O
ing Dec. 21, UC San Diego Chancellor Pradeep Khosla an-
nounced in a campus operations update that instruction
will be remote-only from Jan. 3 to Jan. 17, 2022, in an-
ticipation of a surge in COVID-19 cases that may coincide with
the planned start of Winter Quarter. In-person instruction is scheduled
to return on Tuesday, Jan. 18 during Week 3, but is subject to change
depending on COVID-19 infection rates.

The Omicron variant, first detected in South Africa, has swept
through the United States. According to the New York Times, the num-
ber of new daily cases in New York was up to 55,000 as of Dec. 27.

A similar rise occurred in California, as new cases rose to a high of
20,000 on Dec. 26, a 5,000 person increase since Dec. 24. The average
number of daily new cases rose to 1,400 in San Diego reported on Dec.
24, while on Dec. 14 the average case was only half that number, reach-
ing a total of 700.

According to the Return to Learn webpage, faculty and teaching
assistants may teach remotely from home or from campus during the
online instruction period. Research will continue in person, but un-
dergraduate and graduate students will not be required to report to
campus research sites in person during the online instruction period.

During this time campus will be incrementally populated using a
more comprehensive testing regime. Additional steps have been imple-
mented to increase safety as students return to campus.

As a measure of caution against the new variant, UCSD is mandat-
ing that all students test on the first and fifth day of check-in. Indi-
viduals who are not vaccinated and individuals who are vaccinated but
have not received a vaccine booster will be required to test for SARS-
CoV-2 two times per week, between three and five days apart. Housing
Dining and Hospitality (HDH) Executive Director Hemlata Jhaveri
indicated that resident students should wear until students receive their PCR
results. They will also provide KN95 masks present from 8 am to 5 pm, will make sure if resident students have ar-
rived and completed the PCR test. They will also provide KN95 masks
that resident students should wear until students receive their PCR
test results.

Students should take a picture of their negative results before mov-
ing into campus. If the test result is positive, students must complete
their isolation before they are allowed to return to campus. These
students would need to reach out to Student Health Services either
by email (studenthealth@ucsd.edu) or sending messages through
MyStudentChart, so that they can receive enough medical guidance
and additional support from college.

All residential students are also required to complete a PCR test
upon arrival. According to the email, returning residents would first
receive a COVID-19 booster vaccination under the existing UC policy.
Students who traveled over the break within the United States can
arrive and completed the PCR test. They will also provide KN95 masks
that resident students should wear until students receive their PCR
test results.

These cautionary measures in campus operations and housing are
subject to change if needed. If students have any questions regarding
the test or process, they are encouraged to email UCSD Triton Health
Ambassadors at ucsdtha@ucsd.edu or visit the Return to Learn web-
site.

**HEALTH**

University of California Mandates Booster Vaccine for Students

By Rodrigo Gutierrez

In a letter sent to the 10 presidents of the University of California
campuses on Dec. 21, President Michael V. Drake mandated that all
students, faculty, staff, and academic appointees are now required to
receive a COVID-19 booster vaccination under the existing UC policy.
This announcement came as the United States witnesses skyrocketing
case numbers associated with the new Omicron strain of the corona-
virus. The Omicron variant was first documented in the U.S. on Dec. 1
and is shown to be more transmissible than previous strains.

The COVID-19 booster shots are the third dose of the COVID-19
vaccine that is administered as the original vaccines’ effectiveness de-
creases over time. The CDC recommends getting a booster shot six
months after receiving your second dose of the Moderna or Pfizer vacc

campus housing.

Students are recommended to report their planned date of arrival
via Housing Portal, so that Student Health Services can better deal with
the repopulation process. UCSD has offered incentives encour-
aging residential students to put off their arrival to campus. Students
who arrive between Jan. 8–14 will receive a $325 credit, while those
who arrive between Jan. 15–22 will receive a $650 credit. Credits will
be applied to resident housing accounts by the end of Winter Quarter.
24 hours prior to their arrival, residential students who return to
campus after Jan. 7 are required to self-administer rapid antigen tests.

Students who traveled over the break within the United States can
complete this form before Jan. 9 to request that a rapid test be mailed
to them.

Students should take a picture of their negative results before mov-
ing into campus. If the test result is positive, students must complete
their isolation before they are allowed to return to campus. These
students would need to reach out to Student Health Services either
by email (studenthealth@ucsd.edu) or sending messages through
MyStudentChart, so that they can receive enough medical guidance
and additional support from college.

All residential students are also required to complete a PCR test
upon arrival. According to the email, returning residents would first
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These cautionary measures in campus operations and housing are
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Ambassadors at ucsdtha@ucsd.edu or visit the Return to Learn web-
site.

See **HEALTH**, page 2
“For other students, such as Earl Warren College senior Anna Dan, the statistics released and risks associated with contracting coronavirus outweigh any sort of fear and reluctance with support ing the mandate.

“I am getting my booster and I planned on getting it before it was even mandated,” Dan said. “I can sympathize with the freedom of autonomy arguments, but really there are so many other vaccina tions we’ve been required to get as students/employees such as the flu and meningitis shots. As a student, my goal is to continue going to school and getting an education. If a vaccine — that is researched and tested by top sci entists — is what will guarantee that, then I’m going to have some faith and get vaccinated.”

Dan expressed the UCSD Guardian’s belief that man dating boosters is just one of the benefits and expectations for vac cine. Currently, all students, staff, and faculty at UCSD are expected to receive their boosters on time. Those who are not eligible for a booster by January 17 will need to be boosted no later than two weeks after their booster eligibility.

“Students such as Eleanor Roo sevelt College junior, Joaquin Quintero, view the mandating of the booster vaccine as a way to en sure a safer environment among the UCSD community. “I fully support a vaccine mandate with medical exemptions,” Quintero said. “The mandate is a good idea because it requires us to fulfill our basic responsibility of ensuring a safer environment for all our fellow Tritons, allowing us to focus on learning, working, researching, and living with relative normality.”

Quintero also shared how the risks and effects of the variant outweighed any fears perpetuated by mandating vaccines.

“While I feel a degree of concern and continue to exercise COVID-conscious practices, I am less worried about the mandate in and of itself than I am of the Omicron variant,” Quintero said.

“Knowing that virtually all the Tritons 1 will interact with will be vaccinated with a booster does make me feel safer.”

Early in the morning of Wednes day, Nov. 17, UC-AFT faculty received the news that their planned two-day strike was can celled due to the tentative labor agreement reached by the union president, Mia McIver, and the UC Office of the President fol lowing 2.5 years of stagnant bar gaining.

In the face of high job inse curity, insufficient pay, and al ready confusing contracts, the UC-AFT has been attempting to get the UCOP to reach a new labor agreement since April 2019. The union had advocated for an agreement that would provide clearer guidelines for the University’s reappointment processes, increase salary and benefits, and create a uniform workload, among other things.

A number of UC San Diego lecturers previously expressed to the UCSD Guardian their feelings that the University viewed them as expendable, economic tools who would be extracted for labor only to soon be churned out of the system in favor of younger, more robust Ph.D. graduates. In the years of recent bargaining, the UCOP proposed solutions in contract negotiations that the University viewed as unfair and unmanageable for job stability and health benefits for Summer Session lecturers.

Stronger health and safety provisions

Increased job stability

Professional development funding

If ratified, the agreement’s job stability provisions will go into effect on July 1, 2022. Dr. Brie Iatarola, a lecturer from the Communications, Environmental Studies, and Warren College Writing Program Departments, felt relief upon reading the email she received at 4:30 a.m. that morning that announced the agreement.
"It was relieved when I heard the news of the agreement," Iatarola said. "I am optimistic about the future for UC lecturers. I also feel I must remain vigilant and proactive due to potential challenges of implementing these changes across the UC system."

Iatarola believes that much of the external pressure and the planned strike were what led to the UCOP’s ability to finally reach an agreement with the union.

"I was relieved when I heard the news of the agreement," Iatarola said. "My heart felt the need to be with these students that day. The emotional impacts from this experience have been hard to navigate. In order for the contract to be ratified, a vote will be held until the vote closes in accordance with the vote closes in the November elections."

"The trolley will connect the university to the community like never before," Associate Director of Engineering and Construction Sharon Humphreys, San Diego MTS, SANDAG, and UCSD worked to create a carnival-like atmosphere for the event. Free hot dogs and kettle corn were available to attendees, along with a rock climbing wall and game booths.

"Because UC San Diego is such an important partner, we worked with the university to hold our grand opening celebration on campus … [the event] was a phenomenal effort that required dozens of people to make it happen," Humphreys said.

As the largest public transportation project in the region’s history, preparations to meet the Nov. 21 opening required urgency and attention to detail. Humphreys noted that supply chain problems nearly derailed the planned opening date, as the safety fencing needed for stations was delayed.

"[SANDAG] had to send the order over a hundred…" Humphreys noted that supply chain problems nearly derailed the planned opening date, as the safety fencing needed for stations was delayed.

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A Cure too Premature

Our world is crumbling.
It is time to be proactive.
Prevention is always better than cure.

BY SPARKY MITRA
Staff Writer

This past year, some things went right, but arguably a lot more went wrong. From COVID-19 to poverty and natural disasters, humanity failed to forestall many calamities in 2021. As part of a generation largely disillusioned with ineffective politics, I feel that this year was a continuation of the effects of one way of thinking that needs drastic alteration to counter our world’s problems. Namely, we think of the cure before the prevention.

This reliance on a panacea often leads to dramatically positive discoveries like alternative energy and the COVID vaccines, but also leads to a lot of inaction on solving problems like a pandemic at their roots. Despite massive floods, wildfires and temperatures that are far from the norm due to climate change, businesses and world leaders continue to invest in industries like oil and gas instead of overhauling the energy sector with guidance from Indigenous communities. Instead, they only invest when they have to mitigate disasters like Hurricane Harvey, wildfires that have been abetted by the climate crisis, and out-of-control weather patterns across the country. Kentucky’s senators hailed from one of the poorest states in the union. Yet they neglected to support popular and transformative federal aid for their constituents and other impoverished Americans until tornadoes devastated the state in December 2021. World leaders largely remained ignorant even as they entertained the prospect of new COVID variants. They took credit for vaccines, and they took the bare minimum of precautions to protect their people against a pandemic that has killed over 5 million worldwide. There has been a little push from the government in conjunction with the public and the media to focus efforts on analyzing spike protein permutations via genetic mutation tracking along with vaccine development. We know what blindsides us in each of these issues, yet we refuse to invest that little additional amount to eradicate these imminent threats.

We must abandon the status quo and our traditional notion of practicality that favors premature cures over mature prevention.

This can range from dynamics between majority and minority races within a country, to two national governments. There are many cases in American history where we’ve seen such misdirected anger, including in the aftermath of 9/11 which led to injustices such as the imprisonment of many innocent Muslims in Guantanamo Bay.

We think of the cure before the prevention. It is time to be proactive.
Netflix’s popular TV show "You" is a psychological masterpiece. It follows the complex and disturbing perspective of a male psychopathic murderer in Season 1, accompanied by a female equivalent in Season 2. One of the main unique draws of the show is its ability to make the main character, a murderer, likable and personable to the viewers. It does this astonishingly well with Joe Goldberg (Penn Badgley), the male lead, while seemingly intentionally leaving Love Quinn (Victoria Pedretti), the female lead, in the dust. This striking dichotomy between the two main characters is rooted in the stereotypical idea that women are more impulsive, emotion-led, and irrational than men, allowing for the strong potential of this female character to fall through the cracks and become victim to the sexist outlook on female emotions.

Throughout Season 2, Love's character is portrayed as an intelligent, independent and strong woman extremely capable of handling her own life and decisions. Joe is also portrayed in the same light as intelligent and determined, but his impulsive killings in Season 1 differentiate him into a new serial killer label. He kills more than what one would deem necessary. This narrative of him develops in Season 2 with the stark contrast to Love's self-control and down-to-earthness. She is really only revealed to act as a killer when absolutely necessary, as seen with the murder of her brother's pedophilic nanny. This refreshing narrative of a strong, equally-matched and intelligent woman turned a corner in Season 3, however. During Season 3, Love's character changed drastically and became inconsistent with her character in Season 2. She began to murder people around her as an emotional reaction, which had never been the case before. Any time she got mad or jealous, she would murder or hurt them to the point where she was blatantly illustrated as a hysterical woman. Meanwhile Joe's character, while quite honestly more creepy than Love's with his stalking and obsession of different women, flourished in Season 3 as the show portrayed him as the rational one in him and Love's marriage. He often had to clean up her messes and hide the bodies she murdered while she was left speechless with her ill-thought-out actions. It was truly disappointing that this never got resolved and her character never made a recovery. Not only is that unrealistic for her character but it's a stretch for a psychopath of her type in general. Joe ends up outsmarting her in the end by killing her with her own poison she intended to use to kill him. This is yet another instance where the narrative is distorted, as previously Love had always been a step ahead of Joe, which gave a refreshing twist to Joe's character development and journey. The quick fall of Love's character is a premium example of the film industry's subtle stereotyping of women. The repeated emphasis on Love's impulsiveness and emotional hysteria serves as a larger observation on society's view of women as a whole and their reaction compared to men who are in the same situations. Season 3 of "You" has proven that even if a man and woman commit the same crimes, the woman will typically be viewed through the lens of the irrational and emotional stereotypes of women Joe's murders are rationalized and justified because he was trying to "do the right thing," while Love doesn't get the same credit and it is once again chalked up to her emotional hysteria. Whether intentional or not, the observation Season 3 of "You" provides to its viewers is that women act on emotion while men act on rationale and intent, which is a smashing narrative to continue to affirm society with.

The Sexist Roots of "You"

Image courtesy of You / Netflix.

A.S. Safe Rides X Lyft
RIDES ON DEMAND

A.S. Safe Rides is back for Fall Quarter* with $12 off 2 rides.

* visit as.ucsd.edu/saferides for redemption details and restrictions.
Fabian Garcia - “Licorice Pizza”

“Licorice Pizza” is beautiful because it doesn’t give the audience what they want. It doesn’t present a traditional love story nor does it tell a cautionary tale. Instead, it presents the world exactly as it is — a mess of connected events colored in moral grayness. Despite focusing mainly on the relationship between its two main characters, one can consider the world of the film its unofficial third lead. In many respects, Paul Thomas Anderson pays homage to the peace-loving LA environment both Alana and Gary find themselves in. The disco era is a fitting backdrop for such a polarizing film, a time where new ideas were constantly being thought up and subsequently challenged. In a way, “Licorice Pizza” strives to do the same thing, asking us if we are willing to set aside our preconceived notions for the sake of art or continue to be spoon fed the same self-contained formula? For now, the answer can only be found within the court of public opinion. In this particular case, we believe “Licorice Pizza” stands as one of the finest pieces of cinema to be brought to light this year and nothing short of a masterpiece.

As the world looks forward to an uncertain 2022, A&E Staff Writers reflect on the many pieces of art that helped them through what felt like an eternal 2021.

Fabian Garcia - “The Turning Wheel” - Spellling

In her previous outings, Spellling has opted for a variety of sounds rooted in the current music zeitgeist. Even with this record, she borrows a lot from contemporary R&B and Pop. However, what she accomplishes with “The Turning Wheel” is far more than any other artist has in the past year. Spellling demystifies or an orchestral sting. The body of work is nothing short of perfection, making listeners question how something can be brimming with life while being artful to death.

Kamiah Johnson - “Succession” (Season 3)

In a year filled with so many new television series and blockbuster films from big studios like Disney, it’s a surprise that one of my most anticipated shows of the year was season 3 of HBO’s award winning family drama “Succession.” One might not see the appeal of watching a rich white family struggle for power over their multibillion dollar conglomerate media corporation, but the amazing writing by Jesse Armstrong and directing by various directors makes it extremely fun to watch. Season 3 brought the same level of Shakespearean drama that previous seasons have shown us, but elevated it. Nicholas Britell returns with an amazing score that brings intensity into every scene. The returning cast showed us all why they deserved their Emmy nominations and wins; the showrunners truly know how to utilize their actors to make us engaged in what was a slow start to the season but ended in a wild ride. The characters are all so flawed it feels wrong to like them, but they can also be charming and likeable — so much so that you find yourself rooting for them despite their flawed morals. The show’s clever, gippy writing and its self aware-ness makes following the Roy family’s drama so entertaining, especially when most of the trouble they get into is self-inflicted. After season 2’s bombshell of a finale, I was surprised to see that season 3 managed to deliver an even better season finale. It felt like everything that led up to the betrayal of the season felt earned and paid off. “Succession” continues to be a knockout when it comes to HBO’s catalog of prestige television shows and fans like myself cannot get enough of it.

Kaley Chun - “Tick, Tick... Boom!”

The musical film “Tick, Tick… Boom!” exudes the same amount of explosive enthusiasm as its title. One of the first sequences, a song called “30/90,” is a frenzied, detailed depiction of New York life as an up-and-coming artist. The semi-biographical musical sustains this energy as it follows Jonathan Larson, famed creator of the musical “Rent,” as he nears his thirtieth birthday. The clock is ticking on Larson’s youth, and the struggling composer questions whether he will ever create something extraordinary or if he has to give up his dreams and move on to a more sensible career. The movie chronicles every part of Larson’s creative process during the development of his first musical “Superbia,” from idea-drafting to frenetic writing to the insurmountable feeling of writing block. Though the message of growing up and facing responsibility is relatable to many young people, the real heart of this movie comes in the performances, particularly in Andrew Garfield’s portrayal of Larson. Garfield’s creative spark and electric energy leap off the screen, and his singing is great for an actor with no prior musical roles. Though Garfield stands out as the clear star, he is aided by a strong supporting cast and a perfect combination of catchy, vibrant songs. All of these elements add up to “Tick, Tick… Boom!”’s greatest strength: its honest representation of Jonathan Larson, a now-revered artist who had to struggle before achieving greatness.
Adam McKay’s “Don’t Look Up” aims to be a cheeky satire that points a finger at capitalist greed in the era of false news, but flat jokes and an overwhelming cast severely under-mines the film’s mojo.

“Don’t Look Up” is a Netflix movie that sets out to bottle the chaos and confusion that we are all living through right now: the result is a discordant and confused film that does a very good job at capturing the unique blend of exhaustion and anger that we’ve been lugging around for the last few years. World-ending events have just been coming and going, and we’ve become desensitized. It’s physically impossible for us to become more worried — we have to turn off the anxiety and enjoy our lives somehow. These themes are echoed in the premise of the film, “Don’t Look Up” stars Leonardo DiCaprio as astronomy professor Randall Mindy and Jennifer Lawrence as PhD student Kate Dibiasky who discover that a giant comet is headed directly towards Earth. When the two set out to share their findings with the general public, havoc is unleashed.

The movie rests on the shoulders of Leonardo DiCaprio and Jennifer Lawrence, but Meryl Streep, Jonah Hill, Ariana Grande, Timothee Chalamet, and Cate Blanchett are just some of the other names that make an appearance. Beyond the core cast though, everyone else’s appearance feels forced, and it really doesn’t feel like the characters are coming together or even adding anything to the story. The roller coaster of emotions also makes it really difficult to connect with any of the characters; they all seem to veer from one extreme to another. Jennifer Lawrence’s character in particular swings between apathy and anger with alarming frequency. She handles an impending apocalypse with grace, but slips into a depressive episode when her boyfriend breaks up with her. To be clear, there is nothing particularly wrong with this; the movie just doesn’t take the time to fully explore the character’s development, leaving the audience with a sense of whiplash and an incomplete picture of who Kate Dibiasky is. Each character is going through their own experiences, but in attempting to capture all of their stories, the movie is unable to create a compelling narrative and ends up bouncing wildly. The result is a sort of cacophony rather than the harmony we’ve come to expect; the story flares up, then mellows down suddenly; the highs and lows come and go, never quite letting you settle in. The movie’s editing also feels discordant and frantic, switching from languid, lingering shots to rough, panicked scenes.

The themes of “Don’t Look Up” echo those of “Wall-E” or “2012,” with additional attempts to bring a dash of comedy and satire to the mix. The issue is that the film is just not funny. There is a bit of situational irony here and there, and the bizarreness might shock a laugh out of you, but most of the jokes don’t land. For example, there is a scene where Meryl Streep addresses the country in the face of an apocalypse, but spends most of her speech leaning into nationalistic ideology and ends into a shower of fireworks. While it is insane, it pales in comparison to the reality that we are living through, making for very ineffective satire. Juxtaposing celebrity relationship news with doomsday news just isn’t that funny in 2021 because we’ve lived through it. The political commentary is blatantly on the nose and the film starts to drag very quickly, especially with a runtime of 2 hours and 20 minutes. Despite its lofty goals, or perhaps due to them, “Don’t Look Up” ends up feeling frenzied and chaotic and fails to bring anything new to the table.

Grade: C
Starring: Leonardo DiCaprio, Jennifer Lawrence
Rated: R
Directed by: Adam McKay
Release Date: December 24, 2021
Botox Gets a Facelift

A new study from researchers at UCSD points to positive mental health effects from the use of Botox. With more data still needed, the conversation around the face altering procedure is shifting.

By Nelson Espinal

Plastic surgery’s standing within society evolved from being frowned upon to more often accepted. Overall acceptance of body sizes, shapes, and boundary-pushing fashion all highlight a shift in appearance acceptance.

In the early version of social media, the surgery of pop culture stars like Kim Kardashian and more recently, Kylie Jenner, generated massive uproar due to their altered bodies with people saying they went too far in their surgeries as well.

Shows like “Botched” showcased the pitfalls and risks of undertaking too many changes as well. The people covered on the show either had too much surgery done to their body or the surgeon made mistakes when it came to the surgery. Both sources of backlash and negative coverage of plastic surgery created controversy and a lack of acceptance from society as a whole.

Yet, in modern pop culture, the lack of care for consensus opinions from certain figures allowed for reconstructive surgery to remain an option for people unhappy with their bodies.

Now, with the body positive revolution and the boundaries of what is socially acceptable expanding, the plastic surgery industry is growing. The procedure as the trend improves, are also improving with less complications coming as a result of the surgery.

Recently, researchers from Skaggs School of Pharmacy released a study finding that people who received Botox for facial treatment reported an overall 22.72% decrease in their levels of anxiety.

These results came from the FDA database, as the effects of Botox were compared to other treatments for the same conditions.

The uses for Botox, according to the American Family Pediatrician, are focused around eliminating facial wrinkles, specifically the frown lines. Botox is one of the most frequently performed cosmetic treatments with improving patient satisfaction and very few negative effects.

“This effect was significant for the indications/injection sites cosmetic use/facial muscles, migraine/facial and head muscles, spasm and spasticity/upper and lower limbs, torticollis and neck pain/neck muscles, and sialorrhea/parotid and submandibular glands,” the researchers from Skaggs School of Pharmacy stated.

The focus of the study started from research about attempting to find negative side effects of Botox when a trend of improvements in anxiety levels of patients was established. The researchers then shifted their focus towards a positive effect of Botox.

The reason why Botox reduces the pain associated with anxiety is not exactly clear, with the FDA data not taking into account potential confounding factors, but the study did highlight a few potential important factors.

“Raising the eyebrows belongs to the expression of anxiety and is accomplished by the frontalis muscle, which is along with other factors that are a means scheme and is frequently injected for cosmetic reasons,” too, the researchers from Skaggs School of Pharmacy stated. “Hence, interruption of the corresponding proprionic feedback may explain the reduced incidence of anxiety.”

One of the factors is the interruption of migraine due to the injections. This interruption stops an avenue for discomfort and pain which then leads to less stress and a greater sense of relaxation overall.

The other is a boost in the patient’s appearance then leads to a greater sense of themselves. With the frowning and wrinkles being treated, the patient is left at ease that the problem is treated and that their faces look overall better.

This study is not the only one to link the Botox treatment to an improved sense of mental health. Michelle Magid, a psychiatrist at Stanford University, who used similar information to the supporters of Botox, but ended with the opposite results from the data.

She found there was overall harm done to the patients and urges for more solid evidence before outright adopting Botox as a solution for depression.

One of the skeptics is Nicholas Coles, a social psychologist at Stanford University, who used similar information to the supporters of Botox, but ended with the opposite results from the data. He found there was overall harm done to the patients and urges for more solid evidence before outright adopting Botox as a solution for depression.

Dr. Lewis argued the overall limits placed on a person’s facial expression have the opposite effect, which Magid and Kruger point to, in which the limitations of the face present issues for the mental connection between the physical facial expression and the effects on the mind.

Although the skeptics about Botox’s effect on depression and anxiety remain, the overall conversation about Botox shifted from a risky, stigmatized procedure to a potential solution to aiding mental health issues.

Those from the UC San Diego study still feel as if more research is needed, with more data and expansive trials. Most of the researchers also feel more data and trials are needed for stronger, more conclusive results. The future of Botox as a mental health boost still remains uncertain without the expansive trials.

A once frowned upon procedure now has a face lift, with the number of surgeries and procedures increasing every year and becoming par for the course of people with fame or just a desire for a rejuvenated face. With a mental health focused reason for getting Botox, the number of surgeries could potentially continue to grow.
The UCSD Tritons entered the match with their Big West season opener, having had little answer for the Gauchos in their two meetings last season, including an 84–53 route that remains the Tritons’ worst defeat at the Division-I level. UCSD was coming off of a tough 78–57 road loss to crosstown rivals San Diego State University but returned to RIMAC Arena seeking to stay undefeated at home in their fifth game in La Jolla this season — however, due to the spread of the Omicron variant of COVID-19, the match was played without spectators.

After each team scored their first 2 points off the jump, UCSD put the Tritons in a hole quickly, scoring 10 consecutive points as UCSD failed to score on 6 possessions in a row. The Tritons would get back in the match, however, and a point jumper from Pope with 12:20 to go in the half brought UCSD within 21–15. The Gauchos, however, kept their lead as Killingsworth swished an open triple in the Tritons’ first possession of the second half to extend their lead to 31–27, the biggest yet of the night for UCSD. But the Gauchos kept their dominance as they entered the second half with a score of 47–34. With 13:59 remaining and the Tritons down 1, Pope banked in a deep 3 from the center of the floor to put UCSD up 2, on the very next Triton possession, Pope banked in two for 49–36, putting UCSD in front of the Gauchos. On the subsequent play, Pope got the ball to Rocak at the 3-point line. Killingsworth found Rocak, who drove into the lane and laid it up with his left hand to make it 69–66 with 42 seconds remaining.

The next possession was key, as a UCSC bucket would all but end the game, especially as the Tritons bloomed down the final seconds. But the Gauchos’ maladroitness was offset, and UCSD called a timeout with 2:25 remaining on the shot clock, sending him to the line, where the Gauchos feared a three-pointer. Roquemore made both shots, cutting the lead to just 69–66. The Tritons then quickly fouled UCSD’s Ajara Nwaokorie with 6.8 seconds to go, sending him to the charity stripe. Wishart hit both to put UCSD up 73–72. The Gauchos led by 6 with 2:41 remaining, much to the chagrin of Triton coach Eric Olen. That moment soon after with 12:42 remaining and the Tritons down 3, Pope banked in a deep 3 from the center of the floor to put UCSD up 2, on the very next Triton possession, Pope banked in two for 49–36, putting UCSD in front of the Gauchos. On the subsequent play, Pope got the ball to Rocak at the 3-point line. Killingsworth found Rocak, who drove into the lane and laid it up with his left hand to make it 69–66 with 42 seconds remaining.

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