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FREE VENICE

SINCE 1968

BEACHHEAD

JUNE 1978 ISSUE 102 P.O. BOX 504 VENICE, CA., 90291 823-5092

ALL THE WAY L&A

the lifestyle you save may be your own

by Brenda Harney

In two days of public hearings, the Coastal Commission has once again moved for and been moved by the spirit of Venice.

Thursday evening, April 25, the Commission voted 7 to 2 to prevent the destruction of the L & A Market at 305 Ocean Front Walk. Twenty residents of Venice turned out to speak against P-78-2914, a proposal to demolish the L & A and erect a two-story 8-unit apartment building.

Applicant Allen Charlin, whose family has owned the property for 41 years, cited insufficient and inappropriate business at the market as his reasons for seeking its destruction. Mr. Charlin pronounced the building rundown, dilapidated, and incapable of being repaired. He claimed that "many, many people" (none of whom appeared to be present) had complained to him about the condition of the market: broken windows, peeling paint, abandoned autos on the lot, filth. He claimed that the proprietor, Albert Rosa, was unable to make ends meet, could scarcely afford the \$400.00 monthly rent.

Mr. Charlin went on to state that the atmosphere surrounding the L & A had become Bohemian, the implication being that such degeneration surely deserved extermination. His final admonition was to "look at the Marina" -- a once vacant wetland now developed into an assessor's delight.

Those of us from Venice swallowed snickers in deference to the proceedings. After the allocated 10 minutes of this diatribe against the right of survival for the L & A, those opposed to its destruction were invited to speak.

Arnold Springer took the floor to introduce petitions with 200 more signatures opposing the demolition; this brought to over 2300 the number of Venice residents who gave their names in support of continuing existence for the L & A. The applicant had claimed that 75% of the signatures were invalid: transients, persons living outside the area, hangers-on. Arnold read addresses for the Commission record: Ozone, Breeze, Ocean Front Walk, Navy. These petitioners were indeed local residents.

Arnold went on to point out that the Local Coastal Plan specifically calls for the maintenance of commercial establishments along Ocean Front Walk, with the stipulation that any residential buildings be designed for exclusive and continued habitation by elderly and low income tenants. The Plan would require contractual and funding guarantees from federal, state or local government; the applicant had sought no such guarantees.

A 7-year resident of Venice, I spoke next. Having lived in Venice during the early and middle 60's, and having just recently returned, I have seen Venice change -- who hasn't? -- but I am exultant to see Venice surviving in spite of the assault by developers hot to take her for all she's worth. And I've learned that each inch given up to demolition and subsequent development is a mile lost in the marathon struggle for survival.

On Thursday night I communicated to the Coastal Commission that this demolition was not only in conflict with the Commission's mandate for preservation, but also tacit support for development rather than preservation in the whole of Venice. To cut out the L & A would cut deeply into the heart of Venice.

Joe Lang of the condominiums on Navy Street told of his dependence on the L & A as a true

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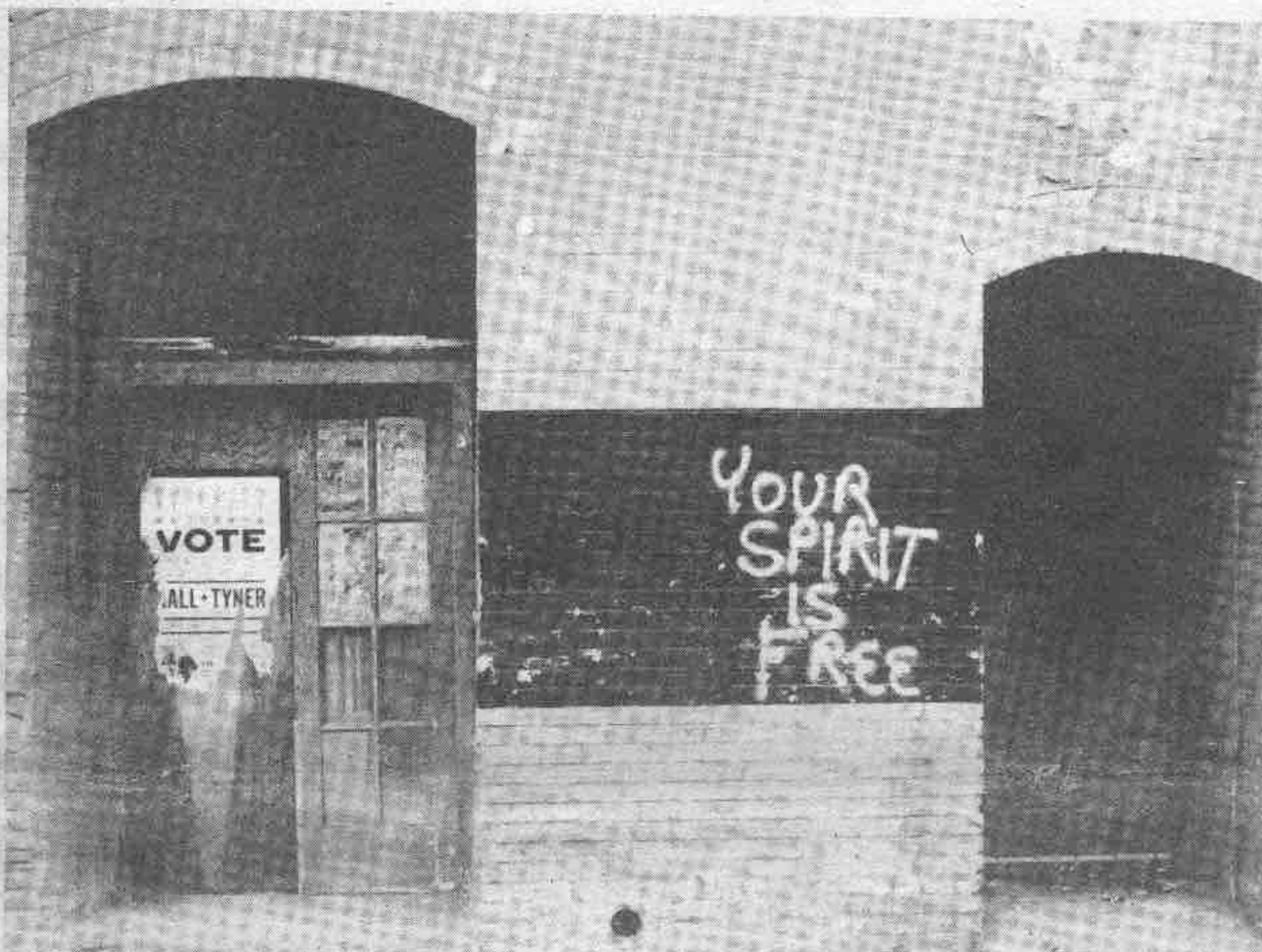


Photo by Beverly Dawson & Georgia Burgueno

WHAT JARVIS WON'T DO FOR VENICE

by Moe Stavnezer

I must disagree with Arnold Springer's statement that "... Jarvis, not Behr speaks to the issue of rising rents and property taxes in this community." I do not think that either of them speaks to the issue of rising rents. Arnie's argument is flawed because a) it implies that rents only rise when property taxes go up and b) that other taxes (sales, gas etc.) will remain the same if Jarvis passes.

Property taxes are only one cause of rent increases and, because reassessments only occur every couple of years, not a particularly major cause. The are, however, a major excuse. Now I don't deny that the kind of reassessment THEY have in store for us will increase rents -- it certainly will. But as almost every renter in Venice knows, rents have been going up and up even though there hasn't been a major reassessment here in two years. In the vast majority of cases, rent increases are due to rampant speculation and plain old greed. The plain and simple fact is that the owner of an apartment building can raise rents at any time for any (or no) reason at all.

As an example, property taxes on apartments in Santa Monica have actually decreased in the past couple of years, yet rents have soared at a rate that makes even Venice look like small time. In fact the major benefactors of Jarvis will be the owners of industrial and commercial (including apartments) properties who will receive about 2/3 of the total savings from Proposition 13. That should not surprise anyone, since Jarvis is a big muckymuck in an L.A. Apartment Owners Association; and his coauthor, Gann, is a big businessman in San Francisco. Proposition 13 is a shortterm illusionary solution for

a long term social problem. The problem ISN'T taxes, the problem is PROFITS.

If Jarvis passes the illusion will be compounded because government, local and state, will still need money to provide the services we now expect from it. That money will be raised in one way or another Sales taxes -- which always effect poor people the most -- will go up. Cities will charge more for trash collection and other services which will directly translate into rent increases. Perhaps, as in other states, city income taxes will be necessary. All of these will be the not-so-hidden costs of Jarvis. I say this even though I believe that much of the "official" opposition to Jarvis is highly inflated and borders on scare tactics.

But property taxes have been the big bug-a-boo lately, and it sometimes seems that if war broke out they'd blame that on property taxes too! The whole notion of why reassessments are happening and why taxes are going up is neatly hidden, especially by Jarvis. Huge reassessments -- like we're about to get in Venice -- are caused by extensive buying and selling with a great deal of profit being made. This signals the assessor who raises our assessments, increases property values and triggers even more buying and selling and even more profits. And the people who pay for this whole scheme are renters. It would not be possible for speculators to engage in this activity if renters weren't paying the increased rents to finance these deals. Jarvis does not and cannot touch this problem and there is no reason at all to believe that the buying and selling won't continue after June 6, Jarvis or no Jarvis. The most that any renter can hope for is that a benevolent landlord will pass some of the savings on if Jarvis passes -- but I wouldn't hold my breath. ♦♦♦



LETTERS TO THE BEACHHEAD

Dear Beachhead,

There is a great tradition in art of artists living near each other and forming a lively open dialogue about art and life. The alienation of the Vietnam years destroyed much of this and artists felt the only appropriate path to take was a solitary one in the face of despair. Mr. Jewett's plan for Venice as an art center of the future as directed by some low class shit design moron drives the despair right over the edge into the skin crawling shakes.

Mr. Jewett doesn't understand art and he doesn't understand artists. He does understand one thing though. Artists have been too silent and they'd better not accept this baloney script of the renting artist or else it looks like they'll be attacked by an angry crowd with pitch forks.

Artists are everything and they know a great deal of wise but guarded information. It's the artists duty to tell the public about what they deal in and its up to the public to let their brains loosen up enough to understand.

Yours
Ed Gilliam

Dear Beachhead,

I'm not a joiner or a cause-junkie, but once in a while my short attention-span is caught by an issue and an appeal to act. The proposed multi-scoobie-dooie shopping center at Main and Rose was such an issue.

I was convinced we were lost. The Coastal Commission had already given agreement to the developers. Soon a horde of wild-eyed Beverly Hills afflu-hip (thank you, Carol Fondiller), their cameras flying around their necks, would descend on Venice to feed money to the quaint little stores and peanuts to the inmates.

Then I read an appeal from Rick Davidson. There was still time! Sign the petition. Write to the Coastal Commission, let 'em know you oppose that development, and why. So I signed and wrote. And a couple of others must have, too, because in a 6 to 5 decision, the commission reversed itself and denied that proposal! We'll still be able to stand on that corner and see east to Edgemar.

To Rick Davidson, Moe Stavnezer, Bob Wells who proved that an old saw is wrong, you can fight city hall (and win), my personal thanks and my hope for the thanks of Venice.

Cordially,
Arnold M. Berman

Dear Beachhead Staff,

I loved the 100th issue! I love this new issue and I'm especially glad to see good news for a change. But I am dismayed to see the advertisement you printed for the paraquat test kit. How I wish you had checked with me first. As an active participant in NORML, I could have told you that the kits are inaccurate and a waste of money, not to mention dangerously misleading. They can in fact detect extremely potent doses of paraquat on marijuana but in no way do they adequately measure lesser, but still highly toxic doses! A test may show "negative" and still be quite harmful. The only accurate testing in California is being done at Pharm Chem in Palo Alto.

Please refuse that ad in the future for the health of us all. Thank you.

Linda Lucks

To the Beachhead:

I thank all the people of the neighborhood that helped us to keep the store. Such care, consideration, and dedication for little causes and little people are not so common. The Venice people are indeed unusual in this regard, and it makes us feel good to be a part of this community. Again, thank you all, for everything.

Albert Rosa
L & A Market

Dear Beachhead

I wanted to thank your paper for printing my article on the "Parking Lot Fiasco" in the February issue.

Those of us who wanted the land used for off-street parking got some very shabby treatment from the folks at City Hall and we all appreciated the fact that you ran the story even though the material came in at the last possible moment and was not copy ready.

Sincerely yours
Tom Lang
Navy Estates
Home Owners Association

Dear Beachhead Staff

I am so appreciative of your going on that I would like to subscribe. I don't read newspapers, even the Beachhead, or much else but when I do read the Beachhead I'm always impressed by what a good job you do! It feels to me like you're a big part of keeping the spirit of Venice. Thank you.

I'm enclosing \$6, \$5 for a subscription and \$1 hoping you can send a copy of your 100th issue which I missed. (If not I'm sure you can use the \$1.)

Tamara Al Anbari

(Staff note: Thanks Tamara, we need the support. If anyone else missed the 100th issue, copies are available at \$1.00 each while supplies last. Discounts are available on quantity orders.)

AnS. To — LOOK out BELOW

Letter to the Beachhead

Some one or more are not doing their Homework So maybe unintentionally have printed misleading things concerning Prop 13 Jarvis Gann Deal. Also holding back the Harmful details of Prop. "8," Known as the Behr Bill. If passed will be known as bear Bill. Like Left "naked" as broke. Higher Rent + prop taxes. The Behr Bill prop 8. Aha gives a center all of 6 bucks kick back a Month. Big Deal. Does nothing about assessors office raising the prop. Assessments. When and how much they wish. Like perhaps as high as 400% As Long as assess Values increase. The Rents have to go up, because there is nothing in Prop 8 to hold down the property taxes nor the Rents.

Prop. 13 Acts as a Control over the Assessor's head. Won't allow the office to Raise Assessments no More than 2% a Year. After Rolling the Assess Values back to the 1975-76-Level. Does not allow any such thing as 200% to 400% increases. in assessments as the Cockey Assessor, "Pope" declares it will Do. While I am at it, I suggest a "No Vote" for "Pope" The would be assessor. Not the Good Man on the other Side of the Big Drink. Pope, Just misleading the people about the facts and what he will be able to do. If he wins, Election. The Renters will be better off. A vote "Yes on 13" which will hold down the Assessments and tax increases. That most Likely will not raise Rents. That thing "8" Lets assessor push up the Assess Values up & up. there is nothing to Stop him. The property owners in order to pay Higher taxes, must raise Rents to Keep their investments If "Behr"8" wins.

Vote Yes on "13" Jarvis Gann Deal
June 6, 1978. Good Luck.

Lew Nikolette

WRITE To US...

we'd like to hear from you

FREE VENICE BEACHHEAD

PO Box 504, Venice, California 90291

Collective Staff: Arnold Springer, Gerry Goldstein, Chuck Bloomquist, Nancy Kless, Olga Palo, Dave Tappan. Special thanks to Joan Friedberg, Brenda Harney

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VOTER BLACKMAIL IN VENICE

by A. Dolgapiati

You don't have to be a genius to realize that the vote of a Rockefeller or a Chandler is worth more than that of a working person. Or perhaps a thousand working people.

But sometimes the rich are not satisfied with the political advantages that their money buys; they resort to out-and-out blackmail of voters. It happened in 1896, when hundreds of Republican-owned factories took to posting warnings that the plants would close if the Democrats won the election.

And it is happening today, on a lesser scale, in Venice. The tenants in a building owned by Albert Rosen (and associates) awoke one morning in May to find that the following letter had been shoved under their apartment doors.

Dear Tenant:

We have learned that Mr. Pope, our new County Assessor, is going to raise property taxes in Venice by 100 to 400%. If the Jarvis Initiative (Proposition 13) does not pass, we will be forced to increase your rent as drastically as our property taxes are increased.

If, however, Proposition 13 passes, we will be able to offer you a lease guaranteeing you absolutely no rent increases for at least a year.

Sincerely,
Albert Rosen

The letter's message is clear -- "Vote for Proposition 13 or else." (If the letter were not intended as a threat to influence voters, why not wait until after the election?) Rosen is part-owner of several Venice apartment buildings.

Many people are aware by now that Proposition 13's main backer, Howard Jarvis, is the executive director of the Apartment (Owner's) Association. The proposition amounts to a giveaway for apartment owners.

ARTISTS FORUM PLANNED

At its May meeting the Venice Town Council voted to sponsor (or co-sponsor) a citywide forum to be held in Venice to discuss the question of the relationships of artists to a community in struggle, and the relationships of a community to the artists among it.

Sunday, July 9th, has been set as the date. A Town Council committee is meeting now to work out other details and hopefully to arrange for co-sponsorship by artist's organizations.

For information: 396-6876.

PROPERTY TAXES IN VENICE: NEUTRON BOMB EFFECT

by Arnold Springer

The tax protest meeting held at the Israel Levin Center on May 18th served to confirm what The Beachhead printed last month. Property taxes in Venice have been raised by the Assessor on the average of 200% above last years figures, with some increases running as high as 400%. Venice has the distinction of being the community hit hardest by new assessments in the County this year. About 150 people from most sections of Venice attended the meeting to confirm this fact and register their anger.

Two courses of action were agreed to at the meeting. A sub-committee has already drafted a demand to the County Supervisors that a moratorium on the imposition of all 1978 taxes in Venice be granted. This letter will be presented for approval at the tax protest meeting slated for the Venice Auditorium, Venice High School, on May 31.

The May 31 meeting was the second item agreed upon. This meeting, which will begin at 7:30, has been called specifically to discuss Proposition 8 and 13, pro and con. Several knowledgeable people from the community have volunteered to speak on one side or the other, and several outside 'experts' have been invited to answer some of the difficult technical questions associated with both propositions. The meeting is open to all residents of the area, and is called jointly by the North Beach Resident Property Owners Assoc., and the Westside Tenants Action Center. The Los Angeles City School System has permitted the use of the auditorium but has nothing to do with the sponsorship of the meeting.

People who attended the May 18th meeting appeared stunned and then angry as homeowner after homeowner rose to describe the increases he or she had received. Breaking down Venice by areas, it appears that on the average North Beach received the most 'minimal' increase, about 125%, but one slightly infuriated person reported that his taxes would go up from \$4,000 to \$12,000! The person is retired. Central, South, and East Venice appear to have been reassessed up between 200-300%, Milwood 300-400%, and Oakwood about 200%. No figures were available for Canals and the Peninsula.

Social Disaster

By the end of the meeting it was clear that the staggering reassessments (which measure about 70% annually over the last 10 years) had

brought the community to the verge of disintegration. The simple fact of the matter is that Venice cannot pay. Homeowners are looking at

increases in monthly tax payments which they cannot meet. It is also clear that there is a limit to the ability of renters to absorb these annual presents, which are turning out to be clearly and mainly confiscatory and punitive. These taxes are literally destroying the community, much like the neutron bomb which hits people not property. Property taxes 1978 will have the same effect - eliminate the local population - leave the physical plant intact, so that it can be re-occupied by invading forces.

Time and again Venice residents voiced the need to stand united in the struggle against the new assessments. Without such unity the fight would certainly be lost.

A proposal which appeared to receive wide support was a call for an all-Venice tax strike. Homeowners would place tax payments into interest bearing accounts. Taxes would not be paid for 5-6 years, at which time they would have earned enough interest to pay the 6% late penalty. It was objected however that a tax strike could not help renters, because rent increases would be necessary to insure payment of the delinquent 1978 level taxes.

Homeowners were also urged to appeal their assessments, even though that might appear to be a meaningless gesture. If a concerted effort was made, some significant reductions might turn up. Another suggestion would have organized the community to aide those least able to pay the new assessments. Symbolic protests such as mailing in tee bags instead of checks on tax deadline day was another suggestion.

A Novel Proposal

After the meeting someone mentioned that we could beat the system by playing its game. Since re-assessments are based on recent sales of homes, why couldn't homeowners organize themselves and agree to sell their homes to each other at "a fair market price". Since these sales would be recorded as the most recent the Assessor would have to use them in establishing the new assessments in that area. The result would be a dramatic reduction in assessed valuations! The program would be called 'despeculation' because under it homeowners and

not speculators would be able to establish the fair market value of their homes.

Present at the meeting to voice sympathy and to listen were representatives of Councilwoman Russell, State Senator Sieroty, and Assemblyman Levine. Two courageous people from the County Assessors Office were also present to field questions and absorb verbal punishment from people whose vulnerability vis-a-vis the system of taxation was as obvious as their anger and frustration.



DeDe Audet at Tax Protest Meeting
Photo by Allan Hurwit

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Do you know what's happening now Mr. Jones?

BY LYNNE BRONSTEIN

Are you as tired of reading about the "demise" of the "counterculture" as much as I am?

Goddammit, it's one of the mass media's favorite subjects. It's a boring cliché by now to note that the new college students are busy studying rather than demonstrating, that skirts are long, that Cleaver repented, and Leary repudiated acid, and Maharishi Mahesh Yogi talks about TM on TV and even has his own TV station, that "radicals of yesteryear" live in the suburbs and are over 30. This is the mass media's revenge. Particularly that part about us radicals being over 30. They're determined to rub in all that rhetoric about not trusting anyone over 30, smug in their knowledge that no one can live and not reach that untrustworthy age. Anyway, I'm 27 and I think "Don't trust anyone over 30" was probably invented by some advertising tycoon.

Fact is, the people who are so determined to prove that there is no counterculture -- or that the counterculture that was had no effect on America -- are wrong. Look at the TV newsmen who leer as they eulogize the '60s. His hair is longer than John Lennon's was in 1964. Athletes are getting frizzy perms and growing beards.

At the start of the '60s almost all Americans expected to get married and have children. Nowadays, some people get married, some live together, many do not have children, some have children without being married, some form communes, many are homosexual and not ashamed, some homosexuals live with children, some people live alone and like it.

Colleges may be going "back to basics", but extension programs, off-beat lecture series, seminars, workshops, ethnic studies, and co-ed dorms seem here to stay.

Marijuana has been partially decriminalized in California and some other states. More reforms are undoubtedly on the way.

There have been some noticeable advances in civil rights although a great deal needs to be done.

The fabric of American society keeps changing, and that's good. The wave of nonconformity and experimentation in the 1960s has left the country subtly and positively different. The 1970s have not been without their changes either. To say that there has been no radical activity in the '70 is to negate the feminist movement, the gay movement, the Native American movement, the anti-nuke movement and the community actions that have shown results like the defeat of the Rose-Main shopping center project, and the Hotchkiss Park Library project (in Ocean Park).

Society pretends radicals and "flower children" don't exist anymore because it is embarrassing to realize that not only do they indeed exist but they are trying to do something about the mess the world is in. Activism is supposed to be dated like hula hoops. Some people recycle fad items like hula hoops. Some people recycle their activism into new areas.

The characters in the comic strip "Doodlesbury" and the Swiss-French film "Jonah who will be 25 in the year 2000" don't just bewail the changing times. Joanie Caucus gets a job in Washington: in "Jonah" a former radical grows organic vegetables, another becomes a teacher who gives his class a philosophy to live by, another, a supermarket checker who gives free groceries to poor customers. Impractical fantasies mingle with practical solutions. To compromise is to get half of what you want, right?

I end this article with a thought about the paths two countercultural figures have taken. I saw Bob Dylan's film "Renaldo and Clara" last week and it was disappointing. Dylan, the man who wrote "You don't know what's happening, do you Mr. Jones?" has become Mr. Jones, auteur. His four hour cinematic indulgence is the work of a millionaire with money to throw away, a tycoon who occasionally does something for someone in need (like Rubin "Hurricane" Carter) to prove -- mostly to himself -- that he is still capable of feeling.

On the other hand there is the example of Will Geer who left his physical presence a few weeks ago. The former boon companion of Woody

Guthrie who sang for migrant workers, the black-list victim, and Shakespearean actor, lived out his alternative beliefs right to the end of his long life. Last summer he was still performing plays and concerts for free in his Topanga Canyon theater. He breathed his last surrounded by his family who sang him out of this world and into another with his favorite folk songs.

Bob Dylan is in his mid-thirties; Geer was in his mid-seventies. Dylan was of the 1960s and Geer was of the ages. Some are so much of their times that they do not survive them. Some try to bend with the times and break their branches. Some bend, but do not lose the vitality at their roots. They yield good fruit year after year.

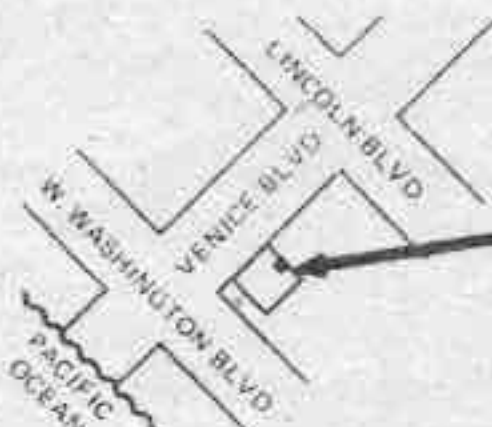
Let those of us who win at media anti-radical campaigns try to be that last kind of tree.



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FESTIVAL FOR A FUTURE-SURVIVAL SUNDAY

By Dave Tappan

The "Festival for a Future-Survival Sunday" sponsored by the International Cooperation Council and Alliance for Survival, in cooperation with 60 other participating organizations came to fruition Sunday, May 21, at the Hollywood Bowl. The list of participating organizations read like a "Who's Who" of those groups actively supporting the rechanneling of money spent for nuclear weapons and power plants into the funding of human needs.

Certainly, the day was right: the sun was in brilliant evidence and the temperature was in the upper 70's. The physical setting was right: Hollywood Bowl, large yet intimate with a superb sound system, surrounded by beautiful trees, shrubs, and hillside, visited by sparrows and fittingly enough, an honest to goodness dove appeared on the top of the Bowl's stage-shell prior to the beginning of the Festival.

The audience was right: an estimated 15,000 people of all colors, ages, sexes, and belief, coming together for a common celebration far more important than any differences we might have.

The collage of speakers was appropriate:

Thomas Banyacya-a representative of the Hopi (Peaceful) Indians, warning of the perils of a technology that alters the balance of nature which the Great Spirit provided us and urging the "...spiritual path to survival."

Daniel Ellsberg-writer and lecturer, focusing on the power of non-violent resistance at Rocky Flats, Colorado in particular, and stating, "We're being effective, we're being powerful..."

Two women who are survivors of the Hiroshima holocaust suggesting that we must work for peace not only at rallies, but at home, on our jobs, and in our communities.

Caesar Chavez-stating that the United Farmworkers of America is "...better organized and stronger now so that side by side we can work with you for peace," and further expressing his conviction that, "For us, non-violence is more than academic theory; it is the very lifeblood of our movement."

Daniel Berrigan-a Jesuit priest reciting a Zen poem and asking us to remember his brother Phil who is serving time in prison for his opposition to the Viet-Nam disaster.

Jim Holman-a Methodist minister pointing out that there are at least 40 million Americans who can't afford \$3.00 to attend a rally.

Flo Kennedy-a founder of the Feminist Party telling us gut to gut to "Cut the bullshit, we are responsible for Pentagonorrhea...and we can stop it!"

Helen Caldicott-a pediatrician who works with victims of cystic fibrosis reminding us that "...we are the curators of life on earth...we are so brilliant that we can wipe it out with the push of a button."

Allard Lowenstein-a U.S. representative to the U.N. suggesting that the task before us involves trying to alter the psychology of the entire human race but that we begin with our own country.

Eugene McCarthy-former Senator warning of the "institutionalization" of the two-party system and arguing that it is futile to caution against nuclear proliferation if the super-powers themselves, are unwilling to make meaningful strides toward disarmament.

William Persell-an Episcopal pastor leading "A Prayer of the People for Peace" that went, "In our anxious world wracked with pain and made paranoid by suspicion, let us pray that we may sustain a vision of the world at peace, that we may never lose hope and that we may have the courage to take steps towards peace, by rejecting all nuclear development, by ending war, and by focusing the resources of the world upon meeting human needs."

The performers were a quality mosaic to witness as person by person they gave of themselves and their talent:

Bernice Reagon-one of the original Freedom Singers stating and singing that those who struggled for peace ne-

ver leave us.

Richie Havens-vibrating love and stating that, "It's necessary to talk to someone who doesn't look like you."

George Carlin-bringing forth the oh so needed laughter by satirizing some of our society's insanities and by offering his counterpart to "Make Love, Not War" which is "Make Fuck, Not Kill."

Tom Paxton-singing of the absurdity and cruelty of Anita Bryant type intolerance.

Holly Near-singing "Sister-Song" and affirming that "...nuclear power plants and nuclear weapons have no place in a woman's life."


Theodore Bikel-singing a song of hope and love.

Arlo Guthrie-counseling us that at 7:30 P.M., it was due time that we stand up and stretch our legs and then-acapela, singing "Amazing Grace" and "Last Night I Had the Strangest Dream."

Peter Yarrow-setting the tone early in the Festival with the song "Weave Me The Sunshine" and reuniting with Paul Stookey and Mary Travers for Dylan's "Blowin' In The Wind." Mary relating that today's Festival "...is not a moment of nostalgia, but a simple moment of continuity." between the involvement and activism of the 60's and the coalition and mobilization that is necessary for the 70's and beyond.

Stressed throughout the day was that our attending a rally is not enough if we are to be effective; we must be active. As to what citizens can do, it was suggested that we contact a "Peace Group" one of which is Alliance For Survival (5539 W. Pico Blvd., L.A., 900-10, 937-0240 or the Venice chapter at 397-4481). For information regarding upcoming events, call the former number.

On the whole, I cannot imagine the Festival being any more enlightening and refreshing than it was. The length (6 hours) resulted in the Festival projecting a good ethos and it permitted both speakers and performers to come through with substance, not superficiality. I left feeling hopeful as I repeated to my companion Peter Yarrow's words, "On this day, in this era, I cannot tell you how proud I am of all of us." **

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For more information and entry fees write Santa Monica Bay Chess Club, P.O. Box 129, Santa Monica, Ca. 90406

This tournament is sponsored by the Santa Monica Bay Chess Club which meets Monday and Friday evenings 7:30-11:30 p.m. at the Senior Center, 1450 Ocean Ave., Santa Monica. Visitors welcomed

Town Council Reports

The Venice Town Council supports the project, GREEN MACHINE, designed by architect Glen Small. Following is a background statement of the Council's position.

Mr Small and his associates made an informal presentation to the Coordinating Committee of the Town Council which reviewed the project. The following month Mr. Small along with Mr. Calvin Hamilton, Head of the L.A. City Planning Department, presented the proposed project to the Town Council. The project generated a great deal of discussion concerning the following issues the Council feels are of primary importance to the Venice Community.

1. LOW-INCOME HOUSING: Mr. Small and Mr. Hamilton assured the Council that the entire project would be committed to housing for low-income residents;
2. ENERGY SYSTEMS: We were also assured that the project, while making use of passive energy systems, would itself be a energy producing system through photovoltaic, wind conversion, and bio-gas systems as well as a water-recycling system;
3. OPEN SPACE AND GREENERY: The Council felt that this was incorporated in the design - according to the sketches and model. The ground floor is to be open and treated as a park. Plants are integrated throughout the structure. And the pyramidal forms leaves space usually filled by square or rectangle buildings - again according to the presentation.
4. COST: The Council understands that this is a prototype project and the costs will be high. Yet, if the project proves effective and through reproduction of ideas, the experiment will be worth the "first" cost of this project. In fact, what ever happens important information will be gained from the project.

TOWN COUNCIL RESOLUTION

The Venice Town Council at its May meeting passed a resolution of thanks to the people in Ocean Park for the role they played in stopping the huge proposed development near the Venice/Ocean Park boundary (see last month's BEACH-HEAD).

Opposition by the Town Council led the State Coastal Commission this April to deny a permit to build a block-square two-million-dollar-plus shopping mall at the corner of Rose and Main Street. The project, if it had passed, would have been a body blow to the poor, working class, and Third World communities in Venice and Ocean Park.

The Town Council was originally joined as an appellant by Cheryl Rhoden and Michael Tarbet of Ocean Park, and by the Venice Legal Aid Foundation. Before the appeal went to the State Commission Legal Aid and the two Ocean Park people dropped their opposition in exchange for certain promises from the developers (and in the case of Cheryl and Michael a payment of \$3,000, which they directed be given to the Church in Ocean Park for use toward developing low-cost housing).

Venice people objected strenuously to these deals, and a few days before the State Commission met to vote Cheryl and Michael and the Board of the Church in Ocean Park decided to return the \$3,000 to the speculators, even though it was too late for them to renew their appeal.

Shortly afterward the three largest property owners on Ocean Park's Main Street withdrew their support for this year's Main Street Fair and said they were going to the Santa Monica City Council to challenge the funding for the Ocean Park Community Center. They called the Church in Ocean Park "a cancer in the community."

At its monthly meeting at Venice City Hall May 17th the Venice Town Council unanimously passed the following resolution:

RESOLVED:

The Venice Town Council votes its appreciation to Cheryl Rhoden, Michael Tarbet, and the Church in Ocean Park, for supporting our opposition to the Rose & Main Street development by returning the \$3,000 to the speculators. When people take an action and then decide it was a mistake, it takes a great deal of courage to admit that in public and reverse the action. We hope we have the same courage the next time we make a mistake.



Photo by Catrion Ariens

Morrie Rosen addressing State Coastal Commission at Rose-Main development hearing. 30-40 senior citizens from Israel Levin Center in audience with "Death in Venice" poster.

We understand the people in Ocean Park are coming under a lot of pressure now from reactionary developers. We support our neighbors in Ocean Park, and are ready to provide whatever assistance the Ocean Park people feel would be appropriate.

****AGENDA****

- VENICE TOWN COUNCIL MEETING
JUNE 21 - third Wed. of month
- I. Time allotment for any emergency issue arising during the month to be discussed at full Council meeting.
 - II. June Election: discussion/analysis Proposition 13, 8, and P (rent control in Santa Monica)
 - III. Oakwood Task Force: Report/Discussion
 - IV. Committee Reports:
 - A. Coastal Commission--L&A Market
 - B. Education
 - C. Finance
 - D. Artists Forum Committee
 - E. Housing

Venice Town Council Coordinating Committee meets first Wednesday of every month at Old Venice City Hall on Venice Blvd.

WESTSIDE

TENANT ACTION CENTER

a project of the National Lawyers Guild

The Tenant Action Center is open. Tenants with landlord problems can come in on Mondays (7-10pm) Wednesdays (7-10pm) and Saturdays (1-4pm) for help. National Lawyers Guild attorneys supervise the counseling program staffed by community people, legal workers and law students. We are beginning to work with tenant and community groups on a number of housing issues. There is housing information available at the center and meeting space for groups doing housing work. We are working to become a legal and organizing resource for housing struggles on the Westside. Come to the open house on June 9th. Let us know what you are doing and how we can help.

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SUPPORT THE "LONGEST WALK"

The LONGEST WALK is an Indian spiritual and historical walk, not a protest march. It aims to educate the people of the United States and the world about legislation pending in Congress that would break all existing treaties with Indian tribes, remove their hunting, fishing, and water rights, make their lands taxable by State and Federal governments - in sum, take away their status as separate and unique people. The tribes who tended this beautiful land until the coming of the Europeans would then be treated just like the rest of us, (which is exactly what the energy, mining, and land speculators want.)

The Indian Nations have taken their case to the International Court in Geneva, Switzerland, which deals with inter-nation law. The WALK and this benefit helps to focus attention on their situation: we are being asked to assist and join in their struggle with our government.

Speakers and films planned.

Dennis Banks - co-founder of American Indian Mvt.
Bill Wahpeah - National CO-ordinator for The LONG-EST WALK in Geneva.

"Home" - Chief Seattle's prophetic speech to the US government in 1859 with visuals showing the current state of Mother Earth.

"Indian Rights, Indian Law"- First Prize in the documentary section of the SF American Indian Film Festival

"Song for a Dead Warrior" - a Fox favourite.

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L.A. MEN'S COLLECTIVE

The Los Angeles Men's Collective is composed of changing men, working to eliminate sexism in their own lives and in society.

We define sexism as the unequal treatment of persons due to their gender or sexual orientation. We understand that rigid gender roles hurt all people. Women and gay men have risen up against their continuing oppression, but it is only recent that nongay men have begun to realize how sexism has forced them into competition with other men, taught them to hold in feelings, and kept them from experiencing full, equal, and sharing relationships. The Collective is composed of gay and nongay men, working to create a new feeling of brotherhood. We have worked hard, in consciousness raising groups, to experience and root out our own sexism, and we have yet more work to do. We have also understood that we have a responsibility to change our sexist society, and that, as men, we have enjoyed the privileges and power that result from sexism.

The Men's Collective speaks to other men by holding potluck suppers and rap sessions for men, establishing consciousness-raising groups, monitoring media, and doing anti-rape organizing.

We actively support the women's movement, by doing free childcare for concerts and meetings attended by feminist women.

A major 1977 activity was the presentation of the first area concert of non-sexist men's music by singer and songwriter Geof Morgan.

A steering committee of approximately 10 men coordinates task forces in which 30-40 other men participate regularly. There are no officers, and we emphasize group process. The Collective works cooperatively and non-competitively, by listening intently to each other without interruption, with interpersonal warmth, sharing, and self-disclosure on a first-person feeling level without confronting or advising each other, in an atmosphere of hugs and physical closeness. We make decisions collectively.

The Los Angeles Men's Collective is sponsoring MEN AND SEXISM, the 5th National Conference on Men and Masculinity, to be held in late December 1978, in Los Angeles. The following are some of the goals and objectives of this conference:

- * A strong, overt anti-sexist stance and focus including an awareness of the need for men to re-evaluate their relationships with women and children as well as with each other.

- * Addressing gay issues and recognizing the participation of gays in the conference and in the movement.

- * A primary commitment to meet the needs of the current men's movement. This includes workshops oriented toward political action as well as attention to the recently formed national men's organization and to ways to implement the resolutions passed at the last national conference.

- * Outreach to men not currently involved in the movement, especially to minority and working class men.

- * Active political demonstrations of our goals and objectives in the Los Angeles community during the conference.

- * Providing opportunities for personal growth workshops and activities during the conference, as well as play and relaxation.

Some of the above mentioned resolutions, adopted at the 4th National Conference on Men and Masculinity in St. Louis November 24-27, 1977 called for:

- * Active support for the ratification of the ERA and the other resolutions passed at the IWY National Women's Conference in Houston.

- * Creation of a national, regionally based men's organization.

- * Active support for gay civil rights, freedom of sexual orientation and legalization of sexual conduct between mutually consenting adults.

- * A strong commitment to oppose sexist violence in all its forms.

- * A recognition of the need for shared responsibility in birth control, for non sexist sexuality education and exploration of men's sexuality and sensuality.

- * Active support for pro-choice abortion freedom for women.

- * A strong commitment to providing the opportunity for men to develop and maintain open, caring

relationships, and to constantly monitor the process of our work together.

We hope that this description gives you an indication of our commitments and priorities for the conference. As we begin the planning process, we invite ideas, suggestions, and other feedback from you and/or your organizations concerning the conference.

We welcome and invite the interest of feminist women and members of anti-sexist racial minority groups who might be interested in participating in the planning of the conference. Planning includes the steering committee, comprised of persons who are making a significant commitment of time toward the conference. Planning also includes liaison with feminist, lesbian, gay, and racial minority groups and participation in task forces, which entails less time commitment.

As men who are struggling against sexism, we acknowledge and value the special insight and awareness that women bring to our work and planning. We feel open to mutually agreeable participation in the conference. We will appreciate your response.

In peace and equality,

The Los Angeles Men's Collective
6286 Commodore Sloat Drive
L.A. 90048
657-5640/473-4229(message)

Big Brother Spies on Anti-Nuke Alliance

(LNS) -- The California Supreme Court has granted a hearing on an appeal by 31 defendants who non-violently occupied the Diablo Canyon nuclear power plant last August. Last fall's discovery that two of the occupiers were actually undercover Sheriff's deputies has further unhinged the government's case.

The informants, Charles Douglas Smith and Richard James Lee, attended numerous tactical meetings between defendants and their attorney, Richard A. Frishman. The defendants argue that unlawful use of police informants interfered with the privilege of attorney-client confidentiality.

Thirteen of the defendants, who are all members of the Abalone Alliance, a statewide network of groups opposing the use of nuclear power and weapons, received extraordinarily harsh sentences for criminal trespassing and failure to disperse: a mandatory \$500 fine, five days imprisonment, and between one and one and a half years probation.

marry in venice
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What is the New Age Caucus?

Reprinted from The New Age Harmonist:

We are a coalition of people dedicated to building a society based on "simple living and high thinking." Society's real purpose is to nurture its citizens' social, spiritual, and cultural growth -- high thinking. This purpose is most easily achieved when we simplify our material needs and our means of achieving them-- simple living. In general, moving in this direction means decentralizing much of society -- forming smaller communities and businesses that allow us more meaningful and direct involvement in the social structures that vitally affect our lives.

New Age Caucus is a political organization that fills a twofold void. John Kenneth Galbraith writes "...there must be some political force for accomplishing what the industrial system ignores, and, indeed, holds to be unimportant." New Age Caucus is that political force. Also, most New Age people belong to religious or cultural groups that are prohibited by law from political involvement. The NAC can legally engage in political activity -- supporting candidates and issues, lobbying, and so forth. Only by concerted political efforts can we translate New Age wisdom into social realities.

Some NAC priorities are to promote wholistic and natural healing techniques (including non-sectarian forms of mental development), ecology, New Age communities, and appropriate technology. For more information, write us and ask for the first issue of the New Age Harmonist.

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Photo by Wendy Reeves

The above mural, by local artist Edward Gilliam, is nearing completion on the north wall of Ocean Market at Westminster & Ocean Front Walk, just across from the Lafayette.

GARDNER ON GILLIAM

How do you like that mural? The one that Ed Gilliam's doin, that's dedicated to Bonnie? Usually with Ed there's just color; I like his color, but it doesn't say nothin. It says "here's color." Or, "I'm screamin and this is how I do it."

But this time he's doin it, man, there's some logic behind it an' everything. You ought to watch him work on it. Yeah, he's off in the thing -- I'm really glad. Well, he's never had that much space before, to work at. And this is serious to him man, this is his chance to say, "Okay, Venice, this is how I see you" and he's doin it and it looks great.

He's got everything -- he's got canal bridges, he's got Bingo, he's got me, he's got all the black bongo players, he's got women's libbers, man, he's got EVERYTHING. He's even got a Korean saying from the people in the liquor stores around here. He's got everybody represented, in one way or another, as he sees it.

It's beautiful, it's really comin to life man. I like that one, and I'm really proud to be a part of it.

-- Gary Gardner

Rent Control in Santa Monica?

Let's OM for it.

by The Oakwood Tattler

BUT FIRST, SOME BACKGROUND

Rent control in Santa Monica is a real challenge to a cherished Southern California tradition: real estate speculation. It is the one business that pays huge dividends. It may take awhile and, of course, you need capital but once you get going the money just pours in.

That's heady stuff for a lot of people and when it comes to rent control in Santa Monica, many of them get irrational in their opposition. All the arguments I've heard against it have been either facetious or ridiculous: it doesn't matter how we do it, they say, just let's keep this thing out. Well, I saw a bumper sticker the other day that read "Save Santa Monica, Vote No on Prop P" as if saving is what this particular piece of real estate is in need of.

It's the spectre of New York City, they say, and point darkly to what rent control has done there. They are thinking in terms -- the ones who are serious -- of a burnt-out, old-style industrial city and are trying to apply them to this, by comparison, lush paradise. People are getting out of New York as fast as they can, and many of them come to the same places that people in central LA have been moving to for years: the Valley, or Malibu, Beverly Hills, or the Beach. The Beach, for many of them, is Santa Monica. What was a stop-gap effort to moderate exploitation in this hemisphere's largest, most overcrowded city, is being proposed to make an already desirable place to live even more attractive. The deterioration of a city on the skids and a healthy, sunny Santa Monica have this one thing in common, however, inflated property values and outrageously high rents.

What is in need of saving here is peoples' homes and neighborhoods from the rampant speculation that turns them into so many cash deals. You would think the power to control these things already resided with the people in these homes and neighborhoods. They shouldn't need what is essentially protection for renters as the standard bearer for their cause.

But they do, and there is a reason. And even if, as they say, the bureaucrats will have the power and not "the people," at least the principle of neighborhood preservation will be advanced, at the expense of the kind of speculation that many people opposed to rent control stand to gain from. For the homeowner, it's really just that simple.

But what about you, the 80% of Santa Monica residents who rent your homes? What do you stand to gain in all this? If you are in business in Santa Monica and are renting, you might easily -- for you -- oppose rent control, anticipating an ever wealthier clientele coming into the area. And what about the construction worker who is being told that with rent control there will be less new construction when

actually the only uncontrolled, multi-unit housing in Prop P is new construction. (See what I mean about ridiculous?)

THE CRISIS OF LEADERSHIP

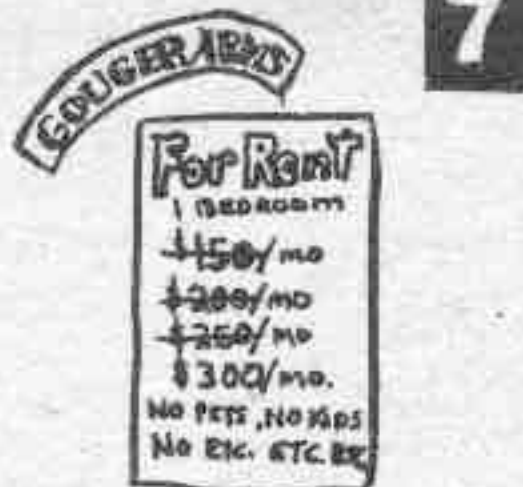
There is, and has been since the campaign began, strong support among the elderly in Santa Monica for rent control. And there is a large, growing population of these "senior citizens" retired and living on severely controlled, fixed incomes. Radical fluctuations in the economy -- inflationary food prices, for instance -- affect this group immediately, and they get very vocal about it. A contingent of Grey Panthers helped organize last year's LA Housing Coalition.

Many of these people are Jewish, interestingly enough, because in another section of Santa Monica, "The Jewish Corridor," running north and west towards Pacific Palisades, that erstwhile enclave of WASPs, rent control will probably draw heavy opposition. These are more affluent renters who are younger, usually vote Democratic and, of course, are business oriented. But in any case, not even the extravagant campaign mounted by the Reactionaries in this thing can obscure the paucity of up-front political leadership for rent control. Some so-called leaders are in "qualified support" of it but most are in downright opposition. Very few politicians in Southern California can afford to buck the powerful real estate interests, and that's a fact.

HAVE YOU EVER BEEN TO VENICE BEACH ON A SUNDAY?

There's nothing like it for 3, 4-thousand miles. Maybe in San Francisco sometimes. Or New York. Or Rio, I don't know. It's a continuous party down there. Like Mardi Gras, or the way it was, sometimes, in the 60's. And there it lies, this attraction, this Venice. Well, it's warm and there is such a lot going on, Santa Monica is the box seats.

If political forces mesh around rent control it will be an extraordinary coalition, though an obvious one. If Blacks and Mexicans in the neighborhoods in that corridor bounded by Santa Monica Blvd. to the North and Ocean Park Blvd. to the South support it, and the elderly apartment dwellers come out in numbers to vote, as they are wont to do, and the political chieftains (Sheiks?) of Ocean Park remember that Prop P is as political as it gets here in the waning years of the 70's, and not too many mindless Republicans flood the polls, then we'll have a toe-hold on sanity here in Southern California, something we have never had about property in general and real estate in particular. Santa Monica will be the favored city to lead us into that golden age. I'll OM to that.



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A COOPERATIVE COMMUNITY

Venice, Mother of the world - so much going on, something for everyone; white, black, seniors, women, gays; politics, economics, culture; Venice, diverse, radical, weekends on the boardwalk, sharing sunshine, music magic; Venice, socially conscious, politically aware, culturally alive; Venice, microcosm of the 70's, Man against matter, a real community based on human values or an extension of faceless affluence? Venice, for the people or the speculators, status quo or change? Maybe if we understand the problems we can decide.

END LIV. BEGIN SURVIV

America is supposed to be the richest, have the highest standard of living and be the most technologically advanced of any society in history. And yet it suffers from as much alienation, depression, crime, violence, alcoholism and drug abuse, insensitivity, physical and emotional illness, social disharmony and pollution as any society today. These problems are not accidental. They are caused. If we can understand their roots, we can change them.

America is founded on money and materialism. These values are so basic we spend most of our lives pursuing them. Success is measured financially and expressed materially through possessions. We have been so successfully conditioned that we think of ideas, actions or talents not in terms of what we can contribute but how much money we can make off them. Our relationships and values are reduced from a personal to a material level. In fact, the amount of time, energy and thinking that goes into making money never ceases to amaze me. The problem is that people have become so habituated to the system that it never occurs to them to question it, to ask whether it's worth it; what's the price we pay? If we did, we might have a different perspective. In America materialism is now the common denominator, the yard stick by which we judge and are judged. We have created a totally EXTERNALIZED culture.

These values powerfully shape our society. Take profit. Profit means getting more than you give. To make it you have to be willing to disregard people because you're getting something for yourself at someone else's expense. It creates a ruthless, destructive "I'm out to get as much as I can, no holds barred, if I have to use you too bad, you used me," climate. Profit is totally self oriented i.e., selfish.

It works at other people's expense. It functions with a "the less you have the more I have" psychology. Because it is elitist it creates social and racial segregation. Only a few gain. The rest...

It doesn't surprise me in the least therefore, that we live with crime, violence, alcoholism, drugs, and illness because these are the expression of the system's built in frustration and inequality. Unfortunately, the problems don't stop there. In the name of profit and technology we rape, pillage abuse and destroy the earth that supports us. In our obsession with money we think only of ourselves, not of the others or those who come after us.

Why are we like this? I think our fundamental problem is our loss of touch with and rejection of nature; something America's first settlers, the Indians, never did. Because of it they were sensitive to and appreciative of the process of Nature; they recognized and respected that Man is both a part of a LARGER order, a system having its own laws where all the elements are INTERDEPENDENT so that tampering with one part affects the rest. Our evolving intelligence allowed us to step outside of Nature and to create our own substitute world. Somewhere along the way, unfortunately, we became obsessed with being MASTER of matter;

having power over rather than knowledge of it. The price we've paid is fragmentation. We've lost our sense of the future, forgetting that what happens today affects tomorrow; that tampering with one part affects the rest. The result is that we are no longer able to think holistically, or from one generation to the next. Instead, we wreak global havoc for short term personal gain. Chief Seattle over 100 years ago predicted that when we lost touch with Nature we would cease to live and begin to merely survive; that when we destroyed the earth, we would destroy ourselves. Surely that was a devastatingly accurate prediction. The difficulty is that the problem is of such a magnitude that we either cannot, or do not want to comprehend it.

The tragedy is that we have developed so complete an alternative that the corruption which it represents passes as the norm. We have become so successfully insensitive to the order of Nature, that we are not even aware that we have lost touch with it, let alone that anything is wrong.

But something is wrong and it surrounds us, if only we were to recognize it. We have paid a heavy price for our Faustian contract. We have lost our capacity for wonder, our ability to enjoy beauty, our ability to relate to Nature so as to feel we are a part of it. Our creative, intuitive and imaginative powers have withered and we are unable to integrate our experience in a harmonious manner.

Man is now God, master of a world where materialism substitutes for Nature, and money for love.

The Long Way Home

So what's the alternative? The question was unexpectedly answered for me at a Venice Ocean Park Food Coop benefit which I attended a few weeks ago. They ran a film entitled *Moses Coady* about a radical Catholic priest who organized the poor people of Nova Scotia into cooperatives enabling them to improve their living conditions.

Coady encouraged the poor to study cooperative methods and apply them. Soon co-ops of every type: farming, fishing, dairying, hardware, fuel, etc... developed all over Nova Scotia. They prospered and the poor's standard of living soared. Housing co-ops were started and the poor learned how to build their own homes and so be freed from the greed of landlords. Study clubs were created so that the poor could educate themselves, providing one another with knowledge of shared skills. In addition, credit unions were started so that communities could manage and invest the savings of local residents in the local community. And finally, a newspaper was started to keep the various communities in touch with each other.

I couldn't believe it. Here was a whole region that had non-violently transformed itself on every level; spiritually, socially and economically. Here was a system in which everyone benefited and no one was excluded; a system in which the ordinary person could fairly represent and express himself. It provided a sound basis for real economic and social security, for here was a system which could produce many of the material benefits of capitalism, while still respecting the natural order as well as the human values of loving and sharing.

Here was a whole region which had organized and taken responsibility for itself. The result was that these people lived the life they wanted to live and not one imposed on them by an impersonal and exploitative system.

A Stitch In Time

Venice is an exceptional place. It has all the right ingredients: energy, awareness and diversity needed to create a real urban alternative. But it is up to us. We can make it or destroy it.

WHICH WAY TWO V

If Venice is to survive, it will have to demonstrate its solidarity as a COMMUNITY, for it is only at this level that it will become socially and politically effective. We have to collectively understand our problems and organize together to solve them. We must act. But

action is probably our biggest stumbling block. Our culture produces a sense of impotence. I guess it's easier and safer to collapse in front of our TV's than to come out and commit ourselves to some community action. But such failure to act is fatal, just as sure as day follows night. Everyone is affected by inaction, including you. It may not happen immediately, but happen it will.

If we are to survive as a community, we will have to become positive community developers, putting forward community proposals for sites like Rose and Main or the RTD Depot. We need to support projects like material recycling centers, while fighting external developers. In short, we will have to begin working for ourselves in order to demonstrate that we are a positive and unified community.

Venice is full of community groups. We will need a central organizing group capable of coordinating their efforts, a place to meet, and most important people with vision, commitment and a willingness to work together regardless of background, race or creed. If we act together we may save Venice yet. If we don't, it will go to the developers.

Is that what we want? If you care about Venice and what it represents, if you want to stay here and be a part of this community, get involved now while you can.

A stitch in time...

Brett Bogeaus
Venice



Photo from BEACHHEAD PHOTO ARCHIVES

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VENICE? IEWS

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WHICH SIDE ARE YOU ON?

by RICK DAVIDSON

The community has just won an important victory at the Coastal Commission in defeating the office complex planned for the corner of Rose and Main. Before moving on we should include as part of our celebrating a close study of an inherent weakness in our community that was exposed in the process of fighting that project. The weakness I have in mind is racism, or to be more definitive -- white supremacy. Some people may refuse to admit that "it" is a factor in our community struggle. We always hear, "Venice is a nice mixed community." This article is not directed to persons holding that belief. But I would like to begin a dialogue with those of us who accept the fact that racism/white supremacy is an underlying force in every aspect of American life, of which Venice life is no exception.

There's a definition of white supremacy in a paper by the Sojourner Truth Organization (STO) titled, WHITE SUPREMACY AND THE NATIONAL QUESTION which I will use as a foundation for this article, and I quote:

"One main aspect of white supremacy is cultural genocide directed against Black people. From earliest colonial times to the present, every effort is made to eradicate, by force when necessary, all features of the African cultural development, particularly educational facilities controlled by Black people. There is little practical distinction, for example, between the prohibition of Black education during slavery, and the current combination of shameful miseducation in ghetto schools for the masses of Black children with white-determined integrated education for a few. Nor is there a great difference between the deliberate destruction of the Black family unity during slavery, and the intended impact of the welfare system and the massive introduction of drugs into the Black communities."

And they go on to mention another major aspect of white supremacy:

"... the systematic denial of economic, political, and social equality for Black people. This denial of equality is also an element of capitalist policy though for obvious reasons its sources and motivations within the ruling class are masked to the greatest extent possible by the workings of the trade union and the parliamentary-electoral system. The denial of equality to people of color is equivalent to the establishment of a system of relative advantages for white people. (Emphasis added.)"

Born and raised in the South almost fifty years ago, I am a product of some of the most institutionalized racism this country has to offer. Each year I seem to uncover another layer of that institutionalization -- not in others -- but in myself. All through high school and college I fought racism wherever I saw it. Yet, I was in my late 20s before I first became aware of it in my own family; well into my 30s before I allowed myself to perceive that same racism within myself. Now in my 40s, I am just beginning to understand its institutionalization -- its nationalism, if you will. So when I talk of racism and white supremacy I am not pointing at some KKK member who we all would agree is the bad guy. No, I am wanting to look at that phenomenon of white supremacy/white skinned privilege and how it applies in Venice, among us -- relatives, friends, good guys.

Those of us enjoying white skinned privilege seldom perceive the real difference between the "different" communities that make Venice such a vital place in which to live. We know well the Ocean Front Walk, the Canals, Windward Avenue, Hamburger Square, and the West Washington boutique area -- yet how little we know of Oakwood. We seldom notice the continuous harassment, arrests and beatings of our Third World neighbors. When going from job to job, laid off, tired, or otherwise, we fail to consider those "last hired and first fired" and certainly not those who don't have a job in the first place. And finally when rents and taxes force us out, we know that finding another place to live will be difficult, yes, an agonizing hunt, but do we have any idea where our Third World sisters and brothers are moving?

The historical struggle that labor waged during the first part of this century was war! with a working class pitted against a ruling class -- between the two emerged a managerial group to "manage" the workers. Unions today are a far cry from what they started out to do and be. Symbolizing that "far cry" is the concept of an aristocracy of labor -- a concept some define as those workers who enjoy a relative monopoly position relative to their jobs. A similar monopoly exists in a community around those who can stay as opposed to those who must move.

How does this relate to the struggle at Rose and Main?

Originally there were four appellants who filed against the Project once the Regional Coastal Commission approved it. Three withdrew, leaving the Venice Town Council refusing to withdraw (deal), to go it alone. The rationalization for withdrawing was that there was absolutely no chance of stopping the project at the State Coastal Commission and there wasn't a strong enough legal case to get us into court. Therefore, the smart thing to do was to make the best deal you could. A strategy was also developed by some of the appellants that while those dealing would have a chance to extract some benefits from the developers in the event the project was approved, it would still leave the Venice Town Council free to fight it all the way (articles in last month's BEACHHEAD give more details).

Putting aside for the time being the absurdity of the written agreements between the developers and those three appellants, the fundamental question in my mind relates to the concept that those who were willing to lose didn't live in the community that was going to do the losing. Reviewing the past ten years we will find that as speculators marched up the Peninsula those of us living north of Washington Street were quicker to accept the loss of that area than were the ones who lived there. Likewise, those of us not living in the Canals are more prone to accept the fact that they are lost to the profiteers than are the ol' soldiers still residing there. And so it goes up to and including those of us who are more secure in our homes or who have various options if forced to move: we are quicker to accept the concept that "We can't win -- let's make a deal." While for those who have no place to go, there is no alternative but to fight all the way; fight to the last block; last house; to the last child. For them it's not the end of this war, only one more battle in the continuing war against poverty. Defeatism is a white middleclass privilege and mostly male at that.

Seeking out the roots of the concept "We can't win" as it relates to the Rose and Main project it is important to

review the danger the project represented if built. The immediate destruction arising from the project would be to the low-income elderly residents living all around the project site. Most everyone agrees to this reality. Next up on the auction block are the Third World communities of Oakwood. This fact, so obvious to some, was lost sight of by others. If you look at the property and the surrounding area you will notice a number of vacant lots and many light industrial buildings. The project itself was originally designed as light industrial until the architect convinced his fellow speculators that more profit could be made from a commercial building. It is obvious that if this project went ahead as planned all the surrounding property would begin to be "up-graded" to the more profitable commercial activity. An up-grading that would move directly toward the Oakwood area. Up-grading not in terms of benefits to the present residents of Oakwood -- never, the up-grading would be in terms of super-profits to the developing speculators at the expense of the Oakwood community.

We must ask the question, WHY? Why were some community activists willing to make a deal concerning a project that directly affected the lives of elderly and minority residents and only indirectly (long term) affected themselves? Especially when the "deal" extracted from the developers was so insufficient as to be almost meaningless. And why, after being confronted with the realities of the situation and asked not to deal, did they go ahead? These are nice people,

part of the good guys. They certainly wouldn't want to force anyone from their home. They have said that they don't have anything against the poor be they elderly, black or brown people, and I sincerely believe them. Still, we are left with the question, WHY?

In light of my Southern education the answer is obvious: the "difference" between the majority and minority communities in Venice represents what I call a break in identification, so much so, that our majority feelings are unable to perceive the situations the minorities face. In the South a key factor of white supremacy ideology was the maintaining of the break in identification. The roots of such a break reach back to the formation of this nation. Prior to the Civil War black men were counted as 3/5s that of white men for the purpose of determining the number of state's representatives in Congress. The blacks didn't have any rights, they were still slaves, it was only an accounting mechanism to obtain more power for the propertied class. This 3/5s concept played an important part in Southern education/indoctrination, i.e., that black people were less than "us."

Slavery is still alive in America. True it has changed its form a little, but essentially for the mass of minorities they are still held in economic, political and social bondage.

If we are to overcome any break in identification between the various communities in Venice we must begin to understand the foundation that supports white supremacy ideology and destroy it, not just in words, but in deeds. This is not easy because it attacks white skinned privileges, which speaks to the question, Which side are you on?

I hope that this is the beginning of a dialogue and not the end of a monologue.

E N D

Our Neighborhood Theater And How It Grew

TALE OF THE FOX

by Wendy Reeves

ONCE UPON A TIME — ABOUT 1968 — THERE WAS A big old-style movie theater on Lincoln Boulevard that had fallen into disrepair and disrepute.

Almost the last of its kind to be built (in 1951), the Venice movie house had been sold with the rest of the Fox West Coast chain to National General Corporation in the early '60s.

Across the street, in a rented garage, then-film-student Rol Murrow had been living "for an awfully long time," keeping an interested eye on the faltering fortune of his neighbor building.

"Eventually when I got out of film school and needed more room to work in, there happened to be a large loft space above the theater available; it had never been rented before. So I just leased the place outright and then tried to find people to fill it. Some other filmmakers came in and then a group I'd been associated with for a couple of years — a light show group called The Single Wing Turquoise Bird."

These studio-sharers formed a proprietorship: The Cumberland Mountain Film Company. A proprietorship, as contrasted with a partnership or corporation, is a very simple kind of business entity.

"Basically it just was a name around which everything else could happen; a way to keep the rent and things straight," explains Rol, also admitting, "It was a genuine anarchy."

Under the feet of these creative anarchists the Fox Venice Theater was having hard times.

"National General really wanted to run a neighborhood house but they were never able to succeed. We would occasionally go downstairs to catch a movie and there'd be 2 or 3 people in the auditorium. Sometimes they closed at 9 when nobody bothered to show up. So they stopped putting any money into it and the neon all started going out, and so on and so forth."

"Finally they got the idea of running exploitation product for 50 cents. They did that for about a year."

"The product was pretty bad — mostly violent action films. This brought in crowds mainly of teenagers looking for cheap thrills, so the theater got much rowdier."

For the Fox, it was a rapid decline from there. In early '72, National General leased the movie house to a company called National Cinema.

"They had a background in running softcore sexploitation and porno theaters," Rol recalls, "and for the 8 months they were operating the Fox Venice they ran really heavy exploitation product: mostly softcore sex films like 'Women in Cages,' various AIP spectaculars, a lot of biker films, black exploitation product, and so on. They went to 99 cents after 7 PM."

"By then the theater was very very rough. I had some friends beaten up one time when they were on their way into the studio. It was the dregs."

CUMBERLAND TO THE RESCUE

THEN NATIONAL CINEMA WENT BANKRUPT. UPSTAIRS, some of the studio members were excited by the opportunity to do something with the theater. "We knew National General didn't particularly want it back. The fellow who had managed the place for them and 3 of us from the light show formed a corporation, Cumberland Mountain Theaters Inc., and proceeded to secure the lease. January 11th, 1973, was our first day that movies hit the screen."

Of these original 4 people, only Murrow and one other remain: Larry Janes, a constant prime force behind the Fox operation.

Though legally the corporation was small, Rol stresses that a lot of others contributed their energy and talents. "A large group that had been affiliated with the studio continued to work at the theater in various capacities. We could never have made it without them all."

Initially Cumberland went along somewhat with the demands of the Fox's existing audience.

"Our opening bill was 'The Magic Christian' and 'Superfly.' We toyed with that kind of exploitation product for awhile until we realized that catering to a bad audience would never bring any good. Plus the films for the most part had nothing to do with enlightenment or a decent approach to social issues. So gradually we began drifting away from that."

Cumberland experimented with their programming, looking about for a new image and a new

audience.

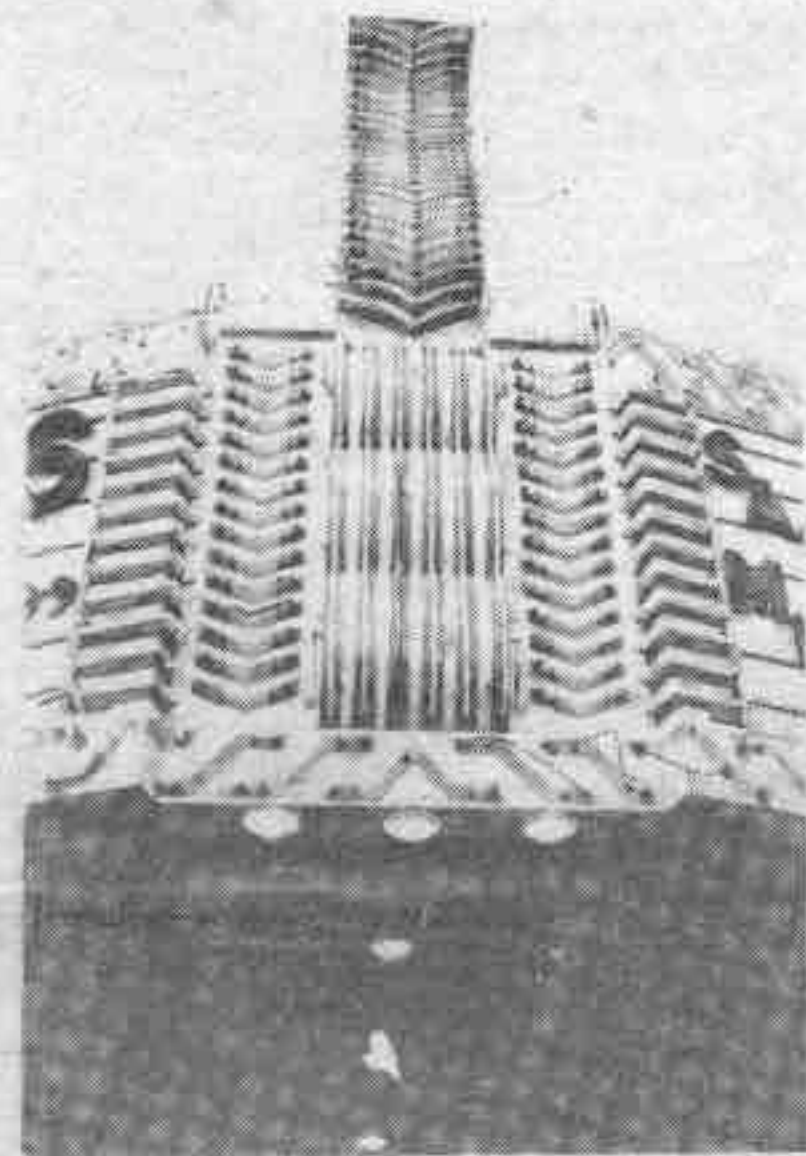
"A couple of months into the operation we instituted a policy of Spanish language films on Wednesday nights; later we changed that to Sunday afternoons." These became a popular and permanent feature. "We tried children's shows on Saturdays, but with the reputation of the theater it was too difficult to get that going. We also tried a number of midnight shows."

This period helped the Cumberland organization to clarify its priorities and values.

"Most theaters at that time fell into 2 categories: the major theaters and neighborhood houses which ran primarily late American product on a weekly-run basis, and Fine Arts theaters which ran foreign films, also on a weekly basis."

"A couple of theaters, like the Vagabond, did interesting things in festival format, but heavily oriented toward foreign cinema, and with an attitude which was almost academic. You know: they had like the 'screening room' approach toward films."

Almost all the Cumberland people had a strong background in film or other visual media and they had definite opinions about a new way to run a movie house.



"We hoped to embody an alternative viewpoint of how films should be exhibited and how filmmakers should be treated. Also we really wanted to run a theater which wasn't stuffy."

"There was a very strong historical feeling involved in saving a neighborhood theater — a big barn of a house which definitely would have been twinned or tri-plexed if we hadn't taken it over — and we really wanted to capture the flavor of what movies had meant to people at one time. We decided to try to build an audience around the idea of films being entertaining, informative, illuminating, and socially responsible."

NEW APPROACH BLOWS MINDS

ALL THIS LED TO CUMBERLAND'S PIONEERING EFFORTS with the daily-change or 'repertory' format, which they began that first summer. There were only 3 such theaters in the country then — none in Southern California.

"The idea came from a theater in San Francisco, but their programming was very commercial — second-feature kind of material. There was no slant towards political, foreign, or experimental films at all."

"It was a tremendous struggle. The distributors were not used to even THINKING in terms of renting a film for a single day. And the paperwork was — still is — abysmal."

But, adds Rol, "it gave us the chance to try a wide variety of films, because something that could not bring in an audience for a week, like say 'Putney Swope' or some of the more obscure European films, worked very well on the daily format."

"We could also bring back films which had played around and died, like 'Harold & Maude', 'Where's Poppa?', Woody Allen films and such; nobody would book them because they could not play for a week and do any business."

The distributors' reluctance soon turned into respect. "We blew their minds, literally. They just could not believe the box office figures we were turning in on these films. And it didn't kill us if we made a mistake."

One bad mistake can indeed be fatal to a theater unsupported by a large chain. Almost all the neighborhood houses — particularly the single-theater variety — are folding. Rol tells how it happens:

"With the way competition is now, it's a seller's market; the terms are very very expensive. All you've got to do is bid 30 to 100 thousand dollars for a movie to play a week with option to extend and have it die the first week, and then you're scrambling for something to put in the other weeks and wondering where you'll get the money — you've already paid the distributor for

the one that bombed, they all have to be paid up front — and there goes another neighborhood movie house."

"We got away from that; we were playing product that nobody wanted to rent so we got it relatively inexpensively. It was a whole new game, in our own ballpark."

CHALLENGES AND GROWTH

AS WITH MANY A LONG-TERM COMMITMENT, THE FIRST year was the hardest. Everybody in the organization except the union janitors got paid \$1.65 per hour. "That was EVERYBODY," says Rol, "and mostly the corporation people only charged for 40 hours, even though it was very often over a 100-hour work week — very often."

To advertise its daily change of program and make the public aware of its new policy, Cumberland began printing monthly flyers listing names, dates, and times of films. This evolved into their well-known program calendar, which last month reached a 90,000 distribution throughout the Los Angeles area.

Visually impressive, with concise critical comments on every film, these calendars have been eagerly read, widely admired, and even collected. One fan saved several years' worth and used them to decoupage the walls of her kitchen.

The Fox's new audience became well-established — "more of a counter-culture, cinema-loving audience." The hoods and their cohorts were forced to other haunts.

"We made the environment so uncool for the hoodlums to thrive in that they have taken their games elsewhere, because we really do maintain a tight watch on our parking lots, on the streets either side, on the theater itself; we're very very careful."

Cumberland's success with the repertory format inspired other theaters to join the game, and the Fox Venice no longer has the ballpark to themselves. Currently there are about 7 such movie houses in the L.A. area and approximately 60 in the whole country, with more in the planning.

"We get people in ALL the time saying 'I know a theater that's doing poorly, I want to take it over and turn it into a community theater like the Fox Venice, how do I do it?' And you sit down, you run down the riff, let them look at the theater, see how it operates, tell them the pitfalls and everything." Rol laughs. "We should really write a book."

Despite growing competition which is making the economics of the game ever more challenging, the Cumberland group is happy to have started a trend and to serve as a model daily-change house.

"We don't just serve the Venice community; we intended to serve the film-going community wherever they are, and we feel we've done this. We admire all the theaters that have emulated us for going on to try something new, instead of folding and being turned into a builder's emporium or whatever."

Not everything worked out as desired however. One goal that had to be set aside was that of functioning as a collective, with all concerned contributing equally to policy decisions. This proved incompatible with survival in the context of the industry and our society.

"Originally we really wanted to go that way, but we ran into a LOT of conflict between running a business — with people coming in and putting down money that goes through all the usual channels, and the government transactions, and employer/employee problems, and taxes, and everything else — and the wish to have people participate in decisions. With so many different kinds of commitment from different people, where do the decisions come from, where does the direction come from?"

Today these decisions are made mainly by Murrow, Janes, and programming director Michael Donnelly — but Rol emphasizes that they're based on a policy formed when there were many others involved. "It's remaining fairly true to those kind of ideas."

Though a collective system proved unfeasible, the Fox is still not structured enough for some. "There are people who come to work for us that just can't STAND it. They rebel against the sort of anarchistic way things are done. Others are TOO independent and don't like being responsible to one another." Yet for many "it's a remarkable place to work. The comradery and the whole feeling here is really very very good — for the ones who like it."

Right now there are about 25 people who do like it at the Fox; 7 or 8 full-time employees

"Our function is to present an experience & have our audience involve themselves in a way they'll REALLY enjoy; to do it to their satisfaction --- as well as can possibly be done within the means of human & mechanical systems."

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and the rest part-time.

"It varies. A lot of people work very heavily for a week or two and then they'll be off — for instance, those who help with live shows, or calendar distribution."

Work hours per week have shrunk to "between 40 and 60, sometimes 70" and pay has risen to a reasonable level, though "it's nothing to write home about," concedes Rol.

"We do pay higher than most theaters for floor staff. Usually they sit on minimum wage and NEVER get anything else; managers are very underpaid. We're fairly generous in this regard."

Some Cumberland members are highly-skilled in the industry and could make up to 5 times as much money doing camera work, sound recording, or editing — but the Fox is more important.

"It's definitely a labor of love for a lot of people, 'cause the pay is just simply not that high. Almost everything goes back into the theater and its specialty, into equipment maintenance, and into the problems we have with prints — which is a whole chapter by itself."

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PROJECTION QUALITY AND PRINTS

PEOPLE VERY OFTEN COMPLAIN ABOUT WHAT THEY SEE on the screen, says Rol, "and we wish they'd complain more — to the ones responsible."

"The problem really lies in the fact that the distributors do not exercise diligence in tracking down exhibitors who mangle prints mercilessly on machinery which, however new it is, is improperly cared for."

"A print should last years with proper care but I've gone to Westwood in the second week of a brand-new first-run movie and seen the print already scratched, dirty, oil-mottled, and improperly project — out of focus, out of frame, with incorrect changeovers."

Automated projection equipment, very much in use in newer theaters, especially the multiple cinemas, causes problems for non-automated houses like the Fox.

"There's no way you can tell by looking at a print whether reel #1 is reel 1 or reel 3, and so on and so forth. It takes careful inspection to even tell which ends are heads and tails."

"Many houses will take the film off its shipping reels and splice it all together into one long film, in order to run it through their automated equipment."

"Then they take it off after the show closes and just cut at random points rather than where the original changeovers were, slapping the leaders on with no attention to whether they're on the right reels or not — and we end up with the result."

"All films are graded by condition" explains Rol. "Condition 1 is perfect, condition 2 has a certain number of splices but is acceptable, condition 3 is getting pretty ratty. We won't accept a condition 4 and very rarely a condition 3 product."

Some films are also unacceptable to the Fox management because of censoring — the best example being a print of 'Women in Love' with the nude wrestling sequence discreetly snipped out.

"If we find we've been sent a condition 3 print, we get on the phone and start calling all the exchanges (centralized film storage and shipping companies) trying to locate a better print. If we can't, we try to get 2 prints in from the distributor and then we combine them so they end up with 1 print that's terrible but 1 which is good. They're supposed to do that — part of the rental fee is theoretically for print inspection and repair — but they just will NOT pay for that to be done regularly enough."

"If they were willing to police the exhibitors, they would have the money for replacement prints, because when an exhibitor ruined a print, they'd charge it to them." Rol shakes his head; "Some exhibitors are notorious for damaging prints."

If a print is damaged at the Fox, someone from Cumberland calls the distributor to alert them to the fact and offer to purchase replacement sections.

"This happened recently and they were flabbergasted that any exhibitor would bother to call up and report damage. I think it was the first time it had ever happened to them." Such scrupulous behavior has naturally earned Cumberland an excellent reputation in the industry.

Older films such as those shown in repertory cinemas as especially neglected, and, says Rol,

it's again a matter of economics.

"Distributors don't get the joy of making the films and they don't get to see an audience coming to view them. They basically function as a clearing house — a very mechanical kind of job."

"So by and large their only satisfaction comes from seeing how much green stuff they can get rolling in the front door and how little they can see rolling out the back. Primarily they go for the newest most prestigious biggest box office hit. They pay very little attention to their old films."

Dan McNay is the Fox's chief projectionist and has held this demanding job for 3 years. "He's very good, very committed to quality presentation."

"We also have 3 relief projectionists and a full-time film inspector. No other theater does that, nobody can afford to do it. We can't afford to do it, but we do; it's the only way."

"Our film inspector spends infinite amounts of time going through every foot of every film, feeling it with his fingers for bad splices, checking all the leaders trying to see they're on right, and so on. It's quite a job."

Dirty prints are cleaned in their own cleaning machine, something no other theater even has.

Rol continues, some frustration with this part of the business noticeable in his voice.

"I'm not saying nothing ever goes wrong on the screen; there are some nights that are just nightmares. But what the audience doesn't realize is how many nightmares are narrowly averted."

"Things like one of our people flying back from San Francisco with a replacement print and arriving 5 minutes before it hits the screen."

Cumberland ships replacement prints in from all over the country, at their own expense.

"The only thing they do is give you the print from the local exchange and that is it. If it's bad, you figure out how to get a better one. It's horrible. VERY expensive."

"We could save an awful lot of money by putting on whatever comes in and letting it go at that. We've chosen not to do this because we have hoped that over time our audience would recognize that there is a distinct difference between the way a film hits the screen here and the way it hits the screen elsewhere. There ARE those who make the distinction;" (sighing) "there are many who don't."

ILLUSIONS VRS. FACT

ROL BELIEVES MANY PEOPLE ARE UNDER THE ILLUSION that Cumberland runs more than one theater. "We don't. And some of the repertory houses belong to chains; they have tremendous booking power that

ple show up, there's only 50 who go home thinking 'wow, the movie was really empty tonight.'"

"It takes half a dozen complete sell-outs to make up for one empty night — and sell-outs are very rare. We can almost always fit everybody in."

He encourages Fox-goers to use the suggestion box; "it is read very avidly." The programming process is staggeringly complex — an all-day every-day job for Michael Donnelly — and based on many things, including the fact that a theater usually has to play 2 films from the same distributor. Despite this, the Fox folks respond to audience input as much as possible. Rol especially urges people who request 'non-commercial' films to make the effort to get out and see them when they play.

"People all the time say 'Why don't you run this obscure European film or political film?' and so on. The fact is we run them and 200 people show up and we lose a lot of money. It takes many Rocky Horror Picture Shows to make up the difference."

"Then we hear 'Why do you run Rocky Horror every month?' Well, it keeps the doors open. And a lot of kids have a good time."

RHPS has become a total cult experience at the Fox Venice, where a group of fans in costume dance and lip-synch the parts while the sound system goes full force.

The Fox by the way has an excellent 4-track magnetic sound system. "We pride ourselves on having good sound. Whenever we run music films, we turn up all the stage speakers and amplifiers and present it as a virtual wall of sound."

Notifying the staff of problems in the theater is a tremendous help to them; any problem, from obnoxious babblers to drinking or smoking (the Fox asks that you have your hand stamped and step outside to do either) to broken toilets to out-of-focus films. "We do our best to avoid these kinds of things and work hard to keep every aspect of the theater proper, but it really helps to get rapid feedback. The faster we hear about it, the faster we can fix it."

FUTURE PLANS

WHAT CHANGES ARE BREWING AT THE FOX? WELL, THE calendar is going to a 2-month format with film graphics and notes on the front and a media newsletter on the back. And yes, prices will go up to \$2.50, "probably before very long" admits Rol. "We struggle to keep them as low as possible but it's inevitable now with so much competition."

On a happier note, Rol says "We'd REALLY like to see much more community involvement with the theater; say by groups of young filmmakers for example, who wish to have certain programs shown — if they'll take some responsibility for how the programs will work financially and really support the project."

Tom Ruch, a former Fox staffer who has recently returned, is beefing up the experimental film programming, as reflected in this month's calendar.

Also beginning this month, the Fox will have regular and permanent repertory programming on Sunday evenings, keeping Spanish films during the day.

More live concerts and theatrics are coming up too. "We're trying to bring top-quality entertainment to this end of town in a more intimate setting than the Santa Monica Civic. McCabe's is an EXCELLENT place for that but they can only handle groups up to a certain size. We want to fill a niche somewhere between these two. The Fox is a great house for it; the stage is a thrust stage, practically in the audience's lap; very flexible."

Toni Basil's *Follies Bizarre* is the big show for June and possibly July. "She's very well known among media people and just on the verge of making it big under her

own name. It'll be quite a show, unlike anything anybody's ever seen before."

Of special interest is a new media bookstore opening next door, which will be run by long-time Fox associate Remy Abrams, with rare books and editing supplies for film editors, as well as coffee and cookies.

Lastly, "we're bit by bit undergoing a renovation of the building, inside and out — generally trying to spruce the place up and make it nicer for summer and all the special shows."

Are we just lucky to have a creative, dedicated, and neighborly theater like the Fox? Or could it be related to the fact that Venice is one of the few real communities in smoggy sprawling L.A.? Whatever the reason, we all benefit.

Long live the Fox!



Some of the Fox folks: (L to R) Rol Murrow, Paul Bensen, Rick Carthen, Kristina Olsen, & Carlos Cokley. Photo by Wendy Reeves.

we don't have.

"People don't realize that when they choose to go out of their community to see a feature which we also show, at a theater we're in competition with, they're making it harder for us to survive and make our own theater better."

Another illusion people have about the Fox, Rol says, is that it is always sold out and making huge profits. Not true.

"Because of the large staff and special attention to prints and all, it requires better than 2/3's of a house to break even on any given night. At 2/3's full, the place looks sold out; it's hard to find seats, the parking lot may be full, and so on. When we have a night like that, there's perhaps 600 people who walk away thinking 'they're always jam-packed.' But when only 50 peo-

SCHOOL PLAN SNUBS VENICE

by ROBT. WELLS

Now that the voluntary and the mandatory phases of the L.A. School Board's desegregation plan are complete (though there still might be changes over the summer), only one of Venice's five elementary schools -- Anchorage -- is involved in the plan.

Anchorage, 81.5% Anglo, worked out a three-way pairing, or "triad," arrangement with Braddock Drive School near Culver City (predominantly Chicano) and Fairburn Ave. School in West L.A. (predominantly Anglo). Starting in September all the Fourth Graders from the three schools will go to Anchorage, all the Fifth Graders will go to Braddock, and all Sixth Graders will go to Fairburn, in an attempt to achieve a racial balance in those three grades.

(The Board of Education's desegregation plan covers grades Four through Eight only -- Kindergarten through Third Grade and Ninth Grade through High School are left out. Judge Paul Egly, who is enforcing the court order that the school district desegregate, indicated this plan was inadequate, but he said the Board should go ahead with it for September and he would add to it later.)

Of the other Venice schools, Walgrove and Coeur d'Alene were found to be "currently integrated," as were Venice High and Mark Twain Junior High, and these schools were left out of the planning.

The School District told Westminster and Broadway, both predominantly Third World elementary schools serving Oakwood, to try to make a triad arrangement with Anchorage, and over the summer and ear-

lier this school year parents and teachers and other Venice people met frequently to try to work something out. But Anchorage is a very small school and getting smaller (only 265 kids in October), and even when the School District directed the talks to start there were not enough Anglo children in the three Venice schools to desegregate them.

At the urging of the Venice Town Council School Desegregation Committee the Venice parents asked the School Board to add another school to their cluster, preferably Walgrove even though it was already integrated. Adding Walgrove would have allowed the four schools to desegregate just within Venice. After long delay the School Board finally added Brentwood Elementary, a large school in West L.A., predominantly white, predominantly affluent.

But Brentwood snubbed Venice (our "reading scores" were "not what they were looking for"), and got itself designated as a "magnet school." This means that special programs (in Brentwood's case, science) will hopefully achieve

desegregation for a core group within the school by drawing children (like a "magnet") from other parts of the district. It also means that Brentwood children will be able to stay at their home school without being bused anywhere else.

This left the Venice schools to work things out for themselves, if they could before the April deadline for voluntary plans. Despite the Town Council's call that the three schools continue to work as a team, parents felt pressured to make their own best deals for themselves. Also, Westminster Principal Joseph January is being criticized in private by a number

In order to sweeten the apparently bitter pill of racial integration in grades 4 through 8, the School District is lowering the student/teacher ratio to 27-to-1 from the Districtwide average of 34.5-to-1, but only in grades 4 through 8, and only in "desegregated" schools or "racially isolated" Third World schools. As Board President Miller told a meeting in San Pedro earlier this month, this means that in all other grades and in all schools not in the plan, the student/teacher ratio will go to 50-to-1 or 60-to-1. And this is without taking into account teacher layoffs that would be caused if Proposition 13 passes in June.

ANALYSIS

These facts mean different things to different people. This is what they mean to me.

Even though the courts ordered the School Board to lessen or eliminate segregation, the Board has spent all its brains and all its energy trying to lessen integration.

The way they've done this is to come up with a plan that covers only some of the grades in some of the schools, under artificial conditions (like the student/teacher ratio) that would be impossible on a Districtwide basis.

A majority of the segregated Black and other Third World students in L.A. are still segregated under this "desegregation" plan (260,000 plus). By giving these racially isolated schools the same fringe benefits as the schools in the plan the School Board is trying to buy their compliance in being left out of a plan they weren't sure they wanted to be in to begin with. The result is a neo-segregation, a whole new strain of constitutional Jim Crow "separate-but-equalism," and a dangerous disservice to minorities everywhere. (Up to now, even though L.A. minority children were segregated, they had a constitutional right to achieve desegregation under the Brown and Crawford court decisions. But the School Board's plan, if approved, will be segregation in compliance with Brown and Crawford. It may look the same and feel the same, but the difference is that it's now constitutional -- a new apartheid.)

And then, before the School Board im-

posed parents and teachers for working to keep his school out of any integration plan, in order to protect his specially-funded programs.

Anchorage made its triad arrangement with Braddock and Fairburn; although Oakwood parents traveled as far away as the Ventura County line they could find no schools to pair with them, and the deadline passed with Broadway and Westminster left out of the voluntary phase of the plan.

Then in mid-May when the School Board made mandatory groupings of schools who had missed the voluntary deadline, Broadway and Westminster were left out again. One official said the reason given was that Venice was "off the beaten track" or "too far away" (though Valley schools that refused to pair with Venice are now mandatorily paired with schools in the Normandie district of Central L.A.).

One Anchorage parent from the Marina was perhaps more candid when she said it was better that Anchorage had paired with schools of a higher socio-economic bracket than Broadway and Westminster, even though they were farther away, since the class similarities "would make the racial integration easier."

According to one school official there is a possibility that if other magnet schools don't work out, Westminster may be designated over the summer as a multicultural bilingual magnet school. This official candidly admitted that Anglo parents around the school district have shown no interest in sending their children to multicultural and bilingual (Spanish and English) schools. Meanwhile Broadway and Westminster are now officially in the category of "Racially Isolated Schools" (R.I.S.). Oakwood children join the 260,000 other Black, Chicano, and other Third World children, mostly in East and South L.A., who are permanently left out of desegregation. As racially isolated schools they qualify for R.I.S. benefits such as a 27-to-1 student/teacher ratio (in grades 4 through 6), magnet preference, and what School Board President Howard Miller vaguely referred to as other "special educational packages." Cont. on P. 14

Delta Law requires you to read this message before you leave town.

O.K., this is goodbye! Go out and get drunk!
Live it up! Have fun! The summer is yours!
But some time this summer, like around August 4th,
you'd better be ready to see the funniest college
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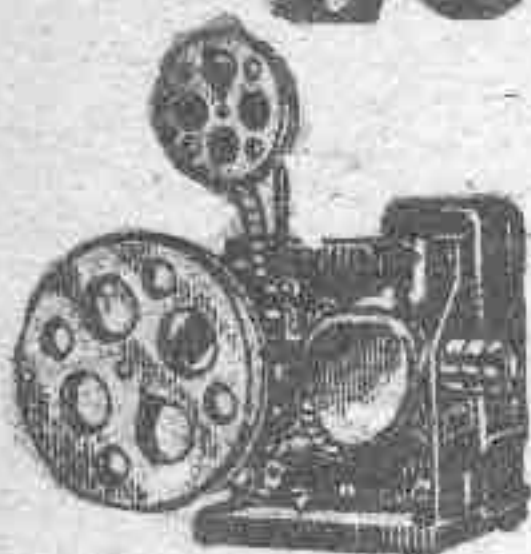
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13 ECLECTIC FOCUS



by

Brett Bogeaus

Probably the best collection of films in L.A. can be found tucked away at the Westwood Yoga Center every Saturday and Sunday night. There a different collection of films is offered up each weekend to the seeker of the unusual in cinema.

The idea for the project came to Chris Campbell two years ago. He wanted to know more about the spiritual aspect of life but liked to learn visually, not from books. He also felt there were a lot of people around like himself. It occurred to him that a public showing of "alternative" films on religion might be the solution.

He discovered that there were surprisingly few such films around, but by hunting he was able to come up with his first series -- and has been compiling follow-up series ever since.

Since those early days, Chris's idea of "spiritual" has broadened considerably, and it shows in his recent selections. For instance, one night of films began with the rarely-seen jewel of a film *Out of this World*, which chronicled the journey made by Lowell Thomas through the Himalayas to Tibet and Lhasa, a monastery of 10,000 monks presided over by a 13-year-old High Priestess. And Robert Gardner's documentary, *Altar of Fire*, about the world's oldest (3,000 years) surviving ritual, the Verdic sacrifice to Agni, God of Fire -- never before witnessed by an outsider, probably never to be performed again.

Also being offered are films on spiritual masters like Sai Baba, Ram Dass, and Alan Watts; on meditation, yoga, t'ai chi, holistic health, nutrition, longevity, alchemy and ethnology, ESP, psychokinesis; on the Himalayas, Bali, and South America. Truly an eclectic focus!

If you're interested in or would like to know more about any of these subjects, this is the series for you. I can promise you won't be disappointed. Thus far I've seen a number of the weekly programs; all were interesting, informative, and very well done. I enjoyed them a lot.

The setting is ideal -- small-scale, comfortable and intimate -- a room accommodating 40 or 50 chairs, full of rugs, big pillows (if you want to lie on the floor), hanging lamps, wall hangings, and a Tibetan meditation on musical instruments to conclude if you want to stay for it.

Perhaps of all the films I saw *The Flute and the Arrow* was my favorite. It was made by Arne Sucksdorff, one of the world's most respected and awarded documentary film makers. Following in Flaherty's footsteps, he lived with and photographed the Murias, a primitive almost stone-age tribe of hunters and sedentary agriculturalists living isolated in the Bastar jungle region of India.

Beautifully photographed in color with music by Ravi Shankar, the film was a moving and suspenseful account of an exotic people's way of life. Whereas our culture has been obsessed for the last 3,000 years with trying to control Nature, the Murias were but a part of Nature, living within it simply, purely, and lovingly.

Afterwards I tumbled out into the cold night air, past shops selling 6-burner, 2-oven, 2-broiler microwave stoves, past bookstores with pictures of American planes dropping bombs on innocent people, and I wondered.

The Westwood Yoga Center is located at 2265 Westwood Boulevard. Films are shown on Saturday and Sunday nights at 7 PM and change each weekend; donation \$2.50 (members \$2). For information on the current and up-coming films, call 474-9423.

WATCH !!

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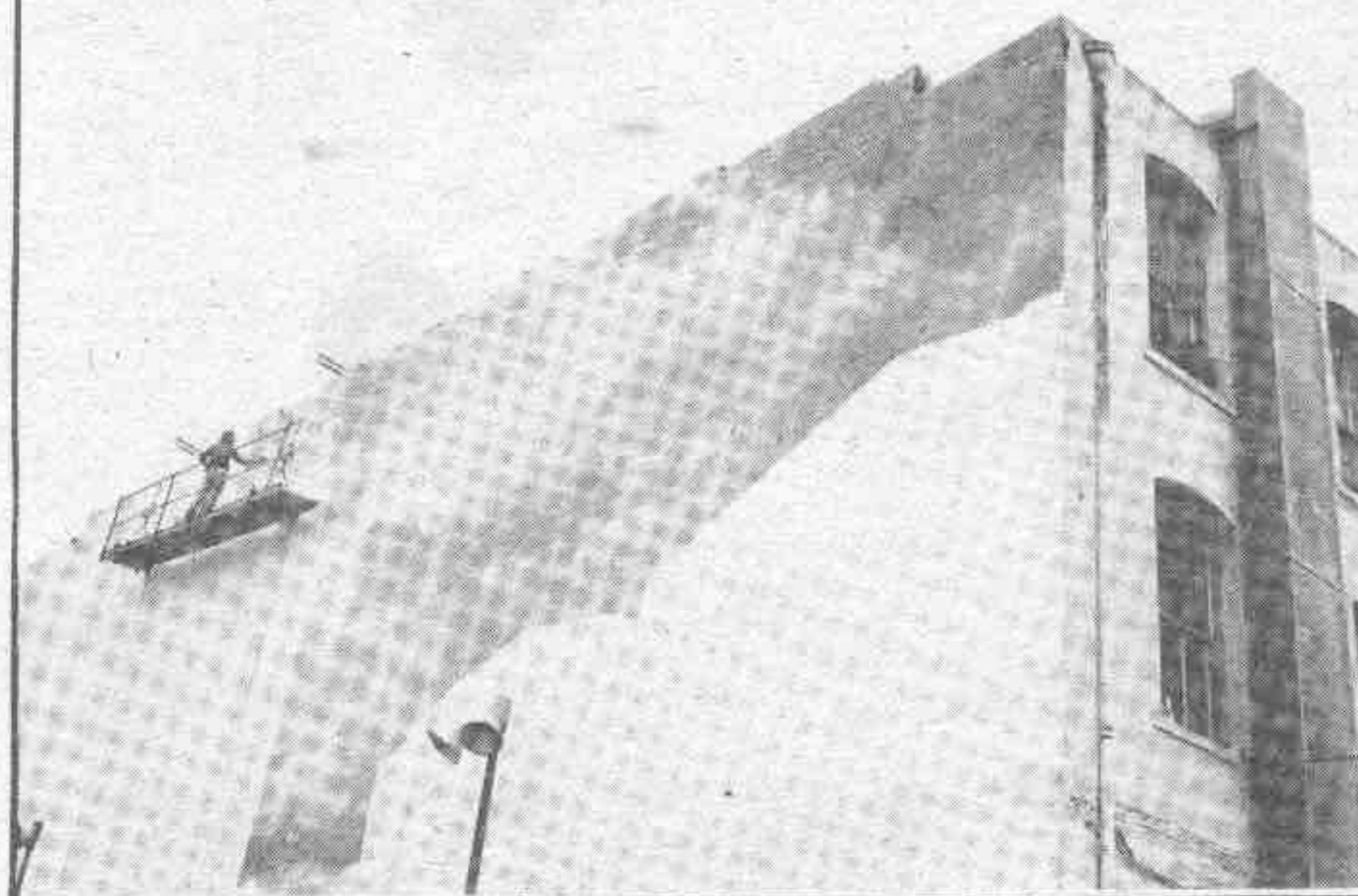
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EVERYDAY

Last of The Great White Walls

Photo & comment by Wendy Reeves



Ever since the adjacent building was razed to make room for a savings & loan parking lot, the exposed east wall of the 3/4-century-old St. Charles Hotel at 25 Windward Avenue has been calling like a siren to our visually-conscious community.

"Be a great place for a mural, wouldn't it?" was a comment heard almost daily walking along Windward.

Now Terry Schoonhoven, mural artist with the Los Angeles Fine Arts Squad, is busy painting the huge windowless wall.

Currently an almost magically luminous patch of blue is emerging from an impressive storm-cloud sky. The lower portion of the mural will be a mirror-image of the buildings looking east on the Avenue from the St. Charles.

Terry is being funded by the California Arts Council.

COMMUNITY People...

send us your stuff!



here's how

Do you have a letter, poem, photo, article, drawing, or short fiction piece you think is appropriate for the Beachhead? We welcome your contributions. Here's the best way to go about it:

- 1) Always include your name or pseudonym, address, and if possible a phone number. That way we can get in touch if we have any questions. (Your name will be withheld on request.)
- 2) If you have or can borrow a typewriter with a fairly dark ribbon, fold a sheet of 8-1/2" x 11" (regular size) paper in half lengthwise and type your piece on one half of the sheet, leaving about 1/8" margins on both sides. Send us the complete sheet(s) --don't cut off the blank half-- which can then be printed as-is. This will save us a lot of time and we'll really appreciate it! If you don't type, please write legibly.
- 3) If your article or letter is long, mark lightly in pencil where it could be cut if necessary for space reasons --OR-- indicate that we may edit at our discretion. We do not edit without consent. We will give your piece a headline if you haven't done so, or if we feel yours is ineffective; this will not be cleared with you unless you state that we're not to publish it without so doing.
- 4) Photos should be B & W glossies and may be trimmed to fit our space requirements. It is a good idea to protect your photos with a piece of cardboard and mark the envelope "DO NOT BEND."
- 5) Due to our small volunteer staff, we regret that submissions cannot be acknowledged or returned unless you enclose a stamped self-addressed envelope. We will use the envelope to return unaccepted submissions or to advise you when your contribution will appear and/or return the item if you so desire.
- 6) The Beachhead is a non-profit community newspaper and no payment is made for material used.
- 7) The Beachhead is not a copyrighted publication. This means that although all rights for material used remain with the author (legally speaking), in order to defend those rights should

someone see and rip-off your piece, it would have to be registered with the Copyright Office or published in a copyrighted periodical or book. (If you have sold the rights we cannot reprint.)

8) Mail submissions to "Beachhead, P.O. Box 504, Venice, CA 90291." The Beachhead is published around the first of every month. Timely material which should appear in the next issue must be received by the 20th of the month. Depending on space, non-timely items may be held for a future issue. HOPE TO HEAR FROM YOU!

STOP EXTRADITION OF EVENING LILY

Julie Evening Lily is a young Native American woman who has chosen to fight back against the continuing oppression of her people. For the last year she has played a leading role in the defense of Paul Skyhorse and Richard Mohawk, two Indian activists currently on trial for murder in Los Angeles. Because of her success in helping draw public attention to this frame-up, she herself now faces extradition to Virginia where she would be prosecuted on the outrageously false charge of kidnapping her own daughter!

Julie's kafka-esque ordeal began when her ex-husband -- a white -- seized her daughter in violation of a 1971 California court order awarding custody to Julie. For almost two years she fought an expensive legal battle to force Virginia to return her daughter. With the connivance of a racist Southern judge who ruled that an Indian mother especially, a non-Christian, could never provide as decent a home environment as a white father, Virginia courts rebuffed Julie's effort to bring her daughter home.

In the meantime (as recent court testimony has confirmed), Erin -- then six years old -- was growing up in a house where her Indian background was being systematically effaced and where she was regularly beaten for asking for her mother. In the face of this intolerable situation, Julie left Virginia with Erin, and returned to California in 1976.

A subsequent attempt by her ex-husband to have Julie arrested was denied by California authorities in light of the legal custody she had possessed all along. There seemed to be little likelihood that mother and daughter would ever again be forcibly separated. That is until Julie became a leader in the Skyhorse-Mohawk defense.....

Now Erin is in danger of being stolen from Julie again - THIS TIME IN A LEGAL KIDNAPPING PLOT BY A RACIST VIRGINIA COURT WITH THE STATE OF CALIFORNIA AS AN ACCOMPLICE. And Julie faces the possibility of a ten year prison term for the crime of wanting to raise her daughter in pride of her Indian heritage.

Genocide against Native Americans is not just something that happened with the "winning of the west". It continues today with the murder and imprisonment of leading Indian militants. It goes on with the endless theft of Indian land and culture. It occurs daily with government agencies forcibly taking Indian children from their parents. Its happening here in Los Angeles to Julie and Erin.

The situation is urgent.

****HERE'S WHAT YOU CAN DO****

Telegraph Governor Brown, Sacramento. Demand "STOP EXTRADITION OF EVENING LILY"

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SPECIALIZING IN CUSTOM WORK

the quorum was established, and the final vote on the demolition of the L & A was: 7 opposed, 2 in favor. The L & A will not be lost -- not this way, at any rate.

It now falls to the residents of Venice to save the L & A -- to find it and get to know it and improve the cash flow so that the proprietors can indeed make a living from this business and thereby continue to serve the needs of nearby residents. Rent is up, business is down, and if greater traffic does not pass through its doors, the L & A is in danger of death by attrition.

The Thursday Coastal Commission meeting was in fact a continuation of the Monday all-day session, during which another vote of confidence was invested in our community. I was in Torrance on Monday to speak against the demolition of the L & A, but I spoke instead against the proposed construction of yet another high-rise in the Marina.

I remember the Marina when it was a field with a few funky channels, and though I have sailed from one of those 6000 new boat slips and appreciated that convenience, I know that what is already there is already too much.

Abe Lurie, the owner of a 3.4 acre parcel on the westerly end of Boat Basin B, proposed to erect a 10-story 300-unit hotel "to better serve the needs of the people." What people? Residents of the Marina? Of Venice?

Although developed on County land, the Marina is not an island. Its residents and visitors after all approach and depart along Lincoln and Washington Boulevards, and the Coastal Commission staff indicated that this new hotel would result in 2700 additional auto trips per day. Whose good would be served by this added congestion? Surely only the owner, the hotel management, and ultimately the tax assessor. But assessment is another story. Still and all, the beach communities and indeed the beach itself are not commodities to be bought and sold for the sole purpose of lining pockets.

The applicant indicated that since the Marina is already 98.2% developed, the momentum for 100% development should not be thwarted. Commissioner Snyder agreed, stating that this development would be merely a "fleshing out" of the Marina plan. A fleshing out, perhaps, but with another pound of irreplaceable flesh. Why not retain the lot as open space? Or turn it into a park?

While the Marina Chamber of Commerce was in favor of this further development, one human being from the Marina, Saul Berman, spoke the truth that enough is enough. We have enough Marina.

I spoke simply to say that I want to continue living in the Venice of today, that I do not want local grocery: the corner store, even if not on a corner.

Morrie Rosen of the Israel Levin Center spoke eloquently of the sustenance provided local seniors by the L & A. It is after all the only source of daily bread for those without the physical or vehicular ability to travel to Safeway. Morrie spoke of the dream which the L & A represents to the politically dispossessed proprietors who took it over several years ago. And he alluded to the recent Coastal Commission decision which prevented destruction of that nesting place on Terminal Island, likening the elderly to those wild water fowl who have found a place for themselves which "progress" threatened to destroy. My shiksa brain struggled to unearth the proper verse -- something like if he cares for the sparrow, how much more he cares for man?

Lance Diskan rose after too long a silence, and the ears of Venice warmed to his voice speaking again for her salvation.

When the allotted 10 minutes were up, we had covered the gamut of emotions opposed to removal of the L & A: there are those of us who depend on this market; there are others of us who have worked long and arduously within the governmental structure to define and ensure the preservation of buildings and enterprises such as this; that new does not necessarily equal better; that Venice should be allowed to exist, to survive as she is.

A member of the Town Council and 8 more Venice residents entered their names and their support for the L & A into the Commission's transcript.

We heard rebuttal from the applicant, and then the vote of the Commissioners, both confused somewhat by the fact that only 9 of the 12 Commissioners were present. The validity of

my chosen town developed out of existence by her neighbor.

Venice survives by inches, sometimes by miles. For this the Coastal Commission is to be commended, as are the Venetians who hold her dear. In ten years of living away from Venice, I have learned that this is the one place I can truly call home; many join me in that sentiment. I have also learned that once voice can make a difference, and today Venice needs all of us who hold her gently in our hearts to work energetically for her well-being: for her being -- and remaining -- well.

Twice this week a governmental agency heard us, helped us: heralded our wish for survival with justice. Venice will not be lost if each of us, each as just one, hear her voice and speak it wherever and whenever we can. IT can happen here -- whatever IT we choose. Twice this week good things have happened because Venetians cared enough to speak to the powers that be. IT is truly in our hands, in your hands. So read the papers -- attend the meetings -- wake up and speak out.

The lifestyle you save may be your own.



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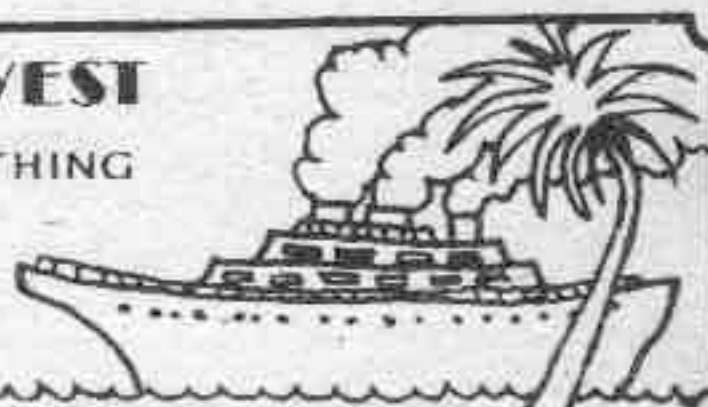
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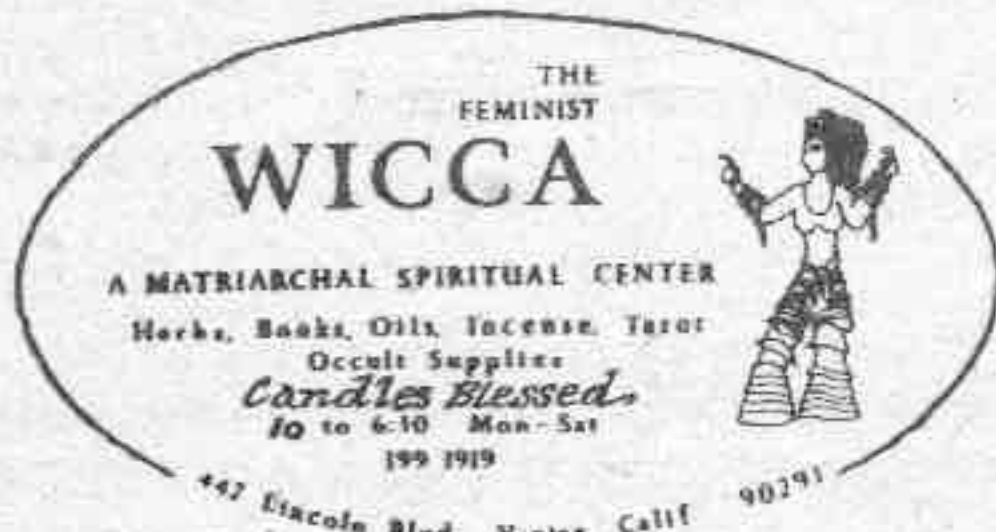
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MAP

to Studio Village



COMMUNITY EVENTS

WESTSIDE ARTS DIRECTORY
WESTSIDE ARTS DIRECTORY

15

CORRECTION

The May issue of the Beachhead carried two items under the heading - Church in Ocean Park Newsletter. Unfortunately it was a Newsletter from 1976. The items were thus not only dated but misleading. We don't know what the relations were between the Westside Women's Clinic and the Church in Ocean Park were like way back then, but the news item we printed has nothing to do with the actual relations that exist between the two organizations today. The item certainly misrepresents that relationship and we apologize to both groups.

Under the same heading we reprinted another 1976 story about the relationship between the Liberty Hill Foundation and various grass roots community groups. We stated that the Foundation had funded the Ocean Park Perspective. In actuality the Liberty Hill Foundation granted the Perspective the small amount of \$150 way back when it started publication to help get the new newspaper established. That is a far cry from 'funding' the Perspective and we apologize for suggesting otherwise.

GODDESS OF THE MIDSUMMER: FESTIVAL OF LITHA

The Susan B. Anthony Coven #1 presents Z. Budapest, charismatic speaker, casting a magic circle for communal blessing of all! Live music by AERON, the Elf Queen's Daughters in concert. An evening of enchantment and dancing. Come garlanded and adorned! Saturday, June 17, 8 pm Santa Monica Bay Women's Club - 1210 4th St. Donation. Benefit for the Shrine of Women Divine.

WOMAN'S BUILDING NEWS & EVENTS

FEMINA: an IntraSpace Voyage, a feminist science fiction theater exploration, directed by Terry Wolverton and Ann Shannon. About a group of women who leave the planet Earth and must create their own destiny. Original sound by Bobi Jackson and Sandra Wilson, environmental set by Carol Jefferies. June 2,4,9,10. * 8:30 \$4.00.

Anti-Rape and Self Defense Workshop.
Conducted by Betty Willis Brooks. Sat., June 10, 10 a.m.

Feeling to Form to Feeling to Form.
Sheil Levrant, one day workshop Sat. June 10 10. am. ph. 213-221-6161.

SHIRLEY CLARKE AT THE FOX

The world premiere of Initiation, a 30 minute dance film short by Shirley Clarke, will highlight a two day retrospective of the academy-award winning filmmaker, at the Fox, on Weds., June 21 and 28. The two day event benefits SENSOR, a women's media resource center in L.A. Tickets are \$2.50 per day. Clarke films to be shown include: Dance in the Sun, Skyscraper, Scary Time, Brussels' Loops, Bridges Go Round, Moment in Love, Bullfight, In Paris Parks, and 24 Frames Per Second

MUSIC CALENDAR AT COMEBACK IN

Bob Nora duo - Line acoustic jazz on the patio, Sunday, June 4, 12-4 pm.
David Gross - will return to the patio on Sun, June 17, in the afternoons.

WOMEN ON WHEELS CONCERT

June Millington, Alice Stone and Ladies Society Orchestra, Sikes & Cummings. June 17, 8 pm Sat. Embassy Auditorium 843 Grand. Info: 483-0522.

FREE FESTIVAL OF CHORUSES - Eight choral groups including Singing Singles, of W. L. A., Sweet Adelines and Barber Shop Chorus. Monday, June 5, 8 pm, Lincoln Jr. High, 14th and California, Santa Monica

SINGING SINGLES: Every Tues, Palms Rec. Center. 7:45-9:30. Info. 391-4184.

DIDI HIRSCH MENTAL HEALTH CENTER

The nation's first 'warm line' for the unemployed has been set up at the Center. Aimed at combatting the tendency of unemployed workers to blame themselves for joblessness and at the family stress that often results, the warm line will operate on Tuesdays between 1-3 pm.

Children Leaving: The Empty Nest. A free lecture series in four sessions, Thursdays: June 1, 8, 15, 22, from 8-10 pm. Opportunity for both parent and children to explore their feelings surrounding the issue of children leaving home for college, work, and or marriage. All aspects of this topic will be discussed. Lecture-discussion format. 4760 So. Sepulveda, C.C. ph. 390-6612.

OPEN PATHS COMMUNITY COUNSELING CENTER

Center for the Changing Family - lecture series.
June 1 - Meyer Elkin, Founder and retired direc. of the Conciliation Court of Los Angeles.
June 8. Nancy Weston, Director of Post Divorce Clinic, UCLA., Dept. of Legal Psychiatry;
June 15 - Riane Tennenhaus Eisler, Author of Dissolution, No Fault Divorce, Marriage and the Future of Women;
June 22 - Orson and Carolyn Bean on Open Marriage.
June 29 - Dr. Bernice Eiduson, Professor and Principal investigator of UCLA Family Styles Study.
Thurs Eves. 7:30 pm 3744 S. Barrington Ave.
Donation 398-7877
*

ATTENTION VETERANS

The Veteran Community Liaison Center serves Veterans living in the West L.A., Venice area to obtain employment placement, employment counseling, vocation/educational testing, G.I. benefits, and discharge upgrading. 641 Westminister Ave., Venice. 399-4151.

HEALTH CLASSES FOR WOMEN: Westside Women's Clinic 1711 Ocean Pk Blvd. ph. 450-2191

June 5, 7 pm. Women & Stress.
How to minimize daily stress. Identify symptoms of stress, demonstrate techniques to manage stress, show how to take command and overcome feelings of being 'victimized' by stress. Nutritional factors, societal pressures, and basic personality styles.

June 12, 7 pm. The Art of Care-Giving
Focuses on the deeper meaning of caring in existence of people and the notion that before we can care for others we must learn to care for ourselves. Francis Dee, nurse-educator.

June 19, 7 pm. Natural Health Ed. thru Polarity.
Polarity is a 4 fold system designed to balance the energy fields of the body by means 1) Body manipulations to stimulate energy flow, various kinds of polar awareness, and diet and nutrition. Come out and experience your energy. Wear comfortable clothes.

June 26, 7 pm. Hysterectomy
Suzanne Morgan; USC, Loyola will discuss mental and physical effects of. Alternatives to estrogen decisions about hysterectomy, hospitals, sexual effects of.

Each Tuesday evening. Free legal counseling by Marge Buckley. Call for appointment.

BEYOND BAROQUE CENTER 392-5763

Fri, June 2 8 pm Poetry by Kate Ellen Braverman.
Fri, June 9 8 pm Poetry by Marine Robt Warden.
Fri, June 16 8 pm Poetry by Carol Marsh
Fri, June 23 8 pm Poetry by Mark McClosky
Fri, July 7, 8 pm Play reading. The Swimmer, by William Mohr.
every Wed., 8 pm. Venice Poetry Workshop.
June 6 and 13 (Tues.) Small Press publications workshop. For librarians, booksellers, and others interested in small press racks in libraries.
June 3-June 9: Exhibition of Elementary School Student's art from Broadway and Westminster Elementary School's and the Oakwood Rec. Centr.

SANTA MONICA BAY CHESS CLUB

Meets each Mon. and Fri. from 7:30 to 11:30 pm at the Senior Citizens Rec. Ctr. 1450 Ocean Ave. Free. Open to Everyone.

At the request of the Santa Monica Bay Area Arts Council, the SM-Westside Volunteer Bureau is compiling a directory of members of the arts community who reside or work in: Malibu, Topanga, Pac. Pal., S.M., and Venice. The arts directory will be a valuable who's who and what's what reference in visual arts, theatre, music, dance, and literary arts. Listing is free. Individuals or groups should obtain questionnaires at the Volunteer Bureau, 1235 5th St., S.M. info. 394-3795. Deadline is June 30.

NUDISTS MARCH AGAIN TO VENICE

Beachfront USA will hold a nudist march from Will Rodgers State Beach Park to Venice on June 11th, starting at 11 am. Symbolically to Venice which was closed down by LAPD as a beach were nude bathing and sunning were tolerated. Members will carry signs demanding a legal swimsuit optional beach be set aside in the LA area. Persons supporting the movement are asked to join the march

DOPE SHEET

Cops 'n Dopers (Policias y Drogueiros) is a People's guide to the 4th amendment or how to avoid a bust. Filled with excellent advice and very funny art work, it was produced by Venice lawyer Andrew Von Sonn, and Jim Rumph. It is available for \$3.75 (inc. postage and handling) from Mr. Von Sonn at PO Box 1136, Venice. Part of the proceeds will go to NORML.

Tuum-Est Benefit

Trash & Treasures will hold a benefit sale for Tuum Est on June 13, 14 and 15. New and old furniture, plants, candles, clothing, etc. All proceeds to Tuum Est, Venice nonprofit drug rehabilitation center. Trash and Treasures is located at 1453 5th Street in Santa Monica. Information 392-9510.

V.-O.P. COOP JUMBLE SALE

Coke machine, furniture, cameras, books, clothing. Don't miss it! 341 Rose Ave, Sunday June 24th, 10:30 - 4:30

S.M. PUBLIC LIBRARY - FREE FILMS ph 451-5751

June 8 Chaplin in The Gentleman Tramp.
June 15 Chaplin in: The Gold Rush
July 13 Best animated short subjt 1974 Closed Mondays. Best sht sub., anim. 1978-Sand Castle. Best sht sub, live act. An Occurrence at Owl Creek Bridge (1963); 1968 - Why Man Creates.

Films show at 4 pm and 7:30 pm. 1343 6th St. SM.

FILMS AT THE VENICE PUBLIC LIBRARY - FREE-

Creators Up Close, a Summer Film series at the Venice Branch Library, will begin on Tuesday, June 20, 1978, with the screening of two films. "Ingmar Bergman" and "Director d'acteur Jean Renoir" will both be shown at 3 and 7 pm. On, Tues, June 27, two outstanding journalism films, "I.F. Stone's Weekly" and "This is Edward R. Murrow" will be featured, 3 and 7 pm. Info- 821-1769

VENICE LIVES - A photo-essay on Venice by Beverly Dawson and Georgia Burgueno will be on display at the Venice Library from 19 June to 26 June.



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Clip & Save — Your Guide to Films for June

FOX VENICE

620 LINCOLN 396-4215

June

ADULTS \$2.50 CHILDREN \$1

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

Benefit for THE LONGEST WALK \$3.00 June 22

Benefit for The Longest Walk
Speakers: Dennis Banks
& Bill Wahpepah
Drummers, Dancers, Singers,
Fling Home
Song for Dead Warriors
Hopi Voices
Indian Rights - Indian Law
First Prize Winner, 1978
American Indian Film Festival



BOB DYLAN
JOAN BAEZ

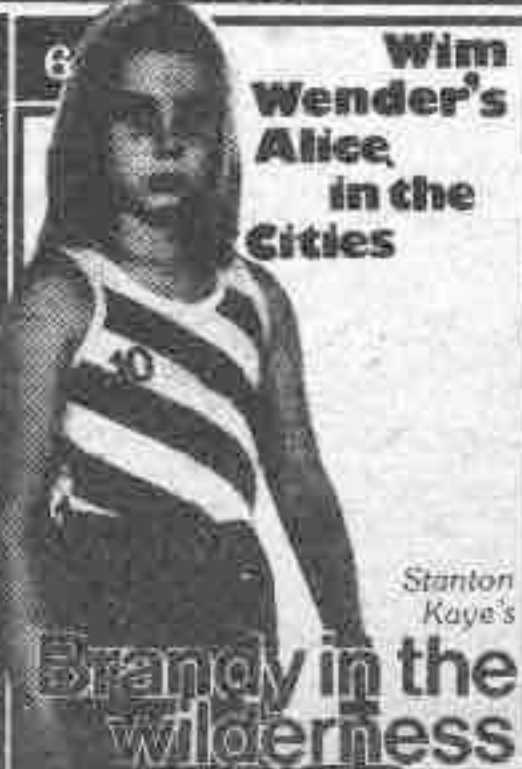
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BOB NEUWIRTH
SPECIAL SUNDAY EVENING SHOW

SHOWTIMES:
FRIDAY 8:00 only
SATURDAY 3:00 & 8:00
SUNDAY 8:00 only
IN A CHANNEL STEREO

RENALDO & CLARA

Written and Directed by Renaldo & Clara
Produced by Lombard Street Films, Inc.

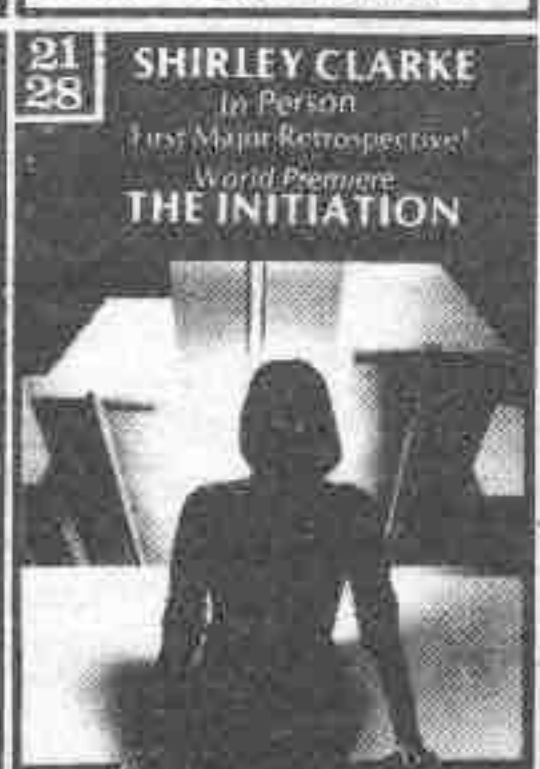
SUNDAY SPANISH LANGUAGE FILMS



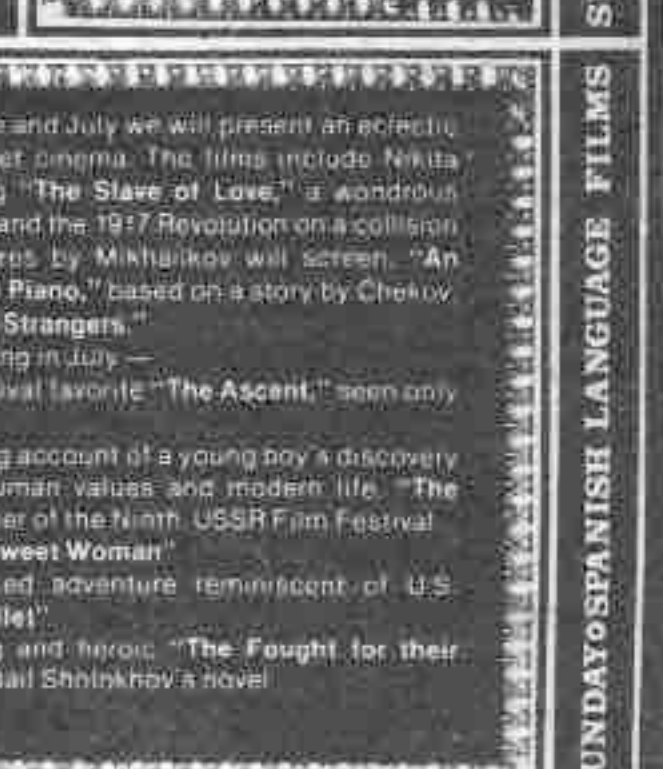
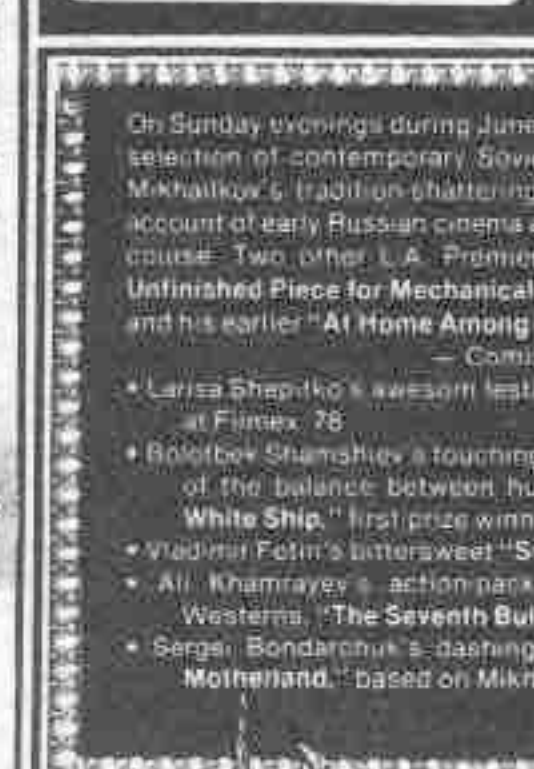
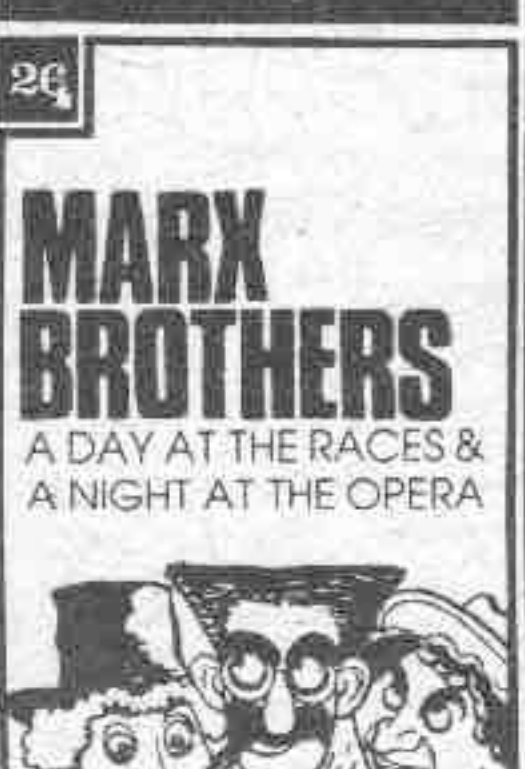
SUNDAY SPANISH LANGUAGE FILMS



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SUNDAY SPANISH LANGUAGE FILMS

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