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PLUS Powerhouse, Dogs
and Cooking.

FREE VENICE

SINCE 1968

BEACHHEAD



FEBRUARY, 1983, ISSUE NO. 158, P.O. BOX 504 VENICE, CALIFORNIA, 90291 (213) 823-5092

traffic arteries harden

BYPASS SURGERY

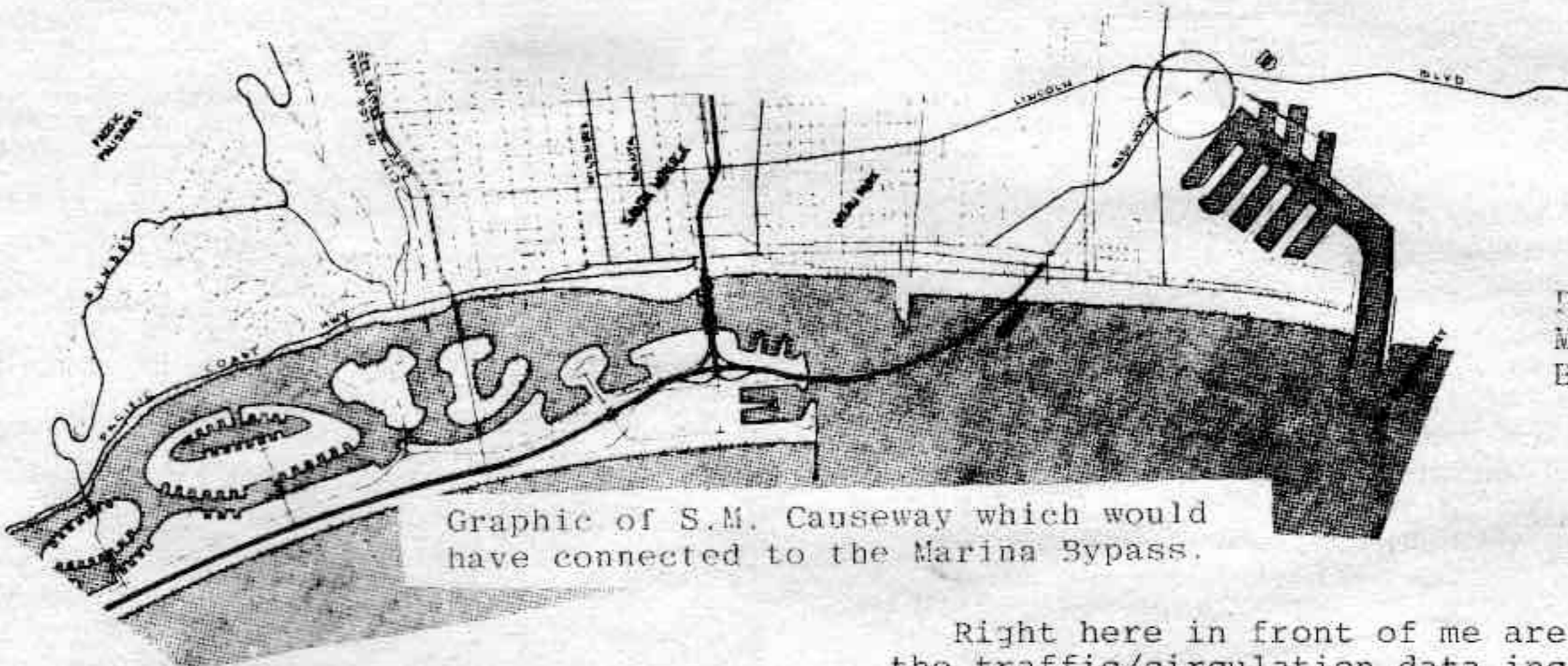
by MOE STAVNEZER

Ten years ago, when I first "got involved" in Venice, I heard about this plan to put a freeway thru the middle of the community. It was called the Marina Bypass and was to be a 4-lane, high speed road following the route of the Southern Pacific Railroad right-of-way connecting the Richard M. Nixon Freeway to Pacific Coast Hwy/S.M. Freeway/S.M. Causeway over the ocean onward to Malibu. It would have run along Oxford Ave., in southeast Venice and W. Washington/Electric Ave., in the heart of town, quite conveniently cutting a wide swath between the most Black/Hispanic area of Venice and the prime-for-development beach area. At that time our then and present Councilwoman Pat Russell very strongly supported the plan.

Well here we are a decade later and though some things have changed, most have remained the same. The Marina Bypass, supposedly laid to rest after the community forced Pat Russell to change her position, is back on the agenda. Now Mrs. Rusaell opposes the scaled-down version of the still unwanted and un-needed road. And this time, as we shall see, the supposed need for the road is even more transparent than it was 10 years ago. The proposed Bypass now connects the Nixon Fwy (Rt 90) with Washington St. along the RR right-of-way parallel to Oxford Ave as an integral part of the Marina del Rey/Ballona local coastal plan(LCP). Strangely enough, the official area covered by that LCP does not include the route of the Bypass which is in the City not the County of L.A. And oddly, the conservative, supposedly home rule oriented L.A. Board of Supervisors ignored the protestations of Venice residents and Councilwoman Russell when they approved the LCP in December. But why, you might ask.

It's not really difficult to explain. Fact is that the Marina Lessee's Assoc. and Summa Corp. appear to be falling all over one another in their rush to pay for all of or a substantial portion of the Bypass. John Rizzo of the Marina Tenants Assoc. has a simple explanation for the situation. "They need that road

for their plans for second generation development in the Marina," Rizzo claims. What that means is new and even higher density development in Marina del Rey in the future envisioned by the lessees & partially reflected in the LCP. Imagine a Marina of solid Marina City Club type buildings(the 3 semi-circular towers built by Summa!). But, of course, that's not what those folks, or the planners, are saying. They claim, as they did 10 years ago, that the Bypass is needed to improve access to the beach now impeded by the supposedly intolerable traffic mess on Lincoln Bl., especially at it's intersection with Washington Bl. They have presented some "very official" traffic reports to prove they're right but those reports have as many holes as as L.A. streets.



Proposed Marina Bypass

Right here in front of me are much of the traffic/circulation data included in the LCP which are being used to justify the Bypass. The first thing I noticed on the maps, which show traffic volumes on streets adjacent to the marina, is that they don't show the direction of the traffic or which way cars are turning at any of the pertinent intersections. Picky, picky, you say? Well, I innocently respond, if you can't show whether and/or how many cars are turning left, right or going straight at a particular intersection how can you (1) tell there is a problem or (2) conclude that a new road is

Continued on pg. 14

"Please Mr. Reagan Blues"

Please Mr. Reagan
Won't you give the poor man a break?
Take the noose from his neck,
Let him breathe for heaven's sake.

Please Mr. Reagan
We can't live out in the street.
I can't worry about the Russians
When I don't have food to eat.

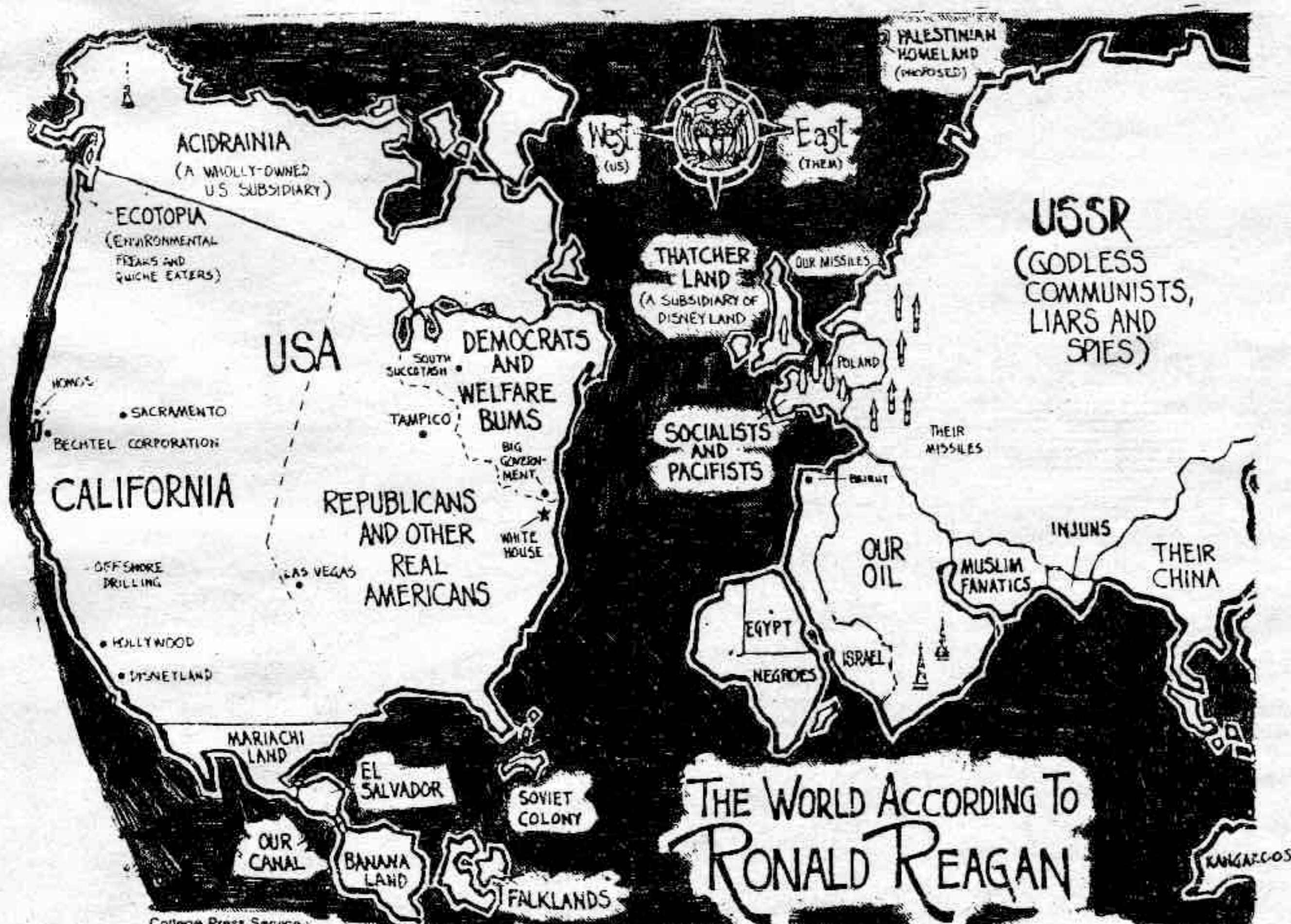
I know your intentions
Are of the very best.
You want to save the middle class
But what about the rest!

Please Mr. Reagan
Don't we count like others do?
Poor folks come in all colors--
Red, white, yellow, black & blue.

I'll tell you Mr. Reagan
What the actual fact is -
You took away my job
Before you lowered my taxes.
You say that education
Is what we need today,
But poor kids can't go to college
If you take their grants away.

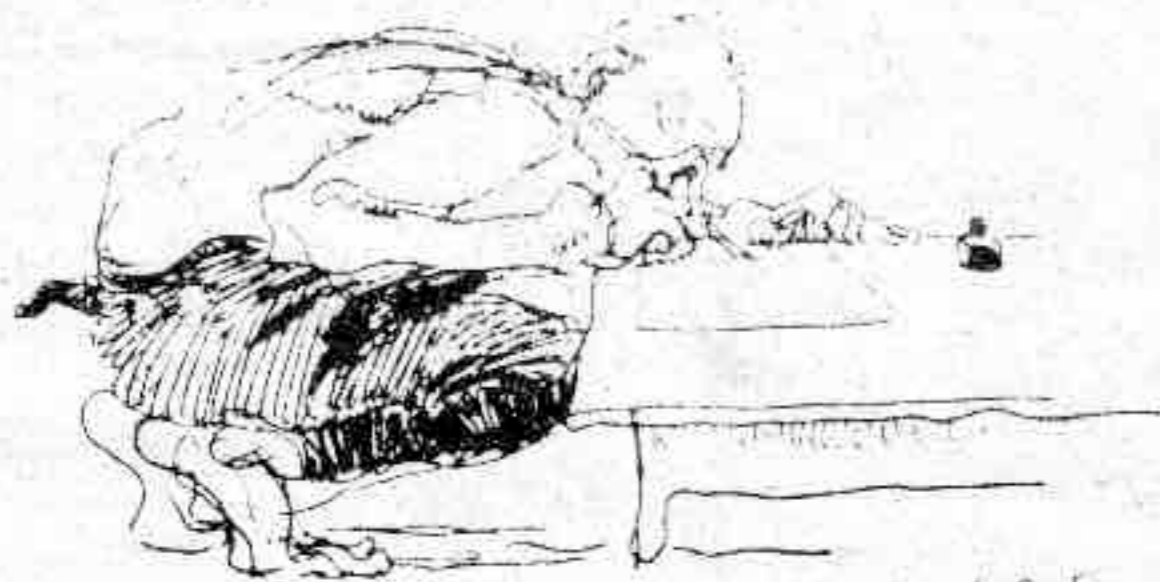
Please Mr. Reagan!
I'm one of your native sons.
Nixon made me bite the bullet
You're trying to make me eat the gun!

Sam Taylor, copyright 1982



College Press Service

Park a Car, Go to Jail



Rain / Cpf

Dear Beachhead,

Could I interest you in my review-cum-political critique of the Gandhi film? I'm writing a book on nonviolence which includes a political history of Gandhi (I give it a pitch at the end of the review). Incidentally, I'm a native Venetian and longtime Beachhead appreciator who moved to Berkeley about 3 years ago. It's like Venice except colder and without the beach. Hope you enjoy my piece. Take care.

Howard Ryan

P.S. If you decide to run it, could you send a copy. Thanks.

(NOTE: Howard's review appears later in this issue of the Beachhead.)

12/30/82

Dear Beachhead:

Enclosed is \$10 for a 2 yr sub to your paper. (Sorry, I'm late)
 May I suggest that you try not to be "all things to all people." Your main drive, in my opinion, should be to save Venice from the realstatenicks. Your paper is too small to take on the world.

I enjoy reading your paper and about Venice and its people. I enjoy visiting Venice as I did last week, noticed a great many changes since I was there a year and a half ago - hope it doesn't get too "cute" and lose its flavor of bohemianism, art, poetry, writing and just being itself.

Good luck, good health and PEACE and LOVE

Loretta M. Szeliga
 137 Ave. "A"
 New York, NY 10009

by JOHN HAAG

"No person shall use a vehicle parked or standing upon any City street as a living quarters, either overnight, day by day, or otherwise." That is the text of a new city ordinance (Sect 85.02 of the Los Angeles Municipal Code) passed 12-0 by the City Council on October 26, 1982 and effective December 11, 1982.

At a time when the rising number of homeless in our country is being estimated at two or three million, when a vehicle may be the only shelter a person has, the Los Angeles City Council has chosen to eliminate that possibility with no alternative for the individuals or families in that situation.



There was no consideration of setting aside areas where people living in vehicles might be allowed to park, and no thought of providing sanitary facilities, certainly no hint that our Councilmembers even wish to provide shelter for the homeless. "That should be up to the private sector," I was told by an aide to Hal Bernson, 12th District Councilman, who introduced the draconian ordinance. In other words, if you can't pay for private housing, get out of Los Angeles.


There are already laws against parking more than 72 hours, littering, and obstructing traffic, etc. which regulate the conduct of people using vehicles on public streets. To prohibit their use as shelter with no alternatives is unnecessarily cruel, and cynical as well because, guess what? People without a residence are not allowed to register to vote, either. So, no voter backlash to be feared.

This hit-then-when-they're-down law is not going unnoticed, however. Action against the ordinance is being planned by the Peace and Freedom Party, Echo Park J.O.I.N. (Jobs or Income Now) and the Westside Unemployed Council with as many other organizations as we can get together on this. But please don't wait for us. Call Councilwoman Pat Russell's office, 776-4559, and tell her staff what you think of her voting for this brutal law.

FREE VENICE BEACHHEAD

STAFF: Elizabeth Elder, memphis slim, Lynne Bronstein, Moe Stavnezer, Olga Palo, Arnold Springer, Joan Friedberg (Special thanks to Yuri Springer)

The FREE VENICE BEACHHEAD is published monthly by the Beachhead Collective as a vehicle for the people of Venice to communicate their ideas and opinions to the community at large. We welcome and take responsibility for publishing contributions exactly as the contributors submit them, although the opinions expressed by the contributors are not necessarily endorsed by the Collective staff. The Beachhead encourages anyone to submit news stories, articles, letters, photos, poetry, graphics, or other material of interest to the Venice community. The volunteer staff reserves the right to make all decisions collectively on material published. There is no editor of the Beachhead. The Collective is an open group and welcomes interested Venice people's participation. Printing is financed by ad donations. To submit material, include your name & phone no. Anonymous material will not be published, but your name will be withheld on request. If return of material is desired, a stamped, self-addressed envelope is required. No payment is made for material used.



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Native American Land

STOP THIEF

LEGISLATIVE ALERT

On October 1, Senator DeConcini and Senator Pete Domenici introduced a bill which would stop the forced relocation of approximately 10,000 Southwest (Hopi, Navaho) Native Americans. The bill is S. 3026 and it will modify PL93-531 which required relocation as a solution to land use controversy among these peoples. THE SENATE NEEDS OVERWHELMING PUBLIC SUPPORT OF S.3026 to ensure it gets appropriate attention. PLEASE CONTACT YOUR SENATORS AND THE SENATE SELECT COMMITTEE INDICATING YOUR SUPPORT IMMEDIATELY.
 Senate Select Committee:
 Senator Barry Goldwater
 Room 427
 Russell Senate Bldg.
 Washington D.C. 20510
 Senator William Cohen
 Senate Select Committee on Indian Affairs
 Room 6313
 Dirksen Senate Bldg., Wash., DC 20510

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THE ADVENTURES OF UNDERCOVER BUM

THE BEACHFRONT JUNGLE



Magnificent Seven

BIG BLUE 3 BUST

by JOHN HAAG

Seven brave souls have declared their intention to run against Pat Russell for City Council in the 6th District, which includes all of Venice. They have to collect 500 signatures of registered voters by February 4th and pay a filing fee of \$300.00 or submit an additional 500 signatures. I asked each candidate his or her main reasons for running and will report their responses in the order in which they filed:

Rod Stowe, 12611 Rose Ave., L.A. 90066 telephone 398-3738. A public Works engineer for 30 years, Mr. Stowe has noticed that there have been fewer capital improvements in our district than in others, despite our deteriorating canals, inadequate street lighting, blight along Lincoln Blvd., unpaved alleys, inadequate beach parking and lack of improving Venice Blvd. west of Lincoln Blvd. He believes Pat Russell is more interested in running for mayor than in doing a good job for the community and is distressed by the Police Department's inability to respond to the rising crime rate and to provide protection on our streets.

Arnold C. Butler, 5374 Stillwater Dr., L.A. 90008, tel 295-1224, is a businessman and educator who wants more community input into government decisions. He sees our main needs as more housing, countering deterioration of the area, better transportation and solutions to the crime problem. He is not against development, but wants a better balance with community interests so that residents are not displaced. He is a member of the Crenshaw Neighborhood Association, Cloverdale Homeowners Association, the Southern Christian Leadership Conference (SCLC), NAACP, and a teachers union.

Lou Simpson, 4 Ave. 20 #304, Venice 90291, tel 399-3393 is a physician who graduated from Howard University and practices in the Crenshaw area. He says that Ms. Russell has made a mess of the Venice and Crenshaw communities; Crenshaw revitalization has been promised for years but nothing has been done on that or on flood control. He sees our most important issues as affordable housing, reasonable utility rates, the needs of the elderly, preventing condo conversions from displacing residents, better city services and more adequate police response to citizens' needs. A former advisor to Governor Brown on mental hygiene and a member of the State Medical Board, he would like to see our community a more humane place for all of us.

Rene G. Taylor, 4509 5th Ave., L.A. 90043, tel 296-8643, is a security officer whose aim is to get all the people in the district working together toward common goals, keep away from favoritism and not let big business take over. He hopes to show that it doesn't take a lot of money to get things done. He will welcome small contributions and help from anyone, regardless of race. His guiding principle is "people working together to help people."

Raquel Diane Haynes, 4227 So. Norton Ave., L.A. 90008, tel 292-6848 is an employment specialist working as a CETA program supervisor who enjoys helping people. She says City Hall promises should be observed and wants to work with the private sector to increase employment. Besides bettering the community, she wants to counteract both police brutality and increasing crime. She says the juvenile curfew should be enforced and parents penalized if necessary. She is a member of the Black Women's Forum.

Arnie Lutz, 7313 Earldom Ave., Playa del Rey 90291, tel 827-0302 is an educator, businessman and investor who would like to work for a citizens commission to oversee the courts and take complaints about the courts. He would deal with the City's deficit by cutting administrative fat without increasing taxes or cutting services, especially by freezing or reducing administrative salaries and expenses. He also wants to curb airport noise, possibly by having cargo flights land and take-off elsewhere.



Marjorie Christopher-Colon, 5743 3rd Ave., L.A. 90043, tel 296-1877 is a financial planning consultant who says our rate of crime is the highest in the nation. She sees Venice as unique to California and it should be protected by a no-growth policy, upgrading the canals, better public transportation and correcting the negative police attitude toward the community. She is a member of the Black Women's Forum, Concerned Women for a Stronger America, the Organization of Professional and Executive Women, and American Nurses Association.

I did not ask incumbent Councilwoman Pat Russell why she is running. Instead, I reviewed her campaign contributions from January 1, 1982 to June 30, 1982. Of 279 contributions totalling \$188,424.00,



I was able to identify 105 contributions amounting to \$86,950 from developers, real estate agents and related fields, not counting banks and oil companies. Need I say more?

While Ms. Russell keeps dancing to the developers' tune, maybe we can find from among her seven challengers a candidate to represent the people of our community. Watch for more information about the 7 in the newspapers, at candidates' nights and in next month's BEACHHEAD.

By Joan Gilmore, Joe Gross & Colleen Holmes, W.Side Unemployed Council

On January 11, 1983, the representatives of the Westside Unemployed Council went before the Santa Monica City Council and petitioned for buses to take a group of unemployed and employed people to the Martin Luther King rally in downtown Los Angeles. The petition was denied.

Although several council members applauded the idea, they couldn't reconcile it with using public buses for a political action.

The celebration of Dr. King's birthday and protesting unemployment are political actions (very few actions are unpolitical), but to deny buses on such a basis is devious politics from our liberal council. How else is mass unemployment fought? By protest, by political action! What is the council doing about this problem? If it does anything, and it should, its actions will be political. We believe that our petition was hastily brushed aside by the council.

Unemployment is no respecter of political parties, or of any wage earner. White collar workers are finding themselves in a position experienced by blue collar workers. All are finding themselves affected. Evictions, unpaid mortgages, cuts in social services, in Medicare, in exhausted unemployment insurance and in introduction to welfare - these comprise the American Dream of the 1980s.

The 17 million unemployed comprise a national catastrophe unlike anything this country has seen since the 1930s. We should, however, be able to expect the sympathy and consideration of those who are - for the moment - still employed. And they, in turn, should realize that with as little ceremony, they too may be swelling the ranks of the unemployed.

Let's stop kidding ourselves, we are all victims of this economy, to a greater or lesser extent. It would be to our mutual advantage - employed and unemployed - to recognize that we all share a common plight. We, the unemployed, are the most powerful embarrassment this nation has to contend with. That embarrassment can be used as a political force whose scope and power must be reckoned with.

Obviously, the refusal of buses by the council is not the only issue here. It is the alarming indifference on the part of the council whose concern about the Martin Luther King rally did not extend beyond closing City Hall and giving itself a holiday. Most disconcerting to the Westside Unemployed Council is what we perceive to be the unwillingness of Council members to acknowledge and concern themselves with the plight of the unemployed.



A Westside Unemployed Council has been formed to pool information about services available for the unemployed and to take political action to produce more jobs. Although it is independent from the Peace and Freedom Party, the Council is sharing the PFP office at 1354 W. Washington Blvd. in Venice. For more information about the Unemployed Council, call 396-1733.

The Santa Monica-Venice Peace and Freedom Party meets on the second and fourth Sundays of each month at 1354 W. Washington Blvd. For more information, call 396-3555 or 399-7614.

To help pay our monthly rent and telephone bills, the Peace and Freedom Party will hold a fun-raising party on Lincoln's Birthday, February 12th, beginning and 8:00PM at 525 Georgina Ave. in Santa Monica. There will be music, refreshments and good vibes for a suggested donation of \$5.00.

A PUERTO RICAN WASTELAND

by SUZANNE MILLS

The Puerto Rican FALN (Fuerzas Armadas de Liberacion Nacional) has taken full responsibility for the series of bombing attacks that rocked New York City on New Year's Eve. Bombs were exploded in Manhattan at the federal building that houses the FBI office, at a federal prison, and at New York police headquarters; in Brooklyn a bomb was detonated at the federal court where Puerto Rican and Mexicano activists are facing grand jury contempt charges. Three policemen were injured.

In a written communique the FALN outlined the reasons behind the attacks: the assassinations and jailing of militants, and government repression against the Puerto Rican movement and nation. "This is the response of the Puerto Rican people in exile to the fascist repressive actions of the FBI, U.S. courts and police against

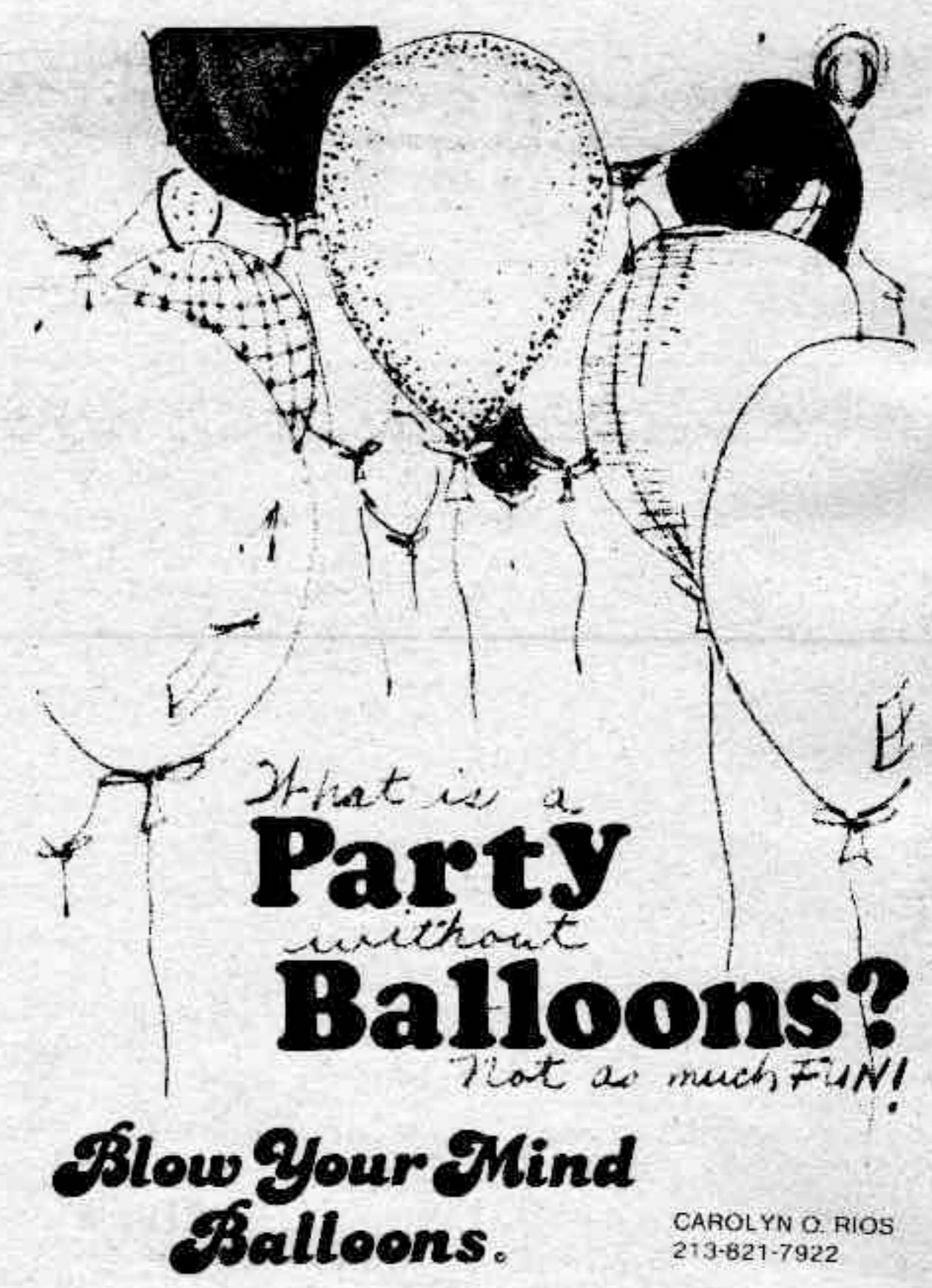
FEBRUARY 1983 TOUR OF PUERTO RICAN ENGINEERS AGAINST THE "2020" PLAN

In February two research engineers from central Puerto Rico will be touring the U.S. in opposition to the genocidal corporate/government 2020 Plan. They will be speaking at a bilingual program on Friday evening, Feb. 25, at Channing Hall, 2936 West 8th St. (8th & Vermont), in L.A.

Alexis Massol and Eduardo Garcia from the Cultural Arts Workshop of Adjuntas, P.R., are engineers researching the impact of strip mining on the environment of Puerto Rico. Both have lectured extensively in Puerto Rico and the U.S.; Eduardo Garcia has also spoken before the United Nations Committee on Decolonization.

Massol and Garcia see the proposed mining not simply as an environmental problem, but as part of a genocidal assault against the Puerto Rican island and its people by U.S. colonialism. They will discuss how the people's resistance has gone beyond being merely an ecological movement and has become an integral part of the Puerto Rican people's struggle for national liberation.

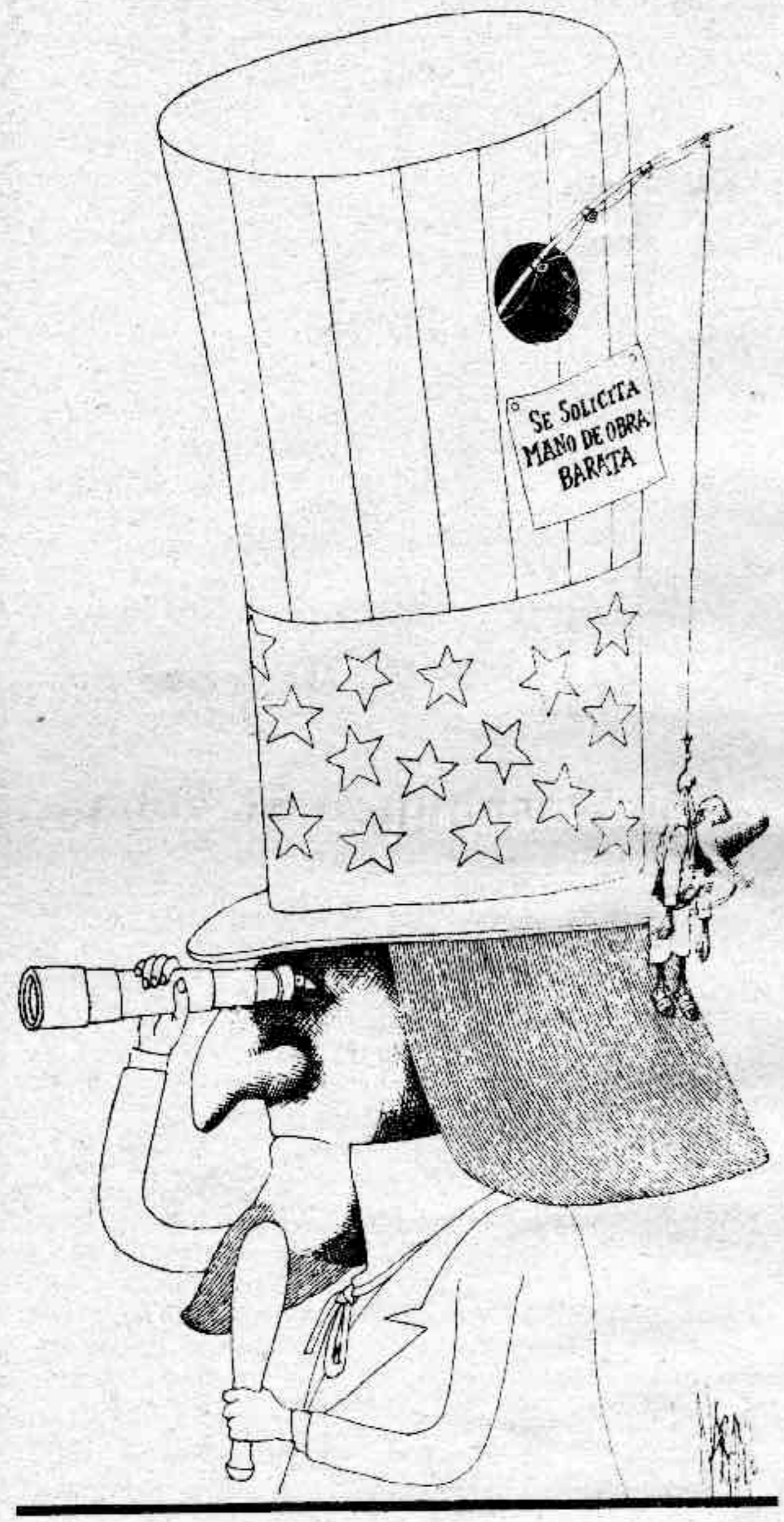
The tour is sponsored by the FALN (Movimiento de Liberacion Nacional), and the New Movement in Solidarity with the Puerto Rican & Mexican Revolutions (392-2733 days).



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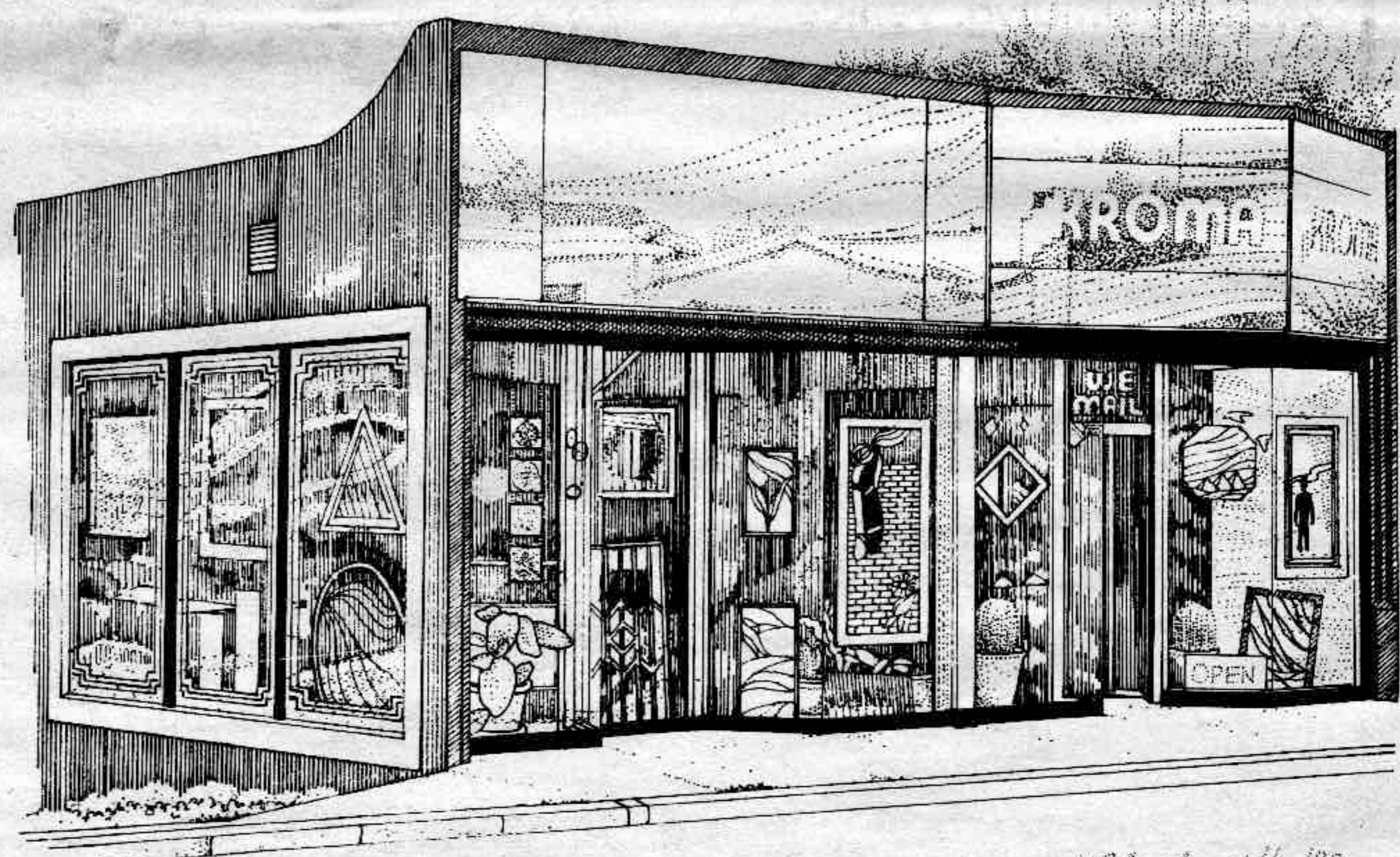
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our people in Puerto Rico and the U.S." The communique specifically referred to a U.S. assault on Puerto Rico known as Project 2020. Plans for this once-secret project were liberated in 1973 by a commando raid against government offices in Puerto Rico. The plan proposes to reduce the remaining population of the island by 50% through forced emigration and sterilization and to turn the island into a barren fortress of strip mines, industrial zones and military bases, a science-fiction wasteland, by the year 2020.

Key to the 2020 Project are plans to turn Puerto Rico's central highlands into immense open-pit copper and nickel mines. The vast network of mining excavations, each a half-mile deep and more than a mile and a half across, blasted into the earth with hydraulic pressure, would destroy Puerto Rico's watershed, foul its rivers with sulphuric acid, and make large areas of the country uninhabitable.

To implement the mining plan, 80% of Puerto Rico's fresh water would be required, thus creating the need for a vastly reduced population. Since the 1950's Puerto Rico has been the primary laboratory for human experimentation in birth control by U.S. corporations and government



Murray Schwartz and Joel Everston opened their Kroma Gallery in Venice about five years ago. They got a lot of help and support from their friends and neighbors. Both men are 'regular' fellows, nice guys. Murray is a terrific, prolific master glass designer and inventor with a background in high technology optics. He left the world of windowless laboratories and began to make windows of his own, beautiful wonderful windows. He is a local boy, having been brought up in Ocean Park.

Joe comes to Venice by way of the Melrose and Bimini Baths. He apprenticed with Murray and is still, in his words, an apprentice.

About ten years ago Murray began to specialize in a stained glass technique called 'kroma'. The method is one in which glass is stained or layered with a thin film of metals, together or in separate applications. The various metallic layers have their own special, natural color, and this color is refracted and therefore revealed to the eye of the viewer when light passes thru the coated glass at a specific angle. Murray says that there are Laws of Refraction which operate between the air, glass, and metal layers so the visual/light/color impressions can be anticipated and created by the artist-craftsmen in the Kroma workshop.

Kroma Gallery is one of the beautiful things about Venice. It is open every day, its hours are irregular. Tourists, passersby, or neighbors are often to be seen browsing in the store or peering in thru the windows at some of the most colorful and cheerful works of art in glass this side of the Renaissance. Murray and Joel extend an invitation to all to come down and enjoy their gallery, workshop, school, and abode. The Kroma Gallery is located on Pacific Ave., Venice. Find it!

5

THOMAS'

World Famous

CHILI BURGERS

CHILI DOGS

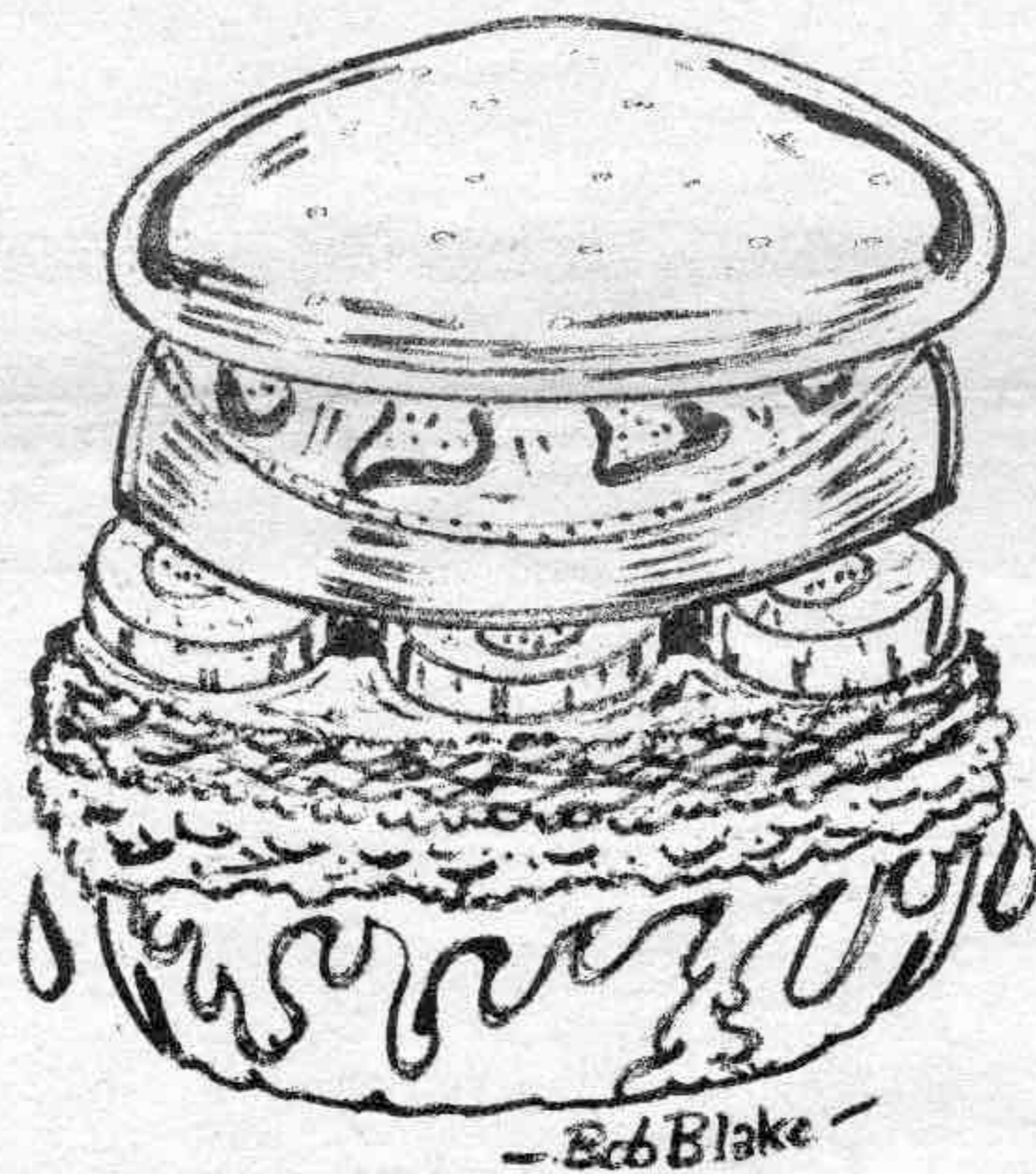
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he made like the man on the cross

GANDHI

Directed by Sir Richard Attenborough
Columbia Pictures, 1982

By Howard Ryan

Pow! Right over the eye. But he picks up another registration pass, drops it in the fire, and Pow! Got him on the mouth. Still, he gathers more passes, reaches toward the flame. Whack! South Africa's finest directs his baton to the young Gandhi's skull, who lunges forward. The hero's fingers edge toward one more pass but don't make it. He's out cold.

He savored every blow. Unlike most folks, Gandhi loved to suffer. The rest of us, you know, we'll tell the judge the sun got in our eyes and we couldn't see the red light, so please don't make us pay the fine. We take aspirin when we have headaches. Gandhi did the opposite. In the movie, we see him get arrested for sedition against the British government and the judge asks Gandhi if he is defending himself. "I have no defense, sir. I am guilty," the Mahatma confesses. "It is your duty to give me the strictest punishment permitted by the law." (film quotes are approximate.) The judge complies and gives him six years.

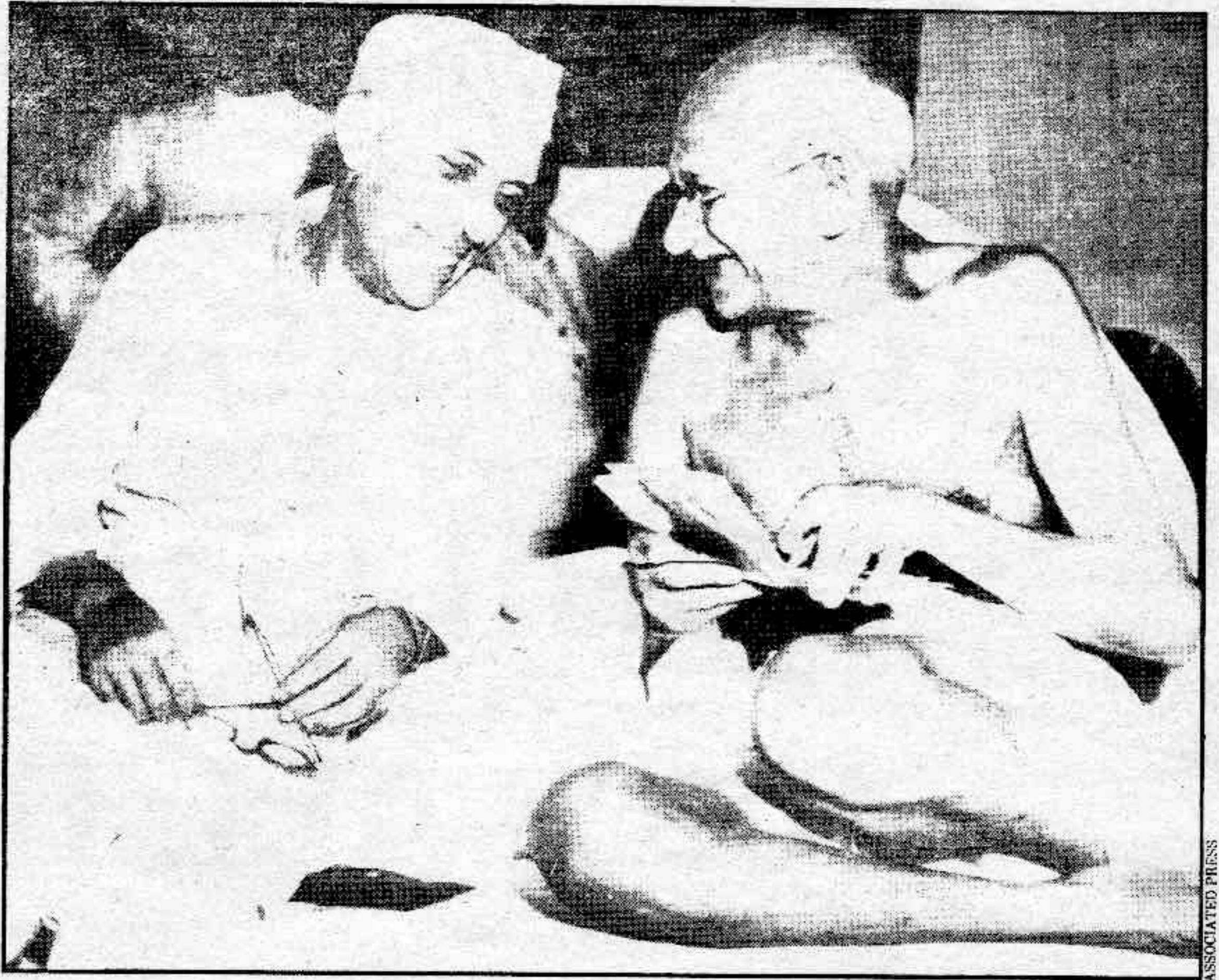
A masochist? I don't think so. It was more a spiritual than a sexual thing. Take Martin Luther King, who picked up the cudgel of nonviolent suffering shortly after Gandhi's death. King had an early penchant for assuming the suffering of others. Twice in his pre-teens, he jumped from the upstairs window of his house upon learning of tragedies befallen his grandmother. Not to be ignored was the boy's preference in church for the song, "I Want To Be More and More Like Jesus." Gandhi and King sought out suffering because they believed it made them closer to God.

Now this isn't bad in itself. Watching other people voluntarily suffer, especially for a noble cause, can be very moving. The whack! pow! scenes in the Attenborough film were emotionally dynamite. But these nonviolent leaders wanted the rest of us to accept blows in the same peaceful way, and they insisted on it as a requirement for joining their movements. That was bad. It was even oppressive. And it ultimately limited their efforts for social justice.

As a film, *Gandhi* is engrossing and remarkably gorgeous. In case you hadn't heard, Ben Kingsley is the spitting image of Gandhi. His gentle, self-assured tone and angelic brown eyes are convincing. Upon returning to India, Gandhi tours the country, and we are treated to a breathtaking train ride past the luscious greenery and mountains of India with the sweet sounds of sitar and tabla drums taking you in. Even the peasants shind-deep in rice paddies seem to be toiling ecstatically.

Gandhi, who is upper middle class, takes pride in traveling third class with the wretched of the earth. In fact, his whole political approach involves the glorification of poverty. He dresses skimpily, eats hardly at all, and takes residence in a small village where he tends garden and works the spinning wheel. Jawaharlal Nehru (played by Roshan Seth) and other Indian Congress cohorts visit frequently for political advice and planning. In the midst of one crucial discussion, Gandhi amazes his friends when he suddenly goes off to help apply mudpacks to an injured goat. "It's costing my friends a fortune to keep me in poverty," the adorable, eccentric leader confides later to photographer Margaret Bourke-White (Candice Bergen).

Less adorable was that Gandhi not only glorified poverty, but he never really intended to do away with it, at least not without consent of the wealthy classes. To allay fears of Indian landlords during the 1930 Salt Satyagraha, Gandhi wrote: "Let me assure you that I shall be no party to dispossessing propertied classes of their private property without just cause. My objective is to reach your heart and convert you so that you may hold all your private property in



Indian Prime Minister Jawaharlal Nehru, left, in an exchange with Mohandas Gandhi in the late 1940s.

trust for your tenants and use it primarily for their welfare... I am working for the co-operation and co-ordination of capital and labour, of landlord and tenant." The film does not indicate this, but the campaigns of Gandhi in the 1920s, 1930s and 1940s inspired massive strike waves and peasant rebellions, many of which were quite violent, even armed. Gandhi stiffly opposed these protests. He and the Indian Congress refused to join hands with the worker and peasant organizations or support their demands for better wages, for humane conditions, for land. The long-term aim of the Indian national movement was "freedom for India," meaning autonomous power for Indian business interests; it did not seek to liberate the laboring people of India from the yoke of class oppression.

Oh, sure, Gandhi felt sorry for poor people in a very sincere way. And, yes, he did lead a number of worthy campaigns in South Africa and India. But the scope of these efforts were limited, the demands mild enough that those in ruling positions were able to concede them without loss of face (or loss of power). The movie shows one of the chief landlords in Champaran reading the relatively mild demands of the Gandhi-led campaign. "Will this satisfy that troublemaker?", he grumbles, and then signs the agreement. Gandhi wanted to relieve the impoverished masses of their misery, but not by offending or threatening the powers that be, and definitely not by doing violence to the rich. It would have to be harmonious and peaceful. Those below would have to suffer the brutality of the police until the rulers' hearts begin to melt. And if their hearts don't melt, well, we'll just have to keep suffering until they do.

We all know Gandhi was a pacifist, the father of nonviolence. This message is central to the film. "All through history the way of truth and love has always won." "There is no case for which I am prepared to kill." "We will not strike a blow but we will receive them." His opposition to violence was so deep that we see him call off the nationwide resistance in 1922 because of an attack on police in the small town of Chauri Chaura up near the Himalayas. His Congress associates beg of him: "The people are with us in large numbers. It was such a small act of violence. Surely we mustn't stop things now after so much sacrifice." But Gandhi stands firm and even goes on fast, threatening to do so until death unless the demonstrations cease. The people are finally quieted,

praying their beloved Mahatma will break his fast, which he does.

While Gandhi sacrifices the mass movement out of nonviolent principle, he is more flexible in regard to World War I: "If I expect the benefits of being a citizen of the British empire, it would be wrong of me not to help in its defense." The film notes the contradiction only in passing. Gandhi actually became a volunteer recruiting sergeant for the British in the vain hope that they would grant India's independence in return. In World War II, he again offered support for the British war effort as a bargain for independence, but they declined to accept. How come violence was OK for the British government to use but not for Indian protesters? For a clue, consider that Gandhi expressly endorsed the violent crushing of picket lines during a wave of factory strikes in 1937. "You see," Gandhi must have thought, "violence is only violence when it's aimed at the ruling class or upsets the status quo. When it's used to protect the status quo, well, shoot, that isn't violence. That's legitimate. It's law and order."

Yeah, that must be what he thought because King, a firm Gandhi follower, took the same approach. Blacks must never resort to violence, even when under attack, he said, because it "only multiplies the existence of violence and bitterness in the universe." But King called on the state plenty of times to send troops for protection of marchers. He supported the violent quelling of the black riots, too. I'm not saying King was right or wrong in doing this, but only wish to point out the moral double standard. It tells a lot about the meaning of nonviolence.

But getting back to Gandhi, the truly sad part of the film is toward the end where the nonviolent master grapples with the Hindu-Muslim warfare which surrounds the granting of Indian self-government in 1947. As a condition of independence, Britain required the division of India and creation of Pakistan as a separate Muslim state--strictly a continuation of the old divide-and-conquer game at which the British colonialists were expert.

Continued next page.

STRAY DOGS AND SINNERS

GANDHI continued from page 6

7

Congress leaders knew well the dangers of a split. They vigorously opposed it but finally gave in. The division exacerbated already serious communal tensions and the country was thrown into virtual civil war. An estimated 500,000 people were killed; untold millions of refugees were left hungry and homeless.

We now see Gandhi depressed as ever, surrounded by violence, wondering where he had failed. In a plea for Hindu-Muslim harmony, he undertakes the fast of his life. When Gandhi is on the brink of death, the two sides are moved to lay down their knives and appeal to the spiritual leader to eat. Another victory for nonviolence. Actually, Gandhi was able to halt religious fighting in certain instances through fasting or moral appeals. But, in general, even the whole of the Mahatma's energies could not stem the tide of communal bloodshed.

The saddest part of all, though, is that this human holocaust may well have been avoided. India was like a rocking ship in the 1940s. People were angry, militantly so, and, before the large communal outbreaks in late 1946, most of the venom was being aimed at the ruling classes. Workers were angry with employers, peasants were angry with landlords, and all were ticked off at the British. A wave of strikes, peasant revolts, and anti-imperialist protest swept the country in 1945-46. Many protests involved Hindu-Muslim unity. Most dramatic was the Royal Indian Navy mutiny in 1946, in which Hindus and Muslims fought side by side in an armed showdown against British soldiers.

Where was Gandhi and the Congress through all this? They were trying to quiet the people down and carry on their friendly negotiations with the dividing-and-ruling British. Gandhi scolded the striking sailors for their insubordination and violence.

Had India's national leaders given support and coherence to this largely spontaneous upheaval, they may have been able to unite Hindus and Muslims against their common British oppressor, prevent the inter-religious war, and taken India on its own united terms rather than

divided as Britain preferred. But from the viewpoint of Gandhi and the elite of India, that would have been the more dangerous course. It almost certainly would have involved popular violence. It may also have gotten out of hand and been directed at the Indian upper class as well as British rulers. Hence that option was not taken. Meanwhile, without a coordinating body or coherent strategy, popular protest was effectively smothered. Lacking constructive alternatives, the people vented their anger on one another.

Gandhi's nonviolent principles wound up contributing to one of the most violent episodes in history. As for his "liberating India," it was the wealthy strata who gained political power; nothing really changed for the poor majority. Also, economic exploitation of the country by Britain, and the U.S., continues today. But Gandhi wasn't really an evil man, no more than he was the saint portrayed in Attenborough's movie. He was just an honest human with good intentions but trapped by his beliefs with a good dose of middle class bias. Maybe if he'd been satisfied being like normal folks who take aspirin for headaches and get violent when we're pushed around too much, he'd of been OK.

(A book by Howard Ryan, *Nonviolence & Class Bias: From Mahatma Gandhi to the Anti-Nuclear Movement*, will soon be published by South Asia Publications, Ltd. (New Delhi) and Folklore Institute (Cupertino, CA) ▶



"The Sinner Kissed an Angel"
copyright Jerry A. Sierra

by JERRY A. SIERRA

The La Grange Aux Crepes Photographic Gallery is currently having an exhibition of photomontages which features the work of photographer/artists Victor Raphael, Alan Peak and myself.

The exhibit features different approaches to individual concerns which range from magic and mystery to drugs and fear. Each artist in the show has developed a distinctive attitude toward the imagery which tells their stories. Stories and observations, of and about life, which could not be told in single images.

The variety of styles makes this an exhibit of interest to the art community because it surveys various ways in which local contemporary artists are using photography as a vehicle through which they arrive at their images.

Alan Peak's "Stray Dog" is composed of images conceived in Topange Canyon and portraying impressions and fantasies of the Topange scene in 1977. Present is the inner activity of drugs and conversation which were the stimuli of those few summer afternoons.

Victor Raphael's "UFO Series" suggest a presence which rapidly leads us in to the mystery of the unknown...the inconceivable...past and future. Victor, who is a prize winning photographer in the

Union Artist presentation at the California Museum of Science and Industry, is the only artist in the show who works in color, adding another dimension to the exhibit.

My contribution to the exhibit, titled "Facing the Animal," is an attempt at exorcizing the demons of an angry past. My images reveal scenes from my life at moments when I discovered the social mendacity which so bears upon the ache of the human heart.

La Grange Aux Crepes Photographic Gallery is managed by Kate Ziesmer, a retired theatre and TV actress, who saw the need to show original photographic

work in Venice. The gallery is a joint venture by Mary Kate and the La Grange Aux Crepes restaurant. She plans to use the gallery as a showcase for emerging as well as established photographic work.

The gallery is located at 1025 West Washington Blvd., right next door to the restaurant. Hours are Friday and Saturday, 12 to 3pm and Saturday and Sunday, 6 to 9pm. The exhibit ends on March 13.

All of us involved in this exhibition hope to receive some feedback from the Venice art community since this is the first time that this work is shown anywhere.

[For more information please call Mary Kate Ziesmer at 557-2117 or Jerry A. Sierra at 823-6393.] □



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Her Luminous Dance

By J.D. Racharach

... Venice,
City which lies
Beneath the breasts of birds
Guarded by cats
Streets stained with Beauty
Behind every corner
The Muse, Angel of surprise
Breathes poems
Out of pavement cracks.
Listen
From where the Voice begins...

(Venice Poem by Philomene Long)

On February 15, the day after Valentine's Day, Philomene Long, Venice poet and film director (*The Beats: An Existential Comedy*) will present a reading of her poetry at the Old Venice Jail.

Born in Greenwich Village, with the sounds of poets shouting their verses and jumping out of windows, Philomene has several times crossed the country following the call of the Muse in Theater, Film and Poetry, and has lived in Venice for the past 15 years.

In the course of her cinematic career she has created numerous celluloid poems culminating in *The Beats*, a poetic documentary from a Venice point of view with Allen Ginsberg, Lawrence Ferlinghetti, Stuart Z. Perkoff, Frank T. Ross, Jack Hirschman, Aya, Viva and Shirley Clarke. The film was reviewed at its May, 1980 premiere by all the print media of Los Angeles. The following is from Perry Brennan in "The Evening Outlook":

*The Beats... is a lovely and humane film... Tenderly and lovingly made... (it) is less of a documentary than a lyric poem... Ms. Long's technique is elliptical and subjective. Her film is a collage of shadows and seagulls. She knows that poetry is made out of solitude. Somehow she films loneliness.... Originally intended as a tribute to the late Venice poet Stuart Perkoff, *The Beats* expands into a larger discussion of what it means to be a poet...*



The film has screened repeatedly at the Fox Venice as well as in theaters up and down the Coast, in Denver, Seattle and New York, and is now being edited for PBS.

Philomene has recently written a screenplay on the life of Erma Goldman (which she and her partner Jay Kugelman are in the process of "packaging") as well as a Zen Horror film which she intends to direct once the funds are raised. She is also working on a surreal novel about a cloistered nun in which the main character is Silence -- based on her early adulthood years spent in a convent.

Her radio productions of drama and literature with her partner are by now a regular feature on KPFK. The two have just completed a Marathon Literary Event entitled *The Electric Ark*, the most recent of their radio specials that include *The Alexandria Quartet* (with 85 actors and actresses): *The Mythathon*, a week-long

series of myths, tales and legends; and J.D. Salinger's *The Catcher in the Rye* read by Bud Cort.

Behind this tremendous outpouring of creative energy lies the Muse:

*I am the Poem.
My restless light
Burns the stem of memory.
Your pulse will feel my heat...*

...These words are blind.
Through your eyes they see.

(excerpts from *Odd Phenomenon*
by Philomene Long)

In affiliation with the Venice Temple sponsored by Rob and Anita Alexander, Philomene has done service to this Muse and it is to Her a patroness and Protectress of the artists of this community that she is dedicating this evening of poetry.

Philomene will be reading from her books *The Dream Awakening* and *Odd Phenomenon in an Abandoned City*, the latter being a collection of verse based on a series of paintings by R.L. Fenney with whom she has had an 18-year creative relationship.

continued on page 9



"What if my whole Life has really been wrong"

by Lynne Bronstein

On Christmas Day, 1963, Dori Schaffer, age 26, was dead. She'd taken her entire stash of Nembutals the night before. Her mother and a friend found her lying in bed in her Venice beach house.

The day before, she'd written in her diary of the sun coming in through the windows. She awakened to the last hope offered by the sunlight, and went for a run on the beach. She saw a man, one of the regular Venice derelicts, beaten to a bloody pulp on the sidewalk. She went shopping and vandals trashed her car in the parking lot. She came home to find that the vandal elves had visited her house too, had stolen her stereo, records, even her balalaika. She wrote a farewell letter to her mother, a last entry in her diary, and took the exit she'd been contemplating for a long time.

It could have been anyone's experience of a typical winter in Venice, in modern urban America. Too many have experienced the familiar pattern of brutalization described in Dori's last diary entry. For Dori, these glimpses of the worst humanity can offer were the final catalysts toward her suicide—an act she'd thought about often during the last two years of her life. Years of a seemingly all-American coming of age, sharp collisions with unexpected harsh realities, a gradual erosion of faith and trust, a deepening sense that life is unbearable without some sort of opiate (in her case it was love—wild, romantic love), loss of the love, increasing unsteadiness about herself—all led up to the question that hinted the end was near. Dori found the question in Tolstoy's *Death of Ivan Ilich*:

What if my whole life has really been wrong?

Certain times and places seem to attract those who are especially haunted by this question. California is well-known as such a place; both the San Francisco Bay area and Southern California abound with temples of self-help. Venice is one place that has long been the refuge for people whose lives might be defined as "wrong" were they to live somewhere else.

To Dori Schaffer, Venice in the late 50's was the "West Coast Greenwich Village." She'd grown up in New York and Alhambra, was selected a beauty queen, won a scholarship to Scripps, later attended UCLA and Columbia University graduate school, entered into a brief, disastrous marriage, pumped herself up with black coffee to stay awake to study. "I don't know why," she wrote, "but I am afraid to be caught doing anything wrong ever." After each bout with the outside world's high standards that she feared and yet desired so much, Dori would end up in Venice, and it was in Venice that, for a while, she seemed to be able to let down that fear of doing the wrong thing.

She ran on the beach, afraid she would die if she didn't keep running. She met a man who turned out to be her much-needed drug, whose passionate lovemaking could make her forget everything else. In Venice, she wore her hair short, dressed in shorts and T-shirts, smoked grass, worked for Civil Rights, lost her man, finally, to a car crash while on acid trip, and sank into an ultimately fatal depression.

The Small Utopia

Like many of the young people who would come to Venice later, Dori came to doubt the "American Dream." Her strong sense of justice led her to involvement with the NAACP and to the constant search for a humane environment. Eventually she wanted "just a small Utopia"—her own life, lived fully, with just the right combination of love, friendship, activism, and career success.

But Dori couldn't make her life come whole. She tore at herself trying to reconcile the simultaneous desire for marriage and children and for a career and graduate degree. She saw clearly how much of the conflict was a woman's problem: ("I have been hostile and bitter, I think," she wrote, "because I was cursed with being born a woman in the world as it now exists.") Yet that was not the only source of her confusion. To have to make one choice for one's destiny is a scary thing. What if it turns out to be the wrong choice? Dori couldn't choose and tried to have it all ways at once. When her times got hard, she knew the world was giving her pain, but she blamed herself.

The carefree beach town that had been her joy, that had given her a cheap pad, friends, a lover, had turned on her. In Venice where it was less dangerous to be wrong, Dori went all the way wrong and took her life.

As I sit here writing, 19 years after Dori's last painful days, I tremble to feel the same way she did about the world. Again, it is that time of renewed promises—and there are bloodstains on the sidewalk by my house where two men had a fight. Confidence in the ability of America to pull itself out of a slump is lower, if possible, than when Dori's last political hopes were shattered by three gunshots in Dallas. Loneliness in the midst of so much crowding is endemic, and Dori's dilemma of too many hard choices is the critical issue of our time. Life is a series of cascading pains for anyone sensitive enough to feel both one's own pain and that of others.

Suicide is an end, but living out one's life as one must, beyond the doubts and without regard to guidelines, is an end too. It is the crucial edge to which we who live here at the edge of the land have been driven, or have driven ourselves. I think of Dori's life and death, and, looking around at the problems that gape like cracks in an old ceiling, I know it will be very difficult to find my own "small Utopia," but I must try. In some way I can't really explain, it is as though each tiny triumph I can achieve in my own life is "hitting one" for the people like Dori Schaffer, who tried, who came, who saw, who dreamed but could not conquer. Perhaps it is no coincidence that I am here, like all those who end up at certain times, in special places, to attempt that impossible, but necessary dream.

Some thoughts inspired by the reading of *Dear DeeDee: The Diary of Dori Schaffer*, edited and annotated by Ann Schaffer, published in 1978.

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NORTH BEACH 90291



NORTH BEACH 90291 - a photographic study of the beach front of North Venice, has been published and is warming the hearts of Venetians who know and appreciate the work of Rich Mann. Rich describes the collection as "a portrait of Venice which combines documentary and surreal characteristics. The artist himself has managed to 'survive', off an on, in Venice for the past 24 years and sees his connection here as a mirror of our community's fate... "survival is merely by chance". Rich's work, North Beach 90291, is available locally at Small World of Books on the Ocean Front Walk, Via Dolce (Rose and Main) and at Papap Bach's and Hennessey and Ingles in Westwood. An exhibit of his photographs is currently on display at Via Dolce.

The evening at the Jail will also include the premiere showing of a video tape on Philomene and her photographer/filmmaker sister Pegarty Long by Judith Binder as well as a series of photographic and musical compositions inspired by Philomene's poetry by Pegarty Long and Brian Halio.

*My Heart, Your Heart
Hold the sound
Of a Great Sea.
It is My Voice,
Your Voice
The One
Whose Word
Will ring
Long
After we hear
The last star....*

*(LANDSCAPE poem by
Philomene Long)*

The reading is a part of the Old Venice Jail Tuesday Evening Series, coordinated by Israel Palbern. It takes place at SPARC, 681 Venice Blvd. on February 15, at 8 p.m. Admission is free. For further information call 822-9560.

*Philomene --
Bring your luminous dance
To open new visions
Within the black
Against which
All struggle*

*(note from Stuart Z.
Perkoff)*

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Gil Scott Heron

dawn of a new day

In celebration of Black History Month, singer, songwriter and "bluesocologist" Gil Scott-Heron will perform at a benefit concert for the Los Angeles Peoples College of Law. This rare, solo appearance by Scott-Heron-alternately singing and "rapping" about the Black experience and its music will take place Saturday, February 5th, 8PM, at Robert Frost Auditorium 4401 Elenda, in Culver City. That's four blocks East of the San Diego freeway, just South of Culver Blvd. Call 483-0083 for information.

Gil Scott-Heron's solo performance has been described as "an intimate conversation with 800 people peppered with song, poetry and rapping." Scott-Heron has written hundreds of songs and poems, including "Pieces of a Man", "We Almost Lost Detroit", "Home Is Where the Hatred Is", "The Revolution Will Not Be Televised" and "What's the Word? - Johannesburg".

The February 5th performance will benefit the unique Peoples College of Law, the only Law School in the nation whose stated goal is to produce "Lawyers who are committed to meeting the needs of poor people, and to progressive, social change". Seventy percent of its students are Black, Chicano or Asian; fifty percent are women.

The concert is produced by Ash Grove Productions, and tickets are available at the Midnight Special and Papa Bach Bookstores as well as the box office. ■



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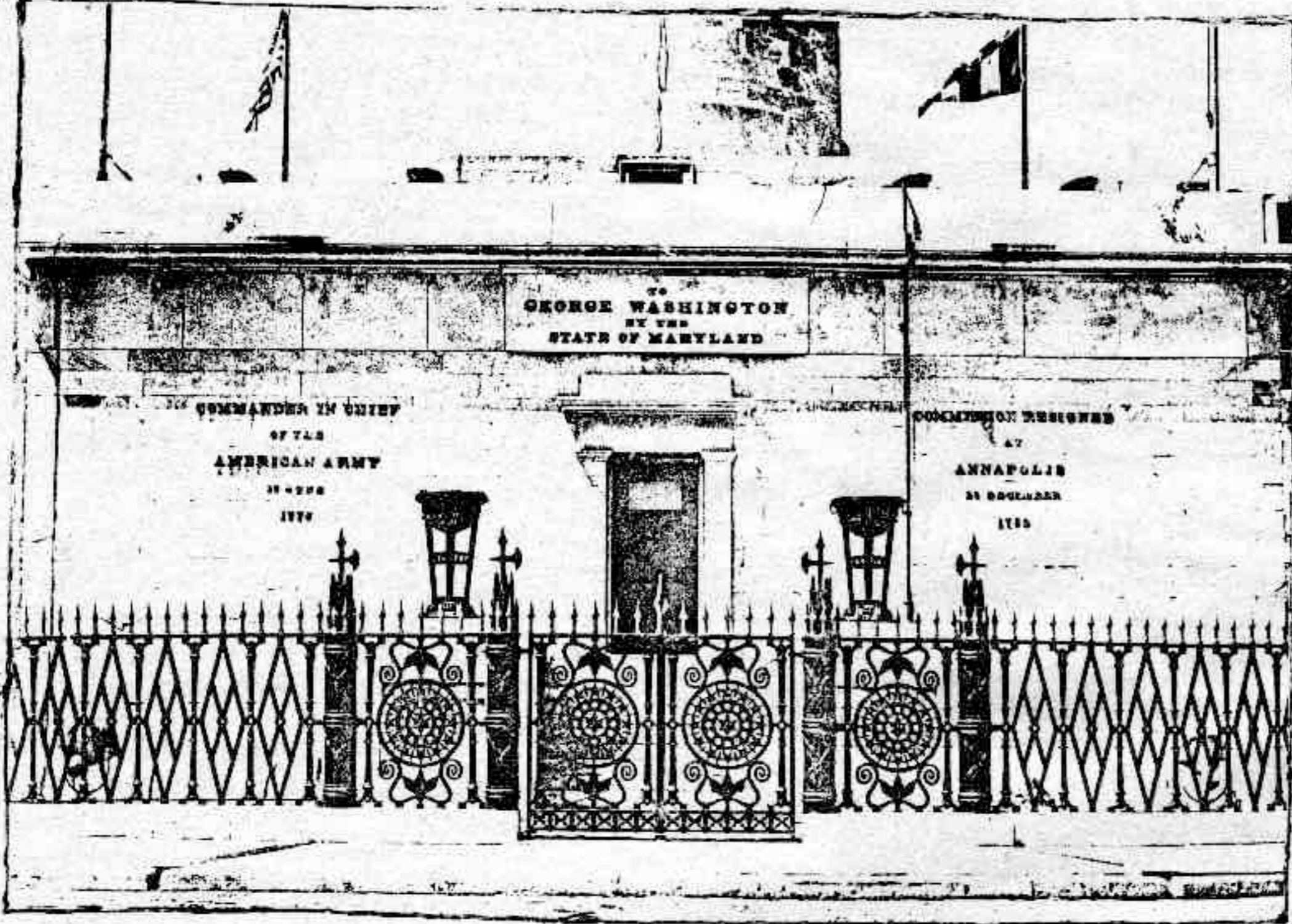
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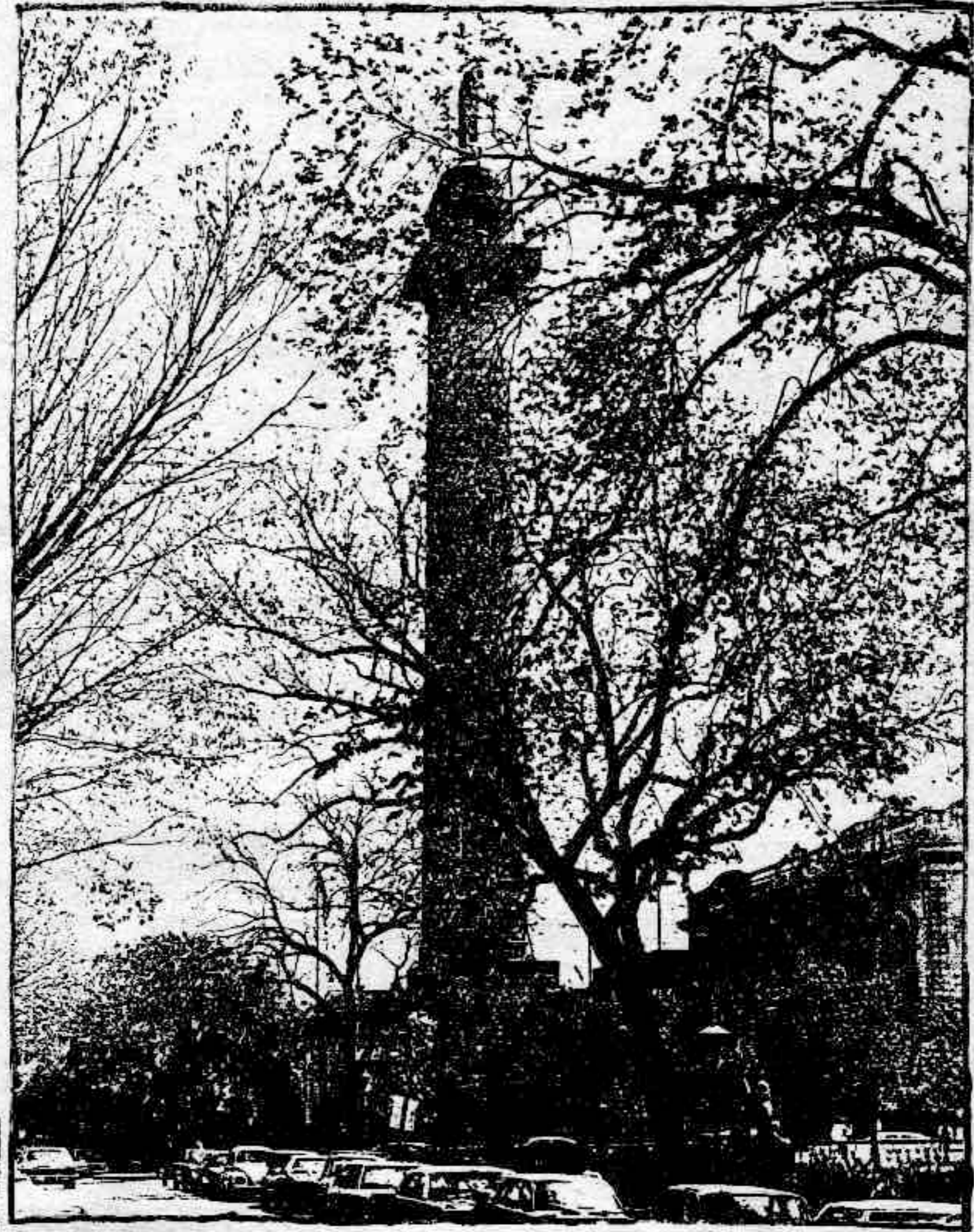
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WHEN THE WORDS "WASHINGTON MONUMENT" ARE MENTIONED, MANY PEOPLE ENVISION THE OBELISK MONUMENT IN OUR NATION'S CAPITAL. BUT THE FIRST ARCHITECTURAL MONUMENT ERECTED IN HONOR OF GEORGE WASHINGTON WAS IN BALTIMORE, MARYLAND.

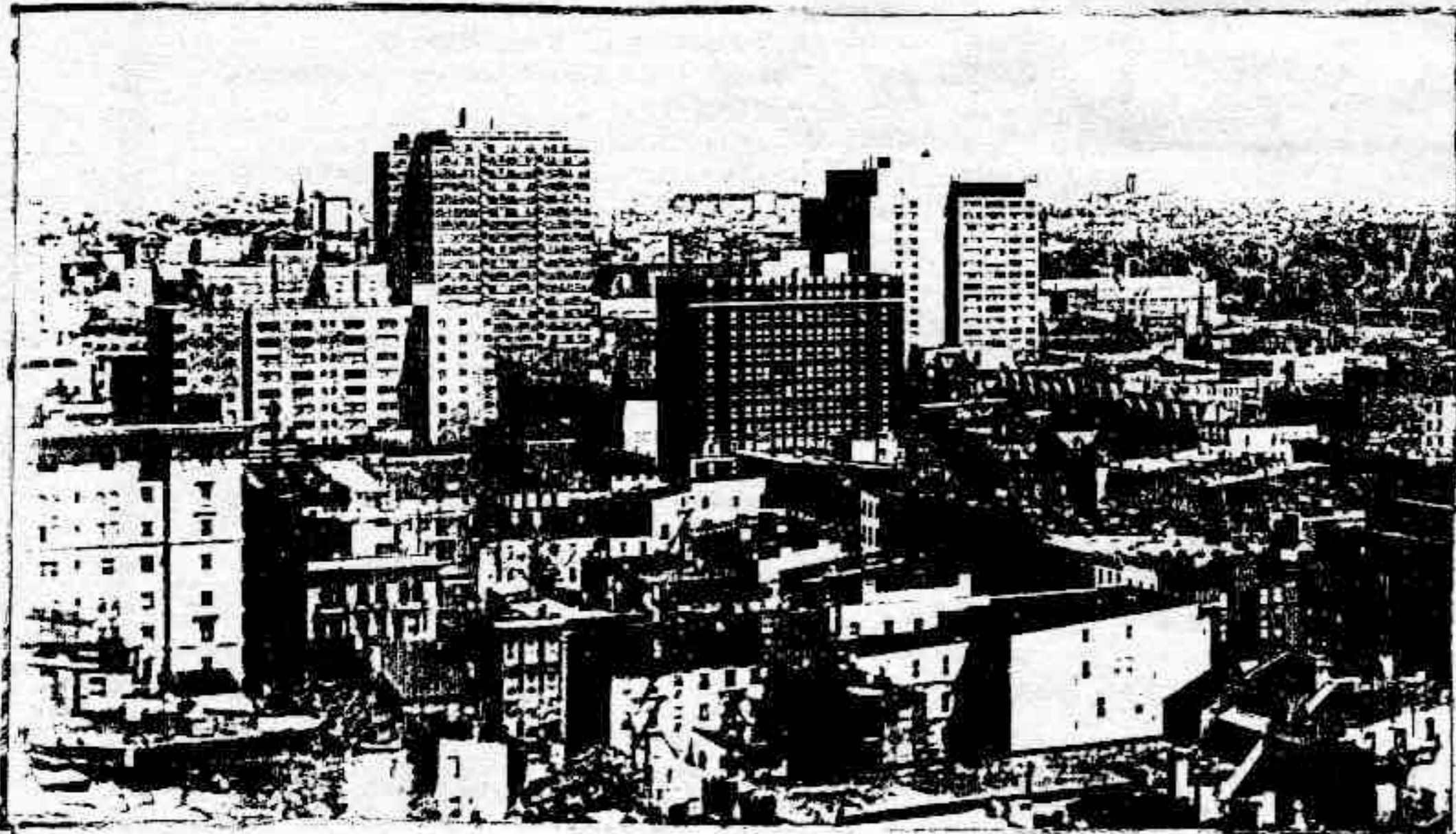
THE MONUMENT IS 178 FEET HIGH. ATOP THE COLUMN IS A MARBLE STATUE REPRESENTING WASHINGTON RESIGNING HIS COMMISSION AT ANNAPOLIS. IT WAS CARVED BY ENRICO CAUSICIA AND SET IN PLACE IN 1829.

IT'S DESIGNER, ROBERT MILLS, WAS FROM CHARLESTON, SOUTH CAROLINA. HE HAD STUDIED WITH THOMAS JEFFERSON AND BENJAMIN LATROBE, AND WORKED IN PHILADELPHIA BEFORE COMING TO BALTIMORE. HIS OTHER GREAT ACCOMPLISHMENT WAS THE DESIGN IN 1833 FOR THE WASHINGTON MONUMENT IN WASHINGTON, D.C. HOWEVER, THE BALTIMORE MONUMENT WAS COMPLETED SEVERAL YEARS BEFORE THE FAMOUS OBELISK ON THE CAPITAL MALL WAS BEGUN IN 1848.



PHOTOGRAPHS AND TEXT BY CHARLES A. WILLIAMSON

THE GEORGE WASHINGTON MONUMENT



PLAYING THE POWERHOUSE

By Elizabeth Elder

In 1902, when the place was built, it did exactly what its name implies. The Southern California Edison building at 3116 2nd St. in Ocean Park powered the red cars that ran on Main St. and also provided some power to the surrounding community.

When Ry (pronounced Rec) Ray found the place 5 years ago, he may have pictured it becoming a different kind of "powerhouse". By then So. Calif. Edison no longer owned it, and the present owner was Mishkon Tephilo synagogue on Main, who thought to turn it into a parking lot. Ry took a lease on the Powerhouse, rehabilitated the beautiful old structure and used it as his office while he was producing a film, *China Free Fall*, about the American skydiving team going to China.

More than 3 years Ry kept the building and made plans to turn it into a theatre. 15 months ago he brought his friend, Paul Linke, known to TV watchers as one of the cops on *CHIPS*, in on the project. The two of them, Paul's wife, Francesca, and several others involved themselves in a project to fund a theatre at the Powerhouse. Finally the project boiled down to Ry, Paul and Francesca, who, largely through donations from friends, raised \$20,000.

They brought the building to code, gave the outside a good sprucing up and did some landscaping. They spent a year on the paperwork, wiring and deck. But in mid-December the 48 seat theatre opened with its first offering. Entitled *Demonstration*, it was written by Michael Monroe, known for his play, *Caliban*, produced by the Company Theatre and for the Provisional Theatre's *Dominus Marrow*. This first show has been playing to mixed reviews, but, hey, how long has it been since there was a permanent legit theatre in the neighborhood?? And with tickets (no bad seats in a 48 seat house) at only \$5? It's been a while. A long while.

Paul is currently doing most of the managing of the place, but his idea is really the concept of an artistic collective. He worked on the Garden Theatre Festival, the free series at Barnsdall Park.

Paul says they'd like to bring in dance companies, musical groups, any sort of art whose performance lends itself to an intimate space like the Powerhouse. They've already scheduled their next two plays: *Everything Peter Curry Says Is True*, by Paul Lacques, directed by Darrell Larsen, and *Linke vs. Redfield for the World Cup Gold Cup Puck Cup Belt*, with performances on Friday, Saturday & Sunday at 8 P.M. Phone 855-1444 for reservations.

On the third Saturday of each month they've started what they call *Children's Film and Fun* from 10:30 A.M. to Noon. It's geared for small kids, from 3 to 6 years old. And - here's a switch - it costs \$3 for kids, but adults get in for \$1. They're doing this in conjunction with the American Center for Children's Films, and the first of the series featured 3 films, a film on juggling, one called "What Mary Jo Shared", and a third one about an escaped piano. No, these programs are not for tots on hard drugs, but the kids also got to sing and drink apple juice and eat popcorn. The next one happens February 19th.

The Powerhouse is cookin'! On Tuesdays there's a Shakespearean acting class and on Sunday morning an improvisational acting workshop for teens. You can find out more about what's going on there, how much it costs and anything else you need to know by dropping by the Powerhouse, 3116 2nd St. in Ocean Park. Or call them in the afternoons, primarily, at 392-6529.

MidEast Alliance Progresses

Following the inauguration in January of its very successful community education program, THE MIDDLE EAST: ROOTS OF CONFLICT AND PROSPECTS FOR PEACE, the Middle East Progressive Alliance (MEPA) continues in February to provide political enlightenment on this explosive region.

On Saturday afternoons between 1-4PM at the Venice United Methodist Church on Lincoln Bl., one block North of Venice Bl., MEPA will conduct audience participation forums on middle eastern issues with experts from many backgrounds.

Saturday, February 5
THE PALESTINIANS IN DIASPORA

"The History and Structure of the Palestinian Liberation Organization"
--speaker to be announced

"PLO at the Crossroads: Where Now?"
--Tony Sayegh, spokesman for the Palestine Arab Fund

Saturday, February 12
NO LECTURE

Saturday, February 19
AMERICA IN THE MIDDLE EAST

"US Interests and Strategies in the Middle East: World War II to Camp David and the Reagan Initiative"
--Moshe Adler, Ph.D.

"US Involvement in Turkey: Military and Economic Aspects"
--Mehmet Akyuz, Turkish Political Analyst

"The American Legacy: Israel and the Arab States"
--speaker to be announced

Saturday, February 26
ECONOMIC CHANGE IN THE MIDDLE EAST:
ITS SOCIO-POLITICAL IMPACT

"The Arab World in the Last Decade: Oil and a New Regional Reality"
--Sherry Vatter, Ph.D. candidate Near East History, UCLA

"The Making of the Turkish Working Class"
--Mehmet Akyuz, Turkish Political Analyst

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PISS ON VENICE

by Koko's Libre Liebhin ;translated by his human, memphis slim

Hi! I'm Libre. I'm a Venice dog. You've probably seen me out with my human but you never noticed. Dogs are pretty much invisible to humans unless we're shitting on your front lawn. THEN you see us.

We dogs see you all the time because we live in the environment you created. Do you realize you've covered over almost all the open space in Venice? Almost every piece of large ground has been built on, paved or covered with concrete. Even the Venice schools have paved playgrounds. I don't think it's healthy for any of us. I figure if it hurts my paws it must hurt your feet, shoes or no shoes. But there's open space in Venice and we still manage to find it.

The Beach is the place of course. Since we share it with humans we have to be more careful 'cause it's a \$43 fine for our humans if we get picked up by the Animal Control. And people think La Migra is nasty. They should get rounded up by the Animal Control sometime. And the places they keep you until your human can spring you. Barf me out!

My human takes me to the Beach in the early morning. There's less people and the Animal Control isn't up yet. Like most humans, they sleep late. The Beach is not just one continuous stretch to us though. Each jetty or pier is different. Each one of us males likes to leave our own favorite scent. Sort of like if you humans had your own personal brand of perfume.

I guess my second favorite spot in town is the divider on Venice Blvd. This is one of the few places in town I can dig for critters. You call them gophers and mice. The Venice Blvd. divider runs from new pavement to regular earth to railroad bed and back to pavement again. But its about the longest stretch to

run after the Beach and you don't have to share it with humans usually. Nobody walks in LA.

The biggest single open spot though in Venice is the water drainage run-off area behind Washington St. It has plenty of area to run and plenty of ground. It also has lots of grass and ice plants. We dogs like to defecate in bushes or grass you know. I mean, we all have our sensibilities. Speaking of sensibilities, my human is always happy to let me fertilize the Wells Fargo Bank in the Marina. They have such good ivy. The run-off is usually pretty muddy this time of year though and I hate gettin' a bath just after I've been out for a run.

One of the more fun spots at the North Beach is Dog Shit Park. I know it's really Westminster Park but when's the last time you called it anything but Dog Shit Park? You'd think with a name like that the Park'd be fertilized enough. But NOOOO! One night the Parks Dept. comes out and spreads cow chips all over the Park. I couldn't believe it. I thought I'd slipped thru the Twilight Zone into the set for "Rawhide". It was so bad you couldn't even smell the winsos.

The Summa land along the Grand Canal/ Ballona Creek is great for us beasts but since old Howard Hughes croaked they've been building condominiums as fast as they can along there. Besides that's actually on the Marina side of the peninsula and this article is supposed to be about Venice.

A coupla' other places are good places to run. The area between Electric Ave. and West Washington Blvd. (behind the shops) is a good mile run but it's not exactly open land. It's what you humans call "urban blight". Mostly it's unused land, sorta' parking lots and lots of truck gypsies. The area on the North Beach you can run on is on Main St. It goes from the bus yard north to Marine Ave. It's your typical urban open space filled with partially functioning cars, broken bottles and lots of trash. But cruising through here can prime you for pissing on lots of chic places in Ocean Park.

If I can't be cruising one of my favorite open spots in Venice, I like to pull my human around while he roller skates. I get lots of exercise and he gets lots of attention. Just don't put me on a leash and make me heel.

"LIBBE, Come Here!"
Oh no. He's got the leash again.▲

Steal this Escargot

That lovable anarchist of the '60's, Abbie Hoffman, is at it again. Passing himself off a Playboy magazine's food critic, he took a gastronomic tour of France's finest 50 restaurants, where he was treated like royalty. And all for free. The greatest chefs in the world took breaks from their kitchens to personally serve the phony esteemed face stuffer, even claiming to admire his written work. Abbie describes the pompous, egomaniacal celebrity-chefs of France as "giants who night after night serve the richest of the world (yet) fiercely hold on to their working class heritage."

He quotes the mighty Paul Bocuse: "I was at Versailles when your president met mine. Four hundred guests and I the only worker."

-reprinted from High Times Newsflash



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Jennie Low Gives Good Szechuan

By Elizabeth Elder

The preparation of Szechuan, Mandarin and Dim Sum - most varieties of Chinese food - has, until now, been a very mysterious art to me. I've always had a taste for it, for one thing, and in my notably inconsistent efforts at becoming more healthy, it has impressed me as being one of the more healthy cuisines of the world, making use of a lot of vegetables and relatively small amounts of meat, seafood and saturated fats (butter, etc.) But HOW to cook it, that was the part that kept me from the creation of wondrous oriental delights in the coziness of my own kitchen.

Now Jennie Low, a San Franciscan who is known to her students as an expert in the art of Chinese cooking, has written a cookbook that de-mystifies the whole process in an extremely effortless way. AND - her recipes are "homestyle", i.e. without MSG, to me the most undesirable element in Chinese cooking. Her recipes depend on the flavor of the food itself for their taste.

Jennie Low's Szechuan Cookbook gives the average "klutz in the kitchen" a clear, basic understanding of the tools, ingredients, techniques, menu planning - virtually everything to do with the art - in a simple and concise way.

Her first book, the bestselling *Chopsticks, Cleaver and Wok*, an introduction to Chinese cooking, is in its 6th printing. In her Szechuan Cookbook she zeroes



in on Mandarin, Szechuan and Dim Sum recipes. (Dim Sum - literally "touching the heart" - is the Cantonese equivalent of the American "brunch".)

She even tells you how to buy a wok, cleaver, which one to buy; shows you cutting techniques with pictures and diagrams; tells you what advance preparation you can do. She ends the book with an alphabetical glossary of Chinese ingredients, explaining what they are, their use in Chinese cooking, how and where to select them, and, in the case of unusual ones only available at Chinese groceries, she recommends specific brands, sizes to buy, how to store them and how long they will keep. Not a stone unturned.

Although most of her recipes include meat, poultry or fish, many of the dishes will serve 5-6 people using a pound, or less, of the meat or fish called for. If you enjoy cooking, like Chinese food and would like to make really tasty, healthy meals - cheaply - and without a lot of meat - let Jennie Low show you how!



PERSISTANCE PAYS

by Teresita Vestal
Venice-Santa Monica Chapter
Peace and Freedom Party

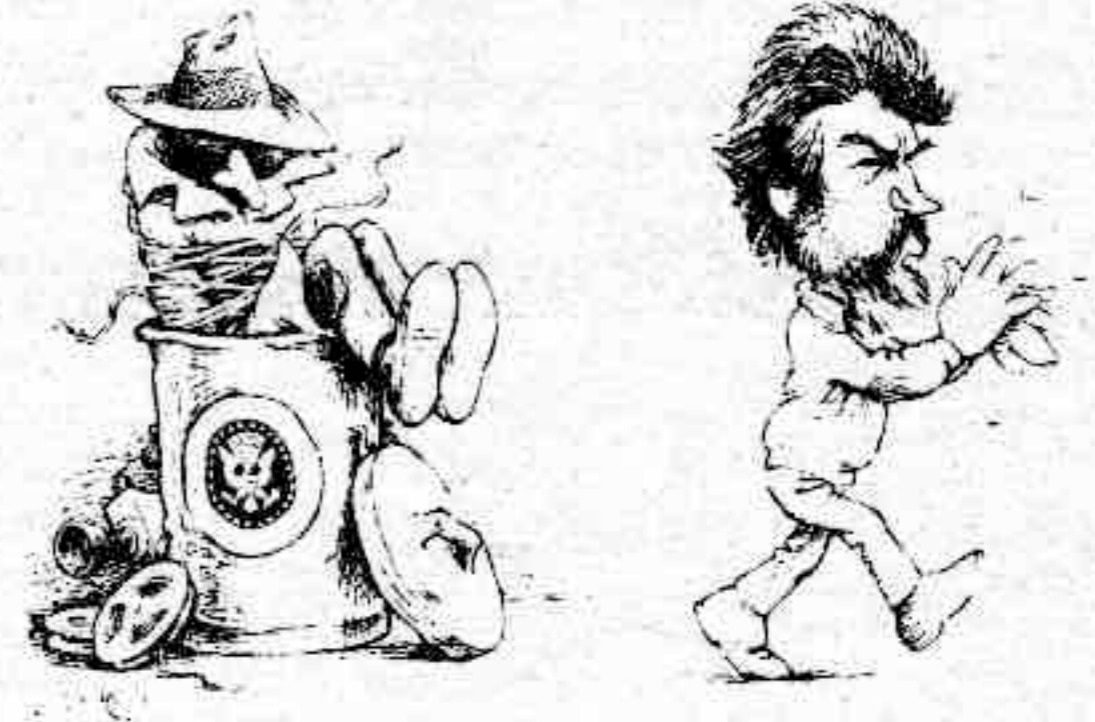
Mona Portell of 309 Broadway has had a direct deposit arrangement with First Federal Savings and Loan on Windward near Speedway for six years. Direct deposit means that her monthly SSI payments are deposited directly in the bank every first of each month and she makes withdrawals during the month to meet her expenses. "Can you imagine me walking around with all my money in my pockets on this beach?" asks Mona.

On November 15 a bank teller named Dolores informed Mona that she would have to maintain a minimum balance of \$50.00 every month to keep her account open. Since Mona could not figure out how she could do this on an income of \$499.00 a month she closed her account on January 19, asking the bank to extend her the courtesy of receiving her December payment and turning it over to her. Dolores explained how this could not be done since it was on a computer tape and the tape had been snipped.

Puzzled by this and wondering which computer would knock her down next, Mona went to the nearest phone, on Clubhouse and Ocean Front, dialed the local Social Security number, and after an hour of busy signals and ten minutes on hold was told by the expert who came on the line that nothing could be done until after the first, and that the check would be sent back to Maryland. At that point Mona staggered to the nearest bench and collapsed.

A guardian angel in the form of a friend named John Jenkins happened along walking his dog, inquired about the reason for Mona's distress, and swept her along to his house to recoup and use the phone.

Luckily it all worked out all right. Mona burned up the phone lines; started with the Social Security number in the Central Directory and raised hell. The person on the other end agreed completely. Nothing simpler than receiving her money and turning it over to her



so she could open another account. After all, the bank had entered a contract with the Social Security Administration for a plan designed to protect recipients. She gave Mona a toll-free number in Washington and the main office number in San Francisco, where Mona talked to a man who waved a magic wand and set the matter straight, putting her in touch with Murray Tanner at the Santa Monica office of First Federal, who saw to it that she got her December money on the third of the month, so that she was able to pay her rent just short of receiving a 5 day "quit or pay rent" eviction notice.

As she handed Mona the money she was entitled to, Dolores, snaking the check in Mona's face, sternly instructed her to be sure and open another account immediately. Mona cringed until the money was in her hand and then did what she was going to do anyway (she's no fool), scurrying across the street to open a direct deposit account at Security Pacific where they were more than glad to assist her in every way.

I say all this to say, "Don't put up with beaurocratic bullshit; fight back, raise hell, and refuse to be abused." And Mona says, "Without John's help, it wouldn't have been possible to make the phone calls. I paid a high price in anxiety and insecurity sweating this out. We have no choice but to fight back with the phone calls and visits in spite of the time and energy it takes because our survival is controlled by these institutions. We need to share information and help each other." ■

BYPASS continued from page 1

needed to alleviate the mess there? O.K. so that's not too clear, let me try again. One of these maps shows that 51,000+ cars were counted on Lincoln Bl. just south of Washington Bl. on an average weekday. BUT, the most important figure, for this argument, was not included--the number of cars going left (toward Venice/beach/peninsula/marina) compared to the number going straight (towards Santa Monica). The same is true of the map for weekend traffic which, significantly, does not show any amount of traffic on the Nixon Fwy. headed to the west. It is these two traffic volumes (both headed toward the beach) for which the Bypass is supposedly needed!

Additionally, a 1976 traffic report prepared for the Marina states that 40-55% of the traffic on both Lincoln and Washington Blvds. (in this area) was generated by the Marina. How will a road around the marina possibly alleviate the problems caused by this traffic. A

more recent report, 1982, shows that 50% of the traffic on Washington St, going west, turns into the Marina. Clearly the problem is getting traffic to and from the Marina off surrounding streets and into the marina as quickly and efficiently as possible. It seems logical that a road that would connect the Nixon Fwy with Admiralty Way, in the Marina, would serve that purpose far better than a road that merely steers traffic more quickly around a difficult intersection. So it is not illogical to conclude that the Bypass is intended to serve other purposes.

Segue to Malibu. There an L.A. County LCP proposes a major buildout of the mountains involving up to 21,000 more homes than now exist. More homes mean more businesses and more or wider roads to handle the increased commuter traffic. On my table is copy of a dream that traffic engineers called the Santa Monica Causeway, a road built on an artificial island in Santa Monica Bay that extended from the Venice to Topanga. I don't suggest that present day planners are trying to resurrect that road, but they are setting the stage for a more effi-

continued on page 14

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FALN Targets Genocide

continued from page 4

agencies. During these same years it was in Puerto Rico that the U.S. government and groups like the Rockefeller Foundation pressed their first, most intensive and longest-running programs of Third World sterilization. Today, Puerto Rico has the highest level of sterilization of any nation in the world. More than 40% of the women of childbearing age and 25% of the men have been sterilized, often without their knowledge or consent. Out of 18 mountain towns in the area pinpointed for 2020 mining, only one live birth has occurred in the past year.

This project, scheduled to begin in 1985, is intended to reduce the population of Puerto Rico from an expected 5 million to 1.5 million by the year 2020. Barely 50% of the Puerto Rican people -- 3.5 million -- are living on their island now. Those remaining in 2020 would serve as labor for high-pollution U.S. industry --

pharmaceutical and petrochemical plants, oil refineries, ore smelters -- clustered in concentrated industrial zones near the coast, surrounded by military bases and National Guard barracks.

Destruction of the people through forced emigration and destruction of the environment; destruction of the people through prevention of births. Genocide. What U.S. imperialism intends for Puerto Rico is the destruction of an entire nation, for once the Puerto Rican people leave their island under the conditions of the 2020 Plan, they will never be able to return.

Since the U.S. invasion in 1898 the Puerto Rican people have been resisting Yankee colonialism, and their resistance continues today and is intensifying. But the struggle against genocide is not just the responsibility of the victims: we who live within the oppressor nation have responsibilities too. First off, we need to take the initiative in educating ourselves about the true history and situation of Puerto Rico, and then share that education with other North Americans -- it's not just a mere coincidence that information about Puerto Rico in the establishment press is so scanty, misleading, and racist. We should listen to the voices of the Puerto Rican resistance, and as they set the pace of their own struggle, we should be there with concrete assistance when they need it. We must take sides with the oppressed against "our own" imperialism.

Before the U.S. can move ahead securely with its 2020 genocide it must first overcome two main obstacles: the patriotic Puerto Rican independence movement, and the revolutionary clandestine armed resistance. For nearly fifteen years the armed liberation war, both in Puerto Rico and in the United States, has been growing in scope and intensity. Having proven powerless to deal with the armed clandestine movement the U.S. is going after the public liberation movement. Its first weapon is the grand jury. Militants and activists subpoenaed before grand juries are ordered to give evidence against their organizations, their comrades, and themselves: if they comply, they give the enemy the information it needs to conduct CO-INTELPRO-type "destabilization"; if they refuse to testify they go to jail.

Since the 1930's the Puerto Rican national movement has refused to testify be-

fore grand juries as a matter of principle, refusing to recognize the authority of the U.S. over their nation.

On January 19th Steven Guerra, Maria Cueto, Julio Rosado, and Ricardo Romero of the MLN (Movimiento de Liberacion Nacional -- a public Puerto Rican and Mexican revolutionary organization in the U.S.), and Andres Rosado, an MLN supporter, were called before a federal grand jury in Brooklyn, N.Y., for the fifth time. Once again, all five refused to collaborate in any way. The U.S. has now threatened to file criminal contempt charges which, in

the words of the judge, could put them in prison for "life." This is political internment, the use of grand juries to jail activists for no other crime than their political beliefs and their refusal to betray their nation's struggle.

The judge stated that prosecuting and imprisoning them would act as a "deterrent and a threat" to others. Two days later the federal grand jury subpoenaed 2 North American anti-imperialists, Silvia Baraldini of May 19 Communist Organization, and Shelly Miller of the New Movement in Solidarity with the Puerto Rican & Mexican Revolutions.

The U.S. government represents nothing more than the naked force of imperialism seeking to impose its power and dominance at any cost, even genocide. The U.S. state, which makes its own laws and changes or breaks them to suit its needs, is using the grand jury to give a cover of legality to its repression.

We need to oppose this grand jury repression and support the grand jury resisters. The U.S. must not be able to repress the movement and impose its genocidal will against Puerto Rico without opposition from north americans. We need to massively expose the 2020 Plan and build a movement against it and in support of the revolutionary independence movement.

The New Movement in Solidarity with the Puerto Rican & Mexican Revolutions has a slideshow on the 2020 Plan. To arrange a showing for your organization, school class, or friends, please call (213) 392-8733 (days).

Send a telegram to Judge Charles Sifton, U.S. Federal Court, Eastern District of New York, Cadman Plaza, Brooklyn, N.Y., 11201, demanding an end to the grand juries.

On Friday, Feb. 25, two engineers from central Puerto Rico will be speaking at Channing Hall in L.A. (see box accompanying article). Come hear about the 2020 Plan firsthand, and urge your friends to come too.



Bypass continued from page 13

ient traffic route between Malibu and the rest of L.A. It was not far, in time at least, from the invention of the Causeway to the Marina Bypass thru Venice. Indeed, maps showing the Causeway show a southern extension coming in to Venice along the route into which the Bypass would empty.

The people in Malibu have formed the Santa Monica Mountains and Coastal Alliance to oppose the new development in Malibu already impossible for beach goers to get to ever tried to park at

CRUISE BY FREIGHTER



Zuma Beach on a weekend?). The Alliance is made up of groups as far south as the Marina and here in Venice.

As in 1972, the first, major opposition to the Bypass has come from people in the Oxford Triangle (Dec. Beachhead). But if we are to be as successful in exposing the impacts of this road, either as now proposed or as possibly intended, we must insure that a wider portion of the community is involved. My view of the impacts of the Bypass is as follows:

- it will bring more traffic onto either Ocean Av. or Pacific Av. & will impede, rather than assist, access to the beach by hopelessly clogging Pacific Ave.
- will force the City/County to extend the Bypass or widen Ocean Av. in order to alleviate the pro-

CITIZENS AGAINST THE BYPASS is a group composed mainly of people from the Oxford Triangle who would like to branch out into other areas of Venice. They are doing work in many areas and have formed committees to deal with various tasks. Contact the following people to help stop the Marina Bypass:
Challis McPherson-Petition Committee a most important way to express opposition and to inform people about the issue. (822-1729).
Dede Audet-Political Lobbying Committee--getting our message to various elected and appointed officials including the legislature, county, and coastal commission. (821-2719).
Gordona Perloff-Volunteer Committee--for those interested in helping in some other way. (823-8481)

COASTAL COMMISSION HEARING on this LCP will be held in March at the 22-25th meeting to be held at the Holiday Inn on LaCienega Bl near LAX. Exact date & time have not been announced.

blems created by the scaled-down Bypass now proposed.

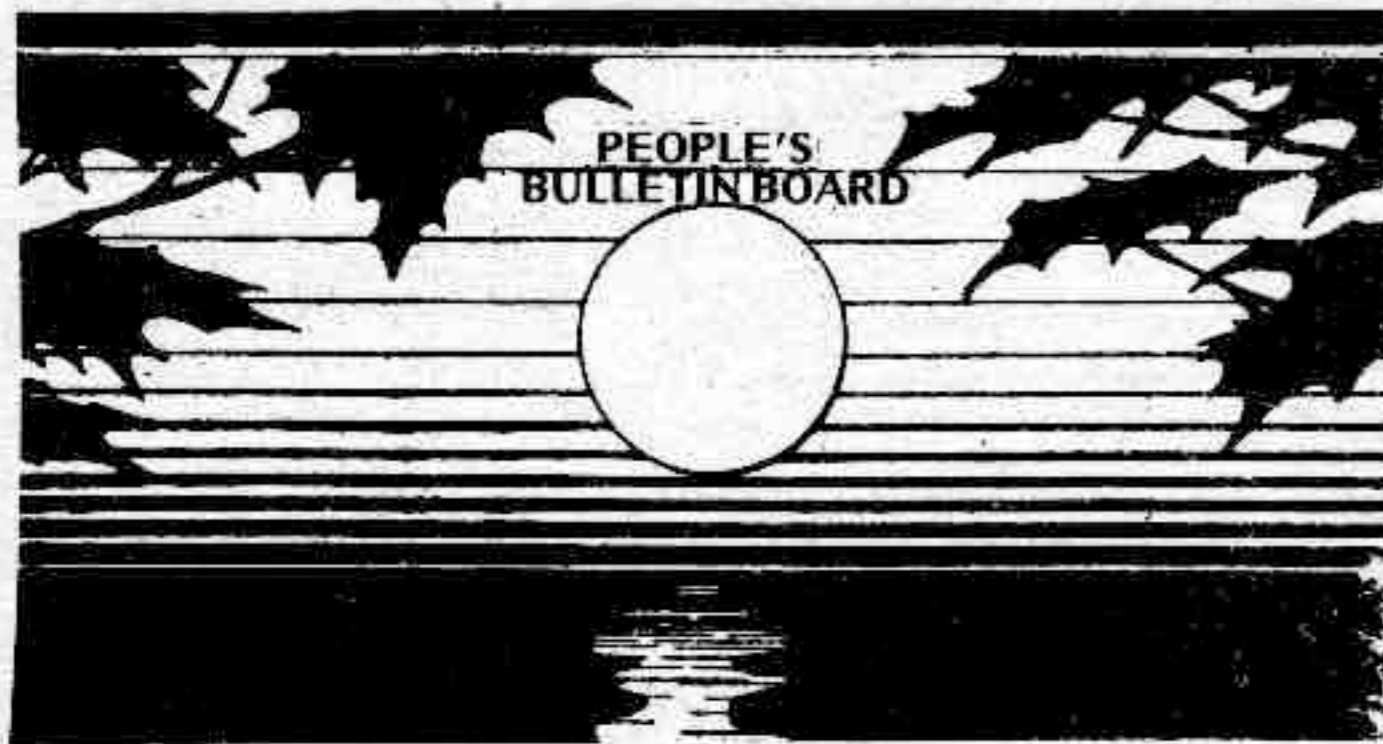
Either of these outcomes is unacceptable. Because the basic assumption behind the Bypass, that it will increase access to the beach, is false we need to stress the kinds of solutions that will honestly increase that access. For instance; if about half the traffic on Washington & Lincoln Blvds. (2 major beach access routes) is clogged with cars trying to get in or out of the Marina, maybe we should make it easier to get into and out-of the Marina. Now I realize that that sounds too simple & logical--but please think about it. If we cut a road that connected the Nixon Fwy with Admiralty Way a whole bunch of people now on peripheral streets would then be in the Marina where they wanted to be in the first place. Possibly just getting those cars off Lincoln & Washington would better improve access than the Bypass ever would.

Also, the County's LCP calls for improving the public transportation system to and around the Marina using a light rail system and shuttle service. Perhaps we should try these kinds of systems first and only consider the Bypass if they didn't work. Cost, after all, is going to be enormous in either instance since the Southern Pacific wants lots of \$\$\$ for the right-of-way (pick a figure anywhere between \$2 and \$12 million dollars for the land alone)

In next month's Beachhead I hope to talk about the entire LCP which includes development of almost all the vacant land south of the Marina--the Summa Cor property. Many issues are involved in that development running the gamut of wetland protection to affordable housing. Stay tuned.0



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Free brochure on underground housing is offered by Cal. State Dominguez Hills and Cal. Polytechnic Univ. Pomona. This brochure answers commonly asked questions concerning earth sheltered housing and underground building resource people. Call 213-516-3741, x99 or write Earth Sheltered Housing, Extended Education, Cal. State Dominguez Hills, Carson, Calif. 90747. There will be a video teleconference on March 29 on underground living.

UNITARIAN COMMUNITY CHURCH-Singletarians Forbes Hall, 1721 Arizona, Santa Monica
Sun., Feb. 13: Ballroom Dancing by Candlelight. Music of the past 40 yrs Refreshments. \$3. 8pm.
Sun., Feb. 20: Are You Looking for a New Relationship? Diana Burr, MFCC has some novel ideas on this topic \$3. 8pm.
Sun., Feb. 27: Ballroom Dancing by Candlelight. Music of the Big Band Era plus modern dances. Refreshments. \$3. 8pm.

1st UNITARIAN CHURCH OF LOS ANGELES 2936 W. 8th Street L.A. 389-1356
Sun., Feb. 13: "Women and Men in Struggle in Nicaragua". Carolyn McDade a recent visitor to Nicaragua will show a slideshow and sing songs of her visit. 11am.
Sun., Feb. 13: Composer Earl Robinson will perform in concert.
Sun., Feb. 20: "Your Money and Your Life New Film "Gandhi" has made people reconsider personal power in the face of nuclear destruction. 11am.

UNCONVENTIONAL CONVENTION FOR CHOCOLATE LOVERS EVERYWHERE. May 14,15. Best chocolatiers from around the world with plenty of samples. Chocolate making tips demonstrations recipes, contest L.A. Convention Center. \$6.50 adults. \$3.50 Seniors/children.

SHERLOCK HOLMES CELEBRATES 129th B'Day Cal. State Long Beach, Felonious Commuters Society sponsors birthday bash Opening Jan 6 thru Mar. 31 University Library Gallery. Art, photos, exhibits and film series. For more info: 213-498-4223

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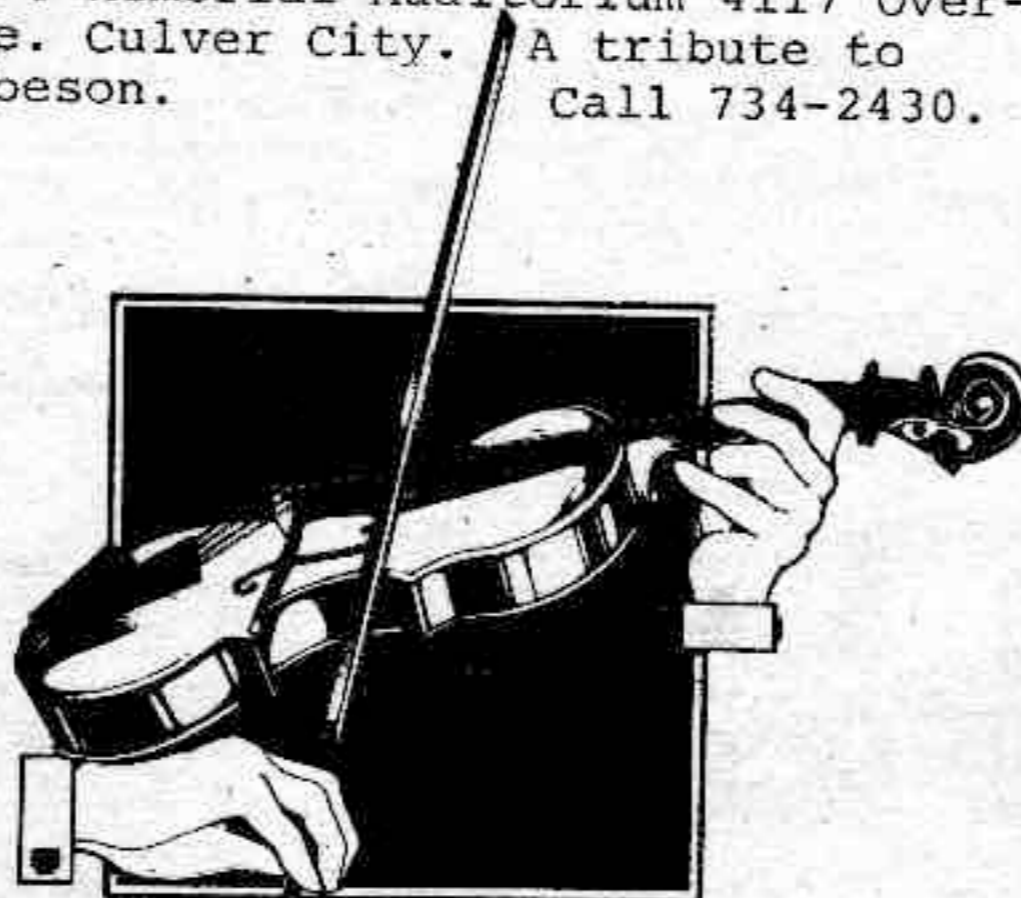
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Conductor David Avshalomov will lead Santa Monica Chamber Orchestra in 1 hour concert in Santa Monica College Music Auditorium. Tuesday, Feb. 15, 11am. Info: 450-5150

The SANTA MONICA MANDOLIN ORCHESTRA is seeking additional mandolin, mandola, and guitar players. Orchestra meets and rehearses every Friday at the Centurion Bldg, 801 Wilshire Bl., Santa Monica. 9:30am. to Noon. Call 399-7075.

NEW VOICES OF THE 80s
Annual festival for young artists. Youth variety show held Feb. 12, 7:30pm at Veteran's Memorial Auditorium 4117 Overland Ave. Culver City. A tribute to Paul Robeson. Call 734-2430.



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CLARE FOUNDATION 844 Pico Bl. Santa Mon. Special yoga classes for senior citizens taught by Bernie McMillan of Santa Monica. 10am, Thursdays. Call 395-0951

SHIATSU LECTURE. 3 hour workshop, practice and theory of Oriental Healing. Introduction on Sun., Feb. 6, 10am-1pm. Tao Healing Arts Center, 2309 Main St. Santa Monica 396-4877

SELF DEFENSE WORKSHOP
Free self defense workshop will be given on Sat., Feb 5, 10am - 2pm. in room 4, Antioch University, 300 Rose Av. Venice L.A. Commission on Assaults Against Women. 651-3147

TEEN RAP GROUP
Weekly, ongoing teen rap group beginning Tues., Feb 8, 3:30-5:00. Teens who are experiencing problems with school, legal authorities, family, friends with interest in sharing experiences. Open Paths Community Counseling Center 3744 Barrington Av. L.A. 398-7877

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ALLIANCE FOR SURVIVAL

Feb. 6: Bob Marley Birthday Celebration Concert event sponsored by Reggae for Cultural Awareness and Alliance. Call 462-6243 for location
Feb. 7: WINCON '83 Vigil, 7:30, Disneyland Hotel, Anaheim. Protest military weapons convention. Info; (714)997-9922
Feb. 16 - Mar. 18: Fallout Fashion Exhibit. Cal State LA Exploratorium Gallery, 5154 State Univ. Dr. Display of costumes from Fallout Fashion Show. 937-9238.
Feb. 13: Valentine Heartfelt Freeze anti-nuclear vigil and peace picnic in support of an immediate US/Soviet weapons freeze. 1pm - 4pm WLA Federal Bldg. Info:3991000

NATIONAL TOUR AGAINST GENOCIDE IN PUERTO RICO -- Two research engineers from central Puerto Rico, Alexis Massol and Eduardo Garcia, will be speaking against the U.S. government's "2020 Plan," a genocidal project intended to depopulate Puerto Rico by the year 2020; at a bilingual program, Friday, Feb. 25, 7:30 P.M., at Channing Hall, 2936 West 8th St., L.A. (8th & Vermont). Donation: \$2. Sponsored by the MLN (Movimiento de Liberacion Nacional) and the New Movement in Solidarity With the Puerto Rican & Mexican Revolutions (392-8733 days).

MEN,

LOS ANGELES MEN'S COLLECTIVE
LA Men's Collective is an 8 year old organization open to all men. Men's potluck dinners and rap groups are regularly offered on the first Sunday of each month at The Meeting House, 1440 Harvard, Santa Monica. Dinner from 7-8pm raps 8-10pm. \$3.
Feb. 7: Men and intimacy, facilitated by David Hulbert and Ken Morgan. Contact: 388-6640

POETRY

SPARC - 685 Venice Bl. 322-9560
Poetry Readings at Old Venice Jail.
Feb. 6: Special gathering for poetry reading with ancient music with Grey Singing Horse. Lois Red Elk, Geraldine Keans, Chitra Chakraborty Silver, Israel Halpern. 6pm. \$3.
Feb. 8: Deborah Hatheway. Devra Fisher
Feb. 15: Philomene Long. Pegarty Long
Feb. 18: Victor Noel. Doreet Cypus
Feb. 22: Rosa Rosenbourg
Mar. 8: Lynn Bronstein. Julie Stein 822-9560

8th ANNUAL POETRY CONTEST
\$1,000. grand prize sponsored by World of Poetry newsletter for poets. Poems of all style and subjects. Rules and entry forms available from World of Poetry, 2431 Stockton Bl. Dept. G, Sacramento Ca.

BEYOND BAROQUE LITERARY/ARTS CENTER
681 Venice Bl. Venice 822-3006
Sat., Feb. 5: Discussion/Information session with 8 Dorland Mountain Colony Artists. 2-4pm.
Sun., Feb 6: Open Readings 8pm.
Mon., Feb 7: Poetry writing workshops with Jack Grapes. ongoing.
Fri., Feb. 11: New York poet Ann Lauterbach.
Fri., Feb. 18: L.A. Poet Barbara Einzig and Berkeley poet Thaisa Frank.
Mon., Feb. 21: Fiction workshop taught by James Krusoe. Advanced writing. Ongoing 7-10pm.
Fri., Feb 25: Performance artist Mike Kelley. "Monkey Island"
Every Wednesday Poetry Workshop 8pm.

GEORGE SANDS BOOKS-9011 Melrose, LA
Feb. 13: Harvey Mudd reads from THE PLAIN OF SMOKES, lyrical invocation of the city of Los Angeles. 4:30pm 858-1648.



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| DELICIOUS HOMESTYLE COOKING FRESH, NATURAL VEGAN FOOD! | |
| | |
| 2 p.m. 6 MARTHA SANTOS & BATUKE BRAZILIAN JAZZ 7 p.m. Ciro Hurtado | 9 p.m. 7 SAM RINEYS JAZZ JAM |
| 2 p.m. 13 MARTHA SANTOS & BATUKE BRAZILIAN JAZZ 7 p.m. AKEMI IWASE | 9 p.m. 14 WHIRLWIND FUSION W/HORNS |
| 2 p.m. 20 MARTHA SANTOS & BATUKE BRAZILIAN JAZZ 7 p.m. STEPHANIE BENNETT Jazz Harp | 9 p.m. 21 SAM RINEYS JAZZ JAM |
| 2 p.m. 27 MARTHA SANTOS & BATUKE BRAZILIAN JAZZ 7 p.m. BERNIE PEARL BLUES | 9 p.m. 28 WHIRLWIND FUSION W/HORNS |



THE COMEBACK INN

| | | |
|---|---|--|
| TUES 1 9 p.m. ARCO | WED 2 9 p.m. THOMAS RONKIN ELECTRO MUSIC! plus VIDEO | THUR 3 9 p.m. BURN! HOT JAZZ-ROCK |
| 8 IRIS AN EXCITING MUSIC JOURNEY THROUGH PERU EQUADOR BOLIVIA ARGENTINA | 9 p.m. 9 BOB RAMEY SYNTHONIC FUSION | 9 p.m. 10 VISION JAZZ FUSION |
| 15 IRIS AN EXCITING MUSIC JOURNEY THROUGH PERU EQUADOR BOLIVIA ARGENTINA | 9 p.m. 16 CARL BYRON ELECTRO MUSIC! | 9 p.m. 17 CATALINA FUSION JAZZ |
| 22 IRIS AN EXCITING MUSIC JOURNEY THROUGH PERU EQUADOR BOLIVIA ARGENTINA | 9 p.m. 23 STEVE ROACH "Life-Affirming Music." - Terry Wood, Daily News | 9 p.m. 24 POLYHEDRA FUSION |

LIVE MUSIC * FEB. 1983

SAT

NEW MUSIC

WED. NIGHTS 9PM

Synthonic Visions

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|---|---|
| 9 p.m. 5 PASTORIA BRAZILIAN JAZZ W/ELLEN DEMOS | 9 p.m. 11 RAY DE LA PAZ BROOKLYN RAIN JAZZ POP VOCAL |
| 9 p.m. 12 NEW WORLD MUSIC | 9 p.m. 18 CAT CITY FUSION JAZZ |
| 9 p.m. 19 WAYNE JOHNSON TRIO | 9 p.m. 25 THE FENTS |
| 9 p.m. 26 THE APPOLLONICON New World Fusion | |

OPEN DAILY FOR DELICIOUS DINNERS IN OUR DELIGHTFUL GARDEN!

396-7255
1633 W WASHINGTON BL., VENICE
1/2 block North of North Venice Bl.

February marks the return of the Synthonic Visions Series of New Music. Originating in 1981 as "Electro-night", on Monday nights, this intriguing adventure into the future of music has phase-shifted over to a new home on Wednesday nights. Composer/film-maker Thomas Ronkin opens the series Feb. 2, 9p.m. Special guest Steve Roach will accompany Thomas for one set, the second set will explore a new realm of visual music, as video imagery is added to complement the music. Feb. 9 will become an experiment in rhythm as Bob Ramey, the first synthesist to perform in the Comeback Inn (eight years ago) leads an improvisational duet through surprising soundscapes created with advanced electronic percussion. Bob has a special style of music that aims at sharing spontaneous sound energies as he communicates with audience and musicians to convey positivity.

Keyboardist Carl Byron performs for a solo evening Feb 16, 9p.m. Byron's compositions fuse ethnic, classical, and modern elements into an evocative and challenging original sound. Byron, who recently returned from tour with Levi Dexter and The Tribe, has been featured with many L.A. bands and currently performs with the Toasters.

Steve Roach exposes emotion, power and depth in his quest for new music forms. A self-taught multi-synthesist, Steve creates his own sounds, previously unheard outside of the imagination. He will be heard Wed., Feb. 23, 1983.

Synthonic Visions: original synthonic music, electronically synthesized to achieve multi-dimensional listening. The technology of creation has advanced this kind of concert music to a level of healing, where sound frequencies soothe and stimulate our civilized psyches.

New sounds create new visions. Approach them from a new vantage point.

Looking for a graceful way to wind down your weekend, soothe your spirit for the coming week? Then come by the Comeback for our Sunday evening concerts, when inspiring acoustic oriented solo and duo performers entertain from 7 to 10 p.m.

On Feb. 6, Ciro Hurtado takes the stage on acoustic guitar. Ciro draws upon many influences including Flamenco, Brazilian, classical and his native Peruvian folk styles. Sensitive and bold his colorful music is specially enjoyable. (Two sets, 7-10 p.m. approx.)

In times such as today, we like to seek out calming reassuring friendships. One who generously shares these qualities is Akemi Iwase, a beautiful vocalist from Japan, who will appear with accompanist Dan Harris, Feb. 13, 7-10p.m. Through her music, which includes powerful Japanese folk songs over 1000 years old as well as contemporary, original songs of love, peace and spiritual freedom, Akemi presents honest, relevant artistry, as soothing as a clear glass of fresh rainwater. Come and be inspired!

Feb. 20th, Stephanie Bennett will take the stage for a special solo performance of jazz-harp. Her remarkable playing has delighted audiences here in the past while fronting a jazz quintet. Now Stephanie shares her flair for harp in an intimate solo concert. This is a really exciting treat for harp lovers or anyone who admires beautiful music.

The final Sunday evening concert on Feb. 27, will feature Bernie Pearl, blues guitarist. Bernie has a warm, friendly stage presence and a masterful finger-picking technique which he employs on authentic Texas and Mississippi Blues. Bernie always has a story and a song to kindle a warm spot in your heart.

Sunday afternoons in February, let Batuke carry you away with the warm and exotic sounds of Brazil. Martha Santos, sensational vocalist and violinist, leads her all-star Samba Band in delightful Latin rhythms and jazz syncopations. Batuke is a dynamic new concept that generates enthusiasm from all audiences. From mellow, swinging bossa-novas to the most impressive "batacadas", Batukes appeal is natural.

This upcoming band performs with much energy and spontaneity that helps create the special magic of an exciting, well-crafted presentation.

To witness a performance by Batuke is to meet the new power of the Samba! (Sundays, 2p.m.-6p.m., Feb. 6, 13, 20, 27)

The Appollonicon is a name coined three hundred years ago for an unusual instrument with six keyboards that may have been the first synthesizer. Today THE APPOLLONICON is an exhilarating musical force comprised of five first-rate players and dozens of instruments ranging from drums, bells, synthesizers, guitars and keyboards to flutes, sax and steel drum! Impressive vocals and a vibrant vibraphone add the final polish to an enlivening ensemble of articulate, expressive performers. Embark on a journey through the music of Asia, Africa, Caribbean, Latin America the Middle East, and even good ol' American Rock and Roll. Invigorate your senses, enjoy the musical excitement of the APPOLLONICON!!!

(Saturday Nights, 9p.m., Feb. 5, 12, 26)

Each night, the Comeback inn offers a variety of delicious vegetarian food prepared with fresh wholesome ingredients. Based on recipes from around the world, the menu has a rich and varied selection. Raw, "living" foods as well as macrobiotic dishes are served, with the emphasis on taste and nutrition.

During the next few months, we will explore new directions in health foods. Through study, experimentation and even serendipity, we have found an exciting new realm of foods that promote healing and regeneration. These dishes are stimulating without the depleting side effects of rich, processed foods. We invite you to explore with us these new taste sensations that feel as good as they look and taste. Some of our new items will include fresh carrot juice with parsley and ginger, home-made no-salt sauerkraut (high in enzymes) niziki sea vegetable salad, wheat and rye grass juice (high in chlorophyll), nut and seed cereals and sprouted grain dishes. This high vitamin, easily digestible menu will offer variety and a refreshing alternative to our health conscious friends who seek out new directions in well-being. As we move into the warm summer months, look for fresh fruit salads, papaya purees and coconut juice to be added to our selection of new foods for vitality!

The Comeback Inn is now accepting resumes from qualified persons who wish to work in an atmosphere of health foods and live music. If you are a non-smoker, non-drinker and a vegetarian with interest in a long term position in food service, please mail your application to 1633 W. Wash. Bl., Venice, Ca. 90291. Openings include servers, bartenders, chefs and management positions. Experience is required.

graphics and writing by James C. Hovey

