

CAMPUS



Students dance in the crowd at the Sun God Festival that took place on Saturday on RIMAC field. Photo by Christian Duarte//Guardian

LOCAL

## Students, Faculty March for Climate Change

The goal of the march was to call attention to the causes and importance of global warming.

BY KEVIN PICHINTE  
CONTRIBUTING WRITER

Thousands of activists marched the streets of Downtown San Diego for The People's Climate March on April 29 to raise awareness about both the planetary and political factors causing Earth's warming climate. The demonstration featured speeches from former teachers, locals, Assemblywoman Lorena Gonzalez Fletcher and UC San Diego student Mukta Kelkar.

The San Diego People's Climate March was one of 300 marches across the nation including The People's Climate March in Washington D.C., and the goal was to call on leaders to use clean energy sources and put a halt on climate change policies that are being implemented by the current administration.

The march started with live music, informational booths, fun activities, a kid's zone with games and speeches at Waterfront Park. People were socializing and were even sharing the posters and flyers they made at home to use during the march.

Kelkar told the UCSD Guardian why climate issues matter to our generation and are urgent while being able to inform people how they can make a difference.

"In our lifetime, we will lose the coral reef, witness increasingly extreme weather events, experience the sixth mass extinction and see an exacerbated refugee crisis as people are displaced due to drought and disaster," Kelkar said. "I worked on fossil fuel divestment, worked to push community choice energy in San Diego and worked on collectives that made a lot of change on campus such as the plastic water bottle ban and consumer waste."

As speeches concluded, a mile-long march began at Waterfront Park, and throughout the march activists chanted phrases like "Stand up and fight; Environmental justice is a human right," "Show me what diversity looks like; This is what diversity looks like" and "We don't want your false solutions; We are sick of your pollution."

Hector, a protester who requested to keep his last name anonymous, mentioned that it is important to attend these marches and show the government our disapproval of their actions.

"I have personally experienced many violations at protests. At the Dakota access pipeline protest, I and various individuals were sprayed with water cannons and [had] tear gas [thrown at us], which I still feel the effects of," Hector said. "However, that did not stop me, and I will continue to protest the government and show them my disapproval. It is important to gather and let them hear our message: They are destroying the earth, causing the earth's climate to rise and [letting the] future [deteriorate] for future generations, and we will fight back."

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See [CLIMATE MARCH](#), page 3

UC SYSTEM

## State Auditor Finds UCOP Mismanaged Funds

BY LAUREN HOLT NEWS EDITOR

The Office of the California State Auditor released a report today finding that the University of California Office of the President has been mismanaging its funds and attempted to impede the state's audit of the university system's finances. The report alleges that UCOP has over \$175 million in its restricted and discretionary reserves that it failed to disclose and that UC President Janet Napolitano's office was unable to produce a list of all system-wide initiatives, their costs and the ways in which they benefit the university.

According to the report, more than one third of the funding in the discretionary reserves was unspent "campus assessment" money that UCOP requires each UC campus to pay annually for the purposes of financing the majority of its discretionary operations, and in certain years, the UC Board of Regents approved increases to campus assessment at the request of UCOP even though UCOP still had leftover funds from prior years.

The California State Auditor's Office concludes that the budget increase UCOP has received over the last several years has resulted in each campus

paying more campus assessment, which in turn has potentially necessitated the recent increases in tuition.

In the letter to Gov. Jerry Brown and the state legislature that precedes the report itself, State Auditor Elaine Howle criticizes the behavior of UCOP during the course of the audit, accusing the office of interfering with the surveys each campus was required to complete for the audit.

"We found it particularly troublesome that the Office of the President intentionally interfered in our efforts to assess the types and quality of services it provides to campuses," Howle wrote. "Correspondence between the Office of the President and the campuses shows that the Office of the President inappropriately reviewed campuses' survey responses, which resulted in campuses making changes to those responses prior to submitting them to us — campus statements that were critical of the Office of the President had been removed or substantially revised, and negative ratings had been changed to be more positive."

Howle goes on to recommend that the legislature increase its supervision of UCOP,

See [AUDIT](#), page 3

CAMPUS

## Thousands of Students Attend Sun God Music Festival

The event included activities like a waterslide in addition to performances from artists like Khalid.

BY ARMONIE MENDEZ  
STAFF WRITER

With a lineup consisting of names like Khalid, ScHoolboy Q, DJ Mustard and more, UC San Diego held its annual Sun God Festival this past Saturday at RIMAC Field. With a variety of things for students to enjoy including music, food, video games, a water slide, jenga and more, attendance was in the thousands.

The festival, which lasted from 12 p.m. to 6 p.m., enforced strict regulations ranging from online registration advising students on alcohol use to drug-sniffing dogs at check-in. In addition, students were not granted re-entry, and parts of campus were sectioned off

throughout the event, requiring students residing in Eleanor Roosevelt College, Thurgood Marshall College and The Village to wear wristbands that would allow security officers to let them back into their respective colleges.

Aisha Asif, a freshman at Eleanor Roosevelt College, was bothered by some of the regulations as they proved to her to be inconvenient and futile.

"I think the wristbands and fences were useless because they didn't really enforce it. It was really extra, but I appreciate it at the same time," Asif said.

Nonetheless, Asif still enjoyed the festival as it was her first concert and first time attending the event.

"I had a really great time," Asif

added. "I loved Khalid! That was the highlight of my day."

This year's lineup consisted of Khalid, ScHoolboy Q, DJ Mustard, Bad Suns, Mark Johns, Manila Killa, Graham Elliot, Mild High Club, Kinjaz, Choreo Cookies, 220 Second to None and various student performers. However, the festival had more to offer than just music.

Sponsored by brands such as Vita Coco, Sun God had a water slide to help relieve some of the heat students experienced. Along with other sponsors, students were also able to indulge in the free goods given out by the different brands. With these ranging from acai bowls to energy drinks, students

See [SUN GOD](#), page 3

### SUN GOD FESTIVAL

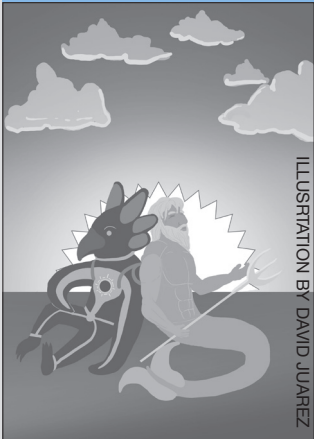


ILLUSTRATION BY DAVID JUAREZ

NOT FEELING THOSE POST-SUN GOD FESTIVAL BLUES? READ OUR GUIDE TO GET BACK INTO SHAPE FOR MIDTERM SEASON AND THE REST OF THE LONG, HOT DAYS THAT MAKE UP SPRING QUARTER.

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### VERBATIM

"IT HAS GOTTEN TO A POINT WHERE THE PEOPLE DON'T LEARN FROM THEIR MISTAKES AND STILL BELIEVE THAT XENOPHOBIA AND IDENTITARIANISM ARE ACCEPTABLE. IT IS UP TO THE FRENCH POPULATION TO STOP THIS TREND IN ITS NEWEST OUTPOST."

- Marcus Thuillier  
ACROSS THE GLOBE  
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## PIRIT PARADIGM By Michi Sora



### DISEASE OF THE WEEK

## Researchers Believe Kawasaki Disease Caused By Virus or Bacteria

There are three stages of symptoms for the disease, which cannot yet be diagnosed with a lab test.

BY REVATIRA SHINGKAR  
CONTRIBUTING WRITER

Kawasaki Disease is a vascular disease seen in children that involves inflammation of the blood vessels. The disease was first described in 1967 by Dr. Tomisaku Kawasaki at the Tokyo Red Cross Medical Center and Honolulu, Hawaii in 1976 by another medical team. The causes of the syndrome are still unknown, but researchers are beginning to think it may be a viral or bacterial agent, as the disease seems to occur in outbreaks. No theory of its cause has been proven, but scientists do believe that it is not contagious and that certain genes may make a child more susceptible than others. Kawasaki disease is one of the leading causes of acquired heart disease in children, but few sustain lasting heart damage with treatment.

Possible complications of the disease include inflammation of blood vessels that usually supply blood to the heart, inflammation of the heart muscle, and heart valve issues. Weakening of the coronary

arteries can lead to an aneurysm, an enlargement or swelling of the blood vessel wall. For a very small amount of children who sustain artery damage, Kawasaki disease can be fatal even with treatment. The disease also has some associated risk factors — kids under the age of five years are most at risk of the disease, boys are more likely to acquire it than girls, and children of Asian or Pacific Islander descent have higher rates of contracting the disease. While young children are usually diagnosed, the disease can also occur in older children and adults.

Kawasaki typically presents in three phases of symptoms. The first phase's symptoms may include a high fever (above 102.2 degrees Fahrenheit) lasting for over three days, very red eyes without thick discharge, a rash on the main body and genital area, swollen lymph nodes on the neck, a red swollen tongue (also known as a "strawberry tongue"), cracked and dry lips, and swollen red skin on the palms of the hands and the soles of the feet. The second

phase of symptoms could include peeling of the skin on the hands and feet often in large sheets, diarrhea, joint pain, abdominal pain, and vomiting. In the third phase of the disease, symptoms will eventually fade away unless complications develop, and it could take as long as eight weeks for energy levels of the patient to return to normal. Treating the disease within 10 days of symptoms presenting can greatly reduce chance of lasting damage on the body.

There are no specific lab tests to diagnose Kawasaki disease, but patients initially show higher levels acute-phase reactants erythrocyte sedimentation rate, C-reactive protein, and alpha-1-antitrypsin. In the absence of a specific lab test, the American Heart Association has created a criteria of diagnosis of a fever lasting more than five days and four of the main symptoms of the disease. If the patient shows more than four of the main symptoms, guidelines say the diagnosis could happen on day four of the fever. Echocardiography is used to

monitor possible development of coronary artery aneurysms, with serial echocardiograms taken at the time of diagnosis, two weeks after diagnosis, and six to eight weeks after diagnosis. If there is evidence of a possible aneurysm, echocardiograms may be performed up to a couple years after diagnosis.

The main goal of treatment is to prevent sustained heart damage and coronary artery disease, as well as to relieve the symptoms. Complete doses of intravenous immunoglobulin (IVIG) and low doses of aspirin are some of the main treatments that the diagnosed receive. Corticosteroids are usually given to those unresponsive to usual treatment and cyclophosphamide is given to those who are resistant to IVIG. There is a new treatment in Japan to give IVIG resistant patients ulinastatin, a neutrophil elastase inhibitor typically used to treat patients with pancreatitis. There is currently no known method of prevention of Kawasaki disease.

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## Napolitano Claims \$170 Million Used for Legitimate Programs

► **AUDIT**, from page 1

stating that UCOP's behavior with regard to its funding and the audit "indicate that significant change is necessary to strengthen the public's trust in the University of California."

The 177-page report additionally reprimands UCOP for not following recommended budget practices, not justifying the size of its staff and their salaries and not charging the campuses as little as possible for campus assessment, among other things.

The report sets out a number of suggested modifications to UCOP's budgetary and spending behaviors, such as "developing a clear definition of system-wide initiatives within the budget," which UCOP and the UC Board of Regents largely agree with. However, both the Regents and Napolitano reject the recommendation that the state legislature increase its oversight of Napolitano's office.

In a letter responding to the report, Napolitano also refutes the claim that UCOP failed to disclose the \$175 million, stating that the allegation is inaccurate and misleading.

"The \$175 million figure mischaracterizes the true amount of UCOP's available and uncommitted reserve, which is \$38 million, a modest amount for an organization our size," Napolitano said. "Moreover, the \$175 million amount cited should actually be \$170 million, as \$5 million is not UCOP-related fund balance data."

Napolitano then explains that the \$170 million is spent on a number of programs and initiatives, like growing UC Merced and establishing a new medical school at UC Riverside.

The full report and accompanying letters of response can be found online at [auditor.ca.gov](http://auditor.ca.gov).

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## Students Had Suggestions to Improve the Event

► **SUN GOD**, from page 1

maintained their energy for the last three sets, which proved to be the most popular: DJ Mustard, Khalid and ScHoolboy Q.

For many students, the lineup was a hit as Khalid, a student favorite, was featured. His song "Location" has become popular among millennials.

ScHoolboy Q was able to attract a large crowd as well. Explaining during his set that he was accepted to San Diego State University on a football scholarship, the crowd booed until he emphasized his rejection of the school's offer.

While it is a popular event, some students are unable to attend due to other ongoing events.

Due to prior commitments, Muir College junior Rachan Narala was never able to attend past Sun God festivals. However, being that it is midterm season, he decided to stay on campus this year, allowing him to go for the first time.

"I was at different conferences going on previous years, but I saw the lineup this year and kind

of ditched that and came to this instead," Narala said. "Well, not really ditched because I couldn't spend a week at a conference because of midterms. I decided, why not come to Sun God? It was so fun and I really liked the headliners this year so I was excited for it."

Despite the event receiving generally positive feedback, some students believe that there is always room for improvement.

Kavonna Holloway, a freshman in Muir College, gave some insight as to what she believes would constitute a better Sun God.

"The social vibe is really cool," said Holloway. "Right now it's pretty good, but there's probably additional things that could happen ... maybe have it later in the day. The night style of it all makes it more out and vibrant."

With Sun God over, students living around RIMAC Field can expect fencing and wrist band regulations to be taken down.

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## Jew: We Need to Act Now on Climate Change

► **CLIMATE MARCH**, from page 1

Bryant Jew, a marine biology major at UCSD, talked about why it is essential to act and how he hoped to see more involvement from students and collaboration with other colleges.

"I hope to see more student involvement with the UC San Diego Student Sustainability Collective, and we also want to continue collaborating with other colleges on sustainability like community choice energy," Jew said. "Climate change is a pressing issue, and 30 to 40 years from now we will see the effects, and by then it will be too late to do anything about those effects, so we have to act now. We need our elected officials to see that we want changes, so protests are a good way to show that. We might also have 350 come to campus to talk about the legislation that's going through city hall right now and give a brief overview of legislations."

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# OPINION

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**ACROSS  
THE GLOBE**

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## Saving France from Nationalism

We did it, people: We hit the unholy Trifecta!

First Brexit, then Trump and now the far-right has reached the second round of the French election for the first time in 15 years. The parallels are uncanny. France is now divided in two, between East and West, forced to decide between a populist and nationalist conservative candidate and a capitalist liberal. And, just like in America, the French election has promoted a xenophobic, racist and frankly unrealistic ideology that has turned the public opinion against the establishment.

To many, including myself, France is a country that is usually synonymous with democracy and freedom. "Liberty, Equality, Fraternity" is a national motto. France has a plurality of political parties, with an established and well-oiled political system that has never before been challenged under the fifth Republic the way it is today. There are two things about this election that make it so unsettling and unpredictable — an early candidate for word of the year.

The first one concerns the candidates themselves. Trump, although he portrayed himself as an anti-establishment candidate and several times threatened to run as an independent during his campaign, was still running as a candidate for the Republican party, a party founded in 1854. No one could expect a candidate not coming from one of the two top traditional parties to win in the United States. In France, however, they took the concept of the anti-establishment and perfected it. Emmanuel Macron, the man with the most votes in the first round and a proven track record of, well, nothing, since he is a political newcomer, has created his own political party in order to run for the presidency. The other candidate, Marine Le Pen, is as anti-establishment as it gets.

Beyond that, this second candidate represents the National Front, a party founded by Nazi-sympathizers, including Le Pen's father, that is still widely regarded as a threat. Their agenda pushes xenophobic, racist and securitarian ideas, just like alt-right Trump supporters, as well as a proposed referendum for a Fran-xit. In 2002, the first time the party reached the second round, all candidates called to block the then candidate, Jean-Marie Le Pen. He finished with only 18 percent of the popular vote in the second round. This time, opposition doesn't look as promising. At least one candidate, Jean Luc Melancon, refused to call for a collective block to Marine Le Pen, who is already placed at 40 percent in the always-volatile polls.

This situation feels awfully familiar. After the economic crisis of 2008, the refugee crisis in Europe, and a general tiredness of the political establishment, it's no wonder that the wave of populism continues to spread across Europe. However, it has gotten to a point where the people don't learn from their mistakes and still believe that xenophobia and identitarianism are acceptable. It is up to the French population to stop this trend in its newest outpost by electing the least worst candidate.

## Sun God: A Reflection

BY MEGAN MONGES //  
SENIOR STAFF WRITER

In "Too Many Man," British rapper-and-gift-to-Earth Skepta pleads: "We need some more girls in here; there's too many man, too many man." Caught up in the club, Skepta's commentary reminds me of a sad proverb I heard throughout my Freshman year about

"the ratio" at parties. But the sentiment of seeing an overrepresentation of men is something so obviously universal throughout professional, political and music spheres.

This is evident upon a brief glance at most lineups for American music festivals, where a percentage

of acts between 70 to 90 percent consist exclusively of men, whether it's groups of them, duos of them, or male solo artists. A data visualization published by Pitchfork puts the average number across U.S. festival acts at 74 percent male, 12 percent mixed gender and 14 percent female. The UCSD Guardian Editorial Board wrote last year about how this doesn't stop at smaller festivals, like our own Sun God Festival, where recent headliner history is entirely male.

This year, I wanted to illustrate what the Editorial Board previously discussed by observing percentages of male-exclusive talent in the last 10 years at Sun God.

The statistics on Sun God bookings by gender were obtained by Web Archiver, which shows lineups for Sun God dating years back via official website. Excluded from the totals were Battle of the Bands winners, dancers and comedians, in order to paint a clearer picture of the musical talent booked. The sample sizes for the 10 years vary greatly due to the change in lineup size; where the festival used to book between 10 and 20 acts, it has in recent years booked fewer, and evidently bigger, acts. Still, the end-results are a matter of calculations, and the takeaway isn't affected greatly by these differences in sample size.

In order to group the acts by gender, official websites, press and social media were referred to. Acts whose acts consisted of all male members were grouped under the "exclusively male" label; acts where the group was mixed gender were labeled as such; lastly, female solo, duo and group acts were labeled as such. Bands whose members' genders were not identifiable were left out of the sample to avoid assumption, but only three of the more-than-hundred acts sampled were excluded.

It is clear that Sun God follows a nationwide problem of discrepancy as to male-domination at music festivals, and has maintained this across the past decade. As was written last year, it's a symptom of sexism that takes shape from the inception to the performance stages of music described by everyone from FKA Twigs and Bjork to Grimes: women being discouraged from pursuing music, being condescended in the production process, being credited less for their own work than male collaborators.

Booking is just one aspect of the bigger sexism-in-music picture, but the decisions made on this end firmly perpetuates the prioritization of male artists at a festival that has neither male-demographic to cater to nor a reason to keep a string of male headliners unbroken for an entire decade. Sun God 2014 is often referred to as the "last great Sun God" by members of the graduating class of 2017. Beginning at noon, the festival lasted for 12 hours, letting festival-goers dance and enjoy the headliner, Diplo, until midnight. Because the festival lasted all day, students were naturally allowed to leave and return to RIMAC field at anytime. This was great for students who didn't want to spend money on the expensive food vendors, and allowed attendees to get out of the hot sun for a few hours and go back to their apartments to rest or hydrate. Guest tickets could still be bought, allowing friends or significant others from other universities access to the festival. When the festival ended at midnight, students weren't immediately forced to leave and return to their apartments or dormitories. When we did return to our on-campus housing, residential security officers and campus police did not wait for us at our doors. We had the freedom to enjoy our Sun God as we saw fit.

# Sun God Says... Where the Ladies at?

CRUNCHING THE NUMBERS ON THE FESTIVAL'S BOOKINGS FOR THE PAST DECADE SHOWS THAT — LIKE VIRTUALLY EVERY MUSIC FESTIVAL IN THE UNITED STATES — MEN DECORATE A VAST MAJORITY OF SUN GOD'S LINEUPS AND HEADLINERS.

▶ READ ON PAGE 4

MALE SOLO, DUO &  
GROUP ACTS

## BOOKINGS

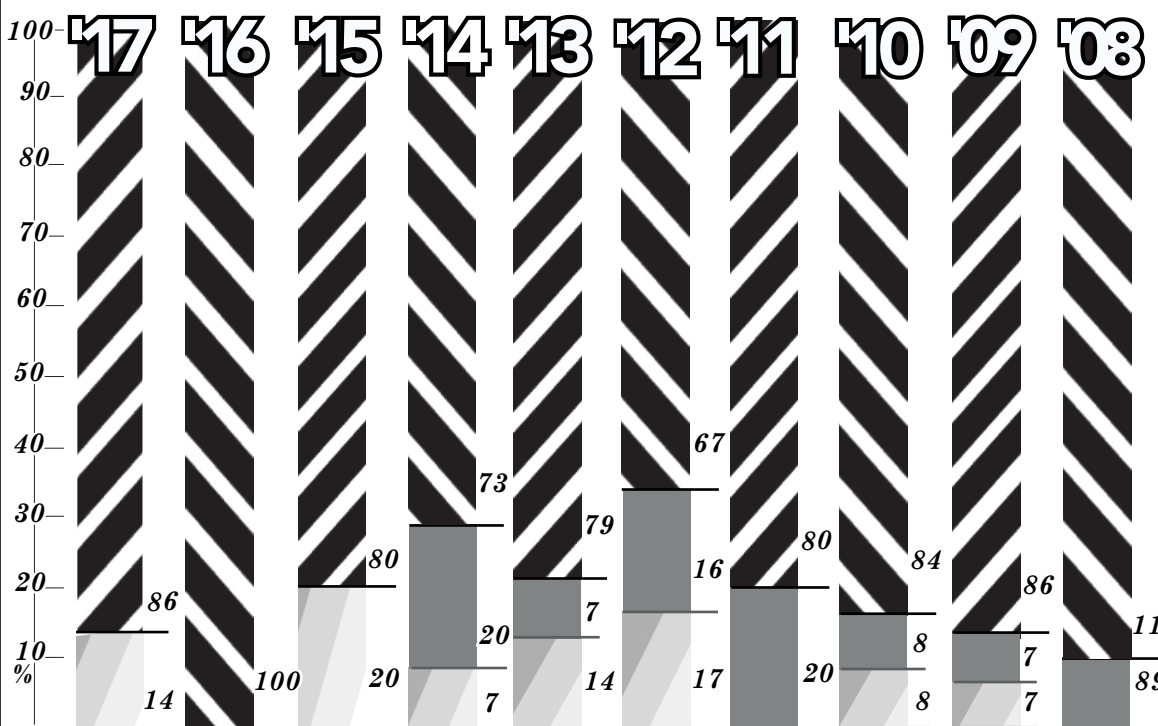
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MEMBERS ARE NOT ALL MEN

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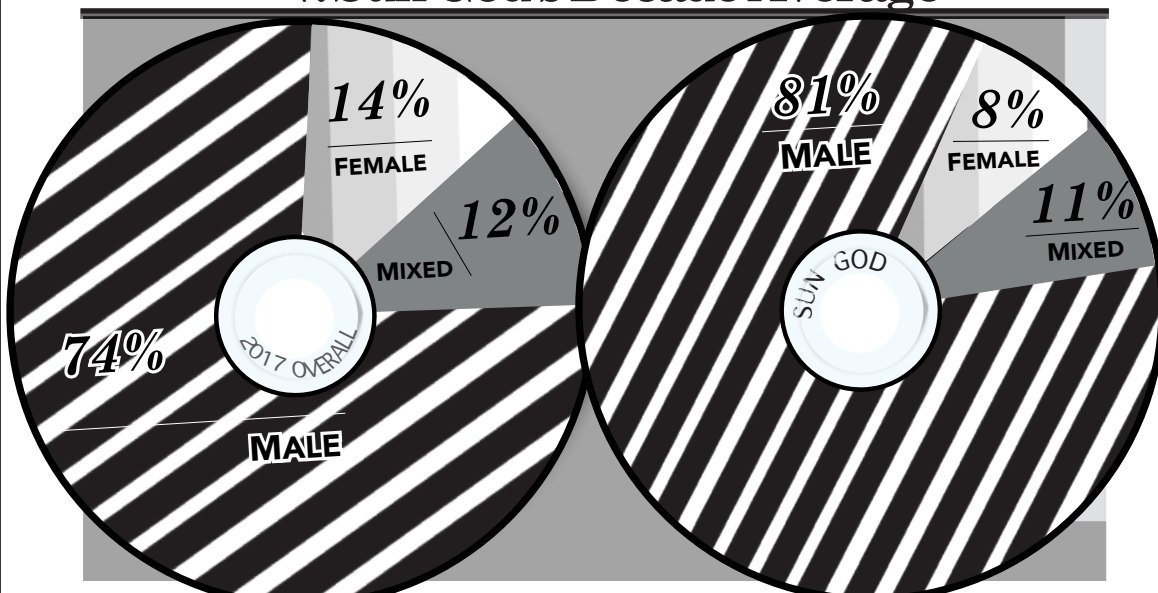
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BY QUINN PIEPER // OPINION EDITOR

## GENDER

WOMEN SOLO, DUO &  
GROUP ACTS



## Gender Breakdown: 2017 U.S. Festivals Overall v. Sun God's Decade Average

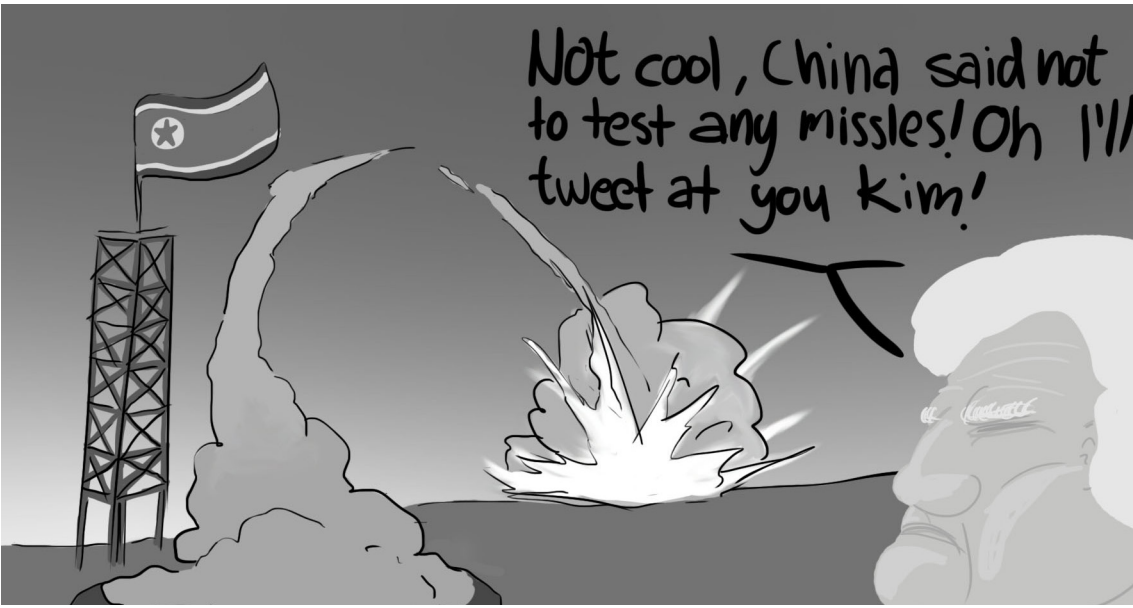


U.S. FESTIVALS DATA OBTAINED FROM PITCHFORK

SUN GOD DATA GATHERED USING WEBARCHIVE.ORG



**WORLDFRONT WINDOW** By David Juarez



► **BOOKING**, from page 4

If Sun God 2016 is any indicator, then we can expect to see extensive regulations in place this upcoming Saturday. It has already been announced that the festival would begin at noon and end at 6 p.m., giving ample time for students to make their “early” bedtimes. Adding in drug-sniffing dogs, a heavy police presence, no re-entry into the event and no guest tickets, Sun God 2017 does not look very promising.

While these policies have positively affected some aspect of drug and alcohol use at Sun God, they have not had a severe impact on the number of students participating in disorderly conduct. A report released from the University’s Office of Student Conduct regarding Sun God 2015 found that “Three-fifths (60.3 percent) of all Sun God weekend incidents involve students being admitted to the on-campus Detox Center. This is a 13 percent increase

from 2014 and a 22 percent increase from 2013.” Since implementing these changes, more students are arriving intoxicated, and with the shortened time frame, more students will be using alcohol and drugs for an extended period of time after the event ends. This shortened period of time will ultimately lead to a larger percentage of intoxicated students and subsequently a higher percentage rate of arrests or detainment. The student conduct office’s report of the 2016 festival found that 13 percent of all students admitted to the detox center were removed due to arrest; this is the most since 2011, when only eight students were arrested. The University is acknowledging that students will still be using these substances, but since it will be done away from the event, in dorms, apartments and off-campus housing, it is not their problem. Officials are effectively wiping their hands from any sort of liability but not helping students understand the real dangers

of heavy drug or alcohol use. The student conduct office also found an increase in students attempting to buy or sell student ID cards to gain entrance to the festival; many students cited the elimination of guest tickets as reasoning.

There is no easy solution to make Sun God safe and still enjoyable. With arrests, an overdose in 2015, and a high percentage of students being admission to detox centers or hospitals, the University had to make adequate changes to protect students. However, I wish UCSD officials would stop treating students like small children instead of the young adults we are. Regardless of policies or threats, students are still going to consume psychoactive substances. We should be given the support and resources to make smart, informed decisions for ourselves, not a confined, shortened festival that we cannot leave.

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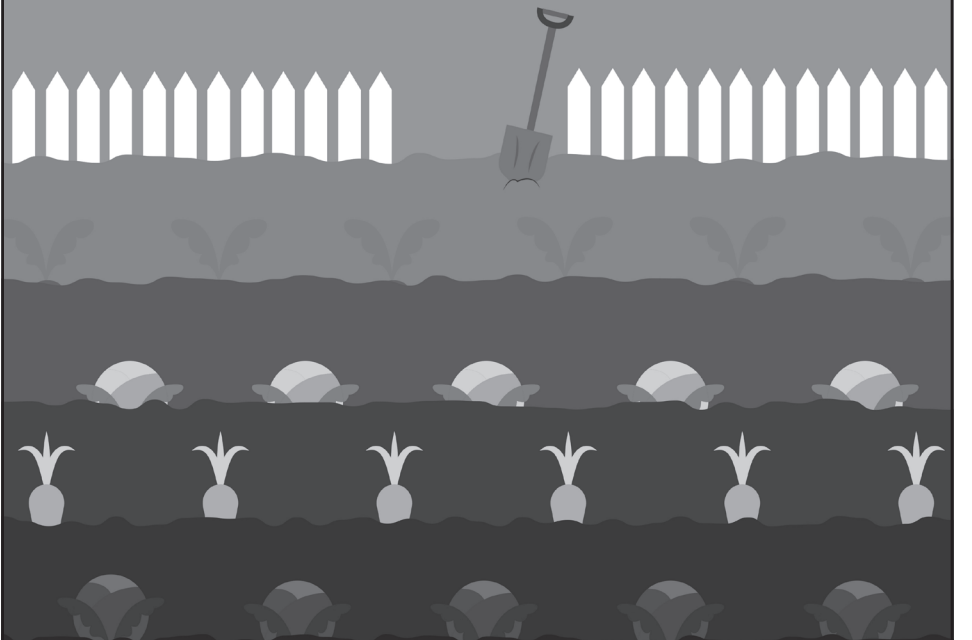
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# FEATURES

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## When the God goes crazy

By **MICHELLE-SHARI MOSKOWITZ**  
 & **SUZANNE LIFSON**

**L**IVE MUSIC, booths and entertainment will highlight the third and largest UCSD Sun God Festival, next Friday, May 9, on Muir campus.

The event is sponsored by the ASUCSD, the Campus Recreation Department and Budweiser. Admission is free, and proceeds will go to C.A.R.E. for famine relief in Ethiopia.

The festival, "a campus and community unifying carnival," has a budget of \$8,900 from student fees and \$3,000 from Budweiser according to Lisa Marie Smith, co-director of Public Relations.

"This year the booths are really fun and original," Smith said. "Dark Star (the science and fantasy club) is having a fortune telling booth, the rugby team is having mud wrestling and SAE (will host a) rat race.

The food and game booths are organized and staffed by various student organizations, according to Eric Chapman, director of Field Operations.

Each booth is allotted \$75 by

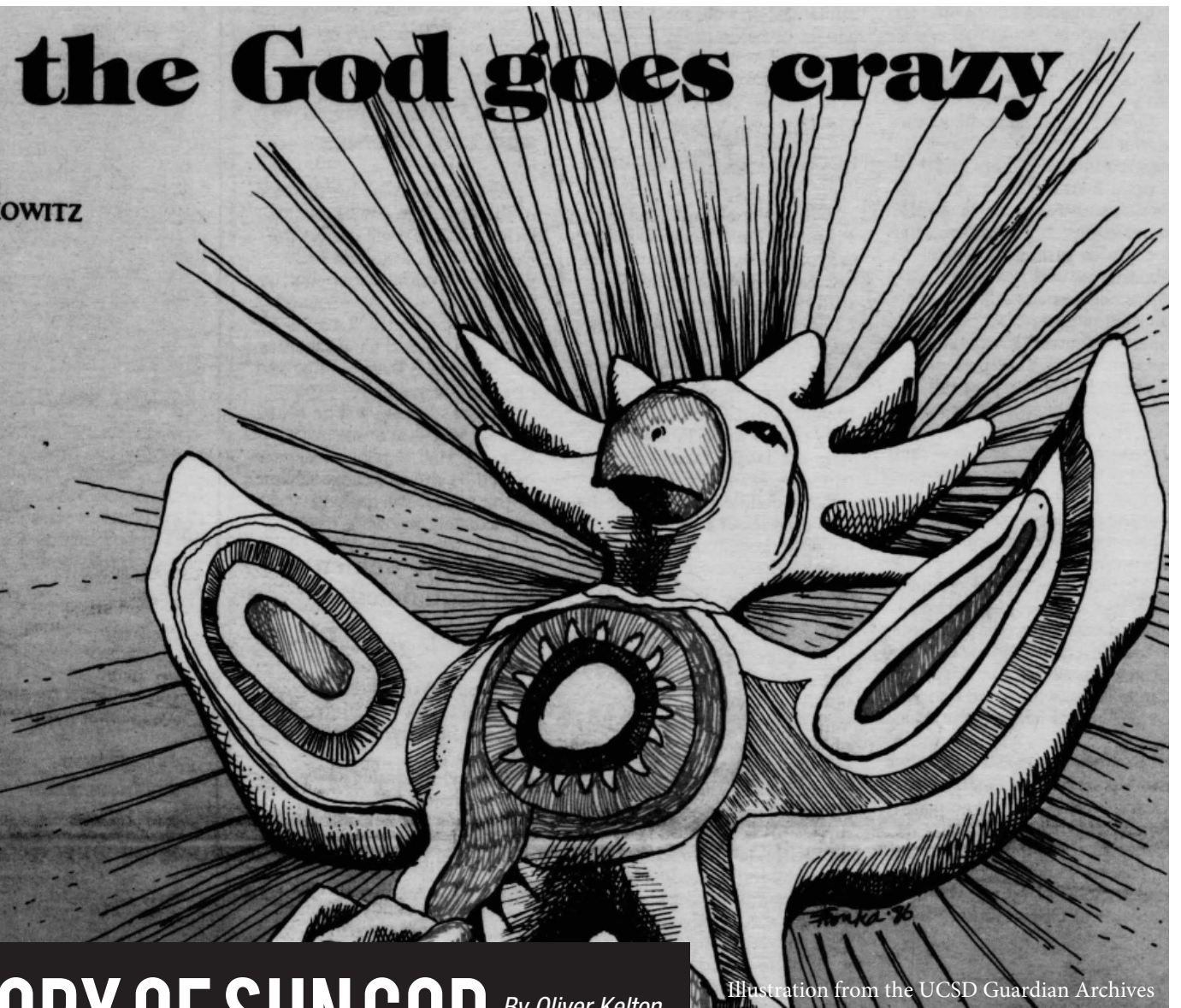


Illustration from the UCSD Guardian Archives

## A BRIEF HISTORY OF SUN GOD By Oliver Kelton Features Editor

*Remembered by older UC San Diego students and alumni as a wild, noon-to-midnight celebration, Sun God has been scaled back to six hours of relatively tame fun on RIMAC Field. What many students don't know, however, is that this is only one of many incarnations the festival has gone through.*

**"T**he University of California, San Diego Associated Students have planned the first UCSD Sun God Festival, which will take place from 11 a.m. to 6 p.m. Friday, May 11, at Muir College."

So reads the April 1984 news release announcing the first Sun God Festival. Current students who remember the rowdy pre-2015 festivals would be surprised at the mildness of this Sun God. Featured events included "musicians, actors, jugglers, folk dancers, break dancers, UCSD dancers, a TGIF raffle, a dance and an air band competition," all the culmination of a year and a half of planning. Hosting only local and student acts, the festival had more of the feel of a high school talent show than a music festival. The event was followed by a KSDT-hosted dance in the Main Gym from 8 p.m. to midnight.

The original purpose of the festival, according to director Susan Lewis, who would graduate in 1985, was to raise money for charity and student organizations through the sale of concessions. Though modeled on the much larger Mardi Gras festival at UCLA, the organizers of the first Sun God tried to keep costs down by hiring only university-affiliated entertainers.

"Lewis states that the high admission price to that event (the fee pays for a big name band, booth building, etc.) is counterproductive," read a May 10, 1984 UCSD Guardian article, now ironic in hindsight.

Still, the organizers of the first Sun God had a grand image in mind for the future of the festival. Lewis envisioned it lasting two days in 1985 and eventually moving to a weeklong event.

The 1985 festival was indeed a step up from the previous year, with the renowned Chicano rock band Los Lobos headlining the event. Still, the event lasted only one day and lacked rides, two things that A.S. Council had hoped for.

The festival in 1986 would actually be a step down from the previous year's festivities: no major musical act came to headline. Instead, the focus was a variety of booths set up by student orgs. The highlights, according to the May 9 Guardian article of that year, were a fortune telling booth set up by Darkstar Science Fiction Library, a mud wrestling match

by the rugby team and a rat race hosted by Sigma Alpha Epsilon fraternity. Interestingly, however, the festival was sponsored in part by Budweiser, which provided \$3,000 in funding.

The festival would go without a major headlining act for the rest of the '80s: practically unheard of bands such as "Freaky Executives" and "Man-go Bang" were the only talent the festival managed to attract. It seemed that the lofty vision put forth by the original festival organizers would never come to pass.

The year 1992, however, would mark a turning point in the festival's history, beginning a tradition of attracting up-and-coming acts on the verge of fame. That year Blur, the Brit-pop band that would achieve fame later in the '90s, headlined the festival. Two years later, in 1994, the festival was headlined by No Doubt and They Might Be Giants, two of the biggest names in the '90s alt-rock scene. In 1999 the festival hosted the Black Eyed Peas, then a relatively unknown alternative hip-hop group.

The increase in the caliber of the performances had to do, in large part, with a growing budget. The original 1984 festival was allotted a mere \$9,000; by 2000 the budget would balloon to a whopping \$80,000, then to \$140,000 in 2001.

The festival grew to be a sprawling, all-campus event. By 1999, booths hosted by fraternities and every student org imaginable sprawled from Sun God statue to Library Walk, serving food and providing entertainment. Concerts would need to be moved to increasingly larger locations to accommodate the larger crowds, now numbering in the thousands. Concerts would be hosted at Price Center and Warren Mall before reaching their current location on RIMAC Field by 2000.

As the festival grew in size, it also grew in notoriety. In 1993, when the festival was held at Price Center Plaza, campus police pressured A.S. Council to put a fence around the event and restrict each UCSD student to inviting one guest, who had to be at least 18 years old. This was in response to a rash of intoxicated minors the year before, when security was much less strict. By 1996, UCSD Police and A.S. Council were forced to increase security at the event to include eight regular police officers and two supervising officers, an increase from a total of

seven officers in 1995. This was a response to 16 arrests for possession of drugs and alcohol at 1995's Sun God. This was only a preview of things to come: In 2013, police would be making a stunning 143 arrests at the event. This record number, an increase of 50 percent from the year before, led to the creation of the first Sun God Task Force, which aimed to curb the culture of drug use and alcohol consumption that surrounded the festival.

The culture of wanton drug and alcohol use reared its ugly head in 2014, when junior Revelle student Ricardo Ambriz died of an overdose of the amphetamine "Benzo Fury" the night of Sun God. As a result, the next year saw a significant increase in security. Ticket sales to non-UCSD students ended to control the size of the crowd. The University also put a clamp on the tradition of frequenting alcohol-fueled International House parties between performances: festival attendees were subject to a no re-entry policy, and I-House was closed off to non-ERC residents. In 2016 restrictions reached their current extent: the festival was cut from 12 hours to six, ending well before sunset.

With cutbacks so severe, many UCSD students have come to the conclusion that the days of the "real" Sun God festival are over. While the festival is now smaller than it has been in decades, the "death" of Sun God has been called many times before. As far back as 1996, in a Guardian editorial entitled "Sun God Festival 1996: We Failed Miserably," the editorial board lamented students being shut out of the concert at "only 10 p.m.," complaining that the administration had "decided to enforce a police state" and "squashed all efforts for UCSD students to enjoy their own event." Four years later, the festival would find itself in a bigger venue on RIMAC Field, and the biggest artists to headline Sun God — Ludacris, Kendrick Lamar and the Black Eyed Peas, still lay in the future. Though the future of the festival appears shaky due to the recent security clampdown, there remains hope that the festival can bounce back once again.

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# TACKLING CLIMATE CHANGE WITH PLAYFULNESS

By Rebecca Chong  
Contributing Writer

I stood in the back of the Great Hall, its high, vaulted ceilings reverberating with the lively chatter of students awaiting a global health talk on health and climate change. Among the anticipated speakers was Dr. Veerabhadran Ramanathan, a Scripps climate scientist who advised Pope Francis on the moral issues of climate change, poverty and food security. The professor's title and history hold an impressive weight that is belied by his form of a small, older Indian man.

Ramanathan, who likes to be called "Dr. Ram" for short, began speaking in a shaky, quiet voice prone to mumbling. His habit of letting the microphone drift away from his face meant his words would cut in and out, but even so, his message was clear: We need to make climate change personal in order for people to care.

It was a quiet revelation — one that seems so simple but so difficult to do. I mulled it over as I waited for the next speaker, flipping aimlessly through the messages on my phone, when a new email appeared. "FYI — UC 'Climate Lab' launch," the subject line read; I clicked on the envelope icon and read, "Hi Rebecca, I'm reaching out from President Napolitano's office at the University of California."

Climate Lab is a video series collaboration between the UC system and Vox Media, which aims to engage viewers in understanding climate change and the ways we can help mitigate its effects in an approachable and friendly way.

The first video, "Why humans are so bad at thinking about climate change," introduces the series' charismatic host, conservation scientist Dr. Muttulingam Sanjayan, who emphasizes that we should not use "doom-and-gloom" messaging. Instead, we should utilize playful and engaging dialogue paired with concrete and accessible actions. The video seemed like an answer to Ramanathan's question of how we can talk about climate change and even expanded upon it: We should be personal but also playful.

As a whole, the University of California has committed to several sustainability-minded goals; in 2013, the UC Office of the President introduced the Carbon Neutrality Initiative in which we have committed to making each of our eight campuses carbon neutral by 2025. Other initiatives include improving food choices at campus diners to be healthier, locally-sourced and more sustainable; committing to all new buildings being LEED-certified, a marker of being energy efficient and made of sustainable materials; and reducing each campus's consumption of potable water by 20 percent.

There is also a history of significant student involvement in sustainability initiatives on their respective campuses. UC Santa Cruz's Green Lab works toward improving ener-

gy efficiency and green-purchasing power through a student-run certification program and education and outreach efforts to students, staff and faculty. UC Santa Barbara has a wide range of research opportunities in areas such as environmental policy, urban planning and marine conservation for students to be involved in. The UC-wide movement to divest from fossil fuel companies has seen some success in the form of Academic Senate resolutions at UC Davis, UCSB and UC San Diego.

This is in addition to the plethora of climate change research being done across the UC campuses. At UCSD's Scripps Institute of Oceanography, work in biodiversity and conservation, environmental and human health and how ice is changing as a result of climate change has been happening for years. Notably, Scripps' CO2 program continues the work of tracking carbon dioxide levels at Mauna Loa Observatory in Hawaii. The program, founded by Ralph Keeling, has produced one of climate science's most well-known climate change graphs, named the Keeling Curve after its creator, that provides evidence for changing levels of carbon dioxide and how it affects our atmosphere.

I wanted to understand the process behind the collaboration, the ways they sought to engage the public and how this series fit into the larger picture of the UC system's climate action history.

"We see Climate Lab as a very logical extension of that work, given our expertise and work in this area," UC spokesperson Stephanie Beechem prefaced, framing the video series within previous work the UCOP has done on food waste, water policy and carbon neutrality.

"Like the first video, you're going to expect to see lots of experts from the UCs, other institutions who are analyzing and doing work on the surprising ways we can use technology to address [climate change], focusing on everyday, practical solutions. We're trying not to scare people here."

We both chuckle, familiar with the challenge of conveying the weight of climate change without leaving a crushing existential crisis in its wake. After a few short introductions, I began to delve into the process of the video collaboration with Vanessa Correa, the creative director, and Rana Freedman, the content marketing director at the UCOP.

As someone who finds great joy in being able to create something that engages the community, I was curious to know how their experiences led them to their role in the video series and at the UCOP.

Freedman's past position as marketing director for "Lonely Planet," a travel company that produces travel content, gave her the experiences of collaborating with big companies and media outlets such as Apple and CNN. She left her position at Lonely

Planet after 10 years. "I was really excited to come over here to the University of California because we have such amazing content here," Freedman exclaimed. "The research and especially presidential initiatives around food security, climate change and sustainability are all passions of mine."

One big aspect of Freedman's job is to secure media partnerships for content. She pinpointed why Vox was the perfect choice. "They have the same mission that the University of California has around its research, which is trying to explain and deconstruct really complicated news and current events into ways that are really accessible and easy for people to understand," Freedman emphasized. She also explained that while Vox and the UC system have not had an explicit partnership before, Vox was a fan of previous work the UC system has done, including a video series called "Fig. 1" that features UC researchers explaining their work through animations that make the content fun and accessible. Moreover, Vox's excellent track record with video content and production as well as their huge audience made them an attractive media partner.

I asked Correa to elaborate on the flip side of this partnership — coming up with the concept for a climate change series and how they brought it to Freedman to gain a wider audience.

"I've always worked in issues-based marketing and design," Correa said. She was a vice president at Jasculca Terman Strategic Communications in Chicago, which worked around specific campaigns for the city, before leaving to start her own firm. When she came to the University of California, she felt it was a natural transition to build her brand and tell a systemwide story.

"It was a very conscious decision to ... approach the problem from a more playful or almost entertaining point of view," Correa said pointedly. The first video opens with a reel of news clips detailing the rising carbon dioxide levels, the pollution of China, sea levels rising and glaciers melting. Sanjayan, a conservation scientist, cut in and said, "We get it! It's not like we don't care about polar bears and ice caps ... But over the years, one thing has really become clear to me: We need to change the way we talk about climate change."

The question then became, how do we engage with content that is difficult and emotionally laden? Correa honed in on two important ways to help people engage with the material. "[We want to] help [people] feel that there are concrete actions they can take to affect positive change — on a micro level, but also show how, from a systems-thinking perspective, how we can affect change on a macro level."

The video features a company called Opower, a subsidiary of Oracle

that creates applications and easy-to-use interfaces that can track consumer's usage of water and energy along with easy tips for reducing usage. It's representative of the way the Climate Lab series wants to highlight technology as a way to make sustainable habits accessible and practical for people in their everyday lives.

The video received 56,000 views in the first 48 hours on YouTube and over 101,000 views on Facebook. At the time of this article, the video now has 491,593 views. I commented that I even had a friend whose professor told them to watch the video in class, sparking a round of laughter, one of them saying, "Thank you for telling us that!" through her chuckles.

I asked them to talk about the everyday workings of creating media in partnerships in order to understand how the two entities collaborated and what they each brought to the table. Correa explained that the UC system drove the editorial content and feel of the video, while Vox provided feedback.

"We found [Sanjayan] as a host early on, and worked with him to develop what the topics were going to be," Correa explained. "[Then] we were able to put together the very rough outlines and put together what we call a 'mood reel' of what the tone would be like. Then we could talk to Vox more concretely about what we wanted to do. [W]hile Vox was involved throughout the process they did not drive the editorial or look and feel; they simply put their eyes on it and made sure it was working with their mission and brand as well."

In addition to the videos, there is a plethora of other content on their website such as articles, quizzes on climate change, even quotes from other researchers that were not focused on in the videos. Freedman explained how they commissioned articles, illustrations and infographic content to continue the conversation in an engaging and innovative way.

For example, they have a video on food waste that explores the vast amount of food thrown away from restaurants, grocery stores and dining halls that is still safe and edible but may be discarded because of aesthetic reasons or strict regulations. They expanded on this idea of unnecessarily strict labeling with an article about how the conservative estimates of expiration dates on food labels actually cause a great amount of food waste.

I knew that they were both running a little late, so I put in one last question: How do you feel about climate change?

The topic change and the scale of the question made everybody laugh again. Their goal of bringing important news to the public in an accessible and friendly way was reflected in their own personalities — even just 20 minutes of chatting with them conveyed that.

"It's [showing Napolitano's]

understanding of the issue, her commitment to furthering research, but also leading by example ... by embodying the principles of sustainability," Freedman said. "This series is a reflection of how seriously she takes the issue."

Ramanathan, during the climate change talk at UCSD, had emphatically declared that Napolitano was "his hero" for putting forth the Carbon Neutrality Initiative.

Correa echoed similar sentiments. "I think it's probably one of the biggest moral and ethical issues of our time," she said seriously. "Doing a project like this is extremely gratifying on a personal level, to be able to try and open the dialogue and to engage people in a way they might not have been engaged before is very critical."

The video series, which will have six installments in total, is set to release every week for the next four weeks. The second video, titled "Going green shouldn't be this hard," came out this past Wednesday on April 26 and humorously riffs off the question of "Does my recycling even really matter?"

It seeks to connect the small, everyday actions of sustainability with the change it can create on a macro scale. The video delves into how the policies for businesses, like the carbon tax, need to be changed in order to hold them accountable for the products and pollution they produce so that the burden does not fall on consumers and government. The next video is set to release on May 3 and will discuss how smartphones impact the environment.

Each of these videos and their accompanying content seek to reach a specific niche of people: people who care about the environment and have tried to change their habits but may feel discouraged about the impact they are making. The platform of video content is uniquely suited to engaging many people — quite frankly, it's much more fun and inspiring than looking at discouraging graphs or watching somber newscasters talk about the rising carbon-dioxide levels and disappearing rare species.

It seeks to make sustainability habits into a fun and rewarding endeavor, not to vilify or victimize any one entity. Instead, it has the potential to open a productive dialogue on how the many players — individual consumers, businesses and the government — need to come together to create meaningful change.

Ramanathan asked the question, "How do we make climate change personal to make people care?" According to Climate Lab, it's not enough to be personal — we have to make it playful, too.

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## UCSD <sup>DISNEY</sup> ISNEY

# THE MYSTERY OF DISNEY'S POPULARITY AT UCSD

by Susie Davidson // Senior Staff Writer

*Students aren't the demographic people usually associate with Disney movies, but we happily enjoy them anyway.*

There is still, someplace in my mind's archive of vague motifs gathered from entertainment, this anachronistic idea of universities forcing students to cultivate their own gardens. It's an archaic idea that crumbles easily to dust after a year or so here at UC San Diego. The idea that students are expected to return home as insufferable rose growers manifests itself in the shorthand we use to talk about ideas and feelings — tastes in literature and film. It's possible that colleges never really introduced this agriculture of the soul to anybody. It's arguable that making other people do something so inner is impossible. What seems plain is that the understanding of colleges as authorities helping students cultivate kosher taste is becoming unpopular.

It's a fascinating mystery, why exactly this reputation of school-encouraged snobbery is dissolving. The reputation itself is woolly and blurred, so its disappearance is hard to argue for — but one can perform guesswork that leads to my point this way: Reputations inform behavior, and students don't seem to be behaving in a way that suggests they think they're expected to sophisticate their pleasures. They don't seem to be going out of their way to recognize themselves in this tradition or to agree with me that it even is a tradition. The quintessence of this dissolution is the obsession, widespread among UCSD students, with Disney movies.

One explanation is that the cult of Disney is backlash in concert to the infiltration of pedantry into pleasure. Students could be ill at ease to surrender the tending of their personal preferences to something as impersonal as an institution. Who is to say what art is worthy of esteem? This tempting response is sensible, except for two glaring reasons.

The first is that while one might think of schools as telling young people which writers to like as the prime example of this cult of cultivation, it is not the only example. After post-structuralist and anti-racist attacks were applied to the university's definition of "culture," there remained an array of books and films students were socially obligated to familiarize themselves with, both within and outside syllabi. There are plenty of radical writers and filmmakers that one imagines as socially mandatory on university campuses, not for their classicism, but for their volatility. People like Godard, Debord, McLuhan, or even trendier, more pop people, like Neil Postman or James Howard Kunstler, are mostly forgotten at UCSD, and there doesn't seem to be a newly chosen batch of outlaws to replace them.

The second reason that the idea of Disney lovers as rebels doesn't quite work is that if students were hellbent on making norm-disrupting statements with their tastes, a Disney movie would be a terrible cultural artifact to employ as their weapon. It's hard to name a more naked symbol of conformism or the unabashed, 1980s style of consumerism so universal that it has actually

become cliché to complain about than Disney. They advertise for their movies using sugary fruit snacks included by parents in packed lunches, and the idea of Disneyland, not an unpopular destination for UCSD students, is insane. Disneyland is a vertically integrated experience. They call it the place "where dreams come true." Also, everyone has heard someplace that Walt Disney was anti-Semitic, which would matter to people in our sensitive era of ethical consumerism if they were using their enthusiasm for the cartoons to make some kind of moral or progressive statement. Students have been historically a powerful political force, and they may continue to be — but a declared affinity for Disney is an aberration from that and not an extension of it.

In the same vague sense that I think universities are supposed to make students hip, I think that people with Latin printed inside little crests on their sweaters and notebooks are supposed to be embarrassed to keep abreast of Disney creations. People like to cite nostalgia, which only makes sense for movies that came out before we all grew up. Plenty of Disney movies popular on campus were seen by the students for the first time as adults. Also, the popular Disney movies don't retain the dated flavor of the decades from which they sprang very strongly. "Snow White" is very old, but it isn't stylized in a way that makes it belong to its time — anyway, I think that recent Disney films like "Frozen" would far outpace "Snow White" in any UCSD vote. For the fact of their contemporary creation and their contemporary style, Disney movies are excluded from agreed-upon radness of a "Fantastic Planet" or a "Rainbow Brite," both of which would make much more sense on a campus.

The disappearance of the idea is, I think, pretty new. The youngest students here can now probably remember a time when their older siblings were reading something that was popular at their college. It's hard for me to name any book, new or old, which is very popular among UCSD students. It's only possible to name some films popular among UCSD students, and half of them are children's movies.

I don't mean to say that UCSD students aren't sophisticated or that they aren't enjoying challenging art. I just mean to say that when we do consume art created for the adult world, we are all watching different films and reading different books. It is as if we've all agreed that these are individual pursuits. They aren't the business of our peers and they certainly aren't the business of our professors. UCSD isn't here to make us posh, and maybe that's the way it ought to be. There was something oppressive about the old-school campus culture anyway: There's nothing noble about getting everyone to think the same way even if it's through extremely cool pieces of art. It's only a change in tastes stemming from the decay of an outdated rumor, but I find it a slightly strange change and miss what was an endearing rumor.



## CONCERT REVIEW



## FATHER JOHN MISTY

Location Humphrey's Concerts by the Bay

Date April 12, 2017

A

PHOTO COURTESY OF PITCHFORK

Comedy and soul met hip thrusting and shimmying the night J. Tillman came to San Diego.

Josh Tillman, an indie folk-rock singer-songwriter performing under the moniker “Father John Misty,” is a pretty polarizing figure. A subject of devout idolatry to some and discarded “hipster trash” to others, the eccentric provocateur has a history of attracting intense listener feedback. When listening to his offbeat ballads through headphones or watching him rant about our toxic entertainment culture on YouTube, it’s difficult to ascertain the sincerity of his sentiments. Seeing him perform live, though, it’s impossible to doubt his authenticity. At Humphrey’s Concerts by the Bay on Wednesday night, Misty was commanding, charming and uninhibited, proving himself to be a true original with innate showmanship to boot.

Misty opened with “Pure Comedy,” the title track off his brand new album that tells the tragic, absurd tale of humanity, from its ill-fated birth to its bitter demise. Fog permeated the entire stage, and he solemnly approached

the microphone with his hands in the pockets of a black knee-length coat.

The audience members were his eager disciples: They absorbed his denunciations of everything from political corruption to religion to prescription drug dependency with reverence and hollered their approval when Misty crooned about “sacred texts written by woman-hating epileptics.” The slow-building chord progression swelled and finally gave way to an instrumental break that Misty welcomed with open arms, erupting into a frolicsome, undulating groove-dance. Snapping his fingers and pursing his lips, gyrating and whole-body-rocking, he appeared totally free while managing to maintain a captivating regality under blue lights.

The foreboding “Total Entertainment Forever” got the audience dancing and singing along before Misty cast a somber spell during a fervid rendition of “Things It Would Have Been Helpful to Know Before the Revolution.” In “Birdie,”

the eerie dissonance and cadences of his unaffected vocals offset the song’s underlying optimism as Misty leaned heavily against a mic stand that looked dangerously close to slipping out from underneath him.

“I Love You, Honeybear” featured pulsing red lights, an unleashed and impressively limber Misty sinking to his knees and tenderly petting the head of a first-row fan and smooth, clear vocals. A highlight of the night occurred when Misty finally indulged fans that had been screaming out for “Nancy!” and played fan-favorite “Nancy from Now On.” Marked by his music’s signature duality of danceable instrumentation and lamentable lyrics, the song aroused vocal and physical audience participation. Misty tucked a pink flower behind his ear and swayed freely as he recounted his grim misfortunes.

Vocally, Misty performed even better than on his albums: His pitch was impeccable throughout and his sound was completely pure.

Transitions were aided by a stagehand that swiftly changed Misty’s guitars between songs, and the set flowed smoothly, apart from one grandiose, albeit unorthodox, fan offering.

Just after the audience had fallen silent in preparation for the reflective, “I Went to the Store One Day,” chaos ensued. An inebriated concertgoer came barreling through the audience to publicly relieve himself, provoking cries of shock and outrage. With an elevated and unobstructed view of the situation, Father John Misty stopped playing and calmly requested security before diagnosing the case as “ecstasy, best case scenario.” He then reeled in a still buzzing audience and restarted the song, delivering a touching ode to the birth of his great romance with featherlight vocals and gentle fingerpicking.

Misty’s oscillations between satire and sincerity constitute the basis of his appeal and individuality as an artist. His comedic idiosyncrasies and self-indulgent flamboyance on

stage carried no traces of phoniness and complimented his heavy subject matter naturally. Father John Misty is not the first artist to inform us of the world’s fatal problems or that the human race is self-destructive, but his unique amalgamation of irony, narrative, earnestness, self-deprecation and buttery-smooth vocals is a potent one.

Misty closed with his hit “Real Love Baby.” He defended the crowd-pleasing, pop-infused schmaltz with a cryptic explanation: “The meaning behind this song is actually not quite what you think ... it’s far weirder.” With intrigue hanging in the air, he and his audience proceeded to softly rock to a tune that, like the man himself, is undeniably enchanting and, apparently, much more than meets the eye.

— MAYA KLEIMAN  
Staff Writer

## TV REVIEW



PHOTO COURTESY OF CARTOON NETWORK

Creators Genndy Tartakovsky

Starring Phil LaMarr, Greg Baldwin, Tara Strong, Grey Delisle

Runs Saturdays at 11PM on Cartoon Network

Rated TV-14

A

Samurai Jack is an epic serial that remains just as absorbing as it was over a decade ago with both familiar and fresh elements adding to its wonder.

“Samurai Jack” was a cartoon far ahead of its time with a straightforward story and breathtaking animation unlike any predecessor. These attributes deemed it a unique gem for the modern age, cultivating critical praise and a passionate following. Unexpectedly, the show was abruptly canceled in 2004 with no evident plans for follow-up or closure. 13 years later, Cartoon Network has renewed the show for one final season with its signature swordsman, infamous antagonist and mesmerizing dynamics returning in triumphant form at last.

50 years have passed in-universe since Samurai Jack’s (Phil LaMarr) last appearance, and the years have not been kind to him. His quest to

destroy Aku (Greg Baldwin), master of darkness and the universe, has been long and trying. The temporal effects of being flung several hundred years into the future have prevented a mentally aged but physically youthful Jack from expiring before the completion of his quest. He is a haunted man; the inability to make meaningful progress in his task has torn at his soul and mind. Like Max Rockatansky, he endlessly questions how meaningful his goal actually is, his psyche tainted by unholy visions and a demonic doppelganger who picks at his will to live and fight. He is no longer the stoic hero he was a season ago.

What has not changed is Jack’s turbulent and wearying existence. Endless death-machines, bounty

hunters and other threats have attempted to eliminate him, all falling far short of their intentions. A cult dedicated to Aku’s divinity seeks to change this. It has produced seven proficient and deadly assassins who match Jack in finesse and intuition. Murdering him would be the ultimate tribute to its god. Jack tears across the ruins of the Earth, barely evading the overwhelming huntresses.

So progresses his tale. The beauty of “Samurai Jack” is in where its expertise lies. Its formula is simplistic; its execution is astounding. One is invested in every skirmish and harrowing predicament the hero becomes entangled in. Combat is a lethal dance of sleek movements and rapid slashes, banging blades and near inhuman feats. Enemies dash

and leap between boulders and trees effortlessly, transforming their space into a series of unpredictable paths and vantage points.

Yet, there is more to the story than the thrill of crossing swords. “Samurai Jack” retains interest with mysterious landscapes, a momentous score and minimal dialogue. Great scale is given to people, places and things in the world, imbuing significant narrative relevance and personality to each. Sharp, borderless geometry adds texture and weight to the mystical surroundings. The combination of these features makes for both humorous and dramatic exposition. On the comic end of the spectrum is Jack’s battle with Scaramouch the Merciless, a camp android that boasts of his melodious lethality and induces

mirth each time he scats or speaks. Representing the tense end is a scene in which Jack eludes the Daughters in a circular cemetery, a clear reference to a particular film, accompanied by a powerful rendition of “The Ecstasy of Gold.” The overall complex is reminiscent of Spaghetti Westerns, framed through a lens of paradoxical dystopia and fantasy.

Undoubtedly, “Samurai Jack” has been successfully adapted to a modern age. More than just a cartoon, it is a masterpiece that is irreproducible in its art and narrative, speaking as to how much can be accomplished with so little.

— DAVID DE LEON  
Staff Writer



# LIFESTYLE'S HOW TO: RECOVER FROM SUN GOD

Compiled by Lifestyle Staff

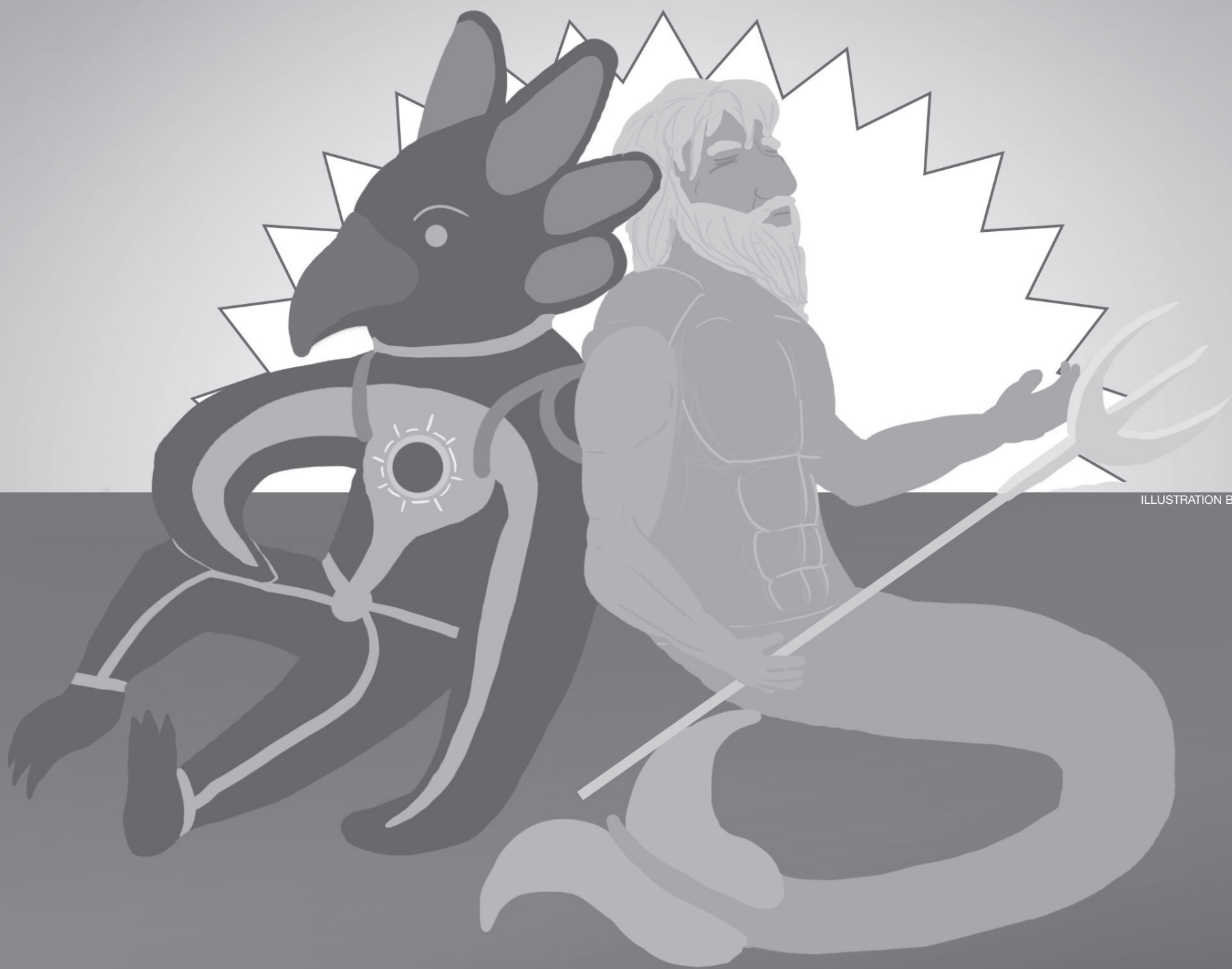


ILLUSTRATION BY DAVID JUAREZ

**A**h, Sun God. While the event doesn't really start until the afternoon, many start the ... ahem, "festivities" in the morning and continue throughout the day and night, heading to social gatherings for further intoxication once Sun God has ended.

With the aftermath of Sun God's carefree sentiment immediately followed by week five's brutality, how does one transition out of music into midterm seamlessly? And for some, Sun God was preceded by Coachella or replaced by Stagecoach, so in this manic music festival mayhem, it is relatively easy to get swept away in a rave, leaving responsibilities at the shoreline of campus. What's one to do? Read on for some tips and tricks Lifestyle has to help recover from the swell of the rave.

**Cover the Bases** — Make sure to eat, sleep, repeat. Following what Magnetic Magazine calls "an immersive festival experience," the body is bound to feel burdened from the heat, bouncing from stage to stage and the all of the fist-pumping, legs-jumping to the beat of DJ Manila Killla.

- Fuel a body that has danced through the weekend similarly to how one might follow up a workout with some protein. Make sure to have some protein-filled meals post-music festival. Some chicken McNuggets, bacon-wrapped anything and a protein bar is not recommended per se, but some beans, lentils or ground turkey should do the trick.
- Sun God unfortunately throws UC San Diego from one extreme to the other. From high energy to high stress, the body does not get much rest in between. While there are midterms that come up on Monday, make sure that study time lost listening to Bad Suns is not compensated by sacrificing sleep. Here's to hoping Sunday was filled with rest; but if not, catch a nap at The Zone, Women's Center or dorm between class. Above all else, do not rely on energy drinks — nap away natural fatigue.
- Heal with hydration. Standing under the sun and dancing for hours leaves the body pretty dehydrated. So do not forget to fill up the Nalgene with everyone's favorite chemical compound, water.

**Save the Skin** — Glitter, liquid liner, Kim Kardashian level bronzer and a sunburn all call for a little dermal love and care.

- At a music festival, SPF is often left behind in a mad rush to pack the fanny pack. Whether or not a sunburn comes at the cost of a dancing along to ScHoolboy Q, treat arms and legs with some aloe or the typical blogger favorite, Hawaiian Tropic After Sun lotion, for a skin refresher and cool-down. If there isn't time to run to CVS, try applying some potato onto the skin — this carb-filled starch is known to soothe.
  - Shower. Please.
  - A face full of makeup, glitter, and, unfortunately, sweat, that has been exposed to the elements could use a little scrub and salvation. Try St. Ives Apricot Scrub or DIY an oatmeal face mask to clear those pores and soothe the skin.
  - Walking around for five hours isn't too fun for those feet. Boil some water, add some Epsom salt, and soak for around 15 minutes to help those tired soles. Before going to bed, try putting a pillow under those toes, in the morning, they will be thankful.
  - **Mindful Mentality** — Music festivals are not just physically exhausting, but mentally too. Particularly when there's a drastic turnaround of music sandwiched between midterms and papers.
    - Try some yoga to stretch out muscles that may have danced a little too hard or taken a toll on the Slip 'n' Slide. Practice breathing to re-enter the week with Youtube's Yoga With Adriene, or just sit in silence for a bit.
    - Or perhaps to "sit in silence," is a touch too introverted for the people-person. Have breakfast or take a walk with a friend or two before getting thrown back into Geisel. The Scripps Coastal Reserve is an especially good place to visit — a mere five-minute walk from campus can take anyone out of the studying sphere and into the land of blooming coastal sunflowers and blue waves.
    - Avoid loud noises. Kind of a given, but ears will probably be ringing for at least a few hours after the festival, on top of being easily irritable given the lack of sleep and exhaustion. Choose to study in a quiet place to focus on the work and not get sidetracked by a Netflix-watching roommate.
    - The next few days are bound to be stressful; try making a to do list. Remembering what's coming up and penciling in some time to rest could be helpful.
- Have any tips you want to share? Email us at [lifestyle@ucsdguardian.org](mailto:lifestyle@ucsdguardian.org)!





# ALL HAIL THE SUN GOD

by Annika Olives // Lifestyle Co-Editor

PHOTO COURTESY OF ALICE LEE



PHOTO COURTESY OF TARA ALICE LEE

**S**un God Festival is the one time per year when UC San Diego students get to reverse their "socially dead" reputation, and this year, we succeeded.

I'm a freshman, so this was my first Sun God. To be honest, I wasn't really expecting much. It wasn't really hyped up much by any of the upperclassmen I knew, so I didn't think it was going to be a big deal. When the lineup came out, I wasn't very familiar with very many of the acts. I knew "Location," so I looked up Khalid's other songs and ended up falling in love with his album, "American Teen," so he was the one I was most excited to see. In the days leading up to Sun God, I attempted to familiarize myself with the other artists, but nothing really stuck.

On the day of, I ended up staying for the entirety of Bad Suns' set. Despite not knowing any of their songs, I was immediately attracted to their vibe, which reminded me of one of my favorite bands, The 1975. I especially liked "We Move Like the Ocean" and "Transpose."

And of course, Khalid was as great as I expected him to be. It's crazy to think he's only 19, but that also means that he resonates with us students more, and I think that's what set him apart from the other artists there. He was just a kid having fun like the rest of us, and his infectious energy flowed out into the crowd.

There was surprisingly a lot to do besides the music. The water slide was probably the biggest attraction, but the flowers from the KIND bar booth were a really nice touch to every Instagram picture. I also wasn't expecting there to be that much free food — granted, there wasn't that much, but I really needed that cold Yerba Mate around 2:30 when the heat exhaustion was starting to get to me.

I was also very impressed with the organization. At some events hosted by A.S. Concerts & Events I feel like things are sometimes chaotic and all over the place, but at Sun God, the layout of everything was intuitive and everything seemed to be running smoothly, except for the short 10

minutes when the water slide had no water.

One thing I maybe didn't predict was the sweat. It was really, really hot. I became very thankful I opted for a light-colored tank top instead of the black shirt I was planning on wearing when I was in the middle of Khalid's audience, surrounded by other sweaty bodies. I also didn't predict having to deal with intoxicated festival-goers, especially the ones who are not afraid to get really close and personal with you. Music festivals are not for the claustrophobic.

All in all, I enjoyed my first Sun God, even if my feet felt like they were going to fall off by the end of the day. I felt like a UCSD community existed, and it was really great to see so many people come out for one event. A lot of the time I feel like we're divided, whether it's by college or by major, but when you and the person next to you are sharing this mutual enjoyment for music, none of that really matters.

Peace out, SGF. See you next year.

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# SUN GOD ROUND DEUX

by Brittney Lu // Lifestyle Co-Editor

It's 12:11 a.m. and the remnants of Khalid's performance still remain in my auditory cortex, verses from "8TEEN" permeating my mind. Perhaps even hitting a little too close to home at the declaration that he "still live[s] with [his] parents."

But never mind the potential of an existential crisis this line is about to give me.

Sun God Festival 2017 was, personally, one downplayed from the start, unanticipated throughout the day and relatively laid back for the three hours spent at RIMAC Field. Like the true UC San Diego student I am, the morning was not spent pre-gaming, but shamefully working through a midterm study guide. Couple the looming responsibilities of week five with the need to commute from off-campus housing, Sun God was not necessarily a number one priority. The days leading up to the event were filled with statements ranging along the lines of "Hell yeah I'm going," to "I registered just in case," or even the "I have a chemistry midterm and I want to go to bed afterward," so there was no consistent encouragement or universal excitement for Sun God this year. It didn't help that upon arrival, the line still snaked all the way toward Peterson Hall around 4 p.m., with the sun boasting its heat on the poor souls with their empty Contigo water bottles.

In my experience, Sun God hasn't had much of a track record with heat — freshman year, it took on a "Cloud God" persona and the previous year's spring weather was much more bearable. But this year, even the free Vita Coco water wasn't enough to hold us over. Granted, the amount of bodies dancing and vibin' their way to ScHoolboy Q added to the amount of heat settling around us, but nonetheless, this created an unusually spirited atmosphere at UCSD we can only get this one time of year. Fueled by ScHoolboy Q's explicit declaration denouncing San Diego State University, moshpits and collective cheers from the crowd brought about the only school pride I had seen all year. Not to mention the aggregate walking back and forth between the two stages that seemed like a more joyful metaphor of the collective trudge up and down Library Walk.

Performance wise, the field seemingly split in two — the main stage being more lively under the watch of DJ Mustard and the north stage chillin' to the tunes of Khalid. Subsequently, festival goers would grab a Rockstar or two on their way toward the main stage, almost as if ritualistically preparing for a more stimulating atmosphere, just a few feet away.

By the end of the event, feet were tired, hair was up and some food was desperately needed, but overall, Sun God 2017 did not disappoint. Thinking back to last year's experience and the only recollection being that of Miguel's all white ensemble, this year's time spent at Sun God was relatively worth the 45-minute wait and occasional sweat-storm.

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# 2017 THIS WEEK

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## AT UC SAN DIEGO

### MAY 1 - MAY 7



**FRIDAY 5.05 • 8pm**

**ST. LAWRENCE STRING QUARTET**  
CONRAD PREBYS CONCERT HALL

**Upcoming at** 

**BLABBERMOUTH**  
Monday, May 1  
Doors: 6pm · Show: 7pm  
The Loft  
FREE for Students

**TRITONS FOR ISRAEL**  
Tuesday, May 2  
Event: 7pm  
The Loft · FREE

**COMFORT FILM SCREENING & ACTOR PANEL DISCUSSION**  
Wednesday, May 3  
Doors: 6:30pm · Show: 7pm  
The Loft  
FREE for Students

**JULIA VARI XAVIER BETETA**  
Thursday, May 4  
Doors: 7:30pm · Show: 8pm  
The Loft  
FREE for Students · \$10 GA

**ELISE TROUW TOLAN SHAW**  
Sunday, May 7  
Doors: 5pm · Show: 6pm  
The Loft  
FREE for Students · \$10 GA

[theloft.ucsd.edu](http://theloft.ucsd.edu)

**Upcoming at** 

**ROUND TABLE FRIDAYS**  
Friday, May 5  
Event: 1pm-4pm  
Round Table Patio  
Price Center West · FREE

[universitycenters.ucsd.edu](http://universitycenters.ucsd.edu)

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**MON 5.01**

**10am YOGA ZONE: HATHA STRETCH - THE ZONE**  
Come to this deep stretch class and let go. Using props like blocks, straps, and yoga therapy balls, this class can incorporate myofascial or other techniques to release stress or tension from the body. Led by FitLife instructor Nadine, this free program is on first come, first serve basis. All materials including yoga mats are provided. Contact: sltan@ucsd.edu

**11am ONE BUTTON STUDIO OPEN HOUSE - ONE BUTTON STUDIO, PC EAST**  
Discover how you can use the studio to practice your speeches, presentations, and interviews! Check out the green screen and the video recording capabilities. During this event, you will stop by and record a 30 second video on why it is important for students to develop leadership skills for 1 iLead stamp. Contact: ccl@ucsd.edu Website: <http://ilead.ucsd.edu>

**12pm FILM SCREENING: CHICANO PARK - GEISEL LIBRARY, SEUSS ROOM**  
Join us for a screening of the documentary Chicano Park. Open to the public. Refreshments will be served. Contact: gasingh@ucsd.edu

**2pm HUNGRY FOR HEALTHY: VEGAN NO MEATBALL - THE ZONE**  
Join us as we learn to make vegan meatballs! Materials and ingredients are provided. Space is limited, first come, first served. Contact: sltan@ucsd.edu

**THU 5.04**

**10am MEDITATION - THE ZONE**  
A practice to help increase focus and concentration, reduce stress and gain a sense of well-being. Whether or not you have ever meditated, you may enjoy this sampling of techniques as they guide you to the blissful silence behind thoughts. Seated, standing, lying down and moving techniques may be covered. Suitable for all levels of experience. All classes with You Athens. Contact: sltan@ucsd.edu

**BREAKING OUT OF THE FOOD CHAINS - COMUNIDAD ROOM, CROSS-CULTURAL CENTER**  
Join us for an interfaith dialogue as we discuss our lived experiences and spiritual journeys. Come prepared to learn from others, ask questions, and honor our shared humanity. Open to all faith and non-faith backgrounds. Full attendance at this workshop will grant you 2 stamps. Contact: ccl@ucsd.edu Website: <http://ilead.ucsd.edu>

**5pm BREAKING OUT OF THE FOOD CHAINS - COMUNIDAD ROOM, CROSS-CULTURAL CENTER**  
Join us as we consider the importance of access and security to healthy and sustainable food. Learn about the impacts of environmental racism and food deserts. Resources around UCSD and the San Diego community will be presented. Contact: gmiramon@ucsd.edu

**TUE 5.02**

**10am GRAD FAIR - UCSD BOOKSTORE**  
Now's the time to purchase your cap & gown, or bundle and save with a Triton Grad Pack. Find out about diploma frames, class rings, grad announcements, exclusive sales, senior portraits, academic discounts on Apple computers, discounts and more. Contact: dfroehlich@ucsd.edu

**11am ART & SOUL: SELF-CARE KITS WORKSHOP WITH CAPS - THE ZONE**  
To kick off Mental Health Awareness Month, we will be making self-care kits! Workshops are free; all supplies and materials provided. Space is limited and is first come, first served. Contact: sltan@ucsd.edu

**3pm R&R SQUAD CHAIR MESSAGES - THE ZONE**  
Drop-in and get a low-intensity massage from the R&R Squad! Contact: sltan@ucsd.edu

**5:30pm KNOW YOUR RIGHTS - CROSS-CULTURAL CENTER, COMUNIDAD**  
Get information on the latest immigration news. Presented by Ready Now San Diego. Contact: [info@readynowsandiego.org](mailto:info@readynowsandiego.org) 858-534-9689

**7pm GEORGE R. R. MARTIN IN CONVERSATION WITH KIM STANLEY ROBINSON - PRICE CENTER WEST BALLROOM**  
The Arthur C. Clarke Center for Human Imagination will present an evening on the craft of writing science fiction and fantasy with George R. R. Martin ("A Song of Ice and Fire," adapted for television as Game of Thrones, the Wild Card series) in conversation with Kim Stanley Robinson (New York 2140, the Mars trilogy). Shelley Streeby, faculty director of the Clarion Workshop, will moderate. All proceeds will support the Clarion Science Fiction and Fantasy Writersâ Workshop at UC San Diego, the oldest and most highly regarded training ground for new science fiction and fantasy authors. Contact: info@imagination.ucsd.edu

**FRI 5.05**

**5:30pm ENTREPRENEURS' TOOLKIT: FOUL-UP FRIDAYS - ROTH AUDITORIUM, SANFORD CONSORTIUM FOR REGENERATIVE MEDICINE**  
Join us to hear from seasoned entrepreneurs who have experienced both failure and success, as they share their story on how they flipped the script and lessons they learned. Contact: invent@ucsd.edu

**8pm ST. LAWRENCE STRING QUARTET AT ARTPOWER - DEPT OF MUSIC'S CONRAD PREBYS CONCERT HALL**  
UCSD Student: \$9 Back by popular demand, the witty, buoyant, and widely attentive (The Gazette, Montreal) St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble.

**WED 5.03**

**10am GRAD FAIR - UCSD BOOKSTORE**  
Now's the time to purchase your cap & gown, or bundle and save with a Triton Grad Pack. Find out about diploma frames, class rings, grad announcements, exclusive sales, senior portraits, academic discounts on Apple computers, discounts and more. Contact: dfroehlich@ucsd.edu

**11am 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. Contact: sltan@ucsd.edu

**1pm SOCIAL JUSTICE EDUCATORS PRESENT: REPRODUCTIVE JUSTICE - CROSS-CULTURAL CENTER**  
Interactive and instructional workshop covering reproductive rights and movements  
Contact: ccl@ucsd.edu

**1pm R&R SQUAD CHAIR MESSAGES - THE ZONE**  
Drop-in and get a low-intensity massage from the R&R Squad! Contact: sltan@ucsd.edu

**2:30pm DE-STRESS WITH BIOFEEDBACK - THE ZONE**  
Come de-stress with the CAPs Wellness Peers! Measure your psychological stressors and learn more about what makes you most stressed, how it affects your well-being and how to keep your stress levels down! Workshops are all free. Space is limited and is first come, first served. Contact: sltan@ucsd.edu

**6:30pm UNIVERSITY CENTERS PRESENTS: COMFORT MOVIE SCREENING - THE LOFT**  
A late-night courier (Chris Dinh) agrees to pick up the feisty daughter (Julie Zhan) of an important client, and a romance blossoms between them as they explore LA's food scene. Don't miss this FREE screening of Comfort! Also, stick around for a Q&A discussion with Julie Zhan and Chris Dinh after the movie! FREE for UCSD Students w/ID Doors: 6:30PM Movie: 7PM Q&A with Julie and Chris: 9PM Trailer: [https://www.youtube.com/watch?v=iFbXVr\\_9ISU](https://www.youtube.com/watch?v=iFbXVr_9ISU) Contact: ucenmarketing@ucsd.edu

**7pm WEDNESDAYS@7 PRESENTS: THOMAS MEADOWCROFT AND ANTHONY BURR - CONRAD PREBYS CONCERT HALL**  
The Department of Music's Wednesdays@7 concert series continues with a performance by guest composer Thomas Meadowcroft and Associate Professor Anthony Burr. The program consists of two recent pieces written for a chamber ensemble (The Great Knot and Medieval Rococo) and one new work for pedal steel guitar and electronics. The concert will conclude with Burr (pedal steel guitar) and Meadowcroft (electronics) sharing the stage to perform Meadowcroft's latest work. Contact: mroos@ucsd.edu

**FRI 5.05**

**5:30pm ENTREPRENEURS' TOOLKIT: FOUL-UP FRIDAYS - ROTH AUDITORIUM, SANFORD CONSORTIUM FOR REGENERATIVE MEDICINE**  
Join us to hear from seasoned entrepreneurs who have experienced both failure and success, as they share their story on how they flipped the script and lessons they learned. Contact: invent@ucsd.edu



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Sony A3000 Camera w/Tripod and Sony Bag - \$300. Literally new condition. Used a total of three times. I'm not a photographer. Just thought cameras were cool when I bought it and I never take photos. Including a tripod and Sony camera bag. Both bought separately. Text/call, but prefer text because I work nights. Listing ID: 306503231 at [ucsdguardian.org/classifieds](http://ucsdguardian.org/classifieds) for more information

GoPro HERO 4 Silver - \$300. Brand new GoPro HERO four silver waterproof with built in touch display 1080p60 12mp WiFi & Bluetooth control view share. FIRM PRICE \$300. Listing ID: 304329629 at [ucsdguardian.org/classifieds](http://ucsdguardian.org/classifieds) for more information

Photo and Video Lighting - \$350. I have two pepper lights and one AR RI 300 plus lights with shutters and mounts. All three are working and are in attractive condition. They come with a pelican case and ballast. They all have bulbs and some lighting accessories. Listing ID: 306503233 at [ucsdguardian.org/classifieds](http://ucsdguardian.org/classifieds) for more information

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Dining Table and Chairs - 100.00... - \$100 - Glass top grey wrought iron table with 4 grey wrought iron chairs. Listing ID: 307800135 at [ucsdguardian.org/classifieds](http://ucsdguardian.org/classifieds) for more information

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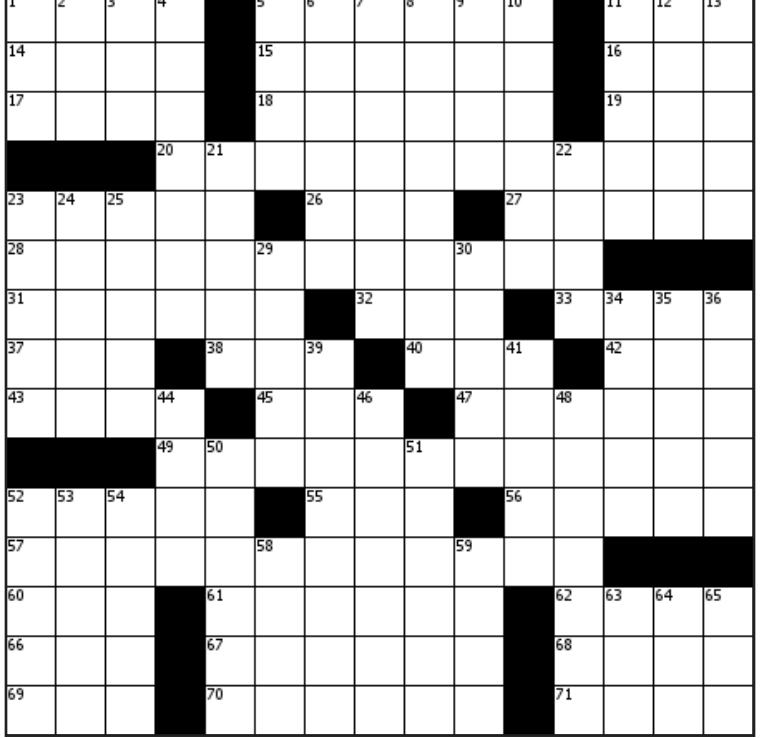
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## crossword



### Across

1. Word with dash or happy
5. Voting-machine lists
11. R.M.N.'s predecessor
14. Sport with a wooden ball
15. March event
16. Cholera
17. Takes one's breath away
18. Military band?
19. "Out!" from an Okie
20. Portable shade?
23. Patronized, as a diner
26. School address abbr.
27. Extreme prefix
28. Loud welcome?
31. Beach brief
32. \_\_\_ Luis Obispo
33. It has shoulders but no head
37. PC key
38. Second of all?
40. Part of a matching set, sometimes
42. Song syllable
43. Part of CBS or DOS
45. Bank alternative, briefly
47. Scented sample
49. Podunk, proverbially?
52. Battle of 1836
55. Compass dir.
56. "Oui" and "si"
57. Gambler's choice
60. Electronics brand
61. Military command
62. Worshipper's locale, sometimes
66. Pained reactions
67. Make hermetic
68. Thespian's gig
69. Command to Benji
70. Hunt and Hayes
71. Barbershop job

### Down

1. Restorative retreat
2. Word with down or key
3. Schooner's cargo, perhaps
4. It's stuck in a corner
5. Bridge
6. Big T-shirts
7. Battle groups
8. Actress Bankhead
9. Pulitzer-winning biographer Leon
10. Embark, as on a journey
11. Feathery
12. Prickly plant
13. Beetle alternative
21. Chopin piece
22. NY Met, for example
23. Beasts of burden
24. Intoxicated
25. Boardroom VIPs
29. Stars that brighten then fade
30. College class hours
34. Preminger and Klemperer
35. "\_\_\_ there yet?"
36. Mends
39. Heavenly
41. "Later"
44. Big volume
46. Carter's running mate
48. "Maggie May" singer Rod
50. What the driver carries?
51. What the planet Krypton orbited
52. Spherical hairdos
53. Chinese fruit
54. Nautical "Halt!"
58. Suits to \_\_\_
59. Agts.
63. The "F" in FYI
64. Boxing winner in Zaire, 1974
65. "The One I Love" group
62. Sweltering
63. Black goo

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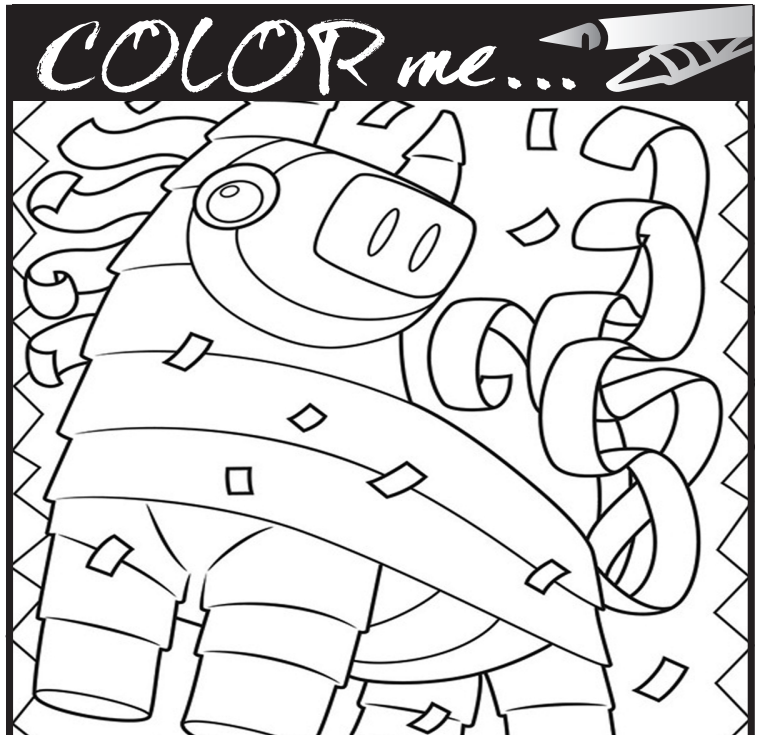
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Level: 1

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





# UC San Diego Routed Sonoma State 15-4 Enroute to the Team's Sixth Conference Title in Seven Years.

from **W. WATER POLO**, page 16

responded not too long after with their own to tie the game 1-1. That one goal was the sole goal for Sonoma. The period ended 4-1.

Within 95 seconds of the second period the Tritons already put up two goals, to take the lead to 6-1. Again, the Seawolves only scored one goal that period, putting the score at 7-2.

Though Sonoma State

managed to score two goals during the third period — the most they scored in a given period — it was not enough to match the Tritons. The period ended with a score of 12-4.

In the fourth period, it seemed like the Seawolves just stopped trying, as they could not manage to get the ball into the net, scoring zero points in the final period. The Tritons increased their lead to end the game 15-4.

Boyer scored six of the Tritons'

15 goals while Gallagher made seven saves. The Seawolves' goalie had 12.

Wiesler earned the WWPA Tournament MVP Title and All-American First Team status. Her teammate, Lani Tittle earned Second Team honors.

The Tritons' wins earned them a spot at the NCAA Championships in Indianapolis the weekend of May 12.

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## MEN'S GOLF

# UCSD Finishes Season with a Thud

Tritons had their worst round of the season enroute to ninth-place finish.

BY ALEX WU  
SPORTS EDITOR

After competing in the California Collegiate Athletic Association Championships on Monday and Tuesday, the UC San Diego men's golf team's season has come to an end with a bit of a thud. After finishing ninth overall on both days, the Tritons were unable to advance to proceed in the tournament.

Junior Mateusz Kucz led the Tritons throughout the tournament with a total score of 226 (+13), tying him for 20th place overall, while freshman Adam Navigato finished tied for 29th overall with a total score of 229 (+16).

"We were right in there in the first round, and then we had the worst round of our season," UCSD head coach Jim Ragan told the Athletics Department after the tournament. "Overall it was a pretty disappointing week for us."

At the conclusion of the three rounds of play, Chico State held on to place first in all three events, with a total scoreline of 291-290-302 (+31), which was a far cry from UCSD's 302-318-311 (+79) statline.

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PHOTO BY OF MEGAN LEE// UCSD GUARDIAN

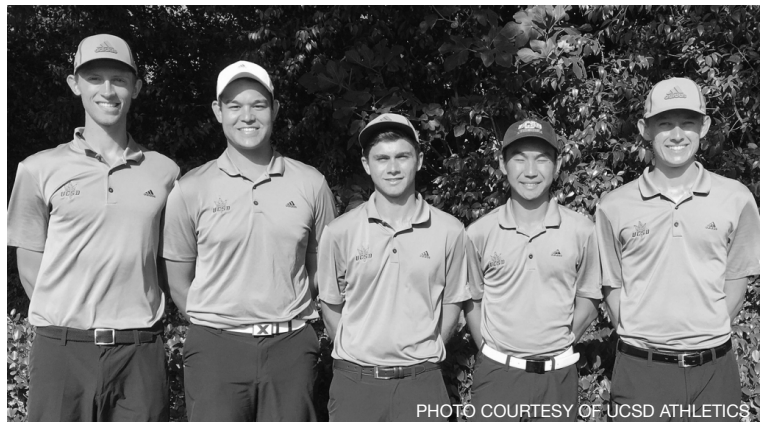


PHOTO COURTESY OF UCSD ATHLETICS

**UC San Diego Baseball**

**TRITONS vs. CAL STATE SAN BERNARDINO Coyotes**

**Saturday, May 6<sup>th</sup>**

**1 pm & 4:30 pm • Triton Ballpark**

**HOME SEASON FINALE**

**ALL FOR ONE.**

**UCSDTRITONS**



## SPORTS

CONTACT THE EDITOR

ALEX WU

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UPCOMING  
UCSD  
GAMES

M. Tennis	5/1	1 PM	VS Azusa Pacific
Track & Field	5/4	TBA	AT CCAA Championships
Baseball	5/4	3 PM	AT Cal State San Bernardino
Baseball	5/6	1 PM	VS Cal State San Bernardino
Baseball	5/6	4:30 PM	VS Cal State San Bernardino

## SOFTBALL

*Too Little,  
Too Late*

UCSD closed out the regular season with a series sweep but only after a playoff berth was out of reach



PHOTO COURTESY OF UCSD ATHLETICS

by Richard Lu // Senior Staff Writer

The UC San Diego softball team defeated Stanislaus State in a four-game series sweep this past week. The team improved to 30–22 overall and 21–19 in California Collegiate Athletic Association play.

**Game 1**

UCSD defeated Stanislaus State in the first game with a single run. In the second inning, junior catcher Lauren Sanders hit a homerun into left field to give the Tritons the lead and ultimately the win.

**Game 2**

The Tritons overcame the Warriors in a 13-inning game 9–7. UCSD burst into the second game with three runs in the first inning, one apiece in the second and third and two in the fourth inning. Stanislaus State went scoreless through the first three innings; however, the Warriors came back in the game in the fourth, where they made seven runs to tie the game 7–7. The game stretched on for extra innings into the 13th inning when two Tritons secured runs to give the team a 9–7 victory.

**Game 3**

UCSD defeated Stanislaus State in the third game by five runs, 12–7. Both teams scored their first three runs in the third inning. A very successful eight-run fifth inning gave the Tritons a hefty 11–3 lead. The Warriors never gave up, scoring a single run in the fifth inning, two in the sixth and one in the seventh. Their efforts, however, were not enough to overcome the tremendous lead the Tritons developed in the fifth inning. UCSD finished the game with one final run by sophomore shortstop Maddy Lewis.

**Game 4**

Stanislaus State scored the first run in the fourth game in the first inning. In the fourth inning, UCSD sophomore outfielder Caitlyn Weisner had a run-batted-in double to put the Tritons on the scoreboard. UCSD pulled ahead in the fifth with an RBI-double by junior outfielder Kelsi Maday that scored freshman outfielder Danielle Stedman and junior left-fielder Kendall Baker. The Tritons sealed the game in the seventh inning when Weisner hit a homerun for an RBI-triple. Stanislaus State scored a single run in the seventh inning to conclude the game 7–3.

This series against Stanislaus State is likely the last series of the season for the Tritons. They were already eliminated from CCAA tournament contention and stand at 10th in the National Collegiate Athletic Association West Region poll and needed to be in the top eight to participate in the post-season tournament.

## W. WATER POLO

*Tritons Win Fifth  
Straight WWPA  
Title*

by Rosina Garcia // Co-Editor in Chief



PHOTO COURTESY OF UCSD ATHLETICS

The women's water polo team had a winning weekend at the Western Water Polo Association Championship in Geneva, Ohio, earning the tournament. The No. 18 top-seeded Tritons beat the No. 4 seed Cal State Monterey Bay on Saturday, 20–8. Yesterday, the Tritons eliminated No. 3 seed Sonoma State 15–4. The Tritons are now 19–14 overall and 3–0 in the WWPA. UC San Diego has now won the Tournament five years in a row.

**UCSD vs. CSU Monterey Bay**

The Tritons got an early lead in the first period, with senior Lani Tittle's goal. About a minute later, senior Lauren scored two more goals to put the Tritons up 3–0. The Otters responded with their own goal, but the Tritons came back with another to put the score at 4–1. The first period ended 6–2 in favor of the Tritons.

In the second period, the Tritons scored five in a row without a response from the Otters to increase their lead 11–2. After this run,

the Otters scored two goals but were not able to match the Tritons' dominance.

The Otters could not match the Tritons' four goals in the third period — the fewest the Tritons scored in a period — and only scored two goals again. The period ended at 15–6.

Once again, the Otters only mustered two goals in the final eight-minute period. UC San Diego scored five goals, winning the game 20–8.

Freshman goalie Reilly Gallagher had a solid game, with 12 saves. Senior Alexis Wieseler led in goals scored with five.

**UCSD vs. Sonoma State**

Sonoma State earned its spot in the final matchup against UCSD on Saturday by beating No. 2 seed Cal State East Bay 7–6.

Wieseler gave the Tritons their first goal. However, the Seawolves

See **W. WATER POLO** page 15