



COMMUNITY
ARTS

Los Angeles

The basic error in what we have called the illusion of culture is the assumption that art is something to be done by a special kind of man, and particularly the kind of man whom we call a genius. In direct opposition to this is the normal and humane view that art is simply the right way of making things, whether symphonies or aeroplanes.

-- Ananda Coomaraswamy

* The Los Angeles Community Arts Alliance has prepared this "Handbook on Community Arts" in the hope that it will serve as the beginning of closer communication between all people interested in the community arts movement.



This is not a complete handbook. We designed it so that new information can be easily inserted from time to time, and old information up-dated.

We are attempting to build links of communication between groups and individuals in this movement. If you belong to a group or know of one that should be included in this handbook, please let us know about it. We will attempt to gather information about it, have it printed in the format we have used here, and send it to those who are on our mailing list.

If you would like to be on the mailing list so that you may receive our newsletter about community arts, please send us your name and address. We ask for your time if you want to become further involved.

The Los Angeles Community Art Alliance
2911 West Temple Street
Los Angeles, California 90026
(213) 487-6422



* For more information about the Alliance, see our listing under "Support Groups."

EDITED BY JOHN BLAINE and DECIA BAKER

COORDINATED BY REX and LAINE WAGGONER

PHOTOS BY JOHN BRIGHT

COVER DESIGN BY THERESE HEARN

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SINGLE ARTS EXPERIENCE ORIENTATION GROUPS

BLACK ARTS COUNCIL
4700 South Crenshaw
Los Angeles, California 90043
296-2396
contact: Claude Booker

BROCKMAN GALLERY
4334 Degnan Boulevard
Los Angeles, California 90008
294-3766
contact: Alonzo or Dale Davis

THE BURBAGE THEATRE
3789 South Menlo, No. 309
Los Angeles, California 90007
734-3057
contact: Sal Romeo

EAST-WEST PLAYERS, INC.
4502 Santa Monica Boulevard
Los Angeles, California 90029
660-0366
contact: John Mamo or Mako

EBONY SHOWCASE THEATRE
AND CULTURAL ARTS CENTER
4720 West Washington Boulevard
Los Angeles, California 90016
936-1107
contact: Nick or Edna Stewart

GOAZ ART GALLERY
3759 East First Street
Los Angeles, California 90063
264-7265
contact: John Gonzalez

INDIAN ACTORS WORKSHOP
11429 Wheeler Avenue
Lake View Terrace, California 91342
899-4316
contact: Jeanne Freitag

LOS ANGELES FINE ARTS SQUAD
52 Brooks Avenue
Venice, California 90291
396-7941
contact: Victor Henderson

SCORPIO RISING THEATRE
426 North Hoover
Los Angeles, California 90004
665-3985
contact: Alistair Hunter

SULU'
c/o Inner City Institute
1613 West 20th Street
Los Angeles, California 90007
737-6996
contact: Juan Lotero

WATTS COMMUNITY SYMPHONY
ORCHESTRA
8115 1/2 Wadsworth
Los Angeles, California 90001
581-6913
contact: Filmore Thomas

WATTS SUMMER FESTIVAL
1438 East Florence
Los Angeles, California 90001
587-7125
contact: Tommy Jacquette



BLACK ARTS COUNCIL

BLACK ARTS COUNCIL

THE BLACK ARTS COUNCIL
Founded: 1969 (a non-profit organization)

President: Claude Booker

Address: 4700 South Crenshaw
Los Angeles, CA 90043

Telephone: 296-2396

“We encourage participation of the black community in the arts. We sponsor exhibits and programs in the community and in major cultural and educational institutions so that the artistic expression of minority people can be experienced.”

In 1968, the black professional staff of the Los Angeles County Museum of Art set out to make changes in what they considered unjust treatment of black artists by the museum. They talked with artists, art historians, people in arts education and people who were deeply interested in fine art. From these meetings, the idea emerged of incorporating a Black Arts Council (BAC), which was done in August of 1969.

The new Council approached the museum administration with ideas for making the museum more responsive to the needs of black artists and the black community. Arrangements were made for use of the Bing Auditorium for people to gather and talk about black art. The Council arranged a three-part lecture series entitled, “Black Artists Speak to the Community” and drew thousands of people from a great cross-section of Los Angeles.

With a membership of 250 by 1970, the BAC began holding open meetings and giving lectures for its members in space donated by the Community Resource Council. The BAC located more than 175 black artists in the Los Angeles area and initiated a speakers’ bureau which began serving the needs of local elementary, high schools and colleges for information about black arts and black artists. Requests began pouring in for exhibits.

Since 1970, the Council has mounted more than a hundred exhibits in schools and colleges all over Southern California. “Black Directions - 1971” was a traveling exhibition prepared by BAC, shown in 34 branches of Security Pacific National Bank over a 15-month period. They have helped design and build the

BLACK ARTS COUNCIL

new gallery space in the Communicative Arts Academy in Compton and were partly responsible for the Los Angeles County Museum of Art exhibit, "Three Graphic Artists," with Charles White, Timothy Washington and David Hammons, all BAC members. They were totally responsible for the "Panorama of Black Artists - 1972" in which 52 local black artists' works were offered for rental or for sale in the Los Angeles County Museum of Art, Art Rental Gallery. (The show represented the culmination of 18 months of negotiations.)

The Council is this year totally responsible for the design and installation of the art exhibition for the Watts Summer Festival.



The goals of the Black Arts Council include finding ways of providing cooperative shows with other minority artists' groups, finding space to store and exhibit art works, and continuing to influence the museum establishment toward a better appreciation of the needs for contemporary ethnic exhibits. ✕

BROCKMAN GALLERY

BROCKMAN GALLERY
Founded: 1967

Directors/Founders: Alonzo and Dale Davis

Address: 4334 Degnan Boulevard
Los Angeles, CA 90008

Telephone: 294-3766

“We’re trying to make black art available to the black community.”

The Brockman Gallery was founded in 1967 by Alonzo Davis and his brother, Dale, both professional black artists. They had found that there was no place for black artists in Los Angeles to exhibit in the black community.

They opened their gallery inside the black community, and have put tremendous energy into its six-year growth and development, “striving to provide a complete experience in the fine arts within the black community.”

They have not found eager acceptance among affluent black business and professional people. Their most interested audience has been relatively poor black people. The largest part of their income from sales has come from these poor blacks, white liberals and many white art speculators.

They persist because they believe in what they term the “Renaissance of Black Art,” and because they and other black artists are determined to project themselves into the mainstream of fine art.



SCORPIO RISING THEATRE

THE BURBAGE THEATRE

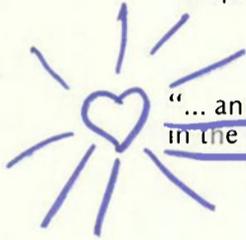
THE BURBAGE THEATRE

Founded: 1969

Director: Sal Romeo

Address: 3789 South Menlo, No. 309
Los Angeles, CA 90007

Telephone: 734-3057



"... an experimental theatre company dedicated to developing arts and artists in the community it serves."

The Burbage Theatre Company is an organization created in 1969 to bring new and meaningful socio-theatre into and out of the community in which it exists. The company attempts to do this by performing experimental, classical, musical, original and avant-garde works.

They relate to the community through their works and through workshops in music, dance, movement, acting, awareness and discussion groups where they discuss artistic and community problems, problems which are often the same. The workshops allow them to identify problems and potential solutions which are presented later in theatrical form.

The Burbage has received consistently excellent reviews from major Los Angeles critics. This acclaim has helped make their efforts more acceptable to the public. Public acceptance and support is crucial to their survival as they are supported solely by box office receipts (and occasional loans which must be repaid). "Although the Burbage does not let public acceptance govern the art form, we realize the art form must be at its best to be accepted," says Sal Romeo, director.

Beyond performances and workshops, they have assisted in the formation of a local newspaper, Easy Reader. They started the Hermosa Beach Coalition, a group designed to facilitate communication between the "straight" and "hip" communities there, and several police-community conference groups to foster open dialogue between the two groups.

COMMUNITY AND POLICY

They have also begun a theatre coalition of experimental theatre companies in order to share resources and services.

Recently, they began a new program with Studio Watts Workshop to involve artists in the design, construction and management of low-income housing in Watts. The idea is to prevent the rapid deterioration of low-income housing by asking artists from the community how to avoid the conditions which lead to such waste. The Burbage will go directly to the people with its theatre company and through a series of improvisational workshops, will focus on the problems of low-income housing projects. The information gained through this project will be directed to the architects and contractors for the project.

Meanwhile, the company is in search of a home. Several thousand dollars' worth of materials, time, energy and paint were lost recently when what was thought to be the new home for the Burbage Theatre was declared illegal because of zoning and building code laws. (Los Angeles has perhaps the most rigid codes extant because of earthquake potential here. For this reason, probably most community theatre companies are technically operating outside the law.) An experienced administrator could have prevented the problem, but experienced administrators demand salaries. The problem of finance is obviously crucial but has not yet affected the survival of the company. The Burbage has never applied for or accepted any outside funding.



"In order to get funding, one has to define oneself according to criteria the fundor establishes. This puts the artist into a box. Since the artist has only his freedom of expression to offer, he can't allow any fundor to silence or distort his voice and truly survive. Until fundors come to us and find out where we're at and accept us on our own terms, we will not seek funding."

-- Sal Romeo

EAST-WEST PLAYERS, INC.

EAST-WEST PLAYERS, INC.
Founded: 1965 (a non-profit organization)

Executive director: John Mamo
Artistic director: Mako

Address: 4502 Santa Monica Boulevard
Los Angeles, CA 90029

Telephone: 660-0366

"Asian Americans have neglected their heritage and have been shut off from it.
We are providing new ways for that heritage to become known."

Since 1965, when the East-West Players first organized, they have produced thirteen plays: these have been original works, classics and folk tales from Japan and include "Rashomon", "Now You See, Now You Don't", and "Three Kyogen". They have presented plays in over fifteen colleges in Southern California, and have brought "Monkey Kingdom" to many children in elementary schools.

Goals:

1. To research Asian heritage - exploring Japanese and Chinese Classical Theatre.
2. To bring forth original works from the community by sponsoring play writing contests to develop resident writers.



We are constantly in search of support from public and private sources.



MECHICANO ART CENTER

EBONY SHOWCASE THEATRE and CULTURAL ARTS CENTER

EBONY SHOWCASE THEATRE AND CULTURAL ARTS CENTER

Founded: 1950 (a non-profit organization)

Founders/Directors: Nick and Edna Stewart

Address: 4720 West Washington Boulevard
Los Angeles, CA 90016

Telephone: 936-1107

"A theatre needs to be more than just a building... a culture must be more than a collection of art and music."

The Ebony Showcase Theatre, South LA's first major theatre and cultural arts center, was established in 1950. It is the longest existing black-founded professional theatre in the USA.

Designed to give the community a reflection of itself and help fulfill the aspirations of the creative artists of the black community, Ebony Showcase has been built mainly out of self-sacrifice. YAAA

The orientation of Ebony Showcase is toward training local individuals for professional work in motion pictures, television, and stage. Instruction is provided in drama, dance, creative writing, photography, stage craft, children's theatre, motion picture production, etc. There is also a writers' workshop which provides instruction in creative writing for television, motion pictures and stage.

"The inspiring work of our organization has won critical acclaim and awards from the press, received coverage on major television stations, elicited commendation from responsible persons and civic groups, as well as the salutation of the Los Angeles City Council. It has proven its place and its worth. We have created and perpetuated a theatrical and cultural structure."

-- Nick Stewart



ST. ELMO VILLAGE

GOAZ ART GALLERY

GOAZ ART GALLERY

Sponsors of "The East Los Angeles School of Mexican-American Fine Arts"
Founded: 1969 (a non-profit organization)

Director: John Gonzalez

Address: 3759 East First Street
Los Angeles, CA 90063

Telephone: 264-7265

Objectives:

- ↘ To provide training for aspiring young artists.
- ↘ To provide gallery space for professional artists from our community.
- ↘ To help promote a growing community awareness of the rich cultural heritage we share.

Goaz Art Gallery is a professional gallery in East Los Angeles. Local artists' work is shown there, and proceeds from sales help support the gallery's school, "The East Los Angeles School of Mexican-American Fine Arts."

The school has received a small grant from the "Campaign for Human Development," to cover some of the costs of the training center. Students are taught everything from beginning drawing to actual rendering and installation of murals. Classes are held on Wednesday evenings in life-drawing, and when a mural is in progress, classes are held in mural design and execution on Saturday mornings. Eddie Martinez is presently teaching a mural class in conjunction with a program to create new murals in Los Angeles being sponsored by the L.A. County Department of Recreation and Parks.

Neighborhood children visit the gallery often, and three to four local school classes are given tours each week.

"I am personally involved in community arts because as an artist, I saw and understood the needs for an organization such as ours. We hope to someday have a unique training center for the fine arts whereby any inspired young artist may seek our training to further his career and develop his skills."

-- John Gonzalez



COMMUNICATIVE ARTS ACADEMY

INDIAN ACTORS WORKSHOP

INDIAN ACTORS WORKSHOP
Founded: 1967 (a non-profit organization)

Founder/Director: Jay Silverheels (Mohawk)

Contact: Jeanne Freitag (Chippewa)

Address: 11429 Wheeler Avenue
Lake View Terrace, CA 91342

Telephone: 899-4356

"I found that very few roles in Hollywood films that portrayed Indians were played by Indians. I discovered that very few Indians were able to afford training to prepare for roles in theatre or in films. So, together with Indian friends of mine, the Indian Actors Workshop was begun. We wanted to provide dramatic training as well as encouragement to Indian authors so that the Indian point of view could be expressed to a mass audience."

-- Jay Silverheels

The Indian Actors Workshop has three classes in progress: script-writing, acting and dancing. We write authentic Indian stories because there are so few; most stories about Indians are written by non-Indians.

In our acting class, we work on a standard repertoire, as well as on plays prepared by the writing class.

Our dance class is in two parts: we have a modern dance and ballet class, and an Indian dance class, taught by Vincent St. Cyr (Winnebago).

We meet on Wednesday evenings at the Methodist Church in Echo Park. Everything is volunteered and our membership rotates constantly. The space is donated to us by the church, and from time to time, we present programs for the community at the church.

We have performed at the Great Western Exhibition Center, for the U.S.O., and at the Festival of Indian Arts and Culture, La Grand, Oregon.



We, like other organizations involved in building an independent identity for our people, have been approached by those who would use us for their own ends. We intend to remain independent, and while we ask for your understanding and your support, we do not seek your direction.

Our plans include finding our own facility which would be used for training and performance and lead eventually to the establishment of an Indian repertory theatre company.

• The drop-out rate among pre-high school Indian children is twice the national average. We hope to provide an institution our people can relate to so that this great loss in human resources can be amended.

LOS ANGELES FINE ARTS SQUAD

LOS ANGELES FINE ARTS SQUAD
Founded: 1969

Co-directors: Terry Schonhoven and Victor Henderson

Address: 52 Brooks Avenue
Venice, CA 90291

Telephone: 396-7941

"We wanted to restore 'illusionistic' painting to a grand scale. This can only be done by using large buildings. We wanted our paintings to be strictly public art, available to people without the restrictions that museums and galleries place upon art. We wanted our paintings to be an indigenous part of the environment."

-- Victor Henderson

X

"We've done four large outdoor paintings in Los Angeles and one in Paris. We painted 'The Climax Club' at La Brea and 'Third' we did the Brooks Avenue painting. We've done the 1905 Ocean Front Walk painting, 'Venice in the Snow', which is 19 feet x 72 feet.

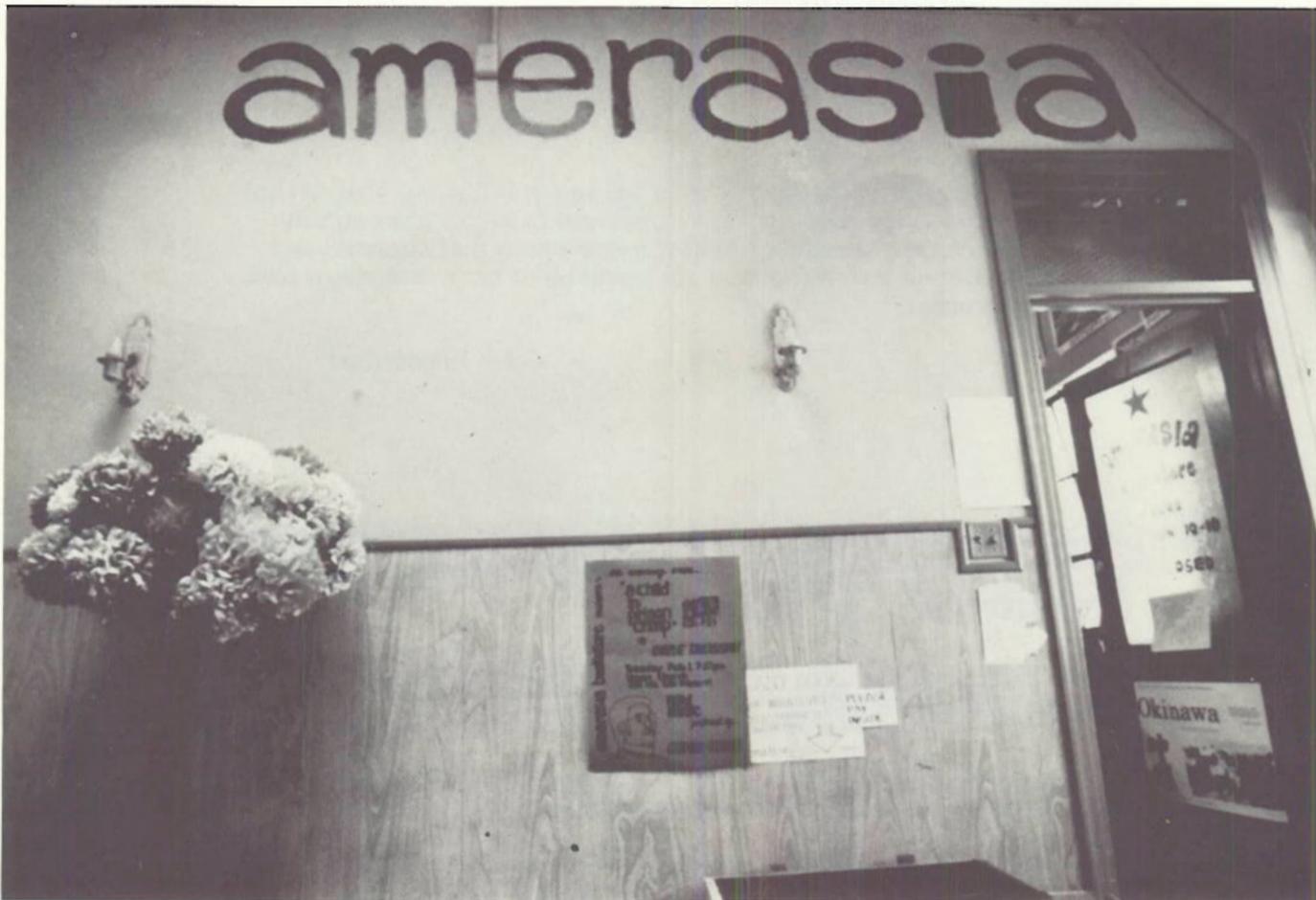
"We recently completed the 'Isle of California' painting at 1616 Butler Avenue in West Los Angeles. It's 60 feet x 42 feet. In Paris, we worked for the Paris Biennial, and we painted a wall called 'Hippie Know-How'.

"It takes us from six months to a year to complete one of our paintings. We're getting good reactions from people about our paintings.

"If we're into anything relating to a statement, it would be about the environment, that it's changing very quickly, that we haven't understood what's been happening around us, and that we don't really understand what's happening now. We're trying to dig up some of the ghosts of the past and some of the ghosts of the future."

-- Victor Henderson

Terry Schonhoven trained at the University of Wisconsin and at UCLA.
Victor Henderson trained at San Francisco State College.



AMERASIA BOOKSTORE

SCORPIO RISING THEATRE

SCORPIO RISING THEATRE COMPANY
Founded: 1970

Co-directors: Alistair Hunter and Louise Newmark

Address: 426 North Hoover
Los Angeles, CA 90004

Telephone: 665-3985

Scorpio Rising Theatre was founded by co-directors Alistair Hunter and Louise Newmark in September 1970.

Up the street from the theatre, which seats 35, are a couple of pottery workshops and galleries, brightly hand-painted (as is Scorpio). The galleries and theatre are separated by a boarded-up old market with political posters and spray-can art laid on over the years.

Scorpio Rising is creating a community theatre in the heart of Los Angeles; the repertory company numbers 20. "Our goal is to develop a permanent repertory ensemble company that will be an artistic moving force in the community," says Alistair Hunter.

Weekly workshops are held in: (a) voice, (b) movement, and (c) sensitivity/improvisation/scene work. Since January of 1971, they have produced thirteen shows in repertory, one production running Friday and Saturday, and another running Sunday.

Productions have included, "The People vs. Ranchman," by Megan Terry, "Home Free," by Lanford Wilson, "Rats," by Israel Horovitz, and an original musical, "Mac the Black," by James Stevens and Morris Schorr.

Scorpio Rising has performed throughout Southern California at numerous colleges, hospitals, children's homes and conventions. Two productions have been shown in part over KCET Los Angeles' Educational Television channel.

This year, the Scorpio won a Drama Critics Circle Award for "the intensity of its focus on contemporary theatre."



STUDIO WATTS WORKSHOP (proposed site of housing construction, WCHC)

SULU'

SULU'
Founded: 1971

Director: Juan Lotero

Address: c/o Inner City Institute
1613 West 20th Street
Los Angeles, CA 90007

Telephone: 737-6996

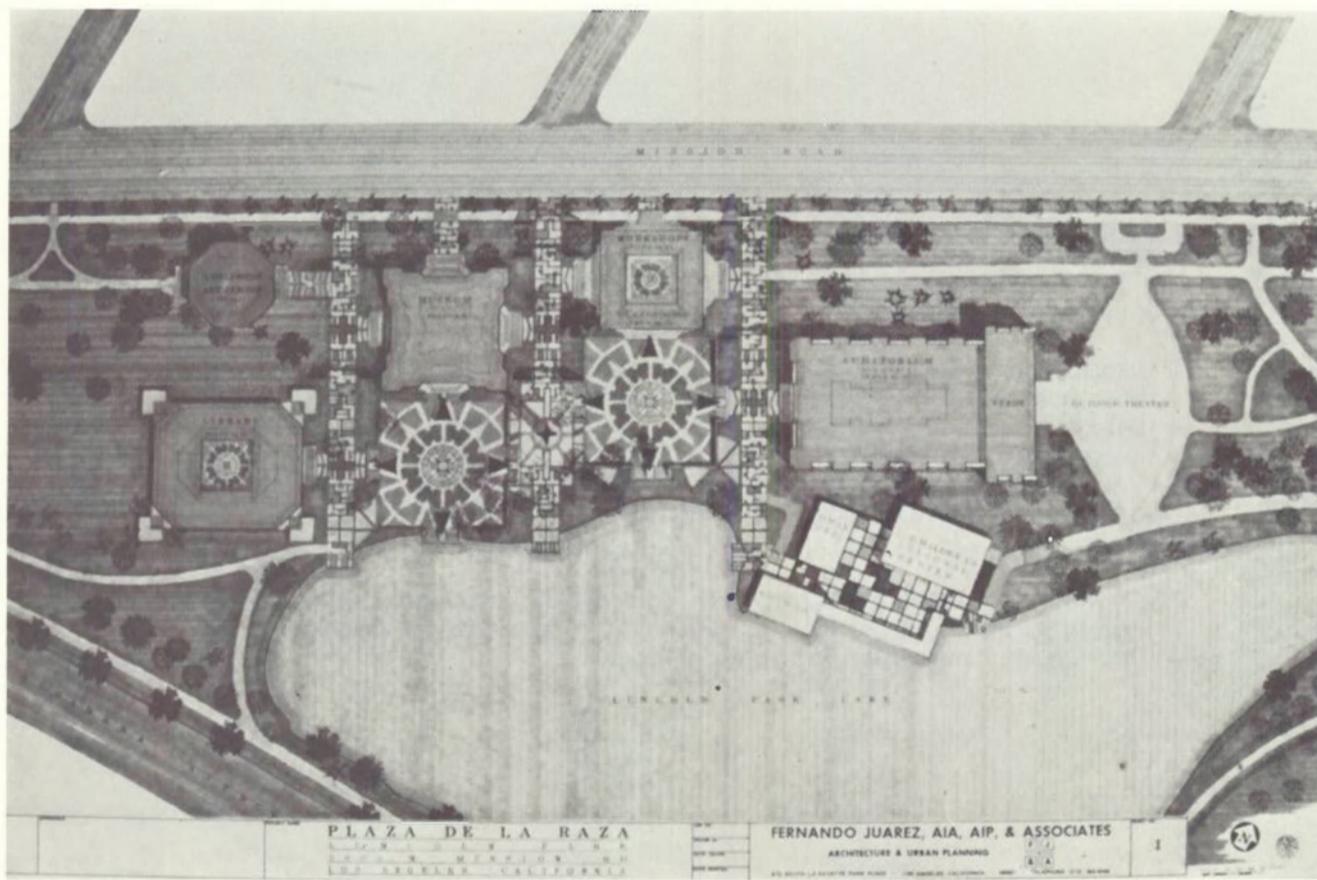
"Every man gropes for survival and identity. Sulu' has chosen the arts as a means of finding the way in our search; that we should join the band of travellers, seeking that needle in the haystack."

The basic aim of Sulu' is to "explore the historical background and evolution of the Filipino's relationship to contemporary American society."

The word "sulu" means "light." It was chosen as the name for this organization because the members seek to bring light and awareness to Filipino Americans and others, the past and present meaning of being a Filipino in this country.

The main activities of the group include presentation of a series of courses at Inner City Institute which consist of seminars, lectures and actual lab situations which explore Filipino arts, as they have been practiced in America. The courses are in folk arts, social conditions and historical background of Filipino peoples. Presentations consist of materials researched by the three classes and converted into plays, poetry, dance and choral readings.

The twenty individuals who make up Sulu' present folk and modern dance, children's chorale and oratory, and theatre performances at schools, cultural centers and other service agencies.



PLAZA DE LA RAZA

WATTS SYMPHONY ORCHESTRA

WATTS COMMUNITY SYMPHONY ORCHESTRA ASSOCIATION
Founded: 1967 (a non-profit organization)

President: Morris Ewing
Secretary: Harriet Pajaud
Musician Personnel Officer: Filmore Thomas

Address: 8115½ Wadsworth
Los Angeles, CA 90001

Telephone: Filmore Thomas - 581-6913
Harriet Pajaud - 564-3651 or 757-0287

“We want to raise the level of cultural appreciation in our own communities and show other communities a different side of Watts than they are used to.”

The Watts Community Symphony Orchestra Association has been presenting concerts in and around the Watts area for five years.

There are 60 pieces in the orchestra, which is under the direction of Octave Bonomo, who has been teaching instrumental music in the Watts-Willowbrook area for the last 22 years. Adults and several teenage musicians comprise the orchestra.

The late Ben Peery served as president for over four years until his death in 1971. He was responsible for the Los Angeles County Board of Supervisors' funding which enabled the orchestra to present four concerts each year. He also was able to enlist the help of the Los Angeles Musicians Union, Local 47, which allowed the orchestra to hire professional musicians to work with the regular orchestra members.

Original compositions by talented local musicians have been featured from time to time by the orchestra, thereby adding another dimension to the community value of the organization.

The Model Cities Agency for Greater Watts has recognized the orchestra with a small grant which provided the current series of concerts.

The orchestra provides experience and exposure for black musicians in the fields of symphonic orchestral performance and conducting. It is hoped that the concerts provided will give continued cultural enrichment to all in the southeast community.



INNER CITY CULTURAL CENTER

WATTS SUMMER FESTIVAL

THE WATTS SUMMER FESTIVAL

Founded: 1966 (a non-profit organization)

Director: Tommy Jacquette

Address: 1438 East Florence
Los Angeles, CA 90001

Telephone: 587-7125

“ ... Watts was a dying community. Practically everything it needed had to be obtained from the outside: jobs, social service, insurance, hospitalization. ... There were no movie houses, no skating rinks, no bowling allies. What with such extremely poor public transportation, the community was virtually fenced in on all sides. The Festival's aim was to stimulate the community toward creating something of its own. It needed identity, self-worth and self-gratification.”

-- Noah Purifoy

We're in our seventh year now, and we're getting closer to our goal: the establishment of a recreational, cultural event in the black community on a continuous basis, to be controlled by and to benefit blacks. We are building a black institution.

The Festival is seen in different ways. Some see it as just “fun and games.” Others as a plantation appeasement kind of activity. The more sophisticated (in their political awareness and in their commitment to do something) see the festival as something which can make change in this community. We provide identity, and we also provide jobs. With space of our own for the Festival, we could stimulate millions of dollars' worth of growth in Watts.

We have brought more than 90% of the factions in Watts together through this Festival; we have pulled together every black group, agency and institution in Los Angeles. We're proud of what we've accomplished, but we haven't come far enough yet.

This year, we will have from August 16 to 20 a black art exhibition, prepared by Claude Booker and the Black Arts Council, as well as several concerts, a

fashion show, parade and beauty pageant along with the special events we provide each year. The components of the Festival all have a social significance as well as cultural and recreational value. We make everything we do speak to the needs of the people who live here.

The problems we will have to face in the next three years relate to making people understanding the true nature of the Festival. We are also now faced with finding from the private sector the material, financial and human resources we will need to make the Festival grow to its full potential.

- Tommy Jacquette

NEIGHBORHOOD ARTS CENTERS

ARTS AND HUMANITIES CENTER
OF LOS ANGELES
1548 South Central Avenue
Los Angeles, California 90021
746-5650
contact: Marquis

CENTRO JOAQUIN MURIETTA
DE AZTLAN
4821 East Olympic Boulevard
Los Angeles, California 90022
264-7233
contact: Josefa Sanchez or Alfonso Baez

COMMUNITY ARTS AND CRAFTS
PARENTS COUNCIL
10735 Juniper Street
Los Angeles, California 90059
564-5744
contact: Mrs. Gladys Hays

JUNIOR ARTS CENTER
434 Hollywood Boulevard
Los Angeles, California 90027
666-1093
contact: Claire Isaacs Deussen

MEXICAN AMERICAN CENTER
FOR CREATIVE ARTS
321 Portola Avenue
Los Angeles, California 90065
225-3515
contact: Fred Rios or Irma Vega

ST. ELMO VILLAGE
4830 St. Elmo Drive
Los Angeles, California 90016
937-9900 or 931-3409
contact: Roderick or Rozzell Sykes

WATTS TOWERS ART CENTER
1727 East 107th Street
Los Angeles, California 90002
569-9481
contact: Curtis Tann

BRAVE NEW WORLD
7460 Melrose Avenue
Los Angeles, California 90046
655-3833
contact: Julie Finger

COMMUNICATIVE ARTS ACADEMY
Arena and Gallery Happening House
119 East Magnolia Street 102 East Indigo Street
Compton, CA 90220 Compton, CA 90220
639-5311 639-8860
contact: John Outterbridge contact: Merle Nobles

INVOLVED TOGETHER ASIANS, INC.
2002 Purdue Avenue
Los Angeles, California 90025
477 0357
contact: Alan Ohashi

MECHICANO ART CENTER
4030 Whittier Boulevard
East Los Angeles, California 90023
264-8334
contact: Leonard Castellanos

PERFORMING ARTS SOCIETY OF LOS ANGELES
8713 South Vermont
Los Angeles, California 90044
750-6375
contact: Ruth Kendall

THIRD WORLD UNITY STOREFRONT
2826 West Jefferson Boulevard
Los Angeles, California 90018
737-8887
contact: Warren Furutani

WATTS WRITERS WORKSHOP
Theatre Offices
1690 East 103rd Street 10223 Central
Los Angeles, CA 90002 Los Angeles, CA 90002
564-6005
contact: Harry Dolan

ARTS AND HUMANITIES CENTER OF LOS ANGELES

ARTS AND HUMANITIES CENTER OF LOS ANGELES
Founded: 1967 (a non-profit organization)

Director: Marquis

Address: 1548 South Central Avenue
Los Angeles, California 90021

Telephone: 746-5650

"We are dedicated to the use of the arts (applied-fine arts) as a vehicle in reconstructing the shattered lives of recovering drug/alcohol abusers and drop-outs, simultaneously instilling the aesthetic values and a functional route (artisanship skills) into the mainstream of life."

The Arts and Humanities Center of Los Angeles is an educational research institution chartered under the laws of California and I.R.S. as a non-profit organization.

"Using the 'D.A.D.' as a vehicle, the Center has recent college/university graduates who have been dissenting to put into effect new and innovative techniques of teaching.

"Applied Sculpture, Art Printing, Hand-Made Paper, Environmental Design, and Art (Functional) Foundry are only a few subjects offered at the Center, along with the most innovative approach to a total living experience, the 'Work-Studio-Apartments' provided for individuals of the Center.

"These new and innovative plans of 'Humanistic Expansion' were put into effect four years ago and have since proved their validity through 150 persons showing 80% positive results.

"Expansion of its ongoing program is awaiting release of necessary funds. Future development depends on doers and not just do-gooders.

"In addition, AHC/LA has in its possession one of the most significant research sections ever compiled dealing with arts in education."

-- Marquis von Wagner



WATTS WRITERS WORKSHOP

BRAVE NEW WORLD

BRAVE NEW WORLD - A Center for Environmental Expressions
Founded: 1971

Director: Julie Finger

Address: 7460 Melrose Avenue
Los Angeles, California 90046

Telephone: 655-3833

"We have a purpose ... to provide an environment with positive directions through the materials exhibited, sold, or demonstrated -- to create an awareness through positive experience."

Brave New World is finding its way to definition through its experience as an ecology center. Publications for reference or for sale, demonstrations of uses of "found" materials, films (like "Noises in the Night," and "My Turtle Died Today") have made it a resource center for local schools and for local people. More than a thousand children and their teachers have attended demonstrations and seen films on the environment during April and May.

Its goals are to develop and correlate art projects as an expression of the need to preserve and to beautify man's home -- his personal environment. "Presently, we are planning summer classes for children in crafts using recyclable materials. These will be continued in the fall with the addition of programs for adults and senior citizens."

The center is open daily from 10 AM to 6 PM. Staff members include Andrew Radigan, designer, Ron Jacobson, artist, Windee Fujimori, artist, Gloria Simons, artist, Claire Karzen, activities coordinator, and Grace Jacobs, coordinator. Julie Finger is a designer/artist who was trained in Bombay, India, and at Art Center School here in Los Angeles.

Plans are underway to apply for non-profit status so that the center will be eligible for grant support. Meanwhile, the program is supported by the sale of posters and other materials. To help develop teacher's kits of "art from found materials," and attempt to integrate these into several subject areas, and to keep other projects afloat, such as the program of school visits, the center is seeking support from outside sources.

ATTORNEY GENERAL
DEPARTMENT OF JUSTICE



YOUNG SAINTS

CENTRO JOAQUIN MURIETTA DE AZTLAN

CENTRO JOAQUIN MURIETTA DE AZTLAN
Founded: 1970 (a non-profit organization)

Co-directors: Josefa Sanchez, Alfonso Baez

Address: 4821 East Olympic Boulevard
Los Angeles, CA 90022

Telephone: 264-7233

"White art is all fucked up and non-relevant to humans."

To us, art in the present form, in the street sense, is an extension of the competition in business. Can a business imprint its message on the unsuspecting consumer - and from there, can it sell goods or services? Therefore, to us, in the streets, without money to buy goods and services, "sold art" becomes irrelevant and non-enjoyable. How many street people can afford the museum and gallery art? And again, how would that art relate to us?

In many cases, the walls become our media and the messages are relevant only to us.

Our organization's goals have yet to be defined externally. Internally, we are interested in the development of street artists and in their contemporary messages. Our greatest and most satisfying group project has been a "chalk-in" at Belvedere Park. We produced and distributed "Che," a booklet that provides information about street medicine.

The most frustrating area for us has been in trying to organize around street arts. Artists are not oriented to business techniques, and while we work with organizers, business managers and artists, we lack the money to make it all run smoothly.



Our center is now in the process of developing a Chicano University. We have a large number of Chicano artists who will teach audio-visual classes, the performing arts, fine arts and communications skills. The Art Department will be bi-lingual and bi-cultural. All of this is a creative process in need of funding. We are searching for funding "without strings."

AFRICA'S YOUTH AND THE FUTURE
OF THE CONTINENT



MAFUNDI INSTITUTE

COMMUNICATIVE ARTS ACADEMY

COMMUNICATIVE ARTS ACADEMY
Sponsored by the Compton-Willowbrook Enterprises
Founded: 1970 (a non-profit organization)

Director: John Outterbridge
Address: Arena and Gallery
119 East Magnolia Street
Compton, CA 90220
Telephone: 639-5311

Director: Merle Nobles
Address: Happening House
102 East Indigo Street
Compton, California 90220
Telephone: 639-8860

"How many painters, sculptors, writers, actors, dancers and musicians are working their magic tricks in the streets?"

-- John Outterbridge

The Communicative Arts Academy's Arena and Gallery is located in a converted roller-rink in Compton. Murals and collages cover its floors and walls. The front of the building is a mass of sculptured doors and colorful murals. A first-rate gallery space in one corner has recently been completed, giving local artists a space to show their work.

The Academy is a non-profit organization, rendering service free of charge. Creativity as an innate source for communication of attitudes, ideas, information and cultural development serves as the base for their programs. "It is essential to the successful existence of our communities that the compulsive urge of one's inner being, to emerge and declare its own individuality, find means of satisfactory development and constructive fulfillment. How many painters, sculptors, writers, actors, dancers and musicians are working their magic tricks in the street?" asks John Outterbridge, the artist/director of the Academy.

Specialized programs are designed to provide skills that contribute to the attainment of professional competency with emphasis on accelerating and utilizing universal-creative potential, seeking to bring together all the existing creative forces through:

1. Writers' workshop - informal sessions in short story, poetry, drama, fiction and non-fiction writing.
2. The Dance - expression of ideas and ideals through contemporary, modern, jazz and ethnic styles.
3. Drama - in a "let it happen" context, organizing and working in fluid styles, using voice and action as it reflects life.
4. Modeling and Charm - provides individualized and detailed motivation in finding and displaying one's distinctive communicative appeal.
5. Music - explores the communicative qualities of musical patterns with original compositions and instrumentation.
6. Photography and Cinematography - A vast media for communication fulfillment stimulating creative experiences in audio, still and motion techniques.
7. Visual Arts - a panorama of creative processes developing skillful interpretation in painting, drawing, sculpture, major crafts, creative furnishings, commercial and graphic techniques.

The Academy is open from noon until midnight every day.

"People have to build together to gather."

COMMUNITY ARTS AND CRAFTS PARENTS COUNCIL

COMMUNITY ARTS AND CRAFTS PARENTS COUNCIL
Founded: 1965

Founder: Mrs. Gladys Hays

Address: 10735 Juniper Street
Los Angeles, CA 90059

Telephone: 564-5744

“With all the programs in the arts available in Watts for children, there still aren’t enough to meet their needs. We started the Parents Council to meet several needs. Through our thrift shop, we often provide free clothes for needy children and parents; the workshop classes provide children with something better to do than run in the streets. They’re so proud when they make something of their own.”

The Parents Council (over sixty families involved), provides art classes for children from seven to fourteen on afternoons and Saturdays during the school year, and five full days per week during the summer months.

A “Children’s Fashion Show” and an “Arts and Crafts Fair” are held each summer, along with a summer day-camp utilizing local parks, museums and nearby beaches.

Most program staffing is accomplished through volunteered parent time. The Model Cities Agency for Greater Watts has provided funds for some staffing and for some materials for the arts classes.

“We are always in need of volunteers, people who can show the children new activities, and we are always in need of contributions to the thrift shop.”

COMMUNICATIVE ARTS ACADEMY
KAMPONG CHAM



COMMUNICATIVE ARTS ACADEMY

INVOLVED TOGETHER ASIANS, INC.

INVOLVED TOGETHER ASIANS, INC.
Founded: 1970

Contact: Alan Ohashi

Address: 2002 Purdue Avenue
Los Angeles, CA 90025

Telephone: 477-0357

“We are a group of people who have joined together to share feelings, attitudes and ideas to be able to create and express them through our projects.”

Involved Together Asians was formed in West Los Angeles in December of 1970 by individuals who saw a need for a group which could initiate community projects collectively. We began by having drug education programs, a community film showing, working at various church carnivals and aiding in neighborhood tutorial programs. At the same time, we wanted to know more about our historical/cultural background, and began to have outings with first-generation Japanese-Americans, and started a series of retreats and classes to study our cultural heritage and identity. We welcomed the New Year by having a traditional Japanese community event, a Mochi-pound, which signalled the beginning of construction on our community house.

In November 1971, we received initial funds for our community house located at 2002 Purdue Avenue, which we are renting from the West Los Angeles Buddhist Church.

We hope you will see this as your community house and make use of our programs and facilities. Our meetings are on Tuesdays from 8:00 - 10:30 PM, and we have an Automotive Workshop on Saturdays from 11:00 AM to 4:00 PM. We have recently begun a creative arts workshop, which provides activities for all generations of Asians, as well as all segments of ethnic communities in West Los Angeles.

As a community organization, we would like to hear from you. If you know of any groups putting out newsletters, we would like to receive them. If you are a businessman or merchant, we would like to place you on our list of referrals, as we hope soon to present a list of services and referrals back to the community.

-- Alan Ohashi

JUNIOR ARTS CENTER

JUNIOR ARTS CENTER

(A joint venture of the City of Los Angeles, Municipal Arts Department, and the Junior League of Los Angeles, with the cooperation of the City Recreation and Parks Department)
Founded: 1967

Director: Claire Isaacs Deussen

Address: 4814 Hollywood Boulevard
Los Angeles, CA 90027

Telephone: 666-1093

"The Junior Arts Center is high on quality, experiment and joy. Reaches for new things. Loves the old, too. The Center believes there is nothing a child cannot do. The Center is continuity in attitudes, in values, in the belief that art is not separate from life. Play is a glorious - and necessary - part of the creative process. But so is information, a working acquaintance with techniques, and knowledge of what other individuals, other times, other cultures have made and said and thought and felt. Education, in art as in all things, is getting acquainted with yourself."

Our city is really many communities, and the Junior Arts Center serves in a variety of ways. We share ideas and study problems and hold teacher workshops, with art educators, schools, PTA, and other civic groups at conferences and meetings in Los Angeles and around the country. JAC often has special events that take us into the city:

To Griffith Park where we had a NO SNOW SNOW SHOW and "snow" was provided by the Los Angeles Fire Department's foammaking equipment.

To Venice Beach for Kite Day, "Pleasing the Wind."

To schools where children have made tetrahedron kites with straws and tissue paper and floated inflated plastic flyers.

And the community comes to the Junior Arts Center for special events, such as:

"The Space Out," with mylar-covered dancers, rock music, inflated environments, and bags of give-away oxygen.

The Indian Summer Festival, when we made fetishes, totems, painted faces, learned about Indian dances, and created Indian musical instruments.

The Junior Arts Center has 50 to 60 classes a week in traditional and experimental media for 5-17 year olds, during school, after school, and on Saturdays. Classes are free and open to the public. Registration is on a first come, first served basis.

Classes are small, 15 or less, with time and space in our four studio-workshops for questions and exchange, wondering, wandering, reading and unfurling. ...

From writing books to making films, exploring art for deaf children, we try many new directions, new materials ... holograms, plastic floaters, mylar flyers, electronic computer-controlled sound environment, break sculpture, monster-making.

The Junior Arts Center Gallery has a year-round exhibition program of student work from classes, work by contemporary artists, old masters, shows originated by students and staff, such as environments of laser light, shapes of sound and rope sculptures, art from other cultures, and design exhibitions. The Gallery is also the scene of discussions, theatre performances and film screenings, contemporary films and old classics, as well as films made by JAC students.

Excerpted from Junior Arts Center
Activities Brochure: 1972

MEXICAN AMERICAN CENTER FOR CREATIVE ARTS

MEXICAN AMERICAN CENTER FOR CREATIVE ARTS
Founded: 1970

Directors: Fred Rios and Irma Vega

Address: 3211 Portola Avenue
Los Angeles, CA 90065

Telephone: 225-3515

“Young people in the Barrio need to be shown a constructive way in which to express themselves and to develop their individual talents which otherwise would be frustrated and take destructive outlets.”

The Mexican American Center for Creative Arts was begun by Fred Rios and by Irma Vega, both professionals in the entertainment field. (Rios is a lighting engineer and Miss Vega is a professional dancer/actress.)

They have been responsible for classes in drama, Mexican folk dance, anthology of the dance and Chicano dramatic literature. They have had to suspend most classes because they have no permanent facility, but a free dance class is being given by Miss Vega at the El Sereno Recreation Center.

They have helped to start classes in Chicano Culture at Valley State College, California State College and Casa Maya, and have worked with YMCA and YWCA groups in several communities.

They are dedicated to the hope of developing the talent in dance and theatre arts among the people in their community.



BLACK ARTS COUNCIL

PERFORMING ARTS SOCIETY OF LOS ANGELES

PERFORMING ARTS SOCIETY OF LOS ANGELES
Founded: 1966 (a non-profit organization)

Director: Ruth Kendall

Address: 8713 South Vermont
Los Angeles, CA 90044

Telephone: 750-6375

“Social growth through the performing arts...”

The Performing Arts Society of Los Angeles (PASLA) was founded in 1966. Vantile Whitfield, now the Director of the Expansion Arts Program of the National Endowment for the Arts, served as its first director.

Their brochure states, “These are not jive empty words ... they are the prescription for a preventative and curative solution to the problems that people are heir to in our troubled society ... they provide a redirection of the positive, human elements of truth and spirit. This is, indeed, People Renewal in its highest form, because restoration and affirmation of the human spirit is at its base. Much lip service is given to the subject of our environment. PASLA is dealing with the core and essence of it. Spiritual pollution must be wiped out in conjunction with exterior pollution. The ignoring of the presence of either is equally devastating to our country.

“The philosophy of the Center is learning by doing. The Center’s doors are open daily. All people in the area can come in and participate in any of the workshops that interest them. Participants can experiment and learn about the many facets of total theatre, filmmaking, music and graphics. Involved participation frequently leads to special skills which can be used in employment outside the Center as well.

“In addition to developing a semi-professional group of performers, such as the PASLA Community Players, the Writers Group, Community Singers and Children’s Theatre, the program provides participants with a means of redirecting their new awareness not only for a broader personal fulfillment but also as a tool for seeking out other related vocations.

“New economic resources are constantly being investigated and discovered; existing ones are expanded to combat chronic unemployment in the community. PASLA works in close cooperation with existing agencies and seeks maximum participation from everyone in the area.”



MECHICANO ART CENTER

RAY ATILAND

ST. ELMO VILLAGE

ST. ELMO VILLAGE
Founded: 1961

Founders: Roderick and Rozzell Sykes

Address: 4830 St. Elmo Drive
Los Angeles, CA 90016

Telephone: 937-9900 or 931-3409

"Through using your 'right now,' you find a direction, you make a dream a reality. This is St. Elmo Village."

St. Elmo Village is a place where people live. It is not an institution, and doesn't pretend to be. Several houses and garage-workshops surround a tree-filled square which becomes a neighborhood art festival every Sunday. From the street, St. Elmo Village looks like a place where artists must live, because the sidewalks and driveways are painted with colorful murals; they are a constant invitation to come in.

The Sykes, Uncle and Nephew, have shown children in the neighborhood how to use paints and brushes as well as how to make old bottles, cans and papers into interesting new objects. The kids' enthusiasm has washed over to many of the adults who live nearby.

St. Elmo Village survives on contributions from individuals and organizations, and on the sale of paintings from the Sykes' workshops.

"St. Elmo Village is a place where we live, where we use what we have in the direction of building up where we live, of being proud of where we live, for it is this seed that will grow in our children and in their children, thereby closing that reputed generation gap and showing self-usability without institutional guidelines. We must never lose sight of this reality, that the greatest fear in our society is the walls of the institutions that keep our people fearful and separate from one another. There is a greater use, a greater productivity, when we use our individual use without waiting for this or that. This is the seed that we of St. Elmo Village wish to instill and water: the use of one's greatest breath right now, the awareness of one's feelings and having confidence, feeling for yourself, for that is a God-given right from birth."

-- Roderick and Rozzell Sykes



LOS ANGELES FINE ARTS SQUAD

THIRD WORLD UNITY STOREFRONT

THIRD WORLD UNITY STOREFRONT
Founded: 1971 (a non-profit organization)

Contact: Warren Furutani

Address: 2826 West Jefferson Boulevard
Los Angeles, CA 90018

Telephone: 737-8887

"The Storefront Youth Workshop offers an exciting program of varied activities including arts and crafts, woodshop, music and films for the youth of our community. The program is a new learning experience where children are taught to actively participate in an atmosphere of cooperation and collectivity rather than competitiveness and individualism."

The Third World Unity Storefront is dedicated to bringing people together in a new atmosphere of understanding and peace. They believe in "the freedom of people to determine their own destinies so that they may develop to their fullest potential. This is to ensure that all people will have dignity, self-respect and respect for others."

The Storefront was initiated by neighborhood people of several races who have worked in various student and community-based organizations. Through their work in service-oriented programs, they were only dealing with symptoms and not really getting to the sources of problems. "We began to see the true nature of our environment and the situation Third World people are in. We saw that the government, its institutions and big business have created and maintained problems to preserve their rule over the people. In order to solve the major problems in society (the education system, the military, unemployment, etc.), the priorities of the government and its institutions must be changed."

With these insights, the Storefront was opened as a means to unite the community for social change. It is a center where ideas and beliefs are "put into practice to make Power to the People a reality."

There are four programs at the Storefront: a film program, youth workshop, bookstore and draft counseling.



WATTS TOWERS ART CENTER

WATTS TOWERS ART CENTER

WATTS TOWERS ART CENTER
Founded: 1962

Director: Curtis Tann

Address: 1727 East 107th Street
Los Angeles, CA 90002

Telephone: 569-9481

“ ... Watts Towers provide our community with a cultural focal point and we provide people with tools for their own expression.”

The Towers built by Simon Rodia have become world-famous. Known simply as “Watts Towers,” they represent a triumph of man’s artistry, ingenuity and perseverance.

In 1960, they were almost lost. The City of Los Angeles decided they represented a hazard, and should be pulled down. A committee of people from all over the city formed to save the Towers. A literal “stress test” was made, applying horizontal pressure of thousands of pounds to the top of one of the Towers. One seashell popped off; the test was passed and the Towers remain.

From 1962 to 1965, the Watts Towers Art Center represented the gathering of a few artists at the Towers themselves who gave classes to local children. By 1965, a nearby house had been purchased by the Simon Rodio Committee, and a year-round program in arts education was established. Three years later, a “dollar a square inch” fund-raising campaign finally resulted in gathering enough capital to construct the present Watts Towers Art Center, a handsome modern building.

The Watts Towers Art Center is a regular stop for school children and their teachers in the community. These groups participate in puppetry, ceramics, painting, drawing, mixed media and a variety of crafts classes. Local artists often exhibit their work in a wing of the Center. Elderly residents also work there in several arts and crafts media.

The major problem faced by the Center is funding. Activity at the Center is always demanding of both paid and volunteer staff. Crisis is the order of the day; there is no time to cultivate funding sources. Funding sources need to cultivate such rich and productive programs as these at the Watts Towers Art Center.



MAFUNDI INSTITUTE

WATTS WRITERS WORKSHOP

WATTS WRITERS WORKSHOP
Founded: 1965

WATTS WRITERS CAREER ACADEMY
Founded: 1972

Director: Harry Dolan

Addresses: Theatre
1690 East 103rd Street
Los Angeles, CA 90002

Offices
10223 Central
Los Angeles, CA 90002

Telephone: 564-6005

"If there is no struggle, there is no progress."

-- Frederick Douglass

Watts Writers Workshop has a world-wide reputation built on the success of several literary efforts that came out of a dedicated group of writers who gathered at Westminster Neighborhood Association soon after the riots of 1965. The most famous publication, From the Ashes: Voices of Watts, an anthology, is in its fourth edition from the New American Library, and is now available in paperback from Vintage Press.

Harry Dolan, director, said of recent developments at the Workshop, "We are known in London and Paris better than we've been known right here in Watts. What we're concentrating on now is getting the community here involved, not only culturally but financially in what we are doing."

The workshop, partially funded through the Meeting at Watts Towers by the Model Cities Program for Greater Watts, offers classes in basic English and writing, poetry, prose and drama, editing, black literature, office mechanics, acting and techniques for theatre, film and TV. They are

setting up a correspondence school and hope for a greeting card company to be established in the near future.

The converted supermarket-headquarters is now a 350-seat theatre with full dramatic stage and screen. Movies are presented at a nominal charge on weekends, and plays are rehearsed during the week.

CULTURAL COMPLEXES

INNER CITY CULTURAL CENTER
1613 West 20th Street
Los Angeles, California 90007
737-6996
contact: C. Bernard Jackson

PLAZA DE LA RAZA
2029 Keith Street
Los Angeles, California 90031
223-2475
contact: Frank S. Lopez

INNER CITY CULTURAL CENTER

INNER CITY CULTURAL CENTER
Founded: April 1966 (a non-profit organization)

Director: C. Bernard Jackson

Address: Performance Stage: in transit
Workshop:
1613 West 20th Street
Los Angeles, CA 90007

Telephone: 737-6996

"We are not simply trying to copy something which already exists. There are few models for what we want to accomplish. We need to develop our own standards of excellence, set our own goals, define our own criteria for success. What we would like to do is to build something, a cultural center, which tries to reflect the aspirations and problems of the community it serves and looks to that community for direction and goals."

Inner City Cultural Center, through an extensive program of professionally produced plays, concerts, exhibits and events, attempts to explore and develop interest in the arts of all of this country's minority peoples: black, Asian, Spanish-speaking and Native American. The Center maintains a multi-racial policy in all aspects of its operation, both artistic and administrative, and ranks as one of the major non-profit institutions in the country.

The Inner City Repertory Theatre Company is the nation's only professional multi-racial theatre company. In most productions, roles are cast without regard to race. Thus a stage family may have a Chicano father, Asian mother and black daughter.

The Center also produces the Inner City Repertory Dance Company, one of the major modern dance groups in the West. Under the direction of Donald McKayle, the Company gave its premiere performance in May of 1971. (McKayle most recently choreographed the movie version of "The Great White Hope," and the 1971 Academy Awards for television.)

The Center serves as the Los Angeles base for many of the nation's leading touring groups. Both the Negro Ensemble Company and the Western Opera Theatre of the San Francisco Opera have played at Inner City. El Teatro

Campeño, famed Chicano guerilla theatre group, made its third appearance there last year. The Dance Theatre of Harlem, Yuriko and Dance Company, Al Huang Dance Company and Eleo Pomare Dance Company perform at Inner City when in Los Angeles.

Inner City Institute for the Performing Arts is the Center's school. The Institute offers more than 40 different courses each quarter, taught by leading professional minority artists. About 400 students participate each quarter in such classes as writing, acting, improvisation, modern dance, ballet, African dance, photography, filmmaking, voice, piano and languages.

The Center serves as a community center for arts and other neighborhood groups, publishes a newspaper, "Inner City: Here and Now," produces a touring ensemble offering low-cost programs to churches and community groups, and operates a far-reaching program of performances for city and county schools.

The Langston Hughes Memorial Library, a collection of books, manuscripts, records and artifacts about this country's minorities, is housed at the Center, as is the Inner City Travel Service, which provides tickets, accommodations, tours and other services for groups or individuals.

Inner City has received funding from traditional support groups and from ticket sales to performances, but funding remains a major problem. With a full activity program, staff members have to squeeze in proposal writing; after a grant is received, there is always the danger of a lessening of support from local groups and individuals. They have to be convinced their support is needed even more, particularly where grants involve "matching funds."

Present facilities for its headquarters must be vacated in the summer of 1972. Additional space has become necessary for the rapidly expanding program activities. But the cash flow has not expanded at an equal rate; an old cycle is apt to be repeated whereby limited funds allow only for rental of older buildings which demand constant capital expenditure for renovation.

Although Inner City is unique in its multi-racial make-up, it has an image of being a black organization. Because its main activities are its theatre and school, it fits no comfortable category - is it a community arts organization or a repertory theatre? The image problem is one that has persisted since Inner City's inception.

Plans for the near future include the production of more original plays (ICCC has presented several originals, including "One is a Crowd," by Beah Richards, "The Gold Watch," by Momoko Iko, and "No Place for a Tired Ghost," by Mako), extensive tours for the Repertory Theatre and Dance Companies, and the booking of more outside companies, such as the Dance Theatre of Harlem and the Puerto Rican Traveling Ensemble.

PLAZA DE LA RAZA

PLAZA DE LA RAZA
Founded: 1970 (a non-profit organization)

Project Director: Frank S. Lopez

Address: 2029 Keith Street
Los Angeles, CA 90031

Telephone: 223-2475

"There has been a need and a yearning for many years in the Mexican-American community of greater Los Angeles for a focal point where its culture and art -- and its voice -- could be expressed."



Plaza de la Raza is a young organization with ambitious dreams. It is led by a 23-member board and energized by its project director, Frank S. Lopez.

Although without indoor program space, Plaza de la Raza has been responsible for several community programs, including a fund-raising "Paseo de Arte" (Art Walk) on La Cienega in 1971, an exhibit the same year at Bullock's Department Store which concentrated on the art of the children of East Los Angeles, as well as a continuing summer program in Lincoln Park called "Plaza de los Ninos." More than 2,000 youngsters came on Saturdays last summer for bi-lingual, bi-cultural art/play, with dance, finger painting, music, crafts and free refreshments provided.

Mexicans WAS
Involved here.

With the help of a \$110,000 grant from the City of Los Angeles and another \$100,000 from the East Los Angeles Model Cities Program for building, as well as the support of several East Los Angeles organizations, such as the East Los Angeles Community Union (TELACU) and the Congress of Mexican American Unity, Plaza de la Raza will soon start construction on the first phase of its plan. Renovation of the boat house at Lincoln Park and the erection of an administration building and modest community room will begin during the summer of 1972. A fund-raising program is underway now to raise support for the proposed \$3.9 million Ruben Salazar Memorial Performing Arts Center and the Artesenias workshops building. The third phase of construction will bring the library, museum and children's art center into being. Total cost for the project is expected to top \$11 million. All contributions toward realizing this goal are appreciated as much as they are needed.

Frank Lopez is personally involving his energy and great experience in this project because he, like people building community arts in other areas, wants to see invalid myths destroyed. He knows Mexican-Americans are capable of building their own successful institutions. "Mexican-Americans need to look up to themselves. Plaza de la Raza will be another step in that direction."

John Tunney made the following remarks in the U.S. Senate on Wednesday, March 29, 1972:

"Mr. President, a group of dedicated and determined people from the Chicano community in Los Angeles is responding to the cultural and educational needs of the Spanish speaking. By fostering the appreciation and continuing development of their culture, they are providing an invaluable asset not only in southern California, but also to the entire country.

"... Plaza de la Raza, located in the heart of the Los Angeles Chicano barrio, is a 'park for the people,' where the culture of the Spanish-speaking world, with special emphasis on the Mexican heritage, can be viewed, performed, studied, developed and appreciated. When fully realized, Plaza de la Raza, Inc., would manage and operate the development as a non-profit educational institution for all the people.

"... Plaza de la Raza is offering the opportunity to all of us to learn more about the second largest ethnic minority in the United States. It will encourage further achievement and contributions by Chicanos.

"It will provide for the development of talent, talent that is badly needed to address itself to the many problems with which we are faced today.

"It will provide for education, education which could help begin to reverse the tragedies mentioned by a Chicano in his poem, part of which tells us:

' ... remember that chicanito
flunking math and english
he is the picasso
of your western states
but he will die
with one thousand masterpieces
hanging only from his mind.

YA ✓

"Mr. President, allow me to conclude by congratulating the efforts of the people who have helped to begin making the dream of Plaza de la Raza a reality, a reality I hope will soon materialize fully. Support for Plaza de la Raza is still needed, and of course, would be greatly appreciated. The development and the success of this worthwhile task is terribly needed not only in the barrios, but also in our country."

SUPPORT GROUPS

AMERASIA BOOKSTORE
313 1/2 East First Street
Los Angeles, California 90012
680-2888
contact: John to

ART ON Echo Park-Silverlake
1924 Avon Street
Los Angeles, California 90026
487-6422 or 660-3667
contact: Christine Nyburg or Christa Wuliger

COMMUNITY ARTS LEAGUE
c/o Mafundi Institute
1827 East 103rd Street
Los Angeles, California 90002
564-4496
contact: Hazel Stewart

COUNCIL FOR ASSISTANCE TO THE ARTS
714 South Hill Street, Suite 405
Los Angeles, California 90014

KPFK - PACIFICA RADIO
3729 Cahuenga Boulevard
North Hollywood, California 90038
877-2711
contact: Will Lewis

LOS ANGELES COMMUNITY ARTS ALLIANCE
2911 West Temple Street
Los Angeles, California 90026
487-6422
contact: Victor Franco

MAFUNDI INSTITUTE
c/o Watts Neighborhood Center
1827 East 103rd Street
Los Angeles, California 90002
564-4496
contact: Jim Taylor

MEETING AT WATTS TOWERS
c/o Studio Watts Workshop
1910 Sunset Boulevard
Los Angeles, California 90026
484-0860
contact: Leonard Simon

NOSOTROS
1314 North Wilton Place
Hollywood, California 90028
465-4167
contact: Gil Avila

SOUNDS OF YOUNG LOS ANGELES
3335 Sheffield
Los Angeles, California 90032
221-0471
contact: Danny Boyd

SOUTH BAY ASIAN INVOLVEMENT
16408 South Western Avenue
Gardena, California 90247
321-2165
contact: Steve Tatsukawa or Gary Uyekawa

STUDIO WATTS WORKSHOP
1910 Sunset Boulevard, Suite 215
Los Angeles, California 90026
484-0860
contact: James M. Woods

URBAN ALTERNATES, INC.
226 San Juan Avenue
Venice, California 90291
396-6876
contact: Rick Davidson

VOLUNTEER LAWYERS FOR THE ARTS
1564 Broadway
New York, New York 10036
(212) 247-4499
contact: Jan Ellen Rein

AMERASIA BOOKSTORE

AMERASIA BOOKSTORE
Founded: 1971

Contact: John Ito

Address: 313½ East First Street
Los Angeles, CA 90012

Telephone: 680-2888

“We are involved in breaking stereotypes about the ‘quiet, hard-working, successful Asian minority’ by exposing this myth and working to create life alternatives in a repressive death-oriented society.”

AMERASIA was started in the summer of 1971 by a small group of young Asian Americans who were determined to create an alternative institution to give expression to their (newly) emerging identity and lifestyles. “In refusing to be straight-jacketed, we urgently seek new avenues of self-expression and identity.”

One of the primary goals of Amerasia is the creation of an educational center. The amount of information about the Asian American experience continues to grow, but much remains stored on library shelves or in personal collections. Books, periodicals and other publications on Asian American history, culture, politics, and current events important to the community are offered through our bookstore. Although the focus is on the Asian American experience, materials pertinent to Black, Chicano, Native American and other movements are offered.

The bookstore is also an outlet for artists and artisans to display and/or sell their works: ceramics, pottery, candles, paintings, photographs, leather crafts, posters and hand-made clothing.

But the bookstore is much more than simply a retail outlet. “An important aspect of Amerasia is the development of educational programs and workshops to stimulate the creativity of new Asian American artists and writers whose needs may not have been met in traditional educational institutions ... we hope to involve all segments of the community ... to promote greater communication and understanding between Asian Americans and all Americans.”

Amerasia has presented a number of successful programs including a dance with musicians Chris and Joann and Hiroshima, readings of works by Lawson Inada, Frank Chinn and Shizue Takashima, music by Gerald Oshita, and a film entitled "Okinawa."

"We would like to continue sponsoring similar presentations on an on-going basis and will constantly seek to improve their relevance and scope. Programs being planned include a student film showing, a street fair and exchange programs with other ethnic community groups. Also, workshops will be held starting in July 1972 on the following subjects:

- sewing and crafts
- body dynamics and health
- music
- photography
- silk-screening

"Creativity in building alternative lifestyles based on self-determination will be emphasized in all workshops."

ART ON

ART ON (Echo Park-Silverlake)
Founded: 1972

Contacts: Christine Nyburg
487-6422
Christa Wuliger
660-3667

Address: 1924 Avon Street
Los Angeles, CA 90026

"... expansion and exposure of the arts through community participation in little theatre, dance, music, arts workshops."

WAS STARTED BECAUSE MICHIGANO WAS A SUCCESS

Art On (Echo Park-Silverlake) is a new group of painters, poets, theatre people and folks who live in the Echo Park-Silverlake area of Los Angeles. "We have been meeting weekly since January of this year. We have no permanent address. The group is very loosely structured; the chairmanship and secretarial roles rotate. The treasurer and corresponding secretary positions are permanent, as are the voluntary committee chairmanships in crafts, performing arts and so forth," says Christine Nyburg.

"Basically, the goals of Art On are:

1. to establish a community art center;
2. to provide various art services to the community (i.e., posters, workshops, festivals);
3. to provide services to artists, such as referral, exposure, studio space listings and employment information;
4. to beautify our community through the arts (i.e., murals, supergraphics);
5. to expand and expose the arts through community participation in little theatre, dance, music, arts workshops ...

WAS ALSO TO BE A HELP TO US.

"So far, we have assisted the Food Conspiracy and the Vendome Play Group in their fund raising festival and are planning several similar events in the near future. We are also planning to have monthly shows at a local gallery, featuring several local artists in each show.

"We would like to start coordinating art classes and workshops for local people as soon as possible. There is a great need for this type of project in our community and we are hoping to be the group to provide the necessary energy and talent."

THE GRANTSMANSHIP CENTER

THE GRANTSMANSHIP CENTER
Founded: 1972 (a non-profit organization)

Director: Norton J. Kiritz

Address: at The Los Angeles Urban Coalition
500 State Drive
Los Angeles, California 90037

Telephone: 749-3088

“The Grantsmanship Center offers agencies, organizations, and community groups the opportunity to develop expertise in locating and securing Federal and foundation assistance for their programs and operations.”

The Grantsmanship Center is a membership organization, offering participants unique services in locating and securing grants. The Center conducts training programs, maintains a major library, disseminates publications, and provides technical and supportive services. Very few of these services are available elsewhere, and where they are, the costs are prohibitive. Through an annual dues assessment, member organizations can secure these services at a modest cost.

The Center began as a Grantsmanship Training Program sponsored by the Los Angeles Urban Coalition. Seventy persons from fifty-three agencies enrolled in that first program, and over thirty applicants signed up on a waiting list during the first two weeks of the program. This overwhelming response, coupled with the need for continuing assistance to agencies after completion of training, led to the development of the Grantsmanship Center.

The Grantsmanship Center is governed by a Board of Directors composed of participants in the first Grantsmanship Training Program. Included in the Board of Directors are: Harriette Pajaud, Secretary, Watts Community Symphony Orchestra Association, E. Grace Payne, Executive Director, Westminster Neighborhood Association, and Tom Whitney, Secretary, the Community Arts League.

COMMUNITY ARTS LEAGUE

COMMUNITY ARTS LEAGUE
Founded: 1972

Acting President: Hazel Stewart

Address: c/o Mafundi Institute
1827 East 103rd Street
Los Angeles, CA 90002

Telephone: 564-4496

"The Community Arts League seeks to provide means for negotiating for legislation to provide federal and other governmental funds for community arts organizations."

The Community Arts League is newly founded, using as a model, the Partnership for the Arts. The Partnership seeks to influence legislation at state and national levels which would increase present levels of funding to the National Endowment for the Arts and to state arts commissions.

The Community Arts League has a similar purpose but with a different target. The League hopes to influence legislation at the national and state levels to provide funding which would be directly available to community arts organizations outside of the National Endowment for the Arts and the state arts commissions. In addition, the League will be active in seeking to influence legislation on municipal, county and state levels, which can facilitate the development and funding of community arts.

On May 13, 1972, at Mafundi Institute, Hazel Stewart, Acting President of the League, delivered the following address:

"The concept of a community arts league is not new - it is simply more pressing as society and government change. Cultural organizations were, at one time, supported wholly by people of wealth and were slowly institutionalized until they became sterile and meaningless. Culture was no longer 'a way of living life,' it became museums, opera houses and libraries.

"This dichotomy of people and culture gave rise to the concept of cultural pluralism. Communities formed their own organizations; folk art and ethnic art became the focus for the reiteration of differences.

"Psychologically, with cultural pluralism, came a valuing of one's own cultural community, both present and historical, a sense of refreshment, a 'way of living life,' that is essentially human without rejection of the rights of others to their culture, whether ethnic, religious or national. We suggest that the value placed on one's own culture and community on the one hand, seems deeply tied to self-respect, and on the other hand, to respect for others and their rights to their culture.

"The Community Arts League, we believe, would be an organization that would provide means for negotiating for legislation to provide federal funds for community arts organizations.

"We believe that the formation of such an organization should encompass as many groups as possible.

"We further believe that the Community Arts League is vital, in view of the current state of affairs, vis-a-vis, private foundations and government control."

KPFK - PACIFICA RADIO

KPFK - PACIFICA RADIO
Founded: 1959 (a non-profit organization)

Manager: Will Lewis

Address: 3729 Cahuenga Boulevard
North Hollywood, CA 90038

Telephone: 877-2711

"KPFK offers air time to individuals and groups on a continuing basis, to create their own material without censorship or editing either for language or content. We are not afraid of controversy because of the broad base of support we have developed. We have no large contributors, and no foundation grants for programming. We are more concerned with the process of growth and change than we are with product."

KPFK is sponsored primarily from listener subscriptions at the rate of \$24 a year or \$12 for students and retired listeners. Some 8,000 to 10,000 subscribers make programming possible.

Our goal continues to be to provide community oriented radio. Department heads recruit community program producers to reflect a broad spectrum of political and artistic trends. KPFK is literally the only widely heard media outlet where the artist can speak directly with his public. Because of the lack of commercials, artistic integrity is maintained in the presentation of works of art on the air, i.e., no time limit, no interruptions, no censorship.

Survival is our top priority. We would like to improve our coverage of minority communities, produce more original drama, do more investigative reporting, but financial pressures distract. We have a very large community meeting space on our second floor which has great potential for presentation of music, drama and dance, gallery space, and so on. But we cannot finish construction until more funds become available.

Most program producers are volunteers and cannot sustain the years of effort which it takes to become outstanding in broadcasting. Institutional racism is one obvious result. Who can afford to work for free or for the very small sums paid to the staff?

"My work there has given me the only opportunity I know of to perform socially honorable creative work on radio which makes no concessions to fashion or to an imagined audience. Although much of what we hear on KPFK is partisan (as it should be), it remains our greatest opportunity to present objective, in-depth coverage of politics and the arts."

-- Clare Loeb

LOS ANGELES COMMUNITY ARTS ALLIANCE

LOS ANGELES COMMUNITY ARTS ALLIANCE
Founded: 1971 (a non-profit organization)

President: Victor Franco

Address: 2911 West Temple Street
Los Angeles, CA 90026

Telephone: 487-6422



Community Arts is an expression of a growing social and political awareness of artists, along with an increased awareness of the value of the arts as a tool for social change through education. It provides individual artists with a means of expression while giving them a way to be involved in the growth and development of their community.

In the last three years, groups of groups have been forming. The Meeting at Watts Towers brought together several groups in South-Central Los Angeles; Amerasia has brought together several of the groups working in mainly Asian-American communities; groups in East Los Angeles have worked together with Mechicano Art Center.

During the last nine months, the Los Angeles Community Arts Alliance has begun to provide a communications point for community arts groups in most of the ethnic communities of Los Angeles. The result has been to both encourage everyone involved in the movement by simply becoming aware of how wide spread it is, and to begin the process of idea-sharing, work-sharing, information-sharing.

Traditional arts organizations also use the Arts Alliance as a point of contact to relate to community arts organizations. The California Arts Commission, the Los Angeles Music Center, Fine Arts Promotions, and other groups have contacted specific organizations through the Alliance since the office opened in March. The telephone company is presently arranging to create a new heading in the Yellow Pages titled "Community Arts Organizations," at the request of the Alliance.

The role of the Alliance is evolving, just as the role of each Community Arts organization is evolving. Part of the function we see the Alliance continuing to perform includes:

1. Publicity of Community Arts events and programs through a newsletter and regular radio program (over KPFK and KMET).
2. Information dispersal regarding funding sources, special programs and other matters of concern to Community Arts groups.
3. Technical services through resource volunteers with technical skills needed by Community Arts groups.

The Alliance is collecting a file of resource people who can provide services in legal matters, accounting, writing, public relations and so on. We will try to match the need to the resource.

MAFUNDI INSTITUTE

MAFUNDI INSTITUTE

Founded: 1967 (a non-profit organization)

Director: Jim Taylor

Address: Watts Neighborhood Center
1827 East 103rd Street
Los Angeles, CA 90002

Telephone: 564-4496

“Mafundi, like everybody else, is trying to do too much with too little, but what else are you going to do? We set out to save the world when we were putting it down on paper. We’ve been here long enough now to realize it’s hard to find the key to making any real change in the situation, in the ghetto. We’ve tried to hold on to our integrity and survive too, while we searched for that key. I think we’ve managed to do it, and I think we’ve found that key.”

-- Jim Taylor

After the Watts riots of 1965, neighborhood people created a place to get together and talk and think and feel a little less lonely, the Watts Happening Coffee House.

People there had talent and dreams and hopes, but they didn’t have a structure to use to get where they wanted to be. Dr. Al Canon recognized the need for an organization that could provide that structure, and together with several dedicated people, Mafundi Institute was born. The old coffee house has been gone for years now, and Mafundi is housed in a new \$300,000 building, the Watts Neighborhood Center.

Mafundi is a training center in the performing arts. Our students are talented young people from the immediate community. Our aim is to develop techniques for the expression of the black experience.

The Center has facilities for community cultural events, educational, health and recreational activities, and they’re used all the time by kids and groups

from the neighborhood. We have a couple of rock music groups that practice here nearly every afternoon, and we have a daily pre-school program that's more than a year old now. The building is the first major construction completed on 103rd Street since the riots.

We've had a background in filmmaking ("Johnny Gigs Out," among others), so it was natural for us to get into videotape. Don Bushnell, who helped get the film program going years ago, proposed to the Mafundi Board that we try for a cable television franchise for South-Central Los Angeles, to show off some of the talent in Watts, and to get an economic base for Mafundi together.

The Board accepted the idea, and we instituted the Watts Communications Bureau, Inc. The Bureau is to provide jobs, give training, provide a locally controlled communications system to a black community. And Watts is more than just another black community, it's a symbol of self-determination and pride for blacks across the country.

We could get the money to put it all together from government sources, probably, but then it wouldn't be owned by the community. So we're looking for both government funds and black investors. The prospects for success look good. It will be a totally new kind of system that involves two-way cable facilities, so that subscribers from one neighborhood can communicate with people in other neighborhoods. Wherever the cable reaches, people will be able to plug into the network and talk "live" over the system. I think it's going to work, and I think it's going to be beautiful.

-- Jim Taylor

MEETING AT WATTS TOWERS

THE MEETING AT WATTS TOWERS

Founded: 1969

Contact: Leonard Simon

Address: c/o Studio Watts Workshop
1910 Sunset Boulevard
Los Angeles, CA 90026

Telephone: 484-0860

Members: Community Arts and Crafts Parents Council
Mafundi Institute
Studio Watts Workshop
Watts Towers Art Center
Watts Writers Workshop
Watts Symphony Orchestra
Westminster Neighborhood Association

The Meeting at Watts Towers was founded in 1969 for the purpose of increasing communications between cultural organizations in the South-Central area of Los Angeles.

Through the increased communications made possible by the monthly meetings, MAWT has accomplished several ends: groups refer students to each other's programs; signs announcing the existence of the Watts community have been erected on the Harbor Freeway at the request of MAWT; programs have been developed in coordination with other member organizations to cut down on overlapping; the groups represent the "cultural component" in the Model Cities Program for Greater Watts, and each has received funding through the Model Cities Program.

The organization is a loose federation of independent institutions; it is not a corporation itself, and its only officer is the secretary whose duties include calling and chairing meetings, distributing minutes, and following up on all action proposals the group decides to move on.

Studio Watts Workshop has received a small grant for use in MAWT training programs.



ST. ELMO VILLAGE

NOSOTROS

NOSOTROS

Founded: 1969 (a non-profit organization)

President: Gil Avila

Address: 1314 North Wilton Place
Hollywood, CA 90028

Telephone: 465-4167

“Nosotros is the Spanish word for ‘us’. It is the name of our organization, formed to further the goals of persons of Spanish-speaking origin in the entertainment industry.”

Nosotros, composed primarily of some 200 professionals in the entertainment industry, provides continuing opportunities for maintaining skills in dance and drama. They sponsor a writers’ workshop, of which the director writes:

“It is my hope that we will have a unit of fourteen to sixteen working writers. These members are of extreme importance to us. They can do more than any other unit of Nosotros to eliminate the stereotype, provide work for our actors, and make us and our problems conspicuous.”

In the Nosotros Newsletter of June 1972, it states:

“The objectives of Nosotros are to improve the image of the person of Spanish-speaking origin as he is portrayed on the screen, to seek opportunities in the industry in all areas of production, creative and technical, and to train our members to become better actors and actresses in theatre workshops. Ultimately, we hope to be able to seek talent in the barrios in an attempt to train creative youngsters to enter our chosen profession.

“Our goals are simple and our intent is genuine. We seek only to work within the system, with the abilities we have, to improve the image and ambitions of those millions of persons of Spanish-speaking origin in the USA.

“That’s what Nosotros is all about. It is not a fraternity nor is it a private club nor an employment agency. And that is why we urge all professionals in the motion picture and television industry of Spanish-speaking origin, as well as all those with a genuine desire to become a part of it, to join and actively participate in our dedicated effort to continue with our worthy and noble pursuits, knowing that, together, we will attain the fulfillment of our highest ideals at the right time and in the right way.”



MECHICANO ART CENTER

SOUNDS OF YOUNG LOS ANGELES

SOUNDS OF YOUNG LOS ANGELES
Founded: 1970 (a non-profit organization)

Director: Danny Boyd

Address: 3335 Sheffield
Los Angeles, CA 90032

Telephone: 221-0471

“ ... a non-profit, non-political organization working in the field of music with young people from the many disadvantaged areas of Los Angeles.”

“The Sounds of Young Los Angeles provides training and exposure for young musicians and the opportunity to make it into the ‘big time.’ We are providing the guidance needed by many young musicians to get themselves together; advice and experience in a recording studio (the best studios in Hollywood donate their time); experience at public concerts; talks with top personnel of recording companies (such as Warner Brothers, Capitol, etc.); advice from professional recording artists (such as Sweetwater, Watts 103rd Street Band, Bobby Womack) on arranging, composing and selling yourself and your music.

“The first album we recorded featured seven groups (including Free Road, Cold Duck, Truth and The Profits). This was accomplished with the help of Capitol Records and Warner Brothers and many other recording studios.

The Sounds are now working on a single recording to raise funds to set up a center. This will be released with the help of the Sierra Club due to the ecology theme of our song, ‘Stop What You’re Doing to My World.’ It’s going places and so are we!”

-- Danny Boyd

SOUTH BAY ASIAN INVOLVEMENT

SOUTH BAY ASIAN INVOLVEMENT
Founded: 1970

Contact: Steve Tatsukawa or Gary Uyekawa

Address: 16408 South Western Avenue
Gardena, CA 90247

Telephone: 321-2165

“We understand that the realm of the creative arts can serve as a means to constructive solutions to problems facing us. With this understanding, we incorporate theatre, painting, photography, music and creative writing into the whole array of services we offer.”

“In September of 1970, we met, a group of concerned Asians, including parents, ex-drug addicts, students, social workers and interested community members. We were disturbed about some of the conditions which exist in the Gardena and South Bay community of Los Angeles. Specifically, we were disturbed about the drug situation, increasing numbers of high school drop-outs, the parent-child divisions, cultural alienation and similar problems which plague Asian Americans in the area. Because we are Asian Americans, we can relate to people of our culture and therefore our name became ‘South Bay Asian Involvement.’

“We have established a ‘Drop-In Center,’ in Gardena, as the base of our operations and a point from which we can reach out to the community. From this center, we have developed services which fulfill needs not met by more established institutions in the area. Among the services we offer are legal and social services, tutoring, and adult and youth drug education.

“Realizing that viable alternatives are necessary for relevant and lasting solutions, we are developing a wide range of programs and activities directed toward the community. Our programs include, among others, an arts and crafts workshop and musical ‘jam sessions.’

“In our arts and crafts workshops, we have carried out projects in silk-screening, poster-making, candle making and tie-dying. We also offer our

SOUTH-BAY AREA WORKSHOPS

facilities at the center to musicians so that they may further develop their skills and share them with the community.

“An organization of this nature, sensitive to the needs of the people in the community cannot function without your input and support. Please feel free to contact us.”

STUDIO WATTS WORKSHOP

STUDIO WATTS WORKSHOP
Founded: 1964 (a non-profit organization)

Chairman/Founder: James M. Woods

Address: 1910 Sunset Boulevard, Suite 215
Los Angeles, CA 90026

Telephone: 484-0860

“ ... is a community arts institute. It is also a catalyst in a continuing effort to engage the urban dweller in the revitalization of his community.”

Studio Watts Workshop began in 1964, a storefront on Grandee Street in Watts, converted into a studio for Guy Miller, sculptor.

It has developed into a network of operations including consulting services to governments and institutions here and abroad; a children's program called the Environmental Pre-School; the Watts Media Center, where seventeen apprentice/students learn all phases of media arrangement and production while serving the Watts community; a documentation program under the Museums Program of the National Endowment for the Arts which will make record of contemporary folk art and establish use for such in museums and other places where people gather; an annual art show created on the spot through the Watts Chalk-In; and an ambitious housing development program in Watts, in conjunction with three other non-profit institutions, which will involve artists in the design, construction and implementation phases. Some 10% of the 200 or so units to be constructed will be given to artists in return for their services to the community.

Studio Watts Workshop has developed a vocabulary for articulating new roles for the arts as the arts relate to community development:

“Cultural dissonance occurs when the people of a society are no longer able to constructively identify with the institutions which are built to preserve it. Over the past twenty years, we have experienced increasing dissonance as the bonds which hold the individual to traditional institutions, child to family, student to school, or worshipper to church, have slowly dissolved. Institutions

are developing independently while non-dominant groups in the society are becoming more recognizable through their fear and distrust of this independence. Their expression originally took the form of petition or demonstration; recently it has spawned new life styles, a multiplicity of factions within once homogeneous groups, and violence. Eight years ago, Studio Watts Workshop was created as a way for individuals from non-dominant groups to express themselves and reconnect with the basic institutions, such as housing, education and social affirmation through the arts. Studio Watts Workshop has been, from the very beginning, an instrument of cultural democracy.

"Cultural democracy is an institutional formula, developed by Studio Watts Workshop and recently introduced in Western Europe by its founder, James M. Woods, which provides for the effective fusion of non-dominant cultures and the dominant culture of society. The realization of cultural democracy comes in three stages: Idea, Implementation, and Diffusion. 'Idea' is the active seeking out and recognition of viable ideas or aspects of the non-dominant culture; 'Implementation' is the actual institutional implementation or absorption of the idea in a pilot program; and 'Diffusion' is the incorporation of successful programs into traditional institutions."

VOLUNTEER LAWYERS FOR THE ARTS

VOLUNTEER LAWYERS FOR THE ARTS
Founded: 1970

Founder/President: Paul H. Epstein

Contact: Jan Ellen Rein, Executive Director

Address: 1564 Broadway
New York, New York 10036

Telephone: (212) 247-4499

"When government and business regulations become more complex, it becomes increasingly difficult for indigent artists and arts groups to function within such regulations without professional help."

-- Paul H. Epstein

(The following is excerpted from Arts in America, No. 5, 1971, September-October; "Issues and Commentary," by Molly Siple, p. 31)

"Volunteer Lawyers for the Arts ... is part of a wide concern for the plight of the artist. ... The artist, feeling that the system offers no security, and in fact places him in a servile position, is looking to his rights.

"To qualify (for services), a client - who may be in any field of the arts - must be unable to pay a private lawyer. Questions asked include: Has the client paid a lawyer in the past? What is the anticipated cost of solving the problem if the lawyer were paid? What is the ability of the organization to generate funds for payment? ... No fee is ever collected by VLA lawyers under this program. However, once the recipient of aid from a VLA lawyer is able to hire a lawyer on his own, assistance is discontinued.

"While most of the problems presented to the organization to date may appear mundane, they indicate the increased complexity of survival for the artist now. Most requests have been for help in incorporating as tax-exempt organizations. 'For example, when a dance company wants to

incorporate or have our volunteers write a contract,' explains Mr. Epstein, 'these lawyers don't necessarily know what the content of it should be. They're faced with a brand-new reality, and then they turn to our advisors.'

" ... Most individual artists contacting the VLA request advice on how to qualify and apply for grants. The VLA sees its assistance to artists, however, on a much broader base, its supporting lawyers concerning themselves with every aspect of the artist's professional life, from patenting graphic designs to drawing up a standard contract form to give painters and sculptors the same kind of protection that guilds give actors. ...

"Housing is a perennial area of difficulty, and through VLA, lawyers have helped the artists in the SoHo area of Manhattan. An amendment to the zoning laws for this section of New York, which had been zoned only for manufacturing, provided a new zoning category - artists' joint living-working quarters. ...

"The organization will collect information, become a clearing house for material on laws and legal precedents affecting artists, conduct research and issue papers on many aspects of the law. VLA volunteers are instituting a complete study of the artist's position under the new tax laws. Also under investigation are two concepts that involve an extension of artists' rights after the sale of their works. One is 'domaine public payant,' a European concept in which certain royalties from the sale of art works go into a public coffer, a national fund which is then available to needy artists. The other is 'droit de suite,' which entitles an artist, or his estate, to royalties on the successive sales of his art works.

"It remains to be seen whether the artistic community will maintain its present solidarity with respect to its rights. If it does, the VLA may become an important force in assisting the liaison between the artist and his patrons."

SPECIAL PROGRAMS

CHINATOWN YOUTH COUNCIL
971 Chungking Road
Los Angeles, California 90012
680-0876
contact: Bill Chin

GIDRA
P. O. Box 18046
Los Angeles, California 90018
734-7838
contact: Tracy Okida

UNITED CHICANO ARTISTS
c/o Centro Joaquin Murieta de Aztlan
4821 East Olympic Boulevard
Los Angeles, California 90022
264-7233
contact: Manuel Cruz

WATTS MEDIA CENTER
6901 South Broadway
Los Angeles, California 90003
778-7679
contact: Win Muldrow

YOUNG SAINTS
6216 South Main Street
Los Angeles, California 90003
750-9545
contact: Evelyn Freeman or Tommy Roberts

ENVIRONMENTAL PRE-SCHOOL
2353 Duane Street
Los Angeles, California 90039
662-1477
contact: Hilda Mullin

OPEN SPACE, INC.
423 28th Avenue
Venice, California 90291
821-9082
contact: Judy Seidenbaum or Ed Gans

VISUAL COMMUNICATIONS COMMITTEE
3222 West Jefferson Boulevard
Los Angeles, California 90018
731-4788
contact: Duane Kubo

WESTMINSTER NEIGHBORHOOD
ASSOCIATION
10125 Beach Street
Los Angeles, California 90002
564-6781
contact: Mrs. E. Grace Payne

SPECIAL PROGRAMS

CHINATOWN YOUTH COUNCIL

CHINATOWN YOUTH COUNCIL
Founded: 1970 (a non-profit organization)

Contact: Bill Chin

Address: 971 Chungking Road
Los Angeles, CA 90012

Telephone: 680-0876

“Our aims are to serve the people of the Chinatown community and to work together to analyze, express and try to solve some of the problems and needs of this community.”

A primary activity of the Chinatown Youth Council has been the establishment and operation of a Youth Center in Chinatown. The Center includes an office, library, ping-pong table, and meeting area. The recent changes in the Economic and Youth Opportunities Agency have cut off our main support so that increased community participation and support will be needed.

Through volunteer efforts, the members of CYC will continue to offer many of the social and recreational programs for youth as well as the various educational and service projects, including classes in Mandarin, citizenship, and English as a Second Language. During the summer, a Neighborhood Youth Corps program of employment, education and recreation for high school youth will be in operation.

The only bilingual community newspaper from Los Angeles Chinatown, Chinese Awareness, is a project of CYC. Volunteer writers, photographers, typists and artists put the paper together each month and distribute it to the community and various campuses. The paper's purpose is to publicize social service and cultural news, and to publish stories, articles and reports on topics related to the interests, needs and problems of people in Chinatown, Los Angeles.

The Community Assembly Program shows educational and entertaining films in Chinese every other weekend to large Chinatown audiences and

CHILDTOWN YOUTH COUNCIL

provides a gathering place for the entire family. CYC members order and translate films, distribute publicity, provide a childcare service, and prepare refreshments for each showing. More than just baby-sitting, this service includes healthful sports, crafts, games and film programs for children.

Please contact us for further information.

-- Bill Chin

ENVIRONMENTAL PRE-SCHOOL

THE ENVIRONMENTAL PRE-SCHOOL
(A program of Studio Watts Workshop)
Founded: 1970

Director: Hilda Mullin

Address: 2353 Duane Street
Los Angeles, CA 90039

Telephone: 662-1477

"Different ethnic groups have their own communications systems. If the child goes into a system foreign to him (a black going into an Anglo system), then his system no longer works for him. Rather than being appreciated for his uniqueness, he struggles with feelings of lack of a self-worth because of his different-ness. He is condemned, ignored and finally wiped clean of his ethnicity."

-- Hilda Mullin

The Environmental Pre-School, as originally conceived by Studio Watts Workshop, provided opportunities for Watts youngsters to join with children from other areas to explore the city with each other. The groups were led by an adult who was comfortable with low-structure procedures. It was and is designed to give participants a better understanding of the way the many strata of a city weave into and out of each other.

At the present time, weekly workshops have been started in three communities, a black, Mexican-American and mixed community, with pre-schoolers and their parents.

In one group, parents, children and teachers work together. Non-verbal explorations bring out feelings that parents may have been afraid to express about their children, their mates, their neighbors. An immediate playback of videotape recording is used to develop mutual understanding and insight.

Another group explores material: feathers, balloons, a parachute. We videotape this. As the children shape the materials and the materials shape the child's movements, there are spontaneous responses from the child.

Children learn by sensory experiences. Their senses provide them with the stimulus to act and learn.

At another center, a bilingual Spanish/English publication is in process. This documentation of their own project is being written by parents, teachers and a facilitator. The latest activity is centered around an event, to celebrate the ground-breaking ceremony for a cultural center.

Out of the needs of each group, the program is developed; out of the documentation, "models" are developed; out of training, interaction among parents, teacher and community, cross-cultural relationships are developed.

At the present time, the volunteer staff includes a college student, and dance and art students from various colleges and museums. Consultants include a dance anthropologist, sociologist, communications analyst, psychologist, and an artist in environmental design.

Funding is needed to continue and broaden our program for another two years. Stipends are needed to enable parents to train in the college program (already designed and set up for the next year). We need salaries for personnel in pre-school and community centers. There have been requests for trained people to help set up programs. Credentialing has to be established for arts facilitators, to create opportunities in government funded pre-school programs.

GIDRA

GIDRA
Founded: 1969

Contact: Tracy Okida

Address: P. O. Box 18046
Los Angeles, CA 90018

Telephone: 734-7838

"Gidra - the monthly of the Asian American experience. Founded from a need for truth and relevance; from a need for the expression of the process of searching for our history, our identity and our future."

"We are Gidra. We are Asians in America. We are artists, musicians, poets, students, workers, thinkers and writers. We are people with the growing questions of growing lives and of changing with the changes of the times. The four seasons of nearly four years; the weathering of the months through memories recorded in photographs and poems. Seizing the time with the anger of the moment in the essays of our emotions, the graphics of our thoughts, and the perspectives of our philosophy we seek to develop through practice.

"We seek to enlighten and involve our people in a movement for understanding. We begin with ourselves, our community, our people -- moving with our thoughts on the future we are building, our eyes on the scene we are involved in, our feet on the solid ground of history that we are only just discovering. We are not beacons or vanguards, we are just reflections of reality, our objective conditions.

"We are the poor and hungry, lonely and angry people. We are the strong and proud, honest and loving people. We are the people of the world fed up with the profits of war, yet starved of meaning and knowledge. Our confusion is clear. We seek, and put our search in print. We think, and put our thoughts down in black and white. We feel, and put our emotions into themes and into motion. We are the people of the world in life and in struggle; in solidarity and in war. Until war is abolished, until racism is destroyed, until imperialism and its evils are dead, we will create Gidra, and Gidra will live."

-- Tracy Okida

OPEN SPACE, INC.

OPEN SPACE, INC.
Founded: 1970 (a non-profit organization)

Founder/Director: Judy Seidenbaum
Program Director: Ed Gans

Address: 423 28th Avenue
Venice, CA 90291

Telephone: 821-9082

“One of Open Space’s primary goals is to furnish successful working models which may be adopted or adapted by the public schools to improve the educational process. The objective of Open Space - indeed, its reason and basis for being - is to facilitate development and operation of demonstration, alternative education situations, with environmental awareness and concern as the cornerstone of its approach.”

As schools find themselves ever less able to educate, one viable alternative is to reach out to the other resources in the community and in the city - to share responsibility for what must be a common concern. Every community has people whose skills and talents can be an asset to the schools and the children. The community itself is a intricate social web whose health and well-being depends on competent participation of its members.

Through two summers (1968-69) and two school years (1970-71), the basis of Open Space was developed through programs in alternative education within public schools and social service agencies.

During the summer of 1971, Open Space received a grant from the U.S. Office of Education under the Environmental Education Act. The funding enabled Open Space to convert an old warehouse in Venice into an Environmental Education Workshop. The Workshop has grown into an umbrella for a variety of activities by children, their teachers, and the Open Space staff.

The Environmental Education Workshop performs several functions. One is as an idea exchange center, where public school teachers can meet with their colleagues or Open Space staff members and members of the Venice Community to share problems and solutions. The Workshop is a training center for community and teachers’ aides, and for parents and others who

volunteer to work in the public schools or at the Workshop itself. During the spring semester, the Workshop was the site of an extension course from San Fernando Valley State College entitled The Alternative School: The Open Classroom.

After school, the Workshop becomes a Community Center, as well as an enrichment area for neighborhood children. Children and parents are free to visit the Workshop and use its resources with Open Space staff members, as well as others from the community who assist in the after school program. The Workshop is the departure point for a developing program of walking trips around the community, photography expeditions in which the children are given cameras to use, and longer field trips in the Open Space bus.

UNITED CHICANO ARTISTS

UNITED CHICANO ARTISTS
Founded: 1972 (a non-profit organization)

Director/Founder: Manuel Cruz

Address: c/o Centro Joaquin Murieta de Aztlan
4821 East Olympic Boulevard
Los Angeles, CA 90022

Telephone: 264-7233

“Throughout the Southwest and wherever there are large concentrations of Chicanos, there is an urgent need for the development of Chicano expression and art. This expression is most urgently needed by the schools where it can benefit not only Chicano youth but the entire society. Since the most effective means and vehicle for such expression is through united efforts, we have formed United Chicano Artists, Inc.”

-- Manuel Cruz

There are very few materials for use in pre-schools, Head Start Programs, schools in general, that are bi-lingual and bi-cultural. Friends of mine who are recent graduates of teacher training programs keep asking for materials that their Chicano students can relate to.

One of our first efforts has been to design and have printed the “Chicano Bi-Lingual Coloring Book.” It is for use in pre-school and early elementary grades; it is printed in Spanish and English. The figures come out of Mexican culture. There are pictures of Aztec children, toys and heroes. Costumes of the ancient Aztec culture are also drawn, and children can learn about their cultural heritage while they use bright colors or color the figures.

Our aims are to organize the Chicano artistic talents to create multi-media artistic materials which positively and creatively depict the rich experiences of the Chicano community; to infuse these materials into the dominant media, into schools, community centers and into various art markets; to serve the Chicano community's needs in the area of cultural and social expression, and to provide centers of creative expression which will offer materials and teachers to encourage the development of the talents of our children.

-- Manuel Cruz

VISUAL COMMUNICATIONS COMMITTEE

VISUAL COMMUNICATIONS COMMITTEE
Founded: 1970

Contact: Duane Kubo

Address: 3222 West Jefferson Boulevard
Los Angeles, CA 90018

Telephone: 731-4788

"The Asian-American, as a member of a readily identifiable ethnic group, has often been the victim of stereotyping and misunderstanding. Americans of Chinese, Japanese, Korean, Filipino and Polynesian ancestry as well as newly arrived Asian immigrants have been subjected to a de-humanized, superficial portrayal."

The Visual Communications Committee is a group of young, talented Asian-American artists, photographers, filmmakers, graphic designers and educational consultants who came together to educate all people to the history and development of Asian communities in America, and to the cultural roots of these communities.

"Working as a volunteer community media resource, the Committee has produced two sets of historical photographs, one of the Chinese experience in the U.S. and the other of the Japanese-American experience. These study prints as well as the films, 'Manzanar,' and 'Wong Sinsang,' produced by Visual Communications members, are currently being used in the Pasadena Unified School District, the Berkeley Unified School District, and at UCLA as a part of the regular curriculum.

"Early this year, Visual Communications became incorporated under the Southern California Asian-American Studies Central, Inc., a non-profit educational organization. Currently, Visual Communications is under contract by the Pasadena Unified School District through a \$13,000 Rosenberg Foundation grant, to develop and evaluate Asian-American curriculum for the third grade. An educational learning kit consisting of animation films, historical photographs, biographical pamphlets, and culture games, will be tested this June and instituted for district-wide use by next year."

RESEARCH AND INFORMATION CENTER
ASIAN AMERICAN STUDIES

The Committee has educational materials available for purchase or rental, including the films mentioned, two historical posters depicting the "relocation camps" in which Asian-Americans spent years of World War II, two photographic exhibits: "America's Concentration Camps" and "Chinese Study Prints."

They are presently seeking funds to print and package 500 Asian-American Study Print kits for use as educational visual aids and visual resources for the community as a whole.

WATTS MEDIA CENTER

THE WATTS MEDIA CENTER
(Studio Watts Workshop)
Founded: 1971

Director: Win Muldrow

Address: 6901 South Broadway
Los Angeles, CA 90003

Telephone: 778-7679

“The Watts Media Center through its training of disadvantaged community residents in the graphic arts, intends to intensify community participation in the arts both vocationally and creatively.”

The Media Center is a project which was originally conceived by Studio Watts Workshop to fill the need for quality graphics in the black community.

The Media Center is primarily a training program for seventeen apprentices in the areas of graphic design, copywriting and photography.

The educational program has two aspects: that of providing a thorough grounding in the basics of each field as well as very important practical experience in all phases of graphics production: production art and design, layout, typesetting, paste-up, photography to fit design requirements, and copywriting as required.

As they learn, apprentices are also providing services for non-profit community organizations in the Model Cities Neighborhood. They design logos, brochures, flyers, posters and books, take photographs, write copy and set type.

The orientation of the director, Win Muldrow, and the Master Teachers, who are skilled professionals within their respective fields, is to achieve a level of quality graphics equal to those which might be produced by a professional advertising agency.

WESTMINSTER NEIGHBORHOOD ASSOCIATION

WESTMINSTER NEIGHBORHOOD ASSOCIATION
Founded: 1959 (a non-profit organization)

Coordinator: Mrs. E. Grace Payne

Address: 10125 Beach Street
Los Angeles, CA 90002

Telephone: 564-6781

“ ... a broad-based social service agency in Watts which conducts programs under social service, social action and community organization, with a number of programs in each category. Their main program is called ‘The Creative Child,’ through which grade-school children are given unique educational opportunities to express themselves and learn through the use of the arts.”

The Association was founded by the Presbyterian Church as an “Urban Mission.” It had a staff of two, and a \$23,000 budget its first year. While still receiving a small amount of support from the Presbyterian Church, WNA is an independent, non-profit corporation now (since June of 1960), and receives funding from the United Way and from government and foundation agencies.

Immediately after the Watts revolt of 1965, WNA was singled out as a positive agency capable of administering a large program in youth training and employment. For two years, the federal government supported a \$1 million per year budget. In 1968, most government funding withered away, and smaller amounts of support were received from various agencies to carry out limited programs.

Westminster Neighborhood Association began work toward the Creative Child project in 1968. The idea was to set up a school curriculum in which the arts played the central role. The program is designed to deal with children from 6 to 12 who have shown behavioral problems in school and home. The aim is to explore and find the cause of the problems by working with the children through play and the arts. The program includes drama, dance, music, drawing and crafts.

The Model Cities Program for Greater Watts is supporting the Creative Child Project at a total of \$202,515 for 1971-1972. Other projects include \$117,000 from OEO for Community Action Programs, \$56,000 from the United Way for the Social Service Department, and \$11,000 from the Presbyterian Synod for administrative expenses.

While the budget figures look impressive, the dollars are tied to excessive restrictions which give little freedom of development to the institution.

THE YOUNG SAINTS

THE YOUNG SAINTS

Founded: 1956 (a non-profit organization)

Founders/Directors: Tommy Roberts, Evelyn Freeman

Address: 6216 South Main Street (Main and Gage)
Los Angeles, CA 90003

Telephone: 750-9545

“Our workshop is here at Main and Gage, so we call it the Main Engagement. ... Everybody ought to have a ‘main engagement’ sometime in his life. That’s what we aim for, for all the Young Saints.”

A training and performance program, the Young Saints have given concerts in parking lots, parks, schools, halls, on television and in the White House. In 1954, Tommy Roberts and Evelyn Freeman started the Saints in their church. Some now-famous individuals and groups got their start with the Saints, including Herb Alpert, the Friends of Distinction and members of the Fifth Dimension.

In 1970, a cross-country tour (made with borrowed funds) was highlighted by a performance at the White House for President and Mrs. Nixon and the Duke and Duchess of Windsor. They went from there to New York where they taped a show for Ed Sullivan.

Through workshops five days a week in their new “Main Engagement” building in the central Los Angeles area, young people from several communities in Los Angeles work out performance numbers under the professional guidance of Tommy Roberts, Evelyn Freeman and other teachers. Sessions are open to all interested, the only limitation being the available space. Including all of the various orders of Saints (the Weenie Saints, Tiny Saints, Junior Saints, and the Young Saints), well over a hundred young people receive this free training each week with concerts given throughout the city. “The Young Saints Special” will be shown on N.B.C. June 30th. Syndication of the show is currently in progress. Through the TV show and various other projects, Roberts and Freeman hope to bring Hollywood into the Watts community and bring work to talented members of their community.

The Young Saints is a job-training program, with on-the-job experience for trainees. Young people learn what it's like to go "first class" and gain a new perspective on their own abilities.

The group radiates pride, health, team effort and talent. Their orientation is toward the professional entertainment world, and only a few Saints will arrive there. Roberts and Freeman are proud to point out the many ex-Saints who have gone on into other professional areas. They believe the self-confidence and poise developed through the Saints play an important role in creating the ambition necessary to "make it" in a world where you need all you can get to survive.

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