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FREE VENICE

SINCE 1968

BEACHHEAD



March, 1983, Issue # 159, P.O. Box 504, VENICE, 90291. (213) 823-5092

From Wet Lands To Wet Dreams

PLAYLAND FOR THE RICH

by MOE STAVNEZER

MARINA DEL REY, Calif.

"Land Howard Hughes got for a few thousand dollars in the 1940s may become the newest play land for the rich in this trendy Los Angeles area.

"Playa Vista- a \$1 billion project proposed by a division of Hughes Corp.- would turn a muddy 926-acre plot into a luxurious planned community."

USA TODAY Feb. 15, 1983

According to L.A. City Planning Director Calvin Hamilton, if all the developments now on the drawing boards for the westside--from Marina del Rey to El Segundo--are built this area will have a build-out 5 times that of Century City and 3 times that in downtown Los Angeles!

A very significant part of that potentially outrageous increase in density is embodied in the local coastal program (LCP) for Marina del Rey and the Ballona Wetlands (Summa Corp. property south of the Marina). Currently, the LCP submitted by the County to the Coastal Commission allows a 25% increase in apartments in the Marina which translates into about 3,000 new residents. The Summa property, at the expense of the wetlands, would allow a development about the size of the current Marina, adding an 10,000 people to the area. Add on to this almost 2,000 new hotel rooms, 300+ restaurant seats and more than 1 million square feet of new office/commercial space! In other words, a massive development. The LCP envisions a number of 15-20 story buildings in the Marina and on the Summa land which, in the very best newspeak, the planners claim will improve views both in the Marina and Ballona. Well I guess if you can afford to live there or stay in one of the hotel rooms your view will be enhanced but what about those of us who can only afford to drive by the place?

And "driving by" the place has become a major issue in the LCP. Even with many of the road "improvements" in the LCP, there is a rather cavalier attitude concerning the eventual impact of these developments on the roads and communities surrounding the marina/ballona area. But, even more important in terms of the Coastal Act, is the impacts on people's ability to get to the coast--including getting in and out of the marina and the new Summa development area. Consider, for instance, the fact that the LCP projects a 40%+ increase in vehicle trips in Marina del Rey alone. Development just outside the coastal zone (the part of Summa's land east of Lincoln Bl.) will result in about twice the current level of traffic on Lincoln Bl. Taken together these traffic increases will make the traffic jams on the freeway look desirable in comparison.

In fact, in a preliminary letter from the coastal staff to the county access emerges as the major bone of contention due to the heavy increases noted above. That letter also discusses the Ballona Wetlands and does not augur well for its protection by the Coastal Commission.

The 1975 Coastal Plan, upon which the current law is based, called for the purchase of 350 acres of wetland and salt-marsh known as Ballona. The County has "identified" 110 acres in its LCP and the Dept. of Fish & Game has identified some 152 acres. (Fish & Game purportedly had a report with far more acres but that was

changed after the Duke was elected). The same letter from the commission staff merely requests that the county bring its acreage in line with Fish & Game. A loss of at least 200 acres of wetland & marsh. The precedent that this may set on a statewide basis is most disturbing especially since the next head of Fish & Game may be the likes of Carol Hallet a conservative Republican who ran against Leo McCarthy for Lt. Gov. this past November. Every acre of the wetland not saved translates into more development for Summa.

Ballona is part of the remaining 10% of the wetlands which used to typify the south coast of California. The 90% of the wetland/marsh area destroyed made way for the likes of Marina del Rey. Wetlands are among the most productive areas in all nature. They are the meeting place of rivers/streams etc with the ocean and nurture fish, the plants & animals upon which fish feed, they support all manner of birds and produce food for many, many forms of life. The Santa Monica Bay was a very productive source of fish until the Marina replaced the wetland/marsh area that fed it.

Boiled down to the meat, the issue involved in the wetlands has to do with a trade-off between total acreage and money. Last year, before the Duke was elected, the Coastal Commission was considering a LCP for the Bolsa Chica Wetlands in good ole Orange Co. There, the commission was using the Fish & Game wetland determination and requiring that the land owner (Signal Oil Co.) dedicate and pay some of the restoration costs of the degraded

--continued on page 9



PHOTO BY PETER KELLY

HOW TO SURVIVE WITHOUT A SALARY

By Elizabeth Elder

"When wars were fought by ranks of redcoats, lined up neatly on the field, the rules were made to suit the officers who could direct the thing in a safe and gentlemanly way from the shade at the top of the hill: "King's bishop to knight four...Oh, well played chaps!" Economics is no different. Rules of "normal" behavior, from plastic money to fashions in dress, certainly aren't set up to profit the poor schmuck who has to pay the bills. You want to know who decides that skirts are shorter this year? That the candy case is open at nose level for a three year old? That pulling something useful out of a neighbor's garbage is socially unacceptable? That fixing a car can cost more than replacing it? You want to know who makes these rules? Look up on the hill...there!...in the shade. TO HELL WITH THE RULES! There are enough redcoats in the world already."

--from How to Survive Without a Salary

It certainly is no mystery to anyone (except perhaps the current Administration) that we are living in especially hard times. Economies, worldwide, are in the toilet, millions are out of work, homeless and hungry. Even those of us who, by grace or cunning, still manage to be employed, are feeling the pinch. And in Venice we daily see the casualties - an increasing number of them. Truck gypsies, people living in cars, folks sleeping on the beach and under bridges, rummaging through dumpsters for discarded food, asking for spare change.

What is doubly offensive is that in the midst of all this hardship, there are enormous examples of waste: perfectly good food thrown away because it isn't cosmetically pretty enough, farmers paid not to grow crops, and on and on. Meanwhile, we read that many merchandisers are "upgrading" their goods and are no longer going to try to appeal to the "middle range buyer" (who isn't buying much these days). Rather, they will be producing very high priced goods and services only affordable by the richest people whom the market sees as "inflation proof", a polite way of describing those folks at the top whom the

--continued on page 3



Don Van Vleet

INTERNATIONAL WOMEN'S DAY

March 8, 1983

My Dear Friends at the Beachhead,

The paper looks fantastic! This last edition was a graphic knockout. You outdid yourselves, truly.

The "World According to Ronnie..." was a delight!

I hope to see more 16-pagers like that one. Keep up the investigative reporting and sardonic poetry, and I'll see ya'll at the next chili fest...

Your ex-collectivite,
Chris Toussaint

To the Editor:

When you take in consideration that in two years President Reagan has created the largest federal deficit in history; more than all the deficits of all the presidents in the last 200 years, you must ask way? The answer is that President Reagan is making the rich richer and the poor poorer because we the people are paying the interest on that \$200 billion dollar deficit, just like Reagan wants it. The banks have taken over the government with their front man Reagan leading the cavalry charge against us.

Arnie Lutz
7313 Earldom Avenue
Playa del Rey

Dear Beachhead,

To further clarify Howard Ryan's (Feb. issue) political critique of the Gandhi film: Does he evaluate the significance of the impossibility of reconciliation of pragmatic expediency with moral, ethical and spiritual imperatives?

And does he weigh appropriately the central issue that millions of people followed Gandhi's principles of non-violence, unity of previously isolated classes (Untouchables and Brahmins), and religious tolerance among Moslems, Hindus, Buddhists, Christians, etc. against the current millions of followers of Reagan's militaristic, trickle-down class scorn and divisive religious pathology?

Sincerely,
Carol Corrigan
Pacific Palisades

LETTERS

VALENTINE GREETINGS!

a long overdue thank you for the continual work of the great BEACHHEAD - a true example of a community paper - printing news we can't get elsewhere as well as making the news we can get elsewhere more pertinent to our locale. oddly, after 14 years! i still look forward to each month's issue - i appreciate your hard work to publish the BEACHHEAD.

mary jane

Dear Editors:

In a recent issue of the Beachhead, a letter to the editor appeared which was signed by the Treasurer of the Peace Committee of DSA. The letter referred to an earlier article concerning Assemblyman Tom Hayden's stand on Israel and discussed Hayden's relationship to the left. The author of the letter neglected to state that the letter was her personal opinion and not the position of DSA or the DSA Peace Committee. Neither DSA nor the DSA Peace Committee endorses the opinions expressed in the letter.

Michael Brush
Chair of the DSA Peace Committee

FREE VENICE BEACHHEAD

STAFF: Elizabeth Elder, memphis slim Lynne Bronstein, Moe Stavnezer, Olga Palo, Joan Friedberg, Emily Winters. Special thanks to Ron Newman.

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.

Tax Assistance

FREE INCOME TAX ASSISTANCE FOR LOW INCOME FAMILIES AND THE ELDERLY is available at the office of Councilman Zev Yaroslavsky, 1140 S. Robertson Blvd., LA. The service is offered through the Volunteer Income Tax Assistance Program (VITA) of Cal-State Northridge and is available from 10AM-1PM every Sun. through April 10th, except April 3rd. People will be helped on a first-come, first-serve basis. If you have a long form, come early. No tax advice will be given over the phone. But for further info, call Robert Goldstone at 278-0840.

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UNDERCOVER BUM

BY KEN SPARKS & U.C.B.



Lou Stands Pat Venetian Bids For City Council

by John Haag

Lou Simpson lives in Venice and practices psychiatry in the Crenshaw area. He is also running for City Council in our 6th District.

When he was president of the interns' and residents' union at Martin Luther King Jr. General Hospital, he led a successful strike for quality patient care. He has appeared on television and radio to oppose cuts in Medi-Cal and Medicare.

He supports rent control. He proposes a rollback of high utility rates and a moratorium on condo conversions.

Among his ideas for improving the quality of our lives are: A "People Action Center" to solve quickly the average citizen's complaints; A "Meals on Wheels" program to feed the hungry and the poor; A "Clothes Bank" to provide clothes for those unable to buy them; temporary shelters for the homeless; and an emergency business loan pool for small businesses having problems due to the recession; a district summer camp youth program; a district-wide culture project for artists and actors, so that they can give plays, concerts, art shows, go to schools to teach, give lessons and present special shows to young people, the elderly and shut-ins; youth centers to give lessons in computers, for tutoring, field trips and to set up sports leagues; additional senior citizen activity centers; neighborhood improvement programs employing local people; a complaint center for renters; and more day care centers for children.



Of Venice, he says, "Venice is special and unique. It is an oasis in the structured world which has lost its spirit, for the retired elderly who want to live near the ocean, for the unique individuals who enjoy life and their space. "There is no place like Venice. It is a mosaic of people of all races and creeds and we must not allow Venice to change."

Lou Simpson would work to expand neighborhood watch programs, improve police response time, prohibit police chokeholds, speed up review of police complaints and achieve a better police attitude toward citizens.

He would encourage more wall murals and more planting of trees, flowers and other greenery to beautify the community.

The Peace and Freedom Party agrees. We have endorsed Lou Simpson for City Council and we urge everyone in our area to work for his election, and to vote for Lou Simpson on April 12.

You can help. If we are to elect to the City Council a person who cares about people and who cares about Venice, you must help. Volunteer by calling Lou Simpson's campaign office at 205-4401 or P & F at 396-3555 or 399-7614.▲

SURVIVAL continued from page 1

Reagan administration serve and who are actually profiting from all this misery we see around us.

It would seem that now is a good time, whether because of the utter necessity of unemployment or by simple choice, for us to seriously question this consumption-crazed culture we are part of. To look at what our needs really are, and not what the merchandisers and the advertising media have us believing they are. There are alternatives to buying commercial goods to solve problems. There are alternatives to the atomized, expensive and inefficient ways that most of us live.

Charles Long, a journalist and writer living in Ontario, Canada, has been living what he calls "the conservator lifestyle" for years. His book, *How To Survive Without A Salary* (Horizon Publications, Ltd., Toronto, c. 1981), is despite its drawbacks, a useful guide to reassessing ourselves and the way in which we live. Its drawbacks are obvious. Some of what he describes and proposes is more specifically relative to Canada, and semi-rural Canada at that, though he often deliberately will relate an idea to the situation of someone living in the United States and in a city. Also, the book was written in 1981, and we all know economic deterioration has accelerated in the last year and a half.

Much of the philosophy and approach to living that Long details here seems remarkably sound, however, and worth following - not only to get through these rough times, but to actually alter our lives for the better.

His book deals concretely (and in an entertaining, highly anecdotal form) with needs; budgeting; changing buying patterns; earning "casual" income; the second-hand market; auction buying; alternatives to buying; cheap tips on food, clothing, furniture, appliances and travel; healthcare; insurance and dealing with the government. Some of the information and ideas have distinct applicability to Venice in 1983 - most notably the resurgence and creation of cooperative methods of meeting needs and solving problems.

When I first came to Venice in 1971, people were getting together to do a lot of different things cooperatively. Food coops, gardening coops, coops designed to provide nightly dinners, massages, babysitting - just about anything a bunch of people communicating with each other could define as a common need that could be met without going out and buying something.

Necessity being the mother of invention and all that, why not put our imaginations to work, talk to our neighbors, and find some new ways of meeting our real needs, as we thoughtfully define them, not the redcoats. It might not only insure our physical survival during these difficult times, it might also bring us closer to each other and make us happier in the bargain. Not to mention the political statement that refusing, even on a small scale, to take part in this mindless growth-consumption-waste oriented economy would be.

In the last bit of Long's book, a section he calls "Why Bother?", he reasons rather well:

"Surviving without a salary is not the denial of work's importance. Quite the contrary. It is the celebration of work - real work - as a human act whose value is intrinsic, irrespective of its value in the consumer market. We do our work in our own small way, not because Mammon pays us, but because it makes us human." Hallelujah.▲

Evictions Halted — Rand Reprieve

By Ron Newman

Five elderly and disabled tenants will be able to remain in their apartments until suitable replacement housing can be found, under an agreement now being negotiated between the City of Santa Monica and their landlord, the Rand Corporation.

As reported in the January *Beachhead*, Rand originally planned to terminate the tenants' HUD Section 8 contracts on March 31st, forcing them to either move or pay sharply higher rents on their 1683 and 1719 Ocean Avenue apartments. Meanwhile, the Santa Monica City Council had scheduled a discussion of the tenants' plight for their January 25th meeting.

But just a few hours before that Council meeting, several tenants received an unexpected visit from David Lederer, Rand's director of facilities planning. According to the tenants, Lederer promised that they could remain in the Ocean Avenue buildings, paying the current subsidized rents, until Rand found them equal or better housing at equal or lower rents elsewhere in Santa Monica.

The tenants, who range from 58 to 85 years old, would prefer not to move from the apartments they have called home for as many as 27 years. But they are willing to look at what Rand offers them, and they expect to stay where they are until Rand comes up with an alternative acceptable to them.

At the City Council meeting that night, the council, dissatisfied with Rand's verbal assurances, voted to request that Rand put in writing its plans for the tenants and for the Ocean Avenue properties. Rand has promised to respond, but the response was not yet available at *Beachhead* press time.

While all of the council's Renters' Rights majority supported the request for a written agreement, councilmember Christine Reed dissented. Reed, who claimed to be "a personal friend of [Rand president] Don Rice," said that the council should be satisfied with the verbal agreement, and complained that the council's motion was an affront to "one of the city's largest employ-

ers." It may be just a coincidence that Reed is running for re-election on the slate of the opposition All Santa Monica Coalition, whose chairperson is none other than Susan Rice--the wife of Don Rice.

The City Council may have good reason to be skeptical of Rand's claims. During their unsuccessful attempt to gain exemption from rent control last year, Rand's lawyers claimed that Rand "had not evicted any tenants," that it had "taken reasonable steps to avoid hardships to the residents," and that Rand had never forced the tenants of 1677 Ocean Avenue to move under threat that the building would be demolished. Such claims are hotly disputed by a number of Rand's current and former tenants.

Furthermore, Rand has told City Manager John Alschuler that Rand needs to relocate the elderly tenants so that their apartments could become student housing for Rand's Graduate Institute. The poor condition of the buildings makes this a most unlikely use, especially since Rand already owns over 25 vacant apartments at 1677 and 1683 Ocean Avenue, which it has not rented to its graduate students or anyone else.▲

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4 WALLFLOWER ORDER.

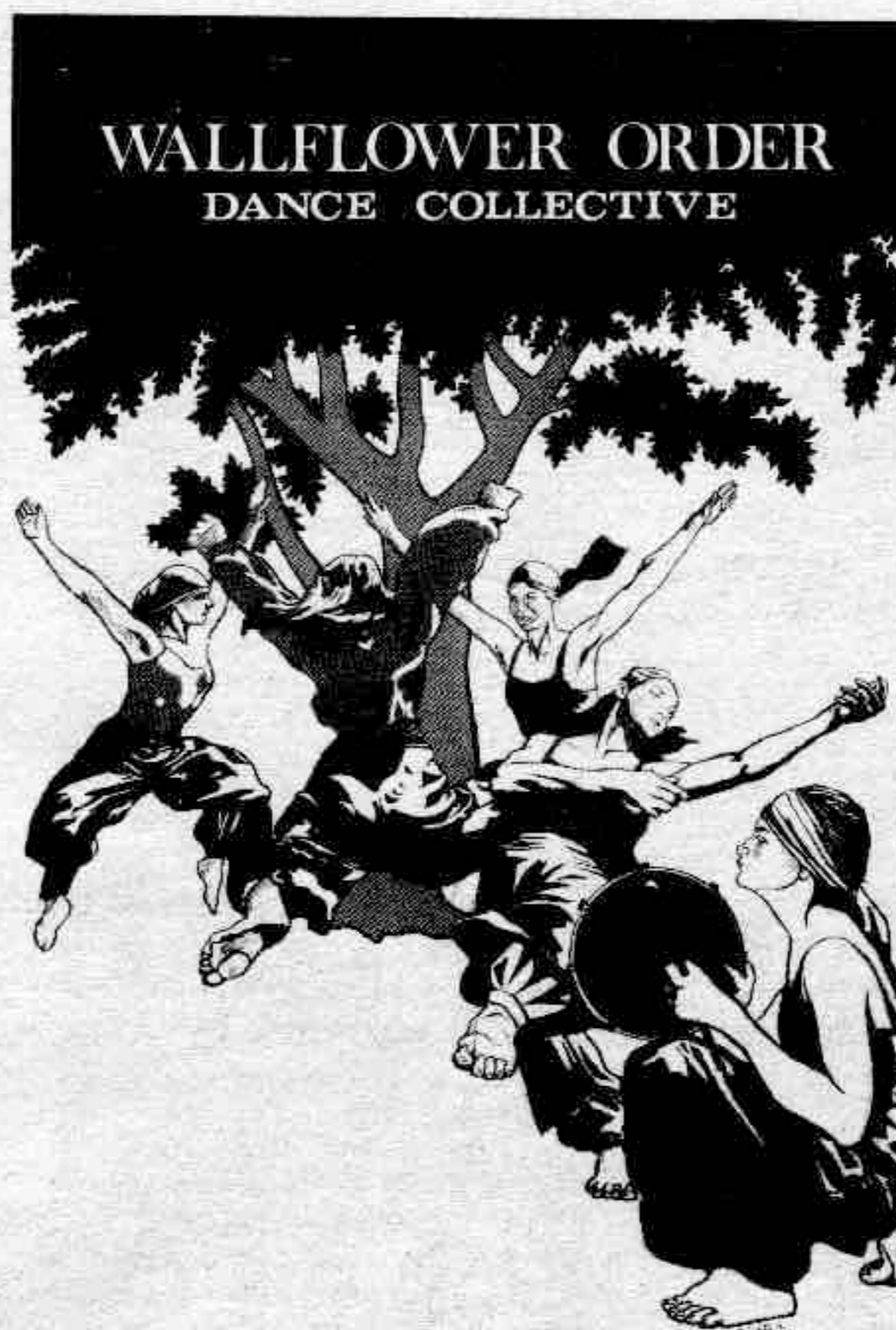
Wallflower Order, a nationally acclaimed women's dance theater collective, will perform Saturday, March 19th, 8:00 PM at the Robert Frost Auditorium, 4401 Elenda, Culver City. The performance benefits the Woman's Building.

The company, formed in 1975, combines political perspectives of the feminist movement through expressions of their own personal stories and contemporary writing. Although the primary art form is dance, they incorporate theater, music, comedy, martial arts and sign language into their work to create multi-dimensional pieces with strong emotional impact.

Members of the collective are Lyn Neeley, Pamela Gray, Suchi Branfman, Nina Fichter and Krissey Keefer.

The name wallflower is a symbol of the group's challenge to the image of the female dancer and the stereotype of women at all levels - to no longer wait to be asked to dance, but to assume her power.

The Woman's Building, established in 1973, serves as a public center for women's culture. Programs include the Women's Graphic Center, Women's Writers Series, a slide library, artists studios and a performance space.



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BODY ART FEMINIST PERFORMANCE.

The Church in Ocean Park is hosting two, very full Saturday nights of performance art, rap music, and disco dancing March 5 & 12, starting at 8PM.

Cheri Gaulke is a feminist performance artist whose work explores female sexuality in relation to religion, myth, fashion, and eroticism. Her current performance, "This is My Body", incorporates slide projections, sound and the artist's body into a visual tapestry challenging the separation between flesh and spirit. Later this Spring, Gaulke will be touring Europe with Sisters of Survival, an anti-nuclear performance art group.

The Age of Consent - John Callahan, David Hughes, and Thea Other - use rap to investigate issues such as sexual oppression, media conditioning, and the arms race. John Mahoney of the L.A. Times reviewed them as "...one of the best...a blending of East Coast black rap music and West Coast gay activist performance..."

Each evening will wind up appropriately with everybody rockin' out to the sounds d.j.'d by Age of Consent. That's Saturday nights, March 5 & 12, 8PM, at the Church in Ocean Park, 235 Hill St. Admission is \$5.

WOMEN'S DANCE THEATRE

Tickets for the concert are \$6.00 in advance and \$7.00 at the door. They are available at the usual ticket outlets including Papa Bach's and the Midnight Special. Those wishing to also benefit the Westside Women's Clinic should visit or mail order to them at 1711 Ocean Park Blvd. or call them at 450-2191.

Free Political Prisoners

WOMEN'S DAY DEMO.

This year International Women's Day will be celebrated in the best possible way with nationwide demonstrations to free all Puerto Rican prisoners of war and political prisoners. The demonstrations will be held March 12 at Dwight Women's Prison in Illinois, at the Concord Naval Weapons Station at Port Chicago, Calif., and a third location on the East Coast.

While Ku Klux Klan women and the likes of Nancy Reagan walk free, Dylcia Pagan, Carmen Valentin, Alicia and Lucy Rodriguez are imprisoned at Dwight Correctional Institute. Along with their companera Haydee Torres and companeros Luis Rosa, Adolfo Matos, Elizam Escobar, Carlos Alberto Torres, Ricardo Jimenez and Oscar Lopez Rivera, they are serving long sentences for fighting for the independence and socialism of Puerto Rico.

These Prisoners of War are not terrorists; they represent the highest aspirations of the Puerto Rican nation. They are new men and women born in the struggle to change the world. The women are examples to us of what true women's liberation means. They are throwing off the shackles of colonialism and male supremacy and transforming themselves and their companeros in the process of fighting to free their nation.

We in the New Movement in Solidarity with the Puerto Rican and Mexican revolutions call on all progressive women and men to join us in a revolutionary affirmation of International Women's Day. Confront US imperialism and support the revolutionary Puerto Rican independence movement. Women's struggle for liberation is not so that we can have equal rights with the oppressor. Liberation for women means real participation in transforming the world and winning real social justice for all. Take a concrete step in this direction and join us at the demonstrations.

There will be a women's brunch in Los Angeles on March 6. If you are interested in joining us, call the New Movement at (213) 392-8733.

There will be a women's brunch in Los Angeles on March 6. If you are interested in joining us, call the New Movement at (213) 392-8733.

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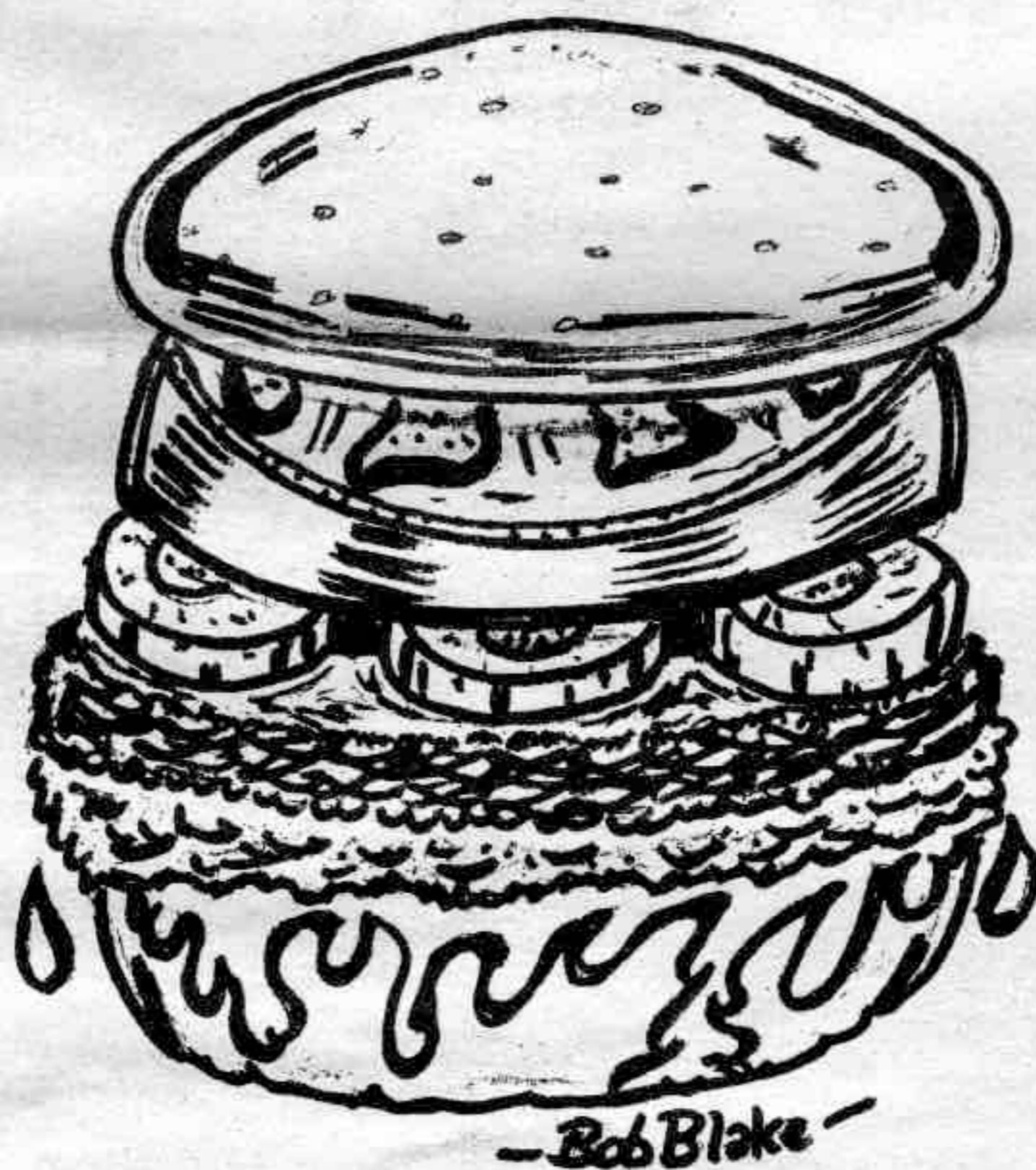
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STOP

THE

M

On March 22, Tuesday, the California Coastal Commission will conduct a public hearing on the Marina del Rey/Ballona Local Coastal Plan. The hearing will be held at the Holiday Inn at Century and La Cienega, all afternoon, and it is public -- the more people there, the better. Try to be there in person.

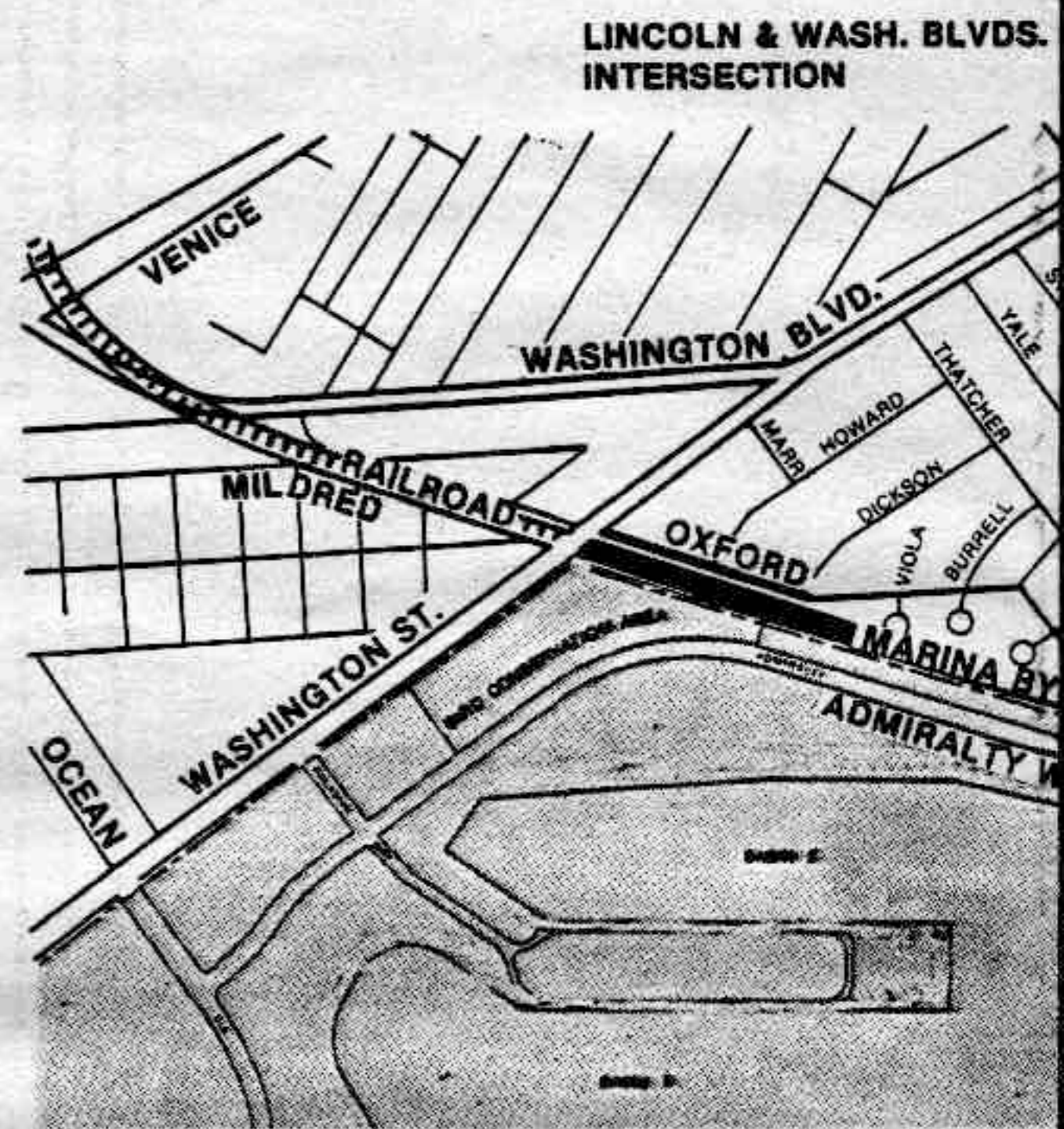
A small part of this LCP is the proposed "Marina Bypass." This item could have a resounding impact on our coastal communities of Venice, Ocean Park and Santa Monica. The proposed bypass is intended to extend Route 90 and dump traffic from Route 90 (Marina Freeway) onto Washington Street. (Please refer to map.) This traffic will impact already crowded beach access and Venice Streets.

We are up against it again! For the fourth time in a decade, we are fighting a major highway intended to divide up our community.

The proposed "Marina Bypass" in the LCP is very innocent. Innocent to anybody other than the politically alive residents of Venice and Ocean Park. It isn't much of a stretch to see the "Marina Bypass" as the first segment of a major highway splitting us up.

Also, we have looked at extensions of Route 90 before. We stiffly opposed a freeway through our neighborhoods in 1973, 1975 and 1977. In 1980 any mention of a highway, or bypass was removed from the City of Los Angeles' master plan for community improvement.

Route of "Marina Bypass" and Rail Transit Line (Extension of Rte 90)



STATE WHAT YOU THINK

Name _____ Profession _____

Address _____ Work Phone _____ Home Phone _____

Zip _____

Do you object to the Marina Bypass _____ Yes _____ No. Please state why _____

How many years have you lived and/or worked in the Venice area? _____

When were you first aware of the county's proposed Bypass? _____

Have you sent any protest letters to city, state or county officials? _____

If so, please list: _____

Did you work to prevent the construction of similar roads that were proposed by City of Los Angeles in the past? _____ Yes _____ No

Do you belong to any community/state groups or organizations? _____

We would like to appear in front of organizations in order to explain our opposition to the Bypass and ask for the organization's support. Please list those groups we can contact in your name _____

Do you have any suggestions for an alternate to the "Marina Bypass" ? _____

How do you rate Pat Russell? Excellent Good Adequate Poor

Did the best possible under circumstances

Please feel free to include any extra information you feel should be presented to either Councilwoman Russell or Supervisor Dana.

How do you rate Deane Dana? Excellent Good Adequate Poor

Did the best possible under circumstances

Using the same scale as above, how do you rate the following: City of Los Angeles _____

Los Angeles County Board of Supervisors _____

Los Angeles County Planning Dept. _____

California Coastal Commission _____

PERSONAL LETTER REPRESENTATIVE

When mailing your letters to our elected representatives of this column and tape them to the envelopes.

Here are some suggestions:

Councilwoman Pat Russell
Councilwoman 6th District
200 North Spring Street
City Hall, Room 260
Los Angeles, Calif. 90012
Phone: 641-4717

Supervisor Deane Dana
Los Angeles County Board
of Supervisors
500 West Temple Street,
Room 822
Los Angeles, Calif. 90012
Phone: 974-4444

California Coastal Commission
Attention: Jim Hirsch
245 West Broadway
Long Beach, Calif. 90801-1450

Los Angeles County Department
of Regional Planning
Attention: Geoff Taylor
320 West Temple Street
Los Angeles, Calif. 90012
Phone: 974-6491

As written in the plan, the Marina del Rey Bypass would cut off Venice Street from the beach.

We feel that a greater plan for Venice, Ocean Park and Santa Monica is needed to prevent similar plans from being implemented again.

The Southern California Coastal Development Commission is the site for the Marina del Rey Bypass of the County of Los Angeles and the City of Los Angeles to a highway.

Remember, elected representatives are very responsive especially if the letters are thoughtful and to the point.

RETURN NO LATER THAN

MARINA

BYPASS

MAP A

Route of "Marina Bypass" and Rail Transit Line
Extension of Rte 90—Major Road Over 100 feet wide

City of Los Angeles
County of Los Angeles



LETTERS TO ELECTED OFFICIALS

...s, just cut out the addresses on the left

...t points to include in your letters:

...Marina del Rey/Ballona Local Coastal Bypass will dump traffic onto Washing- act already crowded beach access and

...Marina Bypass is but a segment of a much t a freeway through Marina del Rey, , Santa Monica and Malibu. We rejected 1973, 1975 and 1977 and we reject it

...ic Railroad right-of-way proposed as a a Bypass is not under the jurisdiction os Angeles. It is within the boundaries Angeles which removed any reference gh our coastal community in 1980.

...to letters from their constitu- nt.

WHAT YOU CAN DO TO STOP THE BYPASS: LETTERS ** QUESTIONNAIRES ** PETITIONS

Do you want to see a major highway through Venice, Ocean Park, Santa Monica and Malibu? If you don't, write letters (addresses for public officials are listed below for your convenience), fill out the questionnaire, sign the petition and send both the questionnaire and petition to the address below before March 18.

Have you signed the petition yet? Has somebody come to your door or have you encountered a petition gatherer on the street?

Read Petition Below:

If you didn't sign it before, please do so now. Get other members of your household to sign, and go ask your neighbors to sign. Mail the petitions to the Citizens Against the Marina Bypass before March 18. We want to walk into the Coastal Commission's public hearing with a wagonload of signed petitions.

You may rest assured that all the information will be used and any comments regarding Pat Russell or Deane Dana will be sent to their offices.

WE DON'T WANT YOUR FREEWAY

We, the undersigned, do hereby protest and oppose the County of Los Angeles' plans for a "Marina Bypass" according to the Marina del Rey/Ballona Local Coastal Plan dated November, 1982, on the following grounds:

- 1) The proposed "Marina Bypass" does NOT qualify as a beach-access road as defined by the Coastal Act (Section 30212).
- 2) In theory, the proposed "Marina Bypass" will alleviate traffic congestion at the intersection of Lincoln and Washington. In fact, it will be funneling commercial traffic through a residential neighborhood. This is not the best use of property.
- 3) As proposed, the "Marina Bypass" will place traffic on Washington Street - an already congested intersection - NOT into the marina.
- 4) The "Marina Bypass" does not solve the problem of ingress and egress to the marina. The construction of a road that directly connects the Marina Freeway with Admiralty Way is far more appropriate.
- 5) We feel that the proposed "Marina Bypass" is but a segment of a much greater plan to put a freeway through Marina del Rey, Venice, Santa Monica and Malibu.
- 6) We, the citizens of this coastal community, defeated similar proposals in 1973, 1975 and 1977. We consider this re-emergence of a "Bypass" as an affront to concerned citizens and the democratic process.
- 7) The designation of a "Marina Bypass" is in direct contradiction to the City of Los Angeles' general plan as amended in 1980.
- 8) According to the Local Implementation Program of this LCP, "All areas of the Specific Plan are within unincorporated Los Angeles County with the exception of the north facing Playa del Rey bluffs." (Page one)
The Southern Pacific right-of-way proposed as a site for the "Marina Bypass" is within the jurisdiction of the City of Los Angeles and outside the LCP study boundary. No environmental impact report has been prepared.

We request that the County of Los Angeles be directed to remove from the Marina del Rey/Ballona LCP any mention of a "Marina Bypass" or any other street/boulevard/thoroughfare to be placed on the Southern Pacific right-of-way from Lincoln to Washington Street either now or in the future.

SIGNATURE	PRINTED NAME	STREET ADDRESS

MARCH 18

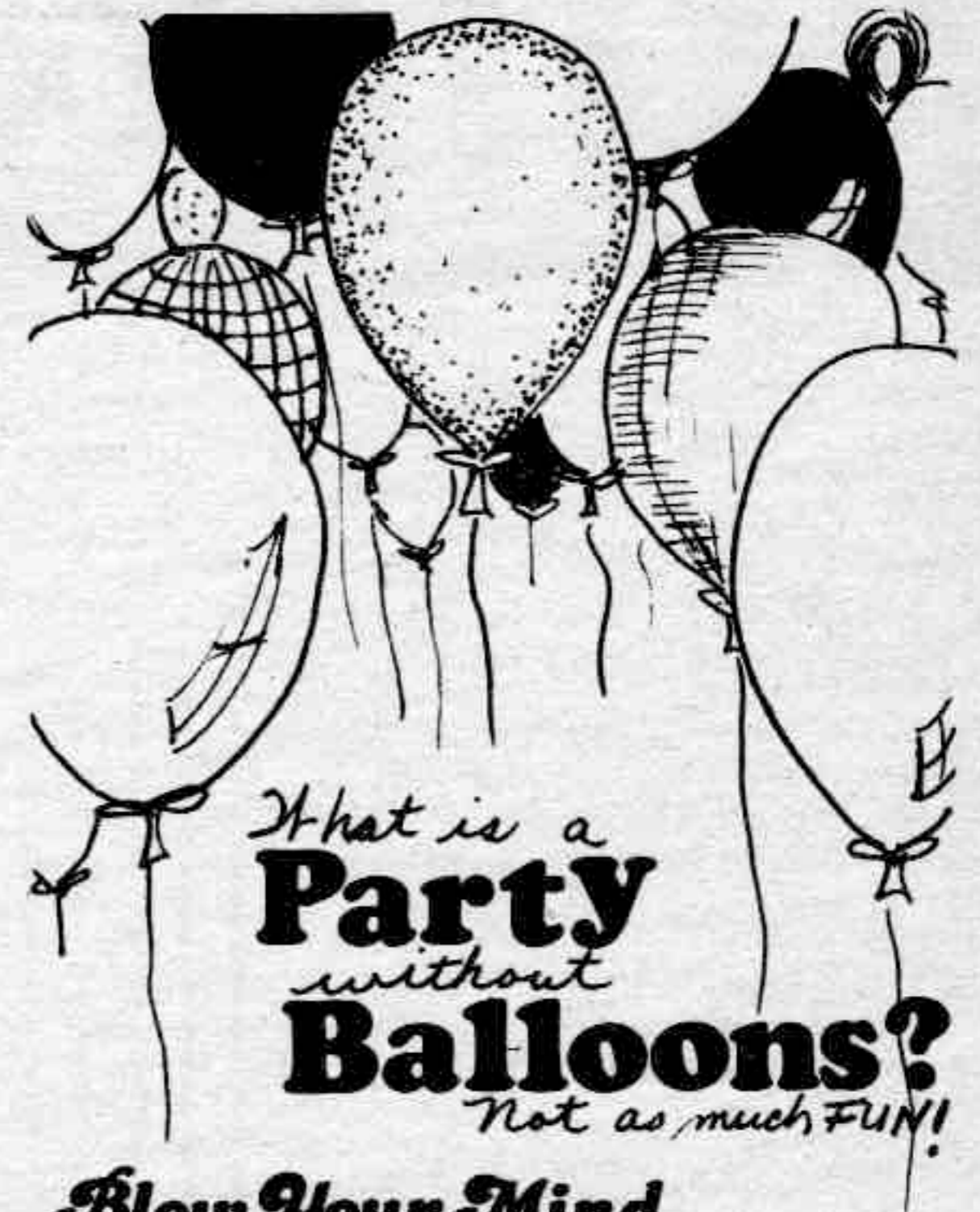
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ALL PUNKED UP

by Lynne Bronstein

"You've got to understand," said the young punk fan as we strolled down Ocean Front Walk, "Rock music is basically kids' music. It's not meant to be analyzed. When you start analyzing it, you're not a kid anymore."

Okay, I thought. I must be a grownup because I do analyze my preferences. In the musical realm, I wouldn't call my taste grownup, but rather, eclectic. Classical, jazz, folk, rock, reggae, Broadway and movie music---if I like it, it must be good; if I don't like it, it's trash. Simple as that.

But it bothered me that I didn't feel much need to listen to the "new music"---Punk, New Wave, Post-Punk or whatever they're calling it. Did that mean I was getting too old? Did it mean that my desire to listen once again to Crosby, Stills, and Nash rather than the Clash branded me as a cultural dinosaur, hopelessly embedded in the time period of my flaming youth? Somehow I don't like the idea that I'm falling behind with the advancement of age. I'm over thirty, but I remember how it felt to be under thirty, and I'll be damned if I'm gonna let the kids today think I'm a square. Was it a true case of tone-deafness across the generation gap, or was I over-reacting to the subculture's outer trappings: cropped hair, campy clothes, safety pin jewelry, and that same old defiance of the EVIL ADULT WORLD?

I was going to write an article about why I detested the whole Punk movement. I was going to dismiss my fear of counter-attacks and bravely defend my older-but-wiser viewpoint. But in the wake of several months of research into the Punk-New Wave scene, I discovered that I am either more eclectic than I thought I was, or maybe part of me is still a kid. I found myself liking some of the music, if not the cultural ambience.

Initially, what broke down my resistance was a tape of the first Pretenders album. After a few spins, and past the jolt of the lyrics to the gang-groupie aria "Tattooed Love Boys," I got into the songs--the guitar sound was kind of mid-Sixties-ish electrified folk, the rhythms were as bizarre as the most way-out jazz, and the lyrics (when I could make them out) were intriguing. No, I couldn't write this stuff off as mere noise. But if I like it, is it really "Punk?"

WETLANDS continued from page 1
wetland. Signal refused to do either. But Summa is smarter and has agreed to dedicate the land (though the acreage is much reduced) and to pay many dollars toward its restoration. That is obviously quite tempting because the staff letter, referred to earlier, accepts the deal by accepting Fish & Game's wetland determination. Oh well, what's a couple hundred acres of wetlands among friends?

Ah, but in early February a fly appeared in the ointment. The U.S. Fish and Wildlife Service issued a report finding the wetlands to encompass some 340 acres! So it's possible that the wetlands issue is not so predetermined as it looked. Now the Coastal Commission will really have a difficult decision to make.

There are other, less significant issues but these are the most important to the final decision. The one involving traffic has a direct impact on Venice because of the reincarnated plans for the Marina Bypass--a road many of us believed to be dead & buried (see Feb. Beachhead). So there are many reasons for Venetians to attend the Coastal Commission hearing on this most important LCP at the Holiday Inn, 9901 LaCienega Bl. near LAX. The hearing is now scheduled for Tues., the 22nd of March, immediately after lunch. [See the ad in this issue for more information]O



YOUTH MOVEMENT '83



Punk enthusiasts seem to be divided as to what real punk is and where it's going. Some say it began in England; some claim it began in New York and spread to England, where it caught on with yet another generation of alienated working-class kids. Some say true "hard-core" punk--raw amorphous electrified rock expressing the viewpoint of an existential caveman--is dead, having been replaced by "post-punk" or "New Wave" which is merely commercialized antiseptic punk that can be played on the radio. Others say that "punk" is the degrading term, that "New Wave" is a music unto itself, that a new musical renaissance is in the making. I'm beginning to think "New Wave" is a catchall term for any kind of popular music outside the barrier that radio stations and major record labels have built.

No one can deny that today's radio stations and record companies are towing a more conservative line than they did in the Sixties. Relying on demographics and outside "programming consultants" they have chosen to retain the more enduring Sixties performers while shutting an ear to all but the most corn-syrupy newcomers. Thus, the revolution--independent record companies were formed to record the new groups. Some groups even started their own companies. Screw the system! And as so often happens when the people take their own power, the System notices and is concerned. Recently, L.A.'s most conspicuous "mellow rock" station, KNX-FM, started playing the likes of the Pretenders, Missing Persons, Duran Duran, the Motels, Joe Jackson, Elvis Costello, and other sounds that can only be called New Wave.

Over at the non-commercial signals like KPFK and KCRW, they've been playing the new music for years, aware that the new musicians are not all troglodytes. In fact, some of them are sophisticated enough to bear analysis (sorry, kids). The Fibonaccis, an LA group who recently headlined at the folk emporium McCabe's, are an irreverent gang of media freaks whose music bears traces of John Cage, Frank Zappa, Yma Sumac, and Kurt Weill. They even play Bernard Hermann's theme from "Psycho" on a violin and a sort of punk cello. Loud they are (loudness is defiant), but for the occasional high-energy lift, they are, well, an experience.

While I find I can be open-minded enough to bestow praise where it's due to the most imaginative bands, I still cannot condone the nihilistic aura affected by many groups and by their audiences. The Fibonaccis, already part of a second or

third generation of New Wavers, sing a song called "Tumor" and another about "disgusting men," but I can tell they're being satirical. It's hard to dismiss such phenomena as the wearing of swastikas and skulls, group names like the Dead Kennedys, Fear, the Urinals (who recently changed their name to 100 Flowers), the glorification of bad taste in regard to race relations, sex, and politics. In the beginning, I wanted to think that songs by Devo, the Sex Pistols, and other hard-core punkers, were supposed to be funny in a very dark way. But when I told a friend of mine about Devo's song "Mongoloid" which celebrates the idea of brainlessness-as-bliss, she said: "I have a cousin who's a Mongoloid." Poking fun at the helpless is bullying, and often one has to be close to the pain to realize that.

Feminist folk singer Phranc has commented on the punk-swastika fetish, and if I may paraphrase her song: "You wouldn't find swastikas so great if you were in a Nazi oven." I'm sorry I had to argue with you, my punk friend from the beach, about the symbolism of swastikas, but you can't persuade me that they have no meaning or that I'm prejudiced for not liking them. That swastikas have had more than one meaning in history is another issue. The issue here is: why wear a symbol if it's meaningless? Punk nihilism is at best confused, but at its worst, has led to much unnecessary repression against young people at punk-New Wave concerts.

Somehow, history always repeats itself with youth movements, and I wish, for the world's sake that it wouldn't. It's a hard thing to convince the kids of, but they could use a sense of history. Then they could see that much of the punk-nihilism is a rerun of the Dadaist cult (which gave way to Surrealism because nothing can survive very long without meaning, it seems), and that each generation that rebels leaves something positive in our culture. If the negativism of the hard-core punks is linked to a fatalistic angst due to the state the world is in these days, it is surely up to both young and old to try to stop the madness, instead to wallowing in it. Please, gals and guys, don't make fun of the idealism of my generation. That's what I have to say about that.

And having said it, I guess I've evinced my grownup's biases and incurable tendency to over-analyze. Oh well, I think I'll go listen to some music. Am I going to play the Pretenders, Bob Marley, the Who, or maybe Joni Mitchell? I leave you to guess. ■

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IMPORTANT COASTAL HEARINGS

The March 22-25th Coastal Commission hearing is jammed--packed with big issues. On the same agenda as the Marina/Ballona LCP are; the Peninsula/Canals LCP and the Malibu LCP.

The Peninsula/Canals LCP is the first one from Venice to reach the commission. It is not particularly controversial except in one major area, parking. There are not strong provisions for parking in this plan which affects half the Venice beach and, because of a lack of public parking, is grossly underutilized. The problem may be worsened by the impacts from the Marina LCP. At press time this LCP had not yet been definitely scheduled but it is hoped it will be on the same day as the Marina.

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The Malibu LCP will be the subject of a day long hearing March 24th at the Holiday Inn on La Cienega Bl. This LCP is a very important one for the entire state. Many of the issues involved, including intense development of the S.M. Mountains, widening of PCH, impact on public access to the already crowded or fenced off Malibu beaches, oil drilling to name a few, will set statewide standards which will not protect the coast for the public.

If you want more information on these LCP's call the South Coast office and ask for Pam Emerson, Tom Cohen, or Jim Hirsch. The phone number is 590-5071.O

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10 THE ARTS SURROUND US

by MOE STAVNEZER

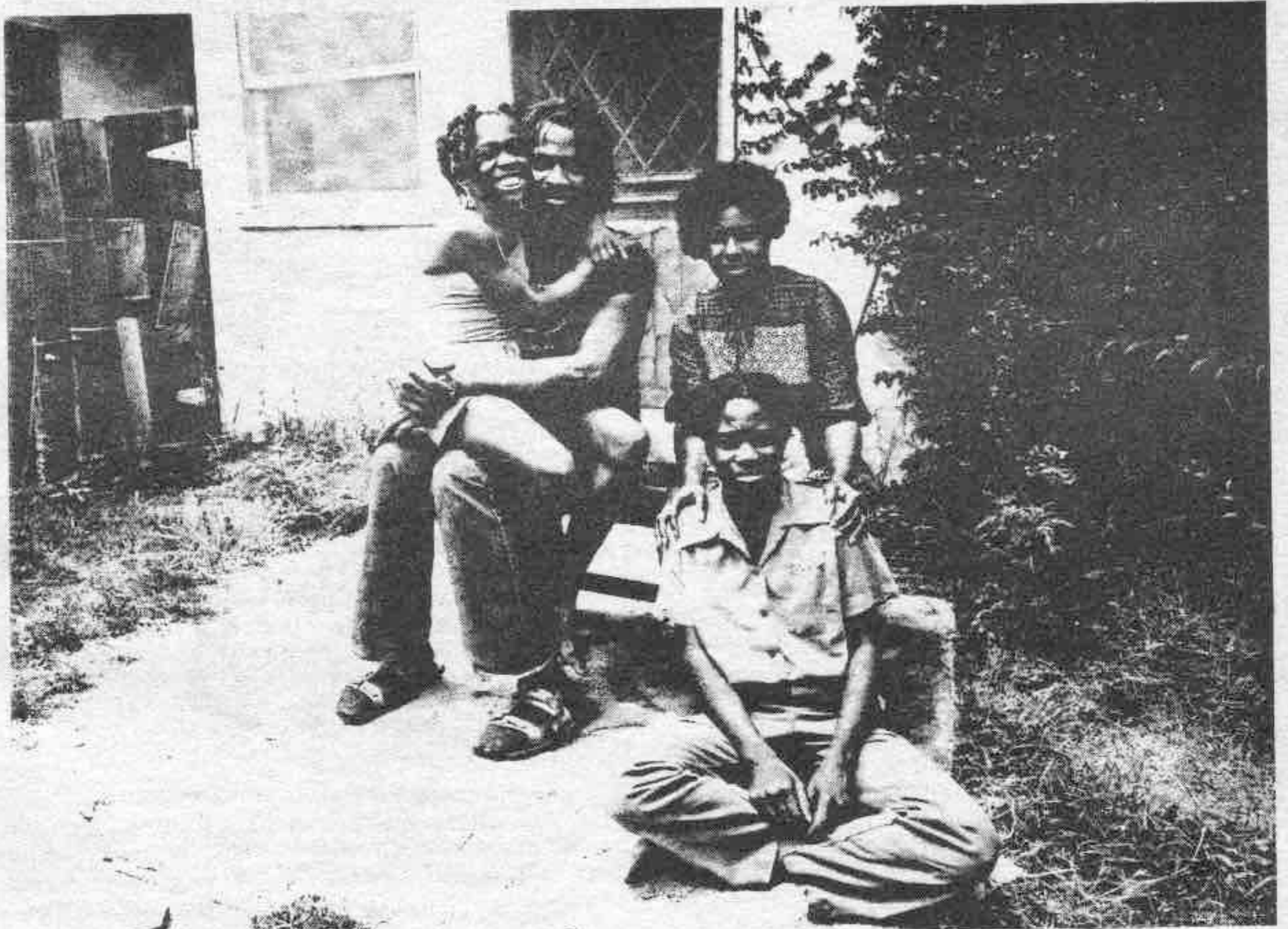
There is either a mad dash, by artists and writers, to chronicle Venice before it "disappears" (again?) or there is the beginning of a resurgence of the notion of this being, still, a most unique community. In 1982 one of the few fairly serious but a bit glamorous articles about Venice was prominently featured in the Times, New York that is. Also in '82 a wonderfully written, critically acclaimed work of autobiographical fiction named "Windowlight" was published. It was set in Venice. In the youth of 1983, a book of photographs by Rich Mann was published and Linda Eber brought to SPARC a very warm, captivating photographic and written picture of the diversity of Venice. Since I unabashedly consider myself a Venice chauvinist I kind of revel in the creative doings of people in or looking at this place. I also fancy myself as somewhat of a critic and, as such, would like to talk about these new offerings to the Venice "mystique"; what they add, what they find, and what they miss.

Ann Nietzsche, author of "Windowlight", and Marcia Seligson, who wrote the Times piece, are really visitors. Nietzsche is seeking "shelter from the storm" of a former life trying to find herself as a writer while Seligson lives here, on weekends, with her husband who introduced her to the place. It is not surprising that these guests live close to the beach, in the North Beach area--the oldest touristy part of the community. Rich Mann is also taken with the same area and has titled his beautiful, artsy collection "NORTH BEACH 90291." Linda Eber, on the other hand, has dealt with the whole community both in her photographs and the people she interviewed.

I must admit that one of my pet peeves with various works about Venice is the concentration on the Ocean Front Walk, especially the walk in North Beach. One begins to think that there is no life east of Speedway after a large dose of the film and photographic essays available--the stereotype that allows many artists to hide the less savory and somewhat more mundane parts of what is, in many respects, a fairly normal community. It projects an image of Venice that is not real and the art suffers from that unreality. It also lets the artists off the hook, allows them to be lazy by focusing on the most obvious

and easiest part of Venice to capture in words or images. Now that doesn't mean I don't enjoy these works. I do when, as these are, well done. But I resent that they miss so much of us by concentrating on the most visible part of us.

Seligson's article suffers the most from the "glamorous Venice" syndrome. It is, however, quite a bit better, and far more real, than, say, Sara Davidson's self-centered, self-indulgent whimperings about bare asses, scare sex and overpriced property investments (hers!). She is an observer of the broad "scene" and while painting an accurate picture of the beach-front area tends to embellish inaccurately when it suits her purpose or her prose. For instance, she implies that Main St. in Ocean Park is in Venice even though she obviously does not care for the chic galleries and shops there, especially Charmers Market. Now anyone that doesn't like Charmer's cannot possibly be too bad! She also states the absolute untruth that there are not vacant lots on Ocean Front Walk simply to make the factual point that land is at a premium here. But why not make the point honestly? But Seligson does acknowledge the realities of everyday economics on the less affluent residents and is sympathetic to their plight. All is not peaches-n-cream in this paradise by the sea. She loves the place, however. "It is one of the most peaceful, alluring, puzzling, beautiful funny and free places I know in the world," is her final statement in the article.



Photograph by Linda Eber from "Changing Venice: Community or Commodity" published 1982, by Linda Eber

Ann Nietzsche's book is quite different. It probably deserves an article all to itself but is not getting one from me, not now. She is an astute observer of people--a voyeur at times. She almost never directly interacts with the people she observes but, and it is a big but, her observations are pointed and true to the mark. She sometimes gives one character the qualities of others of the same type in order to make a broader statement--but the character or situation remain real. Nietzsche subtitled the book "A Woman's Journal From The Edge of America" and that woman has come to Venice from a broken marriage in the midwest to be alone, to get away, and most important to write. And so she watches life on the Ocean Front from her window and she writes about it and the people who live it from Danny, the wino-pagoda dweller, to the muralist painting

Nietzsche is, however, only barely aware of or concerned about very much of what's going on around her outside her characters. Most of the other people are tourists who take part in the summer show on the boardwalk and the entertainers and vendors who cater to them. So the picture of Venice is a narrow one, not unlike the Seligson view. There is no doubt concerning the focus of Rich Mann's photographs. "North Beach 90291" is emphatically about the beach and the boardwalk scene. The photography is gorgeous and the lens-eye has caught the flavor of both the out-of-town strollers/beachgoers, gathering of friends on a bench as well as a furtive meeting of 2 locals. The centerpiece is Mann's continuous spliced-together photograph of North Beach from the S.M. border to Windward Ave (looking from the ocean). It's designed to be taken from the book & put on the wall so you can look at the buildings that may or may not be here in 5-10 years. It's a thin slice of history but it sure is nicely spiced.

What these 3 works have in common is that they take Venice very much at face value. There is little about all that goes on under the surface. Brief or oblique references to the forces at work here that displace people from their homes or the price many are forced or are willing to pay for living here cannot substitute for some of the real telling. There is not much to be found here of people's lives away from the boardwalk, the majority of the community. There is not much hint of the battles over plans to develop the place into oblivion, change it from the place that inspires all or some of the works in the first place.

A lot of what's missing in these 3 works can be found in Linda Eber's work.

Stunning art intelligently presented with curiosity and warmth. I think that the book of interviews, available at the show, was an essential part of what Linda was saying in her work. The interviews expanded what the photographs showed, they did not substitute for them. After I saw the exhibit at SPARC, reading the interviews made the work complete in a way that neither form could accomplish alone. Linda Eber is definitely of the community and was learning about large chunks of Venice about which she, and I dare say most of us, know very little. The magic of what she accomplished is that she translated what she learned about Venice and herself to the rest of us without over sentimentalizing her work or her story. All the various parts of the whole are talking to us--from the "realistic" real estate developer, to the new chic upper middle class (pretending that they're really not rich), to the Blacks, Mexicans, activists, old and young. They live here and what they say through Eber's camera or in their own words give a wholeness to this work lacking in most attempts to capture Venice.

WINDOWLIGHT



Sketch from inside coverleaf of Windowlight, Capra Press, 1981

the mural opposite the Lafayette Cafe (thinly disguised as the Napoleon in the book). Nietzsche makes these people come alive as people many of us know. I know who Danny is, not his name but I know who he is just as I know who the waitress is and the muralist. I loved this book not only because of that recognition but as much for the way in which Nietzsche tells her own story of people and places we never really meet or see in the book, and in the process of doing both, tells us about herself.

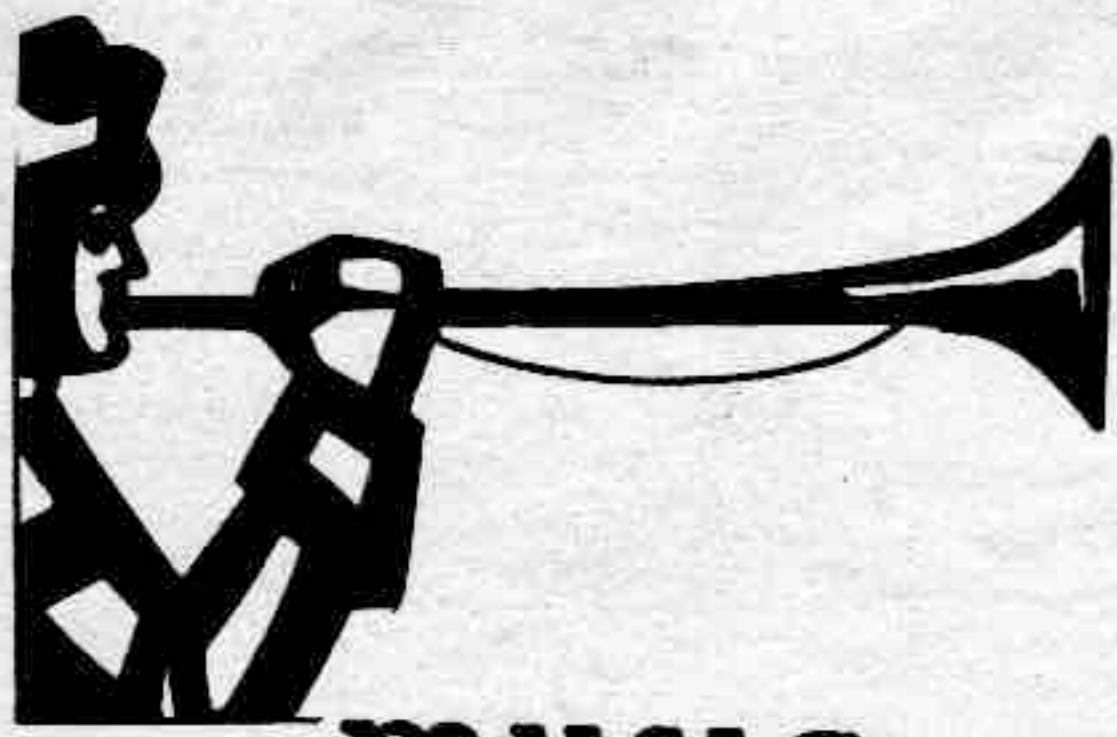
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MUSIC

New music composer John Stevens will perform "Lapse," a piece for solo electric guitar at George Sand Books March 20, 4:30 p.m. Free. 9011 Melrose Ave. For info: 858-1648.

A fun, short, Sunday concert to benefit the Santa Monica Folk Music Club features Ross Altman with banjo, guitar, folksongs, funny songs, love songs, kids songs, sing-along-songs, March 20, 2:00 p.m. at 1440 Harvard St., Santa Monica. \$4 for adults, \$2 for people under 12.

The Santa Monica Folk Music Club meets on the first Friday evening of every month to share songs and swap stories. All are welcome. Donation \$1.50. At 1440 Harvard St., SM. Call April Wayland, 472-7662 or Barry Cole, 390-3851.

The Santa Monica Chamber Orchestra presents two concerts March 13:
-Free concert for young people. The orchestra will perform dances by Bach and selections from Haydn's "Schoolmaster" symphony. 2:00 p.m.
-"Fame and Honor" concert includes works by two Bachs--Johann S. Bach's Suite No. 1 and Johann C. Bach's Sinfonia Op. 6 No. 3. The orchestra will also perform the Overture to the oratorio Judas Maccabeus by Gregor Josef Werner and Franz Josef Haydn's Symphony No. 55, "The Schoolmaster." Admission to both concerts is free. At the First Presbyterian Church, 1220 2nd St. Santa Monica. For info: 451-1303.

McCabe's Concerts, March calendar:
Fri. March 4, Van Dyke Parks eclectic pop.
Sat. March 5, Women in the Arts with Kate Wolf, Terry Garthwaite, & Bobbie Louise Hawkins.
Sun. March 6, The Sunday Showcase
Fri. March 11, Johnny Copeland Texas style electric blues guitarist and Joe Liggins & The Honeydrippers.
Sat. March 12, Alexander Eppler plays Russian balalaika, with Kimbal Dykes and Mihail Schneiderman.
Sun. March 13, An evening of Peruvian music with Juanita y Nayo Ulloa.
Wed. March 16, The Boys of the Lough traditional music of Ireland, with Oak, Ash & Thorn.
Fri. March 18, Richie Cole & Alto Madness, alto and tenor sax.
Sat. March 19, Jonathan Richmond with The Baltimores.
Sun. March 20, Variety Night, The John Zehnder Surprise Birthday Party.
Sat. March 26, Chris Hillman with Bernie Leadon, Al Parkins & Jerry Scheff perform close country harmonies.
Thur. March 31, Open House & free teacher's concert.

Pico at 31st Street in Santa Monica. 24-hour concert information: 828-4403.

Performing artists interested in being listed in the North American Performing Artists Directory published by The Performing Artists Network (PAN), can receive information by mailing a self-addressed, stamped business envelope to PAN, Dept. A, P.O. Box 162, Skippack, PA 19474.

THEATER

The Burbage Theatre Ensemble presents "Hardboiled or Another Sandra Briskett Mystery Thriller" by Los Angeles playwright Susan La Tempa, which premiered in February and runs through March 23. Century City Playhouse, 10508 W. Pico Blvd. For info: 839-3322.

People's Theater of Santa Monica presents "An Evening of Political, Social, and Poetic" by Roger Wright: short theater pieces on current happenings, March 4-11 at 8:30 p.m. Reservations: 396-7346.

Community events

POLITICS

March 12, The First Annual T.K. Jones Civil Defense Dig-In will happen at 12:00 noon on Santa Monica beach at Ocean Park Blvd. "If we have enough shovels and doors, we'll all make it," says T.K., so bring a shovel and a door. Music, speakers, theater, die-in and a shelter-digging contest. Sponsored by the Nuclear Resistance Coalition. For more details, 395-4483.

Four special Sunday afternoon Forums will be devoted to issues of Korea on March 6, 13, 20, and 27:

March 6: "History of a Divided Korea"
March 13: "The Human Rights Struggle"
March 20: "North Korea Today"
March 27: "The Reunification of Korea"
At 1:00 p.m. at the First Unitarian Church. For info: 389-1356.

Saturday, March 19
LEBANON: A SOCIETY IN CRISIS

"Pre-Conditions Leading to the Lebanese Civil War of 1975"
--Samir Ofeish, graduate student in Middle East Politics

"Lebanon's Prospects for the Future: Facism or Democracy?"
--Elie Chalala, Lebanese, graduate student in Middle East Politics, UCLA

From 1-4 p.m. at Venice United Methodist Church, 1020 Victoria Ave. Venice. For information, 392-6226.

INFORMATION

March 26, Earth-sheltered Housing will be the topic of a video teleconference from 8:00 a.m.-1:30 p.m. at KCEF studios, 4401 Sunset Blvd. For info: 516-3741, ext: 109.

March 20, How To Deal With Street People, a workshop led by Betty Macias, director of the Ocean Park Community Center, at The Church in Ocean Park, 235 Hill St. Santa Monica. For info: 399-1631.

SELF HELP

March 2, the Clare Foundation's Mar Vista Family Center will be holding a presentation on "What You See is What You Feel," part of a series of informal talks about what color does for you. At 11313 Washington Blvd. 450-5123.

DANCE

"Wallflower Order," a nationally acclaimed women's dance theater appears March 19 at The Robert Frost Auditorium in a benefit performance for the Women's Building. 4401 Flenda, Culver City. Tickets at: Midnight Special Bookstore, SM; Papa Bach's Bookstore, WLA; Sisterhood Bookstore, Westwood; and Westside Women's Clinic, SM. Or call: 222-2477.

ART

The nightmare of Vietnam and the environment are some of the images presented in mixed media photographs and paintings by six artists at Cameravision March 2 through March 27. Reception with the artists Friday, March 4, 7:00-10:00 p.m. 4121 Wilshire Blvd. For info: 380-4266.

The Church in Ocean Park presents an evening of performance art and music with Cheri Gaulke's "This is My Body" along with "Age of Consent." March 5 and 12, 8:00 p.m. Refreshments and dancing to follow. 235 Hill St. SM.

At Beyond Baroque:
March 4: Performance by Dorit Cypis
March 11: Performance by Don Krieger
March 12: Poet/Composer/Performer Jackson MacLow.
All events are at 8:00 p.m.. Donation \$2.00. At 681 Venice Blvd--The Old Venice City Hall. Info: 822-3006

POETRY 11

March 20 Laurie Anne Fox reads from recent work--poems, "Petites experimental fictions," and "faux translations" of French and Spanish poems composed by her students.

March 27 "Monica Highland" aka Carolyn See, John Espey, and Lisa C. Kendall will perform a dramatic reading from Lotus Land, an 850-page "hysterical" novel.

At George Sand Books, 9011 Melrose Ave. Readings at 4:30 p.m. For info: 858-1648.

Sun. March 6, 8:00 p.m. Open Readings at Beyond Baroque.

March 18, novelist/poet Charles Baxter makes his first Los Angeles appearance reading from his work at 8:00 p.m. At Beyond Baroque, 681 Venice Blvd., Old Venice City Hall. For info: 822-3006.

March 8, two superb Los Angeles poets, Julia Stein and our own Beachhead collectivist Lynne Bronstein will present "To Life, To Make More Life," reading from their respective works. A donation is requested. At the Old Venice Jail, 685 Venice Blvd. 8:00 p.m.

RELIGION

Atheists United: Educational/social organization holds meetings 4th Sunday of month, 1:00 p.m. Burton Chace Park Community Bldg. Speakers, lively discussion. 254-4914. Free. Public invited.

March 13, "What About The Broken?" will be the subject of Rev. Philip Zwerling at The First Unitarian Church of Los Angeles. Says Zwerling, "What is our responsibility to people our society has ignored--people in prison, in mental institutions and nursing homes?" At 2936 West 8th St., Sunday at 11:00 a.m.

SOCIAL

March 6, "Love is Love...Business is Business" will be presented by Merle Horwitz, attorney and author of the co-habitation handbook of that title. March 13 and 27, Ballroom dancing by Candlelight to Big Band era music. March 20, Duncan Williams leads workshop on "Singles Survival," 8:00 p.m. All events are sponsored by the Singletons and are held at Forbes Hall, 1721 Arizona, near 18th St., Santa Monica. Donation \$3.00 for all events. 394-4318.

The Los Angeles Oceanic Society presents the following events and activities:
March 20, Third Annual Clambake from noon 'til dusk on the beach in Santa Monica. Come at 11:00 a.m. and dive for clams. Contact Lila at 340-0094.
March 31, Tour of the Chevron USA offshore oil rig in Carpinteria. Bus leaves from Marina del Rey at 6:30 a.m. For information, call 340-0094.

WOMEN

International Women's Day March 6 brunch in Los Angeles in solidarity with Puerto Rican women political prisoners. For info: 392-8733

"Women in Revolution" will be the title of Theresa Bonpane's speech at the First Unitarian Church of Los Angeles on International Women's Day, March 6 at 11:00 a.m. Ms. Bonpane, a former nun who worked in Chile, is a past visitor to Nicaragua and Cuba, and works with medical aid for El Salvador. Child care will be provided for children under three. At 2936 West 8th St, Los Angeles.

Saturday, March 26
WOMEN IN ISRAEL, IRAN, AND THE ARAB STATES: CHALLENGES AND CHOICES

--Rima Doany-Bakhit, Palestinian
--Vida Samian, Iranian
--Ziva Rivkind, Israeli
--Susan Higgins, American

From 1-4 p.m. at Venice United Methodist Church, 1020 Victoria Ave. Venice. For childcare, call 391-2314. Info: 392-6226.



OVERTONES

by James C. Hovey

ARCO IRIS - This fascinating group takes us on a musical adventure through South America and beyond. Some of their exotic instruments include the quica, bomboles, charango and sikuri. For over four years, they have been treating fans to their intriguing blend of ethnic folk music with progressive jazz on Tuesday nights from 9:15 pm. Refreshing, surprising and stimulating are some of the words that convey the music and spirit of Arco Iris.

SYNTHONIC VISIONS - A new series of visionary performers appearing on Wednesday nights at 9:30 pm. **Synthonic**: electronically synthesized symphonics. The visions are both material and invented. Explore uncharted territory in the universe of sound experience.

THOMAS RONKIN leads March's series in a performance Wednesday, March 2. Thomas is a dynamic synthesizer/keyboard artist as well as a highly accomplished filmmaker. His amazing films utilize fast-motion editing and multiple screen images, resulting in a stunning visual collage that is timed with his music. This show will be an enlivening event!

EMMITT CHAPMAN - the inventor of the "Chapman Stick". A modern, quasi electric guitar that responds to tapping rather than plucking. It is one of the featured instruments in groups like "Kittyhawk" & "King Crimson". The Stick has the versatility of a keyboard and can play bass and melody lines simultaneously. Emmitt displays his virtuosity on the Stick, fusing jazz and progressive rock with classical and folk music. All students of stringed instruments should plan to be at the "Inn" Wednesday night, March 9., at 9:00 pm.

BOB RAMEY - Wed., March 16. at 9:00 pm. The first synthesist to introduce electronic percussion at the "Inn" almost eight years ago! Bob has a special style of music that expresses spontaneous sound energies, unifying the shared space between the musicians and the audience. Special guest artists create a fresh approach each time Bob Ramey performs. Funk, R+B, jazz and progressive rock are combined into Synthonic Fusion. Join us for a great night of new music!

DANIEL SOFER - Visual music artist Daniel Sofer performs selections from his video album "DREAMS" as well as new, unreleased pieces. Daniel plays the newest in technology; drum and keyboard synthesizers from Oberheim Electronics. Catch him Wed., March 23, at 9:15 pm.

PETER DAVISON - GLIDE - Interweaving acoustic flute and woodwinds with electronic soundscapes, Peter originates colorful, enlightening compositions, rich in feeling and levity. Peter has studied with the Balinisians and mastered many of their ancient scales and mystical melodies. Peter's recordings "Music On The Way", "Glide", "Forest" and "Star Gazer" are available when you see him Wed., March 30, at 9:00 pm.

PASTORIA - Brazilian influenced jazz highlighted by the soaring vocals of **Ellen Demos**. Fans of ethnic rhythms and exquisite melodies have a seat reserved for them on Thursday evenings in March, at 9:15 pm. Pastoria will be premiering new material and exploring more ethnic influences. Mike McMullen performs, arranges and composes, skillfully assisting Ellen's beautiful vocals with his sensitive sax and flute playing. Share the enthusiasm of Pastoria, every Thursday night in March, from 9:15 pm.

BATUKE with **MARTHA SANTOS** - another great Brazilian Samba band, to be featured on two Friday nights, the 4th and 11th. Light, friendly folk ballads and exciting Samba rhythms are warmly led by Martha's soothing voice and gentle violin. Come enjoy the flavors of Rio!

THE APPOLLONICON - Saturday, March 5, at 9:30 pm. Like a magic carpet ride, this ambitious fusion ensemble takes the audience through Latin rhythms, African and Caribbean, Oriental and Mid-Eastern music. Percussion, vibraphone, keyboards, sax and drums combine swirling, melodic arrangements. A totally original style has refreshed audiences for over a year now, here at the Comeback Inn.

HEALTHY and HEARTY FOOD

M-SAT 6:00 pm - 2:00 am
SUN 11:30 am - 10:30 pm

**DELICIOUS HOMESTYLE COOKING
FRESH, NATURAL VEGAN FOOD!**



SUNDAY	MONDAY
2 p.m. 6 EMBRA SAMBA <i>Brazilian Carnival!</i> 7 p.m. Ciro Hurtado	9 p.m. 7 MIRTH in MEDIA w/hosts 14
2 p.m. 13 EMBRA SAMBA 7 p.m. Dusan Bogdanovic	LADY FRIENDS
2 p.m. 20 MERLIN 7 p.m. MILCHO LEVIEV <i>Classical - Jazz</i>	comedy, 21 music, mime, visual arts, dance, audience 28 encounters. (sign-up at 8:00)
2 p.m. 27 INCA Peruvian Folk 7 p.m. WALI AHMAD	

THE COMEBACK INN

LIVE MUSIC * MARCH 1983

**SPECIAL SUNDAY EVE
DINNER CONCERTS**

* MUSIC FROM AROUND
THE WORLD *

TUESDAY 1	WEDNESDAY 2	THURSDAY 3	FRIDAY 4	SATURDAY 5
9 p.m. ARCO  IRIS AN EXCITING MUSIC JOURNEY THROUGH PERU, EQUADOR, BOLIVIA, ARGENTINA. 	9 p.m. THOMAS RONKIN synthonic visions EMMITT CHAPMAN "The Stick" BOB RAMEY ELECTRO MUSIC DANIEL SOFER <i>Solo - Synthesist</i> PETER DAVISON "GLIDE"	9 p.m. PASTORIA Brazilian influenced JAZZ FUSION featuring vocalist ELLEN DEMOS and MIKE McMULLEN reeds PASTORIA	9 p.m. from Rio BATUKE with MARTHA SANTOS Samba!! WAYNE JOHNSON TRIO DYNAMIC FUSION! THE FENTS FUSION	9 p.m. THE APPOLLONICON NEW WORLD FUSION 9 p.m. 12 SHELBY FLINT <i>Latin Fusion</i> 19 WAYNE JOHNSON TRIO DYNAMIC FUSION! 26 "LONG GONE" MILES blues artist

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

KROY Lettering

EMBRA SAMBA - Pulsating, infectious rhythms of Brazil draw everyone up to dance when this exciting percussion ensemble takes the stage. They will appear on the first two Sunday afternoons in March, from 2 - 6 pm in the garden. Loosen up to this hot band from Rio as they play the choro, samba and baião! Special food is served throughout the festivities on Sundays, March 6 and 13.

MERLIN - Sunday afternoon, March 20, from 2-6 pm in the garden. This is a rare opportunity to see and hear the premier fusion act of San Francisco as they expose a variety of ethnic, pop, folk and jazz-rock to L.A. audiences. This group has a lot of people talking, especially since their release of a live album that is very entertaining and indicative of their abilities in a concert setting. See what may be the most promising fusion band of the Bay area in this special booking.

INCA - Sunday, March 27, 2-6 pm., in the garden of the "Inn". This group of performers brings the magic of traditional Peruvian dance forms and authentic folk music of the Andes together. They employ colorful exciting costumes, exotic masks and rare authentic instruments. The musicians and dancers will carry you to the "Lost Empires Of The Incas", the heritage of the Spanish Conquest, and the traditions of the black peoples of coastal Peru. Share the excitement of this debut performance!

MUSIC FROM AROUND THE WORLD - A fantastic new series of acoustic music, scheduled for Sunday evenings in March from 7:00 to 10:00 pm.

CIRO HURTADO - a native of Peru, whose music offers a special blend of folk, classical and contemporary South American styles. His marvelous renditions of ancient musics are warming to the heart and uplifting to the soul. **Ciro** performs March 6, at 7:00 pm.

DUSAN BOGDANOVIC - Sunday, March 13. Bailed in European music circles and currently turning heads of Angelinos with his virtuoso guitar compositions and performances. Originally from Yugoslavia, Dusan interweaves his native influences with African rhythms, jazz, oriental scales and classical structures. The result is a resplendent, new musical energy that is available by simply listening.

MILCHO LEVIEV - Sunday, March 20. The co-founder and keyboard artist of "Freeflight" comes in for a landing to perform in a solo concert of experimental material. A special guest may drop in to share in this magical event. Always expect the unexpected from Milcho. He has a unique gift for improvisations and an insight into audience reaction. Join him for a fine night of musical delight!

WALI AHMAD - As the river flows, so does the music of Wali Ahmad. On Sunday, March 27, from 7-10 pm., the ancient ragas of India will be presented utilizing such fascinating instruments as the tabla and sarud. A native of Afghanistan, Wali has made his home in Los Angeles performing to enthusiastic audiences with his enchanting, meditative and stirring Indian sounds. A premier for the Comeback Inn! Reservations suggested

MIRTH IN MEDIA - a night of music and laughter, hosted by the "LADY FRIENDS". Monday nights are dedicated to a new format, a light-hearted approach to music, mime and comedy. The recent addition of an acoustic piano enables us to extend an invitation to all the aspiring music and comedy artists. If you have a yen for the stage, come in before 8:00 and you can sign up for a 5-10 minute slot. A regular comedy night is our goal, so come out and support live laughs every Monday night!

SHELBY FLINT - One of the most engaging vocalist composers on the music scene today, Shelby has produced a fine album entitled: "You've Been On My Mind". She has a radiant stage presence with a clear, soaring voice. Leading a fusion band on Fender Rhodes and acoustic piano, Shelby's music has a real spark to it. This is music that stays in your head, it's that real. Her lyrics are perfectly tuned to the music, making this one of the best fusion ensembles to catch live - it's a great experience. In concert, March 12, at 9:15 pm.

THE WAYNE JOHNSON TRIO - Fri. and Sat. March 18. and 19., at 9:00 pm. Mark your calendar now for this special back to back engagement with one of the hottest progressive jazz trios around. Guitarist/composer Wayne Johnson leads this imaginative, visionary group, creating rich orchestral sounds blended with a driving rhythmic velocity and soothing melodies. **Flim Johnson** on bass and **Bill Berg** on drums communicate freely with each other while the audience receives a warm sense of shared artistic expression. For an amazing night of dynamic music, make plans now to see this outstanding trio!

THE FENTS - Music for the '80s and beyond. This quartet packs the house and delights the audience with whirlwind rhythms and stunningly energetic leads and synchronized arrangements. Adam Holzman deftly maneuvers four keyboards, always keeping the audience thrilled. They are currently showcasing their latest album, produced by Paul Rothchild (who produced Janis Joplin and the Doors, among others)

"LONG GONE" MILES - is returning for another great night of authentic Texas and Mississippi blues. Luke "Long Gone" Miles was a friend and admirer of Lightnin' Hopkins, some of whose music he will bring to the stage of the "Inn" on Sat. evening, March 26, at 9:15 pm. This man is a beautiful performer, a legend of traditional, Southern Blues.