



THE UNIVERSITY OF CALIFORNIA, SAN DIEGO GUARDIAN

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WOMAN'S DEATH IN SUV RULED AS HOMICIDE

By Regina Ip
ASSOCIATE NEWS EDITOR

The San Diego County Medical Examiner's Office has ruled the death of a female found in a burning SUV to be a case of murder. The body was found in the P701 parking lot next to the UCSD baseball field on Friday, Oct. 29



PHOTO COURTESY OF SAN DIEGO POLICE DEPT.
Julio Angela Garcia-Puente

An autopsy performed on Monday, Nov. 1 determined the cause of her death, but the San Diego Police Department will not disclose details.

The identity of the woman has not been established, but the registered owner of the SUV — who is a female resident of Carlsbad — has been missing since the night of the incident.

Investigators are trying to locate the estranged husband of the vehicle owner.

The husband is a 50-year-old man named Julio Angel Garcia-Puente, who is

See **WOMAN**, page 6

UC System Seeks Faculty for Online Course Project

By Regina Ip
ASSOCIATE NEWS EDITOR

Students won't need to worry about rushing to lecture halls if they can tune in with the click of a button in the UC system's new online pilot program.

On Nov. 2, the UC system announced its search for interested faculty members to take part in a two-year experiment to determine if online instruction can be offered at a UC-quality level.

"This study of undergraduate online instruction comes at a time when the university, hemmed in by budget reductions, is faced with rising enrollment pressures and limited capital funds for facility expansion," a University of California Office of the President statement said.

The examination is part of the Online Learning Pilot Project — a project exploring whether online classes can deliver high-level instruction — introduced in July by the UC

See **ONLINE**, page 6

ELECTION 2010 WEIGHING THE RESULTS

CALIFORNIA RESIDENTS HEAD TO THE POLLS AND SAY "HASTA LA VISTA" TO SCHWARZENEGGER



BY JUSTIN KAUKER * CONTRIBUTING WRITER
PHOTO ILLUSTRATION BY WILLIAM LOTHERINGTON

Republicans painted Washington red on Tuesday, taking control of the House of Representatives with the largest majority since 1947. GOP representatives for Congress won at least 60 extra House seats nationwide, including two from California. They also gained six seats in the Senate.

On-campus poll workers said voting went smoothly for most of the morning. However, during the afternoon rush, the Price Center polling location ran out of ballots. They were in short supply due to the many off-campus voters who showed up at the polling places.

These voters were forced to cast provisional ballots because they were voting outside their precinct. Provisional ballots must be confirmed to prevent voter fraud, so many of the votes cast at UCSD have not been included in the official

tally, Vice President of External Affairs Michael Lam said. Poll workers estimated that up to 50 percent of UCSD votes were provisional.

One of the big draws this election cycle was Prop. 19, the initiative to legalize marijuana for recreational use. The proposition lost with only 45 percent of the voters supporting it. For weeks before the election proponents of Prop. 19 handed out fliers on Library walk — a campaign that continued even as most students finished voting. They were joined alongside opponents of Prop. 23, which would have repealed the Air Pollution Control Law. Voters rejected Prop 23 with 61 percent of the vote.

"It's fun," said a long-time poll worker Ricky Santos. "One of my favorite things is when we

See **ELECTIONS**, page 3

>RESULTS

GOVERNOR
JERRY BROWN
SENATE
BARBARA BOXER

PROPOSITIONS	
19	NO - 54%
20	YES - 61%
21	NO - 58%
22	YES - 61%
23	NO - 61%
24	NO - 58%
25	YES - 55%
26	YES - 53%
27	NO - 59%

New Media Rules Limit Funding to \$450 Per Quarter

By Angela Chen and Ruba Akel
SENIOR STAFF WRITERS

Media orgs will now be funded no more than \$450 per quarter, after A.S. Council voted 11-8-2 to pass new media guidelines at its meeting yesterday night.

In addition to this new funding cap, print media within their first year of publication will only be given up to \$200 per quarter. Another provision requires media orgs to raise 5 percent of funds from outside sources, such as advertising, to receive A.S. funding for Spring 2011, and 25 percent from outside sources to receive funding for Fall 2011.

"We decided on the 5-percent number for spring because it's hard to raise 25 percent so

See **MEDIA**, page 6



ANDREW OH/GUARDIAN

New media funding guidelines will require media orgs to find alternative sources of funding to receive money from A.S. Council.

WEB POLL

WOULD YOU PAY A QUARTERLY FEE TO SUPPORT MEDIA ORGS?

✓ Yes
✓ No

WWW.UCSDBGUARDIAN.ORG

FORECAST

THURSDAY H 85 L 58	FRIDAY H 79 L 57
SATURDAY H 71 L 54	SUNDAY H 68 L 54

SUNRISE

7:08 A.M.

SUNSET

6:12 P.M.

NIGHT WATCH

THURSDAY FRIDAY
SATURDAY SUNDAY

SURF REPORT

THURSDAY Height: 4-6ft. Wind: 4-6 mph Water Temp: 66.2 F	FRIDAY Height: 3-5 ft. Wind: 1-5 mph Water Temp: 66.2 F
SATURDAY Height: 4+6 ft. Wind: 5-6 mph Water Temp: 66.2 F	SUNDAY Height: 5-6 ft. Wind: 2-6 mph Water Temp: 66.2 F

GAS PER GALLON

LOW
\$2.89
NEX Autoport, Coronado
Tarawa Rd. & Trident Way

HIGH
\$3.67
Pine Valley Store, Pine Valley
28820 Old Hwy. 80 & Pine Valley Rd.

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INTERGALACTIC ASTRAL CAT By Philip Rhie



AS PER USUAL By Dami Lee



SCIENCE AND TECHNOLOGY

Memories Still Intact Despite Injuries to Key Brain Structures

By Aurora Le
STAFF WRITER

Researchers at the School of Medicine have discovered that short-term memory remains even after brain damage occurs at the area responsible for forming memories.

"The severity of the damage depends on how it's damaged and how much it's damaged," psychiatry and neurosciences professor Larry R. Squire said.

The participants in Squire's study included four patients with damage to their medial temporal lobe, or the area responsible for forming long-term memories. The subjects — who were aged 49 to 71 — included volunteers, patients at the UCSD Medical Center and the VA system.

The experiment was held at Squire's Memory Research Laboratory, which studies the structures and functions of mammalian memory.

"This study was based on an experiment in 1966 where patients

were asked to repeat back a string of numbers," Squire said. "Patients with MTL damage could recall up to six digits, but with numbers larger than seven digits, severe discontinuity became apparent. We used the logic of the experiment to form our study."

The four brain-damaged subjects were told to briefly study an array of small toys, such as small cars and tops, on a table. They then were asked to recreate the object's relative positions to each other and their results were compared to a control group of nine individuals without brain damage. The task was self-paced.

Patients with MTL damage were able to easily replicate the position of three objects or less by using short-term memory. But when asked to remember four or more objects, their performance decreased because they had to start using long-term memory.

This showed that, despite brain damage, patients can still maintain working, or short-term, memory.

Short-term memory is the mental ability to remember things for a few seconds immediately after experiencing (viewing, hearing, feeling) them.

This is because long-term memory involves the hippocampus, while short-term memories rely on supporting brain structures.

"There has been major confusion about distinction about short-term memory and long-term memory," Squire said. "We chose to do this research to clear up this misconception. MTL patients are impaired even when delays are very short, and most cognitive tasks in experiments only last one second. Short-term memory is not about time as much as it is about memory capacity — short term does not mean short time."

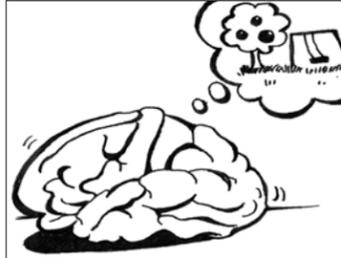
Short-term memory is dependent on the medial temporal lobe.

However, these patients only displayed impairment because their memory capacity had been exceeded, not because

they lacked working memory. The results were the same for all patients, and there were no discrepancies between men and women.

"This study illuminates how the brain accomplishes learning and memory by affirming the fundamental distinction between short-term memory and long-term memory [and] the specific importance of particular brain regions for the formation of long-term memory," Squire said.

Readers can contact Aurora Le at abl004@ucsd.edu.



JANE RHO/GUARDIAN

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Council Argues Over Budget, Funding, Detained Students

With the heat slowly dying down with the setting sun, A.S. Council began its Week 6 meeting. Media orgs gathered around the public seating area to speak their minds regarding the new media funding protocol that would vote on by council members. Numerous media orgs, including the *California Review*, *Mania Magazine*, the *MQ* and the *Koala*, said that a funding cap of \$450 for returning orgs and \$200 for new orgs would not be sufficient to cover basic printing and distribution costs.

With a short pause on the issue of media, the Finance Committee brought forth the approval of the 2010-11 S.P.A.C.E.S. budget. A call to table the budget to next week's meeting was initiated by Warren College Senator **Kevin Hoang**. His call was collaborated by VP of Finance **Andrew Ang**, who said the budget should be tabled since numerous fiscal questions were left unanswered by the directors of S.P.A.C.E.S. According to Ang, A.S. Council's job is to "monitor their [S.P.A.C.E.S.] budget, and has to be approved by us."

Although A.S. Council has no power to change the total allocation due to it being in place by a referendum, council nonetheless has the authority to review the budget. A.S. President **Wafa Ben Hassine** brought to council's attention that the budget had to be passed as soon as possible in order for S.P.A.C.E.S. to effectively put their programs on.

AVP of Academic Affairs

Desiree Prevo, as well as AVP Diversity Affairs **Alyssa Peace**, emphasized that Council knew the bare minimum regarding the inner workings of S.P.A.C.E.S. programs, and therefore cannot be in a legitimate position to criticize or restructure the funding given to the specific programs. AVP of Local Affairs **Matthew Vu** expressed his concern at A.S. Council's desire to "micromanage their budget without understanding their programs."

Ang reiterated that for council to be fiscally responsible, it must have answers to their questions before approving the budget. After a lengthy discussion, council voted to table the budget until next week.

And with that conclusion to yet another budget discussion, A.S. Council transitioned into the murky waters of media funding. AVP of Student Org **Carli Thomas** said guidelines had brought a wide rebuke from media orgs on campus, as demonstrated during public input. Council hashed the issue in nearly a two-hour discussion, with councilmembers expressing concern over the lack of funding. Council approved the legislation with minor amendments.

A.S. Council passed a resolution calling for the release of student hostages who were detained in Iran. With a minor amendment to semantics presented by Engineering Senator **Adi Singer**, council passed the resolution.

Ending on a note of global humanitarianism, the night came to an end.

Stay cool, UCSD.

New Business

RUBA AKEL
rakel@ucsd.edu



Democrats Win 50 Seats in California State Assembly

► ELECTIONS, from page 1

find out it's their first [time] voting, especially if they brought their sample ballot. We've given them standing ovations before."

But while the propositions and gubernatorial nominees drew many students, television ads for candidates had made some unwilling to vote.

"The candidates were kind of annoying," Eleanor Roosevelt College senior Ravi Wettasinghe said. "I made a point to not vote for the candidates that had a lot of advertising."

Sixth College senior Neko Castleberry said she agreed the advertisements were ineffective. She was also distracted by the pressures of exams, a concern that kept many students from following the campaign.

"If you watch any TV, they are on there but you don't learn anything from the campaign ads," she said. "Because of midterms — I have one today — I don't feel like I know as much as I should."

While most of the country turned to Republican leadership, California remained heavily Democratic.

Democrats won 50 of the contested State Assembly seats and 14 of the State Senate seats. This is nearly twice the amount of Republican wins in the Assembly, with 26. The Republicans also won less than half the Democratic State Senators with just 6 being elected. Along with Jerry Brown's win as governor and Barbara Boxer defending her Senate seat, California became one of the bluest states in the country.

Readers can contact Justin Kauker at jkauker@ucsd.edu.

Extension Program Adds 300 Online Classes

By Kirsten Mauro
CONTRIBUTING WRITER

The UCSD Extension program has added over 300 courses to its catalog this year, nearly doubling the number of online classes offered.

Extension is a series of courses taught at and associated with UCSD, though anyone is able to enroll. In the past three years, the program has seen an 11-percent increase in enrollment, with a two-percent growth in 2010.

Classes were also added to expand the program's subject diversity, specifically for online classes.

Assistant Dean of the UCSD Extension Program Henry DeVries said that the recession means graduates are eager to find further specialization, leading to higher demand for these courses. According to him, 85 percent of Extension students already have a college degree.

"Enrollment is increasing because job seekers are unable to find work in their preferred fields and they're going back to school to gain experience to bridge to areas of higher job demand," DeVries said. "Continuing education certificates are an attractive way to transition to employment areas like

health care, information technology or green jobs."

UCSD Extension's Director of Online Learning Elizabeth Meyer said the popularity of online courses is growing due to their convenience.

"Online courses are become more increasingly accepted as a means for education," Meyer said. "These are courses that are taught face-to-face but are also online; some of [these are] new courses from the ground up. In other words, they have not been taught before, and some of them are new to online because we found that more people wanted to take courses online."

There are three variations of online classes offered at UCSD Extension: blended, hybrid and fully online courses. Blended and hybrid courses rely on both face-to-face and online instruction and have seen a 10-percent increase this year in enrollment, while fully online courses have expanded by 38 percent, according to Meyer.

"In some ways, I think some people would say it's a more engaging experience, especially the discussion boards," Meyer said. "For instance,

I am getting my masters through George Washington University, and they timed the online discussion and found it was equivalent to six hours of talking. In a three-hour lecture course, there is no way they're going to have that much discussion happening."

Another component of Extension is the network of 700 advisers who provide advice to prospective students.

The Extension classes receive feedback via student surveys. The instructor then reads the evaluation forms and incorporates the students' advice for future courses. Last year, a group of students filed formal grievances against the Digital Arts Program, claiming inadequacy due to an unknowledgeable professor.

The issue was taken over by Head of Student Services Elizabeth Silva, who offered alternative classes and outside help to provide the education the students felt they had not received.

Meyer said that since this issue was resolved, there have been no more complaints about the quality of Extension courses.

Readers can contact Kirsten Mauro at kmauro@ucsd.edu.

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SD Police Search for Clues Based on the Owner of Burning Vehicle

► **WOMAN**, from page 1

5 feet 8 inches tall and weighs 170 pounds.

Garcia-Puente is currently unemployed and does not have a known vehicle or permanent address. He has been known to frequent the cities of Carlsbad and San Marcos.

"We are not 100 percent sure about the identification and that's why we have not released the person's name," San Diego Police Lieutenant Kevin Rooney said. "If the registered owner of the car is who we think it is, we have not established any connection between her and the university or the hospital on that block."

Detectives have been staying in contact with the family of the vehicle owner since her disappearance.

"Keep in mind the victim is not positively identified," Rooney said. "Our crime lab will examine familial DNA from a family member to compare to the DNA that was extracted at the autopsy in an attempt to match that from a family point of view to determine if, in fact, it's the person who's [the] registered owner of the car."

The police department has released a photograph of Garcia-Puente and shared it with police departments in North County.

Anyone with information is asked to contact the lead investigating and reporting agency, San Diego Police Department Homicide Unit, at (619) 531-2293.

Readers can contact Regina Ip at rwip@ucsd.edu.

New Amendments Allow Media Orgs Access to \$500 in Operating Funds

► **MEDIA**, from page 1

quickly," Vice President of Finance and Resources Andrew Ang said. "We want the media orgs to be self-sustaining, not 100-percent dependent on A.S. They need to learn to sustain themselves and can't be babied by A.S."

One amendment to the original legislation proposed earlier this week allows media orgs to petition for money from the annual operating funds, in addition to the allocated \$450. This operating fund sets aside \$500 per year for all student orgs, although being awarded the full amount is not guaranteed, Ang said.

"Media operations have never applied for operating funding, but do have the opportunity to do so," Associate Vice President of Student Orgs Carl Thomas said. "It'll provide up to \$500 added to the quarterly stipend."

Another funding change is that papers which receive sponsorship from a department or college are eligible for up to \$200 per quarter in extra alloca-

tions. This money comes from a special \$1,000 fund set aside by Thomas for the new sponsorship program, which is meant to encourage papers to seek support in the form of advisers. Ang said colleges and departments can sponsor more than one paper.

Media org representatives — some of which have requested \$3,000 per quarter in the past — claimed the caps will cripple their publications.

During the public input period at the Nov. 3 meeting, MQ Editor in Chief Patrick Reischl said it was upsetting that media orgs were not involved in creating the new guidelines.

"If we're looking for an actual solution so we don't have to revisit media funding every year, it'd be nice if we could get a committee that could talk to media orgs, know what it's like, and get some realistic solutions that will last us a long time," Reischl said.

Saltman Quarterly media specialist Katie Frehafer said the cap would have far-reaching consequences.

"I'm speaking for myself, the asso-

ciate dean and the students who work on the journal year-round to make this possible," she said. "To see a reactionary measure of \$450 total per media org per quarter is very disheartening, and it does not seem to be achieving the aims that it's intended, so I ask that those of you who can vote tonight to ask yourself what you're voting on."

During discussion of the legislation, Campuswide Senator Elizabeth Elman proposed several amendments to the original version, all of which failed. One amendment suggested lowering the fundraising threshold — the amount orgs must raise from outside sources to qualify for A.S. funding — from 25 percent to 15 percent or 0 percent.

Elman also suggested changing the quarterly stipend to a yearly stipend. This would change the funding system to an annual system where media orgs are given an annual set of money and then determine how to use it.

Thomas said this was unfeasible.

"I'd love to do yearly funding,"

Thomas said. "But having money roll over from one quarter to another opens up a whole can of worms for other orgs that would give us no accountability for how these orgs are using that funding."

Elman then suggested a cap of \$900 dollars for the full year, but Thomas said that higher caps would mean that some orgs could not be funded.

"As a council we prioritized student org programming over media during the budget meeting," she said.

California Review Editor in Chief Alec Weisman praised the amendment that allows media orgs to access operating funds, but said the media guidelines were still unfair.

"I'd like to work with student media to push for more transparency," he said.

Thomas said she would revisit the caps in the spring and adjust caps for 2011-12 according to the carryover, or the money left at the end of the year.

Readers can contact Angela Chen at shchen@ucsd.edu or Ruba Akel at rakel@ucsd.edu.

First 25 Online Courses Taught in January 2012 for Pilot Program

► **ONLINE**, from page 1

Commission on the Future.

"[The UC Commission on the Future] has explored ways the university can best serve California while at the same time maintaining access, quality and affordability in an era of reduced resources," the statement said.

In the pilot project, 25 courses will be taught, at most. UCOP is raising external funds to support the program which will require a professor, course designer and education technologist to develop courses.

The online courses will have the same academic standards, UC faculty members and graduate student instructors as physical classes, according to UCOP senior policy advis-

er Christopher Edley at a Regents meeting in July. The formula will be multi-media and web-based, using video, audio-over slides, animations, white boards and social networking websites.

Discussions will include online chat rooms, discussion boards, desktop webinars and video conferences. Students will be tested in the same manner — with midterms, papers and finals — in a secure online environment with proctors and software.

The first test courses are scheduled to begin by January 2012. All courses will be taught at least once before the project ends in December 2012.

The pilot project courses emphasize classes that are experiencing the heaviest demand systemwide.

They will be subject to the standard Academic Senate approval process by an advisory panel of UC administrators and Academic Senate members.

Currently, about 1,200 online courses are available through UC Extension programs. A total of 55,229 students are enrolled in these online courses.

In the faculty search, members from the 10 campuses are invited to submit letters of intent by Dec. 13 detailing which course they want to develop and teach. An interdisciplinary committee will review faculty letters of intent and make recommendations to UCOP about which proposals to plan and implement.

During the planning phase, the faculty chosen to participate will pro-

vide input on the online learning environment, course structure and evaluation process.

"The challenge for these participants will include trying to identify what are key ingredients of 'UC quality' and what measurements should be used to gauge how much students learn in a course," the statement said.

At the end of the planning phase, requests for full proposals will be issued in March 2011 and the submission deadline will be April 2011. The committee will begin the implementation phase, where faculty and project staff will develop, start and evaluate the online courses.

Readers can contact Regina Ip at rwip@ucsd.edu.



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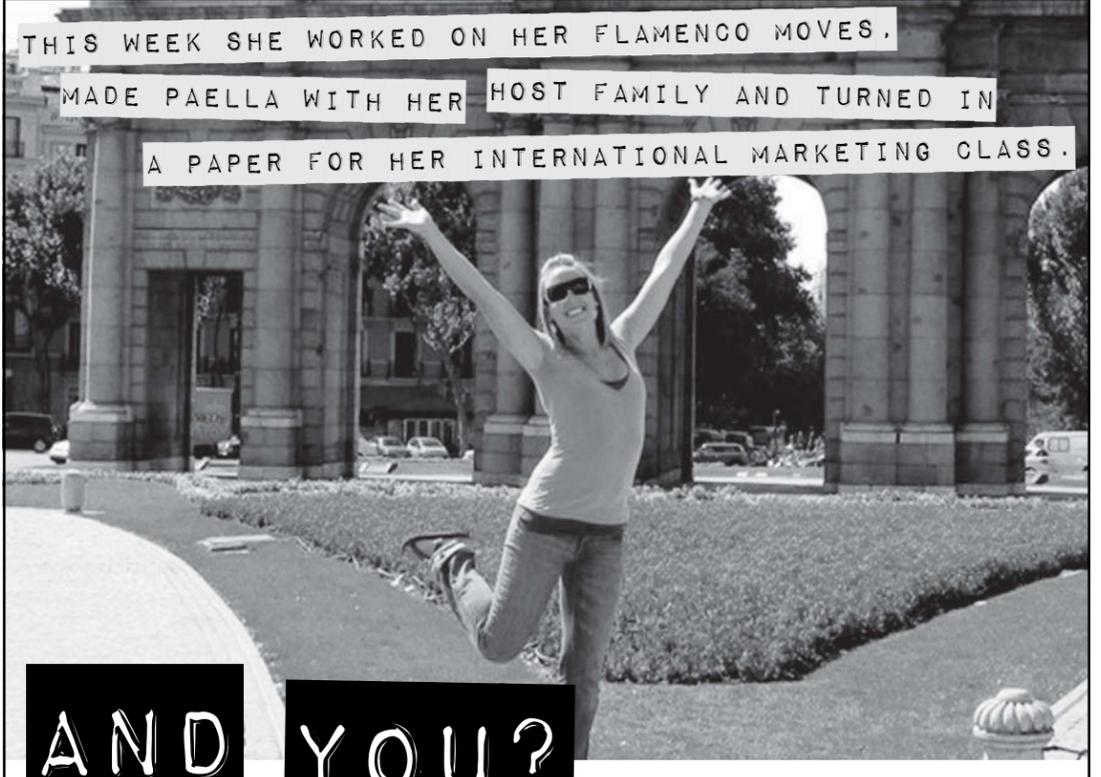
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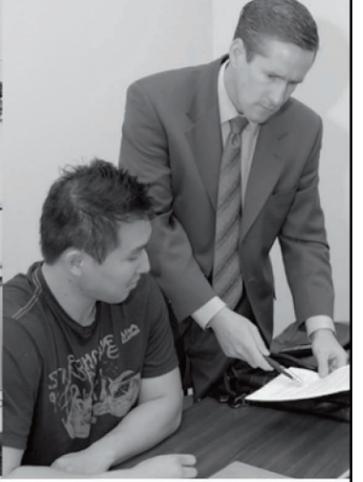


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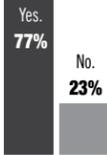
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WEB POLL
SHOULD MEDIA ORGS RECEIVE MORE FUNDING?
Out of 245 votes



OPINION

CONTACT THE EDITOR: opinion@ucsdguardian.org

Props to San Francisco's Board of Supervisors for requiring kids meals meet certain nutritional standards before being sold with toys.

Flops to Google for giving about 700,000 potential voters the wrong polling location for Tuesday's election.

Online Dating: For More Than Just the Desperate

A few weeks ago, as I sat with my friend watching the Food Network at 4 a.m., it seemed that every commercial break included an eHarmony or Match.com commercial. Of course Match.com would assume that if I was watching the Food Network at 4 a.m., I was single.

A Change of Pace

CHERYL HORI
chori@ucsd.edu



Sadly, it was right. And the commercials repeatedly reminded me that one in five relationships start online and couples in 17 percent of marriages in the past three years met online. Between the delirium of 4 a.m., Guy Fieri and the biracial couple who were "matched in Oct. 2004," my friend and I jokingly decided to make online dating profiles.

But after learning that one month of eHarmony costs more than my phone bill, we turned to its free alternative, OKCupid.

The first step was to decide how best to showcase myself to the world of potential mates (aka what I should put on my profile). Here, I found myself in a dark place that felt disgustingly similar to the world of college apps. I never thought I'd have to fill out another "Self-Summary," "What I'm really Good At" or "What I'm Doing With My Life" ever again. I thought wrong.

After dutifully putting in what I thought to be creative responses, the site bombarded me with even more questions to increase "match percentages." Some were relevant, asking if I was okay with my significant other spending a lot of time with exes (not really) but others were less so: "Do you believe in dinosaurs?" (um, yes).

Then it was time to decide which photo to upload, and here I realized that everything I'd just done was useless. Who cares who I wrote? We all know it all depends on the photo. Sun God photos? Nah, I don't want to come off like a crazed partier. Family photos? Yeah, right. Too boring. I finally decided on a picture of me and a friend, and (after cropping her out) hit "Upload."

I started off by filtering through (read: blocking) the creepy 40-year-olds, the creepy cat guy that pokes his dead gecko every couple of weeks and the overall creeps. I found that it's a lot easier to reject people online. And hey, that Chris* guy is cute and doesn't off any weirdo alarms.

After the sifting through the initial weirdos, I was surprised to find that most of the guys weren't social outcasts, or awkward pariahs, but regular dudes that were either new to the area or tired of the party scene — and who could blame them? Meeting new people is hard.

But online dating isn't all that different from meeting someone at a party. You go on there to get away from the requisite awkward mingling, but it turns out online dating is just as shallow — in fact, online, appearances count more. You don't have the opportunity to dazzle people with your in-person wit, so that profile pic better be well-lit and from a good angle. And with that said, you can assume that everyone's about 33-percent hotter in their profile picture than in real life.

See **CHANGE**, page 5

This is Your Cue to Fly the Coop

New Funding Guidelines Force Media Orgs to Leave the Nest for Full Control of Funds.

After being at the beck and call of A.S. Council for the past two years, it's time for media orgs to fly the coop and stand on their own two feet. Last year, the orgs fell victim to a council that froze their funding despite them having done (mostly) nothing wrong. They were then welcomed back with open arms and rewarded with an exorbitant allowance for their trouble. Now broke, councilmembers have passed new media funding guidelines that turn the student publications out again. These media orgs need to stop putting the existence of their publications in the hands of people who don't know what InDesign is, and eliminate the uncertainty of relying on the whims of a fickle VP Finance and Resources.

Last Spring Quarter, council passed a \$60,000 media budget for the year. As the dust of the Compton Cookout and the media funding freeze was still settling, VP of Finance and Resources Andrew Ang — who was burned earlier after trying to impose new "guidelines" that smacked of censorship — allocated funds based on that number, liberally gifting some of the higher-end publications as much as \$3,400 to last them through Fall Quarter.

At the first sign of budget cuts, the \$60,000 was slashed down to \$38,000 — a serious problem, considering Ang had already dished out \$26,000 for Fall Quarter. Now, new guidelines cap funding for each org at \$450 per quarter, striking a hard blow for our publications who are used to, as Ang put it, "being babied by A.S."

This cripples the orgs. Whereas even the cheapest of productions — the Public Policy Journal at UCSD — received \$800 this quarter, all media orgs will have to make due with \$450 a quarter through Spring Quarter 2011. The guidelines also stipulate that in order to qualify for this funding, the media orgs must start looking to outside sources for money. And elsewhere — meaning fiscal independence via a pool of money just for media orgs — is the answer.

We get it. Council is between a rock and a hard place, and a cap on spending isn't a bad plan in itself. Last year, councilmembers made it rain for No. 15 magazine by allocating \$9,000 to the production of a single issue — and though we love artistic displays of food on naked bodies as much as the next person, \$9,000 really is overkill.

Still, council shouldn't have cut the budget so drastically to begin with. The council has nearly free reign when it comes to allocating their \$2 million a year. But while Sun God Festival's \$500,000 budget remains mostly untouched, the student publications are forced to limp along a budget that wouldn't sustain even the cheapest of them. Associate Vice President of Student Orgs Carli Thomas even said that the council prioritizes programming over media orgs.

The council knew what it was doing when it took \$22,000 from the media funding allocations last week. By the time the budget hit the table, the money for Fall Quarter had already been handed off to the

media orgs. Expecting the publications to fall on the sword for A.S. Council's past and present mistakes is unfair.

But what's done is done and, as Ang touts his favorite buzz words of "fiscally responsible," money can't come from nowhere. This turn of events might be just the catalyst the media orgs need to break free from A.S. Council and control their own money. A recurring complaint among the media orgs is that the council decides how to allocate, but supposedly doesn't know how to run a media org, or know the difference between the cheapest newsprint and glossiest magazine paper.

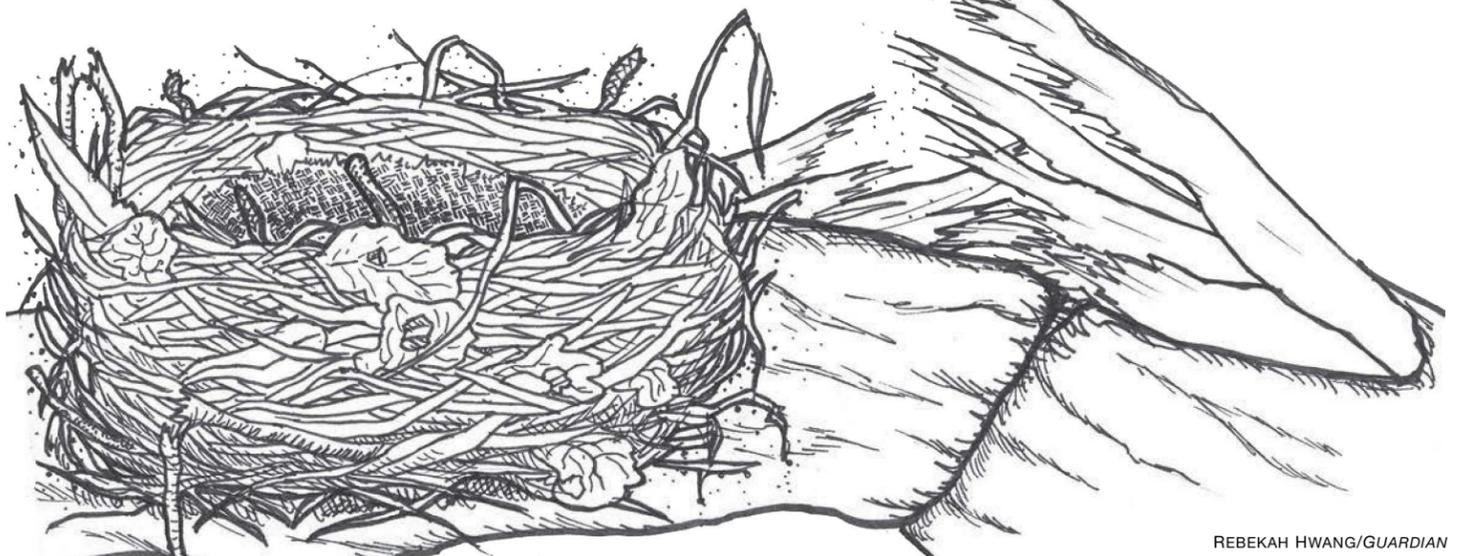
A referendum would put power in the hands of the media orgs. Instead of giving our fickle governmental mastheads the discretion to fund media orgs whatever portion of that \$2 million they see fit, students would pay fees into an account designated just for the media orgs — an account council couldn't touch. A media org board — filled with members that know just what goes into that 12-page black-and-white labor of love — would be in charge of allocating among themselves. The media org editors who deal with these questions firsthand are far more qualified to pronounce judgement on a magazine's requested budget than a council with a limited knowledge of printing costs and Photoshop.

Passing the referendum won't be an easy feat — the sponsors will be just another in the long string of departments and orgs coming to council with outstretched hands (yes, Loft, we're looking at you). But provided the referendum passes, this means no more fear of media freeze, or unsympathetic financial controllers. No more council protests over the importance of free speech and how publications compare to tradition or cultural events. The referendum would provide media orgs with a set funds that wouldn't vanish due to disorganized or confused budgeting.

But at most, a referendum will only go into effect next year and doesn't provide any short-term answers for how an org used to \$3,000 in funding will limp by with (up to) \$450. But it'll be a start.

When media orgs aren't a priority, continuing to depend on mommy-and-daddy council for an allowance every quarter will constrict funds and create headaches. If media orgs have the courage to stand on their own two feet, and the luck to get a referendum passed by the students come April, the A.S. Council's training wheels will fall away in favor of a much more stable ride.

Instead of giving our fickle governmental mastheads the discretion to fund media orgs whatever portion of that \$2 million they see fit, students would pay fees into an account designated just for the media orgs.



REBEKAH HWANG/GUARDIAN

DRAWING FIRE By Johan De La Torre



With Photoshop, You Can Put Your Best Face Forward

► **CHANGE** from page 4

To test just how much looks matter online, I created two identical profiles with two very different pictures of me. Unsurprisingly, the frumpier profile's inbox was left bare, while the "cuter" profile was bombarded with messages.

And for some bizarre reason, guys think that posting multiple shirtless pictures of their abs — without their faces — is the key to reeling in a girl. Think again, boys.

So anyway, there was Chris. With Halloween right around the corner, I figured it wouldn't hurt to invite him to a costume party.

And if he turned out to be a creep, it wouldn't be too difficult to disappear into the masses.

After awkward introductions, it turns out that we had a lot in common.

Aside from a certain A.S. senator stealing his attention for an hour-long engineering chat, I'd say the night was a success.

Every month, 20 million people date online, but though everyone seems to know someone who found their "someone" online, online daters are stigmatized as chumps who can't get a date on their own.

If anything, for some, online dating is more a booty call roulette wheel than a retreat of social rejects. And no matter how obvious it seems, always meet "friends" you've met online in a public place,

and — no matter how embarrassing — give a friend their number, just in case.

Online dating isn't for everyone, but in the end, most members are normal people trying to find someone.

And because finding a date at UCSD that doesn't only speak science or reek of bro is next to impossible, online dating is a viable option to weed out the less than desirable suitors.

I don't think I'll snag my dream man on OKCupid anytime soon, but the site did reaffirm the cliché: There are literally thousands of other fish in the sea. If one doesn't work out, there are hundreds of others a click away.

LETTER TO THE EDITOR

80 Media Orgs Brought Council Problems to Light

Dear Editor,

Recently, I have come under much attention and scrutiny from those who heard of my involvement in being a principal member in 80 new media organizations. I would like to take this opportunity to explain some things.

My opinion of the *Koala* is no secret. I look forward to the day they no longer receive student funding. The main purpose of this plan for me (I will not speak for everyone who was involved in creating and joining the orgs, although the Oct. 28 article by the *Guardian* described this as my "brainchild") was to take the arguments of "viewpoint neutrality" that we all heard so much of last year and show how that model can be abused — whether by the *Koala* or by new "illegitimate" orgs. It was interesting to see the complete roundabout from individuals who argued for viewpoint neutrality one year, then wanted to define "legitimacy" the next.

If all 80-something orgs were to receive funding, it would be abusing a broken system. Would I be happy with that? No. It defeats the purpose of calling the system out in the first place. Had we received funding, I would have lost all hope for the world.

The overreaction by some was unfortunate, (130-pound A.S. members getting shoved, front page *Guardian* articles, getting bashed by *California Review*) especially since we only had three people take part, with

four being minimum to create an org.

And no, SAAC absolutely had no part in this. Sure, I used the list-serve to find out if people were down (to which they declined), but by no means was this some secretive plan orchestrated by SAAC. It's unfortunate that it seems I cannot act as an individual independent of my ties with other organizations. Sorry, *California Review*! I know you got excited when you thought you intercepted a "leaked e-mail." I hate to break your hearts, but that e-mail was very public.

Let's face it: *Koala* fan or not, the system is broken. Council knows that now. At least some important discussions have begun and there's less, if anything, room for abuse in the future. If anything, you all should be thanking us.

With that said, there is no longer a need to continue with the 80 something media organizations. Not that it even matters since we only had three people, I plan to withdraw my name (painstakingly one by one) from the media organizations. There is no need for a "hostage situation" now that progress is sure to take place.

— **Cody Marshall**
Junior, Sixth College

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OPINION

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HiATUS

CONTACT THE EDITOR: hiatus@ucsdguardian.org



boss ditties
THE BEST SONGS
IN HIATUS THIS WEEK

Wallpaper "Doodoo Face"
Elvis Costello "National Ransom"
Elvis Costello "A Voice in the Dark"
Matt and Kim "Cameras"
Diplo feat. Lil Jon "U Don't Like Me"

Expect Lemon, Not Cosmos

As a female attending a competitive university, it's hard not to fantasize about living the "Desperate Housewives" dream post-graduation: fabulous shoes, a high-stakes career (or perfect family) and a model boyfriend. Unfortunately, not everyone is Carrie Bradshaw — a fact made humorously evident on NBC's "30 Rock."

The Scripted Life

SARAH ROBINSON
serobins@ucsd.edu



For this reason, "30 Rock" should be a show on more women's radars. Sure, there's no fist-pumping guidos, snarky vampires or musically gifted high school students, and the actors are neither young nor Hollywood-beautiful. Yet in its four years on the air the comedy has accumulated a stack of awards and high-profile guest stars that would make your head spin, so the cast must be doing something right.

It was partly my urge to solve this mystery appeal that got me to watch "30 Rock." But the major reason I tuned in was because I was told the main character was exactly like me in 15 years. Naturally I was excited to follow the life of a beautiful, successful blonde with sparkling wit and charm.

My ego met quite a blow, however, as did my post-grad ideal. Instead of a bombshell, "30 Rock" features a frizzy-haired, collared shirt- and cardigan-wearing Liz Lemon (played by Tina Fey), head writer of a fictional NBC program similar to SNL. Liz works tirelessly to keep her writers and actors from running the show into the ground, while managing her own life as a late thirty-something, unmarried woman in New York City. Her job is thankless and her love life a wreck, but Liz has a spark that drives her to do better and try harder, and I respect that. So although her life isn't perfect, and mine won't be either, it's nice to see it's not all bad.

I did, however, purchase a hair straightener before Netflix finished buffering episode two.

Sharing the spotlight with Fey is Alec Baldwin, who I always thought of as the creepiest of the Baldwin brothers, until I saw him in the role of Jack Donaghy. His wit is as dry as it is cynical, and his delivery is flawless, providing a perfect foil for Liz's own brand of laughably awkward comedy. The two first meet in the pilot, and after an initial clash of personalities, begin to develop a relationship that's based in the work environment, though it becomes much more personal over time. For awhile, the show seemed to toy with the idea of Liz and Jack as a potential romance, but the addition of various other love interests for each (like Carol, the airline pilot, who reveals Matt Damon to be a closet comedic genius) prove much more entertaining.

Good thing too, as neither Lack nor Jiz is much of a couple nickname. It seems Jack and Liz will never be more than freakishly codependent friends, but that's okay, because too much relationship drama and we wind up with "Grey's Anatomy." The world only needs one of those. Or better yet, none at all.

By the time Thursday night rolls around, I'm pretty burnt out. We all know that nasty Thursday evening feeling, and just about everyone could use a good laugh before tackling Friday classes. So girls, turn away from your "Sex and the City" box set for a second and set your sights on a more realistic funny-lady to distract you from midterms. Samantha may be getting laid more, but Liz Lemon can take Alec Baldwin down, and that is way cooler.

CONCERTPREVIEW

FILTHY FUNK AND FAST FOOD

ERIC FREDERIC OF OAKLAND'S WALLPAPER TALKS POP SATIRE, HIS ALTER EGO AND THE CURSE OF AUTOTUNE

BY REN EBEL • STAFF WRITER

It's a Bay Area thing. That's the extent of what most out-of-towners at this year's San Francisco Treasure Island Festival have heard about Wallpaper — the Oakland-based, over-the-top party-funk duo. Maybe that's because their performance is so difficult to describe: a Justin Timberlake doppelganger for a singer, some serious grooves with influences ranging from the '70s to today, a goddamn six-piece African percussion ensemble and — most elusive in the age of indie rock — a whole lot of white people dancing.

The first noticeable characteristic of Wallpaper mastermind Eric Frederic is his sense of humor. And with his track record, why not? It

even comes out in his song titles, like "I Got Soul, I'm So Wasted" and "Doodoo Face" (the title track of his latest LP). His remix of Jay-Z's "Death Of Autotune" douses the rapper's all-too-serious attack on superficiality in schmaltzy synthesizer and — you guessed it — autotune. But the comedy never subtracts from the music; Wallpaper's half-winking parody only makes the throwback grooves that much more irresistible.

Frederic took time off from his current tour to talk to *The Guardian* about his past, his future and the funky good times to be had at Wallpaper's upcoming performance in San Diego.

INTERVIEW

The Guardian: Could you give us an idea of what Wallpaper is?

Eric Frederic: Wallpaper began as a sort of pop satire that eventually evolved into the thing it was mocking. It's influenced by everything from '70s funk to '80s pop to '90s gangster rap, and the band is fronted by Ricky Reed — a living, breathing, sexing party machine.

G: Ricky Reed, your alter ego?

EF: That's correct.

G: Is there a collaboration between the split personalities, or is it more of a Jekyll-Hyde situation?

EF: Ricky, he's a dude — not me. I graduated with a degree in music composition from UC Berkeley. I am a super music nerd, really into the composition and theory of music. That's definitely not Ricky Reed. He's more of a lazy, womanizing weirdo — with a good sense of humor — who comes in and does all the vocals.

G: Wallpaper seems to have a pretty religious local following. Would you say Wallpaper is a Bay Area band?

EF: I thought we were for a long time, because that's where I grew

See **WALLPAPER**, page 9



FILMREVIEW

A Little Past Its Due Date

By Neda Salamat
ASSOCIATE HIATUS EDITOR

In "The Hangover," Todd Phillips couples unlikely scenarios, people and drugs in Sin City, lending the movie an unpolished charm absent from clumsy kid-brother attempt "Due Date." It's the '09 hit recycled, a "Planes, Trains and Automobiles" rehash, with only glimmers of either's intricacy or precise timing, a reminder that the best thoughtless slapstick comedy is, in fact, rarely thoughtless.

Dressed to the nines, manic-perfectionist father-to-be Peter Highman (Robert Downey Jr.) is stressin' — his baby drops in less than a week and he's hundreds of miles away. En route to the airport, Peter collides with the physical manifestation of a train wreck —

See **DATE**, page 10



Due Date

STARRING ROBERT DOWNEY JR., ZACH GALIFIANAKIS & JAMIE FOXX
DIRECTED BY TODD PHILLIPS
RATED R
1:40

C+

FILMREVIEW



Megamind

STARRING WILL FARRELL, BRAD PITT, TINA FEY
& JONAH HILL
DIRECTED BY TOM MCGRATH
RATED PG
1:36

B-

One Track Mind

Blue-faced Cartoon Falls Behind With Attempts At Kiddy Humor. By Alex Pakzad

Megamind” is your typical story — the hero and antihero live parallel childhoods, grow up to become each other’s arch nemeses and wage war for control of a generic urban center (in this case, the aptly named Metro City.) But the movie doesn’t suffer much from its ho-hum premise — the flick’s class-A cast and clean-cut animation lend it a winning charm that powers through the dopey premise and occasional plot pitfalls.

We’re introduced to the film’s leading men: the dashing, dimpled and coiffed Metro Man (Brad Pitt), who frequently thwarts the clumsily inept villain, Megamind (Will Farrell). Megamind’s plans usually consist of ill-conceived schemes, which rarely achieve anything more than pissing off kidnap victim and local reporter Roxanne Ritchi (Tina Fey). Then, as a

fluke, Megamind destroys the dapper Metro Man and finds himself faced with a dilemma: an excess of free time. Feeling blue, he sets out to create a new superhero from Ritchi’s doting cameraman, Hal (Jonah Hill), triggering a revolving door of heroism where every character gets a turn to play the good guy.

From his dramatic Dracula-esque costume fixings and spandex to his unapologetically badass landing strip of facial hair, the chief villain’s character design emanates evil, but it’s Farrell who breathes personality into this powder-blue criminal. Farrell’s performance is heroic; he cackles in a tense, pompous accent that contrasts nicely to Pitt’s suave drawl. Likewise, Fey’s talent is equally well placed as the sharp and sarcastic Ritchi, who lampoons the overdone comic book formula (“Can someone stamp

my frequent kidnapping card?”).

The plot’s overall effect is surprising — grown-ups will get a kick out of a storyline that turns the typical good vs. evil paradigm inside out, but tykes might be left in the dust. Characters each have their turn playing villain, and though “Megamind” delivers its happily ever after, the youngest moviegoers might lose track of who they should cheer for.

But “Megamind” isn’t completely devoid of kiddy charm. Child geeks will rejoice — the sci-fi gadgets in this let-it-be numerous, and structurally improbable (what the hell is a dehydration gun?), but they add to the film’s novelty.

The film’s animation mixes with the script’s quirky personalities to create an

See **MEGAMIND** page 11

ALBUMREVIEWS

Elvis Costello
National Ransom
HEAR MUSIC

7
10

New Wave Icon Kidnaps Old School Melodies

Punk, new wave and horn-rimmed glasses: That’s how we know Elvis Costello. But since the ‘90s, Costello has been experimenting with more styles than we can keep up with and his newest album, *National Ransom*, is no exception.

Costello and producer T Bone Burnett fuse nearly every traditional American genre, from blues in songs like “My Lovely Jezebel” and rockabilly in country-rock track “I Lost You” to crooner melodies in “A Voice In The Dark.” It would sound like authentic Americana if it weren’t for, you know, that British accent.

Title track “National Ransom,” along with the album’s cover — which features a well-dressed Wall Street wolf toting a suitcase of burning money — is as strong a piece of social commentary as when Costello criticized former Prime Minister Margaret Thatcher’s administration in 1989. Both Costello’s cover art and lyrics are a barefaced critique of the economic situation that we dug ourselves into. Plus, the rollicking rock track — with the addition of ex-Attractions bandmate Steve Nieve’s organ — almost feels like an early Costello hit.

But there aren’t many more throwbacks to Elvis Costello and the Attractions’ classics. The majority of

the album is spent indulging the songwriter’s obscure musical obsessions. “A Voice In The Dark” gives us Costello as a crooner out of the days of Tin Pan Alley. At one moment we hear Bing Crosby-esque deep trembles backed by light and quick violins, and in the next instant Costello’s familiar nasal drone takes over.

Costello’s voice wavers from deep, heart-wrenching tones to upbeat country staccatos in “A Slow Drag With Josephine,” which gives us one of the songwriter’s many character sketches of a woman facing betrayal. In essence, the whole album is a collection of such vintage odes, offering a taste of heartache from a distant time.

National Ransom is a real culmination of Elvis Costello’s 30-plus years of performance and artistry, but unlike his Attractions’ glory days, the album is more of a time-traveling journey through American musical history. Nonetheless, fans of rock ‘n’ roll’s beginnings certainly won’t be able to pass it up.

But here’s fair warning: Don’t go expecting “Pump It Up.” The horn-rimmed glasses may still be there, but the new wave sure ain’t.

— **Kelly Hill**
CONTRIBUTING WRITER

Oakland Goofballs Aim to Party Beyond the Bay

► **WALLPAPER**, from page 8

up and that’s the scene I know and love. But the first time we played in Philly, we were surprised to get that same vibe. People were just really engaged and dancing in this let-it-all-hang-loose atmosphere. Then the same thing starting popping up in San Diego and then in, like, Springfield, Missouri — anywhere that people were able to be open and honest with themselves and get down.

G: New York too. I know you gained some notoriety for your remix of “Combination Pizza Hut and Taco Bell” from Brooklyn’s Das Racist — a runaway hit last summer. How’d you get involved with that?

EF: Well I know [Himanshu Suri and Victor Vazquez] from Das Racist. They’re awesome. I heard that song about two years ago and I knew it was an amazing song and that I had to remix it. It took a few months for the remix to catch on after that. The funny thing about them is their other stuff is so incredible — they’re so much better than that one stray song.

G: Where’d the title for your latest album, *Doodoo Face*, come from?
EF: If you Google image search someone like James Brown or Bootsy Collins playing live, you’ll find them making this face that’s all scrunched up like they just smelled a little doodoo. It’s the face you make when something is just super duper funky. Unbelievably funky, even.
G: To the point where you lose con-

trol of muscle function?

EF: Right. Funk players, gospel players, blues — when it’s something real nasty you’ll see them yank that face. That very special face. Doodoo face.

G: But in addition to the retro funk vibes, there’s a lot of autotune on the album, which a lot of artists like

“

If you thought it was over the top before, now it is so over the top that it’s fucking under the bottom.

ERIC FREDERIC
WALLPAPER
FRONTMAN

Jay-Z are starting to question the validity of. What draws you to it?
EF: When I started Wallpaper it was all satire. Back then, autotune was known mostly in the music industry as the ‘Cher Effect’ because she used it in “Believe.” I wanted my voice to sound as mechanical and removed from the song as possible, so we cranked it up on the songs and I thought, “Wow, this sounds so cool and it gets my point across.” I totally thought I was going to be the guy who breaks this thing, you know? Of course, that is not what happened. I remember the first time I heard that E-40 song on the radio,

I called my mom saying, ‘Oh shit. This guy’s doing exactly what I’m doing. He’s using autotune, and this is going to be huge.’ And of course, it is fucking huge. But to tell the truth, I don’t use it at all anymore.

G: So you’re going in a new direction with the next album?

EF: Well [with] everything I do, I try to push what I’ve done even further. While a lot of *Doodoo Face* was over the top, musically it was very minimal, very arranged. Now I feel like my patience for subtlety has worn thin. Everything I’m doing now is just meaner, louder, nastier — if you thought it was over the top before, now it’s so over the top that it’s fucking under the bottom.

G: I’m really looking forward to it. Anything else you’d like to share with UCSD?

EF: San Diego is one of the best places for our shows. The crowd is always excited and young and just really getting down. If you want to mingle and meet members of the opposite sex, or really get into some loud, live music, you need to roll out. I know we need to come to UCSD. I don’t know if we’re in your guys’ radar, but we’d love to get in it.
G: Our Sun God Festival in spring, maybe?

EF: Shit, we’ll even do some house shows, we don’t care. Put in a good word for us — we want to get all up in UCSD’s butt.

Wallpaper will be at the Casbah on November 7. \$12 in advance, \$15 at the door.

druthers

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SUSHI ART / NOV 4 - NOV 7, 7 P.M. / \$50 VIP PASS, \$10 FOR EACH SHOW

Starting on Thursday, Nov 4, Sezio is hosting a four-day weekend of top-notch indie-rock at Sushi Art in downtown San Diego. Each night pairs an up-and-coming West Coast band with a burgeoning local artist. The best night of the weekend features Cuckoo Chaos with psychedelic folk outfit The Dodos. (AS)

THE ROCKY HORROR PICTURE SHOW

LA PALOMA THEATRE / NOV 5, 11:59 P.M. / \$9

Before Halloween is buried too deep in the dust of your drunken memories (and the tunes from that “Glee” episode fade from your brain), get your drag queen on at the midnight showing of the 1975 cult classic “The Rocky Horror Picture Show” at La Paloma Theatre in downtown Encinitas. If you haven’t lost your Rocky V-card yet, though, expect some public mockery by the hardcore fans. Some tips for the noobs: Know your Frank-N-Furter from your Riff Raff and bring the necessary props — toast, rice and toilet paper. (AS)

NOSAJ THING & TORO Y MOI

THE LOFT / NOV 10, 8:30 P.M. / \$12

Electronic music heavyweights from both coasts — Los Angeles’ instrumental hip hopper Nosaj Thing and South Carolina bedroom recorder Toro y Moi — will be bringing their bass and synth shows to the Loft next Wednesday. Opening for the co-headliners will be Jogger — L.A. natives with a schizophrenic flair for switching between Rataat beats and metal madness. Expect trippy visual shows to match the dense rhythms of the artists, making this a hump-day event you surely can’t miss. (AS)

exit strategy

THIS WEEK ON CAMPUS

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THE LOFT
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\$15

DUCHESS

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\$5

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\$3

NEW WRITING SERIES WITH MONICA YOUNG

VISUAL ARTS FACILITY
NOV 10, 4:30 P.M.
FREE

Placeholder For "Hangover 2" Weighed Down By Old Cliches



► **DATE**, from page 8

Hollywood-hopeful Ethan Tremblay (Zach Galifianakis) and his French bulldog. In true Murphy's Law fashion, the two find themselves seated beside each other on a flight back to Los Angeles and (much to Peter's escalating dismay) wind up on the airport's no-fly list. After glossing over a series of logic missteps, Peter — out of options, money and quickly losing time — accepts Ethan's offer to carpool cross-country. A host of unlikely shenanigans ensue, mostly brought on by Ethan's aggravated levels of idiocy, as the triad race to the City of Angels.

Unfortunately, Philip's latest suffers from an inferiority complex, ironically brought by the director's own voracious unwillingness to stray from a once-winning formula. It's not that "Due Date" is intrinsically unpleasant to watch — the argumentative banter between the movie's leading men is, for the most part, successful in its haphazard humor. Ethan's insults are mostly unpracticed and accidental, while Peter's have a premeditated bite — highlighting the characters' stark differences.

But without Las Vegas' lights and wild nights, incredible scenarios lose believability, and Ethan's overly characterized one-man dumbass variety hour shackles the film. His escalating asinine behavior is responsible for a totaled Subaru, an accidental trip to the Mexican border and a disgusted/beaten

up/arrested/shot Peter. After so many minutes of this, the car begins to collapse in on itself, and despite Galifianakis' inherent charm, begins to feel claustrophobically minuscule to both Peter and the audience. The need to escape, by any means necessary, becomes overwhelming.

It's a shame; pairing the tense, explosive Downey and loose-cannon Galifianakis should be the perfect balance of the bitter and ludicrous. Galifianakis is all hippy gauche and belly flab — touting a butt-faced masturbating pug and a coffee can full of his father's ashes, while frequently complaining about his faux-glaucoma. The actor's well-reprised performance as a bearded, fumbling savant has never been so overwhelmingly loud — or bearded. It's a wonder Downey's persona survived at all. Saddled with Ethan's considerable weight, the actor could have easily crumbled under his partner's far more dynamic and colorful personality. Instead, Downey keeps stride, white-lipped, flying into red rages with remarkable rigidity, spitting curses and frequently (as is the case when traveling alongside Ethan) blood.

The joke is on Philips. While Downey and Galifianakis escape largely unscathed from the gambit — if not better for it — the director's unwillingness to change his formula doesn't allow the men's personalities to fit into the film's much-needed sense of urgency. Their cross-country destination is lost in crude attempts at last-ditch humor.

ALBUMREVIEW

Good Charlotte
Cardiology
CAPITOL



4
10

Pop-Punkers Embrace Teen Heart

In latest project *Cardiology*, pop-punk group Good Charlotte devotes an entire album to the inner workings of the heart. But after hearing 15 tracks worth of lyrics like "this feeling's legit" and "she sounds like sex on the radio," it's doubtful whether the band has emotional sides of their personas at all.

With few exceptions (like on throwback track "Silver Screen Romance"), Good Charlotte's lyrics move on from the usual faux-punk lines about the agony of youth and the power of material wealth. Every song on the album is about love, yet not one reveals anything especially profound on the overused subject.

Cardiology essentially contains masculine, tattooed versions of T-Swift's whiny pop songs, thinly masked by the nasally voice of Joel Madden and an abundant sprinkle of stale, amateur guitar solos. Although some tunes have catchy choruses, nothing stands out like the rebellious mall-punk anthem "Lifestyles of the Rich and Famous" did.

With the addition of "Standing Ovation,"

there is one unexpected (though not necessarily good) surprise. The track harkens to Swift yet again, with country-rock guitars, saccharine vocals and prom-worthy lyrics about "making the most of every moment."

The structure of the album includes an introduction, interlude and conclusion, meant to tie the tracks together and make the album seem more meaningful than it actually is. The introduction makes little to no sense, and lyrically tries to explain the mystery, technology and ancient history of cardiology — whatever that means. The conclusion is perhaps the most annoying of all — a nearly three-minute hymn-like expansion of the intro, complete with realistic heart sound effects.

Despite such bombastic experiments, Good Charlotte falls into the mainstream pitfall of singing about love and romance without actually saying much at all. *Cardiology* just tries — and fails — to disguise it in the form of a concept record.

— **Revathy Sampath-Kumar**
CONTRIBUTING WRITER



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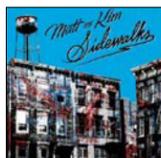


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ALBUMREVIEWS

Matt and Kim
Sidewalks
FADER



5
10

Energetic Brooklyn Duo Recreates Old Hipster Party Playlist, and We're Not Dancing

Every indie-dance party playlist from this moment forth should consist of Brooklyn duo Matt and Kim. The New Yorkers have produced the ultimate toe-tapping, rump-shaking music in their third album release, *Sidewalks*. But if you're not planning on using it as the soundtrack to a night of liquored-up getting down, you might wonder if you've been listening to the same song for the whole damn album.

While the duo originally burst on the indie scene with the success of "Daylight" from previous album *Grand*, keyboardist Matt Johnson and drummer Kim Schifino's over-enthusiastic vocals fall short of drawing equal hype this time around.

Sidewalks doesn't contain thought-provoking lyrics or meaningful chorus lines. Nonetheless, piano-laced singalong numbers like first single "Cameras" and opening track "Block After Block" make up a little for the lack of depth, even with shallow lyrics like, "Eat when you're hungry and sleep when you're slipping."

In fact, the only reason to buy this album would be to add it to your playlist of songs for doing mundane activities that need a little more effervescence. Or if you feel like listening to 35 minutes of hyper key-boarding and the same recurring construction of vocals and uninspired choruses (for this, check out "Where You're Coming From"). The clapping of hands and beating of drums are merely used as tools to distract the listeners from realizing that these are almost identical to the previous and following songs.

This album, and more specifically fun dance songs like "Wires" and "Red Paint," will become a part of our guilty-pleasure music category. If the overly sugarcoated and syrupy songs are played enough, expect cavities and the feeling you had when you sat around the Kumbaya campfire in sixth grade.

— **Paige Pitcock**
CONTRIBUTING WRITER

Diplo
Blow Your Head Vol. 1: Diplo Presents Dubstep
MAD DECENT



4
10

Dubstep Movement Gets Dumbed Down For Mainstream Audiences By Famed DJ

With *Blow Your Head Vol. 1: Diplo Presents Dubstep*, DJ Diplo is caught red-handed trying to make a quick buck off the growing popularity of the electronic dance music phenomenon.

Aside from attempting to promote his brand, Diplo's goal here was to introduce his dubstep-illiterate fans to a new style while taking an abbreviated crack at it himself. With the exception of a couple new Diplo collaborations, most notably with an equally guilty Lil Jon, the album is nothing more than a collection of some of the more mainstream-friendly classics from the genre.

Diplo somewhat redeems himself with the Lil Jon collaboration "U Don't Like Me." The track pours on enough earthshaking bass lines to get your whole body vibrating, while Lil Jon's patented ravings make it seem like you've never left the Top 40 for the underground.

The second collaboration, titled "Sunset" and put together with

dubstep producer Borgore, starts off serenely before exploding into a filthy orgy of searing bass-lines that veers dangerously close to random noise.

After the two collaborations, the album merely compiles an assortment of older dubstep tracks and does some halfhearted remixes. The deejay focuses on the less grimy aspects of the genre; the tracks generally feature more vocals than might be found on a typical dubstep album. The songs feel less like dubstep and more like your basic club anthems. DJ Diplo is clearly trying to water down the genre for the masses and promote his own brand with minimum effort, to the consternation of diehard aficionados everywhere already taking issue with the track listing. You're better off exploring the genre for free on Pandora.

— **Imran Manji**
SENIOR STAFF WRITER

Heroes & Villains

► **MEGAMIND** from page 9

aesthetic that glows, snaps and shines with effort, which helps to realize improbabilities like large-scale explosions and armies of pygmy robots.

And while even a kid's action flick necessitates a degree of violence, "Megamind" rarely surpasses mischief and slapstick. Dreamworks really did try to make this endeavor as wholesome as possible — characters even avoid the dreaded "d" word: die.

For those of us who don't need a booster seat, there are enough funnies littered throughout to keep you upright. There's a surprising number of references that youngsters will completely miss out on, including allusions to President Barack Obama. Sadly, the film's jokes grow sparse as the action builds.

Had "Megamind" been blessed with unrestricted reign — rather than being boxed by the limitations of a children's film — the tipping point between good and evil would have served as interesting societal commentary. Instead, the film remains a trite, though humorous, venture. And, thankfully, with two SNL alums in the driver's seat, we somehow pull through.



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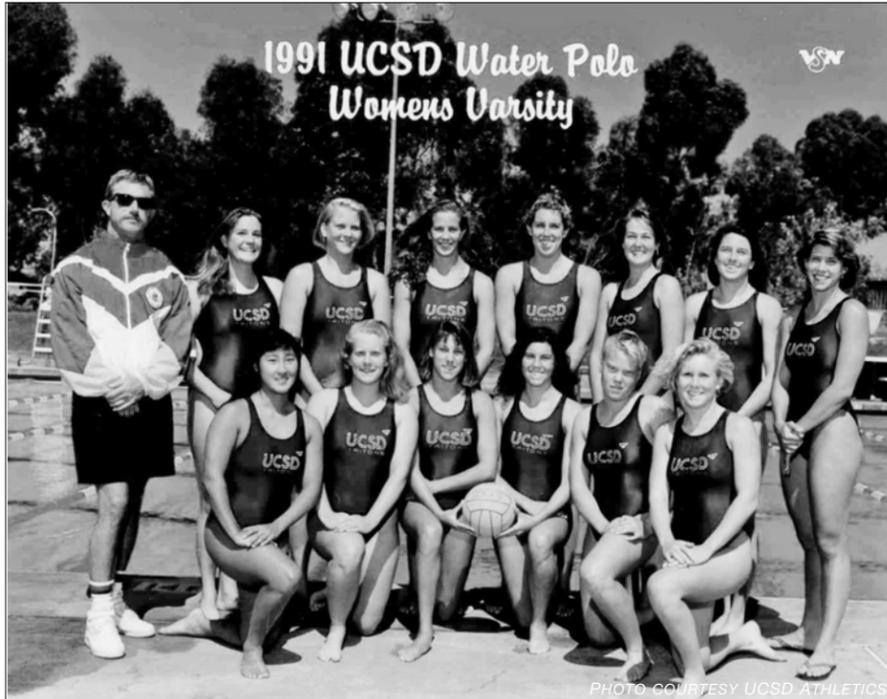
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The 1991 UCSD Women's Water Polo team beat UC Davis 6-5 for the USA Water Polo title in a match held at Canyonview Pool. The team was in the middle of back-to-back-back titles in 1990, 1991 and 1992.

Anniversaries for UCSD's Top Teams

► **WATER POLO**, from page 15 in the fourth quarter.

"We had to really play until the last second," Wylie said. "They started to fall apart and feel desperate. Still, they had a couple of opportunities to tie the game and go ahead, so we really had to keep playing."

UCSD held on for the victory, and with it, became the first Division-II squad to reach the NCAA Championship match. Though the Tritons would lose that game to UCLA, the win against USC became representative of UCSD's transformation into a top-level program. Jason Boettner and Jonathan Samuels joined Wylie on the Division-I All-American team that year, and were the only players given the honors from a Division-II school.

Wylie and several of his teammates choose UCSD despite offers from the big-name schools.

"You get an immediate feel at some of the other schools," Wylie said. "You get the feeling that it's a business; you're a number and that's it. That was different at UCSD. They took the time to get to know us and it's just a completely different feel. That's an atmosphere that starts with Denny [Harper] and ends with Denny. When I was captain, he stayed out of it. If there were big issues he would get involved, but anything small, he wasn't interested in it."

The team has stayed close, and many of the players still play together in the Sunset San Diego Water Polo Club, which Harper also coaches.

"We go to tournaments together and we play polo," Wylie said. "Obviously it's not as competitive, but that's helped us stay in touch."

Readers can contact Liam Rose at lfrose@ucsd.edu.

Turnovers, Mistakes Can Take Any Team Down

► **HOWE**, from page 15

similar stats. The Chargers are 3-5 while the Patriots — not in the top five of offensive or defensive categories — nevertheless look their best since their dominance in 2007 at 6-1.

It's not for lack of talent that the Chargers fail time and again. At certain points in their games, there are brilliant plays with Mike Tolbert or Antonio Gates making beautiful catches, and the offensive line giving Philip Rivers years to pass the ball. But after those brilliant plays there comes disaster after disaster, giving the Chargers opponents an eight differential in turnovers so far this year — the worst ratio in the league — along with the most fumbles at 12.

That's why good old coach Norv Turner has imposed a "no turnovers" credo.

"If you have a guy that touches the ball 30 times, he's not allowed to fumble the football," he said. "That's it."

Turner wants the Chargers to be a great team, and if they're going to pull it off they need to get their heads back in the game.

Two weeks ago, rookie receiver Richard Goodman caught a ball and fell down to the ground where "[he] could have sworn [he] was touched," and he put the ball on the ground. The trouble is, he wasn't, and the Pats' James

Sanders scooped it and went 25 yards the other way. Later in the second quarter, Rivers' backwards pass was left on the ground — a present like manna from heaven — and the Pats took it down the field for a field goal. The Chargers tried to come back from behind, outscoring the Pats 17-3 in the fourth quarter, but they were already so far behind from their horrible turnovers in the first half it didn't make a difference.

Last week, the Bolts finally got another win against the Titans. Why? Sure, they held the ball for 15 more minutes and 60 more total yards of offense, but the real reason is that they only had one turnover and managed to limit that turnover's damage.

Forcing turnovers and capitalizing on them makes a team great, and if the Chargers can stop handing the ball to the other team and start getting some of what they've been giving out, they still have a wisp of a hope of a dream for this coming post-season. For every San Diego Charger fan's cardiac health, I hope the Chargers can play to the whistle, not fumble, and become the team their offensive and defensive stats say they can be. The only thing they seem to be missing is what any high school football player can do: Fight like hell and hold on to the ball.

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SPORTS

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UPCOMING UCSD GAMES

WATER POLO	11/5	VS UC Irvine
WOMEN'S SOCCER	11/5	AT San Francisco State (CAA TOURNAMENT)
WOMEN'S VOLLEYBALL	11/5	AT CSU Dominguez Hills
CROSS COUNTRY	11/6	CAA Championships

Greatness: Just Don't Screw Up

What makes an NFL football team great? What makes one mass of bodies on the field superior over another? This is the multi-billion-dollar question every owner, coach and fan wants answered, the holy grail of footballers everywhere.

Left, Center Tackle



rshawe@ucsd.edu

With this knowledge, the 49ers could rise from the ashes and Denver could hold its head high once more. The San Diego Chargers wouldn't be going on television making excuses for their team, saying, "It's something to build on," as Chargers safety Eric Weddle did last weekend.

By now football fans are thinking about all the variables that could go into making a great team, and how you get to stand on top of the heap of broken opponents and say, "I am the very best." You could be thinking that the key element is a great quarterback, a decisive running back that makes the hard yards, or a linebacker that makes all the right stops and really punishes the opponent. Or you could be thinking more broadly about a great defense working together, or an offense that is completely in sync.

But you would be wrong.

In the NFL, almost every athlete is a freak. They are bigger, stronger and faster than any average person you may hope to meet. They know their game, have lived and breathed it for years; each one is the utmost tenth of one percent, the extreme elite. Certainly there are differences that make some better and some average, but a team of average players beats the team with a single star because they are all within a standard deviation of ridiculous, out-of-this-world athletically skilled and gifted.

Mistakes are what set a great team apart from a good team, at any level of sport. In the NFL, mistakes are few and far between. As an offense or defense, the main objective is to force the other team to make mistakes and limit your own. If you can capitalize on the other team's mistakes and also limit your own mistakes, or limit how much the other team benefits from your mistakes, you will be great.

Mistakes are the reason the Chargers lead the NFL in total offense and total defense, but their record sucks compared to other teams with

See **HOWE**, page 14

MEN'S WATER POLO



TRITONS GET KEY WIN OVER CMS

Despite some sloppy play, the men's water polo team ended a two-match losing streak with a 11-6 win over Clairemont-Mudd-Scripps

By Hanna Rahimi • STAFF WRITER

PHOTO BY BRIAN YIP

The men's water polo team earned an 11-6 win over WWP A opponent Claremont-Mudd-Scripps on Tuesday, getting the victory despite the visiting squad's comeback attempt. The win moved the No. 12 Tritons to 11-10 this season.

Senior Ryan Allred, junior Graham Saber and senior Bryce Madsen scored two goals apiece, and the Tritons led the entire game, all the way to the win.

The Tritons jumped out to a quick lead with a goal by freshman utility Dane Sequeira in the first 20 seconds of play, followed by two more goals from Madsen and Allred to make the score 3-0 with nearly six minutes still to play in the first period. CMS found the net, but was swiftly answered by goals from Allred and Saber and the scoreboard read 5-1 for the start of the second quarter.

The Tritons slowed down their scoring pace in the second quarter, as the Stags opened the quarter with two quick goals.

"They [UCSD] lost interest and I think they got mentally tweaked," head coach Denny Harper said.

With 4:30 left on the clock, Allred made a good steal and gained possession for the Tritons. The team passed the ball down the pool and thanks to an assist from Sequeira, Madsen brought the lead back to 6-3 for the Tritons. However, the Tritons' play grew sloppy after the strong start.

"[The game was] definitely lackadaisical," sophomore utility Brian Donohoe said. "We came out strong and went up pretty easily and then I think we just got lazy and started playing down

at the level of our competition. I hate to say it like that, but that's really what happened."

The second half saw a rally with no successes on either side until Donohoe sunk a long shot into the corner of the goal. CMS rallied, however, and scored three straight to cut the Triton lead to 8-6 going into the final period.

"[The team] got into kind of an odd funk, and I don't really think that there was really ever any feeling like we might lose," Harper said. "But it's that time of year when they need to feel good about how they are playing."

Despite their temperamental play, the Tritons secured the win in the fourth quarter by scoring three goals, and junior goalie David Morton shut out the Stags for the remainder of the game.

"I think this was a wake-up call," Donohoe said. "We definitely didn't play as well as we needed to. Tomorrow will be a good day of practice and also Thursday going into Friday's game. UCI's going to be a lot better than this team was. If we play like that, we're going to get blown out, so we definitely need to ratchet things up and play a lot better than we did today."

The Tritons look forward to two more season matches before the WWP A Championships against No. 5 UC Irvine this Friday at 6 p.m. and No. 19 Pomona-Pitzer Sunday at 12 p.m. Both games will be held at home at Canyonview Pool.

Readers can contact Hanna Rahimi at hrahimi@ucsd.edu.

A Look Back: 1991 Women's Water Polo and 2000 Men's Water Polo

By Liam Rose
SPORTS EDITOR

1991 Women's Water Polo

UCSD formed its first women's water polo team in 1985, a full 16 years before the NCAA made it an official sport for the 2001 season. During this period, the program had tremendous success under head coach Denny Harper, winning five USA Water Polo championships. This year is the 20th anniversary of the 1991 title, which was the second of three straight for the program.

Despite the success, women's water polo at the time was just developing as a sport which presented interesting challenges for the team. Only six of

the team members had ever played water polo before coming to UCSD, and those six had never played on a women's team. Co-Captain Christy Parker, for example, came to be on the swim team but ended up a four-time All-American in water polo.

"There wasn't even girls high school water polo yet, so we all played on boys teams," co-captain Kristen Larson (now Kristen Ruby) said. "It was not easy. So when we showed up to college and it was okay to go to class in your sweats and with wet hair and no one looked at you funny for being an athlete, that was really huge."

But being on the team meant a lot of sacrifice, with the athletic department's budget much smaller than it is today. Long car trips — often in the

team member's own vehicles — were the norm, and there usually wasn't enough money for comfortable travel conditions.

"We used to have five or six girls to a hotel room to save money," Larson said. "But I think that's why we're all still so close. We spent a lot of time together, and not always in the best of circumstances."

In the final, the Tritons overcame an early two-goal deficit to beat UC Davis 6-5. Brenda Reiton and Jamie Dailey joined Parker and Larson on the All-American team, as UCSD beat the Aggies in the final for the second straight year. 1991's final was held at UCSD rather than at Brown University, as in the previous year.

"To have it in San Diego, with

everybody having all their families there — which was probably half of the people packing into Canyonview Pool — it was like a Hollywood ending," Larson said. "It couldn't have been any more perfect."

2000 Men's Water Polo

When UCSD jumped from Division III to Division II for the 2000 season, one team that didn't have to worry about stiffer competition was men's water polo. This was because they already played against the nation's best teams. Competing at the same level as these teams, however, was another matter.

"It's very clear who the normal winners are," captain Justin Wylie said.

"They have the history; they have the scholarships; they have the name. It never really came down to talent in our close losses against teams like Cal or USC. It came down to the fact that in the fourth quarter, we weren't sure of ourselves. There was an intimidation factor."

Early in the year, however, the Tritons pulled off an upset against then top-ranked Cal, a stunning victory that would set the tone for the season. UCSD advanced to the final four of the NCAA tournament, entering with a stellar 20-8 record, but was forced to play against title-favorites in USC.

The game was tight throughout, and the Tritons held a slim 9-8 lead late

See **WATER POLO**, page 14

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ART EXHIBIT:
PRICE CENTER WEST BALLROOM
NOVEMBER 8, 2010 - 10:00AM - 5:00PM

LIVE PERFORMANCE:
MANDEVILLE AUDITORIUM
NOVEMBER 8, 2010 - 7:00PM - 9:00PM
DOORS OPEN AT 6:00pm

UNIVERSITY OF CALIFORNIA, LOS ANGELES

ART EXHIBIT:
ACKERMAN GRAND BALLROOM
NOVEMBER 10, 2010 - 10:00AM - 5:00PM

LIVE PERFORMANCE:
ROYCE HALL
NOVEMBER 10, 2010 - 7:00PM - 9:00PM
DOORS OPEN AT 6:00PM

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For more information, please email bhere@cgnlive.com



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