

## WONDER ABOUT OH WONDER?



PHOTO BY ANDREW GEORGE

The UCSD Guardian sits down with the London based songwriting pair backstage before their show at The Casbah in San Diego to discuss touring and online success.

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“WHILE DRIVERLESS CARS ARE NOT PRONE TO THE SAME HUMAN WEAKNESSES WHEN DRIVING, SUCH AS INTOXICATION OR FATIGUE, THESE AUTOMATED CARS AREN'T EQUIPPED TO HANDLE ETHICAL AND MORAL DILEMMAS THAT EVEN WE, AS HUMANS, FIND CHALLENGING.”

- Alexander Chen  
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## AROUND CAMPUS



Photo by Geoff Patomino / UCSD Guardian

# UCSD Students Protest Anti-Abortion Advocates

BY KRITI SARIN News Editor

UCSD students protested the Center for Bio-Ethical Reform's anti-abortion display at Library Walk on Tuesday and Wednesday this week. The exhibit juxtaposed images of genocide victims with those of dismembered fetuses.

Eleanor Roosevelt College junior and A.S. campuswide senator Lauren Roberts told the UCSD Guardian that the display incited a response from students not because of its message, but its crude and disruptive tactics.

“When you start marginalizing, racializing and fear-mongering — when you start marginalizing the black community, sexual assault, rape victims and LGBT community with your message — that’s when I started taking offense,” Roberts said. “If it was just a pro-life demonstration going on, I probably wouldn’t care. Everyone has the freedom to their opinion, but when you start marginalizing communities inside the greater UCSD community, that’s why I stood up to it.”

Members of the panhellenic sorority Kappa Kappa Gamma collaborated with the Associated Students Women’s Commission and the UCSD Women’s Center to organize the protest on Tuesday. Roberts later created a Facebook event for Wednesday’s demonstration.

CBR Director of Operations Kevin Olivier told the Guardian that the Genocide Awareness Project’s uncensored images aim to educate people about the unknown consequences of aborting a fetus.

“Our message is that abortion is an act of violence that decapitates, dismembers and disembowels pre-born human beings,” Olivier said. “This is a human rights issue. We’re here to make people aware of what abortion is ... Given the facts, we believe the right position is that abortion is immoral and ought to be illegal. Anyone who doesn’t believe that, we want them to believe that. We don’t want them to be wrong.”

Thurgood Marshall College junior and KKG member Manoli Dawson argued that terminating a pregnancy is a woman’s personal choice, noting that abortion rates could decrease with increased access to contraception.

“What we really want to push is that it’s the woman’s right to choose what she does with her body — whether you decide to have an abortion or not, that’s up to you,” Dawson told the Guardian. “We’re [also] trying to make abortions safe and legal, so that we can provide more education on being healthy and having access to contraceptives when needed and overall reducing the rate

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## SAN DIEGO

# City Votes to Appeal Ruling on Pension Reform

San Diego’s City Attorney argued that reversing Proposition B would be unconstitutional.

BY JACKY TO  
Associate news editor

The San Diego City Council voted unanimously to appeal the Public Employment Relations Board’s ruling that orders the city to rescind Proposition B on Jan. 12. After the city files its appeal, the Fourth District Court of Appeals will review the case and make a verdict on whether to uphold or reject PERB’s decision.

According to PERB’s Dec. 29 ruling, the City of San Diego violated state law in 2012 by placing Prop B — an initiative that replaced pensions for San Diego city employees with 401(k)-style retirement plans — on the ballot without meeting or conferring with labor groups.

San Diego’s City Attorney Jan

Goldsmith deemed PERB’s ruling unconstitutional and outside of its jurisdiction. He argued that Prop B was in fact an initiative organized by private citizens, and therefore, the city was not obligated to meet with unions.

“PERB is trying to create new a law by declaring that a citizen initiative — one that was placed on the ballot by 116,000 citizen signatures and approved by 66 percent of citizen voters — should be unwound because its terms were not separately negotiated with union leaders,” Goldsmith stated in a Jan. 12 press release. “The people’s right to initiative is guaranteed by the California Constitution. This right cannot be bargained away in a back room, or stolen from the people by a government agency.”

However, General Manager of the San Diego Municipal Employees

Association Mike Zucchet, whose labor union was the lead plaintiff in the PERB action, defended the ruling. He told the UCSD Guardian that Jerry Sanders, San Diego’s mayor at the time, utilized the power and resources of his office to get Prop B onto the ballot, negating the possibility of it being a citizen initiative.

“We demonstrated that Mayor Sanders and his office conceived of and drafted Prop B with the use of city resources, city staff and under the color of authority of his office, effectively making Prop B a city initiative,” Zucchet said. “After a week-long hearing that included Mayor Sanders and members of his staff testifying under oath, the PERB Administrative Law Judge upheld our complaint. And

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## SCIENCE & TECHNOLOGY

# Scientists Aim to Harness Nuclear Energy

The team used a method of thermonuclear ignition called fast ignition to observe the first step of nuclear fusion.

BY MING-RAY LIAO  
Staff Writer

An international team of scientists and engineers led by UCSD and General Atomics developed a technique to observe the flow of energy during the first phase of nuclear fusion reactions.

The team, whose findings were published in Nature Physics on Jan. 11, approached thermonuclear ignition through a process called fast ignition. Unlike traditional thermonuclear techniques that simultaneously use compression and ignition phases of fuel capsules, fast ignition separates the two different phases and implements a high-intensity ultrashort-pulse laser to provide the spark for ignition.

Mingsheng Wei, a researcher at General Atomics, told the UCSD Guardian that the team was not expecting to see a horseshoe pattern emission — which revealed that the energy did not flow directly — as the goal was to concentrate emission on the tip of the cone.

“Though we could clearly see the fluorescent emissions lighting up, we were surprised to see that it wasn’t lighting up in a forward direction,” Wei said. “When we sent in the short-pulse laser, we were hoping to see just the tip of the cone lighting up — but we didn’t see that. Instead, we saw a kind of hollow, horseshoe feature because energy was actually flowing out sideways.”

Farhat Beg, director of UCSD’s Center for Energy Research, said that the implications of the study include more efficient energy coupling.

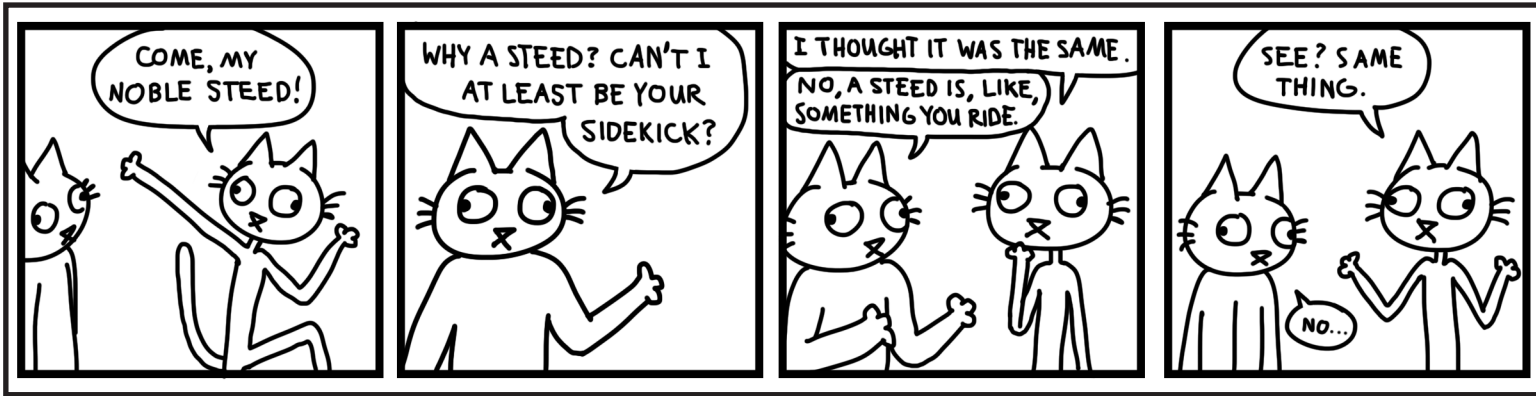
“Before, people were working in the dark in regards to the flow of energy but here we’ve visualized and shown where the energy is going — it’s not where it’s supposed to go,” Beg told the Guardian. “With this understanding we can target the parameters and improve them to get more energy coupled to the fuel where fusion is going to happen.”

Wei said that after the first round of improvements the team was able to achieve the highest recorded energy deposition in the National Ignition Facility.

“It’s a lot of development and iterations, but after further improvements to the target and design by minimizing pre-plasma within the cone, we were able to get energy deposition closer to the cone tip,” Wei said. “From the calculations we inferred that up to 7 percent of the short-pulse laser energy were deposited into the fusion target — the

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## AVERAGE CAT By Christina Carlson



## Teenage Abortion Rates in United States Dropped 40 Percent Between 2003 and 2012

► **PROTEST**, from page 1

of abortion over time.”

According to a report published by the National Right to Life Committee on Jan. 14, abortion rates in the United States decreased by 4.2 percent from 2011 to 2012 and continue to decline. Abortion rates for teenage females dropped 12.3 percent in the same year and 40.4 percent from 2003 to 2012.

Some protesters deemed the comparisons of abortion to genocide inappropriate and hyperbolic. However, Olivier justified the analogy, stating that abortion is another form

of killing innocent human beings.

“I think the Holocaust was an extreme injustice, I think the lynching of black people in this country was an extreme injustice and I think abortion is an extreme injustice,” Olivier said. “I don’t think the comparisons are extreme at all. I think they’re quite compelling.”

Marty Young, who serves as assistant to CBR Executive Director Gregg Cunningham, told the Guardian that the exhibit’s size and graphic content are meant to elicit a reaction from the public.

“People don’t listen if you do it

another way,” Young said. “You throw a stone into a pack of dogs, and the dog that gets hit barks the loudest. That’s what’s happened over here. All these people have gotten hit.”

Sixth College sophomore Mary Latibashvili commented that she stood for female choice and hoped the content presented by GAP would not provoke those who previously had abortions.

“We’re just making sure that the people that are passing by know that this is not real, and that we stand for women’s rights and that it’s their choice to do what they want to do

with their bodies,” Latibashvili told the Guardian at Tuesday’s protest. “We also want the people who are walking by who might have had an abortion in the past to not be triggered by this.”

Roberts added that she was planning to organize a campaign in solidarity with survivors of rape and sexual assault in February, which is Sexual Assault Awareness month.

Additional reporting by Quinn Pieper, Jacky To and Julie Yip.

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## IN BRIEF WRITTEN BY KRITI SARIN // NEWS EDITOR

### Nobel Prize Recipient to Speak at 2016 Commencement

Founder of the global microfinance movement and Nobel Prize laureate Muhammad Yunus will be the keynote speaker at UCSD’s All-Campus Commencement Ceremony, according to a Jan. 19 campus notice from university administration.

In addition to receiving the Nobel Peace Prize in 2006, Yunus was awarded the U.S. Presidential Medal of Freedom in 2009 and the Congressional Gold Medal in 2010. According to the notice, Yunus was chosen as keynote speaker because of his dedication to social service.

“Yunus is known worldwide for pioneering the concept of microcredit and establishing the Grameen Bank to help impoverished people start their own businesses,” the statement said. “His commitment to social mobility and human rights aligns with UCSD’s tradition of service, making him the ideal speaker for UCSD’s first All-Campus Commencement in 16 years.”

UCSD Chancellor Pradeep Khosla expressed enthusiasm for the new ceremony and commented that it would unite students from all six undergraduate colleges.

“We are very excited to begin a new commencement tradition at UCSD,” Khosla said in a university press release last year. “We are one university, one UCSD community. Creating a tradition that recognizes all of our graduates and their achievements, together, is the most fitting way to honor our newest alumni.”

The commencement ceremony will take place on June 11, 2016 and will include approximately 8,000 undergraduate students, as well as graduate students from various disciplines.

### Sun God Festival Scheduled for Saturday, April 30

A.S. Concerts and Events confirmed that UCSD’s annual Sun God Festival will not be canceled this year and will be held on Saturday, April 30, 2016 from 12 p.m. to 6 p.m. in a Facebook post dated Jan. 19.

The team is optimistic about this year’s Sun God Festival, despite having a decreased amount of funding for the event.

“We have been hard at work to ensure that this year’s festival is an experience you’ll never forget,” ASCE representatives wrote. “While we face some new budget constraints this year, we are up for the challenge and can’t wait to see all of you...on the field.”

According to the Facebook post, there were significantly fewer substance-related incidences at Hullabaloo last quarter, which can be considered a sign that students are consciously trying to make campus events safer.

“We still have much to do in the way of educating all of our student body and working toward safer participation in campus events, and we are incredibly thankful to see that the rest of the student body supports movement in this direction,” ASCE said. “Knowing that the students on our campus are willing to engage with us and make the effort to party responsibly is a step toward changing the culture associated with campus music festivals into something more positive.”

Students can become members of the festivals planning team by attending weekly meetings on Mondays in Price Center East.

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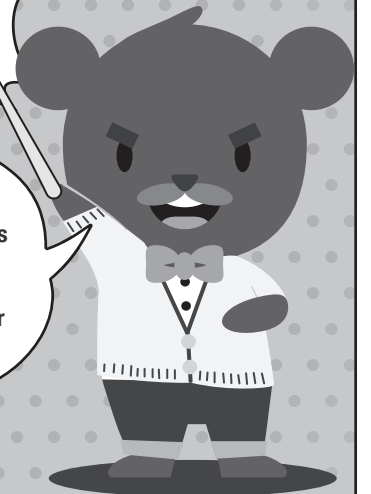
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## McGuffey: Nuclear Energy Will Not Be Useable for Many Decades

► ENERGY, from page 1

highest kind of record for that facility.”

Christopher McGuffey, an assistant research scientist at the Center for Energy Research said that even though the goal is to eventually develop a sustainable energy source, they have yet to show that they can

control nuclear fusion.

“Long term, the goal [for] many of us is to make a sustainable energy or power source, but many steps still remain,” McGuffey told the Guardian. “What we’ve done is see if we can make improvements and haven’t yet demonstrated that [controlled nuclear fusion is] feasible. There are

still quite a few ... challenges, like collecting all the energy that comes out in fusion reactions. I’d say there are still many decades before it will be used in a power plant that puts energy on the grid.”

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## City Has Hired 2,000 Employees Without Giving Them Pensions

► PENSIONS, from page 1

now the full PERB Board has also upheld our complaint.”

The ruling also orders the city of San Diego to reimburse its employees for any losses incurred due to the implementation of Prop B as well as a 7 percent interest penalty. According to Zucchet, the city has hired approximately 2,000 employees since the initiative took effect in July 2012, all without pensions.

Furthermore, he stated that while it has been active, Prop B has made it more difficult for the city to attract talented workers, causing the city’s quality of services to suffer.

“Although supporters of Prop B promised voters that San Diego would be the ‘leader’ in pension reform and that other jurisdictions would follow, we remain the only city in California that does not offer defined benefit pensions to new hires,” Zucchet said. “In a competitive job market, San Diego

is now having a lot of trouble hiring new employees, and then retaining those that we do hire. Public safety, infrastructure, neighborhood services and everything else the city is doing or trying to enhance is suffering because the city can’t effectively hire qualified employees.”

President of the Police Officers Association Brian Marvel, whose labor union does not fall under the purview of PERB, not only agreed that San Diego is no longer as competitive of an employer as other cities but also argued that the initiative has had a negative impact on retirement security.

“Retirement security is going to be a national issue rising to the level of a crisis in a few short years,” Marvel told the Guardian. “We should be looking at ways to increase opportunities for all folks to invest in defined benefit plans ... Hopefully people will recognize the broader issues and rebuke the folks trying to destroy retirement security.”

Goldsmith, however, rebutted that whether or not one agrees with the content and effects of Prop B, PERB’s ruling grants more power to union leaders than to citizens.

“Even people who opposed Proposition B understand that the PERB decision is an unconscionable overreach that gives union leaders the power to thwart the public’s will,” Goldsmith said.

Nevertheless, Zucchet expressed that he and his organization are determined to get Prop B rescinded so that they can make the city a better place for its residents to live and work.

“Prop B is literally costing San Diego and its citizens money, and it is only going to get worse,” Zucchet said. “We will continue to litigate Prop B because it is bad for our city, and when the day comes that a final ruling is in on the legality of Prop B, we will work with the city to move forward.”

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# OPINION

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## Selecting Diversity



*The applications keep rolling in with a measurable increase in minority groups. Unfortunately, there is no indication that the diversity of enrolled students at UCSD is consistently improving.*

ILLUSTRATION BY ALEX LIANG

Once again, UCSD has received a record-breaking number of freshman and transfer applications. This hardly comes as a surprise. An increase in applications is always anticipated. According to KPBS, we received one of the highest number of applications in the entire UC system, second only to UCLA. There was also an increase in the racial diversity of applicants; unfortunately, this increase does not necessarily forecast a more diverse student population at UCSD.

Of course, the university deserves accolades for steadily attracting students from a more diverse set of backgrounds. From last year, the number of black freshman applicants jumped 9.2 percent; transfers, 33.1 percent. Moreover, Latino and Mexican-American application numbers rose the most, with a 10.1 percent increase.

Although this is worth recognition, it raises important questions about where these applicants are going. If there are 9.2 percent more black applicants, will the amount of black students will rise correspondingly next year? For the past 10 years, they have never accounted for more than 2 percent of the student population in the entire university. This is simply unacceptable.

On the flipside, it is intriguing that Asian-Americans have made up between 45 to 49 percent of the student population for the past seven years, despite making up only 14.9 percent of the state's population. According to The Economist, Asian-Americans are 11% more likely than the general public to believe in the American dream, and the idea that "people who want to get ahead can make it if they are willing to work hard." This supports the idea that Asian-Americans are culturally driven to meet academic standards

of success, and that their more substantial representation may therefore result from the university issuing acceptances purely on the basis of academic merit.

The McNair Scholars Research Journal argues that black students are overrepresented in special education programs because educators have implicit racial biases that cause them to over-refer black children into these programs. The dominant grading system may also penalize students for exhibiting intelligence in ways that stray from conventional educational values. Although the quality of applicants is important, it seems difficult to believe that such qualitative assessment enables proper judgements. Instead, it seems more likely that there is a bias in the scales we, as a society, use to evaluate intelligence and success. More of an effort must be made to recognize the diverse merits of underrepresented and underprivileged groups, rather than relying solely on academic achievement as a metric.

Traditional academics are not the only barrier to attendance. Individuals from underprivileged backgrounds may be academically qualified to attend UCSD without being able to afford it. While approximately 55 percent of University of California students do not pay tuition, there are other direct and indirect costs associated with attendance. Aside from living costs, which in San Diego are not particularly cheap, families who depend on the earnings of their children may lose a critical source of income when a student goes to college. It is necessary to have more scholarships and programs that focus on bridging this gap. However, in order for these financial opportunities to even be considered,

See **APPLICATIONS**, page 5

## Who Drives Your Car?

**TECH IT OUT**  
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With all the hype of self-driving cars, from Google's cars to Tesla's new autopilot feature, the journey of self-driving cars becoming accessible to the public is going to be a bumpy ride. Elon Musk, CEO of Tesla, claims that fully autonomous cars could become a reality within two years, as reported by Fortune. Undoubtedly an admirable claim. However, the nuanced decisions made by drivers on a daily basis are easily overlooked. While driverless cars are not prone to the same human weaknesses when driving, such as intoxication or fatigue, these automated cars aren't equipped to handle ethical and moral dilemmas that even we, as humans, find challenging.

The decisions made in the process of self-driving differ from instinctive split-second human reactions to coded decisions generated by the vehicle's autopilot software. For example, if a deer jumped into the path of a car, a driver may instinctively swerve to avoid the deer. In the process, they could crash into another car or kill a pedestrian. This may be an unfortunate scenario in which the driver is not at fault as they were startled by the deer. Now pretend that the car is self-driving, and instead of a deer, there is a pedestrian rushing across the street. The decision is to either hit the pedestrian or swerve to avoid them and risk hitting oncoming traffic. This involves a premeditated decision made by the programmers of the autopilot software. Not only does this raise the issue of accountability and responsibility, but it also raises the issue of ethics and which option to choose when faced with two negative options.

Most drivers are selfish. Their objective is to get from point A to point B in the least amount of time possible. When conflicts arise, a driver is more likely to prioritize their interests over those of others. For example, when waiting for passerbys at the crosswalk, a human driver might get impatient after waiting a few minutes and slowly inch forward, forcing pedestrians to let the car through. A self-driving car programmed would wait as long as it detected a human presence moving in front of the car and challenge the passenger's patience.

This issue of self-preservation is prominent in scenarios where drivers are faced with a dilemma of causing self-harm versus saving a crowd of people. A human driver would likely swerve to prevent risk of personal harm. However, a self-driving car must be pre-programmed to select certain options. It might subscribe to a utilitarian model of thinking, the greatest good for the greatest number of people. But human passengers would not support sacrificing their own lives to save others.

The issue of self-driving cars is that ethical dilemmas are pushed onto the car manufacturers. With no standard code of ethics dictating which choice a self-driving car should prefer when faced with two negative options, the moral terrain of self-driving cars becomes a slippery slope. The issues of accountability and responsibility for tragedies or accidents that may occur while driving also raises a red light to speeding forward through these issues. Perhaps one day we'll be able to call a self-driving Uber car, but in the meantime, we should shouldn't toss out our driver licenses just yet.

## Proposed Solution to Odor of Feces at La Jolla Beaches: Anti-Sea Lion Wall

Gigantic urban agglomerations and barely populated villages alike have their own local problems. Even in a paradise free of major socioeconomic issues, such as La Jolla, we can still smell trouble like sea lion and bird poop. For the past few years, the area has been suffering from a natural yet nauseous smell — feces from the animals of La Jolla Cove. A seemingly minor inconvenience causes strong feelings in the hearts and noses of La Jollans. But with rotating plastic cylinders to humanely displace the sea lions, it is time to end the stink once and for all.

The problem with the foul scent of animal and bird excrements began in La Jolla Cove when city authorities decided to put up a fence along the cliffs to prevent people from entering an unsafe sheer area. While making the cliffs safer for tourists and residents, the fence created a people-free zone that sea lions and birds gladly occupied. The unusually large concourse of animals soon befouled their new habitat, producing an unbearable smell that quickly spread due to prevailing ocean winds.

Local businesses were the first to complain about the odor, as it came with negative reviews from customers disturbed by the stench. To fight for fresh air in their establishments, owners of George's at the Cove and

the La Valencia Hotel filed a lawsuit ordering the city of San Diego and the state of California to solve the issue of the stench of animal droppings, but the initiative was eventually rejected.

Despite the city's refusal to address the problem, the locals, for whom having a Saturday brunch while overlooking the ocean is comparable to a weekly religious ritual, did not give up on the stink. First, a gate was placed in the fence to allow people to access La Jolla Cove. This measure was supposed to deter birds and sea lions from coming to the bluffs by bringing back human presence, but the animals quickly became accustomed to humans constantly taking selfies. The city also invested in a natural bioactive product that was sprayed around the cliffs three times a month to neutralize the odor. Unfortunately, this procedure also turned out to be effective exclusively against the smell of bird droppings, leaving the smell of sea lion's excrement unresolved.

After suggesting numerous creative yet problematic solutions, this year, La Jolla's residents put forward another anti-sea lion know-how. They proposed introducing rotating plastic cylinders along the cliff area to prevent the animals from climbing up the rocks. This simple device matches the standards of safety and

is harmless for sea lions. However, we have already intervened in nature by building up a fence, causing just as much harm as good, so it is undetermined how the inflatable cylinders will affect local wildlife. Sneaky sea lions might learn how to circumvent the newly built obstacles just as they got used to people. It is also possible that they move out to an area further away from Downtown La Jolla. But even if they wave goodbye for good, it is not the best-case scenario, as La Jolla will lose one of its main tourist attractions. We have to consider all these possibilities, but also should ask ourselves: Is the problem worthy of three years of continuous debate, or is it a classic example of using privilege to get one's way?

One might say that we need to leave sea lions and birds alone. However, if the cylinder solution is humane and sea lions have a place to relocate, maybe we should give this invention a try. A simple solution could effectively help sea lions, business owners and residents part as friends. Sea lions will go back to living in a less-inhabited portion of the wild, people will enjoy fresh air and the blessings of civilization and local publications will stop the never-ending flow of articles dedicated to the "poop problem." They will all live, for the time being, happily ever after.

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**WORLDFRONT WINDOW** By David Juarez



*UC Regents Statements on Intolerance Fail to Support Diversity at UCSD*

► **APPLICATIONS** from page 4

communities need to be aware of these scholarships' existence. If the university truly intends to create a more inclusive campus culture with a student body reflecting California's demographics, it should focus on informing applicants and their families of potential financial opportunities. If there is any hope of living up to the ideals of the American Dream, this is an important step that the administration needs to take sooner than later.

Aspirational goals and statements from the university professing its dedication to principles of tolerance and inclusivity undoubtedly

contribute to conversations surrounding these issues. However, once examined, they are only a means to improve the university's image. According to one of the latest statements issued by the university, the Statement of Principles Against Intolerance, the document is intended to "reflect the principles of the Regents" and contains a list with examples that "do not reflect the University's values of inclusion and tolerance." Although the statement may be intended to foster a better academic environment for students, the language itself reflects a need to appear virtuous and to be on the correct side of the political climate.

Just as the number of applicants does not signify a shift in the UC's

demographics, public statements do not illustrate a shift in university policy. Thus, direct, concrete action in the form of new high school programs or change in curriculum to increase awareness is in order to ensure these numbers and words to reflect our values.

The fact that the university can pat itself on the back for increased minority group application rates while simultaneously ignoring their needs and reinforcing institutionalized racism is revolting. So, although we grant the university a sincere "congratulations" for its triumphant increase in diverse applicants, we'll have to save the final word for when the admissions committee makes its selections.

**LETTER TO THE EDITOR**

To the editor:

As a San Diegan who has cared for individual marine mammals in a zoological setting for more than 25 years, I wanted to comment on the article "SeaWorld Sues State for Whale Breeding Ban" by Lisa Chik published in the Guardian on Jan. 6, 2016. Ms. Chik interviewed Ally Rice from the Scripps' Marine Bioacoustics Lab. Ms. Rice's suggestion that there is disparity between the longevities of wild and captive killer whales reflects a lack of awareness of the most recent scientific literature. In our recent publication in the Journal of Mammalogy (96(5):1055-1070, 2015), we compared life history data of SeaWorld's killer whales with that of wild populations. The data showed not only that our whales have similar life spans as well-studied wild populations, but also that they reproduce at a similar age as their wild counterparts, not "early" as her quote in the article implies.

Eighty percent of our killer whales were born at SeaWorld and while their lives in our care may be different from wild counterparts in many aspects, it's also true the lives of wild killer whales differ significantly between different populations in both physical traits and social organizations. These differences are so great that, it is clear, as a species, killer whales have the genetic tools necessary to adapt to different habitats and social situations — including those which are found for our whales at SeaWorld.

Ms. Rice further points to the fact that wild whales have access to larger home ranges. This fact isn't in dispute; however, what evidence is there that this causes them undue harm? Our whales are able to swim in their enclosures for as long and as

often as they desire. The fundamental difference is that wild killer whales are forced to follow available food supplies; this isn't a choice, it's necessary for their survival. Since her statement about available space differences could be applied to MOST animals of any species (including humans) living in any zoo, aquarium, home, farm, ranch, "sanctuary," wildlife reserve or other man-made location, the important question to ask is, can the animals (in this case our killer whales) adapt to these artificial environments? Our whales exhibit robust reproduction, normal life spans, and overwhelmingly healthy interactions with each other and their trainers. All of these traits provide evidence to help answer the question of whether or not they are adapted to SeaWorld and the answer is unequivocally yes.

If you'd like to know more about the whales at SeaWorld, come and see them at the park. Read the killer whale literature. Think about the value the whales at SeaWorld bring to society and the value they bring by inspiring the development of committed biologists and environmental advocates through the bonds they engender. A visit to SeaWorld when I was young inspired me to become a veterinarian, and today I'm proud to not only to care for killer whales, but to further research that will help protect these magnificent animals in the wild.

Dr. Todd Robeck  
Vice President of Theriogenology  
SeaWorld & Busch Gardens  
Reproductive Research Center  
San Diego, CA

**karmonize**

**Karmonize.org** is a student organization where we can support good causes, cooperate, and volunteer to improve the UCSD community.

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# OH WONDER

*After their mellow tone quickly caught the ears of online listeners, the London based songwriting duo finds themselves launched onto an extensive U.S. tour. Having just kicked off their North American tour with a sold out show at The Casbah, the writing pair eagerly describe their thrilling musical journey to the UCSD Guardian.*

By Peter McInnis // Staff Writer

On Sept. 1, 2014, Anthony West and Josephine Vander Gucht uploaded a song titled “Body Gold” to SoundCloud with no expectations for listener response. A handshake agreement to meet every month to record new songs blossomed with the support of a strong audience of thousands of online fans. A thousand hits became millions as Internet listeners uncovered their soft melodies and enticing voices. What was simply two friends writing and playing together soon turned into a monthly schedule as their cyber fanbase awaited the first of every month for the new Oh Wonder track. Now with 65 million hits on Spotify, and a full-fledged album of their compiled singles, Oh Wonder embarks on their first U.S. tour with the unrestrained excitement and youthful exuberance of an up-and-coming artist on the road.

After casually recording together, they quickly noticed the fluidity and ease with which their creativity collided.

“We just immediately clicked,” West explained to the UCSD Guardian. “We had a lot of the same musical interests and as soon as we wrote our first song, we were like, ‘Oh this is quite simple. We wrote a better song than we could write on our own and we still do. It feels like there’s just one person.’”

The musical pair handled early career decisions with a carefree and nonchalant attitude, shrugging their way through life-altering questions with astonishment at their levels of success.

“It was so impulsive,” West and Vander Gucht laughed. “We uploaded ‘Body Gold’ and said, ‘Should we do this every month?’ and we shook hands on it. That was kind of it, we didn’t think about the consequences. Touring was like, ‘Should we tour?’”

Similar responses arose in the face of legal issues which forced the duo to seek inspiration for a new band name. Originally labeled as Wonder Wonder, the band found themselves stuck with little time and no new ideas.

“It was Oct. 31, Halloween,” Vander Gucht said. “We were dressed up as John Lennon and Yoko Ono, on our way to a house party. We’d been thinking all day of the most awful names and suddenly we were just, ‘oh ... wonder ...’ Let’s do it! We loved the name, its dual meaning of being inquisitive and also an admiration of beauty.”

Oh Wonder’s music captures a delicate beauty: They layer their

voices alongside gentle piano and simple, addictive electronic riffs. By perfectly balancing their catchy, pop vocal riffs with an alternative instrumental sound, they strut in between genres and confound listeners attempting to pigeonhole their style into a single genre. They have mastered a pleasant and comforting vibe, clearly present in “All We Do” and “The Rain,” while simultaneously featuring up-tempo hooks and beat drops; they stimulate dance parties in the audience while inviting them to sit down to a cup of coffee.

The two musical partners recently celebrated the overarching message of the album with matching “Heart Hope” tattoos, finding inspiration in the lyrics of the penultimate song on the record.

“The context of that song sums up the whole album for us,” Vander Gucht told the Guardian. “Heart Hope is a metaphor that we’ve created to mean love, community, support for people, music as a comfort blanket. It’s a constant reminder of why we make music.”

Passion and symbolism reverberate throughout their lyrics as they spread messages of compassion and connectivity. For example, “All We Do,” a slower, minimalist piano ballad uses elegant repetition of simple phrases and instrumental melodies to express individualism.

“You’ve seen the world in a different way than everyone else in the world,” Vander Gucht described. “That’s something to be celebrated. It’s better to live your own life than exist among everyone else’s. If you flip yourself upside down and be different to everyone else you’ll find paradise on the because you’ll be happy doing your own thing.”

The songwriters radiate a bright and innocent enthusiasm, which has captivated the hearts of millions online across the globe. They have traveled across four continents, playing in Australia and eventually finding themselves at a sold-out show at The Casbah in San Diego. Standing on the stage for just over one hour, Oh Wonder brought the room to its feet in a dancing frenzy, slowed down for softer, hopeful tracks and captivated the crowd with their friendly and addictive personalities. After 100 hours in planes and 40 hours in airports, by their estimates, they now hit the road in their first tour bus on their North American debut tour. Oh Wonder’s popularity continues to expand as their music emanates from laptop speakers, enveloping the world in a “comfort blanket” of love and hope.

PHOTO BY ANDREW GEORGE



## TV REVIEW



PHOTO COURTESY OF SHOWTIME

## BILLIONS

Though in need of a more authentic touch, the binge-watchable “Billions” is expertly written and performed.

Release Date Jan. 17 ★★★★★

In the opening scene of “Billions,” a man is hogtied and bound, awaiting a dominatrix: a perfect metaphor for the show to come. “Billions” is a show about power relationships. It is a showdown between an ultra-rich hedge fund king and a megalomaniacal U.S. Attorney. It’s shameless in its desire to be gripping, a tactic that works because of its sharp writing and excellent acting. And, like the act performed in its opening scene, “Billions,” a show that deliberately eschews realism, is an incredibly satisfying fantasy.

“Billions” follows the characters of Bobby Axelrod (Damian Lewis), a hedge fund manager, and Chuck Rhoades (Paul Giamatti), a U.S. Attorney for the southern district of New York. Both Lewis and Giamatti are experts at portraying characters that no one can trust (Lewis in “Homeland” and Giamatti in “The Ides of March”), and their performances in “Billions” are no exception. Axelrod is at first presented as a charitable, hard-working family man, but as the show goes on, he is revealed to be more and more manipulative and deceptive.

Aside from his wealth, Axelrod’s greatest tools are his intellect and determination. He is convincingly portrayed as a brilliant investor, a Walter White of Wall Street who uses his knowledge of the market to make millions and outwit his opponents. And his main opponent is Chuck Rhoades, another powerful New York figure who is determined to prosecute those who would usually buy their way out of a conviction. The acting in “Billions” is elite for television, with Lewis’ amicability quickly evolving into spite and Giamatti’s performance blending righteousness and ruthlessness.

The screenwriting team of Brian Koppelman and David Levien (“Ocean’s Thirteen”) created “Billions” with help from financial journalist Andrew Ross

Sorkin. “Billions” contains many moving parts, and the creative team was able to put the puzzle pieces together into a story full of biting dialogue and a plot that moves at a rapid pace. The show presents many facets of the business world, including hedge fund managers, traders, lawyers, business executives and journalists. It is fascinating to see how characters of different backgrounds come together to outmaneuver each other and plan their next attack.

While the writing of “Billions” is razor-sharp and relentlessly entertaining, it lacks a sense of authenticity. While it shows the corruptive influence of wealth, it doesn’t reveal the interworking of money and power with any real

precision or depth as was done in shows like “The Wire.” The show is so bent on keeping you watching that it doesn’t bother showing you how the financial or legal world actually works. Instead, “Billions” captivates you with its characters and story, saturated with all of the elements which make for exciting TV: lies, machinations, relationship problems and kinky sex. While “Billions” doesn’t feel like an adequate real-world representation of Wall Street, it is a riveting and original show that carries a high risk of being binge watched.

— NAFTALI BURAKOVSKY  
A&E Editorial Assistant

## FILM REVIEW



PHOTO COURTESY OF ACESHOWBIZ

## SON OF SAUL

Directed by Laszlo Nemes  
Starring Geza Rohrig  
Rated R  
Release Date Dec. 18 ★★★★★

Laszlo Nemes’s Hungarian nightmare narrative offers a surreal experience containing a hard kernel of truth.

“Son of Saul,” the first feature-length film by Hungarian director Laszlo Nemes, offers a very unusual take on the Holocaust by delving into the behind-the-scenes logistics involved in genocide. It follows Saul Auslander, a Jewish prisoner at a German death camp who is forced to work as a member of the Sonderkommando, burning and discarding the dead. At the beginning of the film, Saul (Geza Rohrig) encounters his own son among the bodies he’s sorting and resolves to perform a traditional burial for the boy.

Nemes keeps everything as simple as possible with few characters, limited dialogue and an authentic plot. Nemes consistently opts for simple camera work; much of the film consists of tight shots of Saul’s gaunt face, dignified and stoic, beautifully shot on 35 mm.

From the start, the soundwork is chilling. In lieu of a score, audiences are forced to rely on percussive gunshots, harsh commands and

infrequent, hushed conversations between prisoners. We spend vast swaths of time in silence, and all of the dialogue is either screamed or whispered, making for an intense viewing experience. The decisions to scale back sound also force us to pay close attention to what’s happening off camera. While we watch Saul rifle through the coat pockets of new arrivals, we begin to detect a faint banging that becomes an unbearable roar, realizing it is the pounding of fists on the door from the inside of the gas chamber.

Nemes manages to cover inherently tragic subject matter without making the film seem sad or invasive. To keep the film from feeling emotionally manipulative, Nemes uses as few gimmicks as possible. This use of understated drama, rather than melodrama, with respect to such serious subject matter is immensely surprising and should be commended for its originality. “Son of Saul” has a lot to say about sadness, namely that it is

a luxury not afforded to all.

From a safe distance, the modern day audience can appreciate the undeniable sadness of the Holocaust, but in the world of Saul’s hellish work there is no place for grief. Saul must behave robotically and efficiently throughout the entire film. To display emotion would be to put his life at risk, and his quest for a traditional burial is the only expression of appropriate grief he is allowed.

Nemes does something much more interesting than evoke sadness in viewers — he makes them afraid. He rejects the sadness experienced in our discussion of the Holocaust in favor of the total fear experienced by its actual victims by focusing in on one man’s experience, over the course of only two days, participating in the grotesque grunt work of the Sonderkommando. With a no-frills approach to filmmaking, “Son of Saul” transcends the genre of historical fiction.

—SUSIE DAVIDSON  
Contributing Writer

RETROSPECTIVE REVIEW:  
“SHOAH” (1985)

In an interview with The New York Times, famed French filmmaker Claude Lanzmann lauded director Laszlo Nemes’ “Son of Saul” with the highest praise imaginable: “It’s not at all melodramatic. It’s done with a very great modesty.”

These are pithy words indeed. You cannot enter into the emotional conflagration that is the Holocaust without great care or else you easily turn such a cataclysmic event into a ploy to play off the viewer’s emotions. Thus, although “Sophie’s Choice” and “Schindler’s List” are worthy pieces of heart-wrenching storytelling, they run the risk of escalating into cinematic experiences that lose their unassuming edge.

That’s something Lanzmann seemed to understand, to get to the heart of what he is talking about, it’s necessary to acknowledge his own great masterpiece. “Shoah” was not a film at all, but rather a nearly 10-hour experience that is matter-of-fact and mundane in the way it tackles this earth-shattering event. It does not need to glamorize these stories

because their merit lies in their blatant honesty. It is content in finding the truth and digging into the reality as bystanders, victims, and perpetrators all are forced to bear their souls to an impartial camera. As interviewer and architect, Lanzmann riddles every eyewitness with questions that are pointed and blunt. His approach is perhaps overly callous, and yet he succeeded beyond comparison to unearth a plethora of narratives that help form a broader, fuller picture of the Holocaust.

“Son of Saul” is undoubtedly a more intimate study of that horrific time and place, and yet it still looks to maintain the same sobering realism of Lanzmann. There is not a dichotomy between heroes and villains, but rather a multitude of individuals scattered across the same plane of mankind. The banality of evil looks strikingly similar to the everyday saint.

— TYNAN YANAGA  
Senior Staff Writer



PHOTO COURTESY OF SLANT

# TRITON TO WATCH: ARIELSELA HOLDBROOK-SMITH

Interview by Olga Golubkova // *Lifestyle Co-Editor*

The Vagina Monologues at UCSD is one of the major school events that has become a tradition. Originally a theatrical performance based on an episodic play by Eve Ensler, it is now a professional project organized by amateur actors and crew members who collaborate annually to initiate the conversation about identity, diversity, inclusion, feminism and, well, vaginas. We talked to this year's production director Arielsela Holdbrook-Smith about her involvement and find out what to expect from VagMo this year.

**GUARDIAN:** How did you get involved in Vagina Monologues?

**ARIELSELA:** I got involved with Vagina Monologues my second year because I was looking for a way to better express myself and learn to own my ideas and my voice. As Vagina Monologues is a theatrical show, it is both about presenting yourself and your story on the stage. Big focuses of Vagina Monologues are raising our voices and standing out for our stories, learning to own our persons and presenting ourselves to the community in a way that makes us feel good about ourselves.

**G:** This year, Vagina Monologues has three directors. Is it hard to have multiple leaders on the team?

**A:** I think it is great to have three different people as leaders. See, for me one perspective is not good enough, and two perspectives are better, but three perspectives seems like just enough. Additionally, it allows for an even split of the work, so we can divide the pieces and committees for crew. But mainly, it is very useful to have different types of women with different types of stories and backgrounds come together to form a production. All three of us have our own strengths as directors that we bring to the table.

**G:** As a director, you aim to introduce diversity in a play widely criticized for portraying a narrow, white, privileged view on feminism. How do you address the challenge of broadening Vagina Monologues' discourse?

**A:** One thing that we worked really hard on was having a more diverse cast and crew. While it might have seemed diverse enough to some people, it was still difficult for students of color and members of marginalized groups to identify with some topics discussed in the Monologues. Some people already went to see the performance knowing that Vagina Monologues is not an intersectional show, which did not allow the audience to perceive the right message and benefit more from the show. VagMo is an educational journey, so this year we tried to involve more women with a variety of identities to allow our viewer to learn effectively.

**G:** Will the show itself be different from last year's performance?

**A:** While the monologues tend to remain fairly consistent and follow the original play, every year we perform a new spotlight piece that had never been done before. In addition, what we have here at UCSD is different from what you would see at other universities — show flow and artistic peculiarities are unique to every school and organization.

**G:** How do you teach your cast members to be comfortable on stage and deliver a professional level show?

**A:** We have weekly workshops that tackle specific issues that come up in a monologue. For example, it can be a workshop on women of color, transgender women or even aging and body image. The point of these workshops is not only to educate the cast and crew but also to allow actors to understand their characters' feelings and background. Working toward the common goal is another important aspect of staging process. After going through the training process, meeting different women and acknowledging your own story, once you get on stage you are so empowered that you just knock it out of the park! Last year, I was on cast doing the spotlight piece, and for me doing this monologue came together with inspiring myself. Inspired, I brought a voice of newly empowered women to my own piece.

**G:** What other activities, besides the play, does The Vagina Monologues organize at UCSD?

**A:** We table a lot in the time leading up to Vagina Monologues bringing the Giant Vagina to the Library Walk. We also do publicity campaigns like videos where we go out into the community and interview people. We do headshots of our women so that they can update their social media profiles and let people know what is going on with Vagina Monologues. These photos also help encourage their friends to come see the show and inspire discussion. Personally, I have been able to have a lot of productive discussions with different people in my life because they saw me change my profile photo and figured out I was in this production. We also team up with local beneficiaries. This year are the Center for Community Solutions, the only 24-hour domestic violence and sexual assault shelter in San Diego, and License to Freedom, which works with immigrant and refugee populations to decrease domestic violence and sexual assault.

**G:** Can you tell a fun story or memory from last year's production?

**A:** Oh, there were a lot of fun memories. I think last year one of my favorite memories was tabling. The whole process was very fun: getting together, making pussy pops that are chocolate or vanilla vaginas that come in a variety of colors and flavors, selling them and talking to members of the community about different social issues.

**G:** Finish the phrase using three-five words: "Vaginas are..."

**A:** Hm, okay, vaginas are beautiful, powerful, diverse and political. There are a lot of politics surrounding vaginas.

## THE CHRISTIAN LIFESTYLE: An Advice Column



CHRISTIAN GELLA  
CGELLA@UCSD.EDU

**I recently got my heart broke by someone. How do I mitigate the pain? — Anonymous**

We're rapidly approaching Valentine's season: shaming singles through lavish consumeristic contests on who can most prominently display their affection. Ironically, Valentine's Day falls within the month of Aquarius, and an Aquarius in Venus is practically the antithesis of romanticism; whoever constructed the Gregorian calendar was obviously a salty Taurus with a sassy "don't tell me what I can't do, you frisky eggplants" moment. But natal charts aside, overcoming feelings of heartbreak is a difficult matter because there's no real blanket-check emergency button.

There are a few procedural steps one can take, however. Obviously, delete them from your life like they're an old, 72-day-old, tea bag. If you keep treating them like they're a reusable mason jar that you can automatically resort to, then of course it's going to be painful. Cut that caca out of your life. Trust: this sounds as obvious as eyebrow maintenance and pink on Wednesdays, but it's the cardinal rule that everyone breaks. So stop stalking and start shopping; stop texting them and start talking trash. A mani-pedi and a night out on the town — or, if more appropriate, a deep intellectual conversation about metaphysics — will help to eradicate any semblance of the person in your mind, at least in time.

The goal is to forget that they exist entirely. In such a regard, trash-talking only works if you're ripping apart the institution. Instead of focusing on how much you miss their kisses and kinks, focus on the dismal representation of people of color in television and the psychological correlation between underrepresentation and self-esteem in communities of color. Why bother with their timeless smile when you can critique and bully a business on Yelp because of its blatant disregard toward gentrification. Redirect your anger to the real issues facing America and pull the rhetoric away from whatever frivolous intimacies you've had with someone else. You're better, and you're destined to do great things, like start a documentary on how Pepperidge Farm isn't actually a farm or designing a watch that can tell time on time.

To distill this advice down to its simplest form, focus on yourself and whatever that means to you. Surround yourself with friends who actually care about you and are willing to listen to all of your dumb jokes or, better yet, make new jokes with them. Watch movies like *Inside Out*, critique them for being heralders of gentrification — be angry! — and allow yourself to feel emotions when needed. You're allowed to express yourself and nothing should stop you. But remember to never stop focusing on yourself. Because, Jesus Hilfiger Christ, that's why manicures were invented.

*Need any advice on acclimating to UCSD? Struggling with a nasty case of the break-up? Need better ways to burn a tuna melt sandwich? Reach out to us at [lifestyle@ucsdguardian.org](mailto:lifestyle@ucsdguardian.org) with your questions and your anonymity, if wanted, and we'll answer as many as we can!*



Vagina Monologues cast and crew 2016. PHOTO USED WITH PERMISSION FROM ARIELSELA HOLDBROOK-SMITH.



## FILM REVIEW

PHOTO COURTESY OF PARAMOUNT PICTURES

## ANOMALISA

Directed by Charlie Kaufman, Duke Johnson  
 Starring David Thewlis, Jennifer Jason Leigh  
 Rated R  
 Release Date Dec. 30 ★★★★★

Kaufman's stop-motion masterwork, jokes around with the human condition in a profoundly serious way.

A review of a Charlie Kaufman film usually starts by stating how awesome Charlie Kaufman is. People laud the originality of his scripts ("Adaptation," "Being John Malkovich"), and complain about how ridiculously ambitious (but brilliant) his directorial debut was ("Synecdoche, New York"). But as much as this has become cliché, it's impossible to do otherwise: Charlie Kaufman is awesome. Now we can start.

"Anomalisa" arrives seven years after Kaufman's last effort ("Synecdoche"), but it's a continuation, and a reworking, of a method that runs deep in his work—that of the literalization of the metaphor. In "Synecdoche" life is, literally, a stage; likewise "Malkovich" is about people, literally, getting into someone else's head (another example is "Eternal Sunshine of the Spotless Mind" where memory is, again literally, erased). The trick is to seize a metaphor, or a popular saying, and transform it into the very reality of the film. This idea takes its most extreme version in "Anomalisa," where the metaphor of the individual as a puppet reaches its logical conclusion: Human beings are, literally, puppets. What emerges marks a revolution in the beautiful, but

previously limited, technique of stop-motion animation. The characters in "Anomalisa" are puppets that look like puppets: their faces are fragmented into visible segments and their bodies look awkwardly disproportionate. Here's a case where form and content bleed into each other. The puppets' aesthetic not only reinforces the concept, but in a fundamental sense, is the concept itself.

What's remarkable about co-director Duke Johnson's ("Marrying God") animation is how natural it feels. The puppets' movements and facial expressions are unmistakably human, or at least human enough to keep the film's tone intact; a less nuanced animation could have turned "Anomalisa" into a laughable experience. Think about puppet sex. Picture a puppet masturbating in a hotel room. Ludicrous? Pathetic? Exploitative? Not with Johnson in the director's seat. The sex scene is a thing of wonder. It's raw and tender and, like the rest of the film, it's deeply, deeply sad. It's also beautiful though, and at the risk of making this review laughable, there's at least a case to be made that no director has previously shot oral sex with that much emotion and love. In a year full of cinematic miracles (see

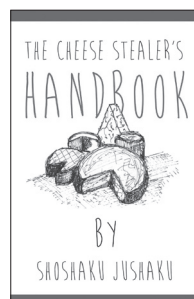
"Max, Mad"), Johnson's sex scene sits right at the top.

The story is simple. A motivational speaker (voiced by David Thewlis) suffering from severe depression travels to Cincinnati for a one-day conference. After a disastrous attempt to reconnect with an ex-girlfriend, he meets Lisa (the great Jennifer Jason Leigh), a shy, self-conscious woman who, in his eyes, is "obviously extraordinary." Thewlis's character knows (for reasons that shouldn't be disclosed) that she is his last hope — the only possible exit from his existential malaise.

Kaufman's script is, well, Kaufmanesque: slapstick comedy is intermixed with painful moments of loneliness and alienation. The conflict between the comic and the serious is played out without any resolution; the final scene would be interpreted by many as cheerful, even hopeful, and by others as terribly depressing. What's certain is that, once again, Kaufman has created a film that sets its own rules and exists in its own universe. Nietzsche famously wrote, "What then is truth? A mobile army of metaphors." "Anomalisa" is a devastating film about a metaphor come true.

— MARIO ATTIE  
 Senior Staff Writer

## BOOK REVIEW

THE CHEESE STEALER'S HANDBOOK  
 BY SHOSHAKU JUSHAKU

★★★★★

Anyone who's a grammar-nerd or owns a PC might be able to empathize with this line from Shoshaku Jushaku's novella "The Cheese Stealer's Handbook": "I haven't even started the novel yet and some pissant anthropomorphic paper clip has already criticized my lack of proper grammar four times." The line's a prelude to certain themes of the novel, including frustration with everyday life and the narrator's failure to write a book. The narrator, whose girlfriend calls him "Acky" and who signs his name as "Shoshaku Jushaku" (according to the Internet, this means "one continuous mistake"), could be a posterchild for Red Ribbon Week presentations everywhere. He's an extreme version of the drugged-up genius cliché: Over the course of the story, he's almost always high and drunk, often in search of cocaine, and spends his days trying to write a book that refuses to be translated from his mind onto the page. He also backhands just about everything — among the insulted categories are literary theory, cake, his girlfriend's friends, Microsoft's paperclip, most of all himself and unsurprisingly not Salinger (whose "Catcher in the Rye" he considers brilliant). It's an irony-saturated, irreverent book that regularly and hilariously mixes highbrow and lowbrow humor, and its only problem is that, even at only 56 pages, it becomes tedious.

As anyone who's enjoyed, for instance, David Foster Wallace's "Brief Interviews with Hideous Men" could attest, liking characters is not a prerequisite for enjoying books. Even so, there should be some sort of variation to make it interesting; in "Handbook," the reader is faced

with a Mobius Strip of addiction, ruminations on literary failure, more addiction, ruminations on romantic failure, even more addiction and so on. Nothing unfolds here; the tone never really changes and while the book is superbly nihilistic, eventually one gets tired of reading the same story over and over again.

Despite that relatively minor quibble, it's clear that Jushaku (or whatever the author's real name is) has talent. Though the narrator's snarky humor is clearly a sort of inept psychological defense mechanism, it's damn funny. Particularly cathartic are the repeated puncturing of happy clichés and the deadpan black humor (e.g., "I did cheat on her while she was having an abortion. But the pregnancy was most likely my doing").

Strangely enough, it's the humor that makes the book good — not its overarching story about the narrator's relationship with Miranda, a girl he insists he loves. Unfortunately, the whole romance seems unbelievable, not because real people don't fall in love with funny and charming drug addicts, but because there never seems to be any reason for Miranda to put up with him. He's condescending toward her, rude to her friends and the nicest things he does are shove an unwanted piece of cake at her and tell her she's beautiful. It's hard to see why she's with him in the first place or why she thinks he's a genius. But, as is often the case, well-placed humor is enough to distract from something's flaws.

— JENNIFER GRUNDMAN  
 Staff Writer

## UPCOMING EVENTS

PHOTO COURTESY OF MCASD



## ED RUSCHA: THEN AND NOW AT MCASD

Satiate your pop art taste buds with curated works from Ed Ruscha at the Museum of Contemporary Art San Diego. The exhibit, Ed Ruscha Then & Now: Paintings from the 1960s and 2000s, opens this Saturday, Jan. 30. Ed Ruscha transcends archetypal pop art culture with his deadpan bite and use of eccentric and unconventional materials such as gunpowder, blood and Pepto Bismol. Much of his work is drawn from the offbeat energy of Los Angeles, which becomes translated into laconic phrases and words with a backdrop of familiar images or muted shades. He draws inspiration from the media and consumerist culture as well as the architecture of the City of Angels.

The exhibit's philosophy mirrors that of his most recent photographic book "Every Building on The Sunset Strip" (1966) in which he reconnects with past work — Ruscha is one to stay committed to particular subjects and themes, always revisiting ideas and deriving new means of representation. This exhibition mimics this tendency, highlighting the maturation and metamorphosis of his work, along with the shifts in culture that he then presents. His long-rooted connection with the museum culminates into a total of thirty pieces by the artist, many of which can be viewed in this exhibit until April 24 this year.

— By Maria Manalang Staff Writer

## MUIR WOODS LATTE ART THROWDOWN

To all the macchiato mavens, fair trade fanatics and espresso enthusiasts out there, the Iron Chef America(na) event that all java dreams are made of is about to take place. This upcoming Wednesday, Roger's Market is hosting preliminary rounds to the Latte Art Throwdown, with final rounds hosted at Muir Woods and featuring the work of professional milk frothers and amateur baristas alike.

With fame, fortune and a mystery coffee-related prize on the line, only the best from the competing coffee curators is expected. For our friends who prefer to consume rather than compete, the Latte Art throwdown offers live music for onlookers and a pour over bar to cater to every coffee connoisseur's need. But for those up to the challenge, the only requirements include the ability to pour a shot and to steam milk, sans red solo cup and microwave. So sign up today and may the best bean win.

— By Brittney Lu Lifestyle Co-Editor

## CAFFEINE CRAWL SD

Water may be the source of all life, but coffee is what makes living worthwhile. Arguably, booze comes at a close second, but at least coffee keeps humanity relatively conscious. Mankind has become so reliant upon this liquid gold, that if one had to choose one beverage to drink for the rest of their life, coffee would be the one chosen — forever and always.

Lucky for all SD coffee fanatics, there is finally an event just for this cappuccino sipping crowd: San Diego's third annual Caffeine Crawl. Starting on Friday, Jan. 22 at 2 p.m. in North County, participants will stop at four local coffee shops (with a fifth joining in as a pop-up), before hitting the streets of San Diego Saturday morning for multiple routes by car, bike and foot. Saturday afternoon routes start at 1 p.m., 1:30 p.m. and 2 p.m., and there will also be times available on Sunday morning, starting at 11 a.m.

Tickets start at \$25, which gets you coffee, tea, chocolate, coffee-themed cocktail and a goodie bag at six or more local coffee shops. To purchase tickets and to see a full list of participants, check out the website: [www.caffeinecrawl.com](http://www.caffeinecrawl.com).

— By Shelby Newallis Staff Writer



ILLUSTRATION BY DAVID JUAREZ

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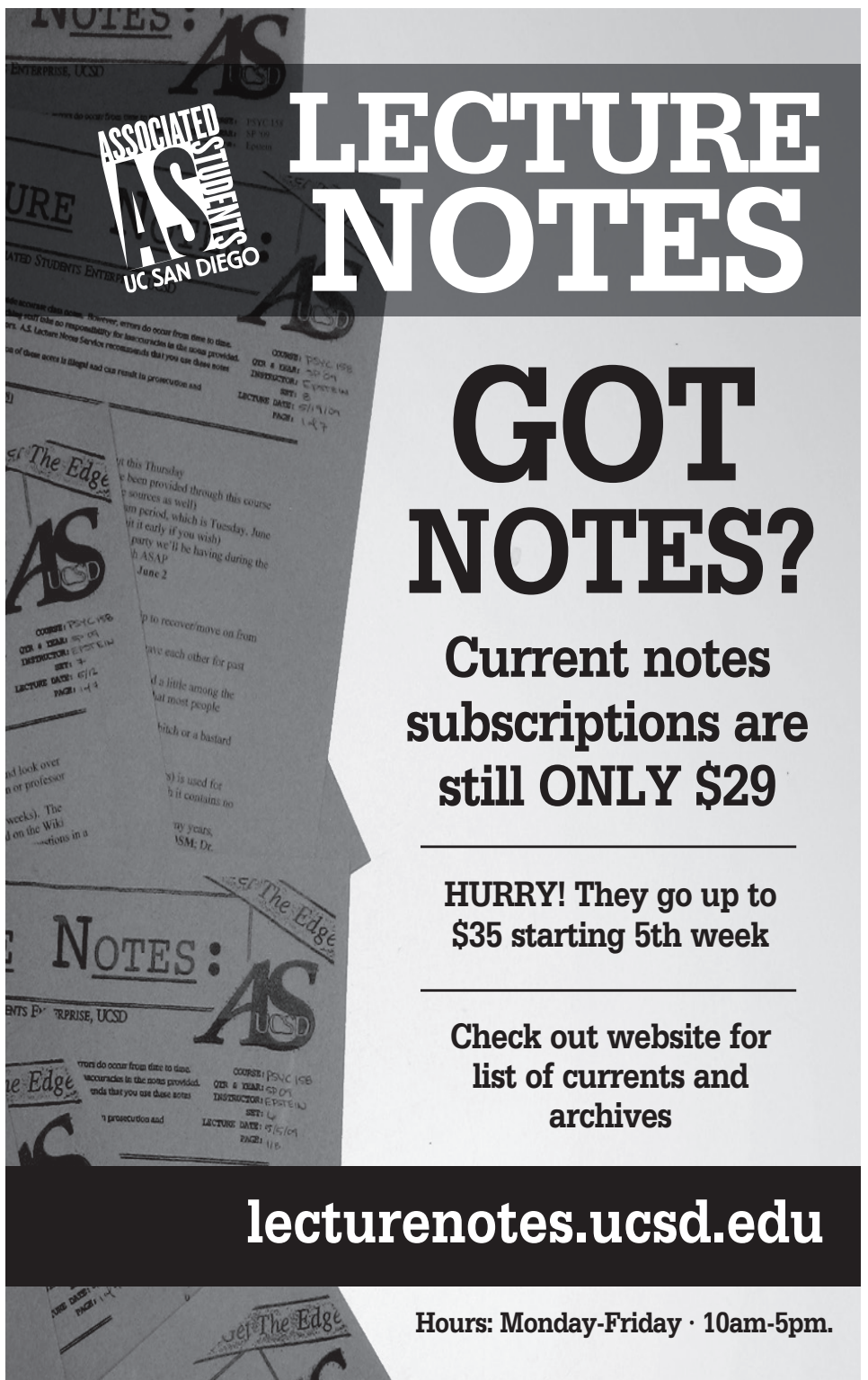
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Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit [www.sudoku.org.uk](http://www.sudoku.org.uk)

Level: 1

				1				
	4	6	7	9	2			
				2		9		
4			9					
	7	8				6	1	
				6				2
7	1							3
		3	8	7	1	4		
		3						

Level: 1

		8	3	1		6		
					2	1	4	
		2	5				9	
3								
	1	7				8	6	
								7
	6		2		7	4		
	2	3						
		4		3	6	9		

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## FENCING

# Triton Women Win West Invitational Again, Sweep Opponents

Triton men win conference matches against rivals Air Force, Caltech and Incarnate Word but lose to No. 10 Stanford in West tournament.

BY GURKIRAT SINGH  
Senior Staff Writer

Over this past weekend, the UCSD women's fencing squad won the Western Fencing Conference team championship of the West Invitational for the second straight season in a row. The men's fencing squad almost followed suit, but couldn't finish all the way and ended the tourney second place in the league. UCSD hosted the West Invitational on Sunday at RIMAC Arena.

Seven teams competed at the West Invitational: Northwestern, UCSD, Stanford, Air Force, Vassar, Caltech and Incarnate Word. For the women's competition, the order of winning teams is as ordered above, with the Northwestern women's squad finishing in first with a count of 5-0 and the UCSD women's squad coming in as a close second place with a count of 5-1. The Tritons swept the women's WFC competition, however, ending the day as 4-0 in the field with Stanford second at 3-1. The Tritons were able to earn conference victories over the following competitors: Air Force with a final count of 22-5, Stanford with a final count of 15-12, Caltech with a final count of 21-6 and Incarnate World with a final count of 23-4. Their victory over Vassar, which ended at 17-10, was not a conference win and was thus classified as a non-league win. The women's Tritons only tasted defeat at the hands No. 5 nationally ranked Northwestern, which ended 10-17 in favor of Northwestern.

For the women's team, the sabre squad went unblemished as it ended



PHOTO BY MEGAN LEE/UCSD GUARDIAN

the tourney with a perfect 6-0 record. The women's foil came close to accomplishing the same feat, but were handed a loss to end the tourney at 5-1. The women's epee faced the most trouble during the tourney and ended with a 3-3 record. For the sabre, freshmen Leanne Singleton-Comfort and Lillian Chu really stepped up and brought the heat as they lead their squad with 7-1 and 6-2 records, respectively. In the women's foil, sophomore Sophia Holmqvist performed exceptionally and ended

the tourney with a 13-1 record.

The UCSD men's team ended the tourney with an overall 5-1 record and ended the men's WFC team championship 3-1. The men's Tritons won their conference matchups over WFC rivals Air Force with a count of 22-5, Caltech with a count of 21-6 and Incarnate World with a count of 20-7. They only lost to No. 10 nationally ranked Stanford, which also ended up winning first place in the men's league.

The men's sabre and foil squads

came out of the tourney looking good, ending with a 5-1 score each, almost hitting the perfect record but falling just one match short. Men's epee went the same as women's epee and ended with a 3-3 record. Senior sabreur Drew Dickinson shone the brightest out of the men's squad as he managed to go undefeated against Stanford and Air Force before ending the tourney on a 7-1 overall record.

"We are right where we need to be," Dickinson told the UCSD Athletics Department. "Early on in

the season we started off really strong ... and it looks like we're going to continue going strong through the season. Come Northwestern, I expect a lot of wins!"

Both the UCSD men's and women's teams are receiving votes in the national poll for ranking. The squads are now looking forward to compete at the San Diego Open on Jan 23.

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# SPIRIT NIGHT

2016

vs.  
CSU DOMINGUEZ HILLS

Friday  
1/22/16

Women: 5:30PM

Men: 7:30PM

POST-GAME FIREWORKS  
ON RIMAC FIELD!

## SPORTS

CONTACT THE EDITOR  
**MARCUS THULLIER**

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UPCOMING  
UCSD  
GAMESW. Basketball 1/22 VS Cal State Dominguez Hills  
5:30 p.m.M. Basketball 1/22 VS Cal State Dominguez Hills  
7:30 p.m.


# Spirit Night Preview

## 2016

PHOTO BY YASMEEN ELSAWAF/UCSD GUARDIAN

### TRITONS LOOK TO REBOUND AFTER LOSS

BY ALEX WU  
Staff Writer

While the UCSD men's basketball team return home an impressive 13-3 and 8-2 in California Collegiate Athletic Association play, the Tritons have to feel a little disappointed, as they dropped their previous match against the now 7-8 and 5-4 in conference Cal State Monterey Bay Otters, putting their four-game win streak to a halt. But the Tritons can make up for their Saturday night misstep in their Spirit Night game against Cal State Dominguez Hills Toros, who are 9-8 overall but only 3-6 in conference play.

"We're looking forward to coming home and I expect us to respond with a much better performance," UCSD Head Coach Eric Olen told

the UCSD Athletics Department after Saturday night's game.

Regardless of their few blunders, the men's basketball team has been fantastic this season — ranking 17th nationally and currently tied for first with Chico State in the CCAA standings. The Tritons have improved from last year largely due to their offense, averaging an impressive six points per game more than last year, jumping from 66.2 to 72.7. Defensively, the team has done exactly what it needed to do. By holding its opponents to just 60.8 points per game as one of the best-scoring defenses in the nation, the team averaged a 12-point increase differential up to this point in the season, which will be key if the Tritons want to make a deep playoff run at the end of the season.

Despite their middle-of-the-

pack record, the Toros are excellent offensively, averaging 75.4 points per game and an outstanding 41.5 percent from the three-point range. The Toros should serve as a tough test for the Triton defense, but the Tritons will likely have their way with a Toro defense that allows 76.3 points per game on 46 percent shooting.

With their 13-3 record, the Tritons are three wins away from matching their 2014-2015 season win total. Up to this point in the season, these Tritons have been far more consistent and are far more dangerous, so look for the UCSD men's basketball team to make a big splash come playoff time; they're looking to prove they're worth your attention on Friday night.

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## BIGGEST GAME OF THE YEAR VS CSUDH

BY MARCUS THULLIER  
Sports Editor

Friday Night's showdown on Spirit Night will peg the two league leaders, UCSD and Cal State Dominguez Hills against each other. While CSUDH stands alone and undefeated atop the California Collegiate Athletic Association, No. 21 UCSD is right behind with only one defeat.

After losing senior guards Stephanie Yano, Miranda Seto and center Dana Webster, among others, UCSD changed its style of play and adopted a quicker pace led by sophomore guard Taylor Tanita. Along with senior forward Farrah Shokoor, a three-time CCAA player of the week, and senior guard Jamie Katuna, a one-time CCAA player of the week, she highlights the Tritons' high scoring offense heading into this weekend's matchup.

UCSD scores 75.6 points per game, a full five points ahead of the next best, CSUDH at 70.4. The Tritons also boost the fifth-best scoring defense in the conference, ahead of CSUDH's mark of 10th. UCSD leads the league in all the offensive categories: field goals percentage (44.5), three-point percentage (35.8), free-throw percentage (74.9) and assists (15.94 per game). The Tritons are also third in rebounds, turnover-margin and rebounding-margin heading into the clash against CSUDH.

Individually, the Tritons feature two of the top-five scorers, with Katuna in second at 17.3 per game and Shokoor in fourth at 15.1 per game. Also, Shokoor is also the only player in the CCAA to average a double-double, adding 12.7 rebounds to her point total per game. Junior forward Cassie MacLeod is also in the top 10, averaging 6.6 rebounds per game. In addition, UCSD is king in another category — assists. Tanita leads the league at 5.1 per game, the only player to average over five in the conference. Shokoor is seventh in that category, all while Tanita also dominates the assist-to-turnover ratio, with Shokoor in fourth. Two Tritons lead the table in field-goal percentage, with Shokoor in first at 51.4 percent, Katuna in second at 47.6 percent and junior guard Beth Mounier is third with a three-point percentage of 37.8. One last thing, Shokoor is the only player in the CCAA to place in the top 10 for both steal (fourth) and blocks (ninth).

Last time the two teams played, CSUDH dominated UCSD by 24 points, in a lopsided 69-45 win on Nov. 17. However, the two hottest teams in the league, with CSUDH riding an eight-game winning streak and UCSD riding a six-game winning streak, will fight for CCAA supremacy on Spirit Night, and UCSD is intent on protecting the home field.

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PHOTO BY ALWIN SZETO/UCSD GUARDIAN