brinkman's resignation now.

Brown suggests that community members send mailgrams or letters to Ralph Richardson, urging him to vote for accepting Brinkman's resignation to: Ralph Richardson, 12943 Dewey, West Los Angeles, and to send copies of the letters to Reverend Carl Brown, Tabernacle Community Baptist Church, 7915 S. Broadway, Los Angeles.

Brown concludes, "We have got to let Ralph Richardson and the other responsive members of the Board of Trustees know that we found out about Ralph Richardson abstaining. We know that without Richardson's swing vote on the Board Thurman Robinson, the black History teacher would not have been treated fairly, and would not have been reinstated to his position, so we respect Ralph Richardson, but we need to let him know it would be bad faith for him to sit this one out."

**FIGHTBACK** is a weekly forum for individuals and groups actively campaigning for social change, or engaged in some form of citizen action. Opinions expressed are those of the author. Persons interested in having their views expressed in the **FIGHTBACK** section of the Vanguard are urged to call the Editor at 473-0931, or to write us at 11556 Santa Monica Blvd. West Los Angeles, Ca. 90025



CARL BROWN is the spearhead behind the combined faculty-student-community effort to rid L.A. Tech of its right-wing president, Fred Brinkman, who has fired popular black instructors and illegally tapped and surveilled on people he did not like. (Photo by Miguel Tejada Flores).