

## OBSD reflects on second year of Vision Fellowship program



The Vision Fellowship originates in the OBSD, a space founded in 2020 to support the holistic development of Black students.

Asumi Shuda  
Community Outreach  
Editor  
Nisha Malley  
County News Editor

The UC Santa Barbara Office of Black Student Development staff and vision fellows reflected on the Vision Fellowship program, which is now in its second year of operation and brought on a cohort of five vision fellows for the 2022-23 academic year.

The Vision Fellowship is an Office of Black Student Development (OBSD) scholarship that funds UCSB undergraduate students' passion projects under the categories of research, media and arts, community wellness and athletics. Recipients of the scholarship are eligible for a \$750 project stipend, the publication and distribution of

their project and participation in the annual Vision Fellowship reception.

The recipients of this year's fellowship are third-year psychological & brain sciences major Antoinette Obiefuna, first-year psychological & brain sciences major Gloria Zearett, third-year environmental studies major Kendalynn Ross, fourth-year art major Leah Moment and second-year statistics and data science and Black studies double major Zoe McCullough.

OBSD was created in 2020 to fulfill the demands of the 2019 Black Student Union (BSU) Demands Team, which in part called for the office's creation and the hiring of eight personnel to staff the office. Last spring, OBSD unveiled the opening of its office suite located in the Student Resource Building (SRB), creating a physical space on campus for serving and

supporting Black students.

OBSD Academic Achievement Counselor Ashlee Priestley launched the Vision Fellowship last year after brainstorming with her colleague to devise scholarly initiatives that would engage students in a more creative manner and not have to be directly related to their major.

"We had this creative, brave moment of, 'What if we do this fellowship program and students can apply with any project that they like as long as it's something that they're really passionate about and something that they would like to continue on in the future?'" Priestley said.

"[We wanted] to get a little bit more of that scholarly rigor out of students, but not necessarily in a purely academic way," she continued. "From those first conversations, the Vision Fellowship was born, and we are

proudly on our second cohort of vision fellows now."

The program received 23 applicants for the fellowship during fall quarter – four times as many applicants in comparison to last year – from which they selected five fellows based on the uniqueness and creativity of their projects, as well as how it highlights different aspects and issues of the Black community.

The applicant pool "was extremely rich and diverse and very competitive, so when looking over these applicants, it was a hard decision," according to Priestley.

"The [candidates] really stood out in their creativity in the different types of initiatives that they wanted to engage in, especially in how it highlights the Black community," she said.

Priestley emphasized Vision Fellowship's few eligibility requirements as a unique aspect of the program. With no class or GPA requirement, the program purely works to engage in student creativity and passion, according to Priestley.

"Not a lot of the time do we get to do something that we're really passionate about, especially when we might have a major that our family wanted us to do or when we're deciding between majors," she said. "This opportunity is unique in that way, where it gives students that ability to be able to express themselves outside of whatever box they might conceptualize themselves in."

Every selected fellow is tasked with finding a staff or faculty mentor to help supervise the project and generally manage their project in its entirety. The fellows are required to have a stand-alone presentation of

**OBSD Vision Fellowship p.5**

## A.S. Senate Week 6 recap: New IVP sworn in, Elections Code amended



Stankiewicz and Pabla swear in Kupsh as IVP of the 73rd A.S. Senate.

Sindhu Ananthavel  
Deputy News Editor

The UC Santa Barbara Associated Students Senate convened in the University Center Flying A Studios Room on Feb. 15 to swear in new Internal Vice President Sydney Kupsh and pass legislation addressing Associated Students special elections.

The Senate convened under former interim Internal Vice

President (IVP) and current External Vice President for Local Affairs and fourth-year political science and sociology double major Hailey Stankiewicz at the meeting's start. Third-year economics and communication double major Kupsh was sworn in as IVP by Stankiewicz and Associated Students (A.S.) President Gurleen Pabla.

"I am very excited and

**A.S. Senate Recap p.6**



## Remembering beloved neighborhood bar The Study Hall



Borges, a class of '09 UCSB alumna, fondly recalls the measures by which she and her friends kept up with the '50 club.'



Hogan and friends, class of '10, take 'mind eraser' shots at The Study Hall bar.

Holly Rusch  
Lead News Editor

Dan Baham founded Isla Vista's The Study Hall – a neighborhood bar that would become a community staple and see generations of Gauchos come and go – 27 years ago. Nearly two months ago, Baham made the difficult choice to permanently close The Study Hall's doors.

"It was probably the hardest decision I made," he said. "I mean, I built that place. From the bottom up, all the way from the sewer lines, water lines, electrical lines, to the decor, to the roof. You invest so much of your time and energy and, obviously, money. You hate to see it, hate to close it."

The Study Hall is no longer open, but patrons can visit the upstairs floor of O'Malley's, where Baham is a co-owner, for a similar experience.

The day after the closing announcement, the sheer volume of well-wishers reaching out to Baham surprised him.

"It was surprising, to tell you the truth. I mean, don't get me wrong. I made a lot of friends throughout the years. I still keep in touch with a lot of the graduates and former students," he said. "[Closing] was brutal. I didn't expect to wake up excited. But all these people had

my number, and I woke up to over 300 texts."

After being in IV. for nearly three decades, he fulfilled an original dream: telling newly legal 21-year-old patrons that The Study Hall opened when they were born.

"When I first built it and opened it, when I was in my 20s, I thought it'd be really cool to have it for 21 years and then the new graduating class, in 21 years, I'd say, 'I opened this when you were born.' Where my error was, I forgot I was aging with the bar," he said. "I'm no longer in my 20s, so it doesn't seem that cool. But that was my initial goal: at least carry on for 21 years."

Rising rents and a plethora of problems – particularly the COVID-19 pandemic, but also earlier events like the Thomas Fire and mudslides – made keeping The Study Hall open a financially impossible situation, Baham said. It wasn't a choice he thought he'd ever have to make.

"I didn't want this to happen," he said. "But I had to look at it in a business sense and take my emotions away from it and go, 'Look, can I sustain another five-year lease?' Given the information I have, given the last five years and the information I had? Just, it just seemed like I was dumping good money after good money to try to

just keep the doors open."

One of The Study Hall staples was the '50 club,' where patrons who came in at least 50 times during UC Santa Barbara's spring quarter received much-lauded bragging rights, a novelty T-shirt and their name inscribed on a commemorative plaque.

Baham assured concerned '50 club' participants that the plaques, as well as other The Study Hall memorabilia, will remain intact at the O'Malley's location.

Faith Borges, a class of '09 UCSB alumnus, fondly recalled the measures by which she and her friends kept up with the '50 club.'

"Doing the '50 club' itself is like a rite of passage, and I still view it that way," she said.

Borges reminisced on an instance of her roommate needing to be taken to the hospital for what she assumed was a panic attack. She later discovered at the hospital that she had gastritis, "probably from carbonation and beer."

"The nurse proceeds to ask you a series of questions," Borges said. "Then, she gets to the point, 'Do you drink?' And I'm answering for [my roommate] because she's still breathing into a paper bag. And I said, 'Yes,' and she said, 'How often?' I said, 'Every day, we're doing this thing where you get a T-shirt.'"

Borges laughingly recalled that the nurse suggested they try for a "good grades T-shirt," although she assured the Nexus that her friend group would have received that as well, should they have been available.

"My friend was still with a hospital band on her arm, and we still made it to get our stamp that day," she said.

For Borges, The Study Hall was an integral part of her college experience. She said although she's sad to hear about its closure, she hopes that future generations of UCSB students find a way to preserve its unique culture of camaraderie without The Study Hall.

"Study Hall was all of my friends' first legal drink. I think that contributed to the rite of passage and a shared memory," she said. "I know that Gauchos will always find a way to preserve the Gauchito way ... to work hard and to play hard. I'm sad that they won't have the same opportunity to express it at Study Hall like I did, but I'm glad that there's still a presence downtown."

Bridget Hogan, class of '10, similarly reminisced on the lengths that '50 club' members would go to

**The Study Hall p.6**



# A week in UC student news

Sindhu Ananthavel  
*Deputy News Editor*

## UC Berkeley swim coach fired following misconduct allegations

UC Berkeley swim coach Teri McKeever was fired on Jan. 31 following an investigation into allegations of harassment, bullying and abusive conduct, NBC News reported.

McKeever spent 30 years coaching the Golden Bears' women's swim team and coached the U.S. women's swim team at the London 2012 Summer Olympics.

In a letter to the women's swim team and athletic department staff, Director of Athletics Jim Knowlton said the investigation found "numerous violations of university policies that prohibit race, national origin and disability discrimination" and "verbally abusive conduct that is antithetical to our most important values," NBC News reported.

The investigation was independently conducted through a law firm retained by the university.

"I deny and unequivocally refute all conclusions that I abused or bullied any athlete and deny any suggestion I discriminated against any athlete on the basis of race, disability or sexual orientation," McKeever said in a statement obtained by NBC News.

## UC Davis professor establishes scholarship through university award winnings

UC Davis Department of Wildlife, Fish and Conservation Biology (WFC) professor John Eadie was awarded the annual UC Davis Prize for Undergraduate Teaching and Scholarly Achievement in January, according to a UC Davis press release.

Eadie will be donating the award's \$60,000 monetary prize to create a scholarship for underrepresented students in the

WFC department.

"I want to focus on what we can do to help students get hands-on experience without being financially or otherwise challenged, and especially what we can do to bring in new students that don't know this is even a possibility for them," Eadie said in an interview with the UC Davis student publication, The California Aggie.

The scholarship will be available for incoming undergraduate students in the WFC department for the 2023-24 academic year, The California Aggie reported.

"After 28 years of teaching here, I still love what I do, and I'm still passionate," Eadie said to The California Aggie. "It's an honor to work with students, and they keep me young. It's just like – 'Wow, I get paid for this?'"

## UCLA vice chancellor for equity, diversity and inclusion to step down at the end of the academic year

UC Los Angeles Vice Chancellor for Equity, Diversity and Inclusion (EDI) Anna Spain Bradley will be stepping down from her position on June 30, the Daily Bruin reported.

Bradley will serve as the special advisor on strategic planning and values to Executive Vice Chancellor and Provost Darnell Hunt following her stepping down, an announcement from the university to the campus community on Feb 16. said.

"Chancellor Block and I are grateful to Vice Chancellor Spain Bradley for advancing our institutional values including making UCLA a better place for Bruins of different backgrounds and identities," Hunt's email obtained by the Daily Bruin read.

Bradley held the position since September 2020, and during her term, advanced initiatives such as the UCLA EDI Education Series and the Native American and Pacific Islander Bruins Rising Initiative, according to the Daily Bruin.



# Weekly goings-on in and around Isla Vista

Asumi Shuda  
*Community Outreach Editor*

## Walter H. Capps Center hosts guest lecturer to discuss democracy

The Walter H. Capps Center is hosting a lecture titled "Let's Talk about Democracy," hosted by Ellis Cose, an author and founder of the Renewing American Democracy project. The event will take place on Thursday, Feb. 23, from 5-6:30 p.m. at the Loma Pelona Center in room 1108.

"Ellis will synthesize the history of American democracy and explore the role of race, class, and cultural conflict in the nation's evolution," the Shoreline description read.

The event is only open to undergraduate students, and snacks and refreshments will be provided.

The Walter H. Capps Center for the Study of Ethics, Religion, and Public Life provides space for discussion about ethical teaching and values in relation to civic life.

## Transfer Student Center hosts painting night

The Transfer Student Center, in collaboration with the Transfer Student Alliance, is hosting a "Paint & Sip Night" on Thursday, Feb. 23, from 6:30-8:30 p.m. at the Transfer Student Center on the first floor of the UC Santa Barbara Library.

Attendees will have access to paint kits, snacks and drinks.

The Transfer Student Center is a departmental space for UCSB transfer students to access resources and support. The Transfer Student Alliance is an Associated Students (A.S.) organization that creates space for connections between

incoming, active and alumni transfer students at UCSB.

## A.S. Zero Waste Committee hosts Zero Waste Festival

The A.S. Zero Waste Committee is holding its annual Zero Waste Festival on Friday, Feb. 24, from 12-3 p.m. at Storke Plaza. The festival will host UCSB organizations with a mission of promoting zero waste and environmental sustainability.

The festival will host a Dr. Bronner's soap refill station, provide reusable utensil sets and free food, organize a free bike repair stand in collaboration with the A.S. Bike Shop, hold an art contest and more.

The A.S. Zero Waste Committee is a community organization that works to reduce waste on campus and promote educational awareness on living a zero-waste lifestyle.

## Health and Wellness holds workshop for healthy body image for QT students

UCSB Health and Wellness is hosting a workshop titled "Comfortable in my Own Skin: A Workshop on Healthy Body Image for QT Students," on Friday, Feb. 24, from 3-4 p.m. in the Resource Center for Sexual and Gender Diversity (RCSGD) lounge. The workshop will discuss experiences with body image within the LGBTQIA+ community.

Prospective attendees can register for the workshop on Shoreline.

## MCC holds 10th annual social justice conference

The MultiCultural Center (MCC) is hosting its 10th annual Social Justice Conference on Saturday, Feb. 25, and Sunday, Feb. 26, from 9 a.m. to 3:30 p.m. at the MCC theater. This year's conference is titled "Restoration

for Revolution," and the event will be on Zoom as well as in-person.

"For us, restoration means rebelling from oppressive ideologies and institutions that deny us of our right to dream, create, and be loved as we are," the Shoreline description read in explanation of this year's theme. "Through Restoration for Revolution, we intend to develop means derived from sincerity and self-determination to achieve the ends of conscious resistance."

The event is spearheaded by the interns of the Jackson Social Justice Legacy Scholarship. There will be closed captioning and American Sign Language services provided by request.

The event will feature workshops, healers, scholars, food and raffle opportunities.

## RCSGD creates space for BIPOC staff and faculty coping with burnout

The RCSGD is holding a workshop for UCSB staff and faculty who are Black, Indigenous and people of color on Tuesday, Feb. 28, from 1-4 p.m. in the Student Resource Building multipurpose room. The workshop will discuss how to cope with burnout, as well as explore healing practices to assist with fatigue and losing a sense of self.

The workshop will be led by Roza Nozari, an illustrator, storyteller and therapist.

Attendees can participate in art-making, including tote bag painting, rock painting and canvas painting. No experience is required. Prospective participants can register on Shoreline for the event.

RCSGD is UCSB's LGBTQIA+ center that provides support and resources for LGBTQIA+

communities and education on LGBTQIA+ topics.

## Graduate Student Resource Center hosts mixer for graduate student experiences

The Graduate Student Resource Center (GSRC) is hosting a mixer to serve as an informal, social space to discuss various professional and personal experiences between graduate students. The social will take place Wednesday, March 1, from 3-4 p.m. at the Center for Innovative Teaching, Research, and Learning at the UCSB Library.

The event is a collaboration with the GSRC's new Diversity & Outreach Peer Advisor Felicia Rutland, the Center for Innovative Teaching, Research, and Learning and the MCC. Attendees can participate in games, activities and conversations about equitable teaching practices and communication strategies.

GSRC is the primary resource for graduate students at UCSB for career and professional support.

## Instructional Development hosts international TA appreciation social

Instructional Development is hosting an international teaching assistant (TA) appreciation social on Wednesday, March 1, from 3-4:30 p.m. at Kerr Hall in room 1126. The social aims to provide an opportunity for international TAs to socialize.

The event is run by Interdisciplinary Humanities Center Public Humanities Graduate Fellow Olga Faccani, Graduate Division International Peer Advisor Dee Dee Hong and Office of International Students & Scholars International Program Coordinator Ashley Rifkin.

Food and refreshments will be provided.



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"I think I'm whimsical as fuck."

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# UCSB Black studies professor delivers talk on perpetrators of sexual harm in historical context of prison abolition



The talk is titled “Beyond Perpetrators: Black Men Against Sexual Violence and the Genealogy of Prison Abolition.”

Alex Levin  
Copy Editor

UC Santa Barbara Black studies professor Terrance Wooten delivered a Feb. 16 lecture on how the theory and practice of prison abolition has accommodated perpetrators of sexual harm.

The talk was hosted by the Center for Black Studies Research (CBSR) in partnership with The Learning Institute for Visionary Epistemologies in S.T.E.M. Fields & Interdisciplinary Studies (L.I.V.E.S.) – an organization dedicated to “understanding and deploying knowledge from cultural perspectives and diverse ideologies,” according to their website.

Wooten’s lecture – which was attended in person and on Zoom – delved into a major criticism of the abolitionist movement: If prisons, policing and systems of punishment were to disappear, how should society deal with perpetrators of sexual violence?

Wooten explained in his interview with the Nexus that his attempts to answer the question stemmed from his time working at an adult male houseless shelter in Washington, D.C. that refused to house sex offenders outside of the winter months.

“We didn’t take sex offenders because they were unhouseable, and I thought, ‘Oh, that’s so interesting,’ because we’re saying we’re going to end homelessness in the nation and yet we’re creating a permanently unhouseable category of humans,” Wooten said. “And so this became my project, I became really interested in the relationship between homelessness and sex offense.”

Wooten began the talk with a discussion of the history of the abolition movement, highlighting important Black activists, such as Angela Davis and Ruth Wilson Gilmore who have extensively critiqued prison systems.

“There’s a long genealogy of folks who have called for abolition of what has been coined ‘the prison industrial complex,’” Wooten said in an interview with the Nexus. “These folks have mapped out – as scholars, as activists, as politically educated folks – the necessity, if we want to move to anything that we can imagine as a quality, to actually get rid of carceral systems.”

Wooten noted that abolition is not only about “defunding the police” and allocating funds to the community, but also about

fundamentally questioning these law enforcement institutions that people trust to promote safety.

“[Abolition is] about living with each other in a very different way,” Wooten said. “It’s both the abolition of a set of institutions and practices and ideologies and the building of new, more restorative, transformative modes of being with each other and modes of accountability for when injury happens that doesn’t rely upon the state.”

Wooten explained in the lecture that his inquiry into carceral systems and perpetrators of sexual harm led him to the archives of the D.C. Rape Crisis Center (DCRCC) at Smith College, where he uncovered the history of an organization called Prisoners Against Rape (P.A.R.).

“The talk really was about looking at this history of an organization called Prisoners Against Rape, which was founded in 1973 as a group of Black men in prison who identified as rapists who were doing anti-sexual-violence work, doing prison abolition work and working with anti-sexual-violence organizations outside of prisons,” Wooten said in the interview.

Wooten was interested in Prisoners Against Rape members’ arguments that their motivation to sexually abuse others was socially imposed by dynamics of power and control, and that being inside of the prison system actually strengthened their desires to harm.

“What they’ve named is that rape culture flourishes in prisons, that rape is a technology of control [and] domination that operates within the prison,” Wooten said. “And so, we can’t then have prisons as a way to solve the question of rapists because it misrecognizes how the prison system is one that is part of rape and reproduces rape culture.”

Other than introducing convicted sexual predators to feminist literature, which was one of Prisoners Against Rape’s primary activities, Wooten noted that his archival research did not provide a universal answer for how to handle perpetrators of sexual harm without prisons. However, he said that Prisoners Against Rape created a significant groundwork for abolitionist activists to build on their efforts.

“[This talk] is an invitation to build on our past,” Wooten said. “How can we learn from

these histories from the ’70s and earlier to think about modes of building community coalitions to dismantle systems that are injurious with folks who also have injured?

“Abolition is a process, a long process, of chipping away at a system of domination and building the alternative, and Prisoners Against Rape was doing that work,” Wooten continued. “It was chipping away at a system of rape culture and prison culture, and at the same time, building collectives of people who wanted to do this work.”

Before turning to the DCRCC archives, Wooten said he received feedback from colleagues that his work with perpetrators of sexual assault was flawed, since it was not truly a feminist project as long as he was centering the narrative of the perpetrators and not the people who are injured.

“People would ask the question of, ‘Well, what about the folks who are harmed? You’re centering the voices of harmers, but what about those who are injured? And does that not reproduce harm because too often the harmless narratives are the ones who exist? And how is this, for some people, a feminist project?’”

Wooten’s response to these criticisms was his suspicion that there were female activists who engaged in similar projects in the past. Wooten turned to the DCRCC because, as an organization, it has historically centered women of color, and in learning about the center’s involvement with P.A.R., he said his suspicions were proved correct.

“I thought, ‘OK, well, let’s start with women of color activism in the D.C. metropolitan area with the D.C. Rape Crisis Center to see if they were doing any of this work,’” he said. “I had presumed that they probably had been doing some kind of activist work, and trusting my gut [I came] to find out I was right.”

Wooten acknowledged that sexual harm can be difficult to talk about, especially for those who have been closely affected by sexual violence; he encouraged those who haven’t been impacted by sexual violence to acknowledge the privilege in having the capability to distance themselves from the topic.

“This project and my work and what I think Black studies represents is that everything that we do is ‘difficult,’ and it’s about asking people, and in some ways, expecting people to sit in that ‘difficulty’ because it’s a privilege to be able to opt out. It’s a privilege to not be part of that history,” he said.

To learn more about topics similar to the material he talked about during his lecture, Wooten encouraged UCSB students to take courses offered by the Departments of Black Studies, Chicano and Chicana Studies, Asian American Studies and Feminist Studies.

“Take our classes, and not just take our classes to enroll in them ... take our classes seriously,” Wooten said. “Because there is so much knowledge here on this campus, so much knowledge being produced in ethnic studies. And if students don’t come, they won’t find it.”

# UCSB police lieutenant sentenced to jail for driving under the influence, remains on administrative leave

Holly Rusch  
Lead News Editor

The UC Santa Barbara police lieutenant charged with driving under the influence and hit-and-run in August 2022 was sentenced to 30 days in jail and three years of probation on Feb. 7. He remains on administrative leave, where he was put on after his arrest, UCSB Media Relations Manager Kiki Reyes confirmed to the Nexus.

Reyes could not offer any further information as to whether the lieutenant, Bradley Prows, would return to the police force following his release from jail.

Prows, who previously led UCPD’s detective bureau took a plea deal on Jan. 26, pleading no contest to driving under the influence with a .08 blood alcohol content or higher. He was originally arrested and charged in August with three misdemeanors: hit-and-run, driving under the influence of alcohol and driving with a .08 blood alcohol content or higher, the Santa Barbara Independent reported.

The original accident occurred on Aug. 7 on State Route 246 in Solvang. Prows attempted to pass the vehicle in front of him, which slowed to a stop in a parking stall, and he collided with its left side,

according to a press release from the Buellton California Highway Patrol (CHP). He then drove a mile before being pulled over and placed under arrest, the press release said.

Rana Sibani of La Mesa drove the car Prows hit and reported the collision to the Santa Barbara County Sheriff’s Office after Prows neglected to stop, according to the press release. Upon arrival, authorities arrested Prows and requested that CHP conduct the investigation. Prows is required to pay Sibani restitution for the damages on her vehicle, according to the court verdict.

# Community members decorate Compost Collective

Mark Alfred  
University News Editor

The Isla Vista Compost Collective welcomed volunteers to paint the sides of one of its compost bins outside St. Michael’s University Church on Feb. 17. The initiative is the first in a series that hosts community members decorating the group’s compost bins and learning more about services provided by the collective.

The Isla Vista Compost Collective (IVCC) provides no-cost composting services across I.V., funded by the Isla Vista Community Services District. Organizers of the “Paint the Piles” event said they wished to bring the community together through painting and other community activities.

Volunteers painted worms, bugs and other critters on the sides of the bin – each with different symbolism. One volunteer painted a worm pink, blue and white to represent the colors of the transgender flag.

The event also featured a meet-and-greet with IVCC’s new chickens and a compost trivia raffle for volunteers to win shirts and bags.

Community members will have the opportunity to paint the two remaining bins at upcoming events on March 3 and March 17, with the tentative design themes for each being leaves and fruit.



Participants paint critters onto the compost bins.



Participants paint critters with different meanings behind the colors and designs that they chose.



During the Paint the Piles event, the Compost Collective set up a sustainability-based trivia wheel.



Participants answer compost-related questions in exchange for raffle tickets.

# UCSB students provide free tax-filing services to community

Holly Rusch  
Lead News Editor

UC Santa Barbara’s Volunteer Income Tax Assistance program resumed for the first time since before the COVID-19 pandemic, providing community members with free tax-filing services.

The Volunteer Income Tax Assistance (VITA) program holds its services on Fridays in the Psychology East building in room 1805 from 1:30-4:30 p.m. and Saturdays in Phelps Hall room 1513 from 12:30-3:30 p.m. The group is funded by the United States Internal Revenue Service (IRS), which provides a free tax-filing certification program for VITA program volunteers across the country.

“When you’re filing taxes on TurboTax, you’re just inputting the numbers ... When we’re filing their taxes, we want them to understand what we’re doing,” VITA President and third-year economics and accounting major Pawnit Kaur said. “You just want your first time filing taxes to be a knowledgeable experience. I feel we kind of help bridge that gap.”

According to Kaur and second-year economics and accounting major Eumin Lee, the VITA vice president of external affairs, the experience is meaningful both for potential clients and those running the clinic.

“It means a good experience for both the clients and the volunteers, both learning but also just helping each other,” Lee said. “It’s a good experience for our clients to get free taxes. Volunteers also get great in-person experience, [the volunteering] looks good on the resume – overall it’s just a good program.”

Clients are welcome to schedule an appointment on the VITA website or drop in, Kaur said, and should bring in a physical or photocopied version of their social security number, their W-2 income form and their 1098-T form – a tuition statement from UCSB. VITA will also survey clients to ensure that they have the proper forms.

“That’s the first process when [clients] come in: Whether they

want to schedule an appointment or drop in, we do an interview process to make sure they know all the forms that they may need before we prepare the return,” Kaur said.

Kaur and Lee also noted simple mistakes to avoid, especially in more complex financial situations.

“Be prepared. Look at all the information on the website; we can’t really prepare the returns if we don’t have all your forms and all the information,” Lee said.

If students are trading stocks on RobinHood or other online applications, they should send tax documents for the return-filing process, according to Lee.

“People forget what forms they need. If you’re trading stocks, most of the time, whatever institution you’re going through is going to have some sort of form that they give you ... [clients] don’t realize what kind of forms they need to be gathering,” Kaur said.

“We can kind of uncover whether you need more documents because we’ve also noticed a lot of grad students forget their fellowship documents, or how much money they’re getting from grants,” she continued.

Kaur, who spearheaded VITA’s return this year, said that she participated in the program in high school and wanted to bring it back to UCSB.

“I really liked making a difference back when I did the program, [for] about three years throughout high school, so I knew bringing it back on campus would be really good for the community,” she said. “Being able to kind of train and lead people is a really interesting experience.”

So far, VITA has been open for two weeks and completed 25 successful tax returns, none of which have been sent back by the IRS. Lee said that the program promotes accessibility and comfort for students who might be filing taxes for the first time.

“Proximity, just being on campus is really good. Also, everyone there is mostly affiliated with UCSB – I mean, everyone, like volunteers, board members and most of the clients are from UCSB so it’s a more familiar experience, and a lot better of a start into taxes,” he said.

# MCC hosts UCLA assistant professor Ugo Edu for discussion on anthropology, theater



Ugo Edu is a UCLA assistant professor and medical anthropologist.

Kyra Schimpf  
Staff Writer

The UC Santa Barbara MultiCultural Center hosted UC Los Angeles assistant professor and medical anthropologist Ugo Edu on Feb. 13 for an online discussion on anthropology and theater and their connections to Black life, health, history and culture.

“Forecasting Through Anthropology and Theater for Black Life” focused on the history of Blackness in science and how anthropology and theater can be used to promote awareness of Black issues and generally create visibility of Black community members. The event – part of the MultiCultural Center’s (MCC) Race Matter Series – was delayed from Nov. 17, 2022, to winter quarter in solidarity with the UAW strike.

MCC Office Manager and Interim Program Director Jesse Avila introduced Edu as a “medical anthropologist who’s working at the intersections of medical anthropology, public health, Black feminism, science, technology and society studies.” Edu’s scholarship focuses on reproductive and sexual health, gender, race, aesthetics, body knowledge and body modification, Avila said.

Edu opened her presentation with dialogue from her play and described it as being “within

the contexts of an economy of aesthetics, race and sexuality.” Edu wrote the play while working on her dissertation on voluntary tubal ligations – the cutting of fallopian tubes to prevent pregnancy – in Brazil.

The specific scene she read follows a woman’s struggle to receive a tubal ligation from a male doctor who pressures her to, instead, take the route of having vaginal plastic surgery. Although the play is fictional, Edu said she was inspired by the stories she heard from testimonies from various women.

“I wrote about what some women had told me had happened to them or others. They were only able to secure a tube ligation after consenting to vaginal plastic surgery. Some of them were uncertain whether the plastic surgery had actually even happened,” Edu said. “I began crafting some ideas in my head of scenes and the story I wanted to tell. I want it to be something that unrests audiences and then unleashes them to action.”

Edu discussed reactions she’s received to her work, and how one audience member fixated on access to plastic surgery over having unwanted surgery.

“My play left the white woman [focused] on the inability to access vaginal plastic surgery as if that is on the same level of having to accept the surgery that one was not looking for, to be able

to access one that was needed,” Edu said.

Edu then read another scene from her play about an airport official interrogating a woman and her daughter and ultimately arresting the former over concerns that they are leaving the country for “vacation cutting,” a process where parents will take their daughters to another country where restrictions on certain vaginal surgeries are not as strict.

“The revealing of this circumvention justifies the increased surveillance and monitoring of particular demographics both in airports and schools,” Edu said.

Edu spoke about a workshop that was held at San Francisco International Airport where participants were taught how to identify those at risk for vacation cutting.

“The largest stakes are the lives of the women and the girls who will be subject to this increased surveillance, searching, observing, prodding, touching, studying and examining of their bodies,” Edu said.

Edu is planning on finishing her play and is currently working on a new project that focuses on body modifications in Nigeria. Edu said the new project “tries to situate older and newer ideals and modify practices within the constellation of aesthetics, health, technology and cultural influences that are local, regional, continental and diasporic.”

She expressed her concern about maintaining the balance between furthering her research and protecting the safety of those she works with.

“Part of what constantly concerns me about this project is how to creatively work through my findings in ways that will not further jeopardize the lives of the Nigerian women, and sometimes men and other Black people, around the world that may be implicated,” she said.

Edu further discussed how body modifications and plastic surgery has grown more common in the United States – such as Brazilian butt lifts, a procedure that transfers fat from one’s body to the buttock – leading to more criticism of practices that many cultures have practiced for years.

“The way that the [Brazilian

butt lift] BBL era in the U.S. specifically has opened up scrutiny and claims of expertise on reading bodies is something that interests me,” she said. “I’m hesitant to license more people and reasons for people to gaze and ponder and objectify the bodies of Black women, but I think the forgotten or neglected areas of what happens to the users of body modification techniques that are not BBLs might be good to speculate and draw attention to through theater.”

Edu spoke to the importance of understanding the vulnerability of Black people in the face of medical and health advancements, emphasizing the historical precedent of Black women being operated on without consent in justification of developing modern medicine.

“Also at stake is how we have come to know and position ourselves through medical and health advancements, surveillance and norms ... and we should not forget the role that Black people, with an emphasis on women, have played without consent in the development of modern medicine and knowledge about our bodies,” Edu said.

“We have entered a moment that, again, justifies directing medical, forensic and social gazes upon the bodies of girls and women, especially Black girls and women.”

Edu ended her talk by talking about her hopes for the future and takeaways from her work. She further highlighted the importance of making the world more “liveable,” particularly for Black women.

“I guess I end up hoping to make something that disrupts who we think we are, how we think we are, something that leaves us uncomfortable but not so much about the thing in question, whether it’s tubal ligations or female genital modification,” Edu said. “But about how we come to feel about the thing in question and what we do with the possible future before us.”

“We should go out and do the work to shift our world toward something liveable for all of us, especially for Black women, because when it’s liveable for Black women, it will be liveable for all of us.”

# Children’s Park Renovation Project enters community design stages

Melea Maglalang  
Staff Writer

The Isla Vista Recreation & Park District entered the early design phases of the Children’s Park Renovation Project in late 2022, inviting community members to participate in a series of community workshops where they can vote on their preferences for the park’s future.

The Isla Vista Recreation & Park District (IVRPD) partnered with Pacific Coast Land Design (PCLD) in early 2021 after receiving a \$4.2 million grant from the California State Park’s “Parks for All” program, which launched the Children’s Park Renovation Project.

A workshop, held on Jan. 25, invited community members to vote on potential amenities to be added to the park during the renovation, including environmentally sustainable play structures, ideas for an interactive demonstration garden and giving the park a distinguishable identity apart from other parks in I.V.

The results of the community voting session were discussed

during the district’s Feb. 9 board meeting. With over 50 voters in attendance at the community workshop, the three most popular choices were wood-based climbing structures for the new playground design, an interactive demonstration garden and a renovated recreation building, according to PCLD Associate Breanne Alton.

During the Jan. 25 workshop, Alton said that the new elements of the redesign aimed to introduce “nature-based play” into the park to encourage children to have a connection with nature. A proposal for the redesigned playground would include a more natural look with tree-like features or wooden structures.

“[The playground] will be a new structure, focusing on nature-based play,” she said during the workshop. “So, really, kids being able to have the connection to nature and getting their hands in the dirt and have that immersive experience.”

Wood was chosen as an environmentally safe and durable material for the playground structure to further reinforce the

back-to-nature park identity for the redesign.

“[This] is this really beautiful, natural wood that gives us this ‘larger than life’ nature experience that the kids around Isla Vista don’t necessarily get,” Alton said at the Feb. 9 board meeting.

Another goal of the renovation is to include an interactive demonstration garden that could help teach park visitors about their natural environment. Some proposed uses of the garden include a community food garden and a butterfly sanctuary for monarch butterflies to rest during their migration.

Principal Tyson Cline at Roesling Nakamura Terada Architects, the company assisting with the construction of the project, spoke about incorporating thoughtful designs throughout the park to create an engaging experience for the park’s visitors and to start conversations about the environment through educational and storytelling elements.

“The idea is, how can we include storytelling into the park? How can we include an educational

story into the park?” Cline said at the Jan. 25 workshop. “Not only for children but also for adults to come out and engage in that conversation.”

“[The garden] sparks curiosity as you’re moving through the park so that perhaps, especially as seasonal changes are happening, you kind of notice different, little intricacies throughout the park,” PCLD Associate Emily Barlog said.

The third major design proposal included renovating the recreation building within the park to serve as a space for community members to hold pop-up events, birthday parties or family gatherings. There would also be opportunities for Children’s Park programming such as after-school recreation events or uses for a community kitchen.

“[The recreation building] could be a great space for people to gather and play music together, just hangout, read or programming for theatrical performances or the after-school program – things like that,” Barlog said at the Jan. 25 workshop.

Additional features of the



IVRPD plans to renovate Children’s Park after receiving a \$4.2 million state grant for the project.

renovation include increased lighting and accessible pathways throughout the park, as well as implementing spaces for electricity and Wi-Fi capabilities.

The next community design workshop for the renovation project is scheduled to take place on March 20 at the St. George Youth Center in I.V.

# C.O.D.E. hosts community workshop on accessibility and inclusion in community

Kyra Schimpf  
Staff Writer

The UC Santa Barbara Associated Students Commission on Disability Equality held a workshop and presentation in the MultiCultural Center on Feb. 16 to educate on accessibility and inclusion in workspaces and organizations in UCSB's community.

Commission on Disability Equality (C.O.D.E.) Co-Chair, External Affairs Coordinator and fourth-year sociology major Sophia Lee-Park hosted the "Accessibility is Love and Community Care: A Dignity-Infused Community Engagement Workshop" as part of the MultiCultural Center's Empowering Student Leaders Series.

The workshop sought to "build back communities and organizations by integrating accessibility," according to Lee-Park.

"15% of the world's population is disabled. It's important to remember that some disabilities are visible while others are not," Lee-Park said. "Disability doesn't really have a look ... Our community is visible in many different ways beyond the labels that we give ourselves."

In addition to Lee-Park's presentation, a series of educational videos were shown that aimed to raise awareness on intersectionality, inclusion and justice within the disabled community. Lee-Park provided a disclaimer that the presentation and workshop were derived from personal experiences.

"[The presentation] is derived from my experiences as a person in the disabled community. We do not experience ableism equally," Lee-Park said.

The videos discussed topics of

intersectionality, diversity in the disabled community, allyship, inclusive language and the unequal hiring of individuals with disabilities.

"In reality, we want to hear things like, 'You're hired,' 'You have medical coverage,' 'You got the promotion,'" Lee-Park said.

She highlighted the importance of learning about the history and culture of those with disabilities, underscoring that many people are uninformed about these important topics. A list of important terms, such as allyship, ableism and types of disabilities, relating to accessibility and inclusion, was also provided for attendees to refer to. Lee-Park further expressed her belief that more non-disabled people need to become more involved with the disabled community.

"Not many people are educated on disabled people, history and culture," Lee-Park said. "More people who aren't disabled need to be in disabled spaces to listen."

Much of the workshop focused on teaching participants how to build and plan events that are inclusive and open to those in the disabled community, by designing accessible promotional material, proper labeling, maps with clear directions, warnings before loud noises and lights occur and providing further accommodations for those who need them, such as interpreters.

Lee-Park advised that event planners always ask themselves, "Is this series of activities enjoyable and comfortable for everyone?"

"Accessibility is an ongoing act of community care and a collective commitment, not an afterthought," she said. "Students want two things: to be accepted for who they are and to feel like someone is looking out for [them]."

# IVCSD plans pared-back Spring Festival for Deltopia weekend



A Safety Station is set up by IVCSD at Little Acorn Park during 2020 Deltopia.

Nisha Malley  
County News Editor

The Isla Vista Community Services District plans to host a small-scale, safe, alternative event to Deltopia this year – a pared-down version of its first-ever Spring Festival, held in April 2022.

The concept for this year's public event consists of a Community Service Organization (CSO) safety station at Little Acorn Park, free food sourced from local businesses, bottled waters and an art mural display where participants can take photos.

"It's a more limited scope than last year from having a stage and a concert, but it's focusing on these safety essentials," Isla Vista Community Services District (IVCSD) General Manager Jonathan Abboud said at the meeting.

IVCSD Director Jay Freeman

commended the decision to do something "small [and] narrow-focused" given the board's staffing and time constraints.

"I'm happy about this based on the concerns I had last time with relation to the description of how much staff time would go into planning full events, and we were already working overtime," Freeman said at the meeting. "I like this. I do hope that when we're talking about this small event, it really does have a small budget to go with it."

The IVCSD Board of Directors discussed the proposal for the event at its Feb. 14 meeting and approved the formation of an ad hoc committee, involving Directors Olivia Craig, Ela Schulz and Carrie Topliffe, to coordinate planning with staff.

Last year, IVCSD held an outdoor concert in Perfect Park, complete with live performances from local bands Dead Set,

Stolen Bikes, Hominid, Task Force Freedom and DJ Dongle. The one-day festival, which aimed to draw crowds away from the unsanctioned street partying occurring on Del Playa Drive, had a \$90,000 budget and attracted 1,000 visitors throughout the day.

"It's so important that we have something that can help draw people away from what's happening on DP, and every single person that we divert out of that area is a win, even if it's just one person," IVCSD Board President Spencer Brandt said at the Feb. 14 meeting. "We didn't get one person last year, we got a thousand, which I thought was a huge win."

IVCSD Director Kirsten Deshler touted last year's event a "milestone" for the district, representing an initial foray into offering safe, alternative events to community residents. She expressed her desire for IVCSD

to keep its presence during Deltopia beyond the scope of the proposed activities.

"What I think is important when you're thinking about enacting cultural change is to have consistency. I think given timing, given staff, it makes sense that the district can't put on a big event, but I hope that we do have a big enough footprint this time so that it does look consistent," Deshler said at the meeting. "I don't think a mural and water is enough."

Freeman also highlighted future opportunities for the district to host a Spring Festival, pointing to IVCSD's recent talks with I.V. Recreation & Park District (IVRPD) to partner on a recreational event for Deltopia weekend in 2024.

"I'm really happy with where this process has gone," Freeman said. "I'm really excited by this because this has taken the directive to work with IVRPD."

## OBSD VISION FELLOWSHIP

Continued from p.1



Zearett is putting on choreography workshops for Black dancers and eventually an improvisation dance festival.



McCullough is producing a podcast about BIPOC women in S.T.E.M.

their project in whatever format they choose, as well as present their projects as a cohort at the vision fellows reception in June.

The fellows also have the opportunity to socialize with one another through bonding events as well as by utilizing academic advising to ensure that they are balancing their academics with their individual projects.

Zearett's passion project focuses on the visibility of Black dancers at UCSB. They spoke on the lack of spaces and representation of Black dancers in the performing arts community on campus.

"The general purpose would be to build a space to have Black dancers feel seen because one thing I did notice was that the main group of hip-hop dancers at UCSB are not made up of a lot of Black students," Zearett said. "I've also noticed that in other performing arts, there's not a lot of Black students involved."

Zearett is splitting up their project into two parts – first to hold weekly choreography workshops every Friday at Robertson Gym to generate interest in their project, and second to organize a dance festival for Black dancers and artists in the spring. The workshops will be focused on the modern technique style of dance but is open to individuals of all dance backgrounds.

"[The workshops] are to get an idea of who is interested in dancing and being in a dance space outside of school, and hopefully whoever that group is might be choreographing in the spring," they said.

Zearett spoke to UCSB being a predominately white institution and how, although people of color are represented in the racial demographics of

the university, there is still a general pattern of conforming to whiteness.

"Even if you look at the high numbers of Asian and Latino students, there is still an idea of conformity and upholding whiteness," they said. "I think that translates directly into who is taking up which spaces."

Speaking to the lack of Black dancers at UCSB, Zearett said this is both a disparity in representation and in training.

"A lot of Black people, just in general, have dance experience or dance training or are just good dancers ... but that qualification doesn't really seem to translate," they said. "I feel like there's a very qualified group of people that are not dancing."

McCullough applied for the fellowship with the encouragement of OBSD Director Elroy Pinks, whom she met prior to attending UCSB and said has become a mentor and supporter of hers.

"He recommended that I apply for it, especially because I want to get more into social activism and bettering the community around me," McCullough said. "I can't put into words how amazing of a person he is. He's so supportive and just wants to see the people around him win."

She is producing an audio-visual podcast highlighting the work of Black and Indigenous women of color in S.T.E.M. at UCSB and within the surrounding community for her project.

Throughout her childhood, McCullough said she saw a lack of media representation of women of color in S.T.E.M. and experienced being overlooked and marginalized in academic spaces by her white counterparts.

"Growing up I didn't really

know it was possible for me to become a scientist just because there was a lack of representation," she said. "Not just being women but being women of color, and specifically Black women because that's an identity that I align myself with, it's really hard to be heard and be able to put yourself out there in a world that's constantly shunning you."

McCullough sought to create positive visibility for women and non-binary people of color and offer a space for their voices to be heard with her podcast.

"Because of the prejudices here on campus, especially being a PWI, a lot of times we're not really given the chance to even share our thoughts, so [I want to] just make a mark and make sure that we're being seen and heard," she said.

McCullough plans to interview her podcast guests about the work and research in S.T.E.M. and how their identity has impacted their professional experiences.

She added that another positive of her fellowship has been her engagement with OBSD, finding connection with her vision fellow cohort, making use of the physical office space as a resource and place of comfort and receiving the support of Priestley and the rest of staff.

"I didn't start going into the physical office space until the start of this academic year because I didn't really know it was there, and I wish more people knew about it," McCullough said. "It's a great resource. There's so many amazing people in there that just want to help the people around them."

"Even in the [African diasporic Cultural Resource Center] in

the Student Resource building, that space which is meant for Black students, especially in the African diaspora, isn't really respected as much because anybody just walks in there and disrupts the flow and the mood," she continued. "I don't want to gatekeep the OBSD because I genuinely think it's a wonderful place, but I like that it's for the very few Black people that are here."

Priestley spoke to the personal importance of the fellowship program's support of Black joy, excellence and creativity.

"A lot of times, Black students don't have the opportunity to take a step back and do something that they really want to focus on and are passionate about," she said. "I think it's really important to foster those things in people and make sure that they feel supported in those passions because it is my belief that you can't go wrong if you're following your passions and your dreams."

"Sometimes, people's dream is to get a four-year college degree, sometimes, you want to do something greater, something with more impact, something involved in the community, and this fellowship has really become a space for that for Black students on campus."

Overall, Priestley emphasized how the fellowship aligns with OBSD's mission to support the holistic development of Black students.

"OBSD is really founded on a core principle of supporting Black students holistically ... that is what we're here for," she said. "And the Vision Fellowship fits into that by giving students that creative outlet that they might not receive otherwise, while also receiving financial support and mentorship."

## Continued from p.1

Kupsh confirmed to the Nexus that her term will last

The updated plan includes 28 goals – including creating a Sustainability and

The Senate passed four pieces of legislation: a Bill To Amend Elections Code, a Bill To Update Standing Policies on Legislation With A Fiscal Impact But No Listed Account To Draw From, a Bill To Address Transparency Regarding the Legislative Fiscal Impact Process and a Bill to Address Accountable Practices in Special Elections. Kupsh resigned as a

Amendments to the A.S. Elections Code for the spring quarter general election included changing the deadline for Senate approval of elections code from Week 5 of winter quarter to Week 7 and stipulating that names of political parties will be removed from the ballot but can be in candidate statements.

A Bill to Address Accountable Practices in Special Elections raised the threshold for future special elections from 3% to 8%. The amendment will be in effect

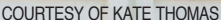
A Bill To Update Standing Policies on Legislation With A Fiscal Impact But No Listed Account To Draw From gives guidelines on handling fiscally impactive Senate legislation that doesn't specify an account to draw from.

## Continued from p.1

From there, Hayes' friend group began to visit The Study Hall more frequently, developing friendships

Class of '21 alumnus Kate Thomas added that the friend group even had their graduation

"Thank you, for sure. Thank you. I've developed a lot of friendships with many of you," he said. "I'll be downtown now. So when they come for alumni weekend, come and see me over at O'Malley's/the Study Hall, and we'll have a good time again. But the biggest thing I want to say is thank you, and it's been a great, great run."



According to Thomas, her friend group had their graduation party at The Study Hall.



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# LA VISTA

## Un taller dedicado a honrar y valorar raíces culturales

Chiloé Spelius - Olave  
Escritora de La Vista

Mujeres con raíces de diferentes rincones del mundo se reunieron el 2 de febrero en el Centro de Salud y Bienestar para participar en discusiones abiertas en relación a la *asimilación*.

ESPEJO (equidad, apoyo, prosperidad, compromiso, alegría y apertura) es una serie de talleres dedicada a ayudar a personas de diversos orígenes culturales a explorar, identificar y documentar formas de riqueza cultural - lo cual es un componente crucial para empoderar a las minorías subrepresentadas en el sistema universitario de California.

Emily Pérez, estudiante de la Universidad de California Santa Bárbara estudiando Psicología y Ciencias Cerebrales, es parte de la comunidad Latinx y se inspiró a iniciar este taller para guiar a otras personas de minorías culturales que también provienen de diversos orígenes. Su objetivo con ESPEJO es ayudar a otros estudiantes a encontrar valor en sus culturas. “Sentí la presión de encajar en ciertas categorías para ser aceptada y respetada, pero me di cuenta de que puedo ser valorada como soy al aceptar quién soy, y quiero que ESPEJO sea ese espacio para otros que luchan por encontrar valor en su identidad cultural,” dijo Pérez.

Después de una ronda de introducciones los participantes del taller iniciaron una discusión abierta para comprender y desentrañar el significado detrás de conceptos como *el pensamiento deficitario*,

*capital de navegación, riqueza cultural y autoeficacia*. Pérez realizó una presentación y definió estos términos mientras brindaba ejemplos de su vida personal en relación a ellos. Alentados por su vulnerabilidad, sus participantes también compartieron momentos de sus vidas.

El nombre del taller, se adecuaba a la actividad artesanal que los participantes realizarán. Se les instó a decorar espejos personales con cuarzos de color y afirmaciones positivas como metáfora para honrarse y valorarse a uno mismo al ver sus propios reflejos. La actividad fue seguida más tarde por una meditación. “Yo tengo el poder para encontrar mi fuerza en momento difíciles. Yo reconozco mi valor cuando los demás me desvalorizan. Yo puedo encontrar las palabras adecuadas cuando me siento restringido por la desigualdad”, recitó Pérez.

ESPEJO está financiado por el Plan de Equidad en la Salud Mental de la UC, lo que fue posible gracias al Proyecto de la Ley 128 de la Asamblea de California. Este plan de salud invirtió 15 millones de dólares en organizaciones y programas en todas las Universidades de California con la intención de apoyar un enfoque más holístico e inclusivo en la salud mental, teniendo en cuenta temáticas intrapersonales, interpersonales, institucionales, comunitarias y de política pública (Plan de Financiamiento de Equidad en la Salud Mental 2021-2025).

El plan de salud realizó una investigación cualitativa entre diferentes grupos

minoritarios en las diferentes universidades de la UC para respaldar científicamente la misión del plan. “Un estudio que se realizó aquí en UCSB muestra que es más probable que los estudiantes latinos encuentren resiliencia a través de sus propias comunidades en lugar del apoyo de la facultad o de parte del personal. Estas comunidades brindan una sensación de empoderamiento a través de su propia identidad. Es por eso que quería hacer algo que resaltara las identidades propias de los estudiantes sin tener que asimilar la visión de otra persona sobre lo que deberían ser o cómo deberían verse en entornos académicos o profesionales”, explicó Pérez.

Cultivando un espacio seguro para todos, al final de la serie de talleres de ESPEJO la idea es que los participantes hayan adquirido las herramientas para reconocer plenamente su valor y su cultura única y compartirla con la comunidad en general. Aisha Simjee, una ávida participante, espera ayudar a cultivar y fortalecer aún más esta comunidad y sacarla de los muros del Centro de Salud y Bienestar. “Muchas veces estar en minoría puede ser aislante, las personas tienden a querer clasificarse entre sí. Aunque todos compartimos ciertas identidades, todos tenemos diferentes interseccionalidades. Espero ver a los otros participantes abrirse más a lo largo de estos talleres y también traer a esta comunidad fuera de este espacio,” Dijo Simjee.

ESPEJO se reúne todos los Miércoles en el Centro de Salud y Bienestar a las 3:00 p. m. en el salón comunitario.



Emily Perez (organizadora del evento) a la izquierda. Aisha Simjee (participante) a la derecha.



Suscríbase a nuestro boletín para recibir actualizaciones semanales sobre lo que está sucediendo en la comunidad de UCSB.

# ARTSWEEK

## SBIFF 2023: Oscar nominee Angela Bassett presented with Montecito Award

Marisol Cruz  
*Artsweek Editor*

On Feb. 9, Santa Barbara International Film Festival kicked off its award ceremonies celebrating the biggest names in films released within the past year with the Montecito Award. The award – which recognizes an individual who gave the performance of their career in film this past year – was presented to two-time Oscar nominee Angela Bassett for her performance in “Black Panther: Wakanda Forever.”

Bassett’s role as Queen Ramonda in the sequel to the Marvel Studios’ box office hit “Black Panther” was critically acclaimed and led to her nomination for Best Supporting Actress in the upcoming Oscar awards.

This is Bassett’s second Academy Award nomination, and she was first nominated for



The night was a celebration of Bassett’s filmography, and multiple clips from her films were played.

an Academy Award – for Best Actress – in 1993 for her portrayal of rock legend Tina Turner in the biographical film “What’s Love Got to Do with It.”

The Montecito Award ceremony was set to start at 8 p.m., but by 7:30 p.m. the Arlington Theatre was already halfway full and audience members were buzzing with excitement.

A little after 8 p.m., executive director of the Santa Barbara International Film Festival (SBIFF) Roger Durling walked on stage to introduce the event. Durling detailed how thrilled he was to be celebrating the night and shared that it was special, as Bassett is one of his role models.

“She imbues her characters with a spirit, with an eternal life force that is so intoxicating to watch. Her name in any film guarantees that she will deliver a terrific portrayal,” Durling said.

Durling then shared with the audience that Bassett is the first

person in a Marvel Studios movie to be nominated for an Academy Award in any acting category.

Then, Durling welcomed Bassett to join him onstage. Bassett graced the stage and was met with a standing ovation from the audience. The award ceremony was a celebration of Bassett’s extensive career, and she began by detailing her first experiences with acting.

“I fell in love with [acting] when I was sitting in the theater at 15 watching James Earl Jones perform on the stage. So theater was my first love, but it didn’t seem practical,” Bassett said.

Bassett studied at Yale University, and the actress shared that she was involved in the theater program but was not pursuing it as a career.

However, in graduate school she switched paths and enrolled in David Geffen School of Drama at Yale University. During her time at Yale, Bassett was able to work with legendary writers like August Wilson.

Durling asked Bassett about a lack of representation of Black women in film growing up, to which Bassett credited Black actors and singers that she looked up to who paved the way.

“Growing up in St. Petersburg, Florida, in the 50s, 60s, 70s we would turn on ‘Ed Sullivan’ and The Supremes were on. We would walk outside and yell, ‘Black people on TV! Black people on TV!’ We were so thrilled to see that representation, excellence, that charm and talent. So you look for that, it wasn’t as if ‘Oh, this is impossible,’” Bassett said.

“If I went to the movies and saw Cicely Tyson or Diana Ross ... you just loved seeing those who look like you on screen. I thought maybe it’s possible ... I look outward to the performances that they gave, and I found joy and pride and possibility,” Bassett said.

The night was a celebration of Bassett’s filmography, and SBIFF presented multiple film clips from



The Montecito award was presented to Bassett for her performance in “Black Panther: Wakanda Forever.”

some of Bassett’s most notable films. The first two clips were of 1991 coming-of-age drama “Boyz n the Hood” and 1992 Spike Lee-directed drama “Malcolm X.”

Durling asked Bassett about her approach to portraying historical figures, highlighting that “she doesn’t impersonate, she latches onto the spirit of a person.”

Bassett detailed preparing for her role of Betty Shabazz, civil rights leader Malcolm X’s wife. Bassett discussed how she talked with Shabazz’s eldest daughter for reflections that are closest to the truth, and how she went to the civil rights leader’s burial site to ruminate.

The next film clips were from “The Jacksons: An American Dream,” a mini-series on the musical family group The Jackson’s rise to success, and “What’s Love Got to Do with It,” a biographical film about music icon Tina Turner.

In both of these films, Bassett again played historical figures – Katherine Jackson, mother to Michael Jackson, and Turner.

While discussing “The Jacksons: An American Dream,” Durling asked Bassett about how her agents initially told her not to do the movie due to allegations against Michael Jackson coming to light around that time.

“I remember telling my agents, I’m not going out for the role of Michael, I’m going out for the role of their mother and one thing is true: They adored their mother; they revered their mother. And that, a reverence for mothers, is what I want to put out into the world,” Bassett said.

Bassett then discussed the work that went into portraying Turner. Bassett highlighted the limited time filming the movie as producers wanted the film release to coincide with Turner’s North American tour in 1993. Bassett said that one scene turned into a 25-hour workday.

Durling asked Bassett if it’s hard to shake off a character after embodying them in a film,

to which Bassett responded that Turner was the hardest to shake off.

“[Turner is a] larger than life rock star and to embody that is a dream come true. The way she spoke, her laughter, the glitter in her eye. I lived and breathed that,” Bassett said about her portrayal.

The last film clips were from her most recent films, “Black Panther” and “Black Panther: Wakanda Forever.”

The clips showcased speeches that Bassett performed as Queen Ramonda, the mother of Black Panther, T’Challa. Durling asked Bassett how she was able to give such an elevated performance, and Bassett credited director Ryan Coogler’s writing as the lines were already on the page, she just needed to perform them.

“I had in my heart how I feel protecting my family, my children. All of those things are not so far from me: The pride I take in the community, all those things you can apply and feel,” Bassett said

about her performance.

Bassett also discussed the representation that both films offer. “It’s incredibly satisfying. To offer that representation I longed for, to be given the opportunity to offer, is a great full circle moment,” Bassett said.

The interview with Bassett concluded, and “Black Panther: Wakanda Forever” director Coogler walked on stage to provide a short speech about Bassett to present the award.

Coogler detailed how he would go to the cinema with his family and see Bassett’s films growing up, and how she embodies the truth.

Coogler then handed the award to Bassett, which was met by a roar of applause.

Bassett said that she is grateful for all the love shown to her tonight: “This is a beautiful community, and I look forward to returning to this community ... I will see you at the movies,” Bassett concluded.

## SBIFF 2023: Jamie Lee Curtis honored with the Maltin Modern Master Award

Lauren Chiou  
*Staff Writer*

Actress Jamie Lee Curtis received the Maltin Modern Master Award on Feb. 11 at the 38th annual Santa Barbara International Film Festival for her accomplishments in film.

The Maltin Modern Master Award is the most prestigious award presented by the Santa Barbara International Film Festival (SBIFF). According to the SBIFF website, the award is meant to “honor an individual who has enriched our culture through accomplishments in the motion picture industry.” The award ceremony was held at The Arlington Theatre on State Street in downtown Santa Barbara.

SBIFF is an annual 11-day festival that was founded in 1986. The festival features multiple films, panels and tributes dedicated to honoring the best of film.

Curtis has been a staple in the film industry since her debut in the 1978 film “Halloween” as Laurie Strode, a role she has portrayed for over 44 years. She is also known for her versatility, with acclaimed roles in a wide

variety of genres ranging from horror to comedy.

The actress’ popularity was evident as the crowd murmured with excitement in anticipation for the event. Leading up to the Q&A session, audience members discussed their admiration for Curtis by sharing their favorite roles and films she was in.

The event began with a short introduction from Roger Durling, the executive director of SBIFF. His introduction was then followed by a video compilation featuring Curtis’ most iconic roles, from “Freaky Friday” (2003) to “Knives Out” (2019).

Curtis radiated charisma, expressing professionalism and poise as she sat down with film critic Leonard Maltin, who the award is named after. Once seated, she immediately set the tone for the interview by leaning into the microphone and showing off her “secret skill”: a spot-on impression of a baby crying.

Curtis’ lighthearted energy continued throughout the discussion. Before diving into her own success, Curtis credited her parents and grandparents for providing her with the support needed to make it in the film industry.

She thanked her immigrant grandparents for their hard work and struggle to make the American dream a reality for her parents, actors Tony Curtis and Janet Leigh. Curtis also took time to acknowledge her privilege and nepotism and how she uses it to honor her family’s past. “It is the continuum of all of our lives,” Curtis said.

Despite some heavy subject matter, Curtis still interacted with the crowd. When speaking about the importance of parental support, an audience member cried out, “I want you to be my mom!” “You want me to be your mom?” the actress asked said in response.

Maltin guided Curtis through a conversation about her origins. In spite of her immense success over the years, Curtis was candid about her struggles in the industry. She also offered inspiration for those feeling lost in their careers, adding that being fired led her to audition for her breakout performance as Laurie in “Halloween.”

As Maltin directed the interview to Curtis’ “succession of champions,” the actress pointed out that her success is due to “a lot of Johns” – referencing the

amount of directors named John she worked with. This statement resulted in laughter from the audience. “Really? What are you, 14?” Curtis said, playfully reprimanding the crowd again.

Curtis spoke highly of “Halloween” director John Carpenter, fondly recalling a call from him praising her acting after her first day of shooting. In her 46-year-long career, Curtis said that was the only time a director called with words of gratitude.

When asked about her role in “Trading Places” (1983), Curtis credited director John Landis for helping expand her career, as “Trading Places” was the first comedy she had been cast in, allowing her to avoid being pigeon-holed into the horror genre.

She then thanked the third John: actor and writer John Cleese. Cleese had written the role of Wanda in “A Fish Called Wanda” (1988) for Curtis after watching her in “Trading Places.” Her performance was critically acclaimed, garnering her first Golden Globe Award nomination.

Curtis emphasized the importance of speaking up and trusting one’s gut instinct, using her experience on “A Fish Called Wanda” and “True Lies” (1994) as examples.

She departed wisdom on the audience when saying, “It’s about understanding and claiming my power,” and encouraged people to speak and stand up for themselves.

The discussion did not only focus on Curtis’ film roles, as Maltin guided the conversation to celebrate her charity work with Children’s Hospital Los Angeles, for which she currently holds an honorary board position.

Curtis also poked fun at her incredibly active social media presence, saying, “Some may say I’m just a crazy person because I invented Instagram.” This resulted in laughs from the audience.

As the dialogue came to a close, Maltin asked about Curtis’ experience on the 2022 hit film “Everything Everywhere All at Once.” The Oscar-nominated actress eloquently described the film being “about love ... family, reunification. It’s about failure. It’s about the American dream, and the failure of the American dream, and what we put immigrants through ... it’s deep.”

Curtis then spoke specifically

about her role as IRS inspector Deirdre Beaubeirdre, saying “Deirdre is a forgotten person ... she represents that part of our lives where people are doing jobs that they hate, but they wield the power of that job.” She continued to expand on her own approach to the character, crediting much of the characterization to Beaubeirdre’s appearance.

The event ended with Curtis receiving the Maltin Modern Master Award, which was presented to her by her husband, director Christopher Guest. Upon receiving the award, Curtis was met with a standing ovation and cheers of adoration from the audience.

Curtis is currently nominated for Best Supporting Actress at the 95th Academy Awards for her role as Beaubeirdre in “Everything Everywhere All at Once.” This is the first Oscar nomination for the actress.

Curtis commented on this career milestone when mentioning her infamous Activia Probiotic Yogurt commercials, saying, “I am the only Oscar nominee who has ever sold yogurt that makes you shit.” That statement perfectly sums up the lively atmosphere of the event.

# ARTS WEEK

## SBIFF 2023: Cate Blanchett presented with Outstanding Performer of the Year Award

Mackenzie Chesnut  
*Staff Writer*

The historic Arlington Theatre hosted the Santa Barbara International Film Festival’s Outstanding Performer of the Year Award Ceremony on Friday, Feb. 10.

Fans gathered to bask in the presence of the award recipient Cate Blanchett, “the most spectacular creature that ever walked the planet,” in the words of Russell Crowe. This was Blanchett’s third time being honored at Santa Barbara International Film Festival (SBIFF), and it was her second time receiving the Outstanding Performer of the Year Award. The two-hour event was a seamless intertwining of Blanchett’s professionalism, poise and charm that made audiences feel comfortable sharing a space with the high-status actress.

Blanchett was recognized for her performance as the fictional, world-renowned classical composer Lydia Tár in Todd Field’s “Tár.” Her admirers flooded the aisles, anxiously scoured for available seats of the sold-out venue and shared their admiration for the actress with one another.

Roger Durling, the executive director of SBIFF, welcomed audience members and shared in the collective excitement of honoring such a groundbreaking actress for what he calls “one of the greatest performances in film history.” Durling then introduced The Hollywood Reporter’s Scott Feinberg, who was in conversation with Blanchett for the majority of the event.

Feinberg took the podium and spoke in affirmation of Blanchett’s talent, claiming that she had tended to minimize her brilliance in their past conversations. He

cited the late American film critic Richard Corliss who once wrote, “Years from now, when cinephiles are asked to name the movies’ golden age, they’ll say it was when Cate Blanchett was in them.” Feinberg pointed the audience’s attention to a montage of moments from Blanchett’s career, and upon its conclusion welcomed “Cate the Great” to the stage. A standing ovation commenced and continued until Blanchett, Feinberg and audience members alike took their seats together. She immediately evoked a laugh out of the audience by transparently admitting she was “not wearing knickers” as she took the seat exposed to the larger portion of the crowd.

Feinberg first prompted Blanchett to reflect on her family, upbringing and journey from studying fine arts and economics in university to her acceptance into drama school in Australia.

Blanchett was initially trained in the theater. She said she has always appreciated “the very direct relationship you have with an audience” and the way “the mood, the atmosphere, the texture of the moment changes because of all of [the] people in the seats.” She reflected on how “Tár” had “that performance component to it,” which made it a homecoming for her. While learning how to conduct for the role, Blanchett’s mentor told her, “Plant yourself on the podium, do not apologize for being there – work from your core” and Blanchett thought, “That’s exactly what I do on the stage.”

Feinberg and Blanchett discussed how it was her work in the theater that led to an accidental ticket into the film industry. Acting in films was not necessarily on Blanchett’s agenda prior to her recruitment to play Queen Elizabeth I in Shekhar

Kapur’s “Elizabeth,” when a casting director saw her in a theater performance.

The two discussed her role as the iconic, electric Bob Dylan in “I’m Not There” and her character Jasmine in “Blue Jasmine,” which scored her the first of her two SBIFF Outstanding Performer of the Year Awards back in 2014. Blanchett explained that “[Jasmine is] somebody who’s holding on in a way that living in a diluted state becomes the safest place to be, because the present and the past is so absolutely painful.” Subtle “oohs” and “ahhs” radiated from the audience upon Blanchett’s intelligence and insight; this type of response ensued many times throughout the event as a result of Blanchett’s thoughtful answers.

Blanchett and Feinberg reflected on “Carol,” which many fans consider to be one of their favorites of her performances and what she herself described as “a lesson in ambiguity.” Feinberg highlighted her role as Phyllis Schlafly in the limited series “Mrs. America,” and described the titular character as “anti-feminist” and assumed her values to be opposite of Blanchett’s. Blanchett agreed, saying “I find it tragic that women are being divided from each other along political lines that are often drawn, generationally, by men.” She went on to explain that this show can be important for exploring why human rights violations happen in the first place, which was immediately met by cheers from the audience.

The conversation then shifted to “Tár.” Blanchett described her character Lydia Tár as “a master of her craft,” and Feinberg added that she is a woman “who’s being accused of essentially being a ... bad man.” She explained that the film showcases how Tár herself is “manufacturing her

identity” because “[maestros] behavior absolutely cements their reputation and an orchestra’s expectation about how they might deal with that particular conductor.” Blanchett stated that although she is “one of the world’s great classical music performers ... in a way, her greatest performance is herself.”

As she reflected upon this “utterly once-in-a-lifetime experience,” Blanchett revealed that she had to learn piano, German, conducting and stick technique just to get to first base in the process of the film. She earned laughter from the audience after she stumbled slightly to find her words, saying “stick technique, not dick technique ... anyhow!”

As their conversation came to a close, Feinberg introduced six-time Oscar nominee and director of “Tár,” Field, to the stage.

Field delivered a speech that left Blanchett teary-eyed. He began by speaking from personal experience, sharing that “when you’re in dialogue with [Blanchett], it changes you, completely, forever.” He referred to her as “an activist, a humanitarian, a working mother and the best-dressed woman in the world,” and joked that she had a list of “accomplishments that would make Lydia Tár pale by comparison.”

“How lucky I am and how lucky the world is to live in a time when Cate Blanchett graces our stages, our screens and walks the earth for our common good,” Field said, obviously sharing the audience’s infatuation with Blanchett.

Field presented Blanchett with the physical award, which was met with an extended standing ovation from the crowd as she took the podium.

Blanchett began by thanking SBIFF for her third honor – “You got me again!” – and recognized



Blanchett was recognized for her performance as fictional, world renowned classical composer Lydia Tár in Todd Field’s “Tár.”

how many “outstanding, idiosyncratic performances” there had been this year “by women of wildly different shapes and sizes and artistic ambition.”

“In the last 30 years, my passion in the film industry has been the craft of acting, and this passion has led me to seek out roles that deepen and challenge that craft, and in doing so, you fail. And you fail and you fail and sometimes, it works,” Blanchett said.

“I accept this honor, a hundred million, trillion percent, in the name of one of the most generous and inspiring collaborators that I have ever had the great, good fortune to work with, and that is

Todd Field,” Blanchett said.

She concluded her speech giving many thanks to Feinberg for their conversation, the film’s composer, editor, production designer, costume designer, the Dresden Philharmonic Orchestra, the SBIFF and the audience. Met with yet another standing ovation from the crowd, Blanchett was handed a bouquet of flowers as she grinned gratefully at the audience.

The murmurs of awe that chorused through the Arlington Theatre as crowds began to leave perfectly captured the collective gratitude to be graced with the presence of Blanchett.

## SBIFF 2023: Women’s Panel hosted 6 Academy Award-nominated panelists

Kyra Schimpf  
*Staff Writer*

The Santa Barbara International Film Festival recently held their annual Women’s Panel to highlight the achievements of women in the film industry on Saturday, Feb. 11, from 2-3:30 p.m. The event featured six panelists – all of whom are nominees for this year’s Oscars. The panelists included director Anne Alvergue, whose film “The Martha Mitchell Effect” is nominated for Best Documentary Short Film; costume designer Ruth Carter who is nominated for “Black

Panther: Wakanda Forever”; producer Hannah Minghella, who is nominated for “The Boy, the Mole, the Fox and the Horse” for Best Animated Short Film; director Domee Shi, who is nominated for Best Animated Feature Film for “Turning Red”; sound editor Gwendolyn Yates Whittle, who is nominated for Best Sound Editing for “Avatar: The Way of Water”; and costume designer Mary Zophres, who is nominated for “Babylon.”

Pixar’s first-ever female director, Shi, animated the film “Turning Red,” which received international success. She is already an

Academy Award winner for her animated short film “Bao.” When discussing the process of making her film, Shi stated that she made the “Turning Red” in order to increase representation for those who need it.

“I wanted to make ‘Turning Red’ for the 13-year-old me searching for herself in the media but couldn’t see herself,” she shared.

When asked about her thoughts on female representation in animation and film making as a whole, Shi responded by noting her current role and feeling positive about the future.

“Change is slow, but it’s happening,” Shi stated. “Now that the doors are open, I feel responsible to keep them open.”

When asked what the purpose of her short film is, Minghella answered by stating that the film’s goal is to “[encourage] people to be vulnerable and see their tears as a strength rather than a weakness ... to feel encouraged and find strength in your friends.”

Costume designer Carter previously won an Academy Award for her work on the first “Black Panther” film, making her the first Black person to ever win the award for Best Costume Design.

“As a woman working, we were always very conscious of being very few ... I think we all felt these chains that bind, if you would, in the industry very early and there’s less of them now, but I don’t think it has progressed as rapidly or as vigorously as it could have.” Carter stated. “I think there’s still a stigma that directors are male, and they’re not. Our stories are being told more and more.”

Carter further talked about her process for designing the costumes for both “Black Panther” movies; she said the most difficult part of their design is combining traditional, tribal styles with more modern clothing designs.

In particular, Carter highlighted

the uniforms of the Dora Milaje, an elite group of female warriors who are essential to the world and story of the Black Panther. “[The uniforms] honored the female form by having elements that redirected the eye towards a standard of beauty that wasn’t in your face ... so there’s beadwork, there’s tribal influences on that costume and it was challenging to pull that together,” she stated.

When asked about her favorite part about her job, Carter shared that it is “the transformation in the fitting room between the actor that enters the room and the character that they become.” Fellow costume designer Zophres, who is nominated for her work on “Babylon,” agreed. “It gives me goosebumps every time,” Zophres shared. “It feels like you’re going on a journey with a fellow artist.”

Zophres discussed the difficulty in creating a wardrobe for a massive cast. One scene in the film had over 1,000 actors, and not a single bit of computer-generated imagery was used to create or alter their clothing.

Zophres also discussed her hope that more female directors start to make films.

Alvergue, who is nominated for Best Short Documentary Film for “The Martha Mitchell Effect,” described her film as “a case study in gaslighting.” “You can’t not look

at her,” Alvergue added when discussing her documentary’s protagonist Martha Mitchell, wife of former President Richard Nixon’s cabinet member John N. Mitchell, who is famed for her response to the Watergate scandal.

“We discovered Martha as this hidden figure of history, and she had been silenced. We discovered this larger tale of gaslighting,” Alvergue explained.

Sound editor Yates Whittle is nominated for Best Sound Editing for her work on the film “Avatar: The Way of Water,” which was an international success and is also nominated for Best Picture. She was also a sound editor for the films “Top Gun: Maverick,” “Titanic” and the first “Avatar” film. Three films that she has worked on are in the top five highest-grossing movies of all time.

“Sound design is usually by men – not always – it’s kind of like this weird division,” Whittle shared.

Whittle attributed the relationship that sound editing shares with animation to the film’s success and connections that it forms with its audience.

“I will do [sound editing] for as long as I can because I love the people and every job is completely different.



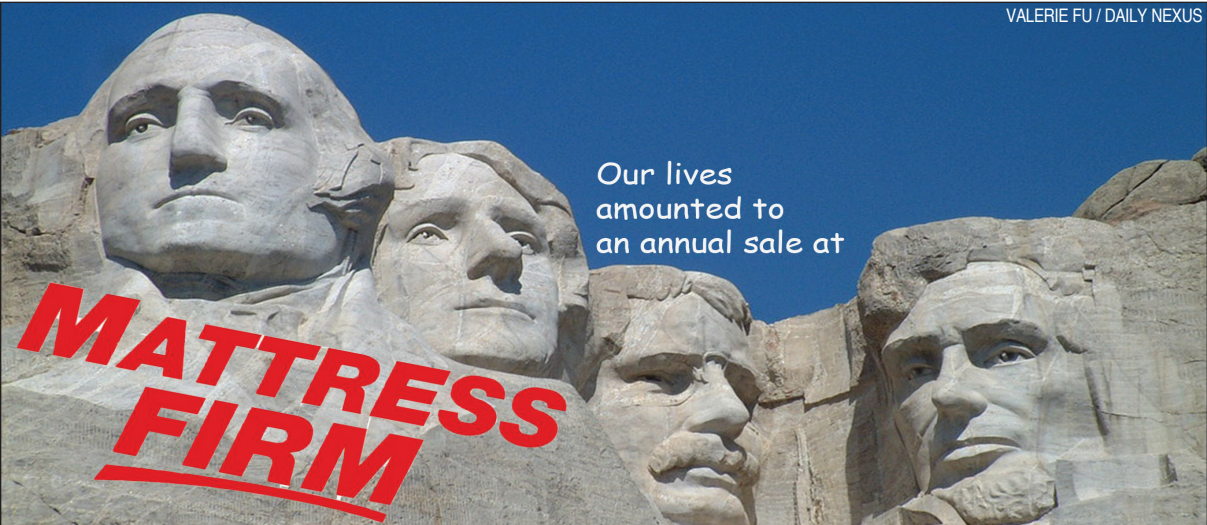
The event featured six panelists – all of whom are nominees for this years’ Oscars.



THE DAILY STENCH

It’s Satire, Stupid.

# So, President’s Day had to be during Black History Month, huh?



Miss Informed  
Presidential Candi-hater

As many might appreciate, all of us working folk get one Monday off in the middle of February to honor a couple of big figures in American history. Is it to celebrate human rights activist and advocate for Black empowerment Malcolm X? Well ... no. Is it to celebrate the source of the first immortal human cell line Henrietta Lacks? Uhh, not quite. Is it to celebrate famed abolitionist and leader of the Underground Railroad Harriet Tubman? Wrong again.

Wouldn't it make sense to celebrate prominent Black historical figures during the month dedicated to celebrating Black history? Hilariously enough, America has decided to dedicate one day out of the shortest month of the year to celebrate George Washington's birthday – of all fucking people. Creatively named President's Day, this day gives us all an extra 24 hours to ponder why honoring a couple of dusty, musty, crusty ol' butt-scratchers is worth countless mattress clearance deals and

workplace closures. I mean, I get it. Everyone's shitting on white men now, maybe we should just let them enjoy their three-day weekend in peace. They've done so much for America, from letting women vote in their elections (lucky us!), and protecting the country from foreign threats (starting bloody proxy wars to plunder resources) to ending racism forever (right? I remember reading that somewhere).

This may come as a surprise to some, but our America has changed a teensy-weensy bit over the 235 years since the signing of the Constitution. After 235 years of change and (not enough) progress, celebrating the creators of a fundamentally flawed, systematically oppressive government seems a bit silly, no? Don't we feel a bit ... goofy? What's the point of President's Day anyway? To get a couple more hours of shut-eye on our brand new Sleep Number smart mattress? The ickiness of commemorating the lives of literal slave owners during Black History Month is more than enough to keep us awake at night.

Rather than wax philosophical

about Mr. Wooden Dentures, we should learn more about the first African American woman to orbit in space upon the Endeavour, Mae Jemison. We should be reading the works of Audre Lorde, a Black lesbian poet who wove her identities seamlessly into her art. We should be honoring Marsha P. Johnson, a Black transgender woman and a fervent activist who was on the front lines at Stonewall. We should be inspired by the steps of Ruby Bridges, the first Black student to attend a freshly desegregated elementary school when she was only 6 years old. Rather than spending even a minute more thinking about Washington, Abraham Lincoln and all those other freaks, we should continue to deconstruct our collective idea of who really built this country. The truth is, Black Americans have always defined what it means to lead and innovate, and it's time we stopped pretending that our presidents are even close to worthy of a similar distinction.

Miss Informed thinks Lincoln's top hat was probably compensating for something.

# Black History Month Do's and Don'ts

Corporations Incorporated  
Corporate Sellout

Listen up, you ignorant fuck! We at our very important big institution called Corporations Incorporated have prepared a list of do's and don'ts for you to explicitly follow in order to make the most of Black History Month this year. Unfortunately, this took years of colonization, genocide and enslavement to perfect so you only get five days to go back and make sure you did everything this Black History Month according to these *very specific guidelines*.

**Don't** think critically about the world around you. Ever wonder why it is that some people seem to have more money than others that goes back through generations, or that those people happen to be white and have better access to education? Or maybe you wonder how systemic oppression or racism works, or why Black Americans are five times more likely to be incarcerated than whites? Well, we're here to tell you that *that is just the way it is*.

**Don't** look into Martin Luther King Jr.'s socialist welfare programs and anti-war stance. Martin Luther King Jr. is a perfect example of peaceful social change while working alongside the rich white men so we – fuck, I mean *they* can do what *they* want. Just don't do any research on his Poor People's Campaign or how he and 2,000 other people occupied the National Mall in Washington for 42 days to try to achieve employment, housing and guaranteed annual income for impoverished people. Also, definitely forget about how white America hated him at the time and how the FBI was constantly tracking him. Irrelevant!

**Don't** talk about things that make you uncomfortable. We really encourage you to not talk about histories that make us shift in our nicely cushioned seats, especially because of how we aren't supposed to actually critically think about our underlying racial biases. We can imagine how if everyone acknowledged that, there would probably be much more conversation about anti-racist practices and much more discussion surrounding the role racism plays in politics, the medical field, the mass incarceration system, capitalism, education – the list could go on and on! Good thing we teach

“

**Do Venmo your Black friends \$2,000.**

Corporations Incorporated

everyone to uphold systems of white privilege instead.

**Do** engage in Black History Month! We wouldn't dedicate an entire month to something that we weren't prepared to acknowledge. But that's it though. A simple, “Happy Black History Month! Have you seen the new Disney movie that came out yesterday? The prequel is supposed to come out next week!” will do the trick. That way, we aren't expected to ponder the actual history and the very, very, small, eensy, weensy chance that that history is somehow related to current events. Luckily, we were able to get the shortest month of the year for doing that whole routine every day.

**Do** only talk about Black

history during Black History Month. It's there for a reason, silly! Your little mind is too wrapped up in the routine of working, coming home, making your Trader Joe's frozen meal of choice, putting the newest season of your Netflix show, doing your little skin care routine with your hundreds of perfect little products, going to bed and then doing it all over again! It's a perfect system; there's no need to disrupt it with thoughts about the systems that perpetuated racialized violence within Black history or how many of those systems still stand today. That would just be too much for you to bear. Go back to your online shopping. That \$50 shirt would look so good on you! You'll definitely get good use out of it before you never wear it again ever.

Speed round!

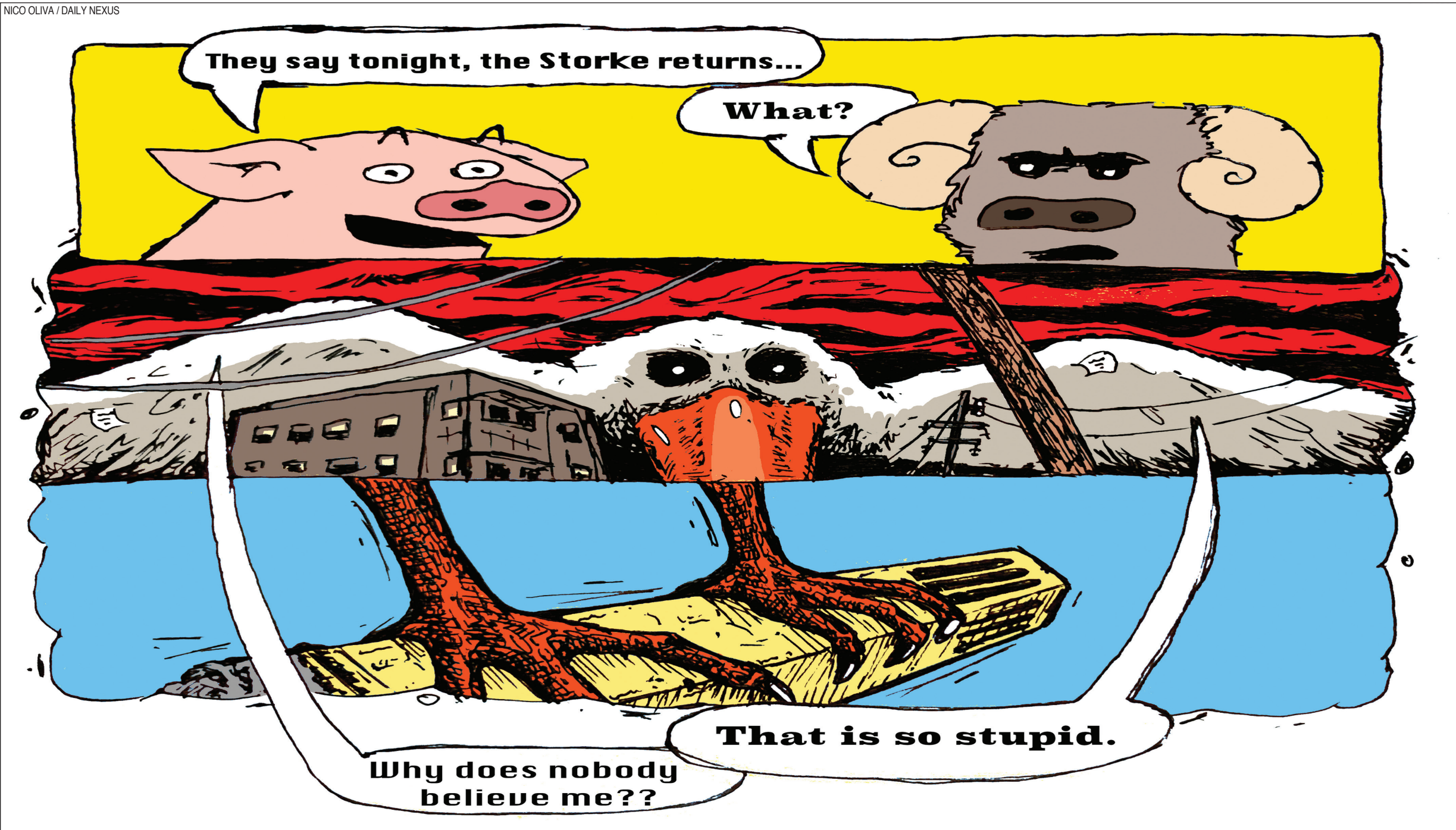
**Do** glorify Black people who “pulled themselves up by their bootstraps.” Who wouldn't want to look up to someone who had to work for what they get, just like everyone else in this world! Especially those white guys who never had any help from anyone or any generational wealth or white privilege ever. You heard me!

**Don't** buy any reading material about Black history outside of your average high school textbook. Textbooks from states where critical race theory is outlawed are preferred, and definitely don't indulge in any content that portrays Malcolm X or the Black Panther Party as anything other than villains.

**Do** Venmo your Black friends \$2,000. It's the least you can do.

We at Corporations Incorporated see, hear, scratch, poke, jump, giggle, wink and stand with you.

## DAILY NEXUS ART & COMICS



# ON THE MENU

## Milestone BBQ: A stellar one-man show

Chace Duma  
*On the Menu Co-Editor*

The first meal I remember truly loving was from a barbeque restaurant in my hometown when I was five or six. Eighteen years later, I still find it hard to beat a good barbeque meal. Barbeque summarizes everything I love about food. Barbeque is bold; it's passionate; it's messy; it's unapologetically delicious. So, obviously, I had to hop on the opportunity to review Milestone Barbeque Co., a barbeque joint that just recently started serving lunches from Wednesday to Saturday out of Draughtsmen Aleworks in Goleta.

You wouldn't guess it, but Milestone BBQ is a one-man operation. From cooking the meat, to hand-making the sauces, to mixing and packaging the seasonings he sells, pitmaster Charles Myles does it all. This respectable feat only grew more impressive once I experienced Milestone for myself.

Milestone BBQ serves sandwiches filled with your choice of three meats: tri-tip, pulled pork or barbeque chicken.

Unfortunately, a sandwich wasn't an option for me – I can't eat gluten. Luckily, everything at Milestone BBQ is gluten-free (except, of course, the bread) and Myles was quick to make arrangements for me, loading up a plate with tri-tip, pulled pork and the slaw and pickles that usually go on the sandwich. He also offers a vinegar slaw, potato salad or street corn on the side, and occasionally a delicious dessert.

I brought my plate out back to the sitting area, a quiet, open patio surrounded by towering eucalyptus trees and tinged with that heavenly, bring-you-in-from-down-the-block BBQ aroma (one of the best smells in the world, if you ask me) and officially entered a world of barbeque bliss. I tried the pulled pork first, which was tender and seasoned wonderfully. The tri-tip was next and was equally impressive: beautifully smoky, crusted with Myles' signature tri-tip seasoning and cooked to perfection. The slaw was perfectly vinegary, light and crunchy, which balanced out the rich barbeque. Each bite I took further cemented the opinion I began to form after my first few

bites: This is the best barbeque I've had in Santa Barbara.

After my first few bites, Myles came over to my table with a handful of sauces: a classic barbeque sauce, a spicy barbeque sauce, a horseradish mustard and a fermented hot sauce. All are handmade and all are delicious, adding a ton of flavor to the already flavorful meats. My favorites were the spicy barbeque and the fermented hot sauce, the latter of which Myles explained takes about a month to make. Both sauces balance the spice incredibly well; they're hot, but not unbearable, adding a kick without taking away from the experience of the meal. Myles explained that he wanted his hot sauce to be flavor forward, a goal I'd say he certainly achieved. The strong, floral flavors of the peppers are rounded out by garlic and the month of fermentation lends a complexity that brings it from great to even greater. I laid back in my chair, waves of heat and smoke rolling across my tongue, trying my best to make this meal last. I was in heaven.

As my plate quickly got emptier (a tragic consequence of

a delicious meal), Myles came out to talk to myself and the other patron with whom I shared the patio. Through bites of tri-tip (impolite, I know, but I couldn't help myself), we had a lovely conversation, during which he shared the history of Milestone BBQ.

After more than 20 years working an office job at a local tech company, Myles decided he needed an outlet, something to do for himself. So, in 2019, (the perfect year for anyone to begin a business venture), he started Milestone BBQ, cooking his delicious tri-tip on a little Santa Maria grill from Costco. Business picked up quicker than expected, putting the Santa Maria to the test, and Myles was able to dedicate more and more of his time to Milestone. Of course, shortly after, the COVID-19 pandemic hit. Without a place to sell his BBQ due to lockdown, but unwilling to give up on Milestone, Myles shifted to selling his seasoning blends (which he still does along with his hot sauce). As restrictions loosened, he started operations out of a shared kitchen in Goleta and operated a purely preorder



A plate from Milestone BBQ with tri-tip, pulled pork and slaw.

and takeout business. Adapt, adapt, adapt.

Now a huge one-of-a-kind, custom-made barbeque takes the place of that little Santa Maria, and he has a mainstay at Draughtsmen Aleworks. Myles has since left his office job to pursue his Milestone dream, something I'm always happy to hear, and he is looking to pick up as many barbeque-cooking days as he can.

A handshake and a thank-you later, I left stuffed and satisfied, already planning my next trip to Milestone for Myles' Saturday rib special.

Milestone BBQ is a must for barbeque lovers, or anyone looking to try a new spot in Goleta! Support a small, Black-owned business and give Milestone BBQ a shot – you certainly won't regret it.

## Creaminal Minds: A weekly ice cream social

Abigail Nguyen  
*Reporter*

As an avid ice cream eater and lover, I have about five half-eaten, freezer-burnt tubs of ice cream that I ordered off of Duffl out of convenience. But these bland and boring tubs are no solution to anyone's ice cream cravings. After going to the “No Sad Sundae” ice cream social, like I did, you're about to throw them all away. These sundaes are so good, they're criminal.

“No Sad Sundae” is an ice cream social held every Saturday night from 8-9 p.m. at Your Choice Thai Restaurant featuring Creaminal ice cream and unique toppings that compliment the ice cream flavors. The sundae menu rotates weekly, except for their crowd-favorite Mango Sticky Rice Sundae. Creaminal posts

their flavors for the week on their Instagram @eatcreaminal.

Creaminal's ice cream flavors have me going back week after week to try new variations and special sundaes inspired by Asian-American culture. When you walk into the restaurant, you're welcomed by the smiling faces of the owners of Creaminal and Your Choice Thai Restaurant, married couple Piti Sukavivatanachai and Kathy Dao who hand-scoop your order and create your sundae right in front of you. They feature Creaminal branded merchandise on the walls and offer plenty of seating in the restaurant. Creaminal offers a free “fast pass” you can sign up for on their website for those who want to skip the line. I would definitely recommend getting it, as the line for “No Sad Sundae” wrapped around the

corner of the restaurant! But, the staff moves very quickly so even if you have to wait, it probably wouldn't be for too long.

So far, I have been to No Sad Sundae on two separate occasions this year. On Jan. 21, I opted for the classic Mango Sticky Rice Sundae and the Strawberry Pistachio Sundae. Feeding into my new addiction, I came back to the ice cream social on Feb. 4 and chose the Boba Milk Tea and the Banana S'mores Sundae.

The Mango Sticky Rice Sundae features their creamy and refreshing mango ice cream that manages to not overpower the amazing coconut sticky rice underneath the giant scoop of ice cream. The sticky rice was my favorite part of the sundae. It had just the right amount of chewiness and coconut flavor

that complimented the mango ice cream perfectly. It was topped with a creamy coconut sauce and butter-toasted rice crispies that added a crunchy texture. This sundae brought me back to my childhood when my mom would make mango sticky rice for us on special occasions, and this sundae flawlessly executed their take on this Asian dish while evoking feelings of comfort and wistful familiarity. I will order this again and again and tell everyone I know about it.

The Strawberry Pistachio Sundae had strawberry ice cream, strawberry coulis, pistachio drizzle and strawberry shortcake crumble. The ice cream was slightly sweet with a fresh flavor; the coulis and drizzle were nice additions, adding a bit more sweetness and nuttiness while the shortcake crumble

brought nostalgic memories of the strawberry shortcake bars found at ice cream trucks. I rated this sundae an 8/10 for its great take on classic strawberry ice cream, but I needed more hints of pistachio to make it dynamic.

The Boba Milk Tea Sundae featured a sweet and distinct Hong Kong milk tea ice cream flavor, chewy and perfectly cooked honey boba, classic grass jelly and black sugar sauce to top it off. This sundae was absolutely delicious, taking boba milk tea to a new level by fusing two of my favorite desserts into one. This sundae earns a score of 9/10 for its strong flavors, and it was off the charts on topping textures. The ice cream was slightly sweet but still amazingly delicious.

The Banana S'mores Sundae featured light and fresh roasted banana ice cream, topped with a

large torched marshmallow and chocolate sauce. It also had a graham cracker crunch topping and crushed banana chips which paired effortlessly with the notes of banana and marshmallow. I rate this sundae a 10/10. It's absolutely photo-ready, and I'm telling all the banana lovers to order it next time they come.

My experience at the “No Sad Sundae” ice cream social was absolutely amazing. From the friendly faces of staff to the comforting atmosphere to the hand scooped sundaes, Creaminal truly offers high-quality ice cream made by high-quality people. If you're looking for a new dessert spot, the “No Sad Sundae” ice cream social is the place to go. I'll be coming back every Saturday to try a new sundae, so I hope to see you at the next one!



Creaminal's Mango Sticky Rice Sundae includes mango ice cream and coconut sticky rice.



A banana split from Creaminal with three varieties of ice cream.

Armchair QB



With NBA All-Star Weekend finishing up in Utah this past week, many teams are now focused on their final push toward the playoffs. The No. 6 team and the No. 13 team in the Western Conference are only seperated by 3.5 games.

# SPORTS

UCSB Athletics

The UCSB men's basketball team has hit a rough patch at the end of the regular season. Key injuries to freshman forward Koat Keat Tong and junior guard Ajare Sanni have contributed to the Gauchos's 3-game losing streak.

## Baseball splits first 4 to begin their season



The Gauchos' inning concludes with high-fives around the dugout.

Isaiah Ochoa  
Staff Writer

UC Santa Barbara's baseball team took a trip down to Arizona to participate in the Sanderson Ford College Baseball Classic. They scored 2-2 in the 4 games they played. The Gauchos faced off against Minnesota, New Mexico and Oregon State throughout the weekend.

In Game 1, the Gauchos were the home team of the exhibition against the Minnesota Golden Gophers. Junior pitcher Mike Gutierrez would be the starting pitcher for the Gauchos.

Gutierrez, unfortunately, gave up a pair of hits which caused Minnesota to hit a sacrifice fly to score one. Gutierrez escaped any further damage, leaving the score 1-0 in favor of the Golden Gophers.

Gutierrez forgot about the start fast as he retired 10 straight, giving his offense a chance to tie and take the lead at any given time.

After some dominant pitching from Gutierrez, the offense came through in the 4th inning as junior infielder Nick Oakley hit a triple down the right-field line to clear the bases and take

the 3-1 lead.

UCSB continued to pour it on as freshman infielder Corey Nunez, sophomore outfielder Ivan Brethowr and redshirt junior infielder Jonah Sebring earned RBIs to make it 6-1.

Minnesota would not go down quietly as they scored 6 consecutive runs in the 6th and 7th inning. The Golden Gophers' rally pushed them ahead 7-6 headed into the bottom of the 7th inning.

UCSB responded quickly as Brethowr hit a home run to left field to tie the game up at 7. Sophomore outfielder LeTrey McCollum and Oakley followed up with their teammate as McCollum hit a single, and Oakley doubled him in to make 8-7 Gauchos.

UCSB added another run to their total before freshman pitcher Hudson Barrett went out in the 9th to try and notch the save.

The Gauchos continued to pour it on from there as they scored every inning from the 5th to the 9th. The score was 13-2 as freshman pitcher Frank Camarillo secured the last out on the mound.

The Gauchos won 9-7 with Barrett earning the save and

redshirt sophomore pitcher Brady Huddlestun earning the win. Gutierrez went 5 innings pitched, allowing 2 runs, 5 hits and 8 strikeouts.

For Game 2, UCSB was the home team again against the New Mexico Lobos, where sophomore pitcher Matt Ager started for the Gauchos.

Both offenses were quiet until Ager found himself in trouble in the 3rd inning. The Lobos loaded the bases before they hit a 2-run single to make the score 2-0. NMS added another on a wild pitch making it 3-0 before Ager struck out the next 2 to end the inning.

Ager got comfortable again as he held the Lobos scoreless for the next 3 innings as the score remained 3-0 heading into the 7th inning. Redshirt senior outfielder Broc Mortensen then put UCSB on the board in the 7th as he hit a home run to center field.

The score remained the same for the rest of the game as the Gauchos lost 3-1, and Ager went for 6 innings, 4 hits, 3 runs and 10 strikeouts.

In Game 3, freshman pitcher Reed Moring started for the Gauchos as they played as the away team against Minnesota.

The Gauchos struck first as redshirt junior outfielder Jared Sundstrom hit a 3-run home run bringing in Oakley and Brethowr, making it 3-0. The Golden Gophers responded quickly as they hit their home run, but it was only a 2-run making it 3-2.

Moring went 3 innings, 3 hits, 2 runs and 2 strikeouts but lost, as Huddlestun earned his second win of the classic.

The last game of the classic was one the Gauchos would rather forget. UC Santa Barbara played Oregon State as the visitors, with freshman pitcher Tyler Bremner on the mound for the Gauchos.

Bremner had a rough opening college start as he gave up 8 runs in the first 3 innings as the Gauchos went down 8-0 going into the fourth. UCSB ran out of steam on the offensive side as well, as they had some chances but didn't capitalize on them.

The game ended early due to the NCAA run rule, giving the Gauchos a 11-0 loss. The Gauchos finished 2-2 in the classic, where they showed flashes of being a great team. After this, they headed home for the home opener against Oregon on Feb. 25.

## Men's basketball in middle of 3-game losing streak



Kelly looks to post up his opponent in an early season matchup.

Anthony Gil  
Staff Writer

The No. 2 UC Irvine Anteaters men's basketball team took down the No. 1 UC Santa Barbara Gauchos with a final score of 70-59 in one of the biggest Big West matchups of the season.

Since their previous matchup in mid-January, which resulted in a 73-65 Gaucho win, both teams have been dominating their opponents. The Anteaters are 5-2 and the Gauchos are 6-1 in their last seven games.

The entire first half of the game was a back-and-forth battle between both teams with the largest deficit being 6.

Following the injury of freshman forward Koat Keat Tong and suspension of graduate forward Andre Kelly after getting into a scuffle in his previous matchup with sophomore guard Ty Johnson of the UC Davis Aggies, redshirt junior forward Jakov Kukic got the start for the Gauchos for the first time this season.

Kukic did not hesitate to make his presence known as he finished the first half as the Gauchos second leading scorer

with 8 points, shooting 4 for 5 from the field.

Heading into the locker room, the Gauchos were on top 35-33 with none other than sophomore guard Ajay Mitchell as the team's leading scorer with 15 points, and junior guard DJ Davis as the Anteaters' top leading scorer with 15 as well.

Entering the second half of the game, a layup by sophomore center Bent Leuchten of the Anteaters tied the game 37-37 at the 18:18 minute mark. This would be the last time the Gauchos would have a lead or be tied with the Anteaters.

The largest deficit was 11, as the Anteaters were on top of the Gauchos 66-55 with under five minutes left in regulation.

Despite the Gauchos cutting the double-digit deficit to 7 with under three minutes left in the game, a mix of both ball handling by the Gauchos and the Anteaters' shocking 5 offensive rebounds quickly put the Gauchos in crunch time.

A jump shot by sophomore guard Cole Anderson at the 2:52 minute mark would be the last time the Gauchos put up points the entire game.

The Gauchos rarely got

their hands on the ball in the final three minutes of the game. UCSB head coach Joe Pasternack was looking for a shot clock violation to be called but never received it, resulting in both benches conflicting with each other.

The Anteaters went on to win the game with a final score of 70-59 with Davis as the team's leading scorer with 25 points, followed by junior guard Dawson Baker with 14 points.

Despite the loss, Mitchell had one of his best performances all season, tying his season high of 25 points. No other Gaucho finished the game with double-digit points as both Kukic and senior forward Miles Norris were the team's second leading scorers with 8 points each.

The Gauchos and Anteaters are now tied for first place in the Big West as both teams are 11-3 in conference games this season.

Kelly will be back in action for the Gauchos this weekend as they head to UC Riverside to take on the 17-10 third-place Highlanders who previously took down the Gauchos in mid-January of this year with a final score of 65-64.

## UCSB softball team sweeps Southern Utah

Isaiah Ochoa  
Staff Writer

The UC Santa Barbara softball team hosted their first series at home under new head coach Jo Evans. The Gauchos played a 3-gameseriesagainsttheSouthern Utah University Thunderbirds, where the Gauchos went 3-0 on the weekend, winning 10-2, 9-2 and 5-4.

On Friday, Feb. 17, the Gauchos played a doubleheader against the Thunderbirds.

In Game 1, the Gauchos started hot as they scored 4 runs in the 1st inning. Freshman third baseman Bella Fuentes, senior infielder Hannah Damore, freshman utility Jazzy Santos and senior infielder Korie Thomas each earned an RBI in the inning.

Junior pitcher Camryn Snyder went out the next inning and pitched with the lead as she put up another scoreless inning on the board for the Gauchos, keeping the momentum on their side. The Gauchos stayed hot as they scored 2 more, with Fuentes earning another RBI. The score was 6-0 going into the 3rd inning.

The Thunderbirds responded in the 3rd inning by scoring 2 off of Snyder, making the score 6-2 in favor of the Gauchos. Snyder escaped the inning without giving any more runs to Southern Utah.

The Gauchos responded by putting up 4 runs in the bottom half of the inning, making it 10-2 in favor of the Gauchos.

Junior infielder Chloe Stewart, senior outfielder Sam Denehy and junior infielder Madelyn McNally earned RBIs.

Snyder held the Thunderbirds scoreless for the 4th and 5th inning, earning her the complete game win and a Gauchos win.

Going into Game 2 of the doubleheader, sophomore pitcher Ava Bradford held Southern Utah scoreless in the top half of the inning, but the Gauchos went on the score in the bottom half of the inning.

The Gauchos took full advantage of the Thunderbirds' mistakes as they scored 2 runs off an error, making the score 2-0 in favor of the Gauchos.

The Thunderbirds responded immediately as a pair of doubles in the 2nd and 3rd inning, tying the game at 2-2. From there on, it was all Santa Barbara.

The Gauchos went on a 6-run rally in the 5th inning to make the score 9-2 for the Gauchos. Sophomore catcher Daryn Siegel, junior catcher and utility Ashley Donaldson, sophomore outfielder Lucy Mogan and freshman outfielder Makayla Newsom were all credited with RBIs for the run-driving in singles.

Senior pitcher Ilona Sullivan came to pitch the game in the 3rd inning, replacing Bradford for the Gauchos. Sullivan held the Thunderbirds scoreless and won by getting 4 strikeouts and only allowing 1 hit.

On Saturday, Feb. 18, the Gauchos looked to complete the sweep at home with freshman

pitcher Malaya Johnson on the mound.

The Gauchos again struck first as Mogan hit a sacrifice fly to bring in Damore to make it 1-0 for Santa Barbara.

Southern Utah responded, and they scored 2 unanswered runs in the 3rd inning to give them the 2-1 lead.

Unfortunately for the Gauchos, the Thunderbirds continued to score after the 3rd inning as they scored 2 more in the 5th inning after a 2-run home run. After 5 innings, the Gauchos were down 4-1 going into the 6th inning.

Santa Barbara cut the deficit and tied it in the 6th inning after some key singles. Stewart hit a single to score McNally and Newsom to make it 4-3 in favor of the Thunderbirds. The Gauchos didn't stop there, as a single from Donaldson scored Stewart to tie it 4-4 in the bottom half of the 6th inning.

The Gauchos held the Thunderbirds scoreless in the top half of the 7th inning, giving them a chance to walk it off. The Gauchos took full advantage of the opportunity as McNally hit a double to score Fuentes and complete the 3-game sweep.

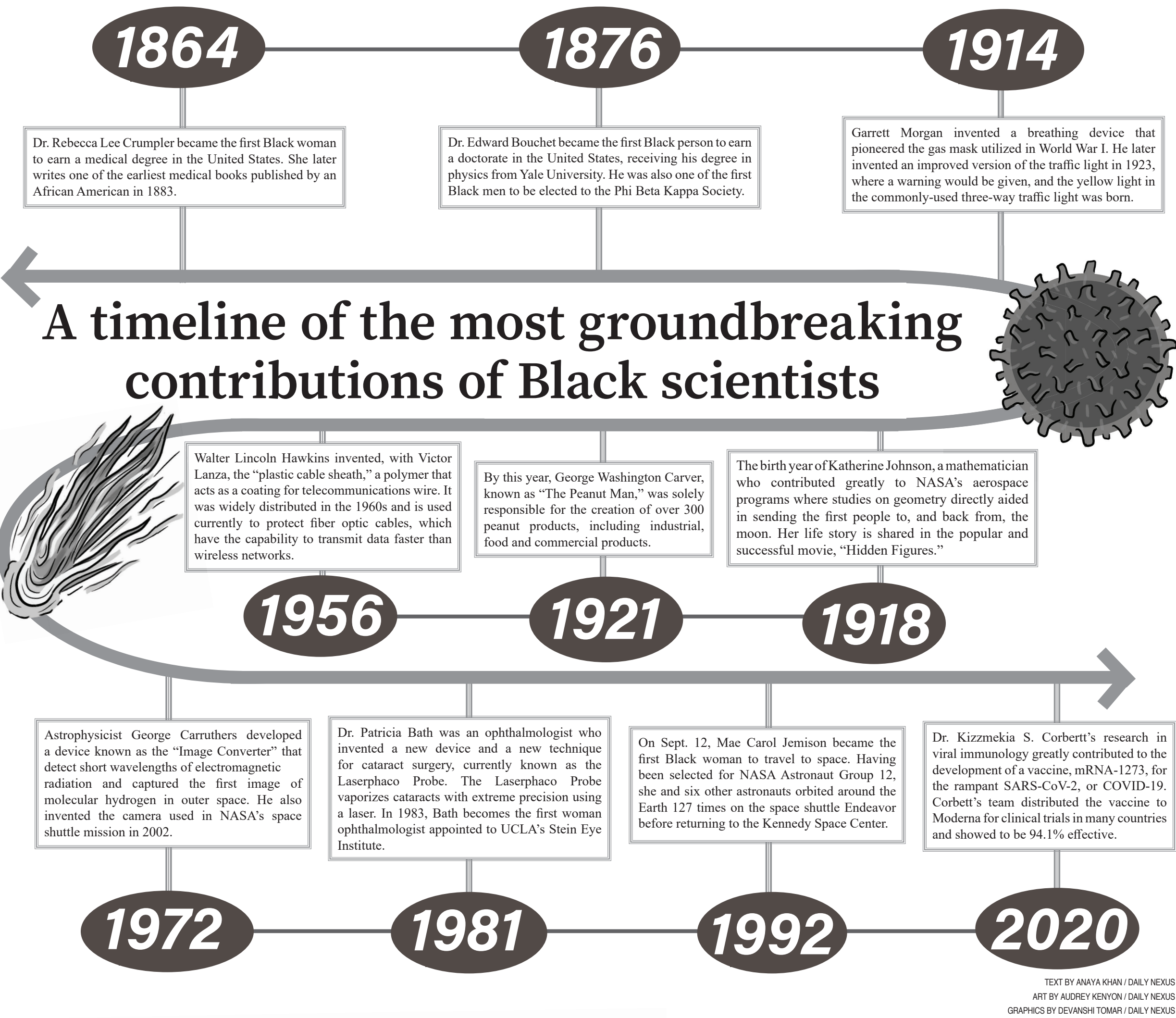
The Gauchos will go back on the road for the Silicon Valley Invitational at Santa Clara University. The Gauchos will play Sacramento State University, Northern Colorado University, San Jose State University and Santa Clara University. The first pitch of the invite will be at 1 p.m. on Friday, Feb. 24.



The UCSB catcher extends the glove toward the ball, looking to frame the strike.

# SCIENCE & TECH

## Black History in *Science & Tech*



TEXT BY ANAYA KHAN / DAILY NEXUS  
ART BY AUDREY KENYON / DAILY NEXUS  
GRAPHICS BY DEVANSHI TOMAR / DAILY NEXUS

# SIMPLY STATED: What is the T. rex's closest living relative?

Nathan Villaseñor  
*Reporter*

Tyrannosaurus rex, the superstar of the field of paleontology, is having a bit of a resurgence in the public consciousness lately. Just last year, "Jurassic World: Dominion" earned a billion dollars, making it the third highest-grossing film of 2022. In addition to the success of "Jurassic World," accolades for series like Adult Swim's animated drama "Primal" and Apple TV's documentary series "Prehistoric Planet" prove the continued chokehold the T. rex has on our collective imaginations.

In lieu of this surge in popularity, you may stumble across a popular publication or science-based social media account expounding on how this school bus-sized predator's closest living relative is the chicken. Visualize a tyrannosaur running parallel to a barnyard rooster.

For people who grew up with Steven Spielberg's 1993 blockbuster hit, that bold claim seems almost like libel.

However, this widely circulated talking point draws a (hilarious) parallel between the dinosaurs of the distant past and their living heirs.

Is this statement an accurate reflection of our modern understanding of the dinosaur family tree? Is Tyrannosaurus rex's closest living relative our modern chickens? Short answer: Yes!

Long answer: also yes! Our common poultry is the closest thing alive today to the T. rex, but then so are penguins, ostriches, hawks, hummingbirds, parrots and every other bird alive today.

The truth is that all birds, as well as a bunch of other bird-like dinosaurs, are equally closely related to T. rex. The distinction may seem like an attempt at splitting hairs, but this delineation over who's related to who is incredibly important to understanding the processes of evolution.

To help resolve the relationships between T. rex and modern fowl, we have to dive into their evolutionary histories (buckle up). Both Tyrannosaurus and Paraves, the clade of dinosaurs that includes birds and things like Velociraptor, are theropods, meaning two-legged, meat-eating dinosaurs.

This group also includes Hollywood stars like Dilophosaurus and Spinosaurus. These reptiles are all united by the anatomy of their hips, features of their skulls, the fact they all had hollow bones and the likelihood of being covered in some form of feathers (yes, you read that right).

Traits like hollow bones and plumages adapted overtime to fit entirely different ways of life as each group separated from one another. While giants like T. rex used the hollow air spaces in their bones as scaffolding to allow for bulkier bodies, ancient birds used them to lighten their loads and take flight.

Despite how wildly different these features became, those four main characteristics all hail from an ancestral stock of puny carnivores. By comparing the features found in these animals against one another, the long history of their evolution can be charted like a royal pedigree, all leading back to that first population of bipedal meat-eaters.

With this baseline established, it can safely be said that birds are dinosaurs. Cool! So then what's up with Paraves and tyrannosaurs? They're both sisters. More accurately, sister clades; two groups of living things with a shared ancestry.

It's kind of like how you and your cousin who won't shut up about crypto can say you are more closely related to each other than either of you are to some guy on the street. The same principle applies to the populations of dinosaurs that lead to both birds and tyrannosaurs as compared to other giant theropods.

Weirdly enough, this means

“

**Traits like hollow bones and plumages adapted overtime to fit entirely different ways of life as each group separated from one another. While giants like T. rex used the hollow air spaces in their bones as scaffolding to allow for bulkier bodies, ancient birds used them to lighten their loads and take flight.**

that the family that includes T. rex is more closely related to birds than it is to similar hulking predators like Giganotosaurus.

This level of diversity between 40-foot-long predators and whatever a seagull is supposed to be is only limited to one of three main branches of the dinosaur family tree. There were also the ornithischians, whose members include famous figures like Triceratops and Stegosaurus

and the long-necked sauropods, which were the largest things to ever walk on land. These many different forms of life are all unified under one biological grouping, which is kind of insane to think about. The myriad birds wandering around the Arbor right now are closely related to animals that could grow as large as a Boeing jet. All this goes to show how connected life truly is.

# OPINION



| Suryaansh Dongre  
*Staff Writer*

Season 15 of “RuPaul’s Drag Race” is currently airing and because of that, this article has been at the bottom of my to-do list. But, now that Aura Mayari has won a challenge and Marcia Marcia Marcia has put on some makeup, I can rest easy and talk about the franchise as a whole. Despite bringing what was once a crime onto the cultural mainstage, “RuPaul’s Drag Race” has veered from representation and education into the commodification of queer culture for the mainstream, in turn, illustrating how the media machine as whole lacks nuance in its representation of queer culture.

For all of you normies who aren’t aware of what drag is or why it matters so much, pull your head out of the sand and get on Twitter. Or Instagram. Even Reddit, at this point. First, drag is an art form that started as primarily gay men dressing up as women and exaggerating feminine gender signifiers through padding and makeup. Drag has evolved into a way for people to explore different aspects of gender or completely deconstruct the binary and is now a form of artistic self expression more than anything else. At its core, “RuPaul’s Drag Race” is a weekly reality competition show where drag queens compete in maxi challenges and a runway. Each episode’s loser is decided by a Lip Sync For Your Life, and the queen that does not objectively slay harder sashays away. In terms of reach, 1.3 million people tuned into MTV to watch the season 15 premiere.

The parts of drag race that really resonate with viewers, however, are the scenes that take place in the Werk Room. While the queens get ready for the runway or sew dresses out of recyclables, some of the most memorable banter (“Go back to party city where you belong!”), shady confessionals (“This is sad. Kim Chi has two left feet and vertigo.”) and teary moments take place. Queens talk about their experiences with HIV positivity, moments in queer history like the Stonewall riots, their personal

battles with religion and growing up with homophobic parents. On the surface, these vignettes seem like poignant insights into the lives of queer people, and in some sense, they are.

However, it’s important to take a step back: This is a reality TV show. As many of the queens say, the real drag happens in the off-air dressing room, not the Werk Room. These experiences, genuine and authentic as they may be, are being commodified for the mainstream.

At the end of the day, this isn’t the queens being real.

Instead, it’s a combination of the authentic representation of the queer experience and the repackaging and smoothing that mass media puts on uncomfortable topics like homophobia and HIV. The degree of authenticity is limited by the fact that this is a TV show, not a conversation.

Commercialization rears its ugly, wigless head in another aspect of drag race: the language. Drag queens have a specific vernacular that is part of drag culture and queer culture as a whole. Famous terms like “shade,” “read,” “hunty” and “werk” come from spaces in the queer community like ballroom culture, a space that is primarily Black as well as queer. Ballrooms were started in the late 1970s by Black and Latinx people as a way for the queer community to have safe spaces and be their authentic selves without fear of judgment from the world at large. Within the queer community, many use these terms without knowing the history and meaning behind them. The appropriation often extends beyond the queer community, as seen in the literal commodification of these terms through merchandise: shirts, hoodies, hats and tumblers bedecked with “slay” and “the shade.”

There is a difference between appreciation and appropriation. Appreciation might include watching the show, while appropriation is walking around in a tank top that says “gagged them a bit, for sure,” without knowing all three of Luxx Noir London’s names.

The excessive merchandising is representative of the show’s

inability to find the balance between representation and exploitation. Drag race is a way for a fringe art form, a marginalized group and their experiences to be put center stage. However, when being thrust into the mainstream, what does the show sacrifice when it comes to representing the true, authentic queer experience?

While one can argue that “RuPaul’s Drag Race” makes people more comfortable with queer people, perhaps that happens because drag race packages queer people into an entertaining, stereotypical image that society is more comfortable with. Justin Bengry writes, “There are obviously connections and networks between people based on understandings and shared histories or trauma. All of these things can be part of a culture. But they’re profoundly complicated factors and it’s hard to tie them all up in a neat little box and bow.”

Even the concept of the monolithic queer culture is an example of the reductive nature of “RuPaul’s Drag Race.” There is no one queer experience, and there is no one queer culture. Drag is only a small part of queer history and queer culture, and it should act as a starting point, not the end-all be-all.

At the end of the day, why does this matter? Why should anyone care about a bunch of people in wigs and dresses? Well, first of all, they look great. Take notes.

Second of all, “RuPaul’s Drag Race” reaches a massive audience of people of different demographics, psychographics and geographical placements. A lot of straight people learn about drag culture through this wildly popular show, which is not to say that “RuPaul’s Drag Race” should act as an interface for queer culture as a whole or that the show represents all aspects of queer culture. It is important to have authentic, diverse representations of queer that extends beyond a single television show or a single aspect of that culture. Drag is only a small part of the queer experience, and we have to endeavor to represent all the diverse and varied aspects of queer culture.

From a queer perspective, it is harmful to have a reductive, widespread representation of what it’s like to be queer. Not only do straight people appropriate the culture because it is mainstream, but every time you walk into a room, people have a misinformed preconceived notion of who you are because of the media representation of your culture. A lot of young gay people also are inspired by drag race, and in that sense, it does good. Some people are inspired to come out because of the queens, and others become more acclimated to the concept of being queer. However, the more serious and educational media does exist out there but doesn’t get nearly as much awareness because of consumer taste. “RuPaul’s Drag Race” is arguably the best solution under the current constraints of having to make money and represent the culture.

The fact that queer culture is considered mainstream is an accomplishment in and of itself and should not be denied. At the same time, we must critically evaluate the steps we took to get here and how the media landscape as a whole can reconcile the concepts of making something mainstream and marketable while keeping it authentic. “RuPaul’s Drag Race” should act as a jumping off point, and if someone finds it interesting, I encourage them to dig deeper. Queer culture is vast and varied, and media like “Pose” or “Legendary” can help people understand the history through a more educational, documentarian lens. And if you just want to watch the queens do what queens do, I recommend the many, many podcasts that are more open and less censored. “Sibling Rivalry,” by Bob the Drag Queen and Monét X Change, and “Give it to Me Straight,” hosted by Maddy Morphosis, are also great places to delve deeper into queer culture and the individual experiences of the queens.

“RuPaul’s Drag Race” should not be anyone’s only interface with queer culture, but it’s a great first.

*Suryaansh Dongre is, for legal reasons, not gay in the slightest, hunty.*

U MAIL: NEW MESSAGE

To: X <x@umail.ucsb.edu>  
Subject: I don't forget, I remember

Send

Dearest X,

Here's what I do when I no longer want to be on this timeline: I think about all the things about myself that have changed since everything happened this summer. I finally gave in and got a guitar; I learned how to knit; I was prescribed glasses that I only wear during lecture; I cut my bangs; I've written again; I'm doing the thing that I've wanted to do since I got here; and my favorite song is now "Hey" by Pixies, not "Sweater Weather" anymore, like I'd always play on your guitar.

Every couple of weeks or so while I'm sleeping, I'll be forced to relive it. I wake up at five in the morning. I sit outside on the phone with my

mother and tell her again while she listens patiently. On long car rides back to school with my dad, I ask him how long it's going to take, and he tells me that it might be time to reconsider how I deal with these things. We eat at Joe's Cafe for breakfast, but it's not like it was the last time. It's not silent and mourning, and we aren't fighting anymore.

I walk new routes to class. I keep the lights on this time. I shift my focus to the sentences on paper. I pry them open there because it's safer. Better. Scribble it down and read it, tell myself that this will be the last time and wonder months later why it wasn't.

Spring is my new season of choice: everything building up to something

worthwhile amid all the greenery. A warm, subtle breeze greets me as I walk to the beach alone. I dig my fingertips into the sand, tilt my face toward the sun and think of a new home.

I finally forget, for a minute, about all of it. You don't know me anymore. I used to bite my pens in AP Psychology. I used to tell people I knew what I wanted to do with my life, but now I lie.

Here's the issue. You might remember that I still love "The Social Network" (and I'm still obnoxious about it); I still think the work is ultimately what matters the most; I still talk to her; I started talking to him; and I think of the story, more than anything.

Or perhaps the summer before our

senior year of high school, all the work that we loved, the yearning to step out of the house. And afterward, my long walks back and forth from the mailbox, thinking of what life would be like in Boston. Eventually, Santa Barbara.

For the longest time, I tried to neglect my memory. Now, I understand how this will go. I'll remember the tightness in my chest on the phone with you just as much as I'll remember standing alongside you in the blazing afternoon sun, hand wrapped around my graduation cap – thinking that if anything were to happen after we left this town, you'd be there to tell.

Best,  
Amitha

HOROSCOPES

The signs as weird, totally not made up I.V. band names

ARIES

MARCH 21 - APRIL 19

Keyboard Smash

TAURUS

APRIL 20 - MAY 20

Empty Vessel

GEMINI

MAY 21 - JUNE 20

FunGis

CANCER

JUNE 21 - JULY 22

Loving Crab Walk

LEO

JULY 23 - AUGUST 22

Funkmind

VIRGO

AUGUST 23 - SEPTEMBER 22

Small Satiated

LIBRA

SEPTEMBER 23 - OCTOBER 22

Before Hours

SCORPIO

OCTOBER 23 - NOVEMBER 21

Slimy Heart

SAGITTARIUS

NOVEMBER 22 - DECEMBER 21

Minnow Pond

CAPRICORN

DECEMBER 22 - JANUARY 19

Really Cool Band Name

AQUARIUS

JANUARY 20 - FEBRUARY 18

Silence Complaint

PISCES

FEBRUARY 19 - MARCH 20

Gone Fishin'