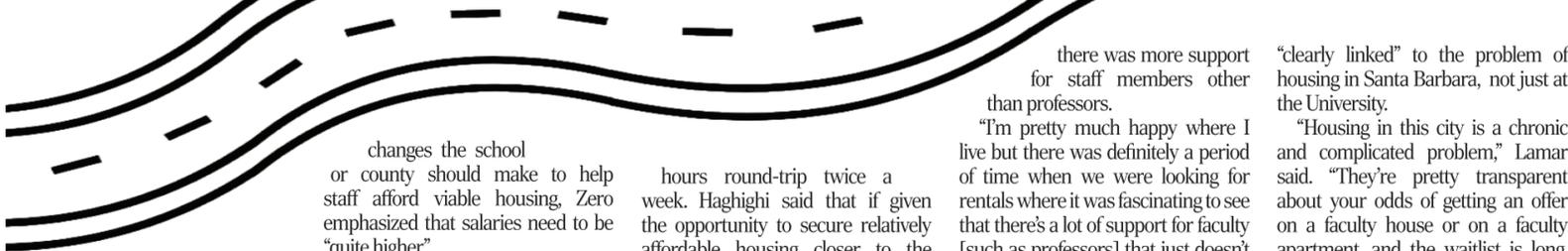




Professors, staff commute hours because of high cost of living



Elle West
Reporter
Julia Sanabria
Reporter

With some of the nation's highest housing prices, UC Santa Barbara staff and faculty often struggle to secure affordable housing close to the University. This leads many to reside elsewhere, requiring long commutes. The cost of living in Santa Barbara County is reported to be 54.7% more expensive than the national average, and 4.8% more expensive than the California average.

Meghan Zero, an undergraduate advisor for the global studies department, said that UCSB staff and faculty need to be compensated more to afford housing. When asked what

changes the school or county should make to help staff afford viable housing, Zero emphasized that salaries need to be "quite higher."

"Salaries need to reflect the value that we provide to the community and to the campus. It's unconscionable that I make the amount of money I make for the value I provide to the University as a whole," Zero said.

As recently as November 2025, over 20,000 University of California staff in the University Professional and Technical Employees – Communications Workers of America Local 9119 union have organized strikes and protested for higher wages, including demonstrations on the UCSB campus. The UC compromised with a series of pay increases over the next few years.

Political science professor Mehdi Haghighi currently resides in the "more affordable" San Fernando Valley, approximately 95 miles from campus, and commutes around four

hours round-trip twice a week. Haghighi said that if given the opportunity to secure relatively affordable housing closer to the campus, he "would take it."

"We live in a country [where] education has never been a big priority, and is severely underfunded," Haghighi said. "[I don't] blame this institution or any other for not providing [me] with housing subsidies."

While professors might have an easier time securing housing than supporting staff, there is little university assistance to combat inflated prices in Santa Barbara.

"We're all pretty much on our own. There was a time when a professor asked us 'Do you know about the specific staff apartment complex?' and I was like, 'No, I've never heard of that, it's never been made known to me.' Having looked into it, it's got quite the waitlist. So functionally it's not available to most people," Zero said. Additionally, Zero said she wishes

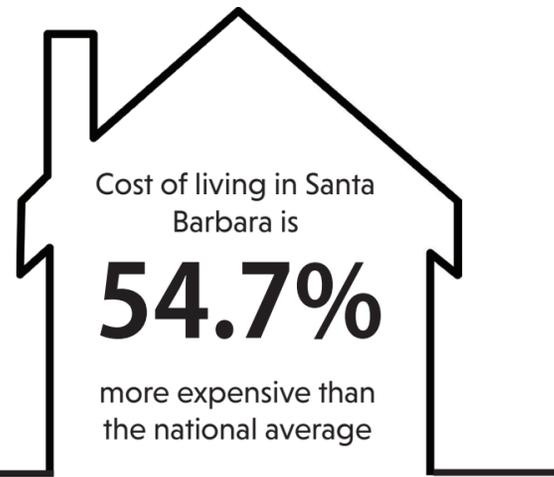
there was more support for staff members other than professors.

"I'm pretty much happy where I live but there was definitely a period of time when we were looking for rentals where it was fascinating to see that there's a lot of support for faculty [such as professors] that just doesn't exist for [other] staff," Zero said.

Annie Lamar, a professor in the classics department, said that faculty housing being unaffordable is

"clearly linked" to the problem of housing in Santa Barbara, not just at the University.

"Housing in this city is a chronic and complicated problem," Lamar said. "They're pretty transparent about your odds of getting an offer on a faculty house or on a faculty apartment, and the waitlist is long, but frankly, I think that the university would be right to focus on student housing for undergraduates and graduates more than faculty."



IVCSD hosts ribbon cutting for new sign



IVCSD General Manager Jonathan Abboud drives by the Welcome to Isla Vista sign.

Zach Miller
Reporter

The Isla Vista Community Services District hosted a ribbon-cutting ceremony for the newly installed "Welcome to Isla Vista" sign on Feb. 25. The sign, located at the intersection of El Colegio Road and Los Carneros Road, honors the historic original sign while incorporating more durable materials.

The project was headed by Jenna Norton, the Isla Vista Community Services District (IVCSD) public works and sustainability director, with assistance from Eleanor Gartner, district representative for Santa Barbara County Supervisor Laura Capps. The previous sign, which stood in I.V. for decades, had significantly faded in both its design and lettering.

The updated sign was created by UC Santa Barbara woodshop technician and I.V. resident Carson Brown and was designed and painted by UCSB staff and students, representing a joint effort between campus and community members.

design symbolizes "beautiful California native ecology" and I.V.'s "self-governance and self-determination."

Brown explained that because the original sign had fallen into a state of disrepair, he turned to photo archives to stay faithful to the classic design. He used a combination of rot-resistant Douglas fir and marine-grade plywood to ensure the new sign's longevity. Brown also refinished the beams of the old sign, stripping off lichen and mildew before resealing them to hang the new sign.

"I think this sign is more than just a beautiful piece of infrastructure," Gartner said. "It's a celebration of community identity and showcases the vibrancy, the history and the community spirit that all of Isla Vista encapsulates."

Brown noted that the sign highlights UCSB's connection to I.V. It sits on University-owned land and was designed and painted by UCSB staff and students, representing a joint effort between campus and community members.

UCSB Persian Student Group celebrates Nowruz, foreign intervention in Iran

Iris Guo
Community Outreach Editor

The UC Santa Barbara Persian Student Group celebrated Nowruz, the Persian New Year, outside the UCSB Library on March 2. Nowruz, which will take place on March 20, has been celebrated for over three centuries and is observed by around 300 million people worldwide.

In addition to commemorating Nowruz, Persian Student Group (PSG) members and other attendees celebrated the death of Ayatollah Ali Khamenei, the supreme leader of the Islamic Republic of Iran for over three decades, who was killed in a United States-Israeli airstrike on Tehran. The U.S. and Israel launched an initial attack on Iran on Feb. 28, using targeted airstrikes on various cities across Iran.

PSG members played Persian music over speakers while 35 attendees – some holding Iranian lion and sun flags and American flags – danced and chatted. The celebration featured a Haft-sin display, an arrangement of symbolic items set up on a table.

The Haft-sin display featured symbolic items that start with the Persian letter "s." Religious studies professor Aazam Feiz explained that each item symbolizes different

concepts but collectively represents Persian culture.

The PSG's display featured senjed fruit symbolizing love, a pudding symbolizing "the sweetness of life," apples symbolizing health, sprouts of lentil and wheat symbolizing rebirth, a mirror symbolizing honesty and candles symbolizing light, among other items. The display also featured oranges floating in a fish bowl. Traditionally, goldfish symbolize vitality for Haft-sin displays.

"Then we have garlic, it is for medicine. We have sumac, it is for sunrise. Then we have coins, it is for prosperity, and colored eggs, they are for fertility," Feiz said. "We have a Persian poetry book, it is for Khayyam – for 1,000 years ago. So we have these items to show our culture and to make visibility."

Next to the Haft-sin display, the PSG set up a collection of photographs of Iranians imprisoned and killed by the Islamic Republic following large-scale anti-government protests in January. Feiz described the photographs as evidence of mass casualties in Iran.

"From Dec. 28 till two days ago, Feb. 28, the Islamic Republic has killed more than 40,000 people. We don't know how much – but minimum 32,000. So here [we set] photos of them," Feiz said.

According to first-year electrical

engineering major and PSG member Armin Moayedjafari, the event was held with the intention of celebrating Nowruz, as well as freedom from Khamenei.

"The Islamic Republic of Iran has been oppressing our people for a while, and with the war going on, the Supreme Leader is dead," Moayedjafari said. "So we're here to celebrate both the freedom from the Supreme Leader plus the New Year."

Sahand Ahmadi, a fourth-year financial mathematics and statistics major and PSG treasurer, planned the celebration. He said it was "by coincidence" that their Nowruz celebration coincided closely with Khamenei's killing.

Ahmadi said he "100%" believes that the majority of PSG's members support the U.S.-Israeli's military actions against Iran, as they view Khamenei and his regime as oppressors who killed thousands of dissidents.

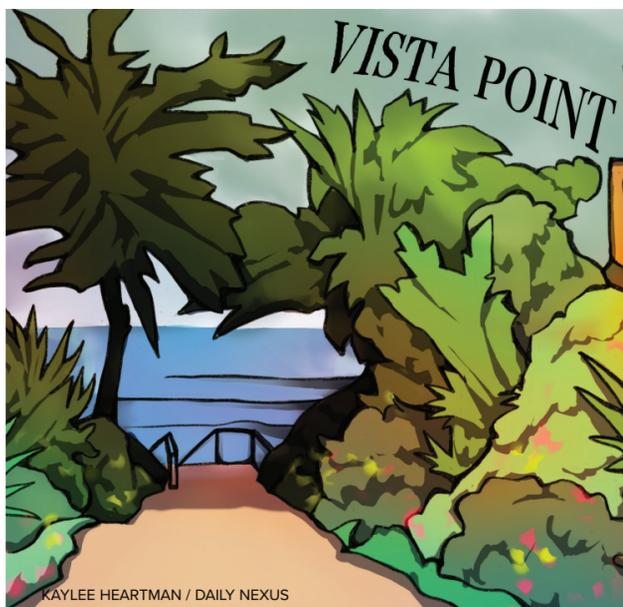
"This is what the people of Iran have been wanting. We're so happy. We're not stupid. We know that people do things for their own agendas," Ahmadi said. "Currently, the interest of the Iranian people is very much aligned with those of the United States. People have been begging for foreign intervention."

UCSB PSG p.7



Nowruz attendees held Iranian lion and sun flags and American flags.

Vista Point: Weekly goings- on in, around Isla Vista



KAYLEE HEARTMAN / DAILY NEXUS

Jack Dindia
Lead News Editor

MCC hosts 'Spiritual Care Club'

The MultiCultural Center (MCC) is hosting "Spiritual Care Club" on Thursday, March 5, from 2-3:30 p.m. at the MCC Lounge.

"Spiritual Care Club is a recurring space where members will learn how to use and trust divine and intuitive tools for their healing and care, identity development, and dreams and goals formation. It will be an intentional space where we can experience personal and collective growth, joy, and care in a safe and encouraging environment," the Shoreline description read.

OISS hosts 'All Languages Language Exchange'

The Office of International Students & Scholars is hosting the "All Languages Language Exchange" on Thursday, March 5, from 4-5:30 p.m. at the Student Resource Building (SRB) 3rd Floor Forum.

"Students, Staff and Faculty are welcome to join UCSB's All Languages Language Exchange to meet fellow linguaphiles and practice your language(s) of choice at this bi-monthly cultural exchange event. Join us for our Special Edition ALLE event held in collaboration with UCSB Reads as part of this year's selection, Crying in H Mart by Michelle Zauner. Pick up a free copy TODAY at OISS while supplies last," the Shoreline description read.

Light snacks "from around the world" and beverages will be provided for attendees.

EWB hosts 'Industry Without Borders'

Engineers Without Borders (EWB) is hosting "Industry Without Borders" on Thursday, March 5, from 7-10 p.m. at Corwin Pavilion.

"Industry Without Borders (IWB) is a professional networking and recruiting event hosted by Engineers Without Borders at UC Santa Barbara in collaboration with other UCSB

engineering organizations, designed to connect students with industry representatives," the Shoreline description read.

Food will be provided for attendees.

RHA hosts 'Grand Prix'

The Residential Housing Association (RHA) is hosting "Grand Prix" on Saturday, March 7, from 6:30-10:30 p.m. at the Anacapa Lounge & Rec Room.

"Join RHA at Anacapa Main Lounge & Rec Room for a FREE Grand [Prix] experience featuring racing simulators, a BATAK Reaction Challenge, Gaucho Racing Tabling, and activities! Come watch the race, try out the simulators, and feel the rush!" the Shoreline description read.

Arts & Lectures hosts 'Chucho Valdés & Arturo Sandoval Legacy Quintet'

Arts & Lectures is hosting "Chucho Valdés & Arturo Sandoval Legacy Quintet" on Saturday, March 7, from 7:30-9 p.m. at Campbell Hall.

"Chucho Valdés and Arturo Sandoval, icons of Afro-Cuban jazz and founding members of the legendary ensemble Irakere, reunite for an electrifying new collaboration that celebrates their rich musical heritage with fresh compositions and inspired arrangements," the Shoreline description read.

Women's Center hosts 'Women's History Month Painting'

The Women's Center is hosting "Women's History Month Painting" on Tuesday, March 10, from 3-5 p.m. at the Women's Center Lounge in Room 1220 of the SRB.

"While snacking and making new friends we will be painting on small canvases allowing the conversations about past, present, and future feminism to inspire our creativity. This free event is a great way to take some time for self-care and to do something creative while engaging in feminist conversation!" the Shoreline description read.

Snacks will be provided for attendees.

A week in UC student news



Michelle Cisneros
Lead News Editor

UC Regents sell \$2 billion in bonds amid uncertainties with federal funding

The University of California Board of Regents sold \$2 billion in general revenue bonds on Feb. 25. According to Bloomberg, the transaction supplement highlighted reductions in federal support for the UC.

"The Regents [continue] to monitor the federal government's actions with respect to the higher education sector and, in particular, the University," the supplement read. "Such actions may have the direct or indirect effect of, among other things, reducing federal support for the University's research or other operations reducing the University's fundraising or other revenue sources, or increasing costs borne by the University."

Revenue bonds are municipal, or debt securities, for income-generating projects. Last December, the Regents sold \$2.2 billion in municipal bonds.

The sales come after several lawsuits from the federal government, most notably one that proposed a \$1.2 billion settlement against UC Los

Angeles. While the Department of Justice (DOJ) dropped its appeal against the court order that blocked the settlement, the DOJ is actively pursuing other lawsuits.

UC proposes new AFSCME contract offer

The UC presented a new contract offer to members of the American Federation of State, County and Municipal Employees (AFSCME), according to a Feb. 27 press release. The proposed contract includes a roughly 32% increase in employee pay over the next five years.

AFSCME represents roughly 39,000 UC employees within its medical centers and research labs, among others. Contract negotiations between the union and the UC began in January 2024.

"This offer directly responds to what we are hearing from our employees every day. The cost of living continues to put pressure on our workforce and it's essential to ensure our lowest-paid team members see real, lasting wage growth," Associate Vice President for Systemwide Employee and Labor Relations Missy Matella said in the release.

The contract proposal also includes raising the minimum

wage to \$25 an hour and locking in premium reductions for "lower-paid employees." The two parties will continue contract negotiations in the coming weeks.

UC Berkeley Multicultural Center reopens after campus review

UC Berkeley's Multicultural Community Center (MCC) reopened on Feb. 13 after being shut down during the summer. All artwork, including a poster of Martin Luther King Jr. and signage with the phrase "free Palestine," was removed, according to the Daily Californian.

Over the summer, the MCC was closed indefinitely after receiving criticism from "a number of campus stakeholders." At the time of its closure, the University denied the claim that the center was closed due to federal pressures. According to the Daily Californian, MCC interns remained "skeptical."

Campus officials reviewed the center before its reopening to ensure it aligned with "broader university policies."

A campus spokesperson stated the center aims to provide a "cross-cultural understanding" as well as maintain a "welcoming and inclusive space."

The Daily Nexus Crossword

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5				
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Sanchita Koppa
Assistant Games Editor

Across

- "To no ___"; futile
- Flighty creature
- As small; ___
- To know, in a negative sense
- A golden measurement

Down

- A legal club, in brief
- A view, down south
- A snack station across the library
- ___ Menzel; voices a cold queen
- "Game of Thrones," in short



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Senate formally supports El Colegio Road renovations

Jack Dindia
Lead News Editor
Wynne Bendel
University News Editor

The 76th Associated Students Senate passed resolutions regarding student programs, road renovations and unused student fees at its Feb. 25 meeting. The Senate also discussed proposals for a new lock-in fee to help disabled students, as well as decreasing the size of the Senate.

Legislation Passed

The Senate adopted the office of the Internal Vice President's Isla Vista Underground High Impact Project proposal, which included a \$20,000 funding request. The event will take place on April 24 and feature performances from I.V. bands, a beer garden, food and other entertainment on the lagoon lawn. The event aims to give student bands a chance to perform on campus and receive financial compensation.

Next, the Senate adopted a resolution establishing the Language Revitalization Grant Program, authored by third-year biology and political science double major Eemaan Wahidullah. The program will financially support students who want to study "endangered" languages not currently taught at UCSB.

The Senate then adopted a resolution to add an A.S. legal code constitutional amendment on fee provisions for empty Boards, Commissions and Units (BCUs), authored by Senator and fourth-year political science major Keizo Ono. The amendment defines an inactive BCU as any organization that fails to meet quorum by voting members for two academic years, so that the Senate can pause or cancel fees for inactive BCUs. Students

will vote on the amendment in the upcoming spring election.

Next, the Senate adopted a resolution, authored by First President Pro Tempore and second-year political science major Evan Sussman, requesting the cancellation of the Commission on Marginalized Genders lock-in fee because the group has been inactive since 2021.

Lastly, the Senate adopted a resolution to formally support El Colegio Road renovations, authored by Internal Vice President and fourth-year global studies and history double major Enri Lala. The resolution claims that sections of the road have long remained in "subpar conditions" and that their support may include a financial contribution to renovations.

Legislation Proposed

Luken proposed a resolution to create a new lock-in fee for the Mobility Transport Program, which provides campus transportation for students with temporary or permanent disabilities. The service has been funded by a one-time grant which is running low and causing layoffs. If passed by the Senate, students will vote on the fee in the spring election.

Next, Ono proposed a resolution authored by Lala that would create a new A.S. legal code constitutional amendment decreasing the size of the Senate and reworking various positions. The amendment would no longer categorize senators by housing, decrease the number from 18 to eight and increase the number of transfer student senators from one to two. If passed by the Senate, students will vote on the amendment in the spring election.

Luken then proposed a bill to establish an email vote procedure, authored by Attorney General and fourth-year political science major



EVPSA Leiya Kadah discussed a Senate resolution that cancels the USSA lock-in fee

Natalia Pascher. The bill aims to formalize the email vote process, as no rules currently exist in legal code.

Public Forum

Second-year political science major and California Public Interest Research Group (CALPIRG) member Alex Borgas gave an update on the group's recent national student training in Washington, DC. Additionally, Borgas discussed their textbook conference the previous week which addressed the rising costs of textbooks.

University of California Student Association (UCSA) President and UC Davis student Aditi Hariharan gave a presentation that highlighted UCSA's history and discussed its student fee as well as the association's structure.

Hariharan also discussed UCSA's five campaigns including "ACQUIRE," which focuses on basic needs and health equity, Students Enacting Environmental Defense, "UCWeVote," which focuses on student voter education, Racial Justice Now and "Fund the UC,"

which plans to combat the cuts to grants at various UC campuses.

External Vice President of Statewide Affairs (EVPSA) and fifth-year psychological & brain sciences major Leiya Kadah discussed a Senate resolution that cancels the United States Student Association (USSA) lock-in fee. The proposal claimed that the UCSB chapter of USSA has been inactive for around six years.

Kadah argued she was not consulted regarding the resolution and that she's been trying to reinstate the association on campus. Later in the meeting, Senator and third-year economics and philosophy double major Noah Luken, who authored the resolution, claimed that he "absolutely" communicated with the EVPSA's office regarding the resolution via an "informal conversation."

Next, KCSB Station Advisor Jennifer Kaiser discussed the radio station's annual 10-day fund drive. Additionally, she recommended senators create their own radio show if interested.

Reports

Associate Vice Chancellor of Student Affairs Suzanne Perkin gave an update regarding the final stages of the new A.S. Executive Director, with three finalists being determined out of 37 applicants.

Perkins also mentioned that recruitment for the next UC student regent is currently open, with applications due by March 11. Perkins emphasized that it has been a long time since a UCSB student held the position and encouraged senators to apply if interested.

In regard to upcoming fee cancellations, Perkins said A.S. lacks established policies for ending a fee and spending its unused lock-in funds. While she said the chancellor can cancel the fees upon request, the UC Office of the President is "not super happy" about allocating money outside of its intended ballot language.

Financial Motions

The Senate allocated \$27,500 out of the Jewish Commission Account to UCSB Chabad due to the commission's "dormant status."

A.S. hosts second quarterly State of the Association

Elijah Obando
Staff Writer

Associated Students hosted its quarterly State of the Association event for various UC Santa Barbara entities to discuss their projects, accomplishments and budget uses for winter quarter. The goal of the quarterly event is to encourage group engagement and collaboration between all entities.

Associated Students (A.S.) President Le Anh Metzger, a fourth-year global studies, communication and Spanish triple major, presented her office's projects for the quarter. She highlighted a meal plan reform, which aims to integrate dining dollars into meal plans. Her office is currently surveying students and holding meetings with Housing, Dining & Auxiliary Enterprises.

The Senate Outreach Committee shared that they will be installing Generation Conscious brand disposable laundry dispensers in all residence halls by next week. According to Senator and third-year economics and philosophy double major Noah Luken, the dispensers will create job opportunities for students to refill them.

The committee is also collaborating with the Office of the External Vice President for Local Affairs to work on a class action lawsuit against Isla Vista Landlords. They are also working on an I.V. living conditions study that will survey mold, water quality and rent prices among other things.

The A.S. Book Bank presented its collaboration with Luken to develop a textbook grant support program to provide students with funding for textbooks.

The Environmental Affairs Board launched a new advocacy campaign focused on the Santa Barbara County oil and gas phase out, an initiative to ban onshore oil and gas operations with support from UCSB Research.

The Human Rights Board is contributing \$1000 in funding to begin the Language Revitalization Program alongside Senator and second-year biology and political science major Eemaan

Wahidullah. The program aims to provide "fiscal support to UCSB students seeking to study languages not currently offered by the institution."

The Bike Committee presented its budget, which was used to fully fund the new Interactive Learning Pavilion bike path. The committee contributed \$920k to the path's funding, and it has been officially approved for construction. They hope to have the path open for use by Sept. 15.

The Black Women's Health Collaborative highlighted that its "Black Beauty Expo" drew over 120 attendees this quarter. They also discussed the budget cuts they received, citing it as making it difficult to support the Black community on campus. They said that they have been feeling neglected by A.S. since they have not been given an advisory since the beginning of the year. As of recently, Lili Hartounian, the assistant director of human resources, has offered to be their advisor.

The Senate Advocacy Committee presented its plans to renovate the Pardall Tunnel. The committee has funded Design & Construction Services to conduct survey work and create a timeline for the tunnel's renovation.

The Community Affairs Board shared that they gained 592.64 hours of volunteer work with their 190 weekly volunteers this quarter. The Zero Waste Committee reported they have recycled 73.2 lbs of shoes and saved about 135,000 gallons of water this quarter. They also recycled 47 swimsuits, 22 goggles and six pairs of fins.

Take Back the Night, an organization aimed at minimizing sexual and relationship violence, funded a Sigma Alpha Zeta event that donated all proceeds to domestic violence survivors.

Student Advocate General and fourth-year sociology major Sydney Bivins presented updates to the UCSB mobile app GoGaucho developed by their technology subcommittee. GoGaucho now has an integrated nutritional calculator that is linked to the dining hall menus, and class locations are linked to students' course schedules along with the building's layout.



The goal of the State of the Association is to encourage group engagement and collaboration with all entities.

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Students react: new AI major

Iris Guo
Community Outreach News
Editor
Gabriel Welch
Reporter
Maria Basinger
Reporter

Starting in the 2026-27 academic year, UC Santa Barbara's Robert Mehrabian College of Engineering will offer a new major in Artificial Intelligence to a select group of incoming computer science students. The college plans to make the major available to all students by the 2027-28 academic year.

The proposal for the new major was developed by a group of computer science (CS) professors to meet the demands of the Artificial Intelligence (AI) industry, which has experienced exponential growth and impact over the last few years. The major's developers hope it can prepare future generations of UCSB students for a world where AI will be integral to various facets of life.

The major will be interdisciplinary, consisting of CS courses, six AI-centric courses and various electives. Students in the major will be able to build AI programs and Large Language Models (LLMs) to prepare them for the industry upon graduation.

Over 193 American universities currently offer AI bachelor's programs, with UCSB and UC San Diego being the first UCs to offer it. First-year computer engineering (CE) major Mordecai Araya said he sees the new major as beneficial in terms of expanding program options.

"I would say the College of Engineering is pretty small," Araya said. "We have like five majors, so it is interesting to see that they're adding [a sixth]."

Araya said that he views the new major's interdisciplinary curriculum as a "cool option" for students interested in studying CS, CE, data science and statistics. He said that he believes the new major will be



The CoE's new AI major will be interdisciplinary, consisting of CS courses, six AI-centric courses and various electives.

similar to the current CS and CE curriculum.

"There's sort of a skills gap, but I think a lot of the main concepts that you would be getting from an artificial intelligence degree are just more niche forms of computer science or computer engineering," Araya said.

According to second-year CS major Neal Jain, the College of Engineering (CoE) currently offers only a few CS courses related to AI and machine learning (ML). Jain said he hopes the new AI-centric courses will be available to other engineering students, allowing them to diversify their skill sets.

"Currently, we only have [CMPSC] 165A and [CMPSC] 165B, which are artificial intelligence and machine learning courses," Jain said. "The other courses are offered very infrequently, like natural language processing and deep learning. Deep learning is [CMPSC] 190I, and it's a special subjects course. I don't think the entire time that I've been here that it's been offered yet."

Current CS majors must take various upper-division courses to fulfill an unofficial elective track of their choosing, one of which is AI and ML, which Jain aims to pursue. While this track

for CS students was an option prior to the new major, Jain sees the new major as necessary, considering how quickly developments in AI occur.

"There's new research that's getting posted every single day, and so in a year or two from now — which I think is when they're planning on rolling [the AI major] out — it's gonna be completely different from what everything looks like now," Jain said.

Currently, AI technology developed by companies like OpenAI, Google, Meta and Anthropic relies on data centers — large facilities used to house computer systems and data — to train and run LLMs. These facilities require significant amounts of water to cool the extensive computing systems and prevent processing chips from overheating. Data centers have seen increased energy usage since the AI boom, requiring more water to keep their networks running efficiently.

First-year computer science major Brielle McBarron said that she's concerned by the negative environmental impacts associated with AI technology, but views the new major as a potential solution.

"I think the College of

Engineering introducing the new AI major could be really beneficial," McBarron said. "Specifically allowing students to focus on that might allow there to be more research into how to make it more efficient and not as bad for the environment. I think the new major could be really good for the future of AI."

The goal of many companies currently working on AI research and development is to create Artificial General Intelligence (AGI), an AI system that can learn and reason on the same level as a human — essentially recreating the human brain's cognitive abilities. The feasibility of AGI is uncertain due to limitations in the processing and computing capabilities of current technology.

Due to this, the extent of AI's potential is also unknown, but Jain said that this uncertainty shouldn't prevent the development of the new major because of how "useful" the technology is.

"AI has become such an integral part of how [companies] do what they do," Jain said. "I think that even though the current structure of large language models may not lead to AGI, I don't think that

that would prevent [AI] from having a really big impact on the world."

According to an email sent by CS undergraduate advising to undergraduate CS students, the change of major requirements for the AI major will be published by Fall 2028, and change of major applications will begin to be accepted for the 2028-29 academic year.

The email listed mandatory requirements for eligibility to switch into the major, including that an applicant must have been admitted as a first-year to UCSB and completed 30 UC units. Additionally, they must have completed up to six academic quarters at UCSB or any other academic institution and never been on academic review.

Due to these requirements, only current first-years and students who have not yet matriculated as admitted freshmen would be eligible to switch into the AI major in the future.

While Jain is ineligible to transfer into the major as a current second-year, he doesn't object because he believes the major may limit a student's work opportunities upon graduation.

"I'm interested in a lot of other fields in computer science as well, and I don't know how the artificial intelligence major would work, but if it does limit you to just exploring AI, then from what I've understood with the artificial intelligence major, I would want to remain as a CS major," Jain said.

According to McBarron, the email sent from CS undergraduate advising highlighted that many CoE students are interested in transferring into the new major.

"I've been thinking about it, but I'm not too decided on it yet. I think I still would have gone with my major, but I think it would have been a good option to have," McBarron said. "It's definitely in high demand, like in that email I was talking about, they mention that there's a lot of people thinking about doing it."

Isla Vista man found dead at Santa Barbara Mesa cliffs



The Santa Barbara Fire Search and Rescue team recovered his body later that Tuesday.

Jack Dindia
Lead News Editor

The body of an Isla Vista resident was recovered on Tuesday, Feb. 24 from a beach below the Mesa neighborhood in Santa Barbara County, according to Santa Barbara police.

The man was identified as 53-year-old Isla Vista resident Ryan Quinn later that week, according to Santa Barbara County Sheriff's Office Public Information Officer Raquel Zick. Santa Barbara Police Dispatch received a report of a body found near the "rocks at the base of the cliff" near the 1800 block of El Camino de la Luz. The Santa Barbara

Fire Search and Rescue team recovered his body later that Tuesday.

According to the Santa Barbara Independent, Executive Director of Public Affairs and Communications at Santa Barbara City College, Jordan Killebrew, confirmed Quinn was previously an hourly employee at the college. He was also involved with a student media program at the college, Fresh Frames, which features film, animation and photography.

At this time, Santa Barbara police said "no signs of foul play were discovered," and the death remains under investigation.

UCSB students aim to revitalize Eternal Flame

Levi Kauffman
Assistant News Editor

A team of UC Santa Barbara students has been working to update the Eternal Flame monument with L.E.D. lights. The renovation aims to honor the Black community and make a statement against climate change.

According to fourth-year political science major Lily Mejia, one of the members of the revitalization team, the Eternal Flame was gifted to the University by the class of 1968 and built in the 1990s. It memorializes assassinated political figures and activists of the 1960s, such as John F. Kennedy, Martin Luther King Jr. and Robert F. Kennedy. It is frequently used as a gathering place for campus protests, including a recent walkout that drew a crowd of 700 people opposing the actions of United States Immigration and Customs Enforcement on Feb. 4.

For many years, the monument has often been extinguished by gusts of wind, garnering the nickname the "Not-So-Eternal Flame." Additionally, the concrete structure itself is cracking and chipping. Mejia said UCSB Facilities Management must be contacted to relight the flame every time it goes out.

According to a letter of support for the new monument, it costs \$1,200 a year to upkeep and emits 2,376 cubic feet of methane an hour. When lit, the flame emits "carbon dioxide and other pollutants," which is not in line with the University of California's sustainability promise of utilizing carbon-free electricity.

"We believe that this monument should be reinvested in today, to honor its original intent and to update it in line with our campus and community climate goals," the letter read. "Further, reinvestment in this important monument will remind our community of our commitment to racial equality on our campus."

The student team working to renew the monument consists of



The Eternal Flame was gifted to the University by the class of 1968 and built in the 1990s.

three other fourth-year students alongside Mejia — environmental studies major Matthew Schoen, environmental studies and political science double major Lilly Walsh and political science major Kai Purcell. According to Mejia, she and Purcell were first introduced to the idea of updating the monument in an "energy politics" class with political science professor Leah Stokes.

Mejia said a UCSB facilities manager informed the team that they had made more progress in revitalizing the flame in the past few months than anyone else had in a decade.

While the team has not settled on an official design, Mejia said the new monument will pay tribute to the original's design and origins. They would also like to reuse the concrete and plaques on the current monument.

"[The new monument will have] a sculptural component that has a flame-like resemblance, because obviously it's called the Eternal Flame, we want to stick to that as much as possible. Same with the change in design, kind of keeping that similar, three-pillar structure," Mejia said.

According to Schoen, The Green Initiative Fund (TGIF) was originally going to fund the project's \$30,850 budget, but the team decided to secure funding from other sources

as well. So far, they have secured \$10,000 from the Associated Students (A.S.) Trans & Queer Commission's (TQC) rollover and \$2,500 from the A.S. Environmental Affairs Board. Schoen said they plan to request an additional \$10,000 from the A.S. Senate or TQC, and TGIF will cover the remaining expenses.

The team aims to keep as much of the design and manufacturing for the new monument "in-house" by recruiting student designers and on-campus fabricators while having UCSB Facilities Management install it. They hope to have the new monument installed as early as June, but they said it will likely be installed by mid-summer.

"It'd be really cool if we could get it done [by the] beginning of June before we graduate," Schoen said. "That's our final hurrah [on] campus."

Schoen emphasized that investing in the monument would symbolize a sustainable transition away from fossil fuels and acknowledge the harm climate change does to minority communities.

"Marginalized communities are being hit the hardest by climate change," Schoen said. "Environmental justice is such a critical aspect to the sustainable transition that society is undergoing right now and I think that's also what this is symbolizing, that transition off of gas to L.E.D."

Judge rejects Sable's motion to lift preliminary injunction against immediate restart of pipeline

Michelle Cisneros
Lead News Editor

A Santa Barbara County Superior Court judge rejected a motion to lift an injunction for the restart of the offshore platforms known as the Santa Ynez Unit and the Las Flores Pipelines on Feb. 27. That same day, Sable Offshore, the company aiming to restart the pipeline, clarified in a press release that, while it restarted production last May, the oil is being stored and has not been sold commercially.

The Center for Biological Diversity (CBD) and the Wishtoyo Chumash Foundation first filed the injunction request last June following Sable's May restart. Local environmental groups have long opposed the pipeline's restart due to a 2015 pipeline rupture that resulted in the Refugio Oil Spill, which resulted in 100,000 gallons of crude oil being spilled into the ocean.

"This oil pipeline has such a checkered history that it shouldn't be restarted without the utmost scrutiny," CBD

Senior Counsel Julie Teel Simmonds said in a press release. "If Sable says a restart is coming, we'll absolutely use the 10 days required by the injunction to make sure all laws have been followed to keep wildlife and the coast safe."

The preliminary injunction is a part of the organization's pending lawsuit against the Office of the State Fire Marshal (OSFM). Other lawsuits brought by other organizations, such as the Environmental Defense Center, have also challenged the pipeline system's restart.

Environmental groups have demanded thorough environmental reviews of the pipeline before its restart, as pipeline corrosion caused the 2015 rupture. The judge's ruling also discussed whether the federal government oversees the pipeline.

In early December 2025, Sable argued that its onshore pipeline is an interstate pipeline facility, deeming it within federal oversight. The U.S. Department of

Transportation's Pipeline and Hazardous Materials Safety Administration approved the company's restart plan later that month. The new ruling asserts that, per a federal consent decree signed after the Refugio Oil Spill, the pipeline cannot restart without a state waiver from the OSFM.

"While Sable now argues that it is not a party to the proceedings in which the Federal Consent Decree was entered, Sable's authority to operate the Las Flores Pipelines derives from rights obtained by Plains, for which Plains was, and remains, subject to conditions including conditions set forth in the Federal Consent Decree," the ruling states.

On the day the injunction was upheld, Sable released its 2025 report. Since the short production restart, the oil has been transported to storage tanks at the Las Flores Canyon processing facility. The release concluded by stating there is "no assurance" that Sable will get the permits necessary to recommence oil sales.



NEXUS FILE PHOTO

Local environmental groups have long opposed the pipeline's restart due to a 2015 pipeline rupture.

Crown Collective celebrates one year in business

Michelle Cisneros
Lead News Editor

Crown Collective, a student-owned pop-up, has been making Black hair care products accessible to UC Santa Barbara students for the last year. Founder and fourth-year psychological & brain sciences major, Sydney Scott, reflected on her experience and its impact on Santa Barbara's Black community.

The pop-up's name is inspired by the common reference to textured hair as crowns, highlighted by the 2019 Create a Respectful and Open World for Natural Hair (C.R.O.W.N.) Act, which prohibits employment and educational discrimination based on hair texture or protective styles. Scott first noticed that there weren't many accessible ways to get Black hair care products on campus during her first year. Since the first pop-up last February, she has continued to offer products to students by expanding her team and collaborating on community events.

"This is the best thing that I've done in college," Scott said. "Even filling the gap [in product accessibility] statistically is nice, but also I know that students need it and they'll come up and be like, 'Oh my goodness, I needed my hair braided, or I needed this,' and it's incredibly inspiring just to be

around my community."

When the Collective began, Scott undertook many of the business-related duties, such as setting up business accounts and sourcing products. Her co-founder, fourth-year sociology major Love Alexius, is responsible for marketing. Since then, the pair have hired two interns, second-year economics and accounting majors Layo Ogunleye and Jonae McGee.

Since both Scott and Alexius are graduating in the spring, the interns are being trained to take over the business in the near future. Scott said she had always wanted to pass on the business to provide employment opportunities for Black students on campus.

"[The interns] take a lot of the weight off my shoulders," Scott said. "It's been great having them on, but I've definitely been learning a lot about myself in the process and the way that I handle my emotions in order to be able to help them move through whatever they're going through."

Aside from the pop-ups, the business has expanded to offer pick-up orders so that students can purchase products in a way that fits their schedule. Scott allows buyers to find a time that works for them via a Google form to pick up products from her home.

"It was just like another form of

accessibility for [students]," Scott said.

Another way the Crown Collective has expanded is with its Hair Labs series, which features student hairstylists giving demos of styles such as lace front wigs and quick weaves. Scott also mentioned she'd like to expand the series into other categories, such as essential oils and jewelry.

"It's like a little subcategory of who we are," Scott said. "We promote all these people on our pages and stuff. And people can go and they can look at it, but it's nothing like being in person, learning how to do these styles."

Over the past year, the Collective has also collaborated on community events such as open mics. Scott said participating in these events has been "super impactful" and that she has appreciated how they have brought Santa Barbara's Black community together. According to the United States Census, Black residents make up roughly 2% of Santa Barbara County's population. At UCSB, Black students make up 5% of the population.

"The more that I'm involved in different Black organizations around Santa Barbara, the more I realize how really tight of a community it is," Scott said. "Santa Barbara is not really big geographically, but it can feel like it



COURTESY OF SYDNEY SCOTT
The collective was co-founded by Sydney Scott and Love Alexius.

when you're 2% of the population, and so it's been really nice having a community on campus, but moving outside of campus, working with [Santa Barbara City College], and Healing Justice and all those other communities has really made us more of a tight-knit community."

Speaking on the larger impact of the Collective, Scott said she has received "very positive" feedback from students, especially underclassmen.

"Just hearing them talk about how excited they are that they have something like this on campus. It just warms my heart so much because I didn't have that at all when I was their age," Scott said.

According to Scott, the experience

has taught her that if she "wants to do something" and puts her mind to it, "then [she] can do it, it doesn't matter what it is." She affirmed that her goal for the business is to see it continue beyond her time at UCSB.

"Something that I tell my interns is it doesn't have to relate to Crown Collective, but you're Black and you're beautiful and you're excellent, and you can do anything, especially in this political climate," Scott said. "Even existing is a form of resistance to all the things that are going on around us. And so I really wanted to not stand out as just a business, but stand out [to say] we are here and we are proud to be here. And this is our community too."



COURTESY OF SYDNEY SCOTT

Another way the Crown Collective has expanded is with its Hair Labs series.

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IVRPD holds 5th annual 'Forward Ever, Backward Never' Black History Month celebration

Lola Hadley
Reporter

The Isla Vista Recreation & Park District, in collaboration with other organizations, hosted "Forward Ever, Backward Never" in celebration of Black History Month on Feb. 25 at the Isla Vista Community Center. The event consisted of trivia, spoken word, a drum circle and music performances.

The event was also hosted in collaboration with the Office of Black Student Development (OBSD), the Black Student Union (BSU) and the performing band, The Rahkas.

The event began with a remembrance of Sojourner Kincaid Rolle and Elroy Pinks, who helped bring the event to life five years ago. Pinks was a former OBSD director who passed away in July 2024. Kincaid Rolle was a poet and playwright involved in the celebration

and passed away in 2023.

"[Pinks and Kincaid Rolle] are people who fought for us to continue this. Being able to honor them and honor the legacy as a whole is why these events are so important," UC Santa Barbara alum Jaz Gates said. "We are not going back to where we were before, we are going to keep moving forward."

Oscar Ramirez, recreation coordinator for Isla Vista Recreation & Park District (IVRPD), emphasized the importance of the event as a celebration of culture, excellence and leadership in Santa Barbara and I.V.

"This is just something that we want to be able to honor right now," Ramirez said.

Ramirez said the event's motto this year was, "Come enjoy the music, the free food and the vibes and celebrate the culture and the excellence we have here."

The Rahkas, who



Community members, students and families gathered to celebrate Black history and culture.

performed at the event, are a local Santa Barbara reggae-jazz band. The lead vocalist and flute player, Alla McKeon, helped co-found the celebration five years ago.

Dylan Williams, a third-year sociology major, represented the OBSD and attended the event to share Black history on UCSB's campus. According to Williams, OBSD serves as a place for Black students to get support and academic counseling, as well as a space to study.

"[Forward Ever, Backward Never] shows how much we've progressed. The department to even be what it is is outstanding considering what it took to get there and the history that came before," Williams said.

UCSB has a long history of activism by Black students. According to the OBSD website, in 1968, 16 BSU members took over North Hall and barricaded themselves inside. The students were fighting for their voices to be heard by campus administrators and called for the implementation of a Black Studies Department at UCSB and equality across

campus, among other things.

Gates was a member of the BSU and helped coordinate events like "Forward Ever, Backward Never" during her time at UCSB.

"We are able to be in a space where we can openly celebrate and honor and be proud of being Black, which is something that our ancestors have been fighting for for so many years," Gates said. "It is so important to have these spaces to preserve history and preserve culture."

Anna Fiora, a third-year financial mathematics and statistics major, attended the event for the first time.

"It's a great place to see the community here and share some food and some good times. But also to respect how we got here," Fiora said.

Community members, students and families gathered to celebrate Black history and culture. Gates said, "It is so important to have these spaces to preserve history and preserve culture."



The event's motto this year was "Come enjoy the music, the free food and the vibes and celebrate the culture and the excellence we have here."

Magic Lantern Films brings free movies to students

Lola Hadley
Reporter
Gabriel Welch
Reporter
Elijah Obando
Staff Writer

Magic Lantern Films at UC Santa Barbara screens a wide variety of acclaimed films to students for free. The organization has shown an array of films ranging in popularity over the past 50 years to moviegoers in Isla Vista.

Magic Lantern screenings are open to the public, which, according to third-year math major and screening assistant Chloe Sharp, brings in families and members from the surrounding community. The screenings are usually held in either the I.V. Theater or the Theater and Dance West building every Monday and Thursday during the school year.

Magic Lantern gets its name from the old Magic Lantern Theater, now known as the Isla Vista Theater, which screened a variety of classic, foreign and independent films in the 1960s.

It began as an independent operation, but due to a lack of engagement and loss of funds, the program became a part of I.V. Arts, which is now based in the Interdisciplinary Humanities Center. They aim to "catalyze social change" in the I.V. area

by regularly promoting and presenting art programming to the community.

In order to screen films, the organization must secure film rights from distributors and production companies. Production companies like The Criterion Collection, Swank Motion Pictures and NEON Rated are rental and licensing movie companies that provide films to Magic Lantern.

"What I really enjoy about the screenings here is that people react. There's a lot of laughter and little reactions," Sharp said. "It just feels like a community, and it's really fun."

Sofia Todd, a third-year film and media studies and communication double major who attended a screening of "Hamnet," commented on the practicality of the screenings. She tries to make most of the films and appreciates that they offer an alternative to commercial movie theaters, which are more expensive and far from campus.

"I have a car now, but freshman year was really nice because it was hard to get to the theater. But here it's so easy," Todd said.

The screenings give students the chance to go see films on the big screen well after their theatrical releases, which Todd says is "always a better experience" compared to home streaming.

Bryn Merrill, a third-year



Magic Lantern gets its name from the old Magic Lantern Theater, which screened classic, foreign and independent films in the 1960s.

film and media studies major and student assistant at I.V. Arts, noted that going to movie theaters is costly and that the increased use of streaming services "disrupts the media."

"Magic Lantern helps to facilitate the core ideology of what movies are supposed to be about, which is going in person, being in a community and contributing to a cause that is dedicated to showcasing great

films," Merrill said.

Magic Lantern's screenings are not just newly released Hollywood films. The organization also shows international films that would otherwise not be shown in theaters, such as the Iranian film "It Was Just an Accident," which was screened in Persian.

"[The event] gives students a free and great opportunity to hang out with others, and see

different movies they wouldn't normally see in theater," Sharp said. "We always try to show diversity in films."

During the summer, Magic Lantern hosts screenings in parks around I.V.

"It's usually families bringing their kids and loved ones. It's great to offer such a wonderful resource to not just the students of I.V. but also the families who live here," Merrill said.

Global Food and Game Night celebrates international student culture and queer identities

Mavis Holley
Reporter

The UC Santa Barbara Office of International Students and Scholars, alongside the Associated Students Trans and Queer Commission, hosted a Global Food and Game Night on March 2 in the Student Resource Building. Students were encouraged to converse and build community while trying various international cuisines.

Third-year sociology major and Coordinator of International Student Engagement for the Trans and Queer Commission (TQC), Liz Liang, organized the event to create a space for international queer students on campus.

“There’s an absence in the presence of the international queer and trans community on the campus,” Liang said. “I want them to find a sense of comfort and embrace their identities in a place to talk with other queer international students.”

Liang discussed challenges international students face in expressing their queer identities in their home countries, as well as within Associated Students (A.S.).

“Some cultures or countries prohibit international students from voicing themselves. So I understand that it’s a risky or uncomfortable decision to come out as a queer to voice themselves,” Liang said. “In order to represent yourself as an international student in the Associated Students’ government, it’s easier. I’m not saying it’s as easy as what all the non-international students [experience], but

it’s easier if you’re not queer, to be honest. So with the interconnected identities, it’s definitely harder.”

Isla Vista restaurants Naan Stop and Teddy Rice provided food, including tanghulu and ramune soda. A variety of international foods were also served. Liang, a Cantonese international student, said it was important to bring dishes students were familiar with in their home countries because students don’t always have access to these types of foods on campus.

“In terms of options, [we] are really limited,” Liang said.

Fourth-year biochemistry major Tyler Tan discussed their challenges accessing international dishes at UCSB.

“Getting access to the kinds of foods that I grew up eating is pretty difficult, considering that this area is very expensive,” Tan said. “I do think one of the biggest struggles on this campus is affordability.”

Tan also mentioned the event was “enticing” because they wanted to “meet new people in this circle.” “I felt very welcomed as an LGBTQ[IA]+ identifying person. Especially with regard to my gender and my pronouns, I felt very respected,” Tan added.

Third-year environmental studies and physics double major Yiwen Huang also attended the event and said there should be more campus activities featuring international cuisine.

“It would definitely be good, especially for international students. And maybe it’s also good for local U.S. people to broaden their food spectrum. Broaden the diversity and access to multiple cultures,” Huang said.



MAVIS HOLLEY / DAILY NEXUS

Attendees had ramune soda, tanghulu and food catered from I.V. restaurants Naan Stop and Teddy Rice.

UCSB PSG Continued from p. 1

Feiz shared a similar perspective, saying that she had seen many videos of Iranians globally celebrating the death of Khamenei. She specifically emphasized that this is because Khamenei’s regime had committed atrocities, including “executing people,” raping women, torturing children and supporting militia proxies, including Hezbollah.

“Even in Iran, they are dancing in the street. They are in the street dancing all over the world. Yesterday in Los Angeles, thousands of people. In London, in Germany, everywhere,” Feiz said. “Iranians are dancing, they are so happy and we are so thankful from the United States. God bless America. The regime in Iran — they are a cancer to the world.”

After the news of Khamenei’s death broke, large crowds of Iranians celebrated publicly on the streets of cities across the country. On March 1, thousands of Iranian Americans celebrated on the streets of Los Angeles, expressing their joy and hope for freedom for Iran.

Ahmadi expressed that he finds negative reactions against the U.S.-Israeli attack on Iran to be “patronizing and condescending,” and emphasized that he believes

certain Democrat politicians and other people who oppose it do not understand how oppressive Khamenei’s regime was. He also clarified they aren’t claiming “Trump’s a good person,” but he is currently “doing the right thing.”

“[The regime] killed over 40,000 people in the streets. Kamala Harris, Zohran Mamdani — they said nothing, they didn’t care,” Ahmadi said. “But now the moment [the U.S. and Israel] start attacking these people that have been oppressing us, now they’re saying ‘No war with Iran, no this, no that.’ Trying to talk about international law? Where were you two months ago? No one believes in that anymore.”

Moayedjafari, who was born in and attended school in Iran, said that he believes the U.S.-Israeli military actions in Iran are the Iranian people’s “only hope for freedom.” In a video message posted by President Donald Trump on his social media platform Truth Social, Trump said to Iranians that “the hour of [their] freedom is at hand” following the U.S.-Israeli operations in Iran.

“I believe if it leads to a regime change in Iran, I think it would be really good for the Iranian people. They’ve been oppressed for more

than 40 years. Women’s rights have been stripped from them. There’s just no freedom in Iran,” Moayedjafari said.

Looking forward, Feiz said she hopes that Iran can experience a regime change and that Iranians will be able to “live normally just like people living in other countries.” Moayedjafari said that he hopes a regime change in Iran will bring about a democracy and that some Iranians want the exiled crown prince of Iran, Reza al-Pahlavi, to become a leader during the transitional period.

“He’s not going to be the shah or the leader forever. He’s going to just lead the transition, and then Iran is going to hopefully become a democracy,” Moayedjafari said.

For Moayedjafari and other PSG members, they saw the event as a special time to celebrate Nowruz, while also expressing their hopes for the future of Iran.

“I love Persian New Year, it’s part of my culture, and I’ve been doing it for all my life. It’s just a symbol for new beginnings,” Moayedjafari said. “Hopefully, this new year is going to be a symbol for a new beginning for Iran. With the supreme leader gone, we’re going to have a regime change this new year.”



SHENGYU ZHENG / DAILY NEXUS

Each item on the Haft-sin display symbolizes different concepts but collectively represents Persian culture.



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DATA

Inside Storke Tower: The story of a carillon



(L-R) Ennis Fruhauf (1969-74), Ann Jefferson (1974-76), James Welch (1977-93), Margo Halsted (1998-99, 2008-18), Anne Rothfarb (1999-2003) and Wesley Arai (2018-present) have served as UCSB's carillonists for different periods of the Storke Tower Carillon's history.

Siddharth Chattoraj
Data Editor
Krithi Saravanan
Data Editor

The history of Storke Tower and the Storke Tower Carillon intertwines the stories of generations of UC Santa Barbara's students, chancellors, staff and faculty with the legacies of Thomas Storke and musicians around the world. Their resonant past — elusive but not secret — emerges through the voices of those who have nurtured the carillon's sound over the years and helped foster a unique sense of connection between UC Santa Barbara and the broader carillon community.

At each point in its storied past, Storke Tower has symbolized the growth of UCSB's ambition and continued efforts to amplify its impact. Thomas Storke, whose involvement at UCSB preceded its designation as a University of California campus, had an active interest in the University's future and how his efforts for the campus would be recognized.

"I foresaw that our campus was destined to set a high standard of scholarship and culture among academic institutions of the country. It was my aim in helping provide the publication building to participate in that cultural movement," Thomas Storke said during his speech at the dedication of the Thomas M. Storke Student Publications Building, which includes Storke Tower. "It is my hope that the publications coming from this building will be the finest examples of journalism developed on any campus in America — perhaps in the world."

Standing at 175 feet, Storke Tower has loomed over UCSB for over 55 years. It remains one of the most recognizable features of the campus skyline as the tallest steel and cement structure in Santa Barbara County. The Storke Tower Carillon, also referred to as the Thomas M. Storke Carillon, is a musical percussion instrument comprising a set of 61 tuned bells housed at the top of Storke Tower that sounds the automatic hour chime that can be heard across campus every day. UCSB is one of three campuses of the University of California to have a carillon, alongside UC Riverside and UC Berkeley.

In addition to its automatic hourly chime, the Storke Tower Carillon has also served as a platform for a series of musicians hosted or employed by UCSB since Storke Tower's establishment. There have been at least six carillonists to date in the history of the Storke Tower Carillon: Ennis Fruhauf, Ann Jefferson, James Welch, Anne Rothfarb, Margo Halsted and Wesley Arai.

"Carillon is such a niche instrument, and people always seem to get a kick out of hearing it, but they are so hard to get access to, and it's such a lonely sort of thing," Welch, UCSB's longest-serving carillonneur, said. "Nobody can see what you're doing."

The workings of the Storke Tower Carillon

The carillon is a musical percussion instrument composed of a minimum of 23 bells arranged in a chromatic sequence, typically played with a baton keyboard. Originating from the Low Countries of Europe in the 16th century, carillons initially served as timekeeping instruments within churches and schools, and eventually came to signify status within their respective communities.

Janet Tebbel is the co-chair of the events committee at the Guild of Carillonists in North America (GCNA), a volunteer-

based organization centered around carillon education and publicization. Tebbel is actively involved in the coordination of the GCNA's yearly congress, which allows carillon players from around the world to socialize, participate in workshops and listen to or partake in carillon recitals. She noted that many carillons in Northern Europe are still in great condition centuries later, and that the role of the carillon has generally remained consistent.

"Bells in a tower become the voice of the community by ringing the hour, having recitals at certain set times, and ringing out in times of joy or sorrow," Tebbel said in an email statement to the Nexus.

Carillons gained popularity in the United States in the early 20th century, with the majority being installed in churches and educational institutions.

A carillon's clavier includes a keyboard of wooden batons as well as a set of pedals by the feet. Both the keys and pedals are connected to clappers — pieces of metal hanging within the bells that strike their interior surface when played — by steel wires. According to a 1971 article by Marcia Boyes obtained by the Nexus from the GCNA, the clavier housed in the tower's upper playing cabin was among the earliest instruments built to fully follow the Guild's standardized specifications established in 1965. These standards drew heavily on the work of former University of Michigan, Ann Arbor carillonneur Percival Price.

In her article, Boyes detailed the distribution of the bells across beams and tiers surrounding the cabin, designed to preserve sensitivity in the instrument's mechanical response.

"The smaller bells of the instrument are hung on four beams which are paired on two levels on opposite sides of the vertical wires. The upper beams are located about ten feet above the cabin roof to keep distances short and to provide maximum sensitivity in the playing," Boyes wrote. "The lower portion of the range, except for the four largest bells, hang in two tiers outside each pair of high-bell beams."

The Nexus spoke with Arai, who has been UCSB's university carillonist since 2018. After graduating from UCB — where he first learned to play the carillon — with a bachelor's degree in mathematics and statistics and a minor in music in 2005, Arai pursued his master's in mathematics at UC Los Angeles from 2005 to 2007. He currently works a day job as an actuary in Los Angeles and serves as the GCNA's treasurer.

Having played the carillon for over two decades — with nearly eight years at UCSB — Arai is well-acquainted with the Storke Tower Carillon.

"When you play the baton or the pedal, they're both connected to each other. And so it pulls this sort of thick wire down to the ceiling, and there's a system of pulleys up above the playing cabin and eventually it translates to this clapper, this big hunk of metal ... and it only moves, really, less than an inch, I would say, from its rest positions inside of the bell," Arai said.

Arai added that playing with the feet often provides greater power and flexibility.

"It's usually easier in the feet, because your feet are more powerful than your hands," Arai said. "It also lets you play more stuff in the upper range. You can be playing with your feet and your hands, though it just depends on the situation."

Lower octaves typically correspond to larger, heavier bells. Pedals, which are played with the feet, allow heavy bells to be played

more easily as the bells' clappers typically require more effort to be moved. In the Storke Tower Carillon, which spans a total of five octaves from C3 to C8, the lowest two octaves (C3 to C5) are duplicated in the pedals.

"When I press a foot pedal, it brings the manual key along with it,"

Arai said. "So for the lower octaves, they're all linked together."

Installed by Justin Kramer in 1969, the Storke Tower Carillon has 61 bells ranging in weight from 13 to 4,793 pounds. They were cast by the now-defunct bell foundry Petit & Fritsen, founded in 1660 in Aarle-Rixtel, Netherlands.

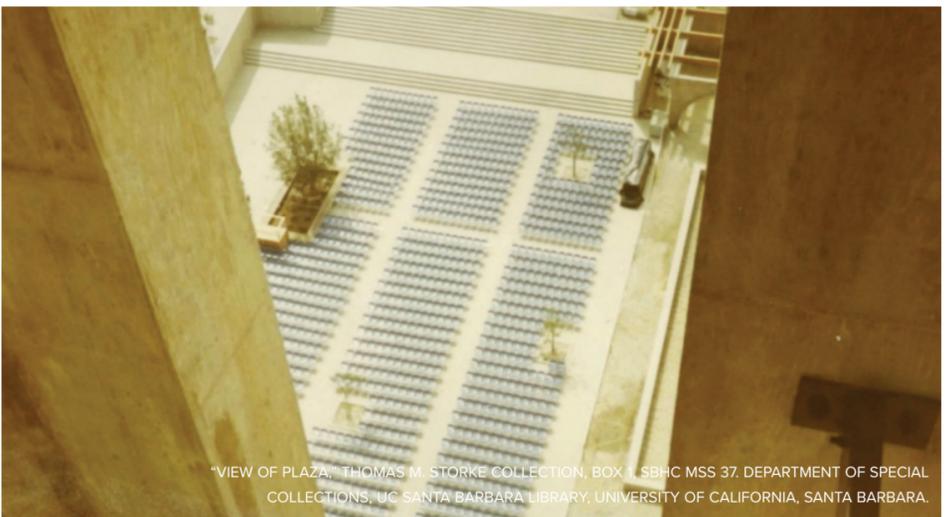
The Nexus spoke with Fruhauf, the first university carillonneur at UCSB. Fruhauf received his Bachelor of Music in 1967 with an emphasis in organ performance and his Master of Music in 1968 from the University of Michigan before joining the music department at UCSB from 1968 to 1974.



(L-R) John Zant, editor of La Cumbre; Richard Zeiger, editor of El Gaucho; Thomas Storke; Chancellor Vernon I. Cheadle and KCSB-FM General Manager Michael Bloom break ground for construction.



Construction workers lift a carillon bell during the installation of the instrument.

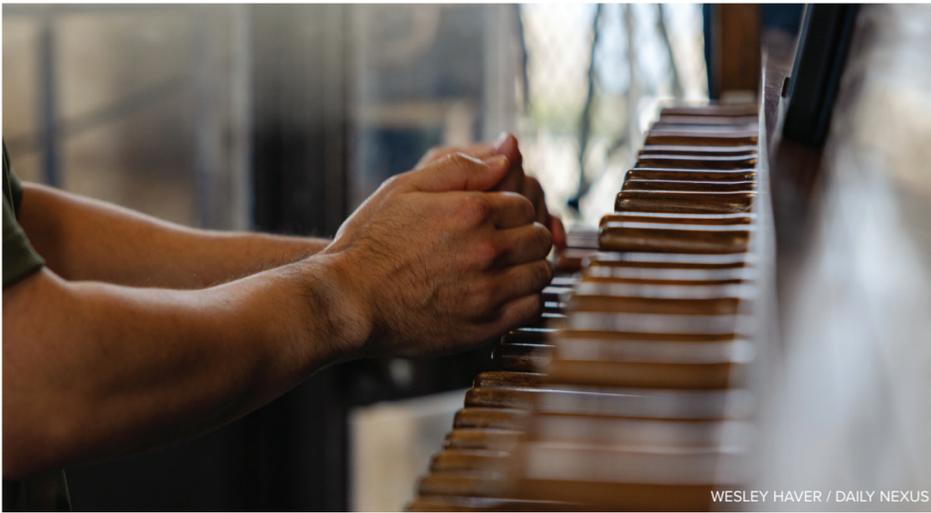


Rows of empty seats in Storke Plaza are visible from the top of Storke Tower prior to its dedication.



By the lagoon, one can see Storke Tower rise clear above surrounding buildings.

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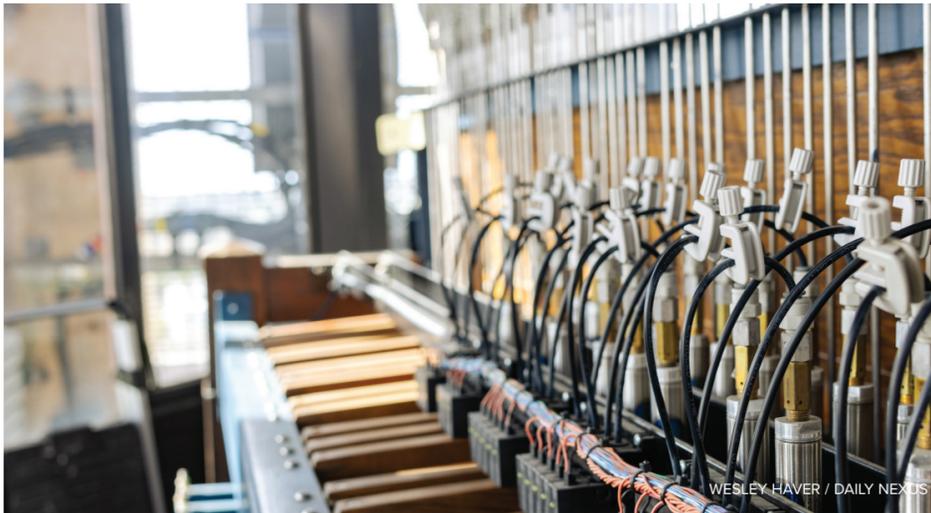
WESLEY HAVER / DAILY NEXUS

The wooden baton keys of the clavier allows the carillonist to manually move the clappers within the carillon bells.



WESLEY HAVER / DAILY NEXUS

Prior to performing, Arai adjusts the turnbuckle connected to a wire that links a key to its clapper.



WESLEY HAVER / DAILY NEXUS

A computer-controlled air compressor sends air into plastic tubes, which in turn activates pistons that press the batons down, making up the system that plays the hourly chimes.

"Carillons have many possible different tunings. Some of them transpose from C [key] to another key," Fruhauf explained. "Santa Barbara's instrument is a non-transposing instrument. It is in C. In other words, when you play C, you get a middle C — a tenor C," Fruhauf said.

Because of the physical demands of playing the instrument, carillonists often use hand protection.

"Some carillonists will get something equivalent of a golfing glove that has open fingers, but there is protection up to about the knuckles of every finger and I think that might be what I used," Fruhauf said.

Fruhauf said that one to two years after his departure, the University replaced the bronze clappers on the carillon with iron clappers, which he explained was a softer metal than bronze.

"The effect was that it changed the sound of the higher notes that were particularly harsh sounding and being of a lesser weight, unfortunately, the actual volume of each bell was reduced somewhat, and it became a little vaguer," he said. "It would be easier to listen to [from the ground], and probably up there as well."

Storke Tower's hourly chimes are based on a musical cipher, where each letter in the University of California's motto "Let There Be Light" ("Fiat Lux" in Latin) is assigned to a particular note. This cipher was devised by Carl Zytowski (1921-2018), a longtime professor of music at UCSB and then chair of the Department of Music.

The eight largest and heaviest bells are fitted with computer-controlled clappers, each assigned to one of eight letters — B, E, G, H, I, L, R and T — with specific pitches corresponding to each letter. This assignment once allowed the bells to automatically "spell out" a programmed "L - E - T - T - H - E - R - E - B - E - L - I - G - H - T" sequence 10 minutes before each hour.

"It was sounded automatically 10 minutes before each hour, because that's when classes at that time and age generally ended, at 10 of the hour.

They might have gone on for two hours and had a break in the middle, but they ended at 10," Fruhauf said. "[When the bells rang, it] was a sign to the campus that teachers should start allowing students to pick up their books and gather themselves."

Currently, the computer activates five bells to play the Westminster chimes at the top of the hour from 8 a.m. to 10 p.m.

According to Fruhauf, the Westminster chimes were likely chosen because of their popularity at the time.

"I think because they were used by many tower announcements of the hour, and they divide into four quarters," Fruhauf said. "The Westminster quarter was originally designed with four separate quarters. The first quarter was one sounding. The second quarter — the half hour — was a double sounding. The third quarter was a three quarter sounding, and the fourth the hourly was a four quarter segment that was the full Westminster quarter series."

Fruhauf said that the Westminster mechanism was driven by mechanical drums that operated independently of the carillon keyboard.

"The mechanical drums that activated each clapper separately] from a carillon hook up to bells. In other words, if you were to go up in the tower, you would see that for one octave or two octaves, there are separate clappers on the outside of the bells, and those are for the cipher," Fruhauf explained.

A look inside a carillon recital at Storke Tower

On Jan. 25, the Nexus accompanied Arai to his faculty carillon recital at the top of Storke Tower.

Storke Tower stands at 175 feet tall and is 25 feet, 10 inches square. Per the Santa Barbara News-Press's statement from architectural firm Clark and Morgan, the remaining interior space outside of the observation deck, elevator, stairway and the carillon belfry were not planned to be utilized.

The Nexus timed the elevator ride from the base of Storke Tower above Storke Plaza up to the observation

deck as taking 44.31 seconds.

At the observation deck, three windows on each of the four sides of the tower offer sweeping views of campus that stretch to the Santa Ynez Mountains, Goleta Pier, Santa Barbara Municipal Airport and the Channel Islands.

Beside the elevator, a stairway surrounded by cellular equipment leads up to the playing cabin, which houses the Storke Tower Carillon's clavier.

"The keyboard is a little bit different than, I think, any other instrument. It looks kind of like a piano, but sort of on a bigger scale. You have white notes, like on the piano, and black notes," Arai said. "You also have foot pedals, kind of like on the organ. And when you play the notes, everything's mechanical, so it's all just based on your own sort of power and what you're doing with your body."

In the belfry, the bells of the Storke Tower Carillon hang above and around the playing cabin. Through the south-facing window, and the steel wires connected to the keyboard, the player has a view of the Campus Lagoon, Pacific Ocean and Channel Islands in the distance.

"I don't think you can really beat [the view] because you're sitting at the keyboard, and you see the ocean," Arai said. "That doesn't happen anywhere else ... and that makes it easier, maybe, to get lost sometimes and not realize that you have people down below because all you see is the ocean."

The Nexus observed and filmed Arai's carillon recital on Sunday, Jan. 25, 2026 at 2 p.m. inside the playing cabin of Storke Tower. The full recital included Aaron David Miller's "Summit Hill Bells," Laura Hewitt Whipple's "Mountain Pastorale," "Climb Ev'ry Mountain" from Roger's and Hammerstein's "The Sound of Music," "Here Comes the Sun" by the Beatles, Justin Hurwitz's "Another Day of Sun" from "La La Land," Claude Debussy's "Clair de Lune," Henry Mancini's "Moon River," Liesbeth Janssens's "Dance of Dreams," Gabriel Fauré's "Pavane" and Dmitri Shostakovich's "The

Second Waltz." The song "Pavane" was arranged by Arai himself.

The concert consisted of three sections titled "Mountain Music," "To the Sun and the Moon" and "Shall We Dance?" Each section name alludes to the titles of the songs in the section. "Summit Hill Bells," "Mountain Pastorale" and "Climb Ev'ry Mountain," for example, are found in "Mountain Music."

"I try to program a wide mix of music, so I like to play things that are original to the carillon that people wouldn't have really heard otherwise ... they're well suited for the carillon, so they kind of take advantage of the carillon's sound profile," Arai said. "I also like to include arrangements of classical music people would recognize, folk songs, pop songs and just a wide range of things from tonal music that's melodic to atonal stuff that maybe challenges listeners."

Prior to playing, Arai pulled sheet music up on a tablet, turned on a fan by the music rack, put in a pair of earplugs and changed into flatter-soled shoes. His transition from preparation to playing was seamless and without fanfare, and his disposition remained largely relaxed while he directed his focus to navigating the keys and pedals. Arai's movements, which engaged his hands as well as his lower body, appeared both deliberate and intuitive — seemingly reflective of his decades of musicianship.

"I think some pieces, or parts of pieces, I associate imagery with," Arai said. "It is easy sometimes, when you play, to kind of lose yourself."

Inside the cabin, the pumping of the keys and pedals can be heard along with the chimes from the carillon. According to an email statement from Arai, the ideal listening position depends on distance, visibility and angle.

"The sweet spot is probably about 200-300 feet away from the tower, somewhere where there's clear line of sight to the belfry at the top of the tower, and ideally at a diagonal so you get sound from two sides of the tower," Arai wrote.

Arai's concerts attract passers-by and regular supporters alike. Maggie Dougherty, a visitor from San Francisco, was walking by Storke Plaza on Jan. 25 when she heard Arai's performance and paused to listen.

"[The songs] are beautiful," Dougherty said. "I'm always down for an old school kind of music in a different way. [It] makes the campus feel a little bit more alive, maybe especially in the arts district ... definitely makes me feel like I'm at Hogwarts or something."

Sam Kaufman-Martin, a doctoral candidate in the mechanical engineering department, learned that the recital was happening through The Current, UCSB's official news site. This was their second time at one of Arai's carillon concerts on campus.

"I think it's really beautiful," Kaufman-Martin said. "There were ... [songs like] 'Here Comes the Sun,' and that last piece was a [Dmitri] Shostakovich waltz from the jazz suite. It was just really fun to hear those familiar pieces on the carillon."

Each year, Arai works with a cohort of students who learn, practice and perform the carillon alongside him. Student carillonists have access to a practice carillon keyboard in the music building that was donated by Halsted in 2014. The practice keyboard has a similar layout to that of the carillon in the tower since both are American standard keyboards, but the practice keyboard's sound is, according to Arai, more similar to that of a vibraphone as their sound comes from metal bars, not bells. The practice keyboard also differs from the tower carillon's in that the practice keyboard's bars are equally weighted and span four octaves, from C3 to C7, making it one octave short of the tower carillon's five-octave range. Access to the practice keyboard allows students to rehearse pieces more regularly as their opportunities to practice in the tower are limited to the weekends.

According to Tebbel, approximately one-third of carillon bell towers in North America are inactive due to lack of funding for the physical upkeep of the tower or for hiring a performer to play the carillon. She noted the importance of ensuring that a carillon is well-played and maintained and that the carillon's role in a community is well-established.

"[UCSB is] fortunate to have such a talented carillonist, and to have the instrument played regularly," Tebbel wrote in an email statement to the Nexus. "Every tower has its own story and the ongoing promotion

of the carillon and its music takes a tremendous amount of work and ingenuity."

Malia Guy contributed to concert reporting.

Storke, Cheadle and student-led media outlets collaborate to bring Storke Tower to Santa Barbara

Each person who played an instrumental role in helping fund the Thomas Storke Student Publications building had different interests in the impact it would have on the community. Among many who helped bring the project to fruition, Thomas Storke and Vernon Cheadle were chiefly responsible for the building's inception and had vested interests in its development.

The Nexus spoke with Michael Bloom, who worked for KCSB-FM 91.9 from 1964 to 1969. He served as a program director before becoming general manager at the time of the dedication of the Storke Student Publications Building, whose ceremony he emceed.

"There was ego involved for everyone. It was a stake in the ground to improve the image of the campus and to improve the relationship between the University at large, UCSB, the strategic plan for UCSB and the community of Santa Barbara," Bloom said.

After graduating from Stanford University with a bachelor's degree in economics in 1898, Thomas Storke began a decorated career in publishing and journalism. He bought the Daily Independent, the Santa Barbara Daily News and the Morning Press and merged them to become the Santa Barbara News-Press. In this paper he published editorials that sharply criticized the John Birch Society, a conservative political group, which earned him a Pulitzer Prize in 1962.

Thomas Storke also worked as a rancher and citrus fruit grower, served as Santa Barbara postmaster from 1914 to 1921, founded the KTMS radio station in 1937, briefly served as a Democratic Senator for California from Nov. 8, 1938 to Jan. 3, 1939 and held an appointment on the UC Board of Regents from 1955-60. He holds an honorary doctorate of laws from UCSB.

Thomas Storke wielded the influence he'd amassed over the course of his career for various Santa Barbara institutions, helping bring about the construction of the Santa Barbara Municipal Airport, the creation of Lake Cachuma and the induction of Santa Barbara State College into the UC system, as well as the acquisition of the land on which UCSB's campus is currently situated — land that is part of the ancestral, unceded territory of the Chumash people.

In 1967, Thomas Storke made a \$600,000 donation (worth approximately \$5.8 million in 2026, adjusted for inflation) which was matched by the UC Regents to fund the installation of the carillon, as well as the construction of the Thomas M. Storke Student Publications Building, which currently houses the offices for the Daily Nexus, KCSB-FM and the Senior Book. Thomas Storke told El Gaucho — now the Daily Nexus — in 1967 that the tower project reflected his long-standing commitment to strengthening students' ability to communicate ideas, which he saw as one of the University's most important roles.

"I know of no function of the University that is of greater value to students and society than the development of technical skills and wisdom in the communication of facts, ideas, and opinions," Thomas Storke said to El Gaucho. "This function is well-served in the writing and editing of campus periodicals as well as in the other media. It is my hope that in the future a school of journalism may be established on the Santa Barbara campus to give further aid and encouragement to this aspect of education."

Thomas Storke's donation was announced in Berkeley on July 14, 1967 by the acting UC president at the time, Harry R. Wellman, and Vernon I. Cheadle, who served as UCSB's chancellor from 1962 to 1977. The Nexus spoke with Bill Cheadle, the son of Vernon Cheadle, about his father's role in the planning of Storke Tower and relationship with Thomas Storke. According to Bill Cheadle, Vernon Cheadle's desire to have a bell tower on campus stemmed from the presence of bell towers at his alma maters and at the University of Rhode Island, where he was employed prior to coming to UCSB.

"I think he wanted to create a little more of a traditional campus environment as seen in other places, namely a lot of the Ivy League

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schools and stuff, and since he had been at many campuses with the bells and liked them, I think that's why he pushed to get them, pushed to get that tower and the bells," Bill Cheadle said. "It was dad's decision. He wanted a bell tower."

In a 2016 interview with the Santa Barbara Independent, former UCSB Associate Campus Architect Dennis Whelan claimed that Thomas Storke sought to raise UCSB's profile with the construction of the tower, which "was intended by patron and architect to symbolize the aspirations of the campus and the arrival of an outpost of the intellectual and cultural world to a historically relatively isolated community."

According to Bloom, Vernon Cheadle and Thomas Storke had regular meetings during which they discussed a variety of issues. As Thomas Storke entered his 90s, he grew more concerned with his legacy, which prompted him and Vernon Cheadle to consider a project that would serve both of their interests: the construction of a bell tower.

"The chancellor said, 'I can't do this on my own. We don't have the budget money for it at the University.' But Tom [Storke] stepped forward and said, 'I'll pay half of it,'" Bloom said.

Bloom told the Nexus that Vernon Cheadle convinced UC leadership to donate toward the tower and the surrounding plaza.

"The generosity of our good friend Thomas M. Storke not only provides us with a building to serve one of the most active and important segments of student life, but also a structure of distinctive beauty which will enrich our campus generations to come," Vernon Cheadle told the Santa Ynez Valley News.

Before Storke Tower's construction, the only automated clock system, according to Bloom, was at Davidson Library.

"There was a tape recording on the top of the library and a couple of big, giant speakers, and it had its own clock. So when the time came, it would say — very simple automation — oh, it's 10 minutes of the hour, it's time to turn on the passing bell," Bloom said.

Bloom also explained that KCSB-FM and El Gaucho wanted a 24/7 space to work in, which was not possible in the existing University Center at the time.

"KCSB ... as well as El Gaucho were on the third floor of the UCen building, and we were a pain in the butt because we wanted the place open 24/7 because the radio station was on all the time, and the newspaper you can't tell when something's going to happen or not happen, and so you have it available," Bloom said.

Bloom stated in his writings in "An Authoritative History of KCSB Radio (from 1961 to 1970)" that the general assumption was that Storke Tower would house El Gaucho, La Cumbre (now UCSB Senior Book), the Associated Students (A.S.) UCSB Publications Manager's office (which handled advertising for print media), a media library, the bells and the equipment for the carillon. According to the Thomas M. Storke Student Publications Building booklet, the building also initially included offices for Gaucho Guide, Hustlers' Handbook, Spectrum, A.S.'s Activities Calendar and KCSB-FM's Program Guide.

"Tom Adams, who was then General Manager of KCSB-FM, and Richard Zeiger, who was then Editor in Chief of El Gaucho, sent a letter to [Thomas Storke] asking his permission and support to include KCSB in the building," Bloom wrote. "Among other issues, the letter noted the synergy between radio and newspaper as he, of course, had witnessed with his own local media operations (i.e., KTMS and the News-Press). [Thomas Storke] agreed and became a champion for a revised occupancy plan."

The San Francisco-based architectural firm Clark and Morgan designed Storke Tower in the brutalist style. According to reporting by the Santa Barbara Independent, the structure uses cast-in-place, steel-reinforced concrete shaped with board-forming techniques, then sandblasted to create a textured surface that resembles wood grain. Its three-arched openings and ground-level arcades draw from the architecture of Mission Santa Barbara, while the carillon bells evoke the sounds historically produced by the mission's clergy. The red lights on the four sides and top of the building help identify it to planes arriving and departing from the Santa Barbara Airport.

Project Architect Thore Edgren

convinced the building committee to raise the Storke Tower height by 30 feet from its initial planned height so that the tower could become the tallest building in Santa Barbara County.

The bronze carillon bells were cast in the Netherlands and shipped to Los Angeles via boat before being hoisted by crane into their places in the tower, according to the American Guild of Organists. Workers brought smaller bells into the tower by elevator, and the belfry was built above the glass-enclosed playing cabin.

Construction of the Thomas M. Storke Student Publications Building broke ground on April 16, 1968 and was completed in 1969. The tower was dedicated on Sept. 28, 1969.

"[Vernon L.] Cheadle had done the research and wanted to go out and get this particular set of Dutch bells that had to be handmade, essentially for us, so that was like a two-year project," Bloom said. "Designs were run by [Vernon] Cheadle and [Thomas] Storke and [A.S. Executive Director Bob] Lorden, and frequently, so they all came to agree on it."

In addition to lobbying for KCSB-FM to be included in the Publications Building, Zeiger was also consulted on the design for the El Gaucho office space.

"When I saw the blueprints for the office spaces ... they had it all divided into little offices, and I had to remind them the newspapers didn't run that way," Zeiger said. "They ran on a system where the reporters were all in one big room, and then it was just a couple of offices around the outside ... we [also] had to have dark rooms put in there."

"In addition to the bells that hang in the carillon there were maybe 10 or 12 small bells that he gave to various people, including Tom Storke, and we kept one of them," Bill Cheadle said.

Bill Cheadle, who had the opportunity to meet Thomas Storke during the latter years of his life, shared his recollections of the man.

"I just remember him as being a quiet guy who wore a hat. I mean, a cowboy hat. It's kind of a rancher kind of outfit, if you will," Bill Cheadle said. "Now, of course, I'm seeing him in the very late stages of his life that I remember."

Former Chancellor Henry T. Yang, who presided over UCSB from June 1994 to July 2025, said in an email statement to the Nexus that the carillon was a frequent subject of discussion during his mid-1990s meetings with Charles Storke II and remained closely tied to the Storke family's ongoing involvement with the University. Yang also remarked on how the carillon has played a significant role at the University for many generations of the UCSB community.

"The carillon has always been a high point and played an indispensable role in marking the more than 300 commencement[s] and Storke Award ceremonies attended by my wife, Dilling, and me," Yang wrote. "I cannot imagine these milestone events without the carillon, whose bells punctuate the day and evoke so much feeling and meaning, and almost serve as a memory keeper for our students, alums, faculty, staff, and friends."

Reactions to the building around the time of its dedication, however, were not uniformly positive or celebratory, with many UCSB students mocking, questioning or expressing disapproval of the considerable use of university funds for the building's construction.

1969-74: Ennis Fruhauf launches the Storke Tower Carillon program as the first university carillonneur

Fruhauf joined the Department of Music at UCSB as an assistant professor in 1968. The appointment was temporary, and he became a teaching fellow in 1970. Between 1970 to 1973, Fruhauf often commuted to the University of Southern California to earn his doctorate in musical arts for organ performance while also teaching at UCSB. Fruhauf also taught between 10 to 12 students to play the carillon during his time as the university carillonneur.

After leaving UCSB, Fruhauf shifted toward publishing and later founded his own music publishing company: Fruhauf Music Publications.

"When I do what is called a transcription, that is taking maybe a [Johann] Bach piece for keyboard and ... I'm condensing it somehow, or altering it or just copying it so that I have something that students can read," Fruhauf said. "It's different in every instance. Sometimes it's all inspiration. Sometimes it's, say, making a score and working from

it to reduce it to something that can be played as a single or solo organ or carillon piece."

On Sept. 28, 1969, Fruhauf performed the dedication of the carillon at a ceremony that included Thomas Storke, Vernon Cheadle and Chief Justice Earl Warren.

According to the American Guild of Organists and the GCNA Bulletin, the dedicatory concert featured works by George Frederick Handel ("Sonata for a Musical Clock"), selections from the "De Gruyters Beiaardboek" (Allegro, Andante, Moderato and Allegro), Willem de Fesch ("Gavotte e double di tempo"), Francois Couperin ("Andante"), Matthias van den Gheyn ("Preludio Cou-cou"), Leen 't Hart ("Lullaby") and "Prayer" from "Five Short Pieces for Carillon" and Percival Price ("Piece without Expression No. 1").

"When I arrived, I had a chance to work on it for about a week, and then the dedication occurred, and the entire area below the tower was pretty much filled up with chairs and a formal dedication ceremony," Fruhauf said. "It was a wonderful crowd. It was a wonderful occasion."

According to Fruhauf, the Storke Tower Carillon is much lighter than the one he played at the University of Michigan.

"It transposed, I think, a major or a minor third down, so it was much deeper and heavier, and it had a different key arrangement at the console than the C major one that went in in Santa Barbara," Fruhauf said when comparing the two.

He described the Storke Tower Carillon as having "a fairly harsh, brilliant sound, which was a characteristic of Petit and Fritz and carillons, as opposed to the English carillons built by Taylor & Company."

The 1974 UCSB yearbook — La Cumbre's "Islands" — featured a section on the carillon, written by Michelle Blansfield. Within the feature, Blansfield described the mixed attitudes of the student community toward the sound of the carillon.

"Students complain about its belches of noise; silvery trills of sound which seem to irritate devout studiers. Between 5 and 6 in the evening the air is full of pure, hellish cacophony for the studier," she wrote. "For others it's a peaceful prelude to sunset. Of course there are those who don't notice, but then they never notice anything."

Blansfield described the sound of the carillon as "the only permitted high on campus." She added that "the carillonneur can go even higher though, up to his gassed-in, soundproof room to ring his bells ... peeling out inspiring or irritating music, whatever way one looks at it."

She concluded by praising Fruhauf's skill at playing the carillon and the sound of the music he produced.

"That pegged instrument requires strength and precision, and Ennis Fruhauf sounds pretty good up there," she wrote. "The University only goes in for the best, you know."

1974-76: Ann Jefferson and volunteers sustain Storke Tower Carillon performances

After Fruhauf left UCSB in 1974, Ann Jefferson became the university carillonneur as a fifth-year music major. Ann Jefferson was one of Fruhauf's students, and she aimed to continue the policy in place of having two main recitals a quarter: one by herself and one by a guest.

According to the 1971 edition of La Cumbre, Ann Jefferson played saxophone in the UCSB band. In 1975, Jefferson assisted with the 1975 Congress of the Guild of Carillonneurs in North America, which was held at UCSB and UCR.

The Nexus spoke with Richard Jefferson, who attended UCSB from 1974-78 and is Ann Jefferson's younger brother by four years. Ann Jefferson is one of only two individuals known at UCSB to have majored in carillon while it was offered, and both students were piano and carillon double majors. A graduate student named Carl Bangs was the other student known to have

pursued a degree in carillon during Fruhauf's time at the University.

According to Richard Jefferson, Ann Jefferson studied with the founding president of the Guild of Carillonneurs of France, Jacques Lannoy, in Tourcoing, France for a year and played carillon at gigs in Europe after she left UCSB in 1975.

"She paid a huge amount of attention to adapting and using music [for carillon] ... that it was not previously written for," Richard Jefferson said. "I still remember a carillon gig that she used to play as one of her signature pieces ringing out over the plaza, and she was a damn good player."

During the fourth International Carillon Festival in 1980, Ann Jefferson played and recorded Robert Lannoy's "Prélude No. 1" in France in the Cathédrale Saint-Bénigne de Dijon. That year, the festival held its first international carillon contest, and the composition competition was won by Ann Jefferson, who was affiliated with UCB at the time.

Ann Jefferson declined to comment. From 1975 to 1976, volunteers played the Storke Tower Carillon, but there was no official university carillonneur.

1977-93: Longest-serving carillonneur James Welch leads 15-year run of teaching and recitals

The Nexus spoke with James Welch, who, upon completing his doctoral degree in 1977 at Stanford, got his first job out of school as an adjunct professor at UCSB's music department when assistant professor John Kuzma's resignation left an opening. As part of his role as an adjunct professor, Welch was responsible for playing and teaching carillon at the University.

"I drove down from Palo Alto to Santa Barbara, and they needed to hire somebody," Welch said. "They said, 'Well, we really need somebody who can play the organ and the carillon.' I said, 'Well, you're in luck, because I do play the carillon.' And 10 minutes later, I was hired."



The bell tuned to D#3 weighs 3216 pounds. Its inscription includes a quote from Clark Kerr — the UC president from 1958 to 1967 — that reads, "The university is not engaged in making ideas safe for students. It is engaged in making students safe for ideas."



The bell tuned to C3 weighs 4793 pounds. The seal and motto, "Fiat Lux," of the University of California are inscribed on the bell.



The bell tuned to D3 weighs 2764 pounds. Its inscription includes a quote from Vernon Cheadle that reads, "Our purpose is to seek the truths to think and speak boldly, and to stand dedicated to the cause of freedom and justice."

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Welch learned to play the carillon from a professor of electrical engineering who offered casual lessons at Stanford University's Hoover Tower as he pursued a doctorate in music with a speciality in organ.

"It was the carillon that got me my first job," Welch said. "I was taught, really, to teach organ, but UCSB had carillon in their curriculum, and so I taught ... organ lessons, and I taught music history classes, and I taught carillon."

Welch came to UCSB with two years of experience playing the carillon under his belt, and he believes his familiarity with the organ translated well to the carillon.

"It's natural for organists to go to the carillon, because the carillon has a keyboard for the hands, and it has a keyboard for the feet, and so organists already have the coordination of playing hands and feet," Welch said.

Although Welch did not follow a strict playing schedule at UCSB, he regularly played recitals sponsored by the music department and was occasionally asked to perform for guests and give tours of Storke Tower.

"For official things, the only regular thing was playing for graduation," Welch said. "I would play here and there on commencement day."

Certain aspects of the five-octave range of the Storke Tower Carillon made it a particularly unique instrument to play. Welch explained that, unlike many carillons, it includes a low C-sharp – a large and costly bell that is rarely used.

"People around the carillon world knew that the UCSB carillon was unusual because it had a complete [five] octaves of chromatic bells," Welch said.

Welch recognized that on-campus sentiment toward the carillon was mixed. He believed that while most were indifferent to the music, some found it annoying or disruptive during class times, compelling Welch to shift his playing schedule to day ends and weekends.

"I remember coming down from playing and somebody had taped a note on the outside of the elevator saying, 'Is there some way to turn these off?' Most people didn't know that the bells were played manually by a live person. Everybody just thinks ... it's a machine up there playing. And so a few people might know that it's played manually, but most students didn't know and didn't care," Welch said.

Welch enjoyed occasionally bringing guests up to the tower and giving them a glimpse into how music was played across campus.

"I remember taking the university chancellor and their guests up and taking requests because I can play by ear," Welch said. "I would say, 'Give me a tune that you'd like me to play,' and then I could just play it. They really enjoyed it."

During his time as the university carillonist, Welch typically taught two to five carillon students at any given time. He did not have his carillon students undergo a formal audition process. Welch noted that most schools' music departments don't keep carillon in their curricula due to limitations with what can be done with a carillon as well as its low profile in relation to instruments like the piano and organ.

"Any student that I took on I knew personally, and I knew that they were already playing. They were already in the music department, playing the organ or the piano, and they had sort of pre-auditioned," Welch said. "Any organist that I had, I already knew that they could play the pedals."

Welch found working with

students and watching them hone their skills and go on to play around the world to be one of the most rewarding aspects of teaching the carillon at UCSB. He also appreciated the opportunity to bring not only students but also friends and visitors up to the tower, allowing them to gain a special perspective on their physical surroundings and on the concerts themselves.

Though Welch's appointment was initially a full-time position, his role was reduced first to a half-time position and ultimately to an hourly position over the course of his 15 years at UCSB. This reduction ultimately served as an impetus for Welch's departure from the University.

"I was hired as a full-time lecturer on that track toward security of employment," Welch said. "But after four years ... all of us lecturers were allowed to stay on indefinitely, but never with tenure. And then they just reduced the percentage of time ... So I knew that I would never have any sort of security there. So after 15 years, I left."

Welch initially lost regular access to a carillon upon leaving UCSB and moving back to Palo Alto, despite his proximity to Hoover Tower, and only occasionally got chances to play the carillon when he traveled to places with carillons and carillonists allowed him to play the instrument.

Currently, Welch resides in Provo, Utah, and though he no longer teaches, he plays the carillon casually at Brigham Young University. From 2022 to 2023, Welch and his wife lived in Jerusalem, where Welch served as an organist at the BYU Jerusalem Center and played the carillon at the YMCA Tower.

According to Welch, a teacher in the College of Creative Studies taught organ students following Welch's resignation, but the music department did not hire a member of the faculty to regularly teach the organ. Halsted, who would later be appointed university carillonist, commuted to Santa Barbara to play the carillon from time to time.

1993-98: Water damage silences the carillon

Between 1994 and 1999, the Storke Tower bells did not ring regularly because of structural damage in the tower and a leaky roof that led to damages of the instrument itself.

The Nexus spoke with Michael Smith, who was the longtime partner of the late Carol Storke, granddaughter of Thomas Storke. In October 1996, Smith visited Storke Tower. However, during that time, Smith said there were no concerts.

"The carillon was really not being used. It was playing, I think hourly times, automatically or something like that, but otherwise it was not being used. And after that, I think Henry [T. Yang] was involved in making it happen that they hired a new carillonist and refurbished the carillon that needed repairs or restoration, and she gave concerts on it, which Carol [Storke] and I often went to," Smith said. "We would lie on the grass at the foot of the tower and listen to these, to the great bells ringing. They're very loud, of course, when you're close to them, and it was a really wonderful experience."

1998-99: Michigan professor Margo Halsted visits Santa Barbara on sabbatical to restore the carillon

Margo Halsted earned a bachelor's degree in music and a master's degree in education from Stanford University, where she also learned to play the carillon with James Angell (under whom Welch also learned to play the carillon). She went on to obtain her master's degree in music from UCR in addition to a diploma

from the Netherlands Carillon School.

After a funding shortage and severe water damage six years prior, then-University of Michigan music professor Margo Halsted restored the UCSB carillon with money set aside by Yang. Having been on research sabbatical beginning in fall 1998, Margo Halsted proceeded to remain at UCSB for a year as a guest carillonist. A decade later, she returned to UCSB to play the carillon weekly, until 2018.

Margo Halsted spent four months overseeing maintenance and cable repairs, in addition to roof repairs, to prevent additional cable damage. The carillon resumed function in March 1999. Afterward, Facilities Management continued to perform preventative maintenance, including periodic inspections to identify and address minor issues, but lacked funding for more extensive repairs or restoration.

Though she herself did not play the Storke Tower Carillon during its dedication in September 1969, Margo Halsted was present at the ceremony. This marked the beginning of her decades-long involvement with the carillon at UCSB, where she played recitals while serving as associate carillonist at Stanford University, as well as during both her times as an acting carillonist and university carillonist at UCR.

The Nexus spoke with Margo Halsted's son Christopher Halsted, who noted that Margo Halsted's involvement with the restoration of the carillon likely concerned the linkages that connect the keyboard batons to the clappers. He also mentioned that the addition of a secondary chime and renovation of the carillon's relay bars and adjustment bars were components of the restoration that Margo Halsted was keen on.

"I remember during that time she was [at UCSB] just all the time," Christopher Halsted said.

Margo Halsted taught a seminar on carillon composition while visiting UCSB, and she played Justin Weaver's "Wedding Bells" and Jay Johnson's "Frayed Knot" on the Storke Tower Carillon. Both compositions were made by two music majors who attended the seminar.

1999-03: Anne Rothfarb discovers her passion for the carillon while performing for UCSB

Upon moving to Santa Barbara in 1999, Anne Rothfarb began to learn to play the carillon with Margo Halsted while working as the assistant to the chair of the Department of Economics and as an academic personnel specialist.

Anne Rothfarb hadn't played the carillon prior to coming to UCSB, but had several years of musical practice. According to the November 2001 issue of Carillon News, a newsletter issued semiannually by the GCNA, Anne Rothfarb earned a degree in history from Tufts University in 1991, studied organ performance at the Eastman School of Music and gave instruction in piano, organ and accordion in Germany prior to her employment at UCSB.

While in Santa Barbara, Anne Rothfarb was also an organist at First Presbyterian Church and a singer in the Santa Barbara Choral Society. According to the November 2001 issue of Carillon News, she passed the GCNA's carillonist exam – a professional certification administered by the Guild that evaluates a performer's technical skill, musicianship and ability to play the carillon at a high level – a couple years after coming to UCSB.

La Cumbre's "Perpetual," the

yearbook from 2001, included a section written by Christopher Plouffe titled "Sound of music: Storke Tower comes alive" that notes Anne Rothfarb's involvement in helping restore the carillon from the summer of 1999.

"Water damage was a big problem," [Anne] Rothfarb said, "as well as the effect of various elements on the bells. They are exposed and threatened by the constant change of weather," Plouffe wrote.

The Nexus spoke with Lee Rothfarb – professor emeritus of music at UCSB, former associate dean for Humanities and Fine Arts and chair of the Department of Music from 1999-2007 and 2012-13 – about his late ex-spouse Anne Rothfarb.

Lee Rothfarb said that Anne Rothfarb was not actively looking for a position in the music department before she started playing the carillon at UCSB in 1999. He added that although she had a strong musical background, she had not completed a terminal degree, though she continued to remain active in music.

According to Lee Rothfarb, Anne Rothfarb's skill with the organ helped her take naturally to the carillon due to the similar technique required to play both instruments. He added that she became drawn to playing the carillon after an initial trial run with Margo Halsted in 1999.

"Margo invited her to come up and try out playing the instrument, since Anne had played the organ ... she tried it out and instantly became hooked on it," Lee Rothfarb said.

The Nexus spoke with David Christensen, UCR's current university carillonist of almost 40 years, whom Anne Rothfarb reached out to inquiring about carillon instruction after Margo Halsted completed her sabbatical in 1999.

"I could sense her enthusiasm about it. Carillon students will come and go. It's kind of an unusual instrument, and they might take lessons for a while but then realize that they really have to put in some work just like any other instrument," Christensen said. "But with Anne, I could tell that it would be something that she wanted to continue doing."

Lee Rothfarb said that Anne Rothfarb likely loved playing the carillon because of the allure of playing a public instrument.

"You can't play it without having people hear. If you're playing the organ, which she did for many years, you're playing in church for a particular group of people who belong to this church and for the service music that has been chosen," Lee Rothfarb said. "Carillon, I think, offered an opportunity to reach a much broader audience, and I think it was fascinating for her from that perspective, and then [there was] also the challenge of a new instrument."

Plouffe wrote that Anne Rothfarb sought to include a broad range of music in her performances on campus.

"[A] variety of music should be played for the campus due to the diverse nature of the university," Anne Rothfarb told La Cumbre.

Lee Rothfarb added that Anne Rothfarb played whenever she could outside of her work hours: in the morning before class, at lunch time and after 5 p.m. Not all at UCSB approved of how regularly the bells were being played, causing UCSB administration to consider how they could regulate playing time.

"I believe she invited students, and above all faculty, to come up in order to get support for it, since it was somewhat controversial ... The campus professors were not used to having bells clanging at all

hours," Lee Rothfarb said. "[Playing time] needed to be regulated, and it was then regulated by the executive administration, to some degree, so it would be bracketed off from activities that suffered when the bells were going on and people were trying to concentrate."

In addition to providing tours of the inside of Storke Tower, Anne Rothfarb also came down to wait to speak with any interested listeners at the end of each of her playing sessions, according to Plouffe's piece.

"After each performance there are a handful of students or faculty that are curious about what it is I'm playing," Anne Rothfarb said.

Christensen noted Anne Rothfarb's enthusiastic work for the carillon may have played a role in ensuring that the program continued to be sustained despite vacancies from time to time.

"She deserves a lot of credit for getting the UCSB carillon going again," Christensen said of Anne Rothfarb's tower tours. "It could have just been sitting there silent for many more years."

According to Christensen, whom Anne Rothfarb began dating while at UCSB, the distance between Santa Barbara and Riverside may have compelled Anne Rothfarb to move to Riverside, where she could still maintain access to a carillon. While based in Riverside, Anne Rothfarb did academic recruitment for UC Davis in California's Central Coast and southern regions while continuing to play the carillon.

Anne Rothfarb passed away in June 2005. "The Friends of the Carillon," a fundraising committee for the UCR carillon that Anne Rothfarb and Christensen had founded the year prior, organized a memorial fundraiser in her honor.

"This was an outdoor event with tables set up outside around the tower, and guests enjoying dinner on a nice summer evening followed by a carillon concert," Christensen wrote.

2003-08: Budget cuts halt the Storke Tower Carillon program

Due to budget cuts, the carillon program at UCSB was inactive from 2003 to 2008.

Following her move to Riverside in 2003, Anne Rothfarb continued to make trips to Santa Barbara to play the carillon, according to Christensen.

"Margo [Halsted] had not fully started being the official carillonist at UCSB ... and so Anne did still go back and forth and drove to UCSB for a while even after she moved to Riverside," Christensen said.

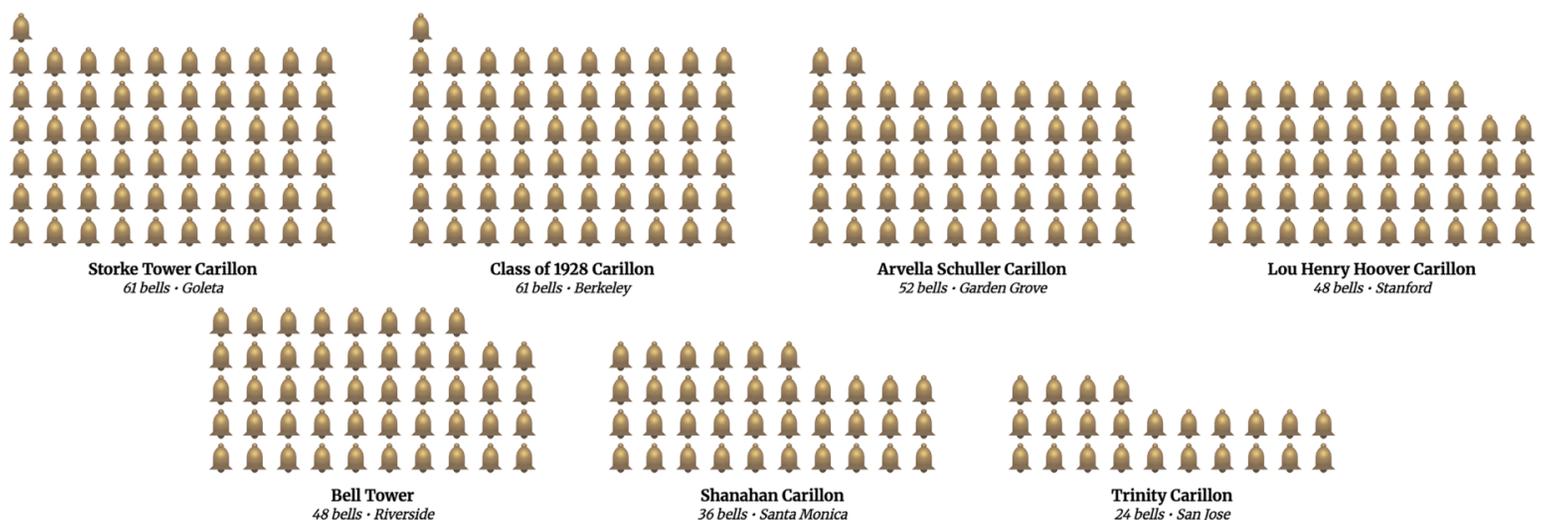
Lee Rothfarb said that new regulations at UCSB regarding when and how long the carillon could be played came into effect in 2004 or 2005.

"During the noon hour, [there were] only a certain number of minutes you could play, and before school started, only a certain amount of time. I don't remember exactly the amount of time, but [it was] somewhat limited, so that faculty could get their classes started without having bells in the background," Lee Rothfarb said. He added that the carillon was still played during graduations.

Though there was no official carillonist appointed who regularly played at the tower, Arai commuted from Los Angeles to practice at the Storke Tower Carillon from time to time, contacting the provost's office and schedulers to determine the dates on which he would be able to play. Margo Halsted also occasionally played the Storke Tower Carillon during this time.

"I don't remember [Margo Halsted] ever not being there, and all those years, I can remember

Bell counts of traditional carillons installed in California



KRITHI SARAVANAN / DAILY NEXUS

The Storke Tower Carillon and Berkeley's Class of 1928 carillon each have 61 bells — the highest number among all traditional carillons in California. Since its initial installation in Santa Monica, the Shanahan Carillon bells have been removed from St. Monica's Catholic Church and reinstalled in the Cathedral of Our Lady of the Angels in Los Angeles.

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seeing her popping up in the music department," Lee Rothfarb said. "She never disappeared once she was there."

2008-18: Margo Halsted comes out of retirement to revive the carillon program

Margo Halsted spent 16 years as the university carillonist and a member of the faculty at the University of Michigan before retiring in 2003. In the fall of 2008, Margo Halsted came out of retirement to return to UCSB as a visiting associate professor in the music department.

Following the birth of her son's second child, Margo Halsted and her husband moved from Michigan to Pasadena, California to be close to Christopher Halsted and his family in Los Angeles.

"She was retired at that point, but Monday through Friday, she would help us ... and then Friday afternoon, she would get in her car and head up to UCSB and spend the whole weekend up there and return, I think, Monday morning or late Sunday night," Christopher Halsted said. "It was a really good thing for her. She liked it, and it allowed her to spend time with her kids."

Christopher Halsted also noted Margo Halsted's desire to raise general awareness and interest in the carillon on campus.

"She was very big on getting the program running similar [to] the way it had run at [the University of Michigan]" Christopher Halsted said. "I did all the graphics for her flyers every week."

According to Christopher Halsted, Margo Halsted also initiated an artist series through which she invited carillonists from around the world to come play the Storke Tower Carillon. Artists who did not have sufficient funds for accommodations were welcome to stay at Christopher Halsted's sister's home.

Throughout her career as a carillonist, Margo Halsted played at and worked on carillons across the world, and Christopher Halsted recalled one instance in which he received an email from someone who worked with Margo Halsted on the establishment of the Michigan State University carillon, inquiring about running fiber optic cables to the carillon to expand the range in which people could play the bells.

"I said, 'I'll handle that' ... I went in there and opened up a junction box there, and there was a letter written from [my] mom 30 years ago, saying 'To who in the future will find this, I am working on the carillon ... If you're checking in this power box, you're probably thinking you should run a fiber optic [cable]. I want you to know that I've run the fiber optic and Cat 5 [cables]. They exist here. Here are the tie up points in the tower underneath this plot.' It was like getting a note from the past that knew what was going to happen in the future," Christopher Halsted said.

Christopher Halsted expressed that at UCSB, Margo Halsted was determined to ensure that the Storke Tower Carillon was not only well-maintained, but also equipped with tools that could make it accessible to a wider range of players. He said she consistently pushed to expand the instrument's capabilities, including advocating for the addition of a Musical Instrument Digital Interface (MIDI) system so the carillon could be controlled electronically and become more accessible to composers and performers.

"She always would try to incorporate things into the best practices of what an instrument could do," Christopher Halsted said. "She'll say, 'Well, we need to put that in and rig it for MIDI.' And I said, 'Well, no one's really playing it right now or composing it for me.' She says, 'Yeah, they won't until we put that in.' So I know there's a whole MIDI system in there for about 30 bells. I helped design it."

Christopher Halsted added that the system also allowed for automated playback, enabling the carillon to perform programmed pieces at set intervals.

"There's an automatic chime that can run on the quarter, half or hour strike," Christopher Halsted continued. "You can put any song you want. I think I started with classical stuff, and then put 'Black Dog' in there, I put some [Led] Zeppelin in ... I think she was aware that this would probably be her last big tower project that she would work on."

Some students took particular note of the carillon when it issued music that they recognized.

"I remember she would send me [newspaper] clips," Christopher Halsted said. "One was saying, 'I was late to class, and I suddenly heard 'Stairway to Heaven' coming out from the force above me.' He goes, 'It

made me pause and realize that life is pretty darn good.'"

During her time at UCSB, Margo Halsted received requests to not play during weeks where many students were taking tests.

"Michigan didn't have policies like that — the bells played all the time. And if you go, people say the one thing they remember about the sound of the campus is the bells you always hear, whether it's before sports stuff or at celebrations or something," Christopher Halsted said. "So that was something; she always wanted the tower to be integrated more with the music department ... That's something she wanted to see in the future."

In 2014, Margo Halsted donated an American standard keyboard for carillon students to practice on to better prepare for playing the Storke Tower Carillon. Formerly, the practice room in the music building housed a Belgian standard keyboard, which had keys and foot pedals placed closer together and was a half-octave down as compared to the setup in Storke Tower, according to the Department of Music.

"She hated having two standards ... it's not fair to a music student to get all their stuff down on a practice keyboard and then suddenly shift."

According to the Department of Music, the American standard practice carillon keyboard was valued at over \$22,000 at the time. The Nexus observed the practice keyboard and found that it matches the layout of the carillon inside Storke Tower, except for the fact that the practice keyboard is missing the highest octave and the weights of each baton on the practice keyboard are the same.

"It wasn't just about 'Go play on the bells more,' it was having all the things necessary. So she was very happy when the new keyboard came in," Christopher Halsted said.

The Nexus spoke to Ethan Schwartz, a former student of Margo Halsted, who started learning the carillon in his second year of pursuing a bachelor's degree in ecology and evolution at UCSB in 2010. Although playing the carillon wasn't initially a significant commitment for Schwartz, he grew more serious about it as he kept playing.

"As time went on, and I was becoming a more advanced player, [there] was a lot more guidance [from Margo Halsted] in terms of musical interpretation and expression, just really focused on the nuances of a piece," Schwartz said. "She had a really very highly developed sense of musicality and how these pieces should be interpreted."

Schwartz passed the GCNA's Associate Carillon Exam in 2012 and accepted the Carillon Exam in 2013. According to Schwartz, Halsted encouraged her students to take the exams.

Schwartz recalls dabbling in various musical pursuits in high school and initially considered studying music in college. He ultimately shied away from the idea due to a lack of confidence in his abilities as a performer and having no background in composing. Working with Halsted, in his opinion, helped fortify his confidence and performance skills alike.

"I think studying carillon with Margo was the first time where I felt like I was a legitimate performer, like I was a legitimate musician who could do really difficult things, as opposed to just someone who kind of studies music, more removed," Schwartz said.

Margo Halsted retired in 2018 but came to campus to deliver opening remarks at one of the recitals honoring the 50th anniversary of Storke Tower's dedication. She passed away in February 2023 and taught over 200 students to play the carillon over the course of her 55-year career. Seven of her students at UCSB passed the Associate Carillon Exam.

In June 2021, Margo Halsted delivered a talk to members of the Pasadena Village Creative Connections project. In August 2021, Christopher Halsted published a recording of the talk titled "The Lady In the Tower — An Expression of Life, Music, and the Carillon" to his YouTube channel. In her talk, Margo Halsted spoke about her professional journey with the carillon, including a brief section about her time at UCSB.

"After 10 years, in 2018, I finally had enough of driving back and forth for two hours each way," Margo Halsted said. "I made sure that a very good player and teacher took my place."

2018-present: Wesley Arai carries the Storke Tower Carillon forward

Arai was first introduced to the carillon during a campus tour at UCB.

Hearing the bells playing between his classes piqued his interest in the instrument; shortly thereafter, he began taking carillon lessons with UCB's university carillonist at the time, Jeff Davis.

"The very first time you meet the instrument you're playing for the whole campus already ... it's a little bit of a trial by fire, I guess," Arai said.

Arai's first encounter with the Storke Tower Carillon preceded his appointment as university carillonist by several years. While pursuing his master's at UCLA from 2005 to 2007, Arai commuted to UCSB to continue practicing the carillon. In addition to the Storke Tower Carillon, Arai also practiced at Christ Cathedral's practice keyboard in Garden Grove, California and with Davis at UCB in preparation to take the Carillon Exam offered by the GCNA.

"Every few weeks, I would fly up to the Bay Area on Sunday morning, listen to the weekly Sunday afternoon carillon recital, meet with my teacher for a lesson, and then fly back to LA right afterward," Arai wrote in an email statement following his conversation with the Nexus on Jan. 25.

From August to November 2019, Arai performed a series of recitals honoring the 50th anniversary of Storke Tower's dedication. His program on Oct. 20, 2019 included pieces from the dedicatory recital in 1969 and songs associated with UCSB, including "University Hymn: St. Anne," which was arranged by Fruhauf.

Arai commutes from Los Angeles to UCSB on weekends to teach carillon students, practice or occasionally play recitals. During the summer, he gives recitals both domestically and internationally. Arai has played carillons in Canada, Australia, England, Ireland, Spain, France, Belgium and the Netherlands.

"All carillons are kind of unique, like no two have the exact same bells, exact same range, exact same sound, and also the setting of the carillon plays a part," Arai said. "I would say the bells themselves [at UCSB] are very flexible. You can play a lot of stuff, and all sound good. The tower is pretty tall, and so you can hear the carillon pretty far away. You can play things that are soft, things that are loud, and it'll all sound pretty good."

Like many of his predecessors, Arai also recognizes mixed sentiment in the feedback he has received on carillon recitals.

"We do get people complaining about the noise, so we try to ... be good neighbors and not go too crazy playing for a long period of time continuously," Arai said. "There are, of course, some people who appreciate the carillon and will say, 'Yeah, I really enjoyed that song, that Beatles song,' or something that means a lot to them."

The COVID-19 pandemic restricted Arai and his students' access to the tower, which in turn effectively shut down carillon recitals until the summer of 2021.

"Until then, we did continue with our carillon classes but had to do them online. In our online carillon classes, we focused on topics like the history of the carillon, arranging and composing for the carillon, and score analysis of pieces for the carillon," Arai said. "When things opened up a bit and students were allowed to access the carillon practice room, we shifted our focus back to carillon playing."

When spots open up in the carillon program, students can reach out to Arai to audition for the opportunity to study and play the carillon with him. Though the number of students who have auditioned with Arai has varied from time to time, there are typically only one to three open spots when auditions are held. During an audition, a student is expected to perform a prepared piece and sight read a piece that Arai provides. Both parts are done on an instrument that the student is already familiar with.

"It's kind of hard to tell sometimes what translates to a good carillon player, because it's a unique set of skills," Arai said. "[What's] pretty important is the ability to adapt to new situations musically, because the carillon is unique."

Nearly eight years after becoming the university carillonist, Arai finds that witnessing students' first experiences with the carillon remains one of the most rewarding parts of his role.

"That sort of joy that you see in a student's face when they play the bells for the very first time as a beginner ... that's pretty rewarding," Arai said. "Some students also come to class with a goal, like they want to play this song or that song, and so when they get to that proficiency level to actually be able to play that,

that's also pretty cool."

"I think it's just always nice to see students just develop both as people and musicians. Seeing their personality come through in the way they play is also really cool. And then just developing maybe more of a sense as a musician, so knowing how to be expressive, or having more opinions about highlighting this part of the song versus that part," Arai said.

Telecommunications equipment on top of Storke Tower transmit cellular and radio signals

On top of Storke Tower, there is a cluster of telecommunication and broadcast antennas, including equipment for AT&T, Verizon and KCSB-FM.

Within the tower, on the observation deck level going up to the playing cabin, there is a dense installation of electronic equipment and cabling associated with these transmission systems.

Welch said that he was unaware that cell phone transmission equipment had been installed inside Storke Tower until he encountered it himself.

"I remember one day I showed up [at the tower], and all of a sudden, without my knowledge [there was] cell phone tower equipment," Welch said. "They had ... all these cables and everything, and when you go up the final stairs up to the playing cabin, you have to walk past all of these and all this electronic equipment and broadcasting equipment. Nobody told me that that was happening."

Many of the carillonists expressed some concerns as to the safety and transparency surrounding the installation of the cell tower equipment. Welch explained that at the time, public anxieties about radiation from emerging cell phone technology heightened his unease about being in close proximity to high-frequency transmitters. He mentioned that he could never get a "straight story" about the safety of the equipment, making his visits up the tower more infrequent.

"That was in the days when cell phones were new and people were actually very concerned about holding cell phones next to your face and getting radiated from it," Welch said. "I thought, 'Well, what about walking past these things and sitting

up there in the middle of all these microwaves being broadcast all over the place at high frequencies?'"

Lee Rothfarb said that the installation appeared to reflect broader campus technological expansion, even if it conflicted with the wishes of those invested in the carillon program.

"Maybe because the campus was gearing up more with its electronics and microwaves, etc., they wanted to install it up there, but the people who are interested in the carillon did not want to have that. But it got put up there anyway because it was necessary, or deemed necessary for the campus," Lee Rothfarb said.

Arai said that there is equipment very close to the stairs that go up to the playing cabin, so he usually tries to walk up quickly. He added that the equipment can also affect recordings taken inside the cabin.

"Sometimes it affects your ability to make recordings ... you might set up a microphone and there would be a buzz," Arai said. "Aside from that, I like to maybe not spend too much time in the tower."

According to documents obtained by the Nexus from John Loman, a Computer-Aided Design (CAD) engineer at UCSB Communications Services, the AT&T control room is located inside Storke Tower below the observation deck. The Verizon control room is situated underneath the tower.

Inside Storke Tower, there are signs warning readers to refrain from getting too close to the antenna to avoid radio frequency exposure that may exceed Federal Communications Commission (FCC) guidelines.

AT&T did not respond to multiple requests for comment. Verizon redirected the Nexus to the Cellular Telecommunications and Internet Association (CTIA), which said in an email statement to the Nexus that radiofrequency energy does not cause health issues.

"Radiofrequency energy from Wi-Fi and Bluetooth devices, mobile phones and wireless infrastructure, has not been shown to cause health problems, according to the consensus of the international scientific community and independent expert organizations around the world," the CTIA said.

Bloom said that, at the time, KCSB-



Storke Tower's north-facing windows provide a view of the Santa Ynez Mountains and of the Santa Barbara Municipal Airport runway and air traffic control tower.



Isla Vista and the Gaviota coastline are distantly visible past UCSB's campus through Storke Tower's west-facing windows.



The south-facing windows of Storke Tower grant a view of the Campus Lagoon, Pacific Ocean and the Channel Islands.



Through Storke Tower's east-facing windows, one has a clear view of the Goleta Pier.

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FM's growing reach was straining the limits of its existing setup, prompting him and his engineers to pursue a major transmission overhaul.

"In those days, KCSB was getting much more exposure out in the area, and we were running out of gas on the little, tiny transmitter and antenna that we had on top of San Miguel [Residence] Hall. So my engineers and I worked out the path forward to improve our signal. Part of this was going up onto the mountain on Santa Ynez peak [and] rebuilding the entire transmitter strategy up there, but we had to find something down here that we could shoot the signal up to the mountain," Bloom said.

According to Bloom, the station's upgraded mountaintop transmission system significantly strengthened its broadcast reach because of its elevation of 3,000 feet and directional focus. Bloom added that securing campus approval required direct negotiation with Vernon Cheadle, whom he convinced to allow a full-size mockup installation atop Storke Tower.

"So I went over to the chancellor and hornsogged him and had some discussions ... He said, 'Let's try it first to put your transmitting antenna on the roof of Storke Tower,'" Bloom said.

According to Bloom, Vernon Cheadle was concerned about the antenna being too visible, but KCSB-FM ran some demonstrations and eventually the chancellor approved it after he could not see the antenna from his office. Upon that approval, Bloom and KCSB-FM obtained the federal approvals required to place the antenna on top of the tower.

The Nexus spoke with Keith Rozendal, chief engineer for KCSB-FM, about the use of Storke Tower to produce radio broadcasts.

Rozendal explained that KCSB-FM transmits a signal from the antenna located on the roof of Storke Tower to a receiver located at Broadcast Peak on the mountain called Seneq by the Chumash people.

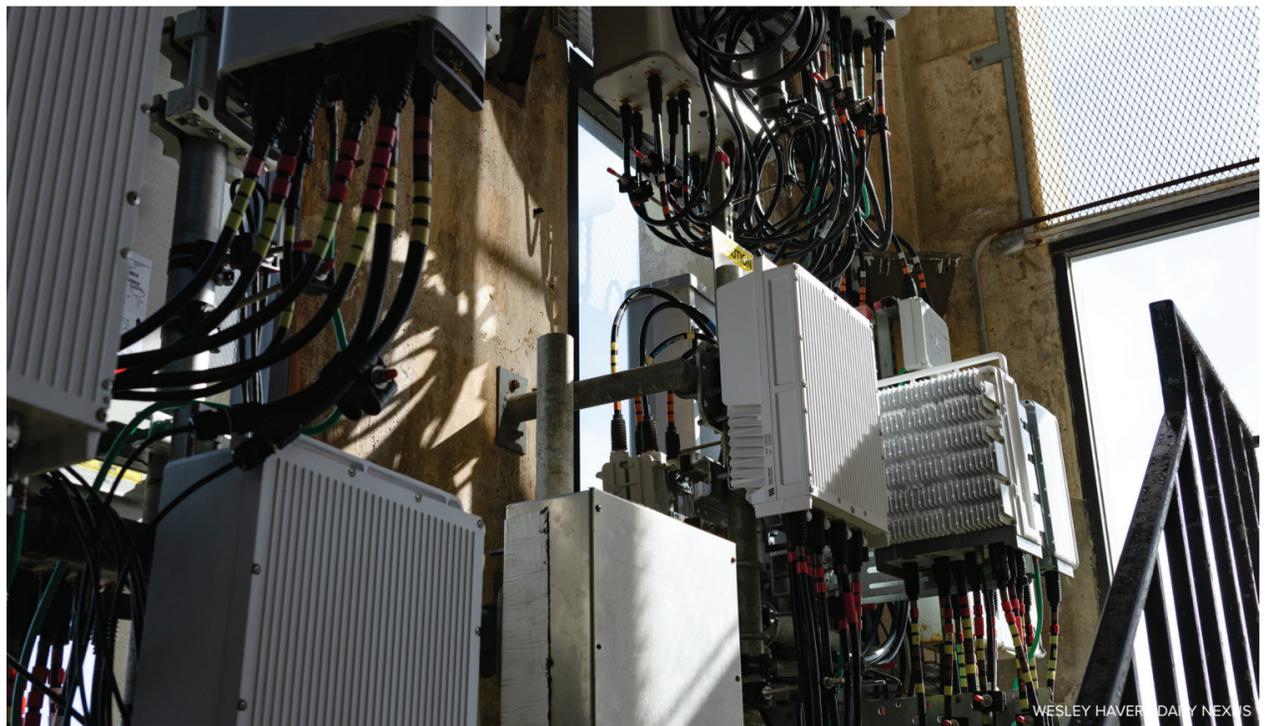
"What we have is a cable run. It's a coaxial cable about the radius of your thumb that goes up the tower, through the roof and to a three-foot-wide antenna on a post that's mounted to the roof," Rozendal said. "It's been up there for decades and decades, and it points at Seneq mountain with another antenna that's the same and receives it and puts it onto our transmitter, all at the speed of light."

According to Rozendal, KCSB's system uses a roughly 250-watt, 950 MHz point-to-point microwave link from Storke Tower to the mountain to carry the studio audio, which then feeds a 620-watt FM transmitter on the mountaintop that broadcasts the 91.9 FM signal over the wider 805 region. That infrastructure enables the station's signal to move from campus to a mountaintop transmitter and reach a wide off-campus audience.

Some Nexus editors hiked up to Broadcast Peak and observed many antenna arrays, transmission towers and communication dishes clustered across the mountaintop.

Rozendal said that Broadcast Peak features multiple communication facilities since it is located at a high altitude.

"It's all national forest property, and so they've done consultation with the Chumash [before doing] any construction," Rozendal said. "It's good because it is a high point, and radio goes in straight lines. It's like putting a light bulb at a tall height. It can see more geography, and so that's



Electronic equipment and cabling installed inside Storke Tower hang adjacent to the staircase leading up to the playing cabin.

why there are a lot of folks up there."

Rozendal explained that Broadcast Peak hosts a range of licensed microwave and point-to-point transmission systems, including KCSB's antenna, that receives audio sent from the studio-transmitter link atop Storke Tower.

"The other microwave point-to-point transmissions are internet service providers, and that's another reason why they like to be on ... the mountaintop. It's because you can shoot it from Santa Barbara up and over and down into Santa Ynez Valley, because you can see most of that from up there," Rozendal said.

Rozendal said that there is no radio frequency impact for people inside the tower from KCSB's equipment.

"You'd have to be standing in front of it, which is basically at the edge of the Storke Tower. You'd be in danger of falling off," Rozendal said. "It shoots out across the western edge of the [Santa Barbara Municipal] Airport, and it's 200 feet, so the FCC, the [Federal Aviation Administration (FAA)], is aware of it. It doesn't give them any troubles."

Despite the presence of high-powered transmission equipment, Rozendal emphasized that safety precautions and operational protocols minimize any risk to those inside the tower.

"To do repairs, we power down the transmitter," Rozendal said. "There's [Occupational Safety and Health Administration (OSHA)] regulations about working around [radio frequency]."

According to Rozendal, maintenance visits are coordinated carefully around the carillon schedule and physical movement within the tower.

"I go up to the transmitter site about once a quarter. I go up Storke Tower," Rozendal said. "I work around the bell schedule. If I do have to go up there, I wait for the hour to pass. Those bells are pretty loud, and you can, when you're up high, feel it move a little, especially when the elevator goes up and down."

In 2006, a lightning strike hit KCSB-FM's receiving antenna at the top of Storke Tower, where its height made it especially vulnerable. According to KCSB-FM's then-Chief Engineer Bryan Brown, the antenna likely absorbed most of the electrical charge, effectively acting as a lightning rod and protecting other equipment on the tower while

damaging monitoring systems and temporarily weakening signal quality.

Rozendal said that KCSB-FM has been planning to replace the aging antenna atop Storke Tower, but the project has been delayed due to permitting requirements.

"We would like to replace that antenna up there with something that hasn't been up in the marine air for that many years and hasn't been struck by lightning," Rozendal said. "We just need a building permit to build on top of Storke Tower, and so that project has been put on hold. We started planning that project in 2022 and still don't have the green light to go up there, but I do have fall prevention training so that I can work on top of Storke Tower."

Rozendal noted that KCSB-FM's transmission system predates newer interior cable support infrastructure installed within the tower. The long-term goal is to refresh the cabling and transmission system to improve signal reliability and maintain compliance with federal licensing standards.

"We'd like to get put onto those cable runs as well, as you know, beef up the strength of the antenna mount and just refresh the cable run," he said. "[For] our transmitter, which is inside the studio's building, [we would] just start there and replace it all the way up to the dish on the tower, and then replace the dish up on the mountain top. [That] would be the last piece of that puzzle: aligning it, making sure we got a strong signal [and] making sure that it conforms to the license parameters."

Storke Tower Carillon tradition leaves a lasting legacy on UCSB

The role and future of the carillon — at UCSB and elsewhere — is multifaceted and varies at both the individual and field-wide levels. Richard Jefferson noted that the ability to play the carillon regularly is typically only afforded to those who have a permanent position as a carillonneur and have access to a sizable budget, and that neither one of those is easy to come by, especially when systemic barriers have stood in the way.

"I can't even begin to tell you how challenging it is when you have a small number of very large, expensive instruments, where you typically have someone in residence who is a gatekeeper to anyone who can play, and a young woman who's extremely talented at something

is pretty threatening these days," Richard Jefferson said. "They probably get a gig, basically because there's been reimagining of what's fair and decent in university settings, not very effectively, but it's still on its way. But back then, absolutely not."

The Nexus spoke with Tiffany Ng, an associate professor of music and the university carillonneur at the University of Michigan, Ann Arbor. Ng has been involved in various research pursuits which have included compiling bibliographies of African American carillon music and of works composed by women, nonbinary and transgender composers. She felt motivated to begin this work when, a year into her position at the University of Michigan, she took stock of the pieces she had played every week throughout the year and realized that a significant majority were by white male composers by virtue of primarily playing pieces she recognized from her training in Belgium from 2005 to 2006.

"I realized that if I was going to diversify what I played for our listeners who don't have a choice of what they're listening to ... and for my students, it would just have to start with me doing the research," Ng said.

Ng also noted that socioeconomic status can affect students' access to music lessons. She hopes to use the Armbruster Fund — from the endowment Margo Halsted left for the University of Michigan's carillon program — to help provide at least one need-based scholarship per year to a student who is seeking to learn the carillon at the University of Michigan but cannot afford the course fee.

"During [the years of Margo Halsted's career], people didn't really appreciate a woman getting into everyone's business, so she was kind of before her time," Ng said.

In 2020, Ng and Emmet Lewis, who worked as her undergraduate research assistant, found that original works and arrangements written by women made up 11% of all carillon pieces performed in the 2019 GCNA Congress. No nonbinary or transgender composers were identified in either dataset at that time. The 2025 GCNA Congress program shows that around 17% of all works performed were either composed or arranged by a woman or a nonbinary individual.

"There were still not that many

women involved in carillon in the early to mid-20th century in North America. Margo [Halsted] was one of those few women and became a leader. She had a really strong personality," Ng said.

According to Ng, Margo Halsted was well-versed in developing and promoting carillon programs and frequently updated the GCNA on the progression of the Storke Tower Carillon.

"She knew how to keep things on the map, or to put things on the map, when it came to towers," Ng said.

Yang, who had allocated money for the restoration of the Storke Tower Carillon that Margo Halsted helped oversee, also recalled Margo Halsted's enthusiasm for maintaining the carillon program at UCSB in his email statement.

"Throughout my time here, I personally have always enjoyed hearing our carillon ... In memory of Margo [Halsted], I recall our many meetings together during her 10 years at UCSB to discuss the importance of the carillon program and its storied history on our campus," Yang wrote. "In 2019, our campus had the honor and pleasure of celebrating the 50th anniversary of the Storke Tower carillon, and its beautiful chimes will continue on as the familiar and shared sound of our campus."

Kiki Reyes, UCSB media spokesperson, provided an email statement from UCSB Design, Facilities & Safety Services explaining that, due to ongoing structural work, public tours of Storke Tower have been suspended since 2024.

"UC Santa Barbara's Design & Construction Services (DCS) is currently working with a structural engineering firm to prepare drawings for repairing the concrete and applying a protective coating," Reyes added. "The structural engineering firm has been working on the design and drawings since mid-2025, following an assessment that recommended repairs. The proposed work will include all four sides of the tower and the roof."

As repairs to Storke Tower progress, the symbolic power of both the tower and the carillon endures. From the personal, institutional and communal motivations that shaped the inception of the tower to the continued tradition of carillon recitals on campus, Storke Tower remains emblematic of the growth of UCSB's aspirations and impact.

"Storke Tower has become a landmark and symbol of our campus, and the carillon represents a special campus tradition. More than a musical instrument, it has served as a shared marker of time and place, and has accompanied moments of joyful celebration and more somber reflection," Yang wrote. "As UC Santa Barbara has grown and evolved, the carillon has remained a constant, linking the university's past with its present."

Art by Luna Plummer

View multimedia content online at daily-nexus.com/interactives/storke-tower-carillon.



Wesley Haver / Daily Nexus

Wesley Arai's wall of photographs in his office features current and former student carillonneers, documenting years of teaching, mentorship and the evolving community surrounding the Storke Tower Carillon.



SPORTS

GAUCHOS END SKID, BEAT HIGHLANDERS TO STAY IN RACE FOR BIG WEST CROWN

Owen Jones
Staff Writer

UC Santa Barbara came out strong against UC Riverside on Feb. 26 at the Thunderdome, taking the Highlanders by storm in the rebounding battle on their way to a crucial 70-59 win with just two more games remaining in the regular season. Timely shot-making from the team's offensive stars paved the way to an early lead, and they staved off a Highlander comeback attempt to secure the victory.

Sophomore forward Zion Sensley set the tone for the Gauchos with his scoring in the first half. Coming off two low scoring games, the young star seems to have found his form again, hitting back-to-back 3-pointers to tie the game at 13-13 with 11:31 to go in the first half. Santa Barbara went ahead a couple possessions later and did not look back for the rest of the half, running away to a 39-27 lead at the break, capped off by an 8-point run from senior guard Aidan Mahaney. Mahaney capitalized off of an early shot by

Riverside with the shot clock off at the end of the half as his team got the ball back for the final shot of the half; he casually drained a step-back 3 as the buzzer sounded on a strong, balanced first half performance from the Gauchos.

Riverside came out of the break with no plans to back down, however, scoring the first 4 points of the second frame. The Gaucho lead grew back to 45-33 at the 14:17 mark in the half, but the Highlanders went on a 19-5 run over the next seven and a half minutes to make it 52-50 Santa Barbara with 6:57 left to play. The Gauchos never relinquished the lead though, and free throws in the last couple of minutes by Mahaney and Sensley sealed the deal for the home team.

Sensley finished the night with 19 points and 12 rebounds on very efficient 5-9 shooting from the field with three 3s. It was his team-leading sixth double-double, and the second double digit rebound game in his last three outings. Mahaney led the scoring with 21 points after a slow start, finishing with 7 makes on 15 tries from the

field. Junior forward Colin Smith added 10 points while graduate big man Hosana Kitenge stuffed the box score with 8 points, 4 boards, 3 assists, 2 steals and a block. The block came on the first defensive possession of the night for the Gauchos as he denied Riverside's graduate forward BJ Kolly with an emphatic swat to spark his energetic display.

After Santa Barbara's loss to UC Irvine on Saturday, Feb. 28, the team fell to fifth in the Big West with an 11-8 record. The Gauchos return home on Saturday, March 7, for their senior night matchup against UC San Diego.

San Diego currently owns an 11-7 record, sitting at third in the conference with a game in hand, to be played on Thursday March 5 against California State University, Fullerton (10-8). Prior to the Fullerton game they also had a 5-game winning streak, a polar opposite to the Gauchos one win in their last five games played; fans hope junior guard Miro Little will return to spark some momentum going into the Big West Playoffs that begin March 11.

COURTESY OF UCSB ATHLETICS



Freshman guard CJ Shaw finishes with force against UC Riverside's swarming defense.

UCSB WOMEN'S BASKETBALL UPSETS UC IRVINE IN SENIOR DAY THRILLER



COURTESY OF UCSB ATHLETICS

COURTESY OF UCSB ATHLETICS

Samia Agarwal
Staff Writer

The UC Santa Barbara women's basketball team delivered an incredible upset against the UC Irvine Anteaters on Saturday, Feb. 28, in a stunning 70-62 win. The Gauchos' managed to lead for 98% of the game, never dipping below a 78% chance to win in the last three quarters. The Anteaters, currently ranked No. 1 in the Big West with just three conference losses, were stunned by the Gauchos' red-hot start and never recovered.

The Gauchos managed to play a near-perfect first half, with every Gaucho shooting over 50% in the first two periods and scoring a total 39 points. They were near automatic from all spots on the floor, scoring with ease on all three levels. Their numbers came back to earth in the second half, but the Gauchos would end the game on 50% from the field and 38% from 3, markedly better than their season averages of 42% from the field and 34% from 3.

"We've talked a lot the last couple weeks about just trying to get like 1% better every day. And I feel like they really latched onto it, and they're really starting to believe they are still that team," Head Coach Renee Jimenez said after the game. The Gauchos have now won four of their last five

games in a strong stand to end the season.

The Gauchos delivered a near-knockout punch of a first quarter, moving the ball and opening up driving lanes early. UCSB played extremely fast and UCI struggled to keep up, with sophomore forward Olivia Bradley opening up a 7-3 Gaucho lead in the first two minutes of the game. On the other end, UCI couldn't get past UCSB's man-to-man defense, taking four 3-pointers in the first four minutes and missing all but one.

Once the avalanche began, UCI could do nothing but watch. UCSB ended the quarter at a total 82% from the field, capped off by an and-1 from freshman guard Chauncey Andersen that sent the Thunderdome into a frenzy and put the Gauchos up 24-9 at the end of the period.

In the second quarter the Gauchos kept their foot on the gas, determined to hold the lead. Junior guard Maddie Naro was unstoppable, delivering a pretty finger-roll with 5:15 left to put the Gauchos up 34-16. She would total 12 points and led the team in assists with 8. The energy in the building was electric, with the crowd coming to their feet as sophomore guard Zoe Shaw dropped in a 3 with less than a minute left to send the Gauchos into the break with a 39-22 lead.

However, in the third quarter, the momentum seemed to shift in the Anteaters' favor. They came out with much more physical defense, taking advantage of the tired Gauchos as their shots began to fall short. Junior guard Shirel Nahum began to light it up shooting, totaling 18 points with four total 3s.

In the fourth quarter, UCI began to play extremely aggressive defense, full-court pressing on every possession, and the Gauchos couldn't seem to even get the ball inbounds. Senior guard Skylar Burke, in her final home game of her collegiate career, dove for every loose ball and rebound in an effort to match the Anteaters' physicality, but it wasn't quite enough. UCSB's home crowd was given a massive scare as a Nahum 3 brought UCI within 5 points with 1:15 left to play. However, Naro's hustle and key free throws from junior forward Zoe Borter secured the Gauchos the 70-62 win.

The Gauchos have cemented their place as sixth in the conference and will move into the last game of the season looking to knock off the University of Hawai'i at Manoa or California State University, Fullerton for a top five spot. In order to do so, they'll have to beat UC San Diego on the road on March 7 at 4 p.m.

UCSB TESTS NO. 1 UCLA AHEAD OF BIG WEST OPENER

Izabella Nickerson
Sports Reporter

UC Santa Barbara men's volleyball fought hard in a 3-0 loss on Wednesday, Feb. 25th, against the UC Los Angeles Bruins. The UC Santa Barbara men's volleyball team is currently ranked No. 12 with an 8-6 overall record, while UC Los Angeles remains undefeated, ranked No. 1.

This was a crucial match for UCSB; the last victory against UCLA was in early 2024. UCSB men's volleyball played its only match against the No.1 team this season, preparing for its first Big West Conference match.

Extending two sets, the Gauchos were unable to break the winning streak of the UCLA men's volleyball team, who have gone 13-0 so far this season and are ranked 1st in the Mountain

Pacific Sports Federation.

Beginning with the opening set, UCLA began with a 5-1 lead over the Gauchos. Retaliating, the Gauchos were able to climb back into the game, reaching 12-14.

With built momentum, the Gauchos tied the set up at 16-16 with a team effort block by freshman middle blocker Dylan Pilkvist and sophomore outside hitter Ethan Saint. With the set neck and neck, the Gauchos were unable to pull it out, losing the set 23-25 from a kill by the Bruins.

Using the momentum from the end of the first set, the Gauchos led the beginning of the second set 6-2. With confidence built, sophomore outside hitter George Bruening hit a strong ace, leading the team to their largest lead of the game, 15-10.

Losing steam, UCLA closed

in on the Gauchos, tying the set at 17-17. Trading points, UCLA led 24-23, but the Gauchos battled hard, tying the game 24-24. Devastatingly, the Bruins won 28-26 by an ace from UCLA junior middle blocker Christopher Hersh.

Continuing the battle, UCSB fought strongly in the third set, resulting in the longest set of the game, but was unable to close it out, losing 32-30.

Bruening led the team in kills with 16 and 7 digs, keeping the Gauchos in the game during the third set. Notably, sophomore outside hitter Riggs Guy and Ethan Saint both contributed with 10 kills.

While their conference season hasn't begun yet, the Big West Conference opening match for the Gauchos will take place on Friday, March 6 against the UC San Diego Tritons at 7 p.m. at the Thunderdome.



COURTESY OF UCSB MEN'S VOLLEYBALL

Sophomore outside hitter Riggs Guy shows passion against undefeated UCLA team.

ON THE MENU



Makenna Koffee Company to open in Isla Vista



Makenna Koffee Company plans to open a new location in Isla Vista this spring.



The Sandy Blonde, a white chocolate and caramel latte, is one of Makenna Koffee Company's most popular drinks.

Adele Fratesi
Reporter

Isla Vista's coffee scene is about to get sweeter with the opening of Makenna Koffee Company, a beach-themed café known for its wide array of flavored lattes, blended beverages and Red Bull slushies.

Second-year financial mathematics and statistics major Lucca Santolamazza has been a fan of Makenna Koffee Company since 2020, having visited the original location in his hometown of Simi Valley several times a week prior to attending UC Santa Barbara. He enjoyed it so much that he decided to help bring a location to Isla Vista and serve as the general manager of the new shop.

"Ballpark opening should be mid April. It's kind of weird with the whole Deltopia thing, it might set us back depending on if people

do a makeshift one the second week but we will have signage out and our social media will post the opening," Santolamazza said.

The Isla Vista location will be at 6521 Pardall Road, a high-traffic area along students' main route to campus. The coffee company will operate from 7 a.m. to 8 p.m. with mobile ordering available.

"We plan to host occasional bands and DJs in our patio area to bring the culture of IV. to our shop," Santolamazza said.

The menu will include 20 flavored syrups and 13 sugar-free options, with flavors such as chocolate macadamia nut, toasted marshmallow and Irish cream. In addition to lattes, the shop will offer fruit smoothies, blended coffee drinks, protein shakes, dirty sodas and pastries.

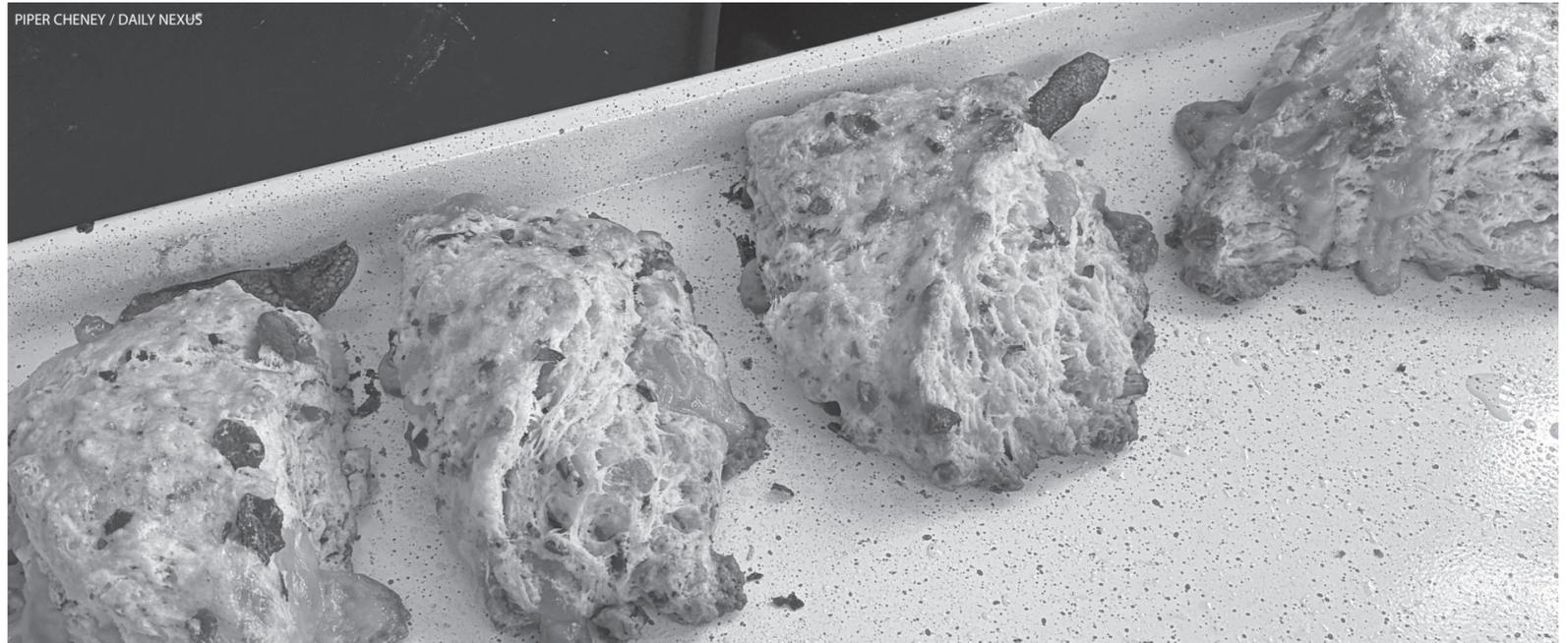
According to Santolamazza, the most popular drink at the

Simi Valley location is the Sandy Blonde, a white chocolate and caramel latte. His favorite drink is the Maui Vanilla, which features the company's signature Maui milk. The owner of Makenna has a secret recipe for the Maui milk, a super sweet and rich cream that is similar to melted ice cream, featured in their Maui drinks.

Makenna Koffee Company is known to have supported community efforts, including offering free meals during the government shutdown in November, according to their Instagram.

While several cafés populate Isla Vista, Makenna Koffee Company will add another option for students seeking a wider selection of flavored drinks. Santolamazza said updates will be shared on the shop's Instagram account, @makennakoffee.iv.

Too scone to be true: cheddar, chive and bacon scones



Just a tip: if savory scones aren't for you, you can replace the bacon, cheese and chives with blueberry and lemon or even chocolate chips, for all my people with a sweet tooth.

Piper Cheney
On The Menu Editor

I love baking. It's so rewarding – the hours it takes laboring on a dough, giving it time to rise and then finally getting a product built from just a few ingredients I have laying around the kitchen. The process is satisfying to me. I can put my AirPods in and enter a state of bliss, wandering away from my reality for a few hours. It's just me and some flour and a lot, a lot of dough-covered dishes.

Recently, I have been baking up a storm. My roommates (sorry roommates) often find me hogging the kitchen, with the preheated oven making the windows fog and too much flour in my hair. It's no coincidence I have been baking while finals week sneaks up on me. Baking, I hate to admit, is a silly form of procrastination for me. I can spend the day feeling productive

by keeping my hands busy kneading dough when I also have a 10 page paper due the same night ...

So although I am not encouraging you to put off schoolwork and studying for a tasty treat, I have developed some incredible recipes during my procrastination. My most recent development: cheddar, chive and bacon scones.

Baking, yes, often gives the implication of a sweet dish, however, I've been a savory girl my whole life. I'm picking eggs and bacon over french toast for breakfast any day of the week. This is reflected in my own baking – especially with these scones.

Servings: 8 scones
Time: 1 hour

Ingredients:

- 2 cups of flour

- 1 tablespoon of sugar
- 2 ½ teaspoons baking powder
- 1 teaspoon garlic powder
- ½ teaspoon salt
- ¼ teaspoon black pepper
- 3 tablespoons of chives
- 1 cup of cubed cheddar cheese (½ inch thick cubes)
- 1 cup of cooked, chopped bacon
- ½ cup unsalted, cubed, cold butter (½ inch thick cubes)
- 1 cup buttermilk
- 1 egg

Directions:

1. Preheat the oven to 400 degrees Fahrenheit.
2. Mix flour, sugar, baking powder, garlic powder, salt and pepper together in a large bowl.
3. Mix in the chives, bacon and cubed cheddar cheese

4. Add in the cold butter (make sure it stays cold) to the mixture, and mix until dough is pinchable, without melting the butter. If the butter starts to melt, place the bowl into the freezer for a few minutes.
5. In a different bowl, mix the buttermilk and egg yolk.
6. Pour the wet mixture of buttermilk and egg yolk into the dry mixture. Mix the two together until a flakey dough forms.
7. On a cutting board, form the dough into a 9-inch circle and cut the dough into 8 pieces.
8. Place scones on an oven-safe tray.
9. Optional: top scones with flakey sea salt.
10. Place in the preheated

- oven for 23 minutes, or until the tops of the scones are golden brown.
11. Let cool for 3 minutes and enjoy!

Just a tip: if savory scones aren't for you, you can replace the bacon, cheese and chives with any other ingredient(s)! I would recommend blueberry and lemon or even chocolate chips for all my people with a sweet tooth.

These scones come out of the oven hot, flakey and very, very buttery. The salty bacon and cheese with the hint of fresh chives is just a dream combination. They are the perfect savory treat to help you get through finals week – just make sure they don't take up all your study time like they did for me ...

Good luck during finals week and happy eating, Gauchos!



NEXUSTENTIALISM

It's Satire, Stupid.



NICOLAS BROWN-CORRADA / DAILY NEXUS

Heartwarming: Bullied UCSB student drags blow-up sex doll through I.V.

Don Juan Tenorio
Honest

Avert your eyes: There's a cuteness overload roaming the streets of Isla Vista!

I'm sure all of your social media feeds have been flooded with adorable videos of that cute baby monkey and his plush orangutan. If you've fallen in love with Punch like everyone else has, then I have some exciting news for you: UCSB is now the home of an even more wholesome duo.

Fifth-year computer science major Ivan Jerganov has had a hard time fitting in with his

peers. He tried to rush a frat in his freshman year, but was ostracized and never got a bid. The lovable goof has also been fired from several jobs for "unpleasant odor" and "gross misconduct."

Several heartwrenching videos have gone viral of Jerganov being bullied by his fellow students. They scold him with cruel words like "Why are you breathing so heavy?" and "Get away from me, stalker! I told you six times already I don't want to be your 'foot goddess,' whatever that means!" We've all cried watching them.

More recently, Jerganov met

what has become the other half of the most adorable duo on campus: a blow-up sex doll named Henrietta (after former UCSB Chancellor Henry T. Yang). Although she was originally purchased as an "acclimatization tool," Jerganov has quickly taken to bringing his new best friend everywhere. You might see them walking down Del Playa Drive, or getting dinner at DLG. One thing is for sure — they're just too stinkin' cute!

People across the country have expressed their love for the heartwarming pair.

"Ivan is just too precious!" one

anonymous commenter said. "I love seeing him and Henrietta around!"

Another commenter mentioned, "Once I saw Ivan dragging her around I was immediately in love. I NEED an Ivan plushie!"

We also sat down for a quick interview with Jerganov and asked him how he felt about his newfound fame.

"Yeah uhh it's pretty cool I guess, I just don't really get it," he said. "But uhh like, I just wanna say with my platform while I have it: if you read this, could you answer one of my Yik Yak posts asking if any girls are awake and DTF?

Because nobody ever answers those and it makes me sad."

Isn't he just so cute? I wish I could have stayed there and watched him drag Henrietta around all day. It was just too adorable, I couldn't take it! I guess I'll just have to follow along on social media like all the rest of you.

UPDATE: All good things must come to an end, I suppose. Henrietta was sadly popped last night after the cute couple got into a domestic dispute.

Don Juan Tenorio kinda wants to be dragged around too.



MADELINE BRYCE / DAILY NEXUS

Student turns in essay without reading books, called "interpretive"

Serrano Ham
Illiterate

In what is being called a "masterclass in imaginative scholarship," a UC Santa Barbara student has turned in a literary analysis essay without opening a single assigned book. The essay, supposedly exploring the themes, motifs and character development central to the story, is based entirely on the student's memory and interpretation of the class.

Avery Nelson, a third-year English major, drew on her memory, gut feelings and vague cultural impressions to write her essay, which made arguments regarding identity, power and human nature.

"I just thought, with all the 'interpretations' we've been seeing in pop culture, namely the new 'Wuthering Heights' adaptation, why can't I do that in my classes as well?" asked Nelson.

Nelson claims that she wasn't trying to be revolutionary, she merely meant to stay true to herself and her limited schedule.

"If I'm being honest, I just did it because I'm so busy I don't

have enough time to actually read anything. I've been told I'm a good judge of character so I figured I could apply that to the books. Judging them by their covers or whatever," said Nelson.

Her peers have celebrated this move, but her professor was not as pleased. Nelson has expressed disgust over her failing grade, claiming that her professor is unfairly punishing her and isn't willing to "open their mind and actually understand her argument."

In response to the growing movement surrounding "interpretive essays," the UCSB English department released an official statement reminding students that "interpretation generally follows reading." This has been faced with backlash, with students and faculty citing outdated ideology.

Board-certified psychologist and self-professed "Woke Warrior" Shelsie Shell gave her opinion on the controversy surrounding Nelson's academic decision and the subsequent division between the student body and faculty.

"Discrimination against

students in school because they used their perception and vibes-based interpretation, skills that all of us have and should be able to use, is like discriminating against funny people and saying all of the friends they've made are fake," Shell said.

This has opened the doors to larger debates about what it even means to write an essay and whether or not interpretations can be considered accurate.

"We live in a post-textual society," Shell elaborated. "If someone feels the themes of power imbalance without directly encountering them in print, who are we to invalidate their lived experience?"

When asked if Nelson had read the syllabus and purposefully ignored where it mentioned that the assigned readings were mandatory, Nelson responded with the following: "I prefer experiencing the syllabus emotionally rather than literally."

Serrano Ham's ability to interpret books is based solely on vibes inspired ChatGPT's summary function.



JULIET BECKER / DAILY NEXUS

Pretentious priority registration students flaunt status again

Mewa Larus
First

As pass 3 course registration begins, students must once again brace against the reminders of their lack of priority registration.

There are many reasons for having priority registration, from being a College of Creative Studies (CCS) student to being a student athlete to being part of the Disabled Students Program. However, these different groups are all brought together by their continual flaunting of priority registration.

Second-year English major Jen Nguyen already signed up for all three of her classes on Feb. 9 because of her position on the UC Santa Barbara women's curling team. Her friends, who have chosen to remain anonymous, have remarked that Nguyen has mentioned this fact "at least 12 times a day."

Others, like first-year computer engineering major Philip Nowak, are expected to continue to mention priority registration in every conversation even slightly related to class schedules or CCS.

"Priority registration is the best part of being in CCS," Nowak said.

According to fellow first-year computer engineering major

Kylie Cruz, Nowak has said that exact phrase twenty times in the past week. Cruz genuinely considered whether she was stuck in a timeloop when she realized this. However, the long awaited arrival of her third pass time dissuaded her from this view.

The flaunting that priority registration students engage in is not a victimless crime. The reminders of registration can trigger traumatic memories of waitlists and full major required classes.

Counseling & Psychological Services is expected to receive an influx of students because of these flaunting-inspired flashbacks.

Despite the fact that priority registration is only applicable during the first pass time, UCSB students are expected to be faced with reminders of their lack of good pass times until two weeks into Spring quarter. For students more sensitive to reminders of pass times, the Daily Nexus recommends completely avoiding topics such as schedules, plans for next quarter and any mention of classwork.

Mewa Larus claims to be one of the good ones who only mention it once or twice a day.

SCIENCE & TECH



OPINION

Seeing and believing: How AI content is dominating social media



COURTESY OF SVEDKA VODKA

Synthetic animations, in absence of human artistic input, can elicit distinctly human emotional responses via the “uncanny valley” effect.

Roxanna Reid
Science Editor

One of my earliest experiences questioning my ability to distinguish natural and synthetic content on social media was when I clicked on a link to a YouTube Short I received from my mom. The video showed a large rat colony swarming Trafalgar Square in London, wading through murky puddles outside St. Paul’s Cathedral and the National Gallery. “London, just saying,” she texted judgmentally in our family group chat.

My Canadian mother holds a longstanding and impenetrable grudge against England. On a social media platform where algorithmic feedback loops already reinforce our personal belief systems, this obscure AI-generated video fueled her vendetta. I texted to highlight how the rats were morphing into one another at the foreground of the frame: One rat’s face would contort into its own rear, pairs would collide and amalgamate into one and limbs would randomly transition into tails. “Oh...” my mom replied 30 minutes later, “I’m doomed.”

But this was over a year ago, and as the percentage of AI-generated content on social media rapidly grows, my own ability to identify generated content has begun to falter. 71% of social media content was AI generated as of March 2025, with a forecasted increase to 90% throughout this year.

AI social media content can range

from virtual models, like H&M’s digital twins clothing campaign which duplicated real human models to create doppelgangers, to an entirely AI-generated Svedka vodka commercial recently televised during Super Bowl LIX. Watching the big game with my friends, we collectively agreed that the ad was our least favorite and mysteriously uncomfortable. Only in researching AI advertisements for this article did I realize it was also 100% generated. In utilizing AI for advertisement, companies can cut production costs by 90-99%: the cost per minute of AI-generated video production ranges from \$0.50 to \$30, while freelance video production is \$1,000 to \$5,000 and agency production can demand upwards of \$50,000 per minute.

Certain AI social media content is elevated in absurdity. Last summer, I found myself in the unfortunate circumstance of employment as a camp counselor during the height of “Italian brainrot,” a series of synthetically generated surrealist creatures that fused animals with inanimate objects and recited nonsensical Italian phrases.

These recurrent memes that captivated elementary audiences nationwide fall into a content category colloquially dubbed “AI slop”; inexpensive and homogenized low-quality imagery that’s criticized for its automation of the artistic process, reduction of creative variety and production of content without culture.

From time to time I’ve been

guilty of mindless indulgence in such content. After an evening on Del Playa Drive, I’ve scrolled through AI-generated food videos on Instagram Reels: An Italian grandmother presenting a steaming tray of colorful Tuscan dishes, a bed built from a larger-than-life soft pretzel, assortments of glass fruits sliced into satisfying cross-sections or an anthropoid baby soup dumpling eating spoonfuls of its own dough – Gross, but strangely mesmerizing.

As absurd as these videos may be, recent studies suggest that such AI content outperforms human-generated video engagement on social media. In the absence of a creative process guided by human impulse and emotion, these uncanny animations can still sometimes elicit specific and innately human responses. Their apparent impossibility evokes an anxious uncertainty about one’s own reality.

Mirror neurons and anthropomorphism can cause us to feel empathy toward robots and animations proportionate to their degree of human likeness – but at precise levels of similarity, our response to humanlike objects descends into uneasiness and revulsion. This uncanny valley effect offered an evolutionary advantage as Homo sapiens competed against other early-human species like Neanderthals. The sudden shift toward fear and aversion you may experience when exposed to synthetic social media content is a lingering early warning

system against the “almost human.” This unsettling effect occurs primarily in the ventromedial prefrontal cortex: a bottom surface region of the brain heavily involved in value judgments and social cognition.

I’ve been encountering the uncanny valley effect in increasing frequency. Last month I discovered a song I loved as a TikTok audio and saved it to my winter quarter Spotify playlist. Days later, I froze mid-doomscroll when a video appeared of the same singer, Sienna Rose, feebly denying allegations that she was AI-generated herself.

“So I keep seeing these comments everywhere, ‘she’s AI,’” the musician gossips to the camera. “Well ... I feel real.” Only a hiss of white noise in the background of her entire discography finally confirmed her AI-generated identity for me: this hiss is a common error inserted by automatic sound-layering technology, along with other signature traits of generative music like inconsistent drum patterns, generic verse-chorus structures, suspiciously positive lyrics and an absence of live performances.

But as generative technology improves, synthetic art grows harder to identify. A couple of months ago, my friend scrolled past a video of a 6-month old baby scaling a boulder with expertise and upper body strength. An avid rock climber herself, my friend swallowed a twinge of bitterness: “This baby’s already better at climbing than me,” she joked to

her boyfriend of her own jealousy. But this envy was quickly replaced with embarrassment as he gently reminded her, “Babies can’t rock climb.” There’s a blurred division between content that shares fragments of our lives versus what simply attempts to mirror it, and the unreal feels alarmingly human.

When separation becomes this subtle, the impact extends beyond art and music into the political sphere. The same technologies that blur artistic authorship can also fuel propaganda campaigns, bot swarms that reinforce echo chambers and distort social science data and derogatory deepfakes deployed for political messaging. Attention to detail and vigilance toward patterns are essential to filter through content and maintain an authenticity radar.

Late at night watching Khan Academy videos in the library, YouTube interrupts my study session with a video ad of AI-generated grilled chicken. I switch tabs to search what time the library opens tomorrow morning and skim the Gemini summary (7 a.m., btw). I scroll Pinterest while the ad wraps up, but my screen is filled with synthetic faces, living spaces and sketchbook pages. My eyeballs are dry from blue light and I’m burnt out from playing “Real or fake?”

Tiring as it may be, I remind myself that staying persistent in the pursuit of art and knowledge – stubbornly human interests – is what keeps my authenticity radar finely tuned.

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LA VISTA



Los Therians: adentrándonos en este fenómeno

Sofía Benitez
Editora para La Vista

Hay un fenómeno que se ha viralizado en las últimas semanas en redes sociales, los therians son una comunidad de personas -en su mayoría adolescentes y jóvenes- quienes se identifican o sienten una conexión en el plano psicológico, espiritual o neurológico con animales.

De acuerdo con ellos se trata de una “elección involuntaria” y descartan que se trate de una elección o un hobby.

En palabras de Aguará una chica therian explicó en una entrevista en la calle que ella define a un therian como alguien que “se identifica como un animal de forma involuntaria y a nivel parcial, no es total, nunca es total”.

En el mismo video, uno de ellos quien afirma que se identifica como un lobo describió “Yo siempre me sentí como un animal como un lobo.

Yo sentía que este era mi animal, que ese animal me eligió a mí”.

Este fenómeno a pesar de ser bastante reciente en redes sociales, no significa que sea un fenómeno reciente, ya que habría iniciado desde la época de los 90's en los foros de internet en Estados Unidos.

El joven comerciante Jesus Antonio de 25 años, quien asistió una convocatoria a una reunión de therians el pasado 20 de febrero en la Universidad Autónoma de México (UNAM) describe su experiencia como therian como “lo más bonito que le ha pasado” y afirma que le da poca importancia a las miradas desconcertadas de su familia.

Este fenómeno ha sido blanco de críticas en redes sociales, donde se han postado varios videos de burla o de odio en contra de ellos.

Jesus declaró “me siento muy contento, nosotros no le hacemos daño a nadie, yo les recomiendo que sean abiertos a otras cosas”.

Mientras que otros medios argumentan que este fenómeno es un resultado directo de la decadente salud mental entre los jóvenes a causa de la falta de atención en el hogar y el uso excesivo del celular.

Según, estos factores “crean un vacío que los adolescentes intentan llenar con identidades extremas” y califican este fenómeno como una forma de escapar de su realidad o un

comportamiento que resulta de la falta de comunicación con sus familias.

Otra explicación describe que esto es una respuesta a la búsqueda de pertenencia y validación.

Cabe aclarar que los therians se consideran una comunidad independiente de los furies, el término “therian” proviene del inglés therianthropy, que deriva del griego therion que significa “bestia o animal salvaje” mientras que anthropos significa ser humano.

no implica necesariamente que todo comportamiento deba ser aceptado sin cuestionamiento.

La tolerancia también requiere evaluar posibles consecuencias sociales, éticas y legales.

Incluso dentro de esta discusión, se han reportado incidentes aislados en los que personas que se identifican como therians han cruzado límites físicos con otros, como un incidente en el que se reportó que un therian mordió a un adolescente de 14 años lo que plantea interrogantes sobre

sociales ya sea en la escuela o en el trabajo.

Siendo esto un resultado de una configuración en el cerebro de los jóvenes que se enfoca en buscar aceptación social.

Más adelante, en la adultez, esta necesidad de conexión suele manifestarse en la búsqueda de relaciones íntimas y de pareja, donde se procura construir un vínculo estable y significativo.

En todas estas fases, la pertenencia no solo cumple una función social, sino también emocional y psicológica, al

puede permitirles reivindicar experiencias de rechazo y encontrar empoderamiento en una narrativa distinta sobre sí mismos.

Además, al integrarse en una comunidad de personas que atraviesan procesos similares, pueden experimentar un sentido de conexión y apoyo mutuo que quizá no encuentran en otros espacios sociales.

Este fenómeno, más que reducirse a una conducta aislada, puede analizarse como una manifestación compleja de dinámicas sociales, psicológicas y culturales relacionadas con la identidad y la pertenencia.

Por otro lado, este comportamiento tal vez representa una forma de rebelión contra la sociedad y las expectativas impuestas por el mundo contemporáneo.

Los seres humanos somos la única especie con capacidad de razonamiento complejo y, aún así, somos responsables de crímenes despiadados contra la humanidad –genocidios y guerras– mientras continuamos contaminando el planeta.

También hemos creado construcciones sociales que oprimen a otros, como las fronteras, las clases sociales, los géneros, los estándares de belleza y las jerarquías raciales.

Quizá, en un mundo que resulta abrumador y cargado de exigencias, convertirse en therian representa una vía de escape frente a la complejidad de la experiencia humana.

Personas que desean dejar de ser personas, aunque sea simbólicamente, y encarnar una identidad en la que esas preocupaciones parecen no existir: el mundo animal.

Sin embargo, surge la preocupación sobre cómo se trazan los límites entre identidad personal y responsabilidad social.

Si una persona adopta comportamientos asociados a animales, ¿cómo se garantiza que estos no entren en conflicto con normas básicas de convivencia?

Considerando que los animales no se rigen por leyes o normas sino por instinto. ¿Hasta dónde marcarán el límite al instinto animal?

Estas preguntas no buscan estigmatizar, sino abrir un espacio de reflexión sobre cómo equilibrar el respeto a la identidad individual con el cumplimiento de las normas que rigen la vida en sociedad.



CORTESIA DE GETTY IMAGES

Ciertamente, el fenómeno de los therians no parece, en principio, causar un daño directo a terceros.

Sin embargo, surge la pregunta de hasta qué punto esta “justificación” debe ser suficiente para aceptar una subcultura o comunidad dentro de una sociedad más amplia.

Antes de determinar si este fenómeno debe ser aceptado o rechazado, es necesario realizar un análisis más profundo de las posibles causas sociales, psicológicas y culturales que pueden estar influyendo en su aparición y crecimiento.

Aunque el comportamiento pueda considerarse “inofensivo” para otros, aún no se ha estudiado con suficiente profundidad cuál podría ser el impacto a largo plazo en las personas que lo practican.

Asimismo, es importante reflexionar sobre los límites de la inclusión social.

Ser una sociedad inclusiva

cómo deben manejarse estas situaciones.

Debe existir una correlación entre este fenómeno y su prevalencia entre los jóvenes, especialmente considerando que la adolescencia es una etapa de muchos cambios físicos y emocionales.

Sabiendo que la región del cerebro que controla nuestra capacidad de decisión -corteza prefrontal- y que nos permite pensar antes de actuar se desarrolla después de la adolescencia y aún se encuentra cambiando y madurando mucho después de la adultez.

El sentido de pertenencia es parte de la naturaleza humana, en todas nuestras etapas de nuestra vida necesitamos sentirnos pertenecientes y acompañados.

En la niñez tenemos a nuestra familia, luego en la adolescencia durante la búsqueda de independencia e identidad buscamos pertenecer en grupos

contribuir al desarrollo de la identidad y al bienestar personal.

¿Qué ocurre cuando una de las necesidades humanas más fundamentales – la aceptación social – no es satisfecha?

La necesidad de pertenecer es central en la construcción de la identidad y el bienestar emocional.

En algunos casos, la existencia de comunidades como la de los therians podría interpretarse como una respuesta a sentimientos de marginación o exclusión social.

Personas que experimentan una falta de pertenencia entre sus pares pueden buscar espacios alternativos donde se sientan comprendidas y validadas.

En este contexto, el desarrollo de un alter ego asociado a un animal puede funcionar como una forma de expresión identitaria o incluso como un mecanismo de afrontamiento.

Similar al roleplaying (juegos de roles), esta identidad

El gobierno de Santa Bárbara intenta abordar las irregularidades y gastos excesivos de los sheriffs

Graham Neiman
Escritor para La Vista

El día 10 de febrero, se reunió la junta de supervisores del condado de Santa Bárbara para considerar los gastos de la oficina del sheriff del condado.

Para este año fiscal, los sheriffs (alguaciles) de Santa Bárbara están en camino a superar su presupuesto por unos 9 millones de dólares. Van varios años en que la oficina de los sheriffs ha superado por millones de dólares su presupuesto, lo cual reduce los fondos del condado casi por completo. Es decir, el dinero se desvía de los servicios del condado por la superación de presupuesto por parte de los sheriffs. Una razón fundamental de esta superación enorme del presupuesto tiene que ver con

los gastos en horas extras, lo cual ha recibido foco en esta junta.

Los resultados de una investigación se presentaron en la junta. La investigación detalló las condiciones fiscales de la oficina, y subrayó los 20.4 millones de dólares gastados en las horas extras, lo cual ha resultado en un exceso de presupuesto por cuarta vez en cinco años. La investigación preliminar subrayó los siguientes puntos:

1. El uso de tiempo vacacional y días de enfermedad como trabajo pagado, incluso para llegar la cantidad de horas para recibir pago de horas extras

2. Varias irregularidades al programar horas extras

3. El uso de Standby-tiempo en que no trabajan los empleados, pero si tienen que

estar disponibles para trabajar si surge la necesidad—fue lo que más resultó en horas extras

4. Portal to portal (es decir, el tiempo para llegar al trabajo) frecuentemente llegó a 3 horas, lo cual se paga para estos empleados

5. 29 empleados generaron más en horas extras que en horario de paga normal, incluso uno generó \$170,000 dólares de ganancias en horas extras en un año fiscal

Se recomendó una investigación más amplia. Así como ampliar los esfuerzos por parte de la oficina de regular las horas extras y supervisar este uso de tiempo extra.

El sheriff Brown se defendió, argumentando que es una situación muy compleja y reivindicó la necesidad de estos

fondos.

Hubo aproximadamente 14 comentarios públicos por parte de la comunidad, y la mayoría se opusieron a los gastos de la oficina del condado. Entre los miembros de la comunidad, hablaron lxs directores de las organizaciones 805Undocufund y Indivisible. Primitiva Hernandez de 805Undocufund planteó la duda de la supervisora Laura Capps y expresó que “aunque sea permitido [este uso de horas extras], no quiere decir que sea algo que podemos continuar como práctica”, y además señaló que estos gastos de los sheriffs van a causar una disminución de dinero para servicios sociales.

La supervisora Capps comentó también que este problema básicamente solo se encuentra con la oficina de los sheriffs,

a pesar de que existen otras oficinas del condado que también responden a emergencias en la comunidad.

Recomendaron los supervisores que se busque una forma de ver las opciones de crear una comisión encargada de investigar a los sheriffs, además de reportes mensuales a la junta.

Estos debates tenían también el antecedente del arresto de un sargento de custodia, el cual es acusado de un fraude de \$175,000 dólares, los cuales vienen de horas extras que nunca se trabajaron.

La oficina de los sheriffs declaró que es un caso aislado, pero muchos lo ven conectado con las irregularidades del presupuesto y otros hasta lo consideran como evidencia de fraude generalizado.

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ARTSWEEK



Banff Mountain Film Festival sells out Santa Barbara for night one



BRIDGET KEON / DAILY NEXUS

The awning of the Arlington Theatre shines on State Street on Feb. 24, during the first of two nights of the Banff Mountain Film Festival World Tour in the city.

Bridget Keon
Staff Writer

The only film festival that has ever had showings in outer space came to Santa Barbara this week. The Banff Mountain Film Festival World Tour had their Santa Barbara premiere on Feb. 24 at Arlington Theatre, with Santa Barbara's crowd of 2,000 people marking the largest single location on their tour.

Opening remarks delivered by Charla Sharp-Tomlinson, the event's host who has been with the festival since 2001, welcomed back an audience where the majority had attended the festival before. Her words were informative and saturated with humor, starting off the night with excited and warm energy.

"We are, believe it or not, the world's largest film festival," Tomlinson said. She followed it up with a joke, "We are the world's largest film festival no one has ever heard of."

Tomlinson was referring to the festival's scope, whose world tour features stops in all seven continents, including two locations in Antarctica,

reaching an overall audience of around 600,000 people annually, according to Tomlinson.

With one of their usual audience members being a NASA astronaut who was going to miss the festival due to his work in space, NASA reached out to the festival to request a screening they could send up to him, Tomlinson shared.

"Not only are we the world's largest film festival, we are the galaxy's largest film festival," Tomlinson said.

The evening featured five short films, ranging from eight to 48 minutes in length. All films for the festival are related to mountain culture or adventures. There were 87 films selected this year as finalists out of a record-breaking pool of 570 submissions, and each tour location features a different line-up.

The first film, "A Baffin Vacation: Love On Ice," followed a young couple on their 69-day vacation on Baffin Island. In a completely isolated landscape, the two of them traversed over 200 kilometers and skied, climbed, kite skied, kayaked and ice climbed their way through

their journey. The couple, Sarah McNair-Landry and Erik Boomer, filmed and produced the documentary themselves. It was funny, rogue and set the tone for the evening.

The second film, "Flow Vision," was the shortest of the night, spanning just eight minutes. It followed Ambroise Trauet, a downhill skateboarder, as he decided to skate a highly challenging road in Europe. He discussed how immersive his mental state became through this absolute thrill-chasing activity. Tomlinson quipped before the showing that it would get your heart racing, and the camera's steady pursuit of Trauet's remarkable speed certainly produced that effect.

Next up was "Best Day Ever," which won the Best Mountain Sports Film Award and Audience Choice Award at the 2025 Banff Film Festival. It was a 48-minute film about the project of implementing the world's first complete adaptive trail network for adaptive mountain bikes in Vermont. It showed a community rallying behind some incredibly motivated individuals to make an outdoor space accessible for

those who want to use it. It was emotional and inspirational all in one – both a call to action and a call of recognition.

After this showing, prizes were awarded to audience members via a ticket raffle. It included gifts from UC Santa Barbara's Adventure Programs and Arts & Lectures, as well as from the festival's national sponsors.

"Emil & Karl - Little Wheels, Big Mountains" followed. The incredibly wholesome film journeyed alongside two fathers who brought their 2-year-old toddlers on a bikepacking trip through the Swiss Alps. This film featured beautiful scenery, whimsical explorers and the pure hilarity that comes from bringing 2-year-olds on an adventure.

Lastly came "Old Man Lightning," which won the award for Best Climbing Film at the 2025 Banff Festival. It followed John "Verm" Sherman, the man known for creating the V-scale for bouldering, as he got back into shape with the goal of reconquering a world-famous boulder problem: Midnight Lightning. Located in Camp 4 in Yosemite, young Verm solved

it in his peak and was ready to tackle it again many years down the line. It was comedic and a fantastic comeback story.

This last film concluded night one, with a second night following on Feb. 25, featuring a different selection of films. All films are available for rent via the Banff Film Festival website.

The festival premieres annually in Banff, Canada in November. It is at this nine-day event that all selected films are shown and awards are distributed. Following this showing, the festival embarks upon a world tour, varying showings by location.

In Santa Barbara, the featured films were selected by Roman Baratiak, the UCSB Arts & Lectures associate director emeritus. He was also the man who initially brought the festival to Santa Barbara. While, to the groans of the crowd, he could not attend the screening this year, he sent a message to be read.

"Have fun. Enjoy the films. Heart emoji," his message, read by Tomlinson, said – and the sold-out, 2000-person crowd certainly did.

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OPINION



Long live nights at the movies

Sandra Vovk
Staff Writer

I remember very clearly the first time I ever went to the cinema. I was five, and my parents decided to bring me and some other kids along to see the new “Pirates of the Caribbean” movie that had come out that year. It was showing in the cinema at the new mall in our city, so off we went — entering the huge dark room, sitting down in the front row with my slightly too-large 3D glasses in hand. And when mermaids that looked nothing like Disney’s Ariel leaped at me from the screen halfway through the movie, I vowed never to watch a horror movie ever again.

But the time I truly fell in love with the movies was when I was 11 — my dad had asked me if I wanted to go to the midnight pre-screening of the new “Star Wars” with him and his two best friends, who happened to have a spare ticket. Partly because of the intrigue of a midnight viewing, and partly to have an excuse to skip school the next day, I eagerly agreed — spending the evening before we left painting my nails to spell out the name of the franchise.

As we arrived at the cinema, I felt like the coolest kid ever — settling down with my large popcorn and soda, smack-dab in the middle of the theater (my dad had clearly developed better taste in seating choices by then) as the unforgettable opening sequence began to play. As if on cue, the theater erupted in cheers, loud singing along to

the theme song and a sea of raised lightsabers, one of my dad’s friends clapping as loudly as humanly possible.

That night, I left the theater completely overwhelmed. My prepubescent brain was only beginning to develop a love for the cinematic arts, but still, I could feel the shift in energy that burst out of Theater Three. To this day, I will defend the “Star Wars” sequels because of that feeling.

Throughout the awards seasons of the past two years, the words on everybody’s lips have been the “movie theater.” Every filmmaker goes the extra mile to emphasize the power a moviegoer has when taking the drive to their local AMC Entertainment, buying a ticket and actually sitting through whatever film they choose to give their attention to that evening. Sean Baker’s 2025 Best Director acceptance speech at the Academy Awards emphasized just that: “Where did we fall in love with the movies?” he asked his fellow nominees, “At the movie theater.”

And while Netflix CEO Ted Sarandos and his crew of tech billionaires try to tell the world that it’s not “sacrilege for someone to watch a great movie on their phone,” I have to disagree. In December, I found myself arguing with my family about the fun and quality of the most recent addition to the “Knives Out” franchise. My father and aunt sat across the table from me as they described their personal dislike of the film

and its cliché twists and turns. Somewhere in the middle of our conversation, it hit me — they hated the movie for the circumstances of where they saw it, on streaming, for the same reasons that I loved it after seeing it in a movie theater. The same realization came to me with every review I saw post the film’s Netflix release — with people nitpicking at things that didn’t even occur to me beneath the magic veil of a dark movie theater.

Perhaps it’s due in part to my surroundings, but a part of me forever refuses to believe that Generation Z is against the movie theater so much that it’s impacting the way movies and shows are created in the 2020s. A small fragment of audiences know the answer to why Netflix has been producing such lukewarm films en masse, and it frustrates me to think that streaming executives lead with the immediate belief that every viewer will be so distracted by their phone for the duration of their movie of choice; that it has become the default when writing any kind of script. The death of the plot is real, and its only resuscitation is in going to the movies.

Clearly, the yearn from the audience is still there — look at the “Barbenheimer” phenomena! It showcased to both creatives and executives alike just how much the audiences crave for the reclined seats, overpriced popcorn and most importantly, the sense of community the movies create. To watch a movie in a place

that is specifically designed for group viewings allows the art and emotion of the film to permeate your skin cells, as you laugh, cry and gasp with the people that surround you — a feeling that can never be replicated outside of the theater.

I recently moved into my new place which, as I discovered five months ago, is only a five-minute drive from one of the theaters downtown and it could not have been a better circumstance. I find myself parking in the same spot outside of the place every other week, itching to see another masterpiece on the big screen — sometimes alone, sometimes with friends. I keep feeling reinvented after every movie I see at the Glendale AMC, where I spend most of my time while my boyfriend works his shifts. No matter how crappy I think the film itself actually was, I consistently giggle my way through my recap of said crappy movie to the aforementioned boyfriend at dinner.

Even now, when I am three weeks away from my 20s, I still find myself yearning for the theater as much as I did when I was 11, eyes growing bigger with every cheer and reaction from the audience at that 2017 screening of “Star Wars,” when there was still so much cinema to discover.

Sandra Vovk believes with all her heart that the Riviera Theatre has the best popcorn in town and will not apologize for the frequency at which the workers of said cinema see her face on Bargain Tuesday.

An ecosystem of economy and cooperation

Ben Wollack
Staff Writer

Think back to high school and fitness. No, not the gym — sports were never my thing — think of biological and evolutionary fitness instead. Biological fitness is defined as “the genetic contribution of an individual to the next generation.” The keyword here is individual; it is the basis of natural selection and evolution. Even behaviors where individuals help their relatives, called kin selection, are explained through individualism and selfishness. Individuals help their relatives not out of goodwill, but to pass on the genes the relative shares with the individual.

I took an ecology class last quarter, and I realized this way of thinking about evolution has problems. Basing a central theory in biology off of the individual is reductive and overlooks the web of connections in nature. Biology works cooperatively everywhere we look, from the cells building our body to the web of connections keeping ecosystems healthy; yet, biological education tends to focus on one cell or one species at a time. Biological education takes an individualist approach in a cooperative system.

Take plants getting nutrients from the soil. It is well known that plants do this through their roots, but roots are not the only organism involved in nutrient uptake. Mycorrhizae are fungi (the biological group mushrooms are in) that associate with plant roots to exchange resources. The fungi give the plant as much as 80% of their soil nutrients, like nitrogen and phosphorus. In exchange, the fungi get sugars from the plant. Up to 90% of plants have mycorrhizae, and this cooperation has been going for over 400 million years, yet mycorrhizae are often ignored in textbooks and research studies. Biologists only look at the plant, overlooking their relationship with fungi.

This is a parallel with modern human society. Humanity built the modern world through cooperation, sharing knowledge with each other to grow collectively. However, society is increasingly individualistic and resources, including knowledge,

are increasingly hoarded. The environment and historically marginalized groups are often overlooked, and with no one looking out for them, they may be subject to exploitation.

Exploitation is common in nature too. All animals need to eat other organisms to survive, like a lion hunting a zebra, yet lions never hunt zebras to extinction. As the zebra population drops from hunting, it becomes harder to find zebras to hunt. Ecological modeling predicts that predators will try to hunt the easiest food source and switch to that new food source. Real world ecology confirms this, as zebras are obviously still around.

People need to eat too, yet modern society does not seem to follow this model. A perfect example was the collapse of the Atlantic ocean cod fishery. For hundreds of years, cod were sustainably fished in the Atlantic, but after World War II, fishing increased. Cod populations dropped and they became harder to find. Rather than finding a new resource to gather, people kept fishing cod until cod became impossible to find. This is a classic example of tragedy of the commons, where a shared resource gets depleted due to individuals acting out of their own interests rather than managing the resource as a group.

It was not just fishing that changed after World War II. This was the “Golden Age of Capitalism,” a period where society began to resemble what it looks like today. A lot of this was due to the rise in hyperindividualism, where society became extremely centered around the idea of self.

A big danger with focusing too much on the self is that the individual gets blamed for the problems, but individuals are not responsible for the harms of individualism. Individuals get blamed for consumerism, unfair labor and environmental destruction, yet it is the socioeconomic system, not individuals, that create those problems.

Some level of individualism is good, as this is what principles like freedom of speech are based on. In ecology too, natural selection cannot be

properly explained without thinking about the reproductive success of individuals. However, individualism at the excessive cost to others or the environment is not good. This rarely happens in ecology, yet it became widespread globally after World War II with the rise of big industries.

Big industry by itself is not bad, but when combined with hyperindividualism, it leads to disastrous exploitation. From fast fashion to factory farms, big industries destroy the environment and exploit the labor of millions of people. For example, textiles from fast fashion end up getting discarded in Africa where they choke the environment with pollution. Meanwhile, injuries in the meat industry, such as a person’s leg getting shredded in a factory, are not isolated instances — they are the trend.

The plus side of big industry is that it creates an abundance of resources that theoretically will be shared with everyone, yet despite these industries producing tons of clothing and food, these resources are not benefiting the entire collective. It’s hard to quantify how many people are clothing insecure as there is a lack of research on it, but fashion journalist Lottie Jackson estimates that over 5 million people in the United Kingdom, with a population of nearly 70 million, do not have access to enough clothing. Food insecurity is more quantified. In 2023, over 700 million people worldwide did not have access to enough food.

The problem comes down to a key principle in economics, the idea that all resources are scarce. When resources are scarce, people hoard them. A thirsty dog is not getting water if a person is stuck in the desert with half a bottle.

“The Serviceberry,” written by indigenous author Robin Wall Kimmerer (author of “Braiding Sweetgrass”), attempts to reframe the idea of economic scarcity into one of economic abundance. Modern society has enough resources to survive and thrive, but these resources are not getting to the people who need them the most. Imagine the dog again, but now there is a lake nearby. Despite the

abundance, in an economy of scarcity, the lake gets privatized and hoarded, and the dog is still not getting water, unless a high price is paid. This is what human society does today.

Kimmerer suggests that rather than a price, there should be a mutual understanding of gift giving. If everyone helps each other, then a favor given will be returned at some point. This kind of system builds positive relationships in the community and is what the oldest forms of ecology are based on. Indigenous ecology, which is stored in traditional ecological knowledge, is based on a web of relationships involving humans and other lifeforms.

Ancient European cultures also engaged with ecology. Some scholars argued that ecology was a relationship between humans and other organisms. Aristotle, in contrast, viewed humans as separate from other life and believed that this allowed for exploitation of the environment. Until World War II, relationship-based ecology dominated the field. After World War II, “modern ecology” was founded, and this is when ecology became more individual-focused. Recall that this is also when modern capitalism emerged.

Modern ecology is based on the economic system it was created in and has principles that align with this system. With this, it is no surprise that when thinking about the environment, the main question is how much can be exploited (concepts like maximum sustainable yield reflect this). When thinking about ecology and economy in terms of relationships, this shifts from “What can be taken?” to “What can be shared? What can people do to help the whole system?”

I recognize that attempting to overhaul an entire way of thinking is beyond difficult, and I realize this will not happen overnight. The good news is that abandoning individualism means that challenges can be tackled as a group, not alone. If the thinking around the system shifts, people will come together to make these changes happen.

Ben Wollack enjoys sharing gifts from the garden with the community.

HOROSCOPES

The signs as collective effervescence moments

ARIES

MARCH 21 - APRIL 19

Singing “Happy Birthday”

TAURUS

APRIL 20 - MAY 20

Waking up at 3 a.m. to see the lunar eclipse

GEMINI

MAY 21 - JUNE 20

Watching your friend have a dance floor make out (DFMO)

CANCER

JUNE 21 - JULY 22

Doing the wave

LEO

JULY 23 - AUGUST 22

Singing along at a music festival

VIRGO

AUGUST 23 - SEPTEMBER 22

Attending a protest

LIBRA

SEPTEMBER 23 - OCTOBER 22

Clapping when the plane lands

SCORPIO

OCTOBER 23 - NOVEMBER 21

Witnessing a meet-cute

SAGITTARIUS

NOVEMBER 22 - DECEMBER 21

Watching your team get a touchdown

CAPRICORN

DECEMBER 22 - JANUARY 19

Finishing a group project presentation

AQUARIUS

JANUARY 20 - FEBRUARY 18

Witnessing crazy behavior on public transportation

PISCES

FEBRUARY 19 - MARCH 20

Watching a “Star Wars” movie in theaters