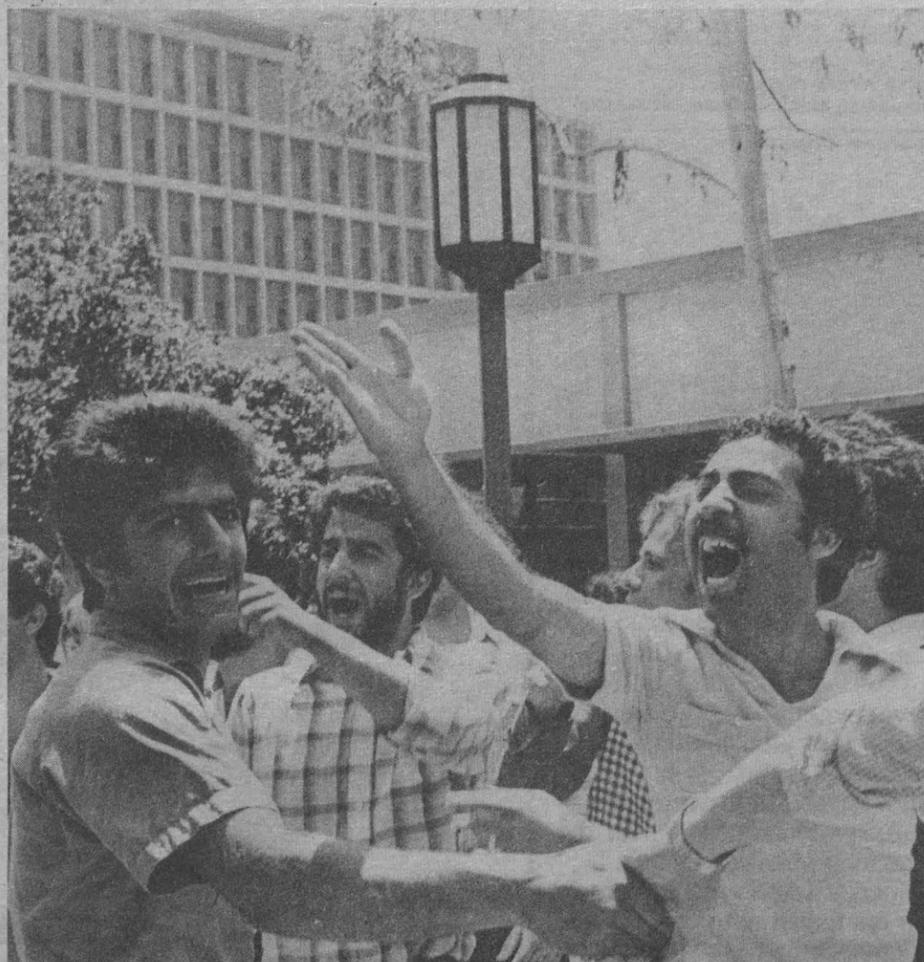
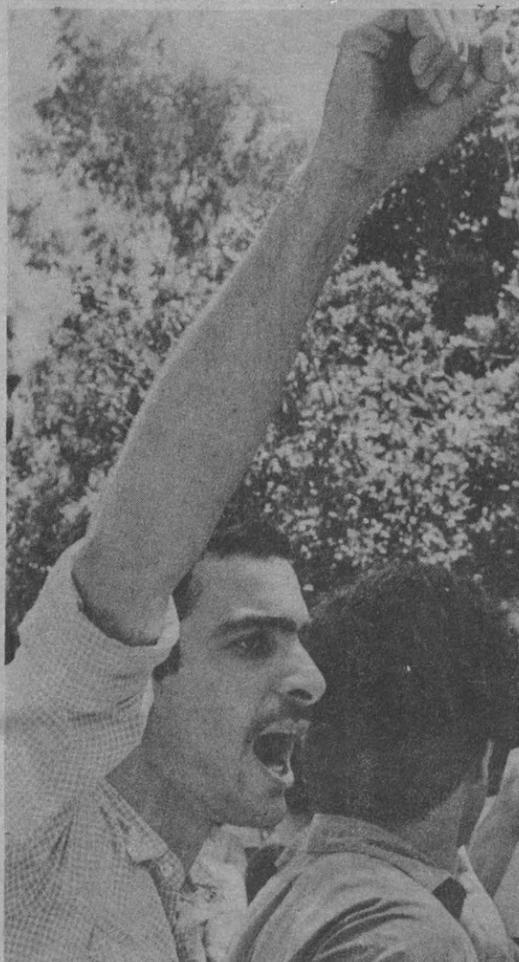


# University Times

Vol. LXXXIV, No. 5

Thursday, July 2, 1981

California State University, Los Angeles



**SHOWDOWN**—Tempers flared between pro- and anti-Khomeini groups Tuesday as shouting matches erupted into fist fights. Although two students were taken to the Health Center no serious injuries were reported.

U.T. PHOTOS BY ELIZABETH LOVE

## Opposing Iranians fight here

By DEBRA BUZARD  
Staff Writer

Oral disputes between Iranian groups with differing political and religious views turned to violence Tuesday in the Public Expression Area, resulting in minor injuries to some students.

Many Iranian organizations were involved, but these groups united and divided generally into two major groups—those favoring the Khomeini government and those opposing it. Altogether, about 50 persons were involved.

In front of the CSLA Main Cafeteria, the smaller, pro-Khomeini group distributed printed information concerning abuse their government and people had suffered as a result of alleged outside interference.

For example, one magazine was filled with gruesome photographs of mutilated bodies. One caption read: "American money and Russian bombs kill innocent people. Then superpowers talk about human rights."

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## BOD rejects CSLA logo; Rosser says, 'Move on to other things'

By PAT MANISCO  
Staff Writer

The university's new logo has been rejected by the A.S. Board of Directors in a formal resolution passed unanimously last Thursday.

Citing lack of student input in the creation of the logo, the Associated Students said it will not use the university's logo for any specific activities, programs or services.

The resolution, however, seems to have made little impact on university administration. Although it was released Friday, administration officials questioned Monday by the University Times appeared to have little or no knowledge of the resolution.

In several instances the resolution had to be read to them in its entirety before officials could respond to questions.

The general attitude appeared to range from indifference to mild annoyance, with Frank Wylie, director of public affairs, commenting, "They (A.S.) have the right not to use the logo, but I really don't think it's going to make that much difference in the end."

President James M. Rosser said: "With impending budget cuts, and with courses, programs and whole departments fighting to stay alive, mascots and logos pale by comparison. I think it's in the best interest of all concerned to move on to other things."

The committee that helped coordinate the selection of the logo—the University Development Board and the University Image Committee—are composed primarily of donors and support groups such as the Friends of Music and the Friends of Education.

Included on the University Development Board is Joan Levine of Hall & Levine, the advertising firm that designed the logo. The Image Committee was headed by Robert Williams, an executive with Hunt Wesson.

Students were not represented on either the board or the committee. According to Rosser, however, former A.S. president Yvonne Terrell sat in on a few meetings in

an unofficial capacity.

Elizabeth Bell, A.S. vice president for academic governance, pointed out that besides image building, another of Rosser's long-standing goals has been to get students and particularly freshmen involved in campus affairs.

"Well, freshmen care about things like logos and school mascots," Bell said. "It (a university logo contest) would have been an ideal way to get students hyped up about this campus, and get a new logo at the same time."

"I could go along with large donors being involved in the process (of selecting a university logo), because this university

Please turn to Page 4

## Police work is a tough, dangerous job, but this young CSLA woman enjoys it

By LETICIA CASTILLO  
Staff Writer

Police officer—it's a tough job. It can be very demanding and, at times, pretty dangerous. But it can also be a very rewarding and exciting career.

What does it take to be an officer? What motivates a person to choose such a career, especially one that may endanger your life?

For one young woman, pinpointing the answers to these questions was difficult, but being a police officer had always been in the back of her mind. And now, at 21, Alicia Ibarra is one of the few women in the Los Angeles Police Department.

Although she is still a "rookie" with six months left on her one-year probation (a trial period after graduation from the Police Academy), Ibarra has already proved she can perform well in stressful situations.

"Ever since I was 10, I wanted to be a cop," Ibarra recalled. "I'd sit in school and think, 'Hey, I want to be a cop.' So I set my goal to be a police officer."

"I grew up in a rowdy neighborhood in South Central Los Angeles, so I am a little radical. I guess maybe that's why I chose to be a cop."

Ibarra decided to pursue this longtime interest in law enforcement, and in 1977 she enrolled at Cal State L.A. as a criminal justice major. Three years later, though, she left to apply for the Police Academy.

"They were taking a lot of candidates at the time, so I thought it was the best time to apply," Ibarra said.

But there was one major road block before she could be accepted into the academy: her age. Applicants had to be at least 21—she was only 20.

Nonetheless, a determined Ibarra applied and took her physical and written exams, passing them easily. But it was still up to the academy board to determine whether she should be accepted, despite her youth.

The decision came, and Ibarra was accepted, two months before her 21st birthday.

She then began five months of training. The training came easily to Ibarra, since she'd always been physically active, so she was very confident.

"It's important to have gotten some physical exercise before applying because the training is very strenuous," she said. "If you haven't exercised for a while, you won't make it."

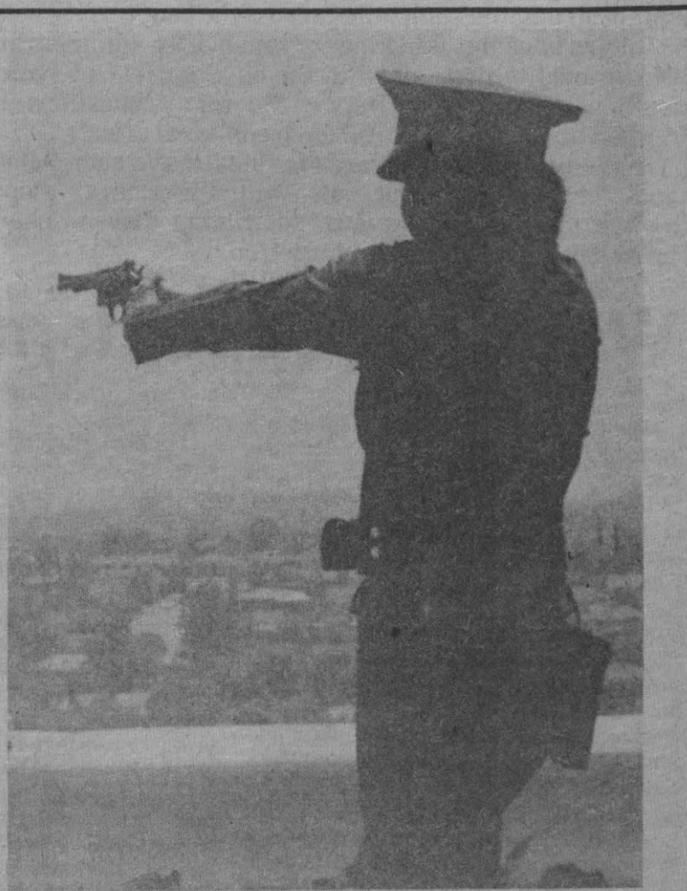
"There were some women I trained with who were out within a month because they hadn't exercised in so long. It was like a rude awakening to their bodies, and they couldn't take it."

Ibarra went through her training period without difficulty, however, and two days later, she was sworn in as a certified police officer.

"It was great," Ibarra said. "I had finally reached my goal!"

Now that the "worst" is behind her, Ibarra is going through the real test—working in the field. She is completing her year long probation on the 3 p.m.-midnight shift in the 77th Division in Watts. It's a bad area, and what Ibarra sees everyday isn't pretty. Nevertheless, she is adjusting well.

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**TAKE AIM** — Alicia Ibarra gladly demonstrates the gun she hopes will never be used on anybody. Her position with the Los Angeles Police Department is demanding and dangerous but also rewarding.

U.T. PHOTO BY DEBRA BUZARD

# University Times

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## Sun sets on solar power

The sun shines a bit less radiantly in Golden, Colo., these days.

In the wake of the federal government's sharp cutback in staffing and funding of the Solar Energy Research Institute there, hopes have been dimmed for development of the clean power sources that could offer an environmentally safe escape from the burden of oil imports.

The cutbacks, revealed last week, represent the latest step in what the Solar Lobby sees as the systematic dismantling of solar and conservation programs.

Three hundred seventy of the institute's 959 employees, including Director Denis Hayes, have been dismissed, and its fiscal 1982 budget has been slashed 50 percent, to \$50 million. The departing employees leave behind four years of important research and development in converting the sun's energy into heat and electricity and making liquid fuels from crop residues and urban garbage.

The Reagan administration argues that most solar development should be left to private industry, with the government focusing on long-term, high-risk projects.

But what Reagan and his Energy Department seem to ignore is the lack of incentive for industry to develop the kinds of solar projects that will most benefit the individual.

These projects, called "dispersed systems," include rooftop solar cells for electricity and solar water heaters at the user's home or business. But both industry and the utilities would rather promote centralized generating systems, with energy being distributed from central power stations, much as it is today. It's much easier to put a meter on such systems; the utilities can't charge you for electricity generated at your own home.

We think the government should look beyond their noses to more individually oriented solar energy systems—systems that would truly look toward the future.

Ideally, a thoughtful federal effort should ensure that dispersed systems be emphasized, if only because they would be more cost-effective.

Ideally, federal watchdogs should do something about the major oil companies that are buying up huge stockpiles of copper, silicon and other raw materials basic to solar technology.

And, ideally, the government should begin to support the truly innovative solar researchers now found at many small, struggling companies across the country.

But perhaps this is asking too much of an administration determined to press on with the development of synfuels and nuclear energy, despite the many questions that remain about their harmful environmental effects.

In the past, the catchwords for solar have been "clean" and "economical." But now, with the Energy Department's most recent actions, solar may also be characterized by another word—"forgotten."

## Watts retrospect: more than a mere observance

By MARSHALL LOWE

Next month residents of Los Angeles will once again be reminded of the Watts riots, and some efforts will be made to observe the 16th anniversary of the occasion—an occasion that many who attend school here were too young to remember.

The newspapers, however, will only mention the disastrous results, not its causes. For those who are interested, writer Louis Lomax explained it best: "Something happened...a dream busted. Times got better, but things got worse." That is why, after the riots had run their course, thousands of persons began asking, "Why Los Angeles?"

Why Los Angeles, indeed, when just the previous year, in 1964, the National Urban League had ranked it first for blacks among 68 American cities in terms of the 10 basic aspects of life, such as housing, employment and income.

Evidently, top ranking wasn't enough. The riots, which lasted six days in August 1965, did happen here and they occurred in

and area much larger than their symbol Watts.

The area, 9 miles long and 5 miles wide, encompasses much of the corridor described in a study by the Institute of Industrial Relations at UCLA "Hardcore Unemployment and Poverty in Los Angeles," released just two months before the riots.

This report went to the roots of unemployment and poverty in Los Angeles, a city whose name is an international symbol for The Good Life. It showed that in an area overwhelmingly peopled by blacks and browns, more than 40 percent of the families earned less than \$4,000 a year!

Unemployment itself is a symptom of a more profound malady, the report said, listing multiple cases of poverty, social and family disorganization, poor health and inadequate education.

Most large cities in the United States have experienced severe problems that can be traced to the phenomenal growth due to the migration of families from the rural areas

of this country. Mostly black, they left these degrading areas of the old South and migrated to urban centers in hopes of finding better lives for themselves.

Los Angeles, consequently, found itself faced with the same problems as New York, Chicago, Philadelphia, Detroit and other large American cities with large groups of minorities.

The immigrants came here expecting better social and economic conditions. And, though many of them did not have the experience and training to live in an urban center when they first arrived, they could easily have learned if the large cities had not failed in their basic responsibility and adequately integrated the new citizens into the urban community.

Although there have been efforts toward solving some of the social and economic problems of blacks, the net effect has been only successful in part: Some of the new citizens have successfully integrated into Los Angeles' various communities while others are still searching for their identities.

It seems that an aware, elected official of an educational institution as large as Cal State L.A. would have made a concerted effort to lobby support in the interest of present and future bus users of this school.

Vargas was not even present at the public hearing held by the RTD.

Instead, Vargas chose to act at the eleventh hour by demonstrating with a handful of students when public testimony was not even being taken by the RTD board.

Because of the potential impact that elimination of the pass could have had on the low-income bracket of most of our student body, the A.S. president should have orchestrated a well-organized campaign against RTD and made the board recognize the

needs of the students in one of the largest educational institutions in Southern California's state college system.

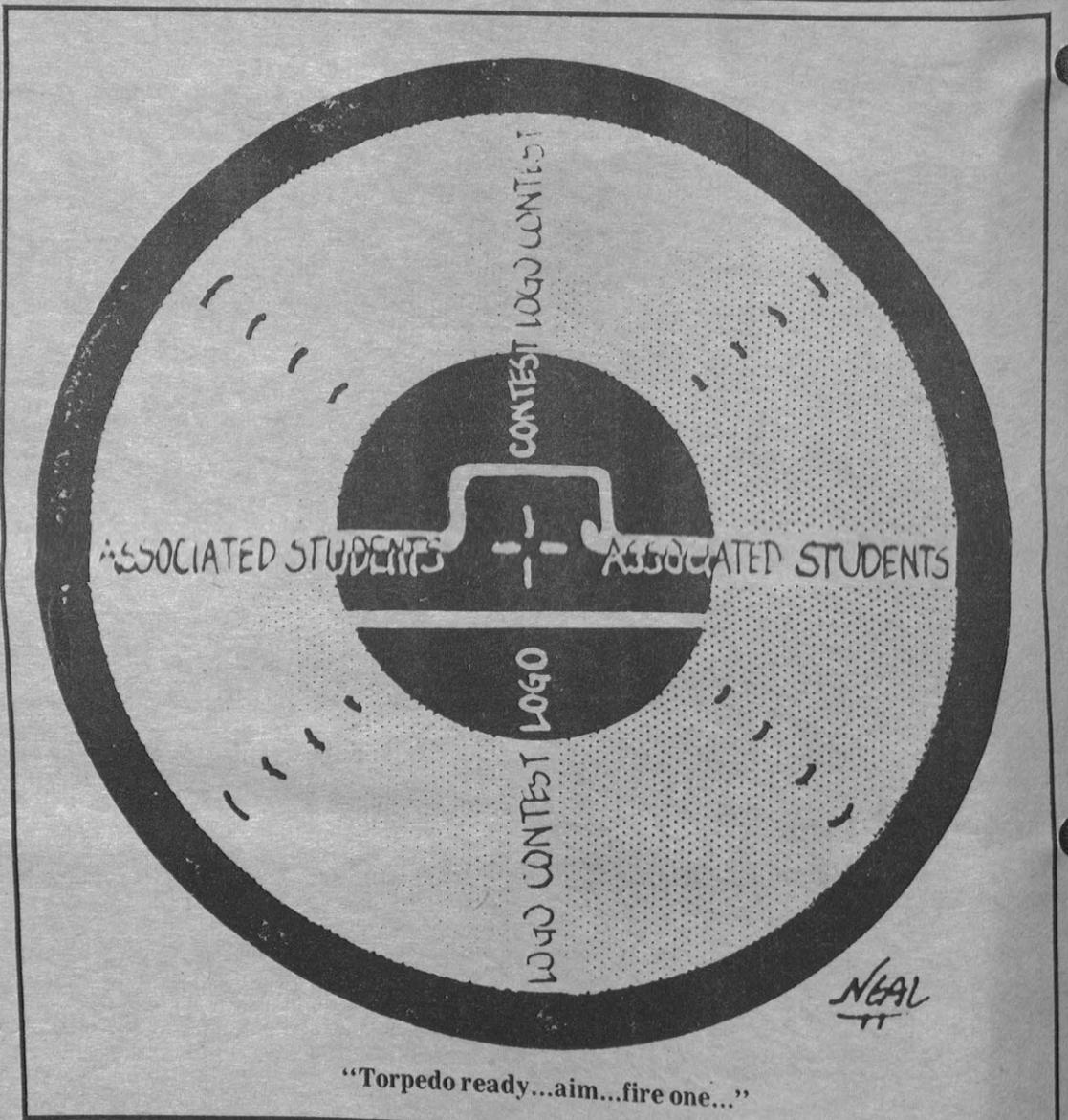
By not being well-organized and influential it should be on Vargas' conscience that his victory was only a battle, and not the entire war.

It's true the student pass was retained, but the cost was increased \$6 to a price of \$26. What Vargas fails to explain is the additional fare above the \$26 that most of our bus-commuting students will have to pay.

There is an additional \$6 charge for approximately every four-mile segment of freeway traveled. This type of fare structure did not exist prior to the June 22 action of the RTD board. For many students this will result in a 100 percent, or

Please turn to Page 3

# Opinion



"Torpedo ready...aim...fire one..."

ILLUSTRATION BY NEAL YAMAMOTO

## Letters to the editor

### 'Victory' over RTD tainted

EDITOR:

Recently A.S. President Albert Vargas claimed credit for being influential in the decision of the Southern California Rapid Transit District board to retain the student monthly bus pass.

As a student and a bus user I would like to take this opportunity to make everyone aware of the details of the victory about which Vargas is elated.

I feel it is important to mention that Vargas was well aware of the board's intention to eliminate the student pass. In fact, the RTD board sent the school a package of its initial proposals, which included the elimination of the student pass. It is at this point that Vargas should have realized the RTD has absolutely no interest in the educational system of this state.

Black communities are generally in the position of not deriving the same level of community benefits enjoyed by other parts of the city from local business activity.

Most commercial establishments in the Watts area, for example were owned and controlled by others from outside the neighborhood. And, although the merchants provided services that were needed in the community, they tended to remove money from the community without making corresponding investments into it.

No lasting solutions for the problems of blacks and other minorities in this city will be found unless we understand and improve our people-to-people relations, our motivations and behavior as human beings living in a society with other human beings. In other words, we must deal with our fellow man and his social structure with objectivity, realism and understanding.

And a once-a-year observation of an infamous event won't even begin to do it.

Marshall Lowe is a senior journalism major.

Viewfinder

Do you feel it is important for the A.S. to have a logo different from the official university symbol?



**Dawn Ponnet**  
Graduate  
Psychology  
"The students should have a right to decide to create their own logo."



**Wendy Sobol**  
Freshman  
Undeclared  
"I couldn't get to sleep last night thinking about it. It doesn't really matter to me. Probably if you lived on campus you'd care more about those things. Students at UCLA or USC would care more about that."



**Tom Levine**  
Freshman  
Undeclared  
"Yes, I do—so the organization (the A.S.) stands out differently from the university."



**Richard Bones**  
Junior  
Theater Arts  
"I don't even know what the old one is. But, yes, of course, I think so. I think students should have their sentiments considered."



**Lannette Burns**  
Junior  
Child Psychology  
"No. I think we should stick by our own university symbol instead of branching off."



**Bonnie Barret**  
Graduate  
Art  
"If the people who run the A.S. feel the need to differentiate themselves from the university, then they should have it."

...Vargas 'victory' over RTD tainted

Continued from Page 2

more, increase over the previous charge, the largest percentage increase anywhere in the fare structure.

My contention is that if Vargas and his staff had made a sincere and well-thought-out attempt to approach the RTD board at the proper time as prescribed by the board, then we, the students, may have been given appropriate consideration.

I realize that the RTD board met for its final decision on the fare structure on the first day of school, after a week of school recess. There are some who say this was a covert action on the part of the board. There are others who contend that it was just an inopportune time for the students.

My position is that Vargas was elected to speak for and act on behalf of the student body at all times, quarter breaks and holidays included.

If the A.S. president had cared enough to be properly prepared for the student pass issue, I feel that we would have fared better.

I sincerely hope that in the future Vargas will be more responsive to our needs. I think Vargas should realize that he is in a responsible position and that having responsibility is not a fair-weather job.

—WILLIAM R. SPENCER  
—Senior  
Geography

IT'S TIME FOR A CHANGE— AND IT'S WORTH \$100!!!

The Associated Students want student input on the design of its new logo.

THE RULES ARE SIMPLE:

The logo must represent what the A.S. does, or the CSLA students in some manner.

The size of the logo should be 20 inches in diameter.

The designs should be in black and white, or no more than three colors.

All designs must be submitted by July 17 to the A.S. office, fourth floor of the University-Student Union.

Logo designs should have the contestant's name, address, telephone number, and p.f.n. printed on the back.

The contest is open to all CSLA students, excluding officers of the A.S.

THE DESIGNER OF THE WINNING LOGO WILL RECEIVE \$100.

For further information call the A.S. offices, Ext. 3595.

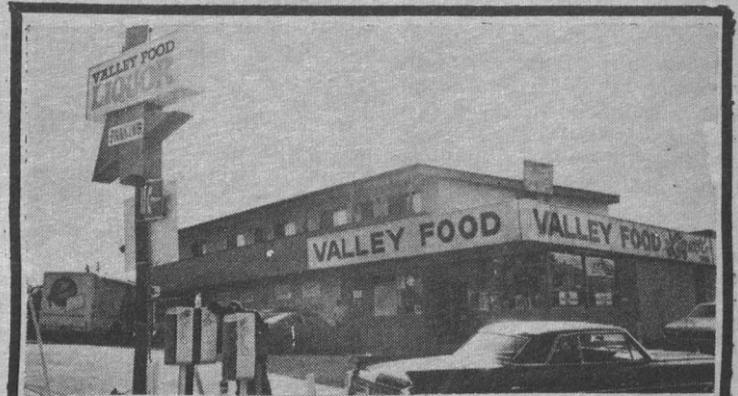
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# Campus Calendar

Listings for this column should be mailed or brought to the Calendar Editor, University Times, K.H. C3098. Please include all pertinent information: name, date, time, place and sponsors of the event, as well as contacts and phone numbers for readers desiring more information.

Pi Sigma Epsilon, the national professional fraternity in marketing, sales management and selling, will hold an orientation meeting today from 5 to 6 p.m. in S.T. F712. The fraternity also will throw a rush party next Friday.

Self-regulation of stress and stress-related symptoms is being taught in private sessions for individuals seeking relief from migraine and tension headaches, high blood pressure, muscle tension and gastrointestinal upsets.

## ...BOD rejects logo; administration indifferent

Continued from Page 1

"What I have problem with is students being excluded from that process."

Lack of student involvement and enthusiasm is, Bell said, a problem aggravated by the administration's decision to ignore

The sessions are being conducted on campus in the Biofeedback Center through August. For more details or to make an appointment, call 224-3623.

Beta Alpha Psi, the national accounting fraternity, is opening an accounting tutorial lab that will operate through the summer from 4 to 6 p.m. Mondays and Wednesdays and 3:10 to 6 p.m. Tuesdays. The lab is located in S.H. C243. The fraternity also will hold its "rush week" next week. For more information, call Edward Hahn at 830-3250 or 224-2928.

"Coming to Terms with Your Life," a discussion group open to men and women of all ages, is held 4:30 to 6 p.m. Tuesdays in the Counseling Center. The group is led by Dr. Janet Tricamo.

Also held in the Counseling Cen-

ter are assertion training group sessions open to men and women of all ages from 1 to 2:30 p.m. Wednesdays. The sessions are led by Carol Weibell.

### Friday

The Abacus Computer Society, an organization for those with an interest in computers, will meet from noon to 1 p.m. in S.T. 512. For more information call the department of business information here at 224-2488 or go to S.T. 502.

### Upcoming

Speech proficiency evaluations for teaching credential candidates will be given this quarter for two weeks beginning July 15. Anyone planning to take this test should sign up as soon as possible in the School of Education, K.H. C2088.

the results of winter quarter's mascot vote.

"Even if the split was only 100 votes and only 1,300 students voted," Bell said, "those 1,300 students took the time and cared enough to vote. Students who vote are usually the ones who get involved in other campus activities,

and they have a right to be listened to."

"If President Rosser is concerned about image building," Bell said, "the best advertisement he could have is enthusiastic, involved students telling their friends to come to Cal State L.A."

## ...Opposing Iranians fight

Continued from Page 1

A spokesman from this minority group explained that regardless of political differences, it had the right to distribute its materials peacefully, without interference or "threats" from the anti-Khomeini group.

A spokesman for the anti-Khomeini group agreed with the rights of individuals to distribute information, but added that its members had the right to express their opposition to the "propaganda" being distributed by the pro-Khomeini faction.

The anti-Khomeini group accused the opposition of being secret police hired by the Iranian government to distribute "misleading" information and to report the names of Iranian students participating politically against the Khomeini government.

As one group shouted, "Long live Khomeini," the other, louder group chanted, "Reaction, reaction, down with reaction," "People's blood is dripping from your hands" and "Death to the secret police."

Tension continued to grow throughout the day. Each group accused the other of having participants who were not Cal State CSLA students.

As the pro-Khomeini group paraded to the Public Expression Area, the other group followed, continuing to chant. The minority group fell to the ground in prayer, and the chants continued.

According to observers, physical fighting began behind the stage wall. No one could say which side actually started the fights, but the fighting spread to most group members. No one from outside the two groups was injured.

There were rumors of stabbings, but Campus Police Chief Patrick M. Connolly said, "No knives were found."

The Campus Police were holding back observers when Student Health Center help arrived. One student lying on the ground was placed on a stretcher and taken away. Another also was aided by the center.

It was reported that one student was severely bruised and that another scraped his hand while swinging his fist into a wall.

Although these were the only cases reported by Frank Wylie, director of public affairs, other group members were seen with cuts after the fighting. Names of the injured were not released.

## ... Dangerous job, but she likes it

Continued from Page 1

"The training you receive from the academy is totally different from the training you will receive out in the field," Ibarra said. "And you have to be able to adjust to it."

"It's rough out there. I'll see murders, stabbings, people pointing guns at me. But I can take it, and I'm proud of myself because it is hard."

Ibarra said she tries to remember it's just a regular job. She goes to work, puts in her eight hours, returns home and tries to relax. Sometimes she even forgets she is an officer, she said.

"You have to be strong, and you can't let your emotions interfere with your work," Ibarra said. "It's hard, but you really have to believe in yourself."

Being an officer means being ready to make quick decisions and being able to make them right, she said.

"You have the authority to do somebody in," Ibarra said. "It's up to you to decide when you can draw your gun, when you can use it and when you can't."

"You have to have all that rolling in your head while you're standing there. You're his target, and when it comes down to the nitty-gritty, it's either you or him."

Ibarra said she deals with people in whatever manner is called for. Either they comply with her or they don't. And if they don't, she takes it a step further and uses force.

"You have to be able to justify the force you are using," Ibarra said. "I just use my command presence: 'It's going to be this way, and you have no say.' It's worked so far."

Ibarra, who stands 5-6 and weighs 125 pounds, hasn't had to use too much physical force so far. But if she does have to, she said she'll be ready.

Working in Watts, Ibarra has to draw her gun every day, but so far she hasn't had to pull the trigger.

"I hope I never have to use my gun on anybody," she said. "If it comes to the point where I do use it, I don't know what my feelings would be or how I'd react afterward."

Ibarra is only the second female to work the patrol in her division. She emphasized that there is a great difference between

"policewoman" and "police officer."

"A policewoman is not certified to work out in the field but works behind a desk," Ibarra explained. "A police officer actually goes out patrolling an area in a black and white."

Ibarra estimated that 265 women are certified officers in the LAPD and added that the figure is growing.

"Women are finally getting it together and showing they can do other things besides stay home, have kids or sit behind a desk," she said.

Ibarra said she anticipated problems with sexual harassment because police officer is "supposedly a man's job." But she has been surprised that she has received nothing but compliments.

"I guess some people feel it's a gutsy thing for a woman to do," Ibarra said. "Maybe they don't think a woman could be a police officer, but hey, I'm doing it, and other women can too."

Ibarra loves her work and hasn't let anything or anybody interfere with what she is doing. She is seeing a guy who doesn't like her occupation, but that hasn't stopped her, either.

"I'm at the point in my relationship with him where I want to say, 'Either you like it, fine; if not, bye,'" Ibarra said. "I've strived for this for a long time, and no person is going to stop me."

"My family has been very supportive throughout everything. As long as they know I'm happy, they're happy."

Ibarra couldn't be more satisfied with what she is doing and hasn't had any setbacks yet, "except maybe all that paper work," she said.

"It's a good job," Ibarra said. "You get excellent pay and benefits. It's interesting, and it's been working out pretty well for me. I just take each day as it comes."

After her probation is up, Ibarra plans to return to CSLA to get her degree in criminal justice while continuing to work the patrol. She hopes to stay with the LAPD and eventually move up to detective.

"I want to go as high as I can," Ibarra said. "I want to go for it—go for broke!"

Apparently, there is no stopping this young woman.

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# ENTERTAINMENT

## Progressive artist discovers success

In the late '60s and early '70s, Holly Near was an actress who played an intellectual type on "The Partridge Family" and a typical, middle-class daughter in the film "Slaughterhouse Five."

Hollywood seemed to take to her, and indications were that she would go on to bigger and better commercial successes.

But Near said goodbye to Hollywood and began focusing her talents on music and issues she considered much more important: the Vietnam War, Kent State, the women's movement and, more recently, the anti-nuclear and gay movements. All have become primary sources of inspiration for her songwriting and vocal talents.

"Fire in the Rain," her fifth and current album, is possibly the most politically diverse of her works. Yet it also appears to be the most commercially viable album she has released thus far.

One reason may be that the production was handled by June Millington, member of the first highly successful, all-women rock band of the late '60s, Fanny. Millington has spent the past few years working in the women's music field, infusing a more pop-

rock flavor to a previously more folk-oriented genre.

But most of the credit for this album's success goes to Near herself. "Fire in the Rain" offers a diverse range of songs, all written by Near and sometimes co-written with musicians Adrienne Torf and Carrie Barton.

The songs vary from occasionally soothing to intensely stirring.

Her previous album, "Imagine My Surprise," was theme-oriented and dealt with Near's newly explored feelings for the women in her life. This finely polished release won a major award as Best Independent Album of 1979.

But "Fire in the Rain" has no prevailing theme, other than a very real sense of passion for everything Near cares about and involves herself in.

She includes beautiful love songs, most notably the title track and "Golden Thread." Another, "Once or Twice," could easily be a commercial radio success.

But Near's political songs are also quite enjoyable.

For instance, "Foolish Notion" is a soft, lilting reminder of the hypocrisy of war and justice.

"Ain't No Where You Can Run" is a hard-hitting piece on nuclear power, blending into a beautifully soft, melodic "Wrap the Sun Around You."

In addition, "Voices" is a haunting, rhythmic testament to Near's ties to the earth, and "Working Woman" is a more bouncy, theatrical number written by Near for a tour she undertook with Jane Fonda to various "working women" forums.

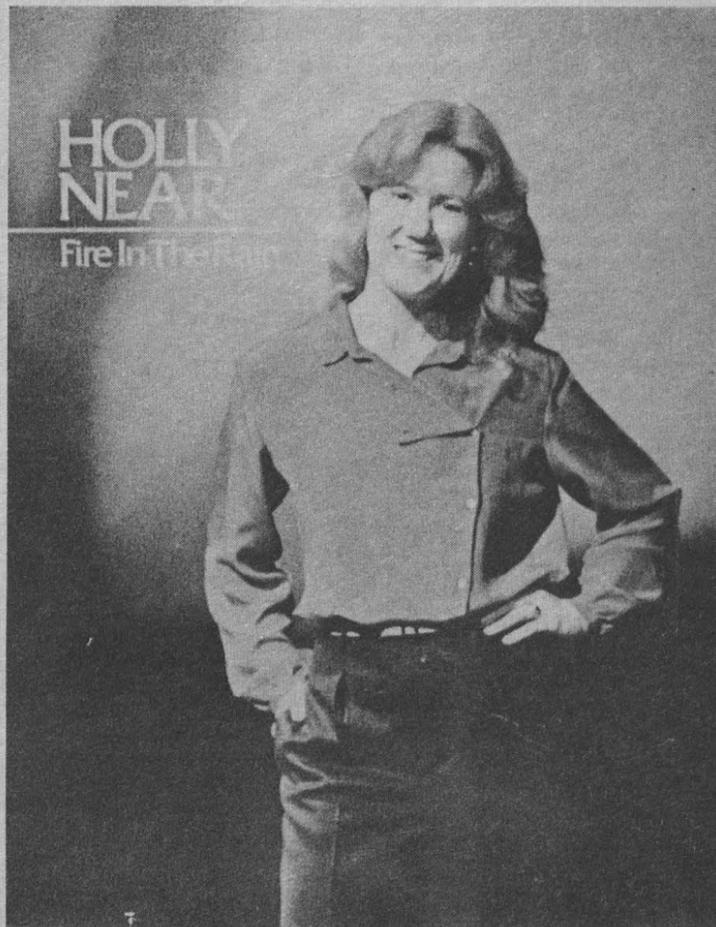
Although widely known and respected throughout the progressive community, Near seemed to have forsaken a large commercial following when she left Hollywood.

But now, commercial success seems to be catching up with her, and on her own terms.

At a recent UCLA Royce Hall concert, Near commented on a favorable Los Angeles Times article about her and the album and said she had "made the big time."

But commercial success aside, "Fire in the Rain" could be the warmest affirmation of feelings in an often rainy and passionless era for the romanticist, the optimist and the concerned.

—DEBRA MUELLER



"MEDAL OF HONOR RAG"—A Vietnam veteran's response to what happened during the war and when he came home is probed by actors Vincent Isaac and Stoney Richards in a play that had its debut in Hollywood last week.

## Vietnam vet's horrors probed in play

For most Americans the Vietnam War concluded as the last troops involved in those battles returned to the United States; the battles continued, however, in the minds of the many survivors of that war, who returned to a nation that displayed little sympathy or understanding for what had occurred.

"Medal of Honor Rag" by Tom Cole is a gripping drama about a Vietnam War hero whose encounter with a psychiatrist depicts the horror of war and its effects on the soldiers.

Based on actual newspaper accounts and official documentation, the one-act play premiered last week at the Front Row Theater in Hollywood. Serving as a precedence for the concept of small theater that the Front Row will continue to host, "Medal of Honor Rag" involves both the actors and the audience within the setting of a psychiatrist's office.

The theater is about the size of a small office, and the intimacy one can experience with being so close

to the players worked well for this production. Throughout the play, one actually feels confined within an intense therapeutic session.

Stoney Richards plays the doctor, a specialist dealing in grief who is called upon to help Dale Jackson, a disturbed black vet superbly portrayed by Vincent Isaac.

Although Jackson is not isolated from the responses of others who were involved in Vietnam, hospital doctors viewed his case as different because he was awarded a special medal and is an important veteran of the war. Thus, the attention given to this man is depicted as unusual.

As the psychiatrist attempts to probe Jackson's mind and unleash the demons of the war that are preventing him from feeling everything but nothing, one can come to understand a little bit better why the Vietnam vets are asking the nation to recognize what they went through, or at least acknowledge that their war existed.

In a highly unlikely hour's worth of psychological analysis, Jackson and the doctor reveal the reality of what Jackson did to deserve such high honors from the president of the United States and how that reality has been eating away at him.

Rewarded for his "conspicuous gallantry, above and beyond the call of duty," the soldier sees his deeds in a different light. After witnessing the murder of his best friends while in the firing line and seeing their charred remains, he flipped out, not remembering anything. He was told later that he killed at least 20 members of the enemy.

He was then sent back home with an honorable discharge and a diagnosis of catatonic schizophrenia.

At first, Jackson resists the doctor's questions, but eventually he cannot ignore them, and the audience learns the list of experiences that have created the

Please turn to Page 6

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## Wrong audience suffers in 'S.O.B.' get-even flick

By JOHN PLUNTZE  
Film Critic

According to writer-director Blake Edwards, he made "S.O.B." as way of getting even with the film industry for what certain studio executives had done to some of his movies ("Darling Lili," "Wild Rovers").

But judging from the end result of this vehement vie for vengeance, Edwards must have wanted to get even with movie goers as well.

"S.O.B." represents the most extraordinary display of sanctimonious self-aggrandizement the screen has ever known; beside it, the Barbara Streisand version of "A Star Is Born" is a piker.

The title comes from a popular industry phrase meaning "Standard Operating BS," and unfortunately it, like virtually everything else in the film, is geared *solely* to insiders. "S.O.B." is so alienating and wildly uneven that it seems to have been made in the midst of a Quaalude haze.

Edwards blitzes us with one idea after another, but the ideas don't integrate. Too many of the gags are going to sail right over most viewers' heads, leaving them with the depressing feeling they've not only missed the boat but are also in the wrong harbor. And with no one on-screen to like, root for or identify with, "S.O.B." is simply one big joke without a punch line.

Set in the Hollywood where everyone is ruled by monomania, "S.O.B." revolves around the desperate efforts of top-grossing hyperthyroid producer Felix Farmer (Richard Mulligan) to reshoot and recut his \$30 million musical extravaganza (derived no doubt from Edwards' \$16.7 million bomb, "Darling Lili"), which has been hailed by the world as a sort of "Sound of Music" without the music.

Relegated to has-been status overnight, Farmer, after several botched suicide attempts, decides to add to his G-rated white elephant a scene in which his leading-lady wife will bare her breasts.

Farmer says, "We give them (movie goers) schmaltz when they want sadomasochism!"

The only catch is that the actress (Julie Andrews—Mrs. Blake Edwards) has a longstanding image as Hollywood's "Miss Clean." But as they say, the show must go on and the top must come off. And so it does.

Written originally in 1972 (soon

after "Darling Lili," an Edwards-Andrews musical, was chopped up by Paramount, sold to a conglomerate and distributed haphazardly), "S.O.B." is a misguided missile of destruction that wants to condemn and cuddle at the same time. Consequently, it succeeds at neither.

The central gag in "S.O.B." seems to be a good premise for a farce about the Hollywood film community, which has certainly earned farce status (particularly this summer).

But in the "S.O.B." script, Edwards isn't writing a farce; he's telling us a thing or two. He writes directly to the audience—he soapboxes.

He hardly bothers with the characters; the movie is a ventriloquist's harangue. The stereotypes—true or not—are all here too.

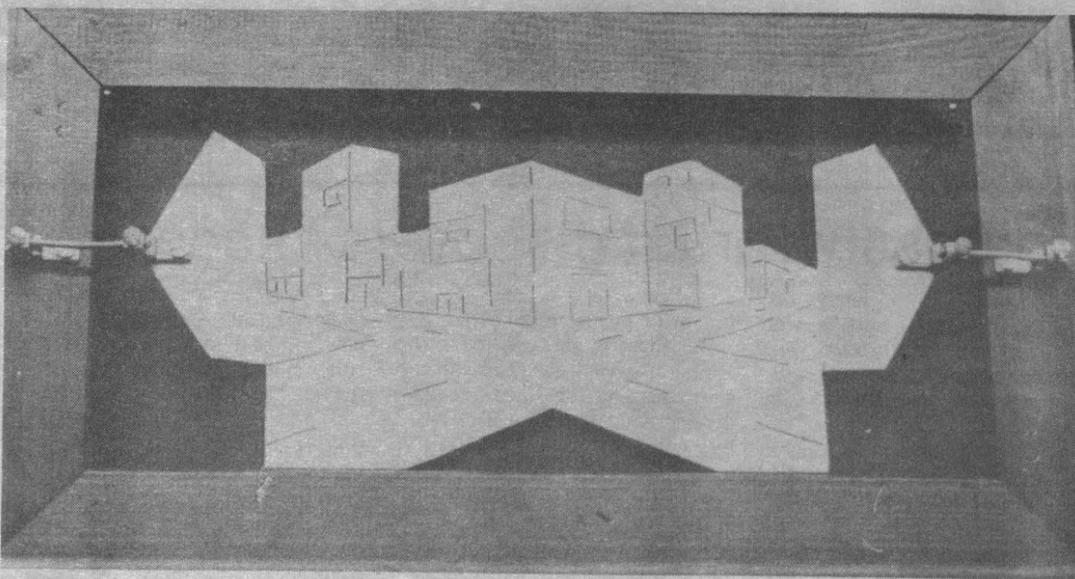
What has happened to Edwards' once much-vaunted gift for the vernacular, which was so evident in "The Days of Wine and Roses"? In "S.O.B.," every line is written with three exclamation points behind it, and about the only four-letter word that *isn't* uttered is good—which "S.O.B." certainly isn't.

The much-talked-about scene in which Andrews bares all is a silly affair at best, thankfully brief and to the point but nonetheless needless. As "The Hollywood Reporter" recently put it so well, "The funniest thing about Blake Edwards' latest comedy...is its assumption that movie goers of 1981 will be much interested in seeing Julie Andrews bare-breasted." I certainly am not.

With the exception of Robert Mulligan's constant manic-depressive hamminess, most of the performances are good, with William Holden outstanding (as he was in "Network"—a vastly superior factual farce).

Andrews, on the other hand, goes from smarmy to silly and never really comes close to being the wit-and-tit bitch her character was intended to be.

If nothing else, Blake Edwards deserves credit for having had the guts to make a true insider's view of Hollywood. But in the process of pointing out its monumental weaknesses as an industry supposedly dedicated to entertainment, Edwards has brought out his own weaknesses as a film maker. And the result is a lampoon that is, as its title suggests, sophomoric, obnoxious and boring.



**EVERYTHING IN ENAMEL**—Kay Yee's spring quarter students exhibit work in the display case located on the second floor of the Fine Arts Building. This piece and others on view were created by students in Art 207 and Art 327. Projects completed throughout the year by art students are regularly exhibited. U.T. PHOTO BY DEBRA BUZARD

## ... 'Medal of Honor Rag' reveals vet's war horrors

Continued from Page 5

confused and bitter man before it.

Besides his confusion—why was he honored for an act his mother reared him never to do?—Jackson cites several incidents that have been tremendous stresses on his psyche. As the doctor attempts to assure his patient that he understands the irrationality with which he is expected to cope, Jackson says there is no way the doctor can understand because he wasn't there.

The psychiatrist wasn't there on Jackson's first day in 'Nam when he learned who the enemy was: Vietnamese youngsters who had learned how to "flip off" the

truckload of soldiers—from the soldiers themselves.

He wasn't there as Jackson flew back to the United States with men he never knew and then was spit upon at the airport by World War II vets who ridiculed him for not winning the war. He also had to contend with anti-war protestors who labeled him a baby-burner.

And the doctor is not there in Jackson's mind, where lies the fear of flipping out on the streets of Detroit and killing the enemy.

After the hour has passed, the psychiatrist asks Jackson to come see him again so they can proceed to diffuse the time bomb within Jackson's head.

It is encouraging to see the theater addressing the issue of the Vietnam vet. With the recent demonstrations, Americans are finding out that Vietnam did not end in 1973.

This reviewer's one hope is that eventually someone can find a way to encourage vets that people who did not fight in that war can help them through their difficult times.

The ending to "Medal of Honor Rag" is not positive, but thus far the saga of the Vietnam vets hasn't been either. Perhaps that will change with more productions about the war.

—JULIE CEBALLOS

## Film reveals punks' grasp for identity

Every generation has had its own way of saying, "Leave us alone; we do what we want."

In 1965, a litany of historic events (Vietnam, Watts, the Free Speech Movement, Dylan and so on) proceeded to influence a youthful but significant cultural identity.

And couples in their 20s and 30s were bearing babies. Today, those babies are 16-year-old adolescents.

"The Decline of Western Civilization" is a well-crafted but limited cinematic look at the here-and-now of the L.A. punk scene with a compelling yet tragic view of a generation's grasp for identity.

Penelope Spheeris, who in her mid-30s has admitted to a certain amount of identification with the movement, independently directed

a documentary collage, "Decline," of punk performances and interviews with subculture members.

The film depicts the punks as an element of the population so cut off from traditional forms of self-expression that self-destruction becomes the most effective mode of saying, "this is who I am."

The music, loud and energetic, exemplifies the punks' frustration with the futility in growing up in a Coca-cola-carbon-monoxide-arms-to-El Salvador-destruction-oriented society that refuses to dissipate in the wake of liberal politics, self-help therapies and unlimited pot smoking.

From the Germ's "Manimal" to Fear's "Let's Have a War" to X's "Hit and Run Pauline," the agony flows from every pore, with the punks' rugbylike slam dancing accompanying every tortured note.

Many of the punks apparently come from broken homes or destructive family environments. "I don't know where my parents are," utters one head-shaven punk. His remark is probably literally accurate though reminiscent of an age-old complaint.

In their quest for self-expression, the punks become a distorted mirror image of the facets of society they rebel against. Violence, fast-paced living, nuclear power and even junk food are embraced by the punks as a way of saying, "We are what we are because of the world you gave us."

Exene, lead singer of the group

X, reportedly breakfasts "on Twinkies and Vodka."

One punk, in a letter to *Slash* magazine, extols the potential of the ocean as a nuclear waste site: "All that water is just sitting there, doing *nothing*."

The most tragic figure in the film is Germ's lead singer Darby Crash, who at 22 died of a drug overdose before the film's release. Crash personifies the punk movement's excess when he is asked about the kinds of drugs he consumes. His reply: "Anything."

The film fails in not attempting to analyze the movement's development, from its lower-class English roots to its adopted Southern Californian suburban home. One is left speculating that alienation is a crosscultural condition, but "Decline" offers no real postulates.

"Decline" will probably not become this decade's "Blackboard Jungle" or "Woodstock"—celluloid rallying cries of past generations. The punks thrive on alienation, and there's too much exhibition of cultural taboos, from the emblazonment of swastikas on t-shirts to an entire audience spitting on the performers, for the film or the culture to gain mass acceptance.

The film's ultimate significance—and tragedy—lies in how accurately it reveals what this society stands to become if it continues its trend of dehumanization.

"Decline" is playing an exclusive engagement at the Hollywood Theater in Hollywood.

—ROSS GERSTEN

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# Sports

## Fruitful cage recruiting effort leaves coach with high hopes

By RUTHANNE SALIDO  
Sports Editor

If the Cal State L.A. men's basketball team is to successfully pull itself up from last season, dust itself off and start all over again this year, said Coach Ken Maxey, then "along with maturity, we have to develop a new team attitude and a winning attitude."

The maturity problem is already potentially on its way to being solved as first-year coach Maxey, unlike last season, had enough time to recruit players for the 1981-82 season.

Last year Maxey was hired in August—for a season that started in November—and had no time to recruit players. In fact, he didn't even have enough time to build a unified team.

Said Maxey: "Last year we had no time to nurture a winning attitude because we were just trying to organize a team."

As a result of this hurriedness and confusion, Maxey's Golden Eagles landed with a clumsy 5-9 conference and 9-17 overall season record.

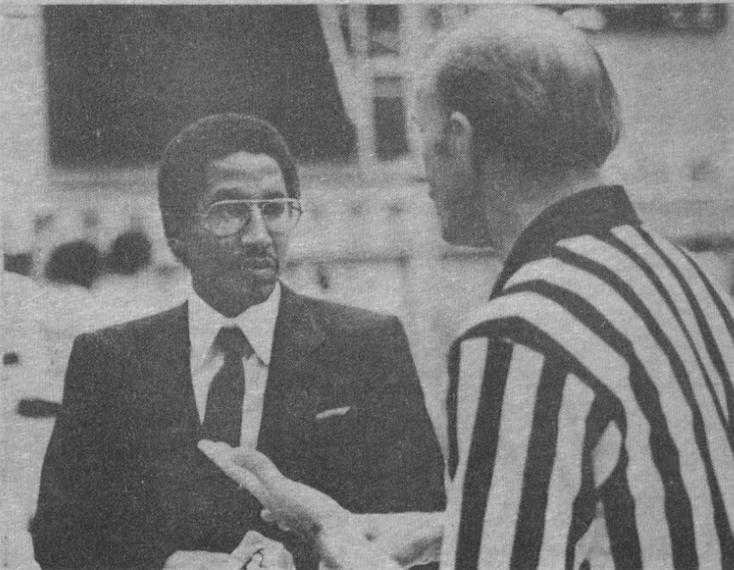
But, Maxey said, "I think it was a good year considering the circumstances."

And, perhaps, he's right.

After all, Maxey, who left his position as assistant basketball coach at Stanford to be head coach here, was hired only three months before CSLA's first game.

Then, with no players having been recruited, Maxey was forced to send a lot of inexperienced players onto the court.

"We had quite a few young players who were forced into ac-



**A MEETING OF MINDS** — Discussing referees' decisions is all part of the game of basketball that Coach Ken Maxey must endure.

tion," Maxey recalled. It was practically an emergency situation.

But this year ought to be better, Maxey believes, because not only has he had a year to get a feel for CSLA, but he is having a healthy recruiting season.

So far those players who have officially joined the Golden Eagles' flock are Adrian Palmer, 6-7, from Santa Barbara City College; Kerry Brown, 6-7, Compton City College; Arnold Blackmon, 6-8, San Placento Junior College in Houston; and Patrick Lombard, 5-11, Serra High School in California.

"We like to recruit locally," Maxey said, "but when we have to, we go to the local counties and nationally."

More recruits would be attracted to CSLA, the coach added, if the university provided dormitories, since many athletes are recruited here from across the country.

Also badly needed, according to Maxey, is the "refacing of some of the facilities."

In addition to the four recruits on this year's team are six "red shirt" players who didn't play in 1980-81 but are ready to play this season.

Then, of course, there are those experienced players who are still faithfully roosting in the Golden Eagles' nest—these are better known as the returnees.

This season's returnees are guards Willie Smith and Juvenile Guerrero and swingmen Harold Toomer, Eric Peterson, Darryl Watkins and Tracy Ellis.

With a team such as this, which has lost only two reliable players from last year in second-team all-conference player Nate Ballamy and guard Mike Moses, the potential for high achievement is very good, Maxey said.

The Eagles no longer constitute a young team but rather have become a new team. Explained Maxey: "It's a young team in terms of Cal State L.A.—meaning that it hasn't played together". But it's not young in experience, he noted.

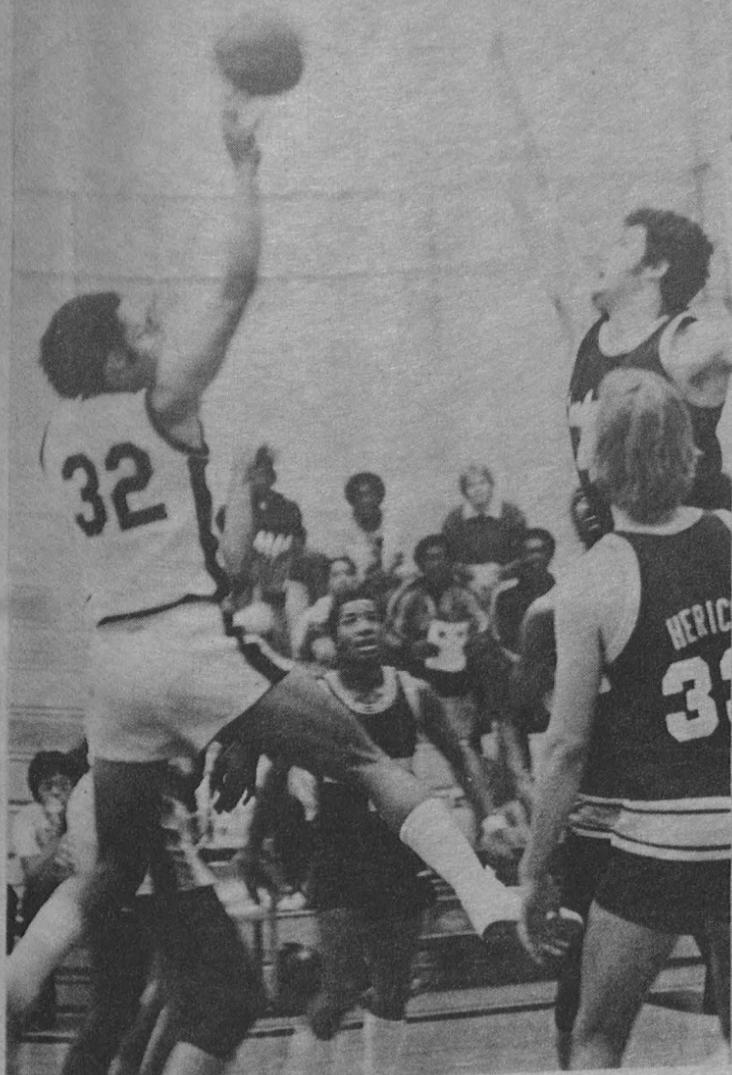
Even though the team members are not allowed to work out together until Oct. 15 (the first game being Nov. 21), the coach is counting on them to compete in summer league basketball programs and work out individually.

"Next year our strength is going to be enthusiasm for playing in the upper division of the conference," Maxey said. But, he warned, "We've got the toughest Division II conference in the country."

Nevertheless, CSLA should be able to give most of the conference—which is very well-balanced, according to Maxey, a good fight if not a good beating.

The Eagles' real goal is to fight solidly against the conference's three toughest teams: Cal State Dominguez Hills (last year's conference champ), Cal Poly Pomona and Cal Poly San Luis Obispo.

"Everyone who beat us last year is a rival," Maxey said. Then, he smiled and added: "The entire conference is our target."



**RUNNING IN AIR** — This Golden Eagle took to the air in an effort to lead his struggling team to victory.

### Spring sports

## Banquet features scholarly athletes

By RUTHANNE SALIDO  
Sports Editor

Year-end awards were presented recently to Cal State L.A. athletes who competed in spring season sports.

In addition to the traditional Most Valuable, Most Improved and Most Inspirational awards, much emphasis was placed on recognizing the most scholarly athletes and teams.

"A lot of people think that people in athletics . . . aren't too bright," said Marge Callahan, women's athletic director here. But this simply is not true, according to the first-year athletic director, and as proof she pointed out that the average grade-point average among spring season athletes was 2.80.

The team with the highest GPA last season was women's volleyball with 3.16.

Second-year competitors who earned GPAs above 3.5 were deemed Scholar Athletes at the ceremony. They were Richard Chang and Luanne Van Hunnik of the archery team, Jann Martin of the basketball squad, Robyn Cook and Ann Evanilla of the swimming team, Anne Aren of the track squad and Wanda Cook of the volleyball team.

In addition to the Scholar

Athletes, seven Honor Athletes, those with GPAs of 3.0 to 3.49, were also recognized at the ceremony. Seven physical education graduate student athletes were honored as well.

Most Valuable Player awards went to Luanne Van Hunnik and Mike Gerard, archery; Charlie Coakley, badminton; Johanna Rhodes, basketball; Corrine Calhoun, swimming; Jennifer Innis, track; and Wanda Cook, volleyball.

Stacey Lew received the Coach's Award from the tennis team.

Further information about the spring season teams may be found in the "End of the Season and Awards Presentation" program available from the department of physical education. The 11-page program is free of charge.

Included in the awards presentation ceremony but not in the program, however, was an announcement regarding the establishment of the CSLA Athletic Hall of Fame.

The hall of fame will be located on the east side of the second floor of the Physical Education Building. It will honor all CSLA athletes who have won national championships since 1976.



**A MEETING OF BODIES** — This is about how close the race for the CCAA title is expected to be in the 1981-82 season, and Coach Maxey, with a little help from his players, hopes that Cal State L.A. will be right in there.

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## Women's cage coach Dunn prefers keeping quiet till fall

Yesterday is gone and tomorrow is just a dream, but today is no time to discuss either one, according to the new women's basketball coach, Carol Dunn.

Some coaches say too much. But never let this be said about Dunn, a native of Maryland, who was hired at Cal State L.A. on June 22.

She'll talk about recruits and returnees, but when the 1980-1981 and 1981-1982 teams are mentioned she simply refuses to comment.

"I don't have the right" to comment on Dick Marquis' 1980-81 squad, Dunn said. That's all over now, she explained.

As for this season, "I have some basic ideas on what I want to do," Dunn admitted, but "until I see the team as a unit" she will make no comment.

Dunn did disclose, however, her firm belief in communication as one of the surest keys to success for any team. When a team communicates well, according to the 1973 Frostburg, Md., State College graduate, the necessity of executing fundamentals and de-

fense is solidly met.

Thus far, Dunn has signed three recruits. The first, Zetta Hurter, 6-2, is a high-school graduate from Kansas, where she averaged 19 points and 13 rebounds a game. She was honored as the Most Valuable Player of her team and was chosen for several all-star teams.

The second recruit, Diane McCabe, 5-4, from Pasadena City College, is a point guard who consistently averaged in double figures in points and rebounds for the Lancers.

Julie Thurston, 5-8, is the third recruit and is a transfer student from the University of Utah.

Returnees to Dunn's 1981-82 team are Shannon Forbes, 5-9; Stacey Honda, 5-4; Kathie Kelley, 5-10; Jane Martin, 6-3; Jann Martin, 5-8; Denise Thienes, 5-11; Kelly Webb, 5-9; and Johanna Rhodes, 5-9.

Last year Rhodes and Cheryl Campbell (who is going to be out this season to have a shoulder operation) led the Golden Eagles to a 5-9 conference standing (19-14

overall), helped them place third in the western region and became all-conference players.

(In addition to Campbell, Bonita Cornelous has also left the Eagles, but for a less painful reason—to attend school in Texas).

With these eight returnees, three strong recruits and a real knowledge of her game (as a 5-8 forward, Dunn led her Maryland teams to several state championships and picked up many MVP titles), Dunn has the makings of a hot team.

Once the Golden Eagles can start practicing together, on Oct. 15, Dunn will implement a workout program of weight training, interval and circuit training indoors and on the track and refining techniques.

The Eagles will then open their season Nov. 16 at home against Cal State Fullerton.

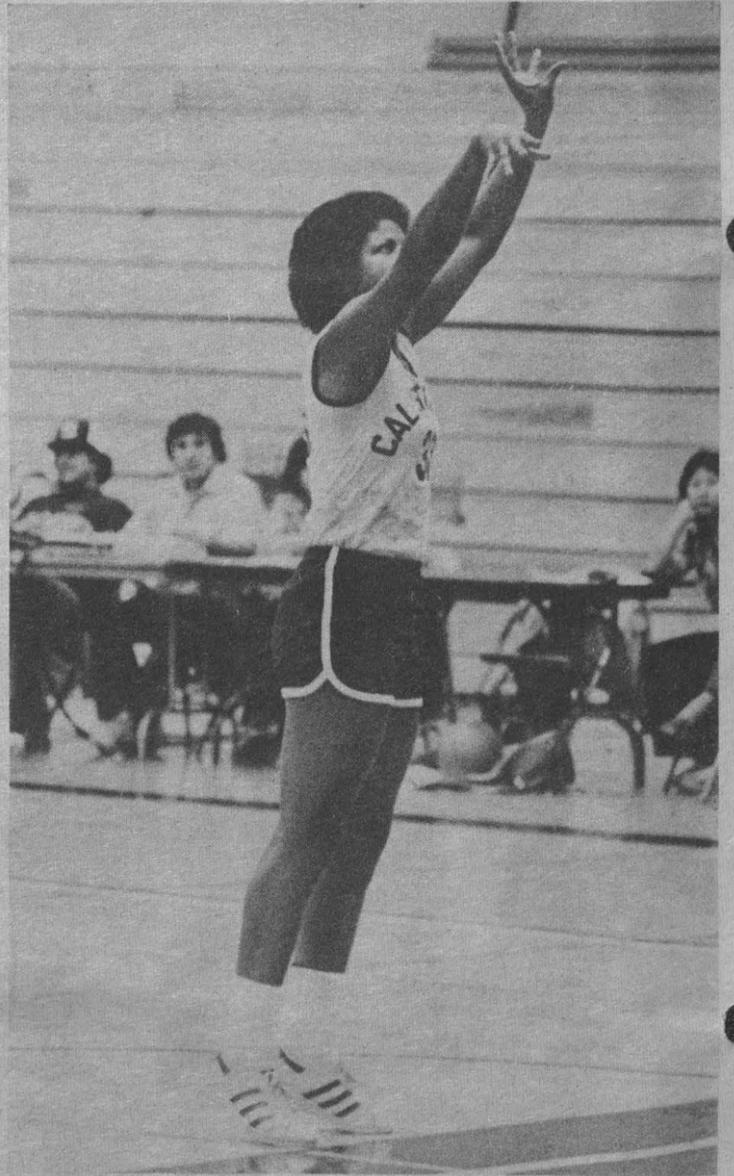
Until then, however, Dunn made it perfectly clear that she is going to be quiet about her team as a whole.

"I could give you an idea," Dunn said, "of what style of basketball I like to use, but I prefer to see the talent first."

After eight years of teaching and coaching in Kansas, Dunn has been in California only a short while, and any talk of how she plans to settle her team would seem premature.

"I'm still trying to get settled in California," Dunn said with a tired smile. First things first

—RUTHANNE SALIDO



**EASY DOES IT** — This Golden Eagle, along with three recruits and seven other team members, will now be making their shots under the direction of recently hired women's basketball coach Carol Dunn.



**CONFLICTING INTERESTS** — Last year's women's basketball team placed third in the western region under the direction of Dick Marquis.

## Golden Eagles deemed fourth toughest team in conference

Cal State L.A. was deemed the conference's fourth-best school in athletics in the recent selection of the 1980-81 Ironman Trophy.

The winner of this award, granted by the California Collegiate Athletic Association, is considered the most athletically successful school in conference. And for the second straight year, Cal Poly San Luis Obispo won this honor, with 43 points, 23 ahead of CSLA.

The Cal Poly Mustangs won CCAA conference titles in track and field, cross country and water polo during the 1980-81 school year while taking second in basketball,

tying for second in tennis, tying for third in soccer and finishing fourth in baseball.

Cal State Northridge captured second place with 34 points, while UC Riverside finished solidly ahead of CSLA for third place with 27 points.

Finishing behind the Golden Eagles were Cal Poly Pomona with 18 points; Cal State Bakersfield, 17; Cal State Dominguez Hills, 16 1/2; and Chapman Hills 14 1/2.

The CCAA has announced its highest individual honor as well, as baseball star Hank Clark of Cal

State Northridge was named athlete of the year. Third baseman Clark batted .315 last season and was drafted recently by the Houston Astros. His 17 points led the balloting.

Mustang sprinter Mark Kent, a three-time All-American, tied with Cal Poly Pomona basketball player Willie Brigham for second with 13.

UC Riverside pitcher and designated hitter Rick Rodriguez was fourth with 11 points. He boasted a 10-2 record and .398 batting average.

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