

MAKING MUSIC AS AN UNDERGRAD



For many successful artists there is a distinct leap of faith into the industry, a point where you either make it or fail and face the repercussions.

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COMPTON COOKOUT

REFLECTING ON APATHY

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ON-CAMPUS FOOD

CONVENIENCE OR QUALITY?

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FORECAST



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VERBATIM

“Captain Marvel” packs a calculated punch with its subtle and satisfying handling of themes such as gender and systematic oppression.”

Laura Hatanaka
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COIN performed at Rock N Roosevelt this past Friday // Photo by McKenna Johnson

TRANSPORTATION

UCSD Unlikely to Implement Charge for Weekend Parking

BY MADELINE LEON SENIOR STAFF WRITER

At the Student Transportation Advisory Committee meeting on March 5, committee members and college representatives voiced student opposition at the possibility of charging for weekend on-campus parking while also expressing students’ mixed feelings about charging for Americans with Disabilities Act parking. The general student consensus was pulled from data in a survey that was sent out to the Graduate Student Association, as well as from student feedback from college councils. The ideas of charging for weekend and ADA parking have not been officially proposed and, according to Director of Transportation Josh Kavanagh, it will not launch in the next academic year.

The idea to charge for ADA parking and weekend parking was first introduced to STAC at its Feb. 19 meeting. In mid-February, STAC had released a Google form to the GSA asking for student opinions on unofficial proposed changes for weekend parking and ADA parking fees, as well as the possibility of adding SPIN bike racks at each end of the Gilman Bridge. The form received 218 responses, 169 of which addressed the weekend charges.

The proposed charges for weekend parking would have been lower than week-day parking prices. STAC’s intent with charging for ADA parking would be to decrease ADA parking pass abuse and enforce registration. According to GSA representative Erica Silva, the reasoning behind a suggested new charge for weekend parking would have been to “disperse the cost of maintaining campus resources to the full audience that uses those resources.”

According to the STAC meeting notes from Feb. 19, “over 400 [ADA] placards were confiscated last year.”

In the form, students expressed their opinions on charging for ADA parking.

According to Silva, “ADA parking got a mixed response — it was evenly dispersed on the opinions.”

Students provided both positive and negative feedback in terms of charging for ADA parking.

While there were many students who expressed indifference toward this potential policy, according to Silva, the strongest dissatisfaction was from a student who said, “UC San Diego is already hard to get around.” At the STAC meeting, Silva noted that the general consensus for ADA parking was to charge for parking but reduce its cost if the students were to register their placard with the campus parking.

UCSD is the only UC campus in the system that doesn’t charge for student ADA parking.

Kavanagh also expressed interest in the ADA parking as it would “decrease the likelihood of drivers being queried in the field” and be “advantageous to the Disabilities Community.”

Although there appeared to be mixed feelings for charging for ADA parking, most of the concerns for charging for general weekend parking appeared to be negative, especially from graduate students in GSA.

According to Silva, the weekend charges would “disproportionately affect graduate students whose salary is significantly lower than staff and faculty.” This is in reference to the fact that graduate students are more likely to visit campus over the weekend than staff members.

Survey responses also mentioned concerns that the weekend charges would negatively impact tourists and “discourage extra publicity.” Other students were worried that the weekend charges would also cost more in fees as UCSD Transportation Services would “employ people to patrol on the weekends.”

Due to the wide range of negative feedback,

See [PARKING](#), page 3

UC RESEARCH

UC System Ends Contract with Major Academic Publisher

UC officials left negotiations with publishing giant Elsevier after they failed to meet open access demands.

BY STEPHANIE BEGLE
CONTRIBUTING WRITER

After months of negotiation, the University of California has decided not to renew its license with the largest commercial publisher of scholarly journals, Elsevier. The UC systems preferences for achieving universal open access to UC research and integrating open-access publishing fees and subscription fees into a single cost-

controlled contract were conditions that Elsevier was unwilling to meet. The impasse came from the UC system’s push to make information more accessible and free of cost to the readers of these journals, as opposed to Elsevier’s high rates.

Elsevier, an information and analytics company, is one of the world’s major providers of scientific, technical, and medical information. Their stated goal is to spread research information for the betterment of

humanity. Of the content that they publish, 18 percent comes from the faculty at UC campuses. If the UC system were to obtain an open access environment, it would make it easier and more affordable for UC authors to publish their work, and arguably, for the world to benefit as well.

The publishing company’s proposals had no cap on the dollar

See [ELSEVIER](#), page 3

UC SYSTEM

Librarians Make Few Gains in Most Recent Bargaining Session with UCOP

According to the librarians’ representatives, UC administrators came into the meeting unprepared.

BY TYLER FAUROT
NEWS EDITOR

Members of the University Council American Federation of Teachers representing university librarians met with a team of negotiators representing the UC Office of the President in Geisel Library on March 4 to discuss employment terms. The UC-AFT, who is bargaining for employment issues such as reassignments, flexible work arrangements and academic freedom, came away notably frustrated with the results of the meeting.

A UC-AFT blog update from Martin Brennan, a copyright librarian at UCLA and a member of the union’s statewide bargaining committee, highlighted the frustrations that stemmed from the meeting.

“Our entire bargaining team is angry,” the update reads. “The normally laid-back SoCal vibe of San Diego members dissolved in the afternoon and they were beyond frustrated with UCOP.”

Critsela Garcia-Spitz, UC-AFT Unit 17 Bargaining team member for UCSD and Librarian specializing in Melanesian Studies told the Guardian, “We had hoped that we would be able to wrap up by the end of this month, but it looks like we might need to schedule more sessions, which was very disappointing to our team.”

“It has been a time and labor intensive process and we are seeking to find resolutions to the issues that matter to our members beyond just the economic aspects of our contract,” Garcia-Spitz told the Guardian.

UC-AFT attests that UCOP came to the meeting unprepared and empty-handed.

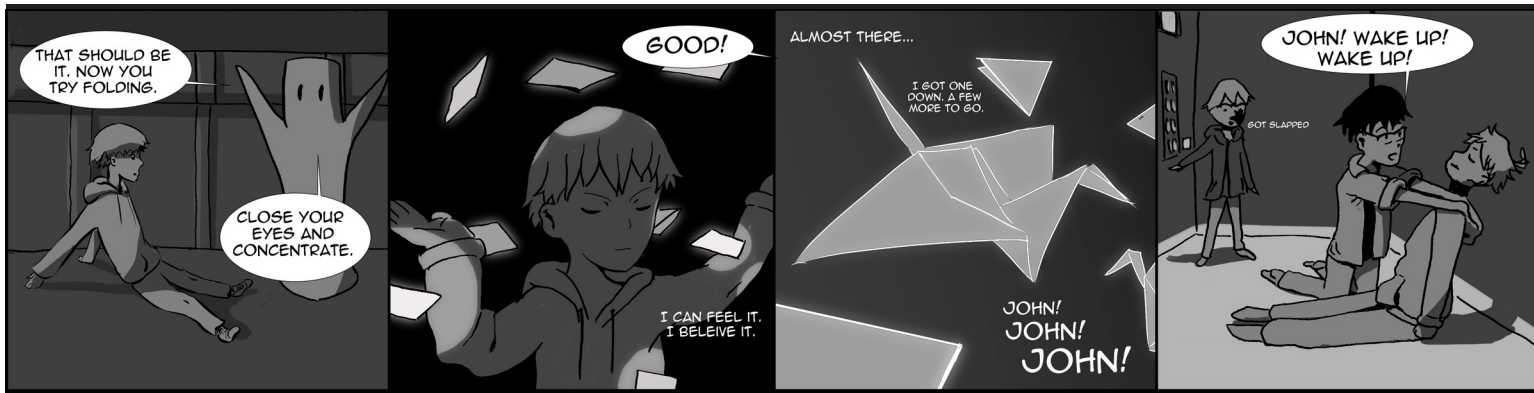
“We came into this session optimistic that UCOP would present 1) a formal, written salary proposal they’ve been teasing in non-committal “supposal” form since January, and 2) reasonable responses to the five critical non-salary issues we identified in the last session,” the blog reads. “Instead, management tried to play us for April Fools. Our optimism was misplaced.”

Amy Weitz, of Media Relations at UCOP, told the Guardian that the office is trying to reach a deal that works for both sides.

“We’ve been negotiating with the UC-AFT since last April,” Weitz wrote in an email, “and we are working hard to reach a long-term contract that (1) fairly recognizes the important role our librarians play in supporting UC’s academic mission, and (2) carefully considers the university’s multiple budget priorities and long-term financial health...[the] UC has offered a guaranteed prospective wage increase of 3% upon ratification of a new contract and annual 3% increases through the 2021–22 fiscal year, as

See [LIBRARIANS](#), page 3

UNDERGROUND SECRETS 6 By Michi Sora



UC SYSTEM

UCOP Addresses Trump Plan to Tie Federal University Funding to Campus Free Speech

UC President Janet Napolitano stated that the UC system does not need free speech to be federally mandated to continue protecting it.

BY TROY TUQUERO
CONTRIBUTING WRITER

The University of California Office of the President released a statement on March 4 in reaction to President Donald Trump's vow at the Conservative Political Action Conference that he will be signing an executive order requiring colleges and universities to "support free speech" in order to qualify for federal research funding.

In his speech, Trump acknowledged conservative activist Hayden Williams, who made headlines when he was allegedly punched in the face at UC Berkeley on Feb. 19. Williams had been invited to the university to help recruit students to the Berkeley chapter of Turning Point USA, a conservative non-profit organization.

"If they want our dollars, and we give it to them by the billions, they've got to allow people like Hayden and many other great young people and old people to speak," Trump told the crowd at CPAC.

On March 5, the Alameda County District Attorney's Office filed three felony charges and a misdemeanor against Zachary

Greenberg, Williams's alleged attacker. Greenberg is not a student at UC Berkeley.

"Free speech is a fundamental value of the University of California and we already have strong policies in place that protect the free expression of ideas, regardless of political persuasion," UC President Janet Napolitano said in the statement. "Protecting free expression has been part of the University of California's DNA for decades. We do not need the federal government to mandate free speech on college campuses — that tradition is alive and thriving."

Berkeley is regarded as the birthplace of the 1964 Free Speech Movement, which was inspired by the Civil Rights Movement and opposition to the Vietnam War. Student activists launched massive, year-round protests against the administration's ban on on-campus political activities.

Critics of the UC system say that not enough effort has been made towards protecting the free speech of conservatives. In 2017, right-wing commentator Milo Yiannopoulos was invited to deliver a speech at UC Berkeley by the Berkeley College Republicans, but violent

protests that erupted in the days prior to Yiannopoulos's appearance led university administrators to cancel the event two hours before his speech, citing "the violence and destruction of property and out of concern for public safety."

In response to the cancellation of Yiannopoulos's speech, Trump had threatened to withhold federal dollars from UC Berkeley for "not [allowing] free speech and [practicing] violence on innocent people with a different point of view." No further action was taken by the President at the time.

In their recent statement, the UCOP said that it responds "strongly" and "appropriately" to infringements of free speech. UC Berkeley Chancellor Carol Christ described the attack on Williams as "reprehensible."

"UC Berkeley strongly condemns violence and harassment of any sort, for any reason," Christ said. "Our commitment to freedom of expression and belief is unwavering."

Despite the criticism it has faced, UCOP said it "expends considerable resources to ensure that anyone — of any background or viewpoint — can freely and safely express themselves

on [its] campuses."

The statement added, "since 2017, our campuses have hosted many conservative speakers, including Ben Shapiro at UC Berkeley, Dennis Prager at UC Irvine and Dinesh D'Souza at UCLA."

UCOP also applauded its work in "supporting free speech [and] applying academic rigor to the [issue of free speech]" by establishing the National Center for Free Speech and Civic Engagement in 2017.

"[The National Center] is dedicated to exploring issues and challenges related to free expression through research, advocacy, debate, and discussion," UCOP said in its statement. "The Center's advisory boards are made up of public servants, journalists, private sector leaders, scholars, and students — all of whom bring diverse viewpoints and experiences."

It is still unclear as to when President Trump will officially make his executive order regarding this controversial issue.

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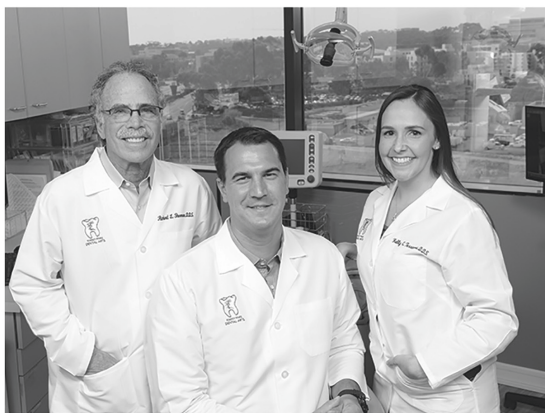
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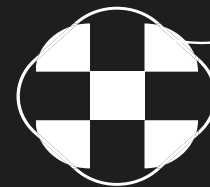
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UC Librarians Are Aiming to Include a Guarantee of Academic Freedom

► **LIBRARIANS**, from page 1

well as enhancements to the wage structures for librarians.”

UCOP also stated that they hope to include a contract that provides quality healthcare, retirement benefits and employment stability.

“We are giving due consideration to each of their proposals and hope to reach an agreement,” the UCOP writes.

On the topic of academic freedom, an academic right of faculty to perform inquiries without fear of consequence, the bargaining unit has been pressuring UCOP to include a solidified policy in their contracts.

“In consultation with the Academic Senate,” UCOP wrote. “Any extension of the privileges and responsibilities associated with academic freedom to non-faculty academic appointees

will be made appropriately through establishing UC policy, rather than through collective bargaining”

The UC-AFT has been seeking protections for academic freedom while this policy is being formalized, although UCOP said that the union is not the authoritative voice since they do not represent all librarians.

UCOP also argued that, “While the university appreciates the pursuit of academic freedom by UC-AFT, the union represents neither all UC librarians nor the other UC non-faculty academic appointees, including academic researchers, who will also be impacted.”

The UC-AFT blog reads, “In other words, any policy applying to librarians will apply to librarians.”

At the meeting, which was open to

the public, Garcia-Spitz noted that the turnout and support was encouraging.

“I was amazed and appreciative of all the campus support,” Garcia-Spitz said. “We had students, faculty, and representatives from other unions come out and back us. We are especially appreciative of the support from the UCSD Solidarity Coalition. And I was delighted to have several students sit in at the bargaining session.”

The next rounds of bargaining sessions between UCOP and UC-AFT are scheduled for March 13 at UC Berkeley and March 20 at UCLA.

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The Weekend Fee Idea Faced Student Opposition

► **PARKING**, from page 1

Kavanagh predicts that the programs will not be implemented in the next academic year.

“This is not a policy proposal,” Kavanagh said. “[Transportation Services] is interested in understanding what the perspectives of our customers [are] and how some university partners’ needs could be best accommodated.”

The STAC college representatives are against charging for ADA and weekend parking.

“We also oppose paid weekend parking, which would devalue the cost of the current S permit and put another barrier between UCSD and the La Jolla community, which often hosts events on the weekends bringing many visitors to campus,” STAC Chair Kelly Morris said.

Kavanagh also encourages students to voice opinions via STAC, including those regarding the weekend parking charges and ADA parking charges, as the program outcome may also be dependent on students’ reactions.

“STAC is a newly populated forum for conversations between students and the administration,” Kavanagh said to the UCSD Guardian.

STAC hosts meetings every two weeks, and they are open to student feedback on various Transportation topics. More information on STAC and their meeting discussions can be found online.

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Prof. MacKie-Mason: Requiring Payment for Access to Academic Scholarship Limits the Benefits of Publicly-Funded Research

► **ELSEVIER**, from page 1

amount authors could potentially be paying in publisher fees. They also did not allow for full subsidization by the University of California on article fees for UC authors of research who are unable to come up with the funds to pay the publisher fees themselves. If Elsevier were to meet the UC system’s demands, it would have charged authors over \$10 million per year in addition to the libraries’ current multimillion-dollar subscription.

“Knowledge should not be accessible only to those who can pay,” Robert May, Faculty Chair of the UC Academic Senate, said. “The

quest for full open access is essential if we are to truly uphold the mission of this university.”

According to the UC Academic Council, attaining their goal of open access would provide “long-term societal benefits through transmitting advanced knowledge, discovering new knowledge, and functioning as an active working repository of organized knowledge.” Open-access publishing would allow research to be accessed freely by anyone, anywhere in the world. This access would fall in line with the UC principles on scholarly communication for advancing

scientific discovery. Scholarly journals are typically very expensive and therefore available only to those willing and capable of paying.

“Make no mistake: The prices of scientific journals now are so high that not a single university in the U.S. — not the University of California, not Harvard, no institution — can afford to subscribe to them all,” Jeffrey MacKie-Mason, who is both a university librarian and economics professor at UC Berkeley, as well as the co-chair of UC’s negotiation team, said in a statement. “Publishing our scholarship behind a payroll

deprives people of the access to and benefits of publicly funded research. That is terrible for society.”

UC President Janet Napolitano and other UC administrators have expressed their approval to the decision on discontinuing a partnership with Elsevier.

“I fully support our faculty, staff and students in breaking down paywalls that hinder the sharing of groundbreaking research,” Napolitano stated. “This issue does not just impact UC, but also countless scholars, researchers and scientists across the globe — and we stand with them in their

push for full, unfettered access.”

The UC administration’s hard stance on promoting liberal access to research for the advancement of knowledge and technologies enforces their determination to promote change in the current method of providing and accessing new discoveries.

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UC San Diego Fails to Support Underserved Students in Pursuit of Internships and Research Opportunities

BY RAJEEGANESAN STAFF WRITER

As Winter Quarter comes to a close, the competition for summer internships is heavier than ever as application deadlines quickly approach. It is a well-known fact that summer internships are helpful ways of networking, getting field experience, and applying knowledge outside of a classroom. However, many of these internships are only available as “unpaid opportunities” — in other words, a quick way for companies to profit off free undergraduate work while providing just a blip in the student’s LinkedIn profile in return. Regardless of their capitalistic tendencies, unpaid internships remain necessities for resume building and application strengthening throughout an undergraduate career. In order to remedy the issue, UC San Diego must make campus internships and career-preparatory opportunities more fiscally inclusive and provide greater support for their students pursuing external work.

The Career Center at UC San Diego provides an abundance of opportunities and job listings to undergraduate students; many of these can be found on the Academic Internship Program website. However, to even apply to the Academic Internship Program, you must possess upper division standing by completing over 90 units of coursework. For students coming to UCSD with AP credit, that standing can be accomplished usually sometime during their freshman or sophomore year. However, the story is different for students who come from high schools without AP classes or didn’t have the \$92 testing fee to shell out for each AP exam. The limitation on credit standing puts lower-class demographics at a late start for even being able to secure an internship, but it doesn’t end there.

Research isn’t cheap — there is a reason professors and postdoctoral fellows spend significant chunks of their time applying for grants and submitting proposals. The amount of grants offered by external institutions for undergraduates is limited; students across the country rely on scholarships from their home institutions for funding throughout the summer and for their exploratory work. UCSD’s internship website provides approximately 20 scholarships for the entirety of the undergraduate population: 29,000 students.

“The lack of scholarship accessibility provided by UCSD only exacerbates the situation and inflames the diversity issue many companies are currently experiencing.”

If that wasn’t enough, each of those scholarships has separate requirements, and some only apply to certain majors; it could be quite possible that an individual would only be able to apply to 5 out of those 20 scholarships based on what they qualified for. In direct contrast, UC Berkeley’s database boasts over 303 scholarships for its undergraduate students. Scholarships, regardless of whether the money is coming from the institution itself or outside sources, need to become more accessible and widely shared in order to remain inclusive to those who may not be able to afford unpaid work at the return of experience.

In addition, many of these scholarships come with the caveat that a student may not be able to hold another form of employment during the duration of their opportunity. This prevents students from making any sort of income, which can be devastating while one is trying to support themselves on an unpaid internship. These financial expectations are directed toward students who have the fiscal ability to go indefinitely without pay and is incredibly exclusive of individuals with diverse economic backgrounds.

There is a pressure to find a summer internship at UCSD, and with programs like the Academic Internship Program and opportunities hosted and made accessible by the Career Center, it seems as though the opportunities are endless. Nevertheless, unpaid work puts lower-class demographics at a severe disadvantage and prevents accessibility to opportunities on a larger scale. Companies and secondary institutions must keep this in mind as they offer work to students and attempt to

remain inclusive to applicants, regardless of the nature of the internship or opportunity.

Unpaid positions in research apprenticeships, campaign internships, or even on-campus jobs are incredibly unfair to students who come from lower-class demographics, and can even keep them from applying. The lack of scholarship accessibility provided by UCSD only exacerbates the situation and inflames the diversity issue many companies are currently experiencing. It is vital to make these extracurricular opportunities accessible to students of all financial, racial, and cultural backgrounds, and that may be bad news for some companies; it’s time to crack open the payroll.

An Apathetic Response: The Legacy of the Compton Cook-Out

BY JACOB SUTHERLAND SENIOR STAFF WRITER

In 2010, a racist fraternity mocked Black History month with stereotypical caricatures and costumes at a party that UCSD came to know as “The Compton Cookout.” Black Winter - the student demonstrations that responded to the Compton Cookout - seemingly marked a turning point for on-campus race relations. Never before had the university seen such acts of racism. The Compton Cookout culminated in a series of demonstrations that pushed the university to change its approach in maintaining a diverse student body by implementing the Diversity, Equity, and Inclusion requirement, installing murals celebrating diversity, and creating several student resource centers.

However considering that hateful acts, even if unnoticed, continue to occur on campus, the ninth anniversary of Black Winter marks the failure of the demonstrations’ goal to create a greater, long lasting level of campus inclusion of minority students.

On a surface level, many would argue that this is not the case, stating that racism and xenophobia remain rare outliers in a university that is home to both a vast number of sociocultural resource centers and a student body predominantly composed of students of color. Likewise, many would argue that, because no student demonstrations have occurred on the same scale as Black Winter, the few outlying instances of racism that do take place only affect a handful of students rather than a large portion of the student body.

One of the most recent known xenophobic acts occurred this past fall when students in The Village at Torrey Pines reported hearing racial slurs being yelled in the residential areas. This was followed by two swastikas being drawn on the sides of one of the buildings. They were erased but were redrawn the following day.

This higher level of apathy can be attributed to the phenomenon of moderatism being pushed further right. A 2016 study from UCLA found that while there is a rise in college students identifying as more liberal, the majority of college students nationwide remain politically moderate. Conversely, another study from UCSD analyzing congressional votes from 1947 to 2014 found that while both the Democratic and Republican parties have moved further away from the midpoint between American liberal and conservative ideologies, Republicans as a whole have become more polarized than have Democrats. As a consequence, this asymmetrical polarization has pushed what is considered to be “moderate” further right, resulting in apathetic responses to racist incidents being more likely now than in 2010.

This is not to say that apathy has remained consistent across the campus. After the racially charged incidents in The Village, several resident assistants, including Zahabiya Nuruddin, came together to discuss ways to combat the hateful rhetoric. In doing so, Nuruddin explained, there was a need to address the hurt that many students felt by the incident without alienating any students who may have disagreed with the interpretations of the messages and motives of the racist acts.

Nuruddin and several other RAs and students came together to form Social Justice in the Village, an organization that hosts weekly town meetings that create an open forum discussion on controversial topics. While the meetings originally started out with only a handful of students in attendance, Nuruddin said that this began to shift after a discussion on the controversial Gillette ad.

“With the Gillette ad, we had a greater turnout because people were not just interested in toxic masculinity,” Nuruddin said. “There were opinions like: ‘I feel targeted by this ad.’ It was cool to see the transformation in people listening and trying to understand the opposing point of view. They were talking casually with each other without getting angry. Now, we get a steady stream of 15-20 people, [which is] big enough to have different perspectives but small enough to maintain intimate conversations.”

While it’s difficult to get people to replace apathy with action, Social Justice in the Village serves as a good example for how students can begin to address on-campus prejudices. One of the key purposes of the organization is to foster an inclusive environment, which means going beyond shutting out those who are either apathetic or hold opposing points of view.

“There’s no way to completely end racism,” Nuruddin continued, “but there are measures that we can still take and continue to take to make everyone feel welcome. We just have to be active and we have to understand that [our work] will never fully be enough while still moving forward.”

As Nuruddin said, these interactions are by no means a guarantee that xenophobia and racism at UCSD will completely stop. However, by creating an environment that encourages respect, inclusivity, and learning, the normalization of hate will begin to be replaced with a better sense of community.

Letter to the Editor: Against Tuition Hike Bias

BY LIZ NICULESCU CONTRIBUTING WRITER

I am writing today as a student leader at UC San Diego who is also an out-of-state student regarding the increase in tuition that non-residents are facing once again this year and that the UC Regents will vote on next week.

While I fully applaud the decision to hold tuition flat for residents in the coming year, I wish that the same basic respect for students' finances were extended towards non-residents. California is the fifth largest economy in the world, bigger than the United Kingdom. In December 2018, Governor Jerry Brown estimated that the state of California had a budget surplus of \$30 billion.

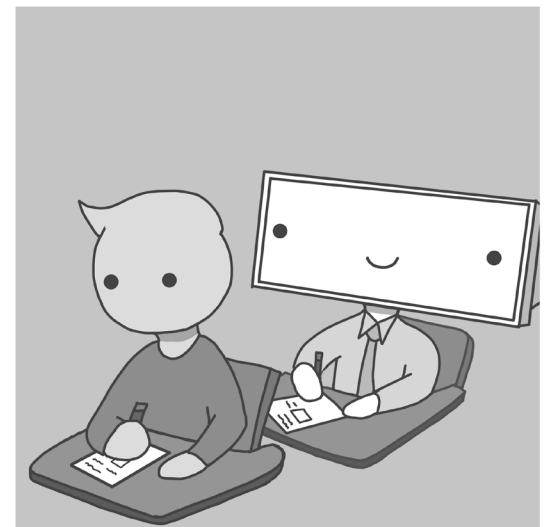
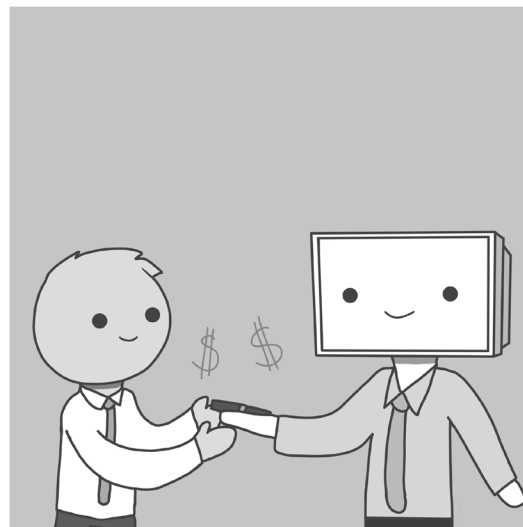
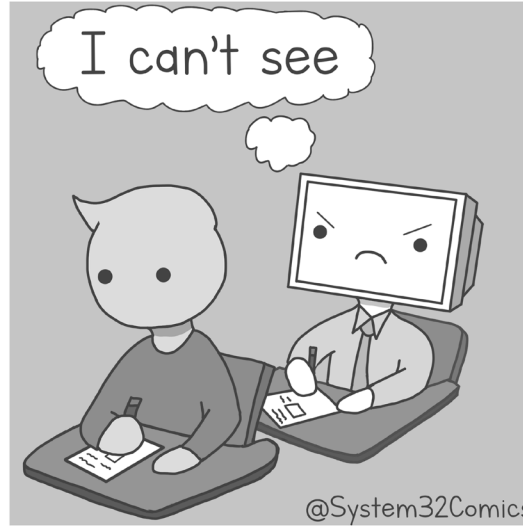
Increasing tuition for an education that is already too expensive for some folks is shameful. To raise tuition solely on non-residents is even more ethically corrupt. There are a lot of stereotypes about non-resident students, namely out-of-state and international students, being ultra-wealthy. The fact that we chose to attend UCSD seems to be perceived by the Regents as an open invitation to raise tuition because after all, if we wanted an affordable education, we would have gone to college closer to home. That sort of thinking is, I believe, at the core of the non-resident tuition hike. It is discriminatory and prejudiced in every sense of those words.

I chose to come to UCSD because I believed that it would offer me a world-class education and a different experience than my midwestern state of residency. I was willing to take on the debt that came with that choice. Last year, the UC regents voted 12-3 to increase the non-resident fee by \$978 to \$28,992. Now they want to increase it again. California has always been a progressive state, yet the UC Regents' attitude towards non-resident students is as regressive as they come. I urge the Regents to make the right choice and end this unnecessary extortion of non-resident students, especially the same students who literally live in the shadows of massive, expensive construction that will not benefit us during our years on campus but that our tuition dollars are funding.

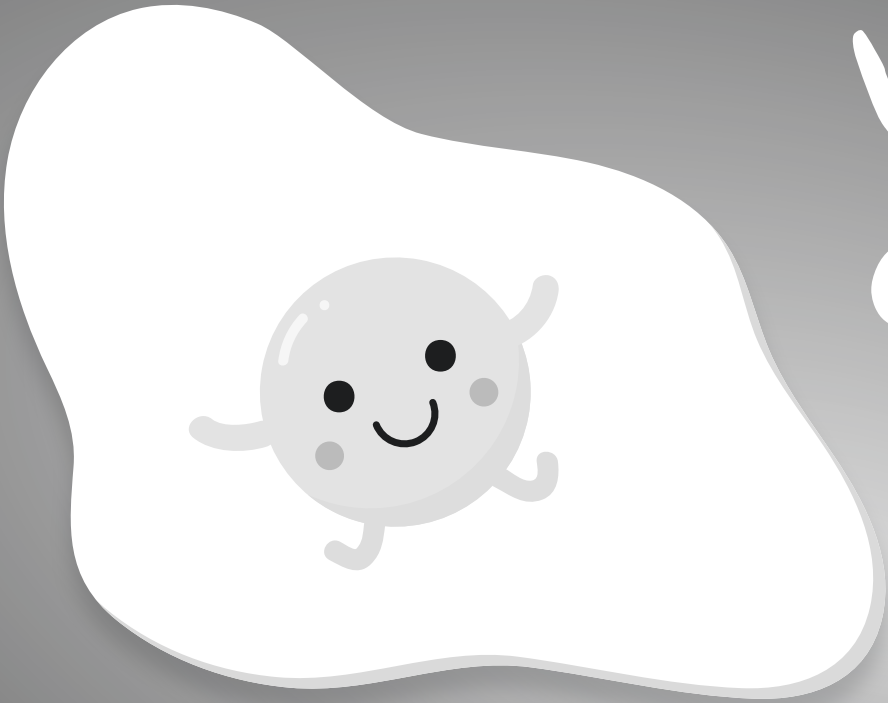
There is no excuse for a wealthy state to raise tuition on any students. If public education is not a fiscal priority of our state government, then that government is failing its citizens.

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FEATURES

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PROFESSOR WATTS AND THE WONDERS OF THE PAST

Professor Edward Watts is a huge history buff, especially when it comes to Greek and Roman history. But his love of history stems from a deeper sense of curiosity and willingness to actively engage with the people around him.

BY MADELINE PARK FEATURES CO-EDITOR

It's obvious that professor Edward Watts is excited about history. On top of teaching Roman, Greek, and Byzantine history, he is heavily involved in San Diego's Greek community. During lectures, he will often pace the room and talk enthusiastically to his students, which only enhances the story-like nature of his lectures. Even his office has one wall devoted entirely to books on history, with his nearby desktop computer displaying picture after picture of his visits to Rome. Yet, this passion and love for history speak not only to Professor Watts' academic interests but his character as well.

Watts first began his work in his undergraduate years while attending Brown University. Focusing on classics and religious studies, Watts quickly realized that his interest in history extended beyond undergraduate studies. Thus, after completing his bachelor's degree, Watts went on to pursue his Ph.D. at Yale University, and he later worked at Indiana University and, eventually, UC San Diego. For Watts, this deepening venture into the realm of history was the perfect blend of his many interests.

"I decided to go under the history department because history departments have a lot of space for historians to do all kinds of things," Watts said. "I was interested in economics, I was interested in literature, I was interested in archaeology, I was interested in Christianity and Judaism, I was interested in paganism, I was interested in all kinds of topics. And it just became clear to me that I would really do best in a discipline where you can do all of those things. And you can do all of those things in one project if you really wanted to. Or you can do five projects that do each of those things individually. And so for me, this was a natural place because I like to work in a whole range of things. I'm pretty naturally curious. And I like to learn what I'm curious about."

It is at UCSD where Watts was able to cultivate this curiosity even further. Here, Watts not only continues to research and engage students in Greek and Roman history, but he also has a strong affiliation with the Greek community in San Diego. In fact, it is this very community that first drew him to work at UCSD.

"What brought me here was the opportunity to be ... involved in scholarship at UCSD and research at UCSD, but also the public activities of the Greek community in San Diego," Watts said. "And I think the combination of having this community that is really supportive, really interested in making sure that we're able to teach about the Greek world and the Roman world to students, and really being sure that students get the best-quality background in the history of the Greek world — that's really unique at UCSD and that's something that really appealed to me. It's really a wonderful



Professor Edward Watts teaches a variety of Greek and Roman history courses.

"We do our best, we put our ideas out there, and we see how they go. And if people later say 'no, I don't think that that idea worked', okay. I think that's fine. Scientists are completely fine with that and I think that historians should be completely fine with that as well."

opportunity. And so when that was open to me, it was very easy to make the choice to come and join this campus and join this community."

When it comes to the Greek community, Watts holds the position of Alkiviadis Vassiliadis Endowed Chair in Byzantine History and takes part in many of the community's events, as well as events and lectures held at UCSD through the school's Center for Hellenic Studies. All of his involvement is for the purpose of opening up the Greek world to the public and making it more accessible and relevant to people. For Watts, this vision is something that he himself has always had. He feels that, first and foremost, the very purpose of his job is to help students and other people understand why history matters and is

See HISTORY, page 7

► HISTORY , from page 6

worth thinking about.

Alongside his involvement in the Greek community and at UCSD, however, Watts has also written several books in the hopes of getting more people interested and invested in history. In his first book, published in 2006, Watts wrote about the differences in Christian and pagan educational culture in the cities of Athens and Alexandria. In his second book, he examined a riot that took place in late antique Alexandria. His third and fourth books center on pagan history and the life of a female philosopher in the early fifth century respectively. Most recently, his fifth book details the fall of the Roman Republic. While all of these books cover a wide range of topics in the Greek and Roman world, Watts has one underlying theme that he continually focuses on: change.

“I’m particularly interested in looking at change and understanding how people understand change — not when they look back on it, but when they live through it,” Watts said. “I think for me what’s really interesting is finding these moments where something, something changes — and then trying to understand how people make sense of it.”

It’s topics such as these that keep Watts interested in researching and writing as a part of the learning process as a whole.

“As long as I’m learning about how to answer a question, it’s very

easy for me to write,” Watts remarked. “But I don’t like working on things that I’ve already worked on. I feel like if I’ve said something once, probably that’s the best I’m going to do with it.”

We do our best, we put our ideas out there, and we see how they go. And if people later say ‘no, I don’t think that that idea worked’, okay. I think that’s fine. Scientists are completely fine with that and I think that historians should be completely fine with that as well.”

For professor Watts, history is a field that combines many of his interests and passions. As someone who is curious, has a strong desire to learn and engage with others, and understands the people and world around him, history offers him the opportunities to do what he loves.

“It’s not the easiest profession to get a job in,” Watts said. “But I think it’s great for someone like me who’s just interested in learning about things. That’s really what excites me. I have a lot of fun doing that. And so this is the kind of job where you can continually explore things and learn about things that interest you. It really rewards creativity and an interest in people. I think for someone who’s interested in that type of topic, it’s wonderful, it’s rewarding, it’s the type of thing that can sustain you for a really long time. And you’ll never get bored of your job.”

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FILM REVIEW

PHOTO COURTESY OF IMDB

CAPTAIN MARVEL

Directed by Anna Boden and Ryan Fleck
Starring Brie Larson, Samuel L. Jackson, Jude Law
Release Date March 8, 2019
Rated PG-13

A

“Captain Marvel” presents a unique perspective on the meaning of strength and redefines the role of emotion as it pertains to heroism.

Marvel Studios’ latest addition to its superhero lineup, “Captain Marvel,” packs a calculated punch with its subtle and satisfying handling of themes such as gender and systematic oppression. The film takes place in the ‘90s and tells the origin story of Captain Marvel (Brie Larson), beginning with her time as a Kree soldier on the alien planet of Hala, where she is known as Vers. There, she possesses incredible powers that allow her to shoot photon rays from her hands, a quality that her superior officer, Yon-Rogg (Jude Law), insists she must learn to control. However, when a mission goes wrong, she finds herself stranded on Earth without guidance, all the while uncovering shadowy fragments of incomplete memories hidden in her mind. In an effort to uncover her past, Vers teams up with S.H.I.E.L.D agent Nick Fury (Samuel L. Jackson), and the pair set off in pursuit of intergalactic peace.

This highly anticipated film arrives at the end of the tense, year-long aftermath of “Avengers: Infinity War,” and only a month before its sequel, “Avengers: Endgame,” set to release this April. Captain Marvel’s presence is alluded to at the end of “Avengers: Infinity War,” but this film takes place years before, uncovering the backstories of numerous mysteries of the Marvelverse including (but not limited to) how Nick Fury lost his left eye and clues pertaining to the establishment of the Avengers. These smaller details might pass unnoticed to the unversed eye, but there are plenty of features that Marvel fans will recognize, including two post-credit scenes. In fact, these small additions to the collective Marvelverse knowledge are what fans seem especially excited about.

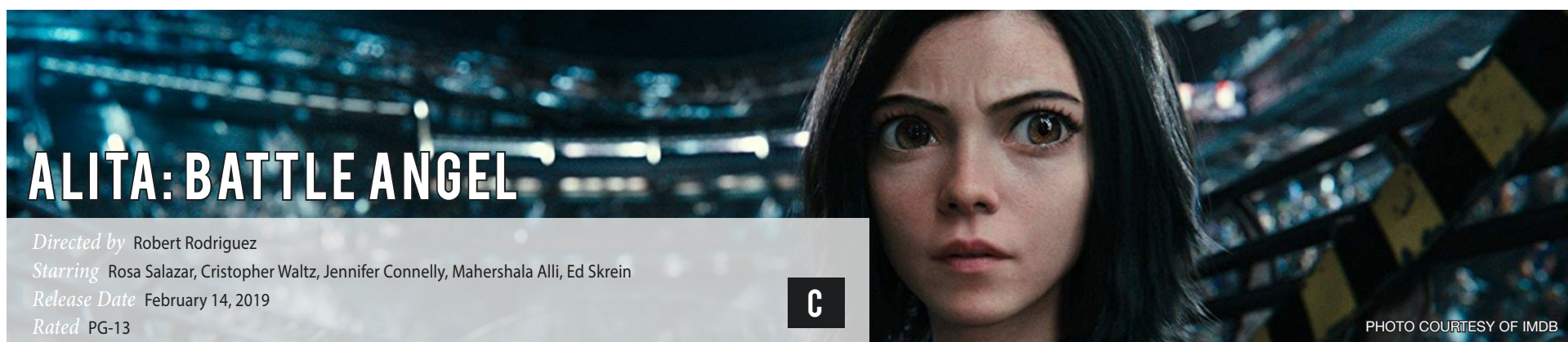
And yet, the film was released amid a cloud of controversy. In the months leading up to its release, the film gained an unprecedented amount of criticism due to lead actress Brie Larson’s outspoken advocacy for feminism. Many male netizens were upset that the Marvelverse,

a highly male-centric territory, would soon be infiltrated by an incredibly powerful lead female protagonist, especially one portrayed by an actress who believes in gender equity. As a result, the film’s “Want to See Rating” on Rotten Tomatoes took a hit. Nevertheless, the cast has released statements reflecting their indifference to these negative comments, choosing instead to use the controversy as a platform for a message that the film ironically mirrors: female strength and resilience.

Captain Marvel is lauded as one of Marvel’s most powerful superheroes, so it is unsurprising that the film should focus on the origins of her incredible skills. Throughout the film, the audience witnesses her inexplicable ability to effortlessly take down enemies. However, in the end, Captain Marvel’s true powers boil down to her emotional will, empathy, and her resolve to get up each time she is knocked down. Without question, the most enticing aspect of the film resides in this message of emotional investment as a necessary motivator of strength, not an inhibitor.

Some may say that Captain Marvel’s unstoppable powers allow her to succeed unchallenged, or that the film lacks the volume of hand-to-hand combat scenes we might expect from a Marvel film. However, it isn’t that Captain Marvel lacks obstacles, but rather that her struggles are rooted in the fact that others expect her to fail, an aspect that many, especially women, will undoubtedly find relatable. Still, she refuses to validate these sentiments of failure and, ever so humanly, chooses to keep going, no matter the barriers, societal or physical, that may stand in her way. “Captain Marvel” emerges as an unstoppable modern force that marks the foray into more diverse understandings of the hero archetype.

—LAURA HATANAKA
Staff Writer



ALITA: BATTLE ANGEL

Directed by Robert Rodriguez
Starring Rosa Salazar, Christopher Waltz, Jennifer Connelly, Mahershala Ali, Ed Skrein
Release Date February 14, 2019
Rated PG-13

C

PHOTO COURTESY OF IMDB

“Alita: Battle Angel” short-circuits in delivering a well-written story.

Director of the outlandish “Spy Kids” and pulp noir “Sin City” franchises, Robert Rodriguez helms a new CGI-laden and action-packed film that seems on-brand for him. Based on a titular ‘90s manga, “Alita: Battle Angel” stars a female cyborg with powers strong enough to take down indestructible forces, a heart passionate enough to defend loved ones, and eyes big enough to belong in a Margaret Keane painting. The sci-fi flick opens with promising expectations, displaying a post-apocalyptic, cyberpunk world that begs to be marveled at. However, the jaw-dropping spectacle is unfortunately paired with a dull and clunky narrative, leaving the movie unmemorable and uninspiring.

In the year 2563, cyborg-scientist Dr. Dyson Ido (Christoph Waltz) is scavenging through a junkyard when he stumbles upon a disembodied cyborg. Taking the discarded bionic back to his lab, he repairs and revitalizes her, but upon regaining consciousness, she can’t recollect any of her memories. So, Dr. Ido endows her the name Alita (Rosa Salazar) and tours her through her new home, the futuristic and gritty metropolis of Iron City.

With a serious case of amnesia, Alita acts as a blank slate, which conveniently helps the audience explore the cinematic universe. However, this also becomes an easy ticket for

the exposition to be explained in a rough and bulky way which, in turn, makes the dialogue of the film undynamic and (ironically) robotic. The beginning of the film is reduced to a series of question-and-answer conversations so that Alita can be introduced to Hunter-Warriors, Motor-Ball, and the elite sky city of Zalem — all topics that unnecessarily extend into their own subplots. The remainder of the film is filled with several hackneyed lines that attempt to verbally flaunt Alita’s “badassery,” such as “she has the face of an angel and a body built for battle,” which feels more creepily objectifying than empowering. The flawed script doesn’t seem to focus on building a copacetic story for these characters. Instead, it’s a messy information dump, trying to set up the origins for yet another cash-grabbing franchise.

The poorly written lines also create bland character interactions, especially between the scruffy bad-boy Hugo (Kean Johnson) and Alita, as a fanfiction-like romance quickly brews among the teen lovers. Though Hugo does become a main driving force for the conflict of the movie, his personality is as stiff as a machine’s, turning their “emotional” exchanges lukewarm and generic. The movie lingers a little too long on this irrelevant young adult affair, so this subplot is trifling, juvenile, and unbelievable in terms of a

heartfelt relationship.

Speaking of one-dimensional characters, there are multiple villains in the film who are cartoonishly vile, save for Dr. Chiren (Jennifer Connelly), who should’ve received more screen time. The plot grows a bit convoluted as we attempt to dissect why some of these secondary adversaries are unjustifiably hostile to our heroine. Mahershala Ali is also criminally underused as the wicked big-bad of the film. His character doesn’t develop much of an individualistic arc or fleshed-out backstory. Instead, he’s merely used as a collateral pawn for the film’s pre-planned installment of a larger and more evil “boss” nemesis.

With so many antagonists, Alita is forced to engage in many brawls. However, these kinetic and crisp fight scenes should be singled out as one of the film’s saving graces. The combat performances are heavily dominated by CGI, but they’re creatively choreographed. Watching Alita come to full fruition with her killer instincts and expert martial arts is gratifying, making us recognize that she is one formidable and deadly opponent with unparalleled athleticism.

Despite the blemishes in the story-telling, the movie’s visual world-building is stunning. The high-tech gizmos paired with the low-life denizens of Iron City create a progressive

yet rustic environment. Cyberpunk itself is a stylish, distinctive subgenre, so “Alita” feels akin to ‘80s classics like “Blade Runner” or “Akira.” Crossing into the lively urban landscape, “Alita” ushers the audience through its streets, crowded with bustling vendors, rascals, and busybodies by day, as well as astir with rowdy bars, bleak alleyways, and dangerous personalities by night. Not to mention, the premier megalopolis of Zalem, hovering directly above Iron City, is captivating yet intimidating; it sparks curiosity as we begin to wonder what type of upscale life hangs there. All in all, another silver lining of the film is its wonderfully animated aesthetics.

Although “Alita: Battle Angel” contains striking visual effects, it doesn’t mitigate its run-of-the-mill narrative and depthless characters. The blockbuster had the potential to be a great standalone sci-fi fantasy, but it felt rushed and incomplete in an obvious attempt to set up future sequels. It would be a wasted opportunity if the next follow-up movie malfunctions and turns out as wonky as this one.

—ASHLEY CHEN
Senior Staff Writer

TV REVIEW

THE UMBRELLA ACADEMY

Created by Gerard Way

Starring Ellen Page, Tom Hopper, David Castañeda, Emmy Raver-Lampman, Robert Sheehan, Aidan Gallagher

Premiered February 15, 2019 on Netflix

Rated TV-14



PHOTO COURTESY OF IMDB

“The Umbrella Academy” provides a fresh and heartfelt take on the superhero genre.

It is 2019, and I am sick of superhero movies. Trust me, I’ve tried—I’ve faked my way through arguments on who was right in “Civil War,” speculated on whether cryptic tweets from Chris Evans meant an impending death in “Infinity War,” and even subjected myself to watching Scarlett Johansson swoon into the Hulk’s giant sweaty green palm in theaters. But at the end of the day, there’s just something about once the Spandex tights are donned, that, with a few shining exceptions, just feels... well, missing. I didn’t know what this was for a long time. Maybe it was the fight scenes, maybe the villains. It wasn’t until very recently that a friend of mine put into words what I couldn’t: “None of the Avengers seem like they actually like each other.”

This isn’t a dig on the Avengers or anyone who loves them; this isn’t actually about the Avengers. This is about “The Umbrella Academy,” which is very much not the Avengers. “The Umbrella Academy” is a cartoon burst into live action. It hits hard, emotional truths, but there is no attempt at gritty realism, nor is there at making the show appear like a comic book. The larger than life aesthetics are taken in stride, daring you to comment on the genetically modified monkey butler or the time traveling assassins who wear Chuck-E-Cheese-esque animal masks. The world of “The Umbrella Academy” is a place far more akin to “A Series of Unfortunate Events” than it is to “Batman.”

On an inauspicious day in October 1989, 43 women around the world, all of whom had begun the day comfortably not pregnant, remarkably gave birth. Many of these babies, equally remarkably, had superpowers. Seven of them were adopted by Reginald Hargreeves (Colm Feore), an eccentric billionaire and reigning overlord of emotionally distant fathers. They were raised as part of his Umbrella Academy, an elite group of children dressed in picture perfect

blazers and child-sized masks who would use their powers to stop crime and maybe, one day, the end of the world.

But what happens when childhood ends? The adopted Hargreeves siblings emerge into adulthood in twisted, uncomfortable ways, trying to forge identities on their own terms. They distance themselves from their family as much as possible, when two events bring them back together: the mysterious death of their father, and the reappearance of their brother, Five, who has been time traveling for the past decade or so. He brings home a grisly message after four decades of time-travel (from his perspective): He has seen the end of the world, and it’s coming in eight days.

Yes, it’s based on the comic books by Gerard Way. Yes, that Gerard Way.

As you might expect, the soundtrack is a force to be reckoned with. Where do I even begin? With the Phantom of the Opera rock medley that introduces us to our heroes? Fifteen-year-old Aidan Gallagher single-handedly murdering a crack team of hitmen in a donut shop to the jaunty tune of They Might Be Giants’ “Istanbul”? And aside from sheer aesthetic, “The Umbrella Academy” distinguishes itself from its superhero brethren with the powers themselves. The characters don’t have powers merely for the sake of genre; Luther (Tom Hopper) doesn’t have super strength because the writers thought that would be, like, really cool or whatever – he has super strength because he’s trying to keep together a family that was doomed to fall apart. Allison (Emmy Raver-Lampman) controls people’s minds because she is terrified of presenting herself on merit alone. The show isn’t nearly this tongue-in-cheek about the Hargreeves family’s powers, but ultimately, the supernatural of “The Umbrella Academy” is less “radioactive spider” than it is a nod to the notions of magical realism, a tool to understand these characters as they struggle to

understand themselves.

All of the cast encapsulates a diverse range of characters, but I would be remiss to not mention Aidan Gallagher, who plays Five Hargreeves, a 58-year-old man who spent his formative years in an apocalyptic wasteland only to travels back in time and find himself in the body of his thirteen-year-old self. A bizarrely specific series of events, but the teenaged Gallagher portrays it as if it were his own life story. Also notable, Robert Sheehan plays Klaus Hargreeves, a constantly fluctuating junkie haunted by the ghost of his dead brother, and balances the part with an almost Shakespearean take on wacky humor and genuine emotion. And where would we be without Ellen Page as Vanya Hargreeves, mumbling and slouching her way through the majority of the ten episodes and straight into my heart.

Of course, as might be expected from a show where the characters were for the most part raised by a sexy robot and a genetically modified monkey, it’s not perfect. The out-of-time aesthetic, while a definite high point, occasionally falters, not quite embracing it enough to fully earn it. Likewise, it’s hard not to question some of the characterization choices in the season finale, or wonder why superpower-less Vanya was not allowed to join her siblings on crime fighting missions, when Klaus, whose only ability is to talk to ghosts, can tag along.

These are small problems, however, in the oversized reality of “The Umbrella Academy,” a world in which all our traumas are reenacted on the enhanced stage of Hargreeves family drama. This is a show about superheroes, yes, but more than anything, it’s a show about family – and not the feel-good, family depicted on much of television. The Umbrella Academy (the in-universe institution, not the show) is both a school and an inflated imitation of the nuclear

family, and in true form to both, prides itself on regimen, sameness, and optics, all at the threat of the individual. But the effects are shown in very real ways, be it Klaus – who is LGBT and in many ways an outsider to these institutions – relying on drugs to cope with a power that in any other circumstance would be considered mental illness, or Vanya’s traumatic sense of inferiority from being compared to super-powered siblings. The Hargreeveses’ dysfunctions are our own; no matter how loving or well-adjusted our families may be, there is still that spark of truth in Diego (David Castañeda) navigating an understanding of his mother’s interiority beyond being the nurturing figure from his childhood, or in Allison negotiating what it means to be a sister.

Once again, I find myself thinking about the Avengers. Does the super team of “The Umbrella Academy” really like each other? It’s fair to assume that, if it were not for the impending apocalypse and their shared last name, these people would probably not be spending much time together. But “The Umbrella Academy” also seems to understand something that goes beyond onscreen dysfunction and dramatics. It’s something I think about in the show’s final scene; no spoilers, I promise. As I watch all seven of the Hargreeves siblings, the camera spinning, and flashing between the faces of our heroes and the children we have only seen in flashbacks. I watch this scene, the genuine intensity but unmistakable care of this moment, and I wonder if I would have liked the Avengers better if, like the Hargreeveses, I had believed that they knew what it means to love.

— CHLOE ESSER
A&E Editor

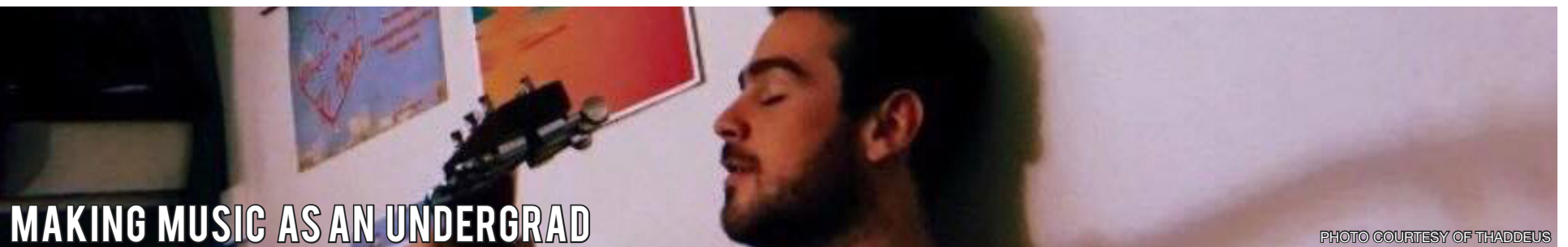


PHOTO COURTESY OF THADDEUS

The Guardian sits down with aspiring musician Thaddeus for an inside look on the life of an undergrad artist.

For many successful artists there is a distinct leap of faith into the industry, a point where you either make it or fail and face the repercussions. There was a time when a 19-year-old Tyler, the Creator and a 24-year-old Frank Ocean got on a plane to New York with nothing more than a few dollars and big dreams. There was a point where Kanye West decided, “I didn’t graduate: I decided I was finished,” and headed off to Los Angeles to follow a dream. For every success story of big risks and massive rewards, there are hundreds if not thousands of stories that don’t end nearly as well. The life of a young artist is an interesting window in which there is so much hope and potential, as well as conflict – something I have always been greatly interested in.

The struggle between artistic dreams and school is apparent to so many undergraduate students. There is a distinct conflict for these individuals: they must hold back their lofty dreams of a nationwide tour for a term paper that may be due next Thursday. To gain insight into this phenomenon of hope and aspiration, I sat down and picked the mind of an undergraduate artist named Thaddeus to better understand what the young, inspired, and hopeful artist deals with each day.

Thaddeus is a 21-year-old Lo-fi soul

and R&B artist who currently attends the University of Southern California, where he majors in music industry. Reigning from Jacksonville, Florida, Thaddeus found himself at USC after countless auditions with the goal of using Los Angeles to trampoline himself into the music industry. Thaddeus and I were able to discuss the conflict between following one’s dreams and staying grounded in school, being surrounded by artists, the evolution of his own personal music, and what we can expect in coming months from the young artist himself.

Thaddeus was immediately able to address a major aspect of his artistry – his name – and described how it has allowed him to define himself. Thaddeus uses his birth name as his artist name, saying that while “[his] name never felt as if it fit him as a kid,” his reclamation of the name as an artist was a “rebirth or restart” for him. As many undergraduates are so lost and seeking to carve out their identities, it is insightful to see in this situation how creating art can lead the way.

As a music major at USC, Thaddeus’s undergraduate experience is vastly different than those at many other universities. I was able to ask Thaddeus how his specific environment has affected the way he makes music. Thaddeus promptly informed me that his program gets “so, so, so, so

competitive” and that he is “constantly surrounded by people who are really driven and do the things that [he] hopes to be doing at an almost higher level,” which does nothing but motivate him.

Most importantly, Thaddeus discussed how his interests as an artist come into conflict with his school requirements. While he recognizes that it is “super easy to forget about school,” he believes that “there is value in being a student and there is value in getting a degree.” However, the internal conflict for many undergraduate students with ambitious musical dreams shone through when he explained “there is a part [of him] that recognizes that it is impossible to fully work as an artist while [he] is in school.” He quickly added that he’s not going to drop out but will continue to make the necessary sacrifices in order to do what he loves and thrive academically, while still trying to get enough sleep.

I was able to ask Thaddeus about the effect of easy-to-release music platforms such as Soundcloud and Bandcamp. He explained that the prospect of virality doesn’t take away from the artistry. “Social media and streaming have entirely changed the way we as artists can market ourselves,” he said, noting that “it’s nuts.”

As we concluded the interview, Thaddeus and I discussed his upcoming work and what we can expect from it. He made clear

that his latest project, “Underhum,” is straight from the heart and was written in a quick flurry of personal emotion within a few days. With roots in Southern rock and a heavy emphasis on soul and R&B, Thaddeus hopes to be the next artist to break through in this new era of streaming and overnight stardom. With hopes of one day working with artists such as James Blake and Moses Sumney, one can follow the humble beginnings of the artist from Jacksonville and watch the power of new media potentially change a life.

So many people struggle with uncovering their artistry and realizing their true goals. Through Thaddeus, we can see a blossoming young talent who has aspirations to climb to the top but must remain grounded through education. Thaddeus can be found on Soundcloud with the handle “underbum,” where he hopes to be releasing a great amount of music over the next few months. As the embodiment of all those undergraduate artists that require time to create but must make sacrifices to succeed in the classroom. Thaddeus hopes to be the next streaming trend – and his music shows his ability to make bounds in the industry.

— MATTHEW RUDAS
Staff Writer

Is SoulCycle Worth It?

BY SAMIRAH MARTINEZ STAFF WRITER

SoulCycle seems like the latest trend in the world of exercise, with many “influencers” promoting their hip classes on social media. SoulCycle is a fitness company that, according to its website, not only offers indoor-cycling workout classes but also a “powerful mind-body experience.” In addition to candle-lit sessions and motivational instructors, SoulCycle is also notoriously known as a cult-like exercise program. Classes are extremely expensive and some even question whether its exercises are effective or simply overpriced. When I was scrolling through Instagram and came across an advertisement promoting SoulCycle classes at their studio in Westfield UTC, I couldn’t resist clicking. I had already been on the hunt for a new workout and was curious to see what made these classes so special, so I decided to see whether this exercise was worth it for the typical UC San Diego student.

SoulCycle offers their first class for just \$20. After I signed up for the class, their confirmation email urged me to arrive 15 minutes early to get acquainted with the facilities and sign a waiver before class began. I went into the SoulCycle studio in UTC with high expectations for its customer service. After all, there had to be a reason why these classes are jokingly compared to cults. The employees that day were nice, but they did not necessarily make me feel welcome. Even though it was my first time, I struggled to find help and had to go out of my way to ask employees what I was supposed to do next. I found this a little disappointing from a company that emphasizes “togetherness” on its website, but I let it slide.

Once I signed in, I was directed toward the locker room where you can choose a locker, set your own lock combination, and even charge your phone through a USB port. I left my bag and shoes in the locker and made my way to the warm and dark room where the class would be held. Let me tell you that the transition from the bright white locker room to a pitch-black room with people running around can be incredibly jarring. Before my eyes could adjust, an employee approached me and asked me if I needed help finding and adjusting my bike. She adjusted the bike’s seat height and taught me how to clip in my shoes to attach them to the bike’s pedals, and I had to shout back at her to teach me how to get out of the pedals, too. I can definitely say that the SoulCycle shoe situation is not user-friendly. There is a metal attachment at the sole of the shoe that clicks into the pedal, which sounds simple in

theory but actually requires a lot of force and precision to kick into. Getting out is even more challenging, as you have to force your ankle to contort in a weird position to click out. The employee also did not tell me where I could find the knob to adjust the resistance of the bike pedals, which took me until the end of class to figure out.

The class itself was, to put it lightly, an interesting experience. The instructors blasted their favorite playlists of trendy upbeat music to keep me pedaling to the beat. The beginning of the class was mostly pedaling while standing, which initially almost killed my unfit self. I realized that going out dancing with my friends the night before may not have helped me with my leg strength, but after a while that shaky feeling in my legs went away. In theory, having this large group of people biking together is supposed to inspire you to keep up with the rest of the class, but everyone around me was so advanced that I found it most helpful to look down and keep to my own beat to the music.

What makes this class different from another cycling class? I would definitely say the emotional aspect is there. I am someone who loves cheesy motivational quotes, so when our instructor screamed at us about the importance of self-love, I drank that speech up. The candles lit around the room also helped add to that “emotional” experience that created an almost therapeutic experience. Another unique aspect to SoulCycle is the idea of “togetherness.” The instructor asks you to check up on your neighbor often and encourages you to high-five them at the end of tough sections. The people around me were also helpful when I couldn’t click my shoes out of the bike pedals, and that was much appreciated.

So, is SoulCycle worth it? My opinion is no. Although the emotional support and camaraderie were things I needed at that moment, I don’t think I would feel comfortable devoting my entire workout routine to SoulCycle for two reasons: price and effectiveness. Although I paid \$20 for my first class, normal classes are \$28 each, and renting the death-contraption shoes costs \$3 per class. Although I was pretty sweaty at the end of the 45-minute class, I think it was mostly due to how warm they kept the room, which creates an illusion that you’ve pushed yourself more than you have. If you want to live the soul cycle experience, invite your friends to go jogging and play a motivational speech through your earphones and you’ll get the same effect.





March 15, 2019
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LET'S BE CLEAR

An Ode to Home-Cooked Meals

BY CLAUDIA MIRANDA CONTRIBUTING WRITER

Home-cooked meals are the center of every family household — well, it's actually the dinner table, but the food is what brings everyone together. It's where laughter is shared and thoughts are heard. I grew up in a Mexican household, and my favorite food memory is of my grandpa and how he would almost burn down the house as he roasted chili peppers for his secret salsa recipe. I would come home from school and as soon as I walked into the house, my eyes would start to water and I would start to cough because my grandpa was roasting the peppers on the stove with all the windows and doors closed. It never occurred to him, or anyone else in the house, to crack open a window. Now, since I no longer live at home, I don't have as many home-cooked meals as I was brought up on. I live on campus and my meals are attempts and wannabe home meals rather than the real deal.

When attending a university out-of-state or somewhere far from where you grew up, there are things that you will miss. For me, it's home-cooked meals. We are all meeting new people, living with strangers, and exploring a new campus. Home-cooked meals are special to everyone in a unique way. They are not something that you can buy and get a new version of, like iPhones. These meals are sacred and they all tell a story. These meals are important to us. Whenever we failed a test or bruised our knees, our mom, grandma, or maybe even dad would comfort us with a meal to make our pain go away. We wouldn't just get comfort food when in pain, we also got it when something great happened in our lives, like getting accepted into college or celebrating an engagement. Everyone's comfort food is different, which is why every story is different. When you no longer live at home, there are slim ways of recreating your favorite comfort meal. If we are lucky, we know the recipe to mom's spaghetti or grandpa's deathly salsa for Taco Tuesdays.

Being a student myself, I have projects due, papers to write, and exams to study for; there isn't much time to cook, which is where the "cup of noodles" diet comes into effect. There's nothing better than coming home to a meal made with love. Now, however, we come home to a stranger who has probably made their own dinner with a scent strong enough to make us run to our rooms and stay there. I, like most of you on campus, have to pack a lunch from time to time, and it is usually a

depressing sandwich with minimum ingredients inside, some sliced apples, and a bag of chips, if there are any left above the fridge. I pour my coffee into a to-go cup, but once I get on the bus it's already cold and pointless to drink. Then, I'm in class, half-asleep because my coffee decided to freeze itself, and my stomach is the source of my embarrassment as it lets me know, as well as the entire class, just how hungry I am. When I finally get to bite into my sandwich, I don't feel the home aspect or love. Instead, I taste failure and the lack of mustard I attempted to spread in a hurry. I feel as though I need to inhale my food before my next class starts because that's the only time I have to eat my packed lunch.

We do, however, have access to food on campus (thank God), but I'm sure we all don't have the money to spend on food every day. I know I am guilty of buying food at school and then taking it home with me to enjoy a "cooked" meal. It isn't the same as our family meals, of course, but it will have to do. Not only do we have food chains on campus, but we also now have the ability to order food through food delivery apps. It's almost as though the creators of these apps had college students in mind because, they knew, we would be busy with our school schedules. We have Postmates, DoorDash, and UberEats right at our fingertips if our cooking skills ever fail. Like I stated before, I'm sure we don't all have money to spend, but these apps do save us time from "trying" to cook, and they save our history so we can order faster if we plan on ordering the same meals all the time. I am, again, guilty of having all of these apps downloaded on my phone. They are so convenient that they become my most used apps on some days.

With all the resources and different situations I have to re-create or enjoy a home-cooked meal, nothing will ever compare to the dinners I once had at my dinner table back at home. Even now, as I turn to see my gloomy kitchen, I know my cabinets are hungry for food. Seems as though my household is due for a grocery trip, and with that, I am off to the store to attempt yet another home-cooked meal with random ingredients that I think are part of my grandpa's salsa, but I'm sure I will grab all the wrong stuff and I'll try again next week until I get it right.

SUN

GNT

GODS NEXT TOP

MODEL

50 5.6 2-1-0-1-2+

SUBMISSIONS DUE
APRIL 2
VOTING BEGINS APRIL 3

On-Campus Food

BY REBECCA TSANG STAFF WRITER

From an infamous chicken sashimi photo posted to a Facebook group, to me receiving a plate of chicken jalfrezi garnished with a piece of hair, and to my friend biting into a piece of cold burger meat, you would probably assumed that I would never visit this restaurant again. However, I continued visiting the restaurant for an entire year and casually used it as a place to hang out with my friends — this place is known as Canyon Vista.

Living on campus for nearly two years, I have developed a fair idea of the food quality from each dining hall that Housing Dining Hospitality serves. This may be a controversial topic as we each have a variety of personal tastes, but overall, I would say that HDH's food is edible — to an extent. In addition to the aforementioned issues that I have experienced at Canyon Vista, I personally find that the majority of dishes served in other restaurants like Pines, Café Ventanas, and Foodworx are underprepared and/or underseasoned.

On-campus food is also closely affiliated with something that students living on campus have heard of: Dining Dollars. Dining Dollars are highly controversial; some say they are useful while others deem them useless. It is convenient for students to eat almost anywhere on campus. However, for those who enjoy making their dishes and need to purchase groceries, many items sold at the HDH-operated markets are truly overpriced. Furthermore, I don't eat much; I purchased the lowest dining plan offered and still have half left with just one quarter remaining in the academic year. Because I had so many Dining Dollars left by the end of last Spring Quarter, I purchased non-food items like kitchen appliances, Hydroflasks, and meals for my friends to make the most out of my plan. However, with Dining Dollars being able to rollover beginning Fall Quarter of 2019, this new policy will definitely benefit many continuing students.

Despite the quality of food served and the fact that I have a lot of Dining Dollars left, I am grateful for the dining halls. I am in my last year as an undergraduate student, and these dining halls are not only convenient but also help me truly experience what it is like being a college student. As a transfer student, I lived at home during my first two years of college, and my meals were almost always well-coordinated and nutritious. Since living on-campus means I have easy access to my everyday meals, many of which are high in saturated fats with little to no nutritious value, I have learned to be mindful of what I am eating. I began to look up the nutrition facts label on the HDH website before ordering my food. I opted for salads



and cooked more by buying overpriced produce from the markets.

Food connects people. I get to eat with my friends to conveniently catch up with them, overhear other students' conversations about how underprepared they are for an upcoming midterm, or even discover a student organization I have never heard of. Though not the best tasting in my opinion, dining halls serve multiethnic cuisines, which allow students to experience diversity instead of the stereotypical American burger and fries. When I order my daily cup of coffee, the baristas on shift recognize my face and my usual order. It feels like I am visiting a friend, talking about our classes and what is happening in our lives. Moreover, for those who want to experience a true dine-in restaurant, they have the option of eating at places such as The Bistro or Sixty-Four North.

All in all, the food served on this campus may not be the best, and HDH could improve its operations in terms of its pricing system, providing more dining plans options and food quality control. Furthermore, these dining halls are one of the first impressions for many first year students. In my first visit to The Bistro, I remember being greeted by nicely plated dishes and a welcoming manager; this definitely helped solidify my choice to attend this school. I'd say that many HDH-operated restaurants provide a welcoming demeanor for their students to continue their stay by having a friendly ambience and staff.



TRITON OUTFITTERS

SAN DIEGO, CA
WINTER // 2019
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2019 THIS WEEK

at UC SAN DIEGO

POWERED BY THE STUDENT EVENTS INSIDER AND THE UCSD GUARDIAN

MAR 11 - MAR 17



WEDNESDAY, MARCH 13 • 8pm

ALFREDO RODRIGUEZ & PEDRITO MARTINEZ
THE LOFT, PRICE CENTER EAST

Upcoming
UNIVERSITY CENTERS
UniversityCenters.ucsd.edu



DeStress Mondays
MONDAY, MAR. 4
Event: 10AM - 1PM
The Commuter Lounge
Free for UCSD Students w/ID

theloft.ucsd.edu

Upcoming



Jazz Chamber Ensemble
SUNDAY, MAR. 3
Doors: 6:30PM • Show: 7PM
Free for UCSD Students w/ID



Julia Holter
SUNDAY, MAR. 10
Doors: 7PM • Show: 8PM
Free for UCSD Students w/ID



Lo-fi Study Jam
SUNDAY, MAR. 17
TUESDAY, MAR. 19
Doors: 7PM • Show: 11PM
Free for UCSD Students w/ID

MON 3.11

12pm HUNGRY 4 HEALTHY – THE ZONE
Come join us as we demo healthy recipes and enjoy some free samples! All materials and ingredients will be provided. Seating is based on first come, first serve. Questions? Contact the zone (858) 534-5553 or zone@ucsd.edu. Contact: srlu@ucsd.edu

3pm VOICE STUDENTS, 32VM - UC SAN DIEGO CONRAD PREBYS MUSIC CENTER
The Undergraduate Vocal Masterclass, instructed by Kirsten Ashley Wiest, presents a recital of art songs and arias, featuring German Lieder by Schubert, Schumann, and Brahms. Pianist Dr. Kyle Adam Blair joins singers Adrain Chan, Jennifer Colin, Joseph Garcia, Teagan Rutkowski, Julia Yu, Lizze Fisher, Daniel Zhao, Lauren Jue-Morrison, Cameron Haywood, Shane Ramil, and Myasia Fox.

3pm MONDAY NIGHT JAZZ: 95JC JAZZ ENSEMBLES - UC SAN DIEGO CONRAD PREBYS MUSIC CENTER
Under the direction of Kamau Kenyatta, the popular 95JC returns! Featuring an ensemble performing a variety of diverse compositions, including pieces written and arranged by student musicians, instrumentation includes voice, violin, saxophones, rhythm section and afro-latin percussion.

THU 3.14

12pm PI DAY – EBU 2 COURTYARD
UCSD Tau Beta Pi is hosting our annual Pi Day Celebration in honor of the Greek letter pi for its significance in mathematics. Come join us on Thursday, March 14 from 12:00 - 2:00 PM in EBU2 Courtyard for free pie and pizza and play some games with us! We will be having an amazing Pi-nata, pie drop, and more! All students are welcome, so don't miss out on the fun! Contact: kww006@ucsd.edu

6pm DÉCOMPRESSO – GEISEL LIBRARY, 2ND FLOOR EAST WING
Mark your calendars for Active Minds' annual de-stress event, this Week 10! Come enjoy a break from studying for your Finals with: Mental Health Trivia, Making an origami picture frame, Checking out our Resource Booth FREE food & goody bag rewards (while supplies last)! Find us at Geisel's East Wing, 2nd floor. Open to all UCSD Students :)

7pm LO-FI STUDY JAM II – THE LOFT
FREE for UCSD Students w/ ID. Finals coming up soon. So we're opening up the space for a study jam filled with your favorite lo-fi hip hop radio station, free coffee, and relaxing vibes. Step out of packed libraries to spend your Thursday & Tuesday evenings at your local cafe! Contact: ucenmarketing@ucsd.edu

TUE 3.12

9:30am BODY COMPOSITION – THE ZONE
Walk in for your free analysis which includes: body weight, percentage body fat, total body water, and blood pressure. One free assessment per quarter is available to registered UCSD students.

11am ART AND SOUL - THE ZONE
Enjoy a fun DIY arts and crafts project! Discover your creativity and destress!

7:30pm UCSD CHAMBER ORCHESTRA WINTER CONCERT – CONRAD PREBYS CONCERT HALL
Take a study break and enjoy the UCSD Chamber Orchestra Winter Concert! Works include Harp Concerto by Alberto Ginastera and Symphony No.3 by Florence Price. A reception will be provided by Symphonic Student Association afterwards.

7:30pm CHAMBER ORCHESTRA - UC SAN DIEGO CONRAD PREBYS MUSIC CENTER
The UC San Diego Chamber Orchestra, under the direction of Matthew Kline, presents their Winter performance in the Conrad Prebys Concert Hall. Alberto Ginastera - Harp Concerto. Tasha Smith Godinez, soloist

8pm UC SAN DIEGO GOSPEL CHOIR - MANDEVILLE AUDITORIUM AT UC SAN DIEGO
General Admission: \$15.50. UCSD Faculty, Staff, Alumni: \$5.50. Students : Free with ID. MUSIC Box Office: 858-534-3448. Purchase Online. Ken Anderson, San Diego's leading proponent of gospel, directs UCSD's gospel choir in a concert of African-American spirituals, blues, and traditional songs.

FRI 3.15

ZONE I SHIRING
Zone Intern Applications are open on Handshake, search using Job ID number.

Graphic Design Lead Intern Handshake ID: 2419733
Lead and provide graphic design support to The Zones graphic design team Provide graphic design support to The Zone by creating marketing materials for print and online media.

Graphic Design Intern Handshake ID: 2419671
Provide graphic design support to The Zone by creating marketing materials for print and online media.

Programming Assistant Handshake ID: 2419313
Assist with The Zones programming efforts by providing daily program coordination support.

Web & Marketing Assistant Handshake ID : 2419550
Assist with managing The Zones website and campus-wide promotion of the Zone.

WED 3.13

5pm 95W WORLD MUSIC STUDENTS – CONRAD PREBYS MUSIC CENTER
Students of Kartik Seshadri in a performance of Indian Classical Music. Contact: publicity@music.ucsd.edu

7pm UC SAN DIEGO BACH ENSEMBLE - UC SAN DIEGO CONRAD PREBYS MUSIC CENTER
Free. Vivaldi Night. The annual UCSD Bach Ensemble Concert features works by Antonio Vivaldi (1678-1741) performed by selected undergraduate students from the Chamber Ensemble class. Special guest appearances by Pei-Chun Tsai (violinist of the San Diego Symphony), Ilana Waniuk (violin, UCSD Graduate Student) and Cory Lin (alumnus). Please come and enjoy our exciting performance!

8pm ARTPOWER PRESENTS ALFREDO RODRIGUEZ & PEDRITO MARTINEZ – THE LOFT, PRICE CENTER EAST
Grammy-nominated artists, pianist Alfredo Rodriguez and percussionist Pedrito Martinez first worked together on Rodriguez's 2012 release The Invasion Parade. Since that initial recording session, they have had the rare occasion to perform together as a duo, leaving audiences completely mesmerized by their fearless and virtuosic playing. A protege of Quincy Jones, Rodriguez was schooled in the rigorous classical conservatories of Havana, while Martinez's musical training came directly from the streets of the Cayo Hueso neighborhood of Old Havana, where he was raised. Bringing different approaches to their joint performance, the master musicians take listeners on a unique and exciting journey. Contact: artpower@ucsd.edu

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ONGOING

FIT YOGA PASS! – RIMAC
It's not too late to sign up for our Fit Yoga Pass for the Winter to take UNLIMITED yoga classes all quarter long! More info here: <https://recreation.ucsd.edu/programs-and-clas/fitness-yoga/> Contact: mchosich@ucsd.edu

COED INTRAMURAL SOCCER – RIMAC
It's almost the weekend and what better way to spend it than playing soccer with some friends? Our Coed Intramural Soccer program registration is still open so sign up ASAP to secure some weekend fun! More info here: <https://rec.ucsd.edu/FusionIM>. Contact: mchosich@ucsd.edu

RESEARCH STUDY ON WOMEN OF COLOR - VARIOUS
Are you a woman of color undergraduate student, over the age of 18, who has experienced sexual assault during college at UCSD? Please consider sharing your important story as a part of a new research study. To learn more about this research or to express interest in participating, please click on the following link or copy and paste it into your web browser: www.womenofcampus.com

THE GUARDIAN CLASSIFIEDS



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CARS

2018 Toyota Yaris iA Gray, 30K miles in San Diego, CA. Pre-Collision Warning System Visual Warning. Pre-Collision Warning System Audible Warning. Audio - Internet Radio: Stitcher. Audio - Internet Radio: Pandora. Impact Sensor Door Unlock. Crumple Zones Rear. Crumple Zones Front. Phone Wireless Data Link Bluetooth... ucsdguardian.org/classifieds for more information

2006 Ford E250 in San Diego, 2006 FORD E250, Stock#5200 VIN 1FTNS24W16HB05330 2006 Ford Econoline E-250 extended cargo van, automatic transmission, 4.6L V8 engine, Am-fm radio... ucsdguardian.org/classifieds for more information

Used 2016 Volkswagen Jetta Sedan 1.4T S in San Diego, CA. We are excited to offer this 2016 Volkswagen Jetta Sedan. Save money at the pump with this fuel-sipping Volkswagen Jetta Sedan.... ucsdguardian.org/classifieds for more information

BIKES

Scattante mens 10 speed road bike/tri bike - (92008) in San Diego, CA. really nice high end bike - retails for 1200ish... looking to trade for anything man cool Size 28 - I am 5' 10" and it fits me good. 3X10 chainring and cassette... ucsdguardian.org/classifieds for more information

Women: Blue/Silver OCR 2 Compact Road Bike in excellent condition in San Diego, CA. Women's -size small- road bike which comes with a brand-new Tule Bike rack for two bikes, a helmet, bike pump, tools for changing tires, etc. Bike has new tires, has recently been tuned up and is ready to roll... ucsdguardian.org/classifieds for more information

Mountain Bike Gary Fisher, Marlin, Womens in San Diego, CA. Terrific Condition. Hasn't been ridden in 5 yrs due to being overseas. Size small. Component Group: Mountain Mix Front Derailleur: Front Derailleur Rear. Derailleur: Back Derailleur... ucsdguardian.org/classifieds for more information

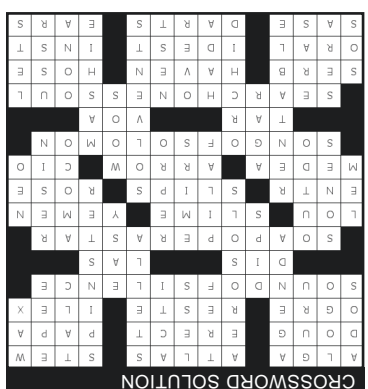
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INTERNSHIPS

Data Science Internship in Carlsbad, CA - This project's aim is to create a web application that will allow users to leverage publicly available information by organizing and presenting the data in a more useful way than how it is currently made available... ucsdguardian.org/classifieds for more information

Entry Level Teacher (Grade Pre-K-12) - **Applications for the upcoming deadline should be submitted no later than

Friday, February 1st, 2019.** Who We Are: Teach For America (TFA) is a leadership development organization focused on the systemic challenges facing children growing up in poverty... ucsdguardian.org/classifieds for more information

Business Development Associate in NYC - We are looking for a Business Development Associate to join our team! Responsibilities include: -Own company's initiative to build new customer base and drive revenue growth -Oversee day-to-day operations of on-going outbound campaigns... ucsdguardian.org/classifieds for more information

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CROSSWORD PUZZLE

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65						66						67		

ACROSS

- Pond floater
- Geographical reference
- Bouillabaisse, e.g.
- Quarterback Flutie
- Standing upright
- Hemingway sobriquet
- Fairy tale baddie
- What's left, in Le Mans
- Holly
- Simon and Garfunkel classic, with "The"
- Belittle, slangily
- __ Vegas
- Susan Lucci, e.g.
- Comedian Costello
- "Ghostbusters" goo
- Gulf of Aden country
- __'acte
- Dock berths
- Rocker Axl
- Wife of Jason
- Archer's missile
- AFL affiliate
- With "The," book after Ecclesiastes
- Roof goo
- Govt. broadcaster
- Examine personal motives
- Belgrade native
- Shelter
- Garden waterer
- Spoken
- That is: Latin
- Part of MIT: abbr.
- Ms. enclosure
- Pub game
- Good listeners

DOWN

- Big fusses
- Apple, for Apple
- Wise adviser
- Chairperson's list
- Sprays from cans
- Not kosher
- Minus
- Start of a play
- "A Streetcar Named Desire" role
- Never-married woman
- Soft mineral
- Fencer's choice
- Wane's partner
- Cocktail hour assortment
- "No problem"
- Loudness units
- One-up
- Rice dish
- Arab leaders
- Copy, for short
- Merged gas company
- Varnish ingredient
- Moon craft, briefly
- Prefix with classical
- Ready for tenants
- Chem lab liquids
- Culture medium
- Courts
- Prom corsage
- Golfer's five iron
- Blood fluids
- Important periods
- "If I __ Hammer"
- CBer's "Back to you"
- Bird house
- O'Neill's daughter
- Cold War empire: Abbr.
- "Why don't we?"
- "Help!" (and this puzzle's title)

WORD SEARCH

ST. PATRICK'S DAY

E	B	O	U	E	K	C	D	E	D	A	R	A	P
A	O	R	E	R	B	A	L	U	N	A	A	E	T
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P	N	B	R	L	G	U	I	N	N	E	S	S	W
U	B	D	H	I	R	I	E	E	G	P	C	D	A
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C	N	O	E	O	R	A	W	E	D	A	T	D	L
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- GAEILGE
- CASTLE
- GUINNESS
- BODHRAN
- KERRY
- HARP
- GOLD
- CLADDAGH
- GALWAY
- PARADE
- CORNED BEEF
- SHAMROCK
- DUBLIN
- CORK



Tritons Take Third-Straight CCAA Tournament

The team builds on their regular season momentum to upset Cal Poly Pomona.



PHOTO COURTESY OF TRITON ATHLETICS

BY HAYDEN WELLBELOVED
STAFF WRITER

The UC San Diego men's basketball team started off its postseason run with a bang, taking first place in the California Collegiate Athletic Association Championship last week for the third season in a row. The Tritons won all three of their tournament matches, beating California State University, San Bernardino 98-69, California State University, East Bay 72-68, and California State Polytechnic University, Pomona 71-62.

With this championship win, UCSD is awarded an automatic bid into the NCAA Division-II Men's Basketball Championship. The early stages of the championship are divided between regions. In order to advance to the final rounds of the national tournament, the Tritons will have to reach and win in the final round of the West Region.

At this point, the schedule and opponents for the tournament are not set, but the team should expect a challenging road to the championship. In head coach Eric Olen's five-year tenure, the Tritons made it to the first round of the

NCAA tournament three times, making it to the West Region final round in 2016 and 2017 and reaching the West Region quarterfinals most recently in 2018.

Though the Tritons have shown a knack for making it into the tournament, they have been unable to break out of the regional stage and move onto the national section of the tournament.

Currently, UCSD is ranked No. 5. If the rankings remain as is, UCSD will face the No. 6 ranked West Region team in the first round of the tournament. This happens to be Cal Poly Pomona, the team the Tritons

just beat for the CCAA championship. Given how UCSD handled the Broncos in their last meeting, the Tritons should be expected to make it past the first round. Beyond that, the outcomes are a bit hazy.

Much like its Division-I counterpart March Madness, the Division-II tournament is also known for its surprises and upsets. UCSD has personally experienced it: In 2017 during the final round of the West Region, the No. 1 Tritons lost to the No. 6 California State University, Chico, 94-86, at home.

With no firm knowledge of the rankings yet, UCSD's matchups

are difficult to predict. That being said, this could be another upset-filled tournament. The Tritons may finally get out of the regional stage of the tournament, or they may be eliminated early on. The first round of the tournament starts on March 16. The opponent, time and location of the game are still to be decided.

READERS CAN CONTACT
HAYDEN WELLBELOVED HWELLBELL@UCSD.EDU

WINTER 2019

TRITON FOOD PANTRY

HELPING TRITONS IN NEED

Monday: 11am-1pm

Tuesday: 11am-5pm

Wednesday: 11am-4pm

Thursday: 11am-5pm

Friday: 11am-3pm

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LET'S BE
CLEAR

SPORTS

CONTACT THE EDITOR
JACK DORFMAN
 ✉ sports@ucsdguardian.org 🐦 follow us @UCSD_sports

UPCOMING
UCSD
GAMES

M Volleyball	3/12	6PM	vs Lindenwood
Swim & Dive	3/13	ALL DAY	@ Indiana University
Baseball	3/14	6PM	at CSU San Marcos
Softball	3/14	4PM	vs California Baptist

Women's Basketball Brings Home CCAA Title, Sets Sights on DII Tournament

The Tritons take care of business on the road against tough CCAA competition.

BY JACK DORFMAN
 SPORTS EDITOR

The perfect season continues. The UC San Diego Tritons women's basketball team came into the California Collegiate Athletic Association Tournament over the weekend at the California State University, East Bay gym needing just three wins to get over the hump. The team had made back-to-back CCAA Tournament finals over the last two seasons, failing to secure wins in both.

This time was different.

UCSD had no reason to worry throughout its definitive 70-62 win over the rival California Polytechnic University, Pomona Mustangs on Saturday, March 9. Trailing at the end of the first quarter 18-17, the Tritons took the next three quarters to secure the win, which is the second in school history.

Both the men's and women's CCAA championship games featured UCSD taking on Cal Poly Pomona, and both Triton teams winning marked the first time a school has had two teams win the CCAA championship.

Juniors saved the day once again for the Tritons, just as they've done all season long. Junior forward Mikayla Williams, the team's leading scorer this season, earned Tournament Most Valuable Player honors with her 70 points scored over the three-game tournament. The 6-foot-1-inch Williams scored a game-high 26 points, doubling Pomona's leading scorer.

While the Tritons are a 3-point heavy team, Williams provides the balance needed to break down opposing defenses. Williams got to the free-throw line 14 times in the game, cashing in on 12 of them to supplement her 7-for-15



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shooting from the field. Just as important as her points scored were her rebounds. Williams' 14 total rebounds, and more impressively her 5 offensive rebounds, gave the Tritons the clear edge inside.

Three other players scored in double digits for UCSD. Junior guard Sydney Sharp dropped 16 points on 5-for-10 shooting, with all of her shots coming from behind the 3-point line. Senior guard Joleen Yang and junior forward Haleigh Hatfield each put up 10 points, with Hatfield adding 10 rebounds as well.

Uncharacteristically, the team only made 3-point shots in two of four quarters, missing all 7 of their second and fourth quarter attempts. But with Williams' interior play and

with the Tritons' 10-point cushion heading into the fourth, the below-average shooting heading into halftime and the end of the game did little to throw the team out of their groove.

The team came into the tournament as the top seed, and thus got to play their first game of the tournament at home against the No. 8 California State University, San Francisco Gators on Tuesday, March 5 in front of a tiny home crowd. UCSD handled its business despite the poor attendance, creating their own energy and overcoming the pesky SFSU defense with an 87-36 win.

The Tritons' closest game of the tournament was not the championship game, however. It was their next game, the semifinal

matchup with the California State University, San Marcos Seawolves that forced double-overtime at RIMAC Arena in a 68-67 thriller back in January. This time the score was not so close, as UCSD took down the Seawolves 70-63. Williams scored 21 and senior guard Kayla Sato had her biggest game of the season with a 27-point, 10-rebound performance. With this win, the team got a chance to take on the Mustangs in the championship.

The team will find out where it will be seeded in the NCAA Division II tournament on Sunday, March 9 at 7:30 p.m.

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Softball Splits Doubleheader with Sonoma State

The Tritons finish the series in first place in the CCAA with a 14-3 record.

BY HAYDEN WELLBELOVED
 STAFF WRITER

Following a series win against an interconference foe, California State University, Humboldt, the UC San Diego softball team traveled up to the Bay Area to take on California State University, Sonoma, where it split games in the doubleheader this past Friday. Sonoma State (5-6 overall, 4-4 California Collegiate Athletic Association) won the first game in a no-hit fashion, as Seawolves junior pitcher Brielle Vidmar went the distance, striking out 5 and walking just 4.

The afternoon game was a different story, however, as the Tritons bounced back to trounce Sonoma State 14-2, defeating the Seawolves by mercy-rule in 5 innings. After the two-game series, UCSD remains at the top of the standings, sitting at 16-4 on the season while boasting a 14-3 CCAA record.

In their first slated game, the Tritons looked overmatched offensively, as Sonoma State's Vidmar was lights out for the Seawolves. Despite UCSD sophomore starting pitcher Robyn Wampler's strong complete-game outing, the Tritons were unable to get anything going at the plate. The

Seawolves jumped out to a 2-0 lead early in the first inning with back-to-back hits to start the game. From there, Sonoma State didn't look back as it posted another run in the third frame, which was all Vidmar needed.

The Tritons manufactured their sole run in the fifth inning on a sacrifice fly off the bat of junior utility player Danica Kazakoff. This scored freshman catcher Kinley Kyro, who had reached on a hit by pitch. Unable to muster any hits, though, the Tritons ultimately lost by a final score of 3-1.

The tides changed in the late afternoon game, however, as the Tritons swiftly shook off their earlier defeat and cruised to a 14-2 victory. Led by 5 RBIs from both freshman utility player Keila Bosinger and junior utility player Alyssa Wing, the Tritons found themselves with a 10-0 lead in the third inning.

Bosinger kicked off the scoring with some fireworks, blasting a 3-run homer to knock in Kyro and sophomore third baseman Isabel Lavrov. This offense proved to be contagious, as the Tritons tacked on 3 more runs afterward, putting up a 6-spot in the second inning. In the third, the Tritons tallied on 4 more to their total, with senior third baseman Maddy Lewis (double, RBI), freshman

first baseman Clarissa Reynoso (single, RBI), and Wing (single, 2 RBI) all contributing offensively.

The Seawolves scored their only runs in the third inning on a 2-run home run. Quality outings from Tritons pitchers junior Alanna Phillips (4 innings) and freshman Grace Garcia, who came in relief, limited Sonoma State to a total of just 5 hits. The game was wrapped up early due to the run rule after game MVPs Bosinger and Wing both launched 2-run home runs in the top of the fifth inning to give UCSD a 14-2 advantage. Bosinger and Wing now each lead the team in home runs (3), with Wing also leading in the RBI column at 15.

Since the second doubleheader on March 9 was canceled due to weather, the Triton softball team will shift its focus on to San Francisco State University (10-8 overall, 7-8 in CCAA) which it will face at home in a 4-game series starting on Thursday, March 14. With seven out of nine starters batting above .300 and three of four pitchers sporting a sub-2.00 ERA, the Tritons are already proving they're the team to beat this season.

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