

An aerial photograph of the UCLA campus, showing a grid of green lawns, orange-roofed buildings, and paved walkways. The image is taken from a high angle, looking down on the campus. The colors are warm, suggesting late afternoon or early morning light. The text 'UCLA' is overlaid on the left side, and 'UCLA MAGAZINE OCTOBER 2017' is in the top left corner.

UCLA MAGAZINE OCTOBER 2017

UCLA

The Edge of Tomorrow

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ROLLIN' IN (COOKIE) DOUGH

ADAM DAHL '17 may be one of UCLA's newest alumni, but he's already ahead of the curve in being a businessman. Just two weeks after graduation, the founder/owner of Dahlicious Creamery brought the Thai rolled ice cream craze to his hometown of Torrance, Calif.

Lines flow out the door at Dahl's shop, where you can order such frozen creations as "Red Head," "Ballin' on a Fudge It" and "Pardon My French Toast." It's the making of the ice cream, though, that's a show in itself.

Employees begin by pouring a liquid ice cream base into a metal pan that has been chilled to minus-

22 degrees Fahrenheit. Customers choose from a variety of mix-ins to be chopped into the ice cream. After the mixture hardens, employees use spatulas to scrape the ice cream into five separate rolls, which are then placed in a cup and topped with whatever the customer's heart desires.

Dahl discovered rolled ice cream while on a visit to New York last year and was inspired to open an ice cream shop after standing in line for an ice cream sandwich at Diddy Riese Cookies in Westwood Village. A sociology major, Dahl says his minor in entrepreneurship helped him gain the skills

and knowledge needed for his business venture (see "A Minor Revolution," page 32). While he studied by day, Dahl worked at night on his shop, doing much of the construction himself.

Dahl creates his own ice cream with fresh ingredients and takes suggestions for new flavors. "I want it to be fun and innovative, always bringing in cool things," he says. One of his most popular flavors? Bruin Batter, a blue vanilla with Oreos and cookie dough.

On Taco Tuesdays, the store offers waffle shells stuffed with rolled ice cream and toppings.

Regular customers know to get there early.



On this sunny day in August, Coco Crockett, 15, and her mother, Brenda, have arrived at the shop by its noon opening. Coco happily digs into her "Galaxy Far, Far Away": cake batter ice cream with sprinkles, Pop Rocks and a

rock-candy stirrer. "This is what she wanted to do for her birthday — she's been planning it for weeks," Brenda says. "She wanted to be here before the line formed. So we made it happen."

— Wendy Soderburg '82

EYE ON INJUSTICE

EVERY STORY HAS AT LEAST TWO SIDES. Certainly that's true of the Chicano Rights Movement that took place in Los Angeles between 1967 and 1977. While law enforcement's view of the events was readily told through mass media, a group of Chicano photographers, several of whom were UCLA students — including Mictesuma Esparza '71, M.F.A. '73, Luis Garza and Devra Weber

Ph.D. '86 — documented the events from the Chicanos' perspective. But for decades their work has been inaccessible to researchers.

Now those fearless photographers have given their 25,000 images to the UCLA Chicano Studies Center to be digitized into an archive that scholars can examine to better understand the period. The works show photography as a powerful tool of social activism, presenting a visual argument for equal rights and an intimate portrait of the Mexican-American community. The images capture moments of mass demonstration, portraits of individuals and communities, and a watchful police state. The photographers' work gave rise to an alternative press that spread nationwide.

Through a partnership between the center and the

Autry Museum of the American West, 200 photographs from the collection are on view at the museum through February 10, 2019, in an exhibit called *LA RAZA*.

"These images are the result of one of the largest collective photography efforts ever undertaken in our country," says Chon Noriega, the center's director. "They give the perspective of a group of motivated, community-based journalists."

Making the images available is a huge step in broadening the understanding of the contentious, sometimes violent, events, Noriega says. "The scene looks different depending on who was holding the camera."

The center's exhibition catalog features original scholarship, including essays by Ernesto Chavez '85, M.A. '88, Ph.D. '94 and UCLA faculty member Maylei Blackwell, and edited by Colin Gunckel M.A. '04, Ph.D. '09.

LA RAZA is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles.

— Mary Daily



Student and barrio youth lead a protest march called "La Marcha por La Justicia" in Belvedere Park on January 31, 1971.