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The Loyola Reporter

The Student Newspaper of Loyola Law School, Los Angeles

Vol. 3, No. 2

LOYOLA LAW SCHOOL

Thursday, February 14, 1980

Today's question: How many law students can fit on the head of a pin?

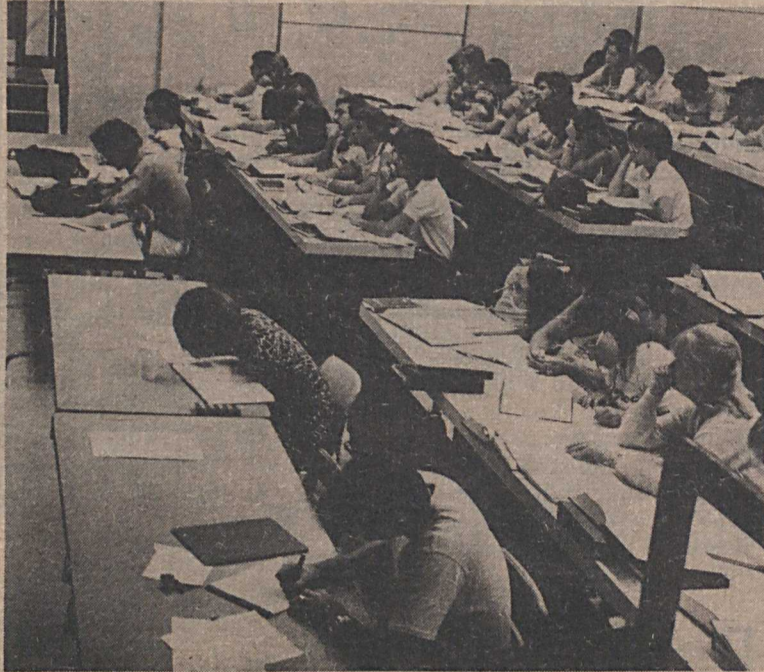
By Ken Collins
and
Jon Mandel

Legend has it that incoming students at Harvard Law School were told to look to either side of them, for only one of them would be present for graduation. Loyola has added a new wrinkle. Students at orientation should be told to look to the students on either side sharing the same chair.

We reported in this paper last fall on the causes and effects of overcrowding. The Administration told us then that an unusual pattern forming in the applications process last spring, coupled with the then-dominant gasoline shortages were going to decrease enrollment. To compensate, more students were accepted than the usual formula called for, especially in the evening sections.

When it turned out that the gas crises evaporated (for the moment), and students who applied were more serious about attending Loyola than in the past, the class of '82 had suddenly swelled from the desired 400 to 458.

The first semester tottered along with only slightly more than usual grumbling and elbow-jockeying, but the crisis finally broke when classes



resumed for the second semester. Second-Year Section Two's Corporations class, taught by Minda Schecter, was scheduled for room C, the smallest of the major classrooms. When more than 100 students tried to press into the room, several ended up without desk space, while many others were forced to double up at the tables.

When complaints to the administration went unheeded, some students took action on their own.

After the fourth class session, one of the students called the Fire Marshal and lodged a complaint, based on overcrowding of the room and the hazard created by the portable tables that blocked the aisle in the rear of the room.

On Jan. 22, Inspector Witt of the L.A. Fire Department made an unannounced visit to the school. He found that the posted occupancy limit for room C was 70 people. 109
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New Loyola should be beautiful—later

By Gerry Kilroy

A \$6 million expansion of the Law School will result in the addition of 52,300 square feet and the remodeling of another 66,000 square feet. The expansion of the school by the architecture firm of Frank O. Gehry and Associates, Inc. will include five new buildings to create a sense of physical identity for the school in the midst of L.A.'s urban sprawl.

"The idea is to create a campus atmosphere even though the school is a single college, by creating open spaces between classrooms," said Hak Son, a member of Gehry and Associates.

The largest of the new buildings will be a four story structure intended to be the main focal point of the campus. This new building will house a moot court-room, student lounge, and faculty and administrative offices.

"We are attempting to create an imagery of law by having the moot courtroom as the main focus point of the campus," said Son.

The remaining four new structures will be secondary in emphasis. These buildings will include two free-standing instructional halls, an additional moot courtroom and a centrally-located chapel.

Remodeling plans include renovating the present main building so that the whole building is used for library facilities rather than just the second floor. The expansion will permit the addition of audio-visual instructional aids and computerized research facilities. Finally, off-campus law clinics will be housed next door in what is presently the Registrar and Admissions offices.

(Continued on Page 2)

Father Vachon says:

Cut a class—get a 55

By Bill Carero

During the last days of January, several students received letters from Father Richard Vachon, associate dean of Loyola Law School. These were students who were enrolled in this semester's Remedies class taught by Professor Martha Robinson. Vachon's letter, sent to those believed to have missed

(Continued on Page 6)



Dean Richard Vachon, S.J.

Profant interview, Part II

By Gina Laughney

In Part One of an interview with Joan Profant, Director of Placement and Continuing Legal Education, published in last month's issue of the Reporter, Ms. Profant discussed how she goes about locating jobs for Loyola graduates, how she determines which grads find employment, and why she believes students should not narrow their job searches to any one area of the law. The following is Part Two of the same interview.

Law students, according to Joan Profant, view job satisfaction as a major concern when looking for employment. She says law students are idealistic and want most "to make a contribution and develop themselves personally." She said that she has found salary to be of little or no concern to students.

Ms. Profant admits there is no effort by the Placement Office to determine what percentage of Loyola graduates are satisfied with their employment, saying such a determination would be too difficult to assess. Profant has noticed a trend in the number of individuals dissatisfied with their employment who are returning to the Placement Office one and a half years after graduation.

Profant firmly believes all Loyola students are well served "in a realistic fashion" by the Placement Office. She does not "expect students to understand (the) entire scope of legal employment." Recognizing that students looking for work can be edgy, Profant states she deliberately hires congenial individuals for the Office staff rather than overly trained office technicians.

The Placement Office does no prescreening for employers of student resumes. Profant informs employers they must select the students they wish to interview on campus. This policy is different from that at other law schools, such as UCLA, which selects at random by computer the students a firm will interview. Prior to Profant's arrival two years ago, Loyola had a similar "first come—first served" system for assigning students to different firms for interviews. Profant found the system both unfair to students unable to wait in line for interviews and unsatisfactory to employers for whom personal interviews are less important than grades. Profant believes "Loyola has to court employers at this point."

In the future Profant intends to complete a Placement Library and Placement Handbook for student use. She also intends to place greater emphasis on career counseling for students in addition to job placement. Also in the future for the Office is a move to the main campus when the new school building is completed.

Computers taking over—Library first victim

By Kim Wildman

The age of computers is here. Although R2D2 will not be hired to replace your favorite workshop professor, research methods as they are taught today may soon be obsolete. Last month Loyola joined the approximately 90 law schools nationwide that provide students with access to Lexis, described by Mead Data Central (MDC) the company that runs it, as a "computer assisted legal research system."

The emphasis in that description is on the word "assisted," according to Karen Verdugo, public services librarian at Loyola.

"The worst disappointment to students is they think they won't have to use the digests anymore," said Verdugo.

Although the system can be used as the initial step in research, it is most effective after traditional tools are used to isolate the basic issues in the problem, explained Verdugo.

This is due to Lexis' complete dependence on the researcher's instructions for its success in locating relevant information. The researcher transmits to the computer words or numbers in a certain sequence which he feels are likely to appear in relevant opinions.

For example, a First Amendment case may be retrieved with instructions to collect all cases which contain the word "clear" within ten words of "present" within ten words of "danger."

The problem, of course, is that relatively few topics have such easily identifiable key words associated with them. If a word choice is wrong, the students encounter a pitfall familiar to any research—the false start—and is faced with irrelevant cases.

"The danger in the system is that if you don't know the general area you won't realize when something is wrong," said

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Briefs Loyola News Briefs Loyola News

Hoop tourney

The University of San Diego will be hosting a law school basketball tournament Mar. 7-9 with teams from across the country participating. The games will be played at the University of San Diego Sports Complex, with the championship game being played at the San Diego Sports Arena immediately preceding the game between the San Diego Clippers and the Golden State Warriors.

In order to field a championship team, we will be holding tryouts during the weekend of Feb. 23-24 at Loyola Marymount. The team is open to all students and possibly faculty (with the exception of Michael Josephson); preferably those over 6-3 and with two years of pro experience.

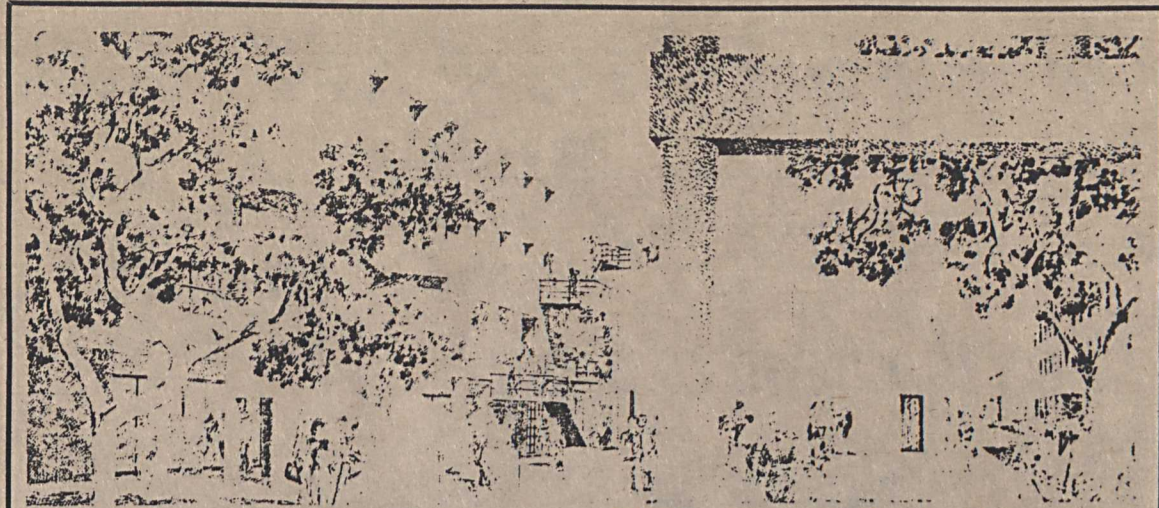
Watch the Athletic Board for announcements about the times of tryouts—if you have any questions call Skip Koenig at 96-3487 or 399-6266, or leave a message in Johnny Britt's Box.

Kudos

Law school employees Robert Pollock and Leonard Johnson will be honored by Loyola-Marymount as recipients of Length of Service Awards on March 14, 1980. Pollock will be feted for five years of service, Johnson, 20.

Strict scrutiny

Professor Ogren reports a whimsical muse struck one of the students in his Constitutional Law class. Shortly after a class discussion of *Alabama v. King and Boozer*, 314 U.S. 1, (1941), which concerns intergovernmental tax immunities, Marshall Smith, a member of the class, wrote the following limerick:



(Continued from Page 1)

The design of the new buildings will have brick, white stucco and marble exterior to suggest an historical foundation in law. An eight million dollar fund-raising program is currently in progress to underwrite construction costs and establish an endowment fund for the school.

This drawing represents an artist's conception of what the future campus of Loyola Law School will look like. The firm of Frank O. Gehry and Associates, Inc. has been selected as architect for the \$6-million expansion project which will involve construction of five new buildings and the remodeling of the two existing law school structures.

There once as a fellow named Boozer,
Whose law problems made him a loser,
For the high court did say,
"This sales tax you must pay
'Cause the South needs the bucks to improve, Sir!"

Surely Marshall is not alone in noting the more poetic side to intergovernmental tax immunities, or any other area of law. **The Reporter** welcomes any and all submissions. Perhaps a **Gilberts** on Poetic Law might be composed.

PILS

The Public Interest Legal Society reports that plans are advancing for a statewide conference on Public Interest Law. Attorneys, students and the community will be invited to the LMU main campus Oct. 18 and 19 to delve into civil rights, energy, consumer affairs, immigration, housing problems and many other issues.

Co-sponsoring the conference will be the SBA, the Public Interest Clearinghouse and Resource Center in San Francisco, and the national, state and local bar associations.

This will be the third annual statewide conference, but the first to be held in southern California.

Paul Bruguera, President of PILS, and Ken Collins, the conference coordinator, warmly invite all members of the Loyola community to contribute their suggestions, time, organizing skills or other talents. Meeting times will be posted in the PILS bulletin board.

Pot

Petitions to qualify the California Marijuana Initiative are being circulated at the law school. The initiative consists of two parts. One part decriminalizes the possession, transportation or cultivation of marijuana for personal use. The second part establishes a state commission to study the potential agricultural, economic, and tax benefits of regulating the marijuana market—to say nothing of the potential quality control!

You must be a registered voter to sign the petition. If you

Crim. interviews

Professor Bill Hobbs will be interviewing for the Fall 1980 CRIMINAL TRIAL ADVOCACY class on the following dates:

Apr. 2 . . . 10 am-1 pm
Apr. 9 . . . 10 am-1 pm
Apr. 16 . . . if needed

Sign ups are in the Clinical Office, Room 126.

This special Criminal Trial Advocacy course is reserved exclusively as a prerequisite for students in the District Attorney and City Attorney clinical programs. Students completing the course in Fall are assigned in the Spring to various branch and area offices of the Los Angeles District Attorney and City Attorney where they prepare and present misdemeanor jury or non-jury cases as well as conduct preliminary hearings in felony cases.

Clinics

Clinical Applications are now being accepted for the Summer 1980 Semester. Students may pick up applications and information on specific Clinical programs in the Clinical Office, Room 126.

are registered in a county other than Los Angeles, sign a separate petition for that county. If you would like to help CMI reform our marijuana laws, call 461-2788 for further information.

L-S

Libel-Slander Nite '80 has been moved to Emerson Jr. High School, which is located behind the Mormon Temple near Century City. The date is the same, March 8, with an 8 pm curtain.

Cambodian raffle result

On Dec. 3-5, the Public Interest Legal Society (PILS) sponsored a raffle aimed at raising money for the Cambodian Relief Effort. A total of \$550 was donated by the stu-

dents, professors, employees, and friends of Loyola and sent to the American Friends Service Committee (AFSC), which has been largely responsible for the relief effort.

Several members of PILS and friends of members manned the raffle table and sold tickets for \$1 each. Ken Collins, former PILS president, was especially enthusiastic and due to his efforts over \$75 was collected.

PILS members decided to sponsor the raffle after E. Kellogg Peckham, spokesperson for the American Friends Service Committee—a Quaker affiliated group—came to Loyola and discussed the nature of the problems in Cambodia. Peckham also related the efforts being made by AFSC to stem the number of deaths there.

On Jan. 12 and 18, the AFSC sent relief flights to Cambodia. AFSC's Kitty Barragato noted that "from our observation and knowledge, materials are getting through to people who need them, though delays in distribution are not unusual due to staggering logistics problems, and the fact a war is going on in the midst of all this."

The winners of the raffle are all second year students, whose tickets were drawn by raffle organizer, Andrea Folin. First place, a picnic basket containing gourmet foods, was donated by Dean McAlpin-Grant and won by Bill Grewe. Stating that he had given without desiring the prize, Grewe later donated the Christmas-wrapped prize to St. Teresa of Avila Church, located in the Silverlake area. St. Teresa's pastor then gave the picnic basket to a neighborhood family whose home had been destroyed by fire.

The second place winner was Diana Carloni, who won a \$25 gift certificate of Brentano's Book Store. The certificate was contributed by the father of PILS member Micheal Ziering. Carloni said the gift certificate had gone to good use during her Christmas shopping.

Rick Callahan tood the third place prize, two bottles of Italian wine, donated by Folin's parents. The red and white wines have yet to be enjoyed by Callahan.

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If you always do your best,
no person can ask for more.

Gil
Loyola Snack Shop

AN APPEAL TO YOU!

Over the last few months, there have been a very large amount of trays that have disappeared from the coffee shop. A few have turned up in trash cans, bathrooms of both men and women, on the floor in the halls, in the trailers, and also outside on the parking lot. Many others have just disappeared completely.

The trays are only for use to carry your food and should be returned. They are costly and it would be greatly appreciated if care was given to return them to their rightful place.

Thank you
Gil
Loyola Snack Shop

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The Reporter Music Page:

Kirk Pasich: Rock
Diane Whiting: Disco/Jazz
The Bird: Punk/New Wave

As the disc spins

Music in the land of Oz

By Kirk Pasich

WILLIAM OZ: William Oz—It is rather difficult to describe William Oz and his music, as there is really no other artist who sounds quite like him. He is definitely rock 'n' roll, but his music has catch choruses. Oz's self-titled debut album on Capitol Records is totally enjoyable. There are no weak cuts and almost every song is likeable on first listen. The only non-original song on the album is an outstanding rock remake of the old Supremes hit **Stop! In the Name of Love**. The rest of the album is uptempo. The best songs, **She's Mine**, **Racing Through the Night**, and **New York**, are crisp exercises in rock 'n' roll. It is only early in the year, but William Oz has an album that may be remembered as one of the best of 1980.

STRAWBS: Burning for You—The Strawbs are a veteran English group. Sandy Denny of Fairport Convention sang with the group and Rick Wakeman got his start with Strawbs. Originally into folk-rock, Strawbs has developed its own sound, combining rock, folk, and progressive elements. On **Burning for You** (Polydor Records), Strawbs presents an excellent mixture of songs containing these elements. The pop songs, particularly **Carry Me Home** and **Keep on Trying**, are pure pop and represent that genre at its best. The rockers, particularly **Heartbreaker** and **Alexander The Great**, are

driving songs, each unique in its own way. The rest of the album, consisting of songs that defy classification as any one type of music, reflects a similar high quality.

Strawbs, led by guitarists-vocalists David Cousins, the group's founder, and Dave Lambert, one of rock's least known, but most talented guitarists, has never attained commercial success in the United States. However, the group has been well-received in England and by critics (even Rolling Stone Magazine has rated every Strawbs album as good or excellent). The Strawbs are worth hearing and **Burning for You** is a worthy addition to any record collection.

THE KNACK—The Knack's new single has been released, and, unfortunately, it can be heard on most AM radio stations. The song, and I have no desire to know what the group calls it, is a mere rehash of **My Sharona**, which itself lacked any pretense of originality. The lyrics of the new single are written like a first-grade primer and the music itself is incredibly boring. No matter how much Capitol Records promotes the Knack as today's Beatles (compare the Knack's first album and its title **Get the Knack** with the Beatles' **Meet the Beatles**), the two groups have nothing in common. The Beatles were everything the Knack isn't, and more. If the Knack's music is the sound of the future, God save us all from the eighties.

Three new acts that could make it big

You've probably never heard of **Pat Benatar**, even though her first album, "In the Heat of the Night" (Chrysalis), has climbed into the top 30 nationwide. And if Benatar is unknown, it is probably of little use to bring up "The Shirts" or even "The Shoes" (no relation), but for the fact that you will be hearing of them, and shortly. So, why not get it here first?

Benatar used to sing opera, but switched to belting out rock and roll a couple of years ago. Needless to say, her voice has superlative range and power for this genre, and that makes her something special—she really can sing.

Her first single, "Heartbreaker," was released late last fall and has slowly been winding its way up the charts ever since. Behind the blazing lead guitar of Neil Geraldo and insistent, urgent bass of Roger Capps, Benatar's persona becomes quite clear. She has said that there are two kinds of girls in the world, one sort singing that if you love them and stop, they'll just die. In her own words, Benatar has warned that if you do that to her, she'll "kick your ass."

The second single on the album is a remake of the old Sweet anthem "No You Don't," originally produced for the English band by Mike Chapman, who along with prodigy Peter Coleman has produced this album. Chapman, incidentally, has in the past 18 months masterminded the breakthrough albums of Blondie ("Parallel Lines") and The Knack. His market sense is unchallenged.

The real sleeper on "Heat of the Night," and the possible third (and in this opinion, best) single, is "So Sincere," the



Pat Benatar

last cut. From a deceptively pop-ish opening, it builds, and builds—to a ripping guitar climax only hinted at in "Heartbreaker." It is, without doubt, the hit of the pressing.

The Shoes' second Elektra album, "Present Tense," has had a moderate amount of airplay, both AM and FM, corks good reviews, and hasn't sold. It is a shame, too.

The Zion, Illinois-based quartet (40 miles north of Chicago) started out by putting together some tapes in a basement four years ago, put out a lowlife-labelled quickie soon after—and watched their creation sell out in the international market. Before they had even played local clubs, they were an underground hit in Europe.

The boys play classic pop-rock, singing about lost love and getting even, but their haunting harmonies and synchronized guitar work made it a pleasurable ride. The menacing

whispering of "I Don't Miss You" has made a can't miss single—which has missed in the two-plus months since release. "Tomorrow Night," "Now and Then," and "I Don't Wanna Hear It" are all of a similar vein, are all good, and should sell better. But they don't. Give them a break and buy it.

I don't have much room left for **The Shirts**, but I can tell you that lead singer Annie Golden (Jeannie in Milos Forman's **Hair**) is a sensational, bouncing little girl with a voice to match. The intricacies of the post-punk new wave melodies composed by guitarist Artie Lamonica, the sweetness and discipline of the harmonies, and the positive feel this Brooklyn band has for rock and roll make this album a delight. Oh, I haven't given its name yet, have I? It's "Street Light Shine." And it's one of the best of the year. Go to Tower and ask to hear "Laugh and Walk Away." You'll end up walking away with the album.

—Silverstein

Specials star at Whiskey show

By "The Bird"

Well, this was quite the eventful little weekend for the Bird. We began the weekend festivities not with a whimper, but a bang. The aesthetic structure of the new offramp on the Santa Monica Freeway just didn't cut the mustard with me, so I embarked on a new lifestyle as a conceptual artist. My first and presumably last piece is entitled "1980 Civic wrapped around Traffic Island".

Did this stop The Bird? Were my feathers ruffled? Hell, yes, but I still did a little club hopping as I bemoaned the fate of my new short. The story follows.

Let's get rid of old business first. **Madness**, whom I reviewed last ish is coming back to the Whiskey at the end of the month. Even if you hate the column (and you're not alone), go see the band — they're too much. Speaking of new reggae bands, I saw the **Specials** Sunday Feb. 10. They're as good as all the hype and ballyhoo suggest. However, since I saw two reviewers from respectable papers present, and since there was a tremendous amount of publicity money in the air (to wit: a complete set of roadies, three mixing boards for the show, a big contest, lots of record company sycophants, etc.) I figure those of you interested enough can pick up the Times, Reader, or whatever and find out what the powers that be in the Biz want you to listen to now that the bottom has dropped out in the disco field, gottzudahnken.

Instead, I'm going to talk about a show I saw up at the Topanga Corral on Friday night, Feb 8. If you like old rock, blues, rockabilly, or New Orleans music, then you are real luck that the Blasters have blown into town.

For those who say I never have a good word for anything that happens east of La Brea, please note that this band was born, raised and got their start in the Downey-Long Beach area. Jimmy (Buster), John, and brothers Dave and Phil Alvin have a certain hard ass appeal as a result. The band was only recently moved up to the Hollywood/Chinatown/West-side club circuit.

Defining the Blasters music is a tough chore, for they combine several genres. The core of the music is those types of sounds which circulated around Louisiana in the early fifties: blues, rockabilly, cajun, zydeco, and barrelhouse jazz. Various musicians began to play fusion sounds of all the above, creating a true blend of black and white, French, American and Mexican in rhythm and sound.

The Blasters have taken all of this and added their own sense of rock and roll and 1980s sensibilities. Dave has composed some really nice rockabilly type songs that sound so good, I thought they were cover versions of older songs — a strange compliment, I know, but one which points out the integrity of the band's music. Their opening number, "American Music" is a good example of this sound: tight, boppin' and as familiar as a 289, fourbarrel Ford.

Phil plays a mean rhythm guitar, but he shines in his singing and harp playing. He possesses a truly strong set of vocal chords, and can really belt out some stuff. Alternating from the hiccupping type sound endemic to rockabilly to a great blues wail to even some hot yodelling on one Jimmy Rogers number (yep, the ole Singing Brakeman himself), Phil commands attention. In addition, his harp playing is as good as any white boy this blues bird has heard. The peak of all this is when the band does an old Little Walter number, "I Wish You Would."

What sets the Blasters apart from a lot of other hands is the fact that the rest of the band is equally proficient at their particular ax. Dave is a real demon guitarist, and gets so wrapped up, he's liable to go careening off the stage, as occurred Friday night. Johnny's bass playing is perfectly suited for the thumping type sound needed on the rockabilly numbers. He also has the blues progression down to a fine art. Finally, Billy is one of the new people I've ever heard under forty who can actually set out a real "jungle" type drum sequence on the blues numbers. The result of all this is real "Swamp" music and its so eerie, it'll give you nightmares. If you happen to be listening with a couple of brews or alternate chemicals under your belt, it's light's out. You won't even know what hit you.

The audience was pretty funny. About half were Valley kids out on hot dates who were doing their darndest to do the hustle to Elmore James city blues numbers. The other half consisted of Topanga locals — patchouli oil, leather fringes, headbands, the works. To their credit, the Corral audience was a lot more receptive to non FM music than were the born again punkettes at the Clash concert some months back when the Rebels (another L.A. rockabilly band) played. If only people will realize that the musical form is broader than Elvis Presley, and will stop trying to show their hipness by repeatedly requesting Heartbreak Hotel (as occurred Friday), than I'd have one less triviality to bitch about.

The Blasters will be playing all over town in the next few weeks. In fact, a noon concert at the LMU main campus is in the works. They also have an album coming out on Rolly Rolling Rock Records (the only boppin label where you get a Mogen David with each album). I've heard the tape and it's fantasti. So — go see the Blasters. And don't forget to check out Madness when they come to town again — they may not be back for a while. End City, Mischief makers!

Is All That Jazz worth the strain?

By Barbara Johnson
and
Annette Ward

"All That Jazz" is a quasi-autobiographical examination of the life of Bob Fosse (Broadway director-choreographer). But, if you are expecting a Bob Fosse hip-swiveling Hollywood musical, do not see this film. It is a deep, fast-moving, realistic movie which strips away the glamour and glitter of show business. What is left is the hard, heartbreaking, obsessive,

nerve-racking tempo involved with a show business career. (sounds a little like first year at Loyola)

Joe Gideon (Roy Scheider) has had a successful career as a director-choreographer. He has had a series of hit shows and movies. He has his pick of the most beautiful women in Hollywood who would/and do sell their bodies just to be given a role in one of his productions. His major problem? He does not know how to handle human



relationships. His young daughter Michelle (Erzsebet Foldi), mistress (Ann Reinking) and ex-wife Audrey (Leland Palmer) strive to become his primary focus of attention. But Joe Gideon is a devout workaholic and perfectionist who is unable to deal effectively with those who are near and dear to him.

Destroying himself with work, liquor, drugs and excessive sex (what a way to go), Joe Gideon suffers a heart attack and is catapulted to Heaven's door where he is tempted to enter by Angelique (Jessica Lange), an angel of death. During his unconscious state, wavering between life and death, Gideon is forced to view his life. All the people Gideon has ever associated with appear in lavish costume, singing, dancing, and acting with the accompaniment of a full orchestra. Although the subject is grim, it does not send the viewer into the depths of depression. Rather, humor is consistently interjected so that the film is able to maintain a serious tone without becoming overly morose.

Bob Fosse's success certainly is impressive. In 1972 alone, he won an Oscar for directing "Cabaret," two Tony Awards for directing and choreographing "Pippin," and an Emmy for directing "Liza with a Z," a television special. Not bad for only a year's work. In addition, Fosse has been involved with such shows as "Chicago," "Sweet Charity," "Pajama Game" and "Dancin." He has won a total of eight Tony Awards. However, his skills are not limited to Broad-

way. He directed the film "Lenny" and is the director co-author (with Robert Alan Arthur) of "All That Jazz."

The diversity of talent which Fosse reflects in the character of Joe Gideon is amply portrayed by Roy Scheider. Interestingly, Scheider abandoned his legal studies to pursue an acting career. (wise choice, huh?) He has made a mark for himself by playing tough-guy figures in such films as "Jaws," "The French Connection," "Marathon Man," "Jaws II," "Sorcerer" and "Seven-Ups." Yet, in "All That Jazz" Scheider adds another dimension to his tough-guy role. In "All That Jazz" there is an intense emotional energy which Scheider is able to generate to the audience.

Ann Reinking portrays Kate Jagger, a woman who is unable to leave Gideon despite the fact that he cannot provide her the constant love she needs. She lives in a dream world in which she envisions that Gideon will suddenly become a family man, marry her and remain loyal. Gideon's inability to deal with an intimate interpersonal

relationship and his sexual wanderings disrupt, but do not destroy, her dream world.

Reinking's Broadway career provides a suitable background for her acting-dancing role in "All That Jazz," having appeared in "Cabaret," "Pippin," "Chicago," "Goodtime Charlie" and "A Chorus Line" (as Cassie). She has extended her talent beyond the Broadway stage and is becoming involved with films. Her debut was in "Movie, Movie," a film which starred George C. Scott. "All That Jazz" is only her second film, but with her looks and talent it certainly won't be the last.

Leland Palmer portrays Audrey, Gideon's long-suffering wife. Audrey is a woman struggling to show that despite her age she can still hold her own as a dancer. Her goal is attempting to show Gideon that she can still maintain the fast pace of theatrical life just as he and his young dancers can. She is torn between admiration and hatred toward Gideon. Palmer's dancing-acting portrayal truly
(Continued on Page 6)

Restaurant reviews

Hungry? Try these

By Gina Laughney

DEM BONES BAR-B-Q SHACK, 11619 Santa Monica Blvd., West Los Angeles: The bones are barbecue beef or pork served with black eyed peas, cole slaw, barbecue beans, potato salad, or mixed green salad. Dinners are also served with corn bread. For a change of pace try the barbecue sausages. **Dem Bones** is small and informal. (Translation: picnic tables and a loud radio.) Be prepared to get messy. Everything is easily packaged to take out, including the barbecue sauce which is sold by the pint or quart for that great barbecue taste at home (over hamburgers, over eggs, over cats, over everything). Price: Mid-range.

CANTERS, 419 N. Fairfax Ave., Los Angeles: **Canters** is an institution. Disparaging remarks have been made about the decor (timeless), the service (beyond compare), and the food (always a surprise). But the fact remains that when you slide into a booth at **Canters**, after having passed between the deli and bakery counters, you know you're sliding into history. The place demands respect. I once went to **Canters** with a friend who attempted to buck the system by requesting that an appetizer be served before his entree. We got the appetizer but had to wait 30 minutes before our waitress reappeared to take our dinner order. It was a hard lesson but my confidence in the strength of institutions was renewed. The food at **Canters** is usually enjoyable. Favorites include pastrami and brisket of beef sandwiches and the "Buck Benny," a grilled hot dog on a hamburger bun which was named the best hot dog in Los Angeles 2 years ago in a Los Angeles Times' **You** Magazine survey. The baked goods are consistently good. Whipped cream cheese cake is a standout. Price: Inexpensive.

D.B. LEVY'S, 10936 Lindbrook Dr. 2nd Floor, Westwood. Initially the most impressive thing about this restaurant is the menu. It's overwhelming. More than 160 individual sandwiches are named (the "Jerry Brownschweiger") and described ("liversausage, hickory smoked bacon, pickle relish, lettuce, tomato slices, mayo on toasted rye") in addition to dozens of salads, soups, omelettes, drinks, and deserts. The task of mastering the menu is well worth the effort because the food at **D.B. Levy's** is also pretty impressive. **Levy's** is a great place to add to your list for pre or post movie dining; the atmosphere is lively and informal and I've never had to wait longer than 5 minutes for a table, very impressive for Westwood. Thank you Bob. Price: Inexpensive to Mid-range.



American Gigolo- is this Schrader's fantasy?

By Gina Laughney

Here we have an allegedly intelligent, cultured, handsome young man, who comes from no place in particular other than his bed, making an apparently good income as a male prostitute. Our hero, played by an exquisitely dressed Richard Gere, simply lacks the skills necessary for any other trade.

But then why should he look for work when he's at the top? He's the best in the business and he provides a much needed service for lonely, middle aged, wealthy women. Unlike his female counterparts, our hero is admired and emulated by the police. He wiles away his days and nights in many of the more classy spots around town. But then, that's the life of an

American Gigolo, written and directed by Paul Schrader.

The viewer can't escape the feeling that this movie originated as an idle fantasy Mr. Schrader had one day while walking around Westwood. After flashing upon the gigolo, and that's as much as we learn of the Gere character, Schrader had to come up with some kind of problem for the gigolo to resolve.

So we have our hero falling in love with a very bored Lauren Hutton and becoming caught up in some kind of ugly competition in the prostitution world. Mostly **American Gigolo** is about Gere entering, driving, and exiting his automobile, played by a shiny, black Mercedes. In the end the car is

violated by a sadistic pimp seeking to frame our hero for murder, a horrible scene in which Gere's face becomes greasy.

Suffice it to say that the dialogue is stilted, the characters unsympathetic, the acting undistinguished to plain awful, and the plot boring. One suspects Schrader also became bored with the whole mess because the final scenes, in which our hero discovers true meaning for his life whilst entangled in the criminal judicial system, simply fade in and out with no imagination or skill.

Perhaps next time Mr. Schrader will keep his fantasies to himself. One can only hope.

Fire Marshal visits Loyola ...

(Continued from Page 1)

signed the seating chart for the entire section and Father Vachon was held on Feb. 1. At that encounter, which some students described as "tense" and "heated", a petition was handed to the Dean which had been signed by at least three-fourths of the class. It pointed out that the "fire hazard to students will be aggravated rather than alleviated by the change, due to the narrow aisles and lack of space for extra books and materials in the Moot Court Room. Further, in view of the fact that we are paying \$125.00 per unit, it does not seem unreasonable that we should be provided with adequate tables for writing in classrooms." To quote Professor Kurt Garbesi completely out of context, "If you pay Music Center prices, you deserve Music Center seating."

The school was given a week to bring the class scheduling into conformity with the fire regulations, sending shock waves through the administration. Disclosures in Corporations of negligence in Torts were about to cause evictions of Property classes.

Plans were immediately made to effect the only logical changes, moving the classes from room A into the Moot Court Room, which could legally, if far from

which could legally, if far from practically, accommodate them. The jammed Corporations class would be moved into Room A, and several other room changes and slight time changes would bring the school into compliance with safety laws. The bring the school into compliance with the safety laws. The only difficulty with these plans was the prospect of holding classes in the Moot Court Room. While legally the largest of the rooms, it is also the most unaccommodating. With seats that would make the most hardened spy confess within the quarter-hour and miniscule writing shelves designed only for right-handed people, the situation was nearly intolerable.

When First-Year Section One heard the plans to move them into the Moot Court Room for several of their classes, the already besieged administration was confronted with a counter-revolt. After two class meetings and two sessions involving the class representative, Craig De Recat, and Dean Richard

Vachon, a meeting between the entire section and Father Vachon was held on Feb. 1. At that encounter, which some students described as "tense" and "heated", a petition was handed to the Dean which had been signed by at least three-fourths of the class. It pointed out that the "fire hazard to students will be aggravated rather than alleviated by the change, due to the narrow aisles and lack of space for extra books and materials in the Moot Court Room. Further, in view of the fact that we are paying \$125.00 per unit, it does not seem unreasonable that we should be provided with adequate tables for writing in classrooms." To quote Professor Kurt Garbesi completely out of context, "If you pay Music Center prices, you deserve Music Center seating."

Members of the section had also been placing several calls to Inspector Witt, causing him to tell us that he "was being inundated with questions and complaints from Loyola students."

Father Vachon told us he then called in a Mr. Clare, a building consultant who measured the rooms and found that the occupancy levels of all three rooms were underestimated. It seems that the square footage of the rooms had been miscalculated when the original limits were posted in 1964.

During the next week, Mr. Clare and Robert McCord, the school's building manager, visited the appropriate city agencies and showed them the corrected numbers. They eventually gained approval for raising the occupancy levels. Room A was raised to 129, B to 102, and C to 90 persons. A few days later, a variance was granted for Room A to permit 133 persons to assemble there legally.

It would seem that finally everyone is about as happy as they are ever going to get. Corporations is in a room large enough to allow everyone desk space and First-Year Section One only has to put up with the Moot Court Room for one course. (Torts exceeds the limit by two people, counting Sulnick.) Unfortunately, the evening classes were consigned to the Moot Court Room for three courses, and as of the moment there appears to be no relief. The administration has weathered another crisis—one with no ideal solution. Thrust upon the horned dilemma of past practices and present enrollment, there was little room to maneuver.

We asked Registrar Michael Thompson for his opinion of the sources and future impact of the now-nascent crisis. He said that much of the problem was created by trying to give too much choice to second-year students as to which section they could enroll in. The present goal of the administration, as stated by the registrar, is to make certain that no classes exceed the current occupancy rates. In order to do this, the registrar's office will have to more strictly limit the size of sections in order to equalize the enrollments.

In any case, the furor has subsided for now. But the hardships will persist until the new buildings are completed. While this may be of little satisfaction to those of us who will not enjoy the improved campus, our progeny should be better seated, at the least. And who ever said law school was comfortable, anyway?

Remedies absences

(Continued from Page 1)

classes, explained that there was a "clamorous" demand for entrance into this class.

Because of the demand, students with a "dog-in-the-manger" attitude about attendance, i.e., anyone missing three classes or more, will be given a 55 percent as a grade unless the student withdrew.

At least two of the students who received the letter were concerned about the sentence, "You know that you have missed remedies classes." Having missed but one session, a erroneous implication that they had missed at least two threatened their continued standing in the course. Attendance was not being taken by full roll at class meetings, making it unlikely that accurate records of days missed were kept. Furthermore, Dean Vachon's letter made no provision for excused absences. After all, if the professor could miss a class and claim a reasonable and valid health excuse (as happened), why not a student?

When asked about this, Father Vachon, responded, "If a student has an excuse, he should bring it to me or to Professor Robinson," and then quipped, "I'm not totally unreasonable, just mildly unreasonable."

Vachon went on to explain, "I'm going to throw people out who don't go to school. Students who couldn't get into the

class are upset that it is fully subscribed to people who don't go to class. They walk by and see empty seats in there and wonder why they can't be enrolled."

The question of the sanction being imposed presented a question, inasmuch as absent students who receive a failing grade or withdraw do little to lighten the demand for Remedies—those students will simply fill up next semester's waiting list for the course.

"All they have to do is go to class," said Vachon. "Then the problem of failing or withdrawing won't be a problem."

Professor Robinson pointed out that the letter was not sent out at her request. It is, however, a matter of the professor's determination as to whether a student has maintained a "satisfactory attendance record," according to page 25 (sec. 3) of the law school's *Catalog and Student Handbook*.

Father Vachon told me that there was a great demand for the class, and that he was going to send a letter to those students who weren't attending," Robinson said, noting that this was before the Add-Drop period.

The Add-Drop period, however ended on Jan. 21, while the letter was dated Jan. 22. It is now impossible to re-arrange a schedule, so the remedy for Remedies is to go to all the sessions.

Lexis comes to library ...

(Continued from Page 1)

Barbara Huff, reference librarian at Loyola.

Huff reminds students training on Lexis to be aware that language and speech patterns change over the years.

A Lexis search begins by typing instructions into the terminal, which is a desk top model about the size of a drafting table. All information is displayed on a small television screen which sits above the keyboard.

Once a case or statute is retrieved, its full text can be viewed on the screen at the press of a button. A printer next to the terminal can produce a hard copy of the data if it is requested.

The terminal connects to the main computer in Dayton, Ohio by phone lines, according to Huff.

A four step training session is required before a student can conduct Lexis searches, which by contract are restricted to class, moot court and other

nonremunerative projects, according to Huff.

These sessions are currently open only to third year day and fourth year evening students. No date has been set yet for training other level students.

Huff noted she was disappointed in the low number of students taking advantage of the exclusive training period to date.

Attitudes toward using Lexis vary among practicing attorneys but, according to Alice Fitzpatrick, supervisor in MDC's Los Angeles office, resistance can be attributed to a variety of factors including cost, "computer fear" or fear of the mechanics involved, inability to type, and frustration.

"People assume early on this is some kind of magic. It is not. It depends a great deal on the researcher," said Fitzpatrick.

"Frustration can develop because (the process) is more complex than people anticipate," Fitzpatrick said.

Fitzpatrick noted that all the federal courts now use Lexis and that lawyers are reporting "grand acceptance" by their clients to the idea of computers.

Those students intimidated by the mechanical aspects of Lexis may find comfort at the first step in the training program. In the required reading, a primer written by MDC, Lexis use is described as "more of an art than a science."

Despite the number of instructions students will receive during training, one experienced lawyer estimated a student can become "fairly proficient after three or four times."

"It's most common use (in our office) is as a Shepardizing tool," he added.

Then there is always the reassuring measure Lexis displays to the researcher at the bottom of each screen. It tells you that if you need further assistance, push the tt key (for HELP).

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Costs of legal education soar

The cost of making a lawyer goes up every year. The most visible costs, tuition and textbooks, have gone up between 15-25% over the last three years and in the next three years the rate of inflation could easily add another 30%. At the same time, the "incidental" but necessary expenses for transportation, study aids and bar review courses are rising at the same pace.

While it is encouraging to know that salaries for starting lawyers are also going up (some major firms are reportedly paying top graduates in excess of \$30,000 per year), this fact does not make getting through the rest of law school any easier. The Josephson Center for Creative Educational Services (CES) and Bar Review Center of America (BRC) have developed a program to deal with these rising costs. With a group they call NAFI (National Alliance to Fight Inflation), the combined buying power of first and second year students and the value of a predictable enrollment base has enabled the companies to offer a package of benefits which permits law students to get a substantial

discount on necessary study aids and, at the same time, freeze the tuition costs of bar review.

Students who enroll in a 1981 or later BRC review course between January 2 and February 22, 1980 (the student may transfer in the senior year at no cost to any BRC course in the country) and pay a \$50 non-refundable deposit will receive over \$100 in outlines, tapes and discounts, a continuous 10% discount on publications of CES and freeze the course price at present levels.

The written materials include four new unmarked BRC Law Summaries in Contracts, Criminal Law, Criminal Procedure and Torts in the first year and a new set of four outlines in the second year. The CES discounts include two 50% coupons on tape sets (worth up to \$30) and a 10% Preferred Student Discount Card entitling the early enrollee to cash discounts on CES purchases throughout law school.

Students who only wish to freeze the bar review course price may do so by a \$25 non-refundable deposit.

All That Jazz ...

(Continued from Page 5)

reflected the plight of the fading dancer. Palmer has performed in "Pippin," "A Joyful Noise" and the Shakespearean rock musical "Your Own Thing." She made her film debut in "Valentino" in which she played Marjorie.

Ben Vereen plays the part of O'Connor Flood, an obnoxious, ostentatious television host. Vereen, who is an excellent dancer as well as actor (Chicken George in "Roots"), unfortunately does not have a suitable

dancing scene where he can strut his brilliance. Therefore, Vereen fans who go to "All That Jazz" with the expectation that Vereen will deliver an exuberant dancing performance will be let down. Although not a dancing role, the minor role Vereen plays is performed very well.

There are other notable performances. Cliff Gorman, who won a Tony Award in the stage production of "Lenny" plays Davis Newman, an actor who coincidentally is portraying "Lenny" in a Joe Gideon movie

production. Jessica Lange has given up her former 1,650 pound simian lover to play the alluring Angelique. The beautiful Angelique consistently attempts to get Gideon to enter into the world of eternal bliss. (Ah, beware the kiss of death.)

"All That Jazz" is a lavish production. It is a deep, realistic movie and it should not be seen when in a heavy state of depression.

"All That Jazz" is rated R and is released by Twentieth Century Fox and Columbia Pictures.

Resume clinic to be held here Feb. 26

By Margot Knuth

If your grade point average is around 80, should you put it or your class standing on your resume? Should you always (or ever) indicate your age? What about listing your "interests"? Should you list any references? What about listing an employer who may not think you were the best clerk he or she ever had? Should you keep your resume down to one page? Or, the question of interest to more of us, what if you can't think of enough to fill half a page?

These are some of the questions that plague us as we spend days trying to prepare our resumes, and they are some of the questions that will be answered at the "Resume Repair Shop," Loyola Alumni Association's second career planning event this year.

"The lawyer's job is to make the best case possible with the facts at hand. Your first case is getting a job, and you may never get to oral argument without a good brief—the resume," notes Marilyn J. Fried, '78, Tuttle & Taylor, Chairperson of the Alumni Association Career Planning & Placement Committee. With this thought in mind, the Resume Repair Shop will offer students individual counseling on how to

prepare their resumes. The program will be presented on Feb. 26, from 5:30-7:30 pm in the Moot Court Room.

The program will begin with four speakers, two who will discuss resumes and two who will discuss interviewing. Following, alumni will be available to counsel you individually about your resume. All you need do is bring your resume with you; if you haven't prepared one yet, just outline what you might include in one before Feb. 26. If you have time, why not list additional things you're uncertain about?—here's an opportunity to get an informed opinion about whether to include them. Since the alumni who will be present have vastly different backgrounds, it may be useful to discuss your resume with more than one of them. Marilyn Fried encourages students to "take the opportunity to talk with several people. Because evaluating a resume is so subjective, more than one opinion will be helpful."

Kent V. Graham, '69, O'Melveny & Myers, and Barbara E. Dunn, '76, Office of Trial Counsels, State Bar of California, will speak about the preparation of resumes and cover letters. Also, they will suggest creative ways to tailor your resume or cover letter to a

particular employer. Robert Forgnone, '70, Gibson, Dunn & Crutcher, and Barbara M. Rubin, '78, Long & Levit, will discuss the interview. During the resume counseling period, Bob Forgnone and Barbara Rubin will conduct a small group workshop on interviewing. After you've spoken with a couple of people about your resume, or while you're waiting for an available counselor, stop into their workshop and talk about interviewing.

In addition to Kent Graham and Barbara Dunn, resume counselors will include Charles D. Cummings, '74, Thorpe, Sullivan, Workman, Thorpe & O'Sullivan; Elayne Berg-Wilion, '75, Associate General Counsel for IHOP corporation; Rita J. ("Sunny") Miller, '79, Munger, Tolles & Rickershauser; Laurie (Kruh) Butler, '78, Butler, Davidson & Holmes; Cynthia Maduro Ryan, '70, Macdonald, Halsted & Laybourne; and Nancy Sher Cohen, '78, of Tuttle & Taylor.

Whether you are a first year student who has never prepared a resume before, or a graduating student with a job lined up already, the Resume Repair Shop promises to be helpful to you now and/or later in your career.

Sec. 504—It's on the books, but is it enforced?

By Jenine Meltzer

*"Raindrops on Roses
Whiskers on kittens,
Enforcement of 504
Just how it was written"*

What is 504? No, it is not a new registration code, it is a section of the 1973 Rehabilitation Act, which states in part:

"No other wise qualified handicapped individual in the United States shall solely by reason of his handicap be excluded from the participation in, be denied the benefits, or be subjected to discrimination under any activity receiving Federal financial assistance."

This language looks straightforward, ah, but beware you law student. First and foremost, let us define our terms. Handicapped (not as in horseracing):

The regulations governing Sec. 504 says a handicapped person is anyone who has a physical or mental impairment which substantially limits one or more of the person's major life activities. (Arguably law students and perhaps professors could be classified as handicapped, this is just an aside).

One does not need to have the benefit of Mr. Benson's Legislation class to see that phrases like "substantially impaired" and "major life activities" can be interpreted narrowly or broadly. However, the general consensus is that "major life activities" include communication, ambulation, self care, socialization, the ability to read, education, transportation, and employment. These definitions are taken from ones stated by

the President's Committee on Employment of the Handicapped.

So you say, where does the problem lie? In ENFORCEMENT. As I mentioned before in the last article, the Justice Department granted attorney's fees to Stanley Fleishman because of the tardiness in implementing 504. Mr. Fleishman is relentless, and on Feb. 19, in Judge Gray's courtroom, Mr. Fleishman and counsel from NBC and CBS will tee off in a discrimination suit that is being brought on behalf of disabled actors. I personally don't know whether 504 is involved, but if the networks are receiving any federal funding, then enforcement of 504 is at issue.

Furthermore, the Greater Los Angeles

Council on Deafness (GLACD) has brought suit against Channel 28 and other public networks because "this program was funded in part by the National Endowment for the Arts," and does not have captions for the hearing impaired.

Of course, my favorite of all the non-enforcement examples is the Southern California Rapid Transit District (SCRTD), or "50 Ways to Have No Buses":

"No, you can't step on the bus, Gus. There's a lot to discuss with us. No you can't turn the key, Lee. Says our attorney." (my apologies to Paul Simon)

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Consider this: The census is only taken every 10 years, and there are 12 million Hispanics in the United States who are not being represented because they are not being counted in the census.

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—Bill Carero

Silverstein on Punk Law

You've probably heard Tom Petty's "Century City" on the radio during the last few weeks. In it, T.P. screams his outrage at the lawyers of that leatherbound bunker complex. Petty, you see, got caught up in some heavy contract problems when his record label merged with MCA, hassles which eventually forced him to declare bankruptcy last summer. He is of the very defensible opinion that lawyers are jackals, Century City ones the worst.

He may be right. Last week, a state labor official said he was filing a complaint with the bar's disciplinary committee against Century City attorney Gregg J. Gittler, who admittedly has gone to extreme lengths to keep some damaging witnesses from the stand to protect his client's case.

From what I remember about evidence, you can keep someone from testifying if they have no personal knowledge of the relevant event, or if they are personally incompetent, and you can effectively negate testimony through impeachment. But Gittler tried a new tactic.

Gittler's client is a sweatshop operator in East L.A. who has been pulled into by the state because she hired illegal aliens, an unheard of practice in the area. As such, much of the state's case lies in the testimony of such workers, evidence that Gittler does not want out. So he tried to get them deported.

Gittler called the L.A. office of the Immigration and Naturalization Service (INS) to tell them the name of one such witness, and the time, courtroom number, and the date she would testify. Gittler said that "facilitating someone staying in this country illegally is a felony. Both the city attorney and I are officers of court and I believe that we, especially, have an obligation to do something." Very commendable, especially at \$100 an hour.

The INS ignored Gittler's civic minded tip, the witness testified, and Joe A. Razo, director of the 60 man task force checking the sweatshops, said he would file a complaint of unethical behavior. Razo said that Gittler was "trying to get rid of the witnesses against his client by getting them deported right out of the witness box."

So Gittler may have his tag pulled, or at least mutilated, just because he tried to write new sections into the Evidence Code. How could he know?

Fate is a funny thing, Gregg. For example, how was Marjorie Neagle to know about the vicious streak in Richard Morgan's pet canary when she agreed to sit for his kids? It fractured her hip, it did, it did. Check it at 277 N.E.2d 483 (1971).

And how about poor Billy Daniels, only 19 years old when he was incinerated by a kamikaze death-rat down in Mississippi? (42 So.2d 395, 1949)

In *Kopplin v. Quade*, 130 N.W. 511 (1911), plaintiff sued when his prize heifer met a bull who, "having aspirations beyond his humble station in life, wandered beyond the confines of his own pastures, and sought the society of the adolescent and unsophisticated Martha (the heifer), contrary to the provisions of section 1482, St. 1898, as amended by chapter 14, Laws 1903," according to Justice Barnes, who wrote the decision.

The resultant calf was, by "its sinister birth disqualified. . . from becoming a candidate for pink ribbons at county fairs, and it was sold to a Chicago butcher for \$7, and was probably served up as pressed chicken to the epicures in some Chicago boarding house."

Perhaps Gittler would find Bob Clegg's example useful: *Clegg v. Hardware Mutual Casualty Co.*, 264 F.2d 152 (1959).

All Clegg wanted to do was lay a harassment suit on the defendant, an insurance company, but he lost. He was witness to a holocaust caused by a truck insured by the defendant, when that truck went out of control and hit some cars and then gas pumps. The action was for emotional distress, on the grounds that when the accident occurred he found himself "overwhelmed with fear and realized for the first time in his life that he was not the omnipotent, fearless man his psyche had envisioned him to be." So he fell apart, lost his job, racked up psychiatrist's bills, etc., and wanted some money in exchange.

The court said "no," built up a legal pretext, and told him to piss off. It might have turned out differently today. Thirteen years later, the Hawaiian Supreme Court ruled that emotional distress damages could be collected by a couple whose hotel reservations were not honored. Chalk one decision up for the tourist trade: *Dold v. Outrigger Hotel*, 501 P.2d 368 (1972).

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