

## MUSIC CORE IN SAN DIEGO



IMAGE COURTESY OF VISHNU NAIR.

Missing the feeling of live music? Check out Lifestyle's piece to see local attractions around the San Diego area that can quench your thirst!

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"Perfectionism is a self-destructive and addictive belief system that fuels this primary thought: If I look perfect, and do everything perfectly, I can avoid or minimize the painful feelings of shame, judgment, and blame."

- DR. BRENE BROWN  
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## INSTITUTION

# Biomedical Library Renamed to Sally T. WongAvery Library

BY ISAIAH IRIZARRY CONTRIBUTING WRITER

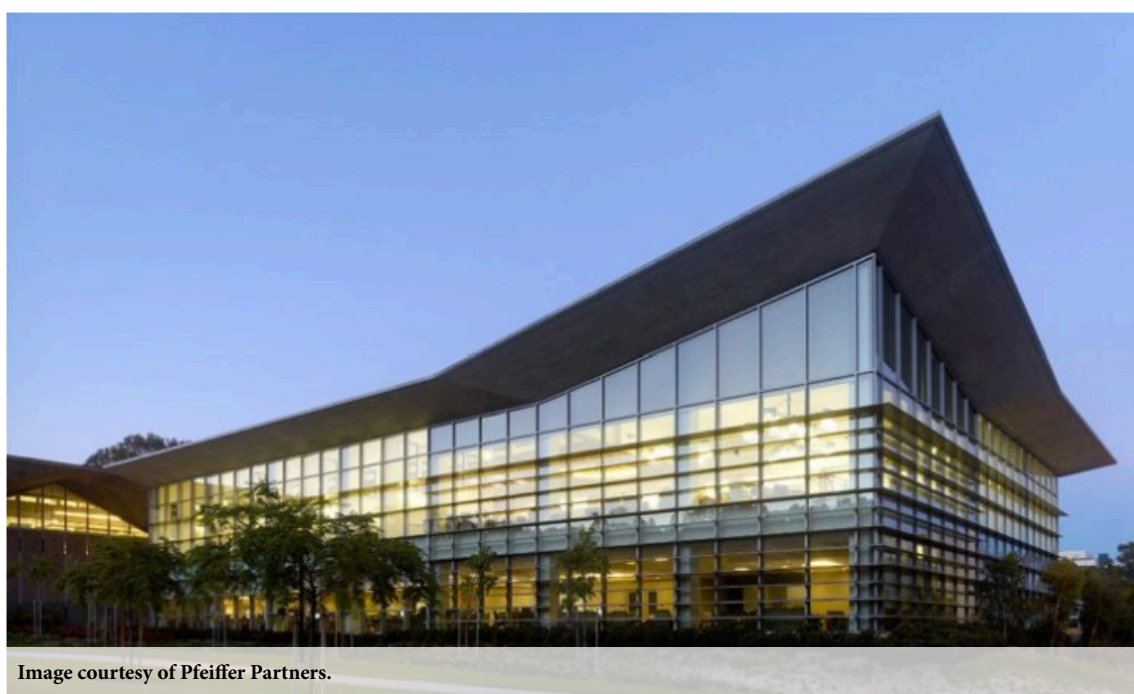


Image courtesy of Pfeiffer Partners.

On Feb. 24, UC San Diego announced that the Biomedical Library was renamed to the Sally T. WongAvery Library, after UCSD alumna and donor Sally T. WongAvery. UCSD Library officials have begun the process of gradually introducing the new name.

"We're really working towards a recognition event on April 23, [...] but students will see name changes starting to happen over the next few weeks," Audrey Geisel librarian Erik Mitchell said.

The name change was in light of WongAvery's \$10 million donation to the library, as well as her contributions with the library's East Asia Collection, which features a compilation of books, newspapers, and other print media in Chinese, Japanese, and Korean languages.

"[WongAvery] is a member of the UC San Diego Foundation and has been a really active member of the Chinese community in San Diego [...] She started partnering with us to preserve some of the print publications from the Chinese community here in San Diego," Mitchell stated.

WongAvery's work specifically included sourcing and preserving copies of local Chinese media, adding both digital and print copies to the collection. The publications preserved included "the Chinese News, the first Chinese language newspaper in San Diego, and We Chinese magazine, a current publication that documents the community," according to Mitchell.

Mitchell would elaborate that the donation will continue to expand and support the East Asia Collection, including the collection of local publications and other scholarly materials, in addition to more broadly supporting East Asian studies at the university.

"The gift that is connected to this building naming [...] will ensure that it's really providing support for the library to do collection development, hold events, and provide lots of different types of support around the area of East Asian culture and scholarship," Mitchell said.

Mitchell continued that while most of the donation will support the East Asia collection, a smaller portion will eventually fund library improvements.

"A little bit of the funding will go to improvements to the WongAvery Library, but we haven't really identified what those are yet," Mitchell said. "I think the library is in pretty good shape, but I can imagine maybe changes to furniture or investments that are kind of centered around helping students make better use of that space in the future."

While the former Biomedical Library will bear WongAvery's name, there are no plans to change the focus of the media located in the WongAvery Library, which will remain mostly geared toward the biomedical field.

"The [WongAvery] Library is located at the heart of the Biomedical campus [...]. It has a focus as a place where our biomedical collection lives, and it'll continue to be there," stated Mitchell.

The WongAvery Library has been known as the Biomedical Library since 1969. Accordingly, UCSD administration has focused on promoting the name change to better acquaint students.

"We want to make sure students are aware of this name change so that they do not get confused when trying to book a study room in that building or request other services," said UCSD Director of Library Communications Nikki Kolupalio.

Eleanor Roosevelt College junior Brandon Liu supported WongAvery's donation and the renaming, expressing the personal impact made on him as an Asian-American student.

"Knowing WongAvery's contributions, I feel like renaming the library [after her] would really cement the legacy of East Asian graduates at UCSD. It shows how UCSD has impacted the careers and lives of Asian students," Liu said.

With WongAvery's donation, Library staff seek to make the East Asia Collection a broad resource for East Asian studies. The collection's print archives will remain at their current location on the fourth floor of Geisel Library in addition to over a million digital archives online.

## HOUSING

# Updates About On-Campus Housing Selection Procedures for Next Year School

BY NIKITA CARDOZO  
CONTRIBUTING WRITER

UC San Diego's on-campus housing procedures for the upcoming school year include the priority of students housed and the addition of new buildings. In January, an eligibility email was sent to students that informed them of the process to apply for on-campus housing for the upcoming 2022-2023 academic year. Priority for UCSD students is ranked as follows:

1. Scholars in UCSD programs that have guaranteed four years of housing or are mandated living on campus as condition of their offer;
2. New incoming first-year and transfer students;
3. Returning second-year students, including second-year transfers who lived on-campus for at least two of three quarters during the 2021-22 academic year;
4. Remaining second-year students, including second-year transfer students;
5. Remaining third and fourth year students.

UCSD housing expects to be able to provide housing for groups 1 and 2, and some students from group 3. There are approximately 13,000 beds available to undergraduate students at UCSD, according to Associate Director of University Communications Leslie Sepuka.

Sepuka noted that "UC San Diego was able to add 700 undergraduate beds to the housing inventory for the 2022-2023 academic year by providing a limited number of triples. UCSD has increased its undergraduate housing capacity by more than 72 percent (more than 5,000 beds) since the fall of 2010, but there is still tremendous demand for student housing."

Sepuka also claims that "by providing financial aid, building additional student housing, and providing housing at a cheaper rate than the local rental market, UCSD has tried to provide as many benefits for students as possible."

The Theater District Living Learning Neighborhood will provide housing for an additional 2,000 undergraduate students when it opens in 2023. Furthermore, the University of California Regents approved new housing for approximately 1,310 transfer

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Image courtesy of Ellie Wang for UCSD Guardian.

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The regents also approved the funding of plans for the proposed Thurgood Marshall College undergraduate student housing. The project would provide housing for around 2,000 undergraduate students.

Sixth College freshman Caitlin Choi expressed her worries about getting housing next year.

“I hope that I’ll be able to get housing on campus next year,” Choi said. “I really enjoy not having to worry about driving or taking the bus to class. I’m a little nervous because getting housing for second years is more difficult, but I’m hoping for the best!”

More information on housing can be found [here](#). Important dates for incoming transfer and continuing students can be found [here](#).

Read more @ [ucsdguardian.org](http://ucsdguardian.org).

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# OPINION

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## Toxic Gaming Culture Breeds Sexism, Homophobia

BY RAYMOND TRAN  
Opinion Editor

The start of the pandemic sparked my return to the gaming community. With nothing to do all day but play, I had ended my half-year break from the infamous toxicity of gaming culture. At first, deciding to play the newly released Valorant was exciting as I had never played a first-person shooter (FPS) before, but then I remembered why I never wanted to in the first place.

Using voice chat in an FPS game is a very common and normal experience, but with the perception of one's voice, comes the online, anonymous judgment. I had encountered toxic teammates before, usually criticizing my admittedly horrible gameplay, but in this specific instance, a random player decided to speak on more than just skill. The online stranger, who spoke unnecessarily rudely and arrogantly to the entire team, decided to pick on me after I had used voice chat to tell him to calm down, "I'm not homophobic, but you sound gay."

I, of course, replied, "Maybe it's because I am." From that point on, he decided to call me essentially every slur he could think of and insult me based on this unrelated characteristic of mine. Even though I still ended with a better score than him, his malicious intent made the toxicity of the gaming community become much more apparent to me. And my experiences aren't unique.

The gaming community containing toxic, problematic, and ignorant players is not a new issue. While, admittedly,

"trash-talk" is a part of the gaming experience, there is a fine line between occasional banter and literal harassment. Criticizing someone based on their ability to play a game is one thing, but using sexism or homophobia to draw conclusions about one's ability is a whole other. There needs to be changes made in gaming culture, by both individuals and companies, in order to make the community a safer, less toxic place.

There's obviously no way that trash-talk and toxic remarks are ever going to leave the gaming community, as it is part of the competitive experience. However, there is no place for literal bullying and bigotry.

A study found that while 65% of all gamers have experienced "severe harassment" while playing online, of the LGBTQ+ gamers surveyed, 73% experienced harassment based on their sexual orientation. The toxicity of the online gaming community when it comes to the LGBTQ+ community is what causes 41% of queer gamers to avoid certain games due to fear of harassment and for 35% to lie about their sexual identity while online.

According to another survey conducted in May 2021, 77% of women responded dealing with at least some sort of frustration when gaming because of their gender, and 44% of female gamers received unsolicited inquiries about their relationship statuses while gaming. This presence of sexism and double standards in online games is why 59% of women hide their gender when playing online games to avoid harassment by their teammates.

Online harassment of these groups doesn't just stop after a game has ended; instead,

these forms of bullying have transitioned into the community of Twitch streamers and their viewers. Streamer Imane "Pokimane" Anys has repeatedly been told that her ability to play video games is hindered by the fact that she is female and that her following was only earned because of her appearance. Cody Garrett, also known as "Donut Operator," was recently banned on Twitch for trying to reclaim the f-slur as a "gamer word," despite not even being in the queer community.

Whenever someone tries to discuss these issues within the gaming community, oftentimes, they are met with ignorance and crudeness. Co-CEO of esports team Team Liquid Steven Arhancet tried to bring to attention the bigoted comments made during online games. On April 30, 2019, he tweeted: "Enough of all the homophobic slurs in pub games. No, just because you didn't mean it that way doesn't make it okay. Wake the fuck up." It was no surprise when he was immediately met with even more bigoted responses. Replies such as "Oh no The libtards got to you" and "Stfu fag" highlight how normalized and deeply rooted these behaviors are for gamers.

The gaming community needs to create better solutions to combat the toxic groups that enable sexist, homophobic, and transphobic harassment instead of normalizing these interactions. It is because of these accepted behaviors that Streamer "Sweet Anita" found a subreddit fully dedicated to sexualizing her, and Black nonbinary Streamer Raven "RekItRaven" was hate-raided with racist, sexist, antisemitic, and homophobic comments during one of their streams.

Not using voice chat to communicate with your team due to the fear of being bullied because of your gender, sexuality, or even the way your voice sounds shouldn't even be an issue. The online gaming community is inflated by bigoted, ignorant men who have no regard for the respect for the mental well-being of others.

Of course, there is no fool-proof way to rid games of online trolls who are intentionally offensive and rude, but there is a way to forcefully punish those who continue to cross the line between competitive banter and ignorant bullying. While most gaming companies and streaming platforms have features where you can report users who ignore community guidelines and spout hateful comments, more needs to be done by gaming companies to regulate the toxic culture that most online games have come to have.

While Riot Games, which created Valorant and League of Legends, has a detailed Code of Conduct that entails the consequences of not following the community guidelines such as chat restrictions, suspension from ranked games, and permanent bans, games like Counter-Strike: Global Offensive, which is infamously known for their toxic community, have a vague policy regarding their punishments for harassment and toxicity.

There needs to be harsher bans and punishment for sexism, homophobia, transphobia, and other ignorant comments made by users across all games and streaming platforms. If gaming companies truly care about the well-being of their players and consumers, they need to

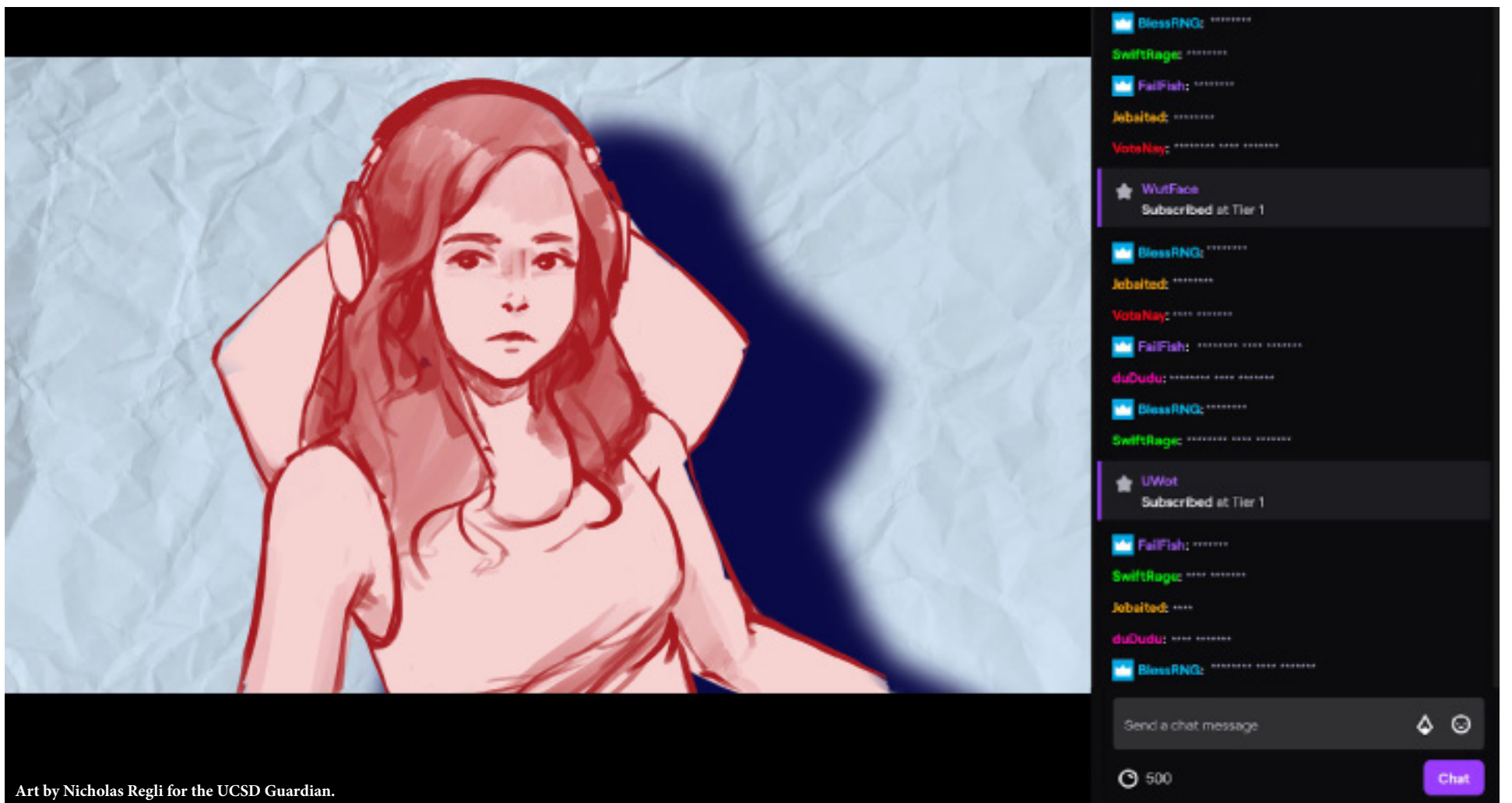
tighten up and fully flesh out their community guidelines and try to put an end to the overly toxic community instead of turning a blind eye in fear of decreasing their player count. Moreso, these companies need to publicly address the toxicity and bigotry within their respective communities, making it clear where they stand and what behaviors will be tolerated in their games.

But most importantly, as individuals, don't be afraid to call people out during your games. I've seen too many people be complicit in the overtly toxic and bigoted comments being made during games.

Amanda Cote, a professor of Media Studies/Game Studies at the University of Oregon, found that "the right cultural norms can result in healthy online communities, even in the highly competitive world of esports." Becoming desensitized to the ignorance and bigotry perpetuated by the gaming community helps no one and allows the online trolls to run rampant and think that their behaviors are acceptable online.

Tolerating this behavior makes you complicit. Stand up for and support those who don't have the privilege to ignore these issues. Gaming is supposed to be a fun experience, not something full of hateful, hurtful, and problematic interactions.

Thankfully, I have tough skin and didn't let this online troll affect my overall gaming experience. Still, this is an issue that minority groups should not have to face online. So, please, if you are part of the problem, do all of us a favor and just grow up.



Art by Nicholas Regli for the UCSD Guardian.

# ‘Euphoria’ Doesn’t Romanticize Addiction

BY CATALINA FOGG  
Staff Writer

Some may argue that Euphoria was a cultural reset for Gen Z. With its unique fashion, cinematography, and soundtrack, it had a good portion of young adults and teens in a chokehold. After the release of Season 1 of Euphoria, amidst the praise and general appreciation of the show, many began to criticize the way the show portrayed addiction. With Season 2 coming to an end and keeping us on the edge of our seats, the debate continues: How glamorously is Euphoria really illustrating these issues? As the plot of Euphoria has progressed, so has the accuracy in depicting addiction, making it an excellent show in shining light onto the ugly side of addiction.

One of the main critiques of Euphoria was that it depicted drug use and addiction as glamorous and “not a big deal.” Additionally, some argue that substances are referred to as a coping mechanism for mental illness that masks some of its symptoms, while also giving the message that the substance abuse is better than suicide or self-harm. In Season 1, some scenes can give off this impression. When the main character, Rue, does strong drugs, the show illustrates what it would be like if we were on the same drugs as Rue. This can be seen in both the first episode of Season 1 at the party when she is climbing the walls and seeing things in glitter and color with Jules at Jules’ house. Rue even directly

states “I’m so happy.” A lot of the scenes that show Rue on drugs from her perspective can make it seem almost “fun” to be doing these drugs through the bright colors and appealing visuals.

However, this should not be taken as “glamorizing drugs” when the rest of the content surrounding Rue and drugs portrays how much it affects one’s life. The reason Rue is saying she’s “so happy” because of drugs isn’t supposed to make the audience want to do them but is rather supposed to make the audience feel sad for Rue and the fact that she needs drugs in her life to feel happy. Sam Levinson even added, “people can tell if we’re pulling our punches and not showing the relief that drugs can be. It starts to lose its impact.” For instance, the show has a very real take on the reality of becoming sober. The show starts when Rue gets back from rehab and then goes straight to Fezco, her drug dealer, for more drugs. Later, Rue is banging on the door of Fezco’s house, begging for drugs and screaming at him and crying at the door. This won Zendaya an award and illustrates the power of addiction and how reliant it can make an individual.

The show also provides flashbacks in Season 1 from when Rue overdosed and her little sister found her. In fact, one of the best jobs Euphoria does depicting addiction is the effect it can have on family and loved ones. Season 2 has been a lot less glamorous in terms of outfits, visuals and cinematography in general, already forcing the audience to take matters more seriously. The

season has shown us little to no romanticization of addiction. The season centers around Rue’s struggle of relapsing, illustrating both the physical and mental effects of addiction. In episode 5 and 6 especially, the show heavily depicted the painfulness of withdrawal. Rue is shaking and unable to really move as she sits at the kitchen table in the beginning of episode 1, unable to open the Jolly Rancher sitting in front of her. She is in intense stomach pain throughout both of these episodes, enough to make the audience grimace in sympathy for her. These physical impacts are clearly used in the show to portray the damage of drugs on the body and the unbearable cycle of addiction and withdrawal that is difficult to escape.

Additionally, the plot clearly shows the audience how Rue’s addiction is slowly burning bridges and destroying almost every relationship she has with those around her. From the beginning of the show, it is clear that Rue has a complicated relationship with her mom. Her mom does not trust her and is scared for her safety which causes Rue to push back and not tell her things. In Season 1, there are scenes of Rue and her mother yelling at each other and other extremely escalated fights with Gia always watching them occur and crying or yelling for them to stop. Having a loved one struggle with addiction especially at a young age like Gia’s can be extremely traumatizing and a constant difficulty in life,

which is very well shown in the context of Euphoria. Gia struggles with being scared for Rue and Euphoria is sympathetic towards Gia’s struggle and anger that Rue’s cycle of addiction continues.

In Season 2, Rue and her mom have an awful fight where they are screaming at each other and Rue is kicking at the door. Gia looks terrified and is crying the whole time, while Rue yells terrible things at her mom over and over again only to apologize a couple moments later in an attempt to take everything back. This instability in an addict’s behavior is portrayed very realistically through these scenes and the audience can really feel the fear that Gia is going through and the wedge Rue is driving between herself and her family. Rue slowly starts to lose all of her friends as well. First, Rue’s relationships with Jules and Elliot are strained when they tell Rue’s mom about her lack of sobriety and Rue is extremely mad that they would betray her like that, immediately cutting both Jules and Elliot off.

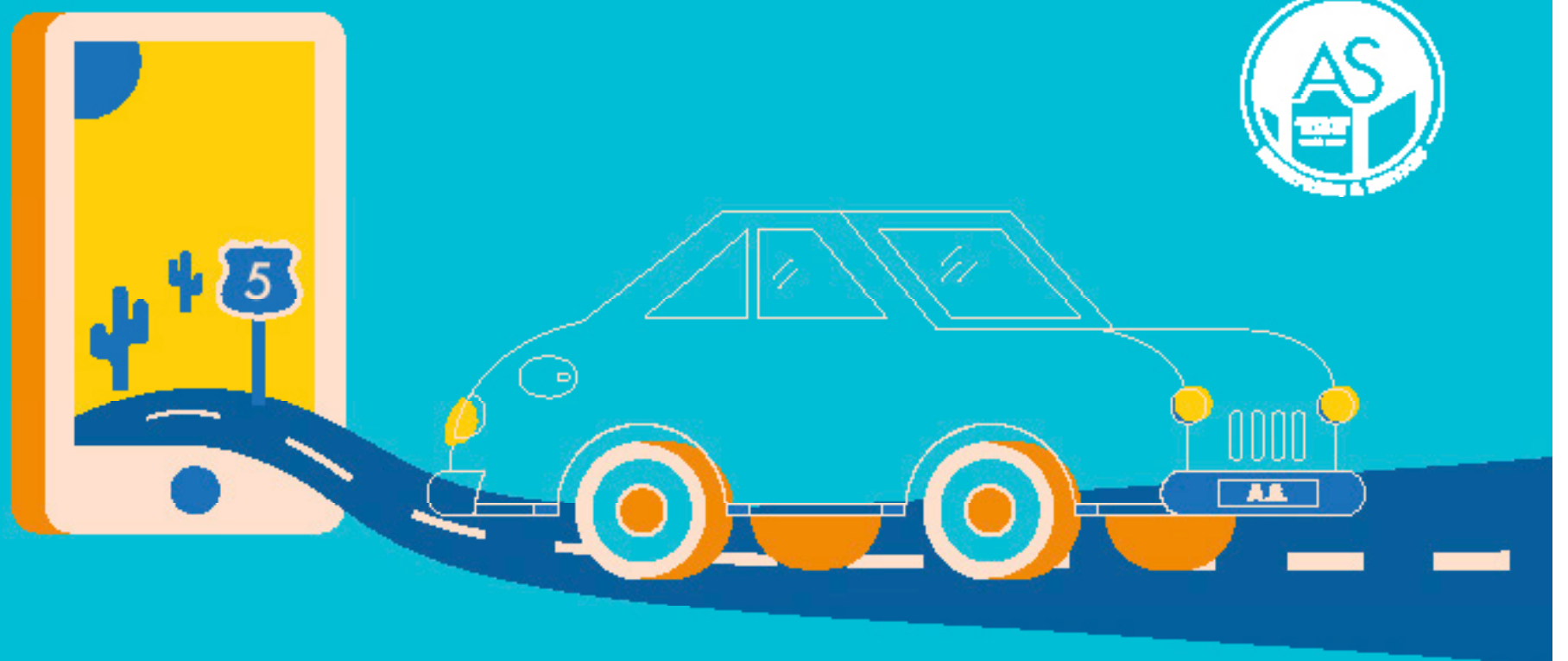
Even early on in the episode,

Rue inappropriately tells Ali, her sponsor, horrible things that have to do with his past, resulting in him cutting Rue off. In the last episode, the audience can see Rue going through withdrawal and realize how badly she hurt Ali when she was relapsing and desperately wanting to apologize, fearful that he may never forgive her.

Through these struggles in Rue’s relationships, we see that her addiction causes her to lash out at and isolate from the people that care about her and say things to them she may never be able to take back. This is clearly incorporated in the show to depict how the instability of addiction can cause individuals to obliterate their support systems and consistently hurt themselves and those around them that they love, with little control over themselves to stop doing it. The contrasts of Season 1 to Season 2 are showing how the minute visual appeal of drugs isn’t worth the collateral damage of the vicious cycle of addiction ruining one’s life and relationships.



Image courtesy of HBO.



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# FEATURES

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## Perfection is an Unattainable Goal

KATHERINE GETCHELL CONTRIBUTING WRITER

At times, UCSD can become singly focused on reaching high standards of research or education. These reputable results are more visible than some of the costs individuals incur while trying to be “perfect”.



Image courtesy of Brené Brown.

Dr. Brené Brown is a research professor at the University of Houston and a visiting professor in management at the University of Texas at Austin. She holds a Bachelor of Social Work from the University of Texas at Austin, as well as a Masters in Social Work and a Doctor of Philosophy degree in Social Work from the University of Houston.

Over her career, she authored over a dozen books that explore the complex and interwoven subjects of shame, connection, vulnerability, empathy, leadership, courage, perfectionism, creativity and belonging. These fields of study, with an emphasis on qualitative research, have been her focus for over two decades.

When pressed to summarize the purpose of the vast collection of her work, Dr. Brown explains that in our pursuit of happiness, joy, growth, and emotional closeness, so many things get in our way: shame being one of the most principal ones.

As a researcher, she seeks to understand the mechanisms that hold people back from what they want. Our ability to change any system is limited by how well we understand how and why it works. As a writer, public speaker, and podcaster, she attempts to convey practical guides for people to implement the strategies and mindsets her research supports.

For many college students, so much gets in the way of joy. For one, perfectionism, an issue that Dr. Brown's research addresses, is a mindset endemic to college campuses like UC San Diego.

An article from Vox about the harms of perfectionism notes that the general trend for young people is that we are much more perfectionistic than previous generations.

The author of this article, Christie Aschwanden, highlights evidence that the existing pressure to appear perfect present in interpersonal relationships and the pressure individu-

als place on themselves to be perfect is likely exacerbated by social media.

“Perfectionism comes in three common flavors — ‘self-oriented,’ where someone demands perfection from themselves; ‘other-oriented,’ where they demand perfection from others around them (like spouses, co-workers or friends), and ‘socially prescribed’ perfectionism, where the person feels external pressure from the larger world and society to be perfect,” Aschwanden said.

Not only do those platforms create an environment for comparison, they are a captive audience. They are a digital stage for individuals to perform on in trying to meet the external pressure from a society which expects perfection.

Aschwanden emphasizes the prevalence of perfectionism as well as its relationship to and role in several common mental illnesses, harmful behaviors and physical ailments.

“A meta-analysis of 284 studies found that high levels of perfectionism were correlated with depression, anxiety, eating disorders, deliberate self-harm and obsessive-compulsive disorder,” Aschwanden said. “The constant stress of striving to be perfect can also leave people fatigued, stressed and suffering from headaches and insomnia.”

Perfectionism is detrimental to mental and physical health in the long term. But, in the short term, perfectionism is rewarded in academic settings and in our society that values achievement so highly.

Sometimes the ‘benefits’ of perfectionism, like high grades and sparkly resumes, are more visible than the costs individuals pay to produce those results.

Perfectionism reinforces isolation. If people feel pressure to minimize mistakes and hide failures to

perfect, they cannot also reach for support in those difficult moments.

When everyone competes relentlessly with each other or always focuses on the next achievement, no one has the time or space to relish in and share triumphs. A perfectionist mindset can leave people feeling burnt out and like they are going through life alone.

It is a tall order to demand anyone change their perfectionist mindsets. Not only is perfectionism reinforced by the status of productivity as a measure of self worth, but attempting a paradigm shift like that is an extensive undertaking.

Dr. Brown wrote multiple books delving into topics like perfectionism in the hopes that she can inform people of how perfectionism appears in their daily lives in unsuspecting ways.

Her discussions set an example for and provide insight into navigating taboo topics such as shame. The majority of the work she produces across mediums builds a structure that the audience can follow to incorporate the findings of her grounded theory research into their daily lives.

Dr. Brown wrote “The Gifts of Imperfection” to tackle the idea of perfectionism in depth. Through this book, Dr. Brown exposes how common perfectionism is and why so many of us strive to be perfect.

“Perfectionism is a self-destructive and addictive belief system that fuels this primary thought: If I look perfect, and do everything perfectly, I can avoid or minimize the painful feelings of shame, judgment, and blame,” Dr. Brown said.

One of the most exhausting parts of perfectionism is that nothing is ever good enough. Dr. Brown challenges readers to replace that negative self blame with a more compassionate perspective that acknowledges that we are all just doing

best that we can.

Dr. Brown digs down to the root motivations behind perfectionism, demonstrating the link between perfectionism and shame that may not be self-evident.

If shame drives people to perfectionism, part of combating perfectionism must include describing and voicing the things people feel shame about.

“The Gifts of Imperfection” broaches the topic of shame triggers, general trends of which are observed along binary gender lines. In Dr. Brown's research findings, the most common shame trigger that emerged for women was body image and the most common shame trigger for men were feelings of weakness.

As part of unlearning perfectionism, Dr. Brown emphasizes the importance of defining shame and acknowledging what situations trigger shame in our individual lives.

She talks about how shame feeds on secrecy and to process shame advises sharing our shame stories, whenever possible, with someone who can listen empathetically, without judgment.

“Understanding the difference between healthy striving and perfectionism is critical to laying down the shield and picking up your life. Research shows that perfectionism hampers success. In fact, it's often the path to depression, anxiety, addiction, and life paralysis,” Dr. Brown said.

Dr. Brown lays out a mountain of information in this book, but she organizes it so that action steps are clear. One crucial pillar of her guidance is cultivating authenticity, which involves letting go of what people think and the idea of who we should be.

One important cultural value she criticizes is the idea of “going it alone.” She argues that this idea re-

-inforces individuals' reluctance to ask for help even when they really need it. Another societal norm that Dr. Brown draws readers attention to is the fact that at the first sign of discomfort, shame, pain or vulnerability most people turn to numbing:

“We can anesthetize with a whole bunch of stuff, including alcohol, drugs, food, sex, relationships, money, work, caretaking, gambling, staying busy, affairs, chaos, shopping, planning, perfectionism, constant change, and the Internet,” Dr. Brown said.

Unfortunately, this tendency towards numbing dulls not only negative emotions but positive emotions as well. In the long term, numbing robs individuals of a sense of satisfaction with their lives.

Perfectionism is not sustainable, not only because perfection is a destination no one can ever arrive at, but also because along the way no one is allowed to truly rest. There always has to be improvement, or a side hustle. Perfectionism crowds out much needed rest and ensures that any time spent relaxing is marred by guilt.

Academia tries to prevent burn-out often with short term solutions. The kind of exhaustion Dr. Brown warns readers of in this book is a result of trying to be perfect every day for years on end, without gleaning almost any satisfaction.

“If we want the rewards of being loved we have to submit to the mortifying ordeal of being known.”

Before it was co-opted for a meme format this quote was the final line in a NYT op-ed written by a man whose coworkers accidentally cc'd him on an email making fun of him. Surely, he had no idea how well his words could summarize Dr. Brown's research and writing.

Perfectionism keeps people from being known.

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Image courtesy of Tom's Guide.

# Euphoria Season Two Review

Flashy lights and gorgeous aesthetics might not be Euphoria's saving grace this season, as staff writer Kamiah Johnson reviews Season 2 of the hit teen drama.

For those who have yet to be peer pressured into binge watching “Euphoria”, the show follows several teenagers in highschool as they navigate the hardships of life in the suburbs. In season one the show mainly focused on Rue (Zendaya), a recovering drug addict who is returning home after being in rehab for the summer. After the season one finale left fans wondering what was next for the “Euphoria” teens, we had to wait an agonizing two years for another season. With season one ending in 2019 and COVID-19 delaying filming, season two didn't premiere until this year. Although we waited an extra year, we got two special episodes dedicated to Rue and Jules (Hunter Schafer) respectively, as they try to reconcile with their departure at the end of season one.

One can imagine the hype and excitement surrounding the season two premiere — the premiere racked up 19 million viewers, making it the second most popular HBO show right behind “Game of Thrones.” Season two starts off very promisingly, dropping us in the middle of a drug deal with Fez (Angus Cloud), Rue, and Ashtray (Javon “Wanna” Walton). From there, they head to a New Years Eve party where all of our returning characters are, plus a few new ones. We meet Elliot (Dominic Fike), an unapologetic drug addict who supplies Rue with drugs and saves her life when she falls into cardiac arrest. Another new face we are introduced to is Faye (Chloe Cherry), who is also caught up in the earlier drug deal. We also meet Laurie (Martha Kelly), the most laid back yet intimidating drug dealer to ever grace my screen. The introduction of Elliot brings a lot of problems and anxiety when dealing with his strange relationship with Rue and Jules.

“Euphoria” returns with the same visual style and gravitas the first season did. The cinematography and production design are bolder and create a different feel to this season. This is due to them switching from digital to film when filming season two. Series creator Sam Levinson wanted to create a feeling that felt like a memory, and he achieved just that. Instead of the flashy, bold purples and blues that dominated season one's euphoric vibe, this season feels raw and grounded. It's clear Levinson intended to make this season darker and heavier, but sacrificed clear narrative structure in favor of stunning visuals. After the season begins the same way the previous season did (with a house party), it starts to delve into a chaotic mess of story lines for its many characters. While Rue falls back into doing drugs, we follow the messy love triangle consisting of Cassie, Maddy, and Nate. While watching Cassie sneak around with Nate — terrified Maddy will find out — is very entertaining, it's clear that other characters' story lines aren't getting the proper attention they got the season prior.

For example, Kat (Barbie Frierra), a character who grew a lot emotionally, learning to be more confident, seems to be going through the same character arc she did last season; not to mention randomly hating her boyfriend Ethan who hasn't done anything to deserve her gaslighting him into a breakup. The worst part of her journey in this season is that she barely has any screen time, thus, her story is never resolved. It's disappointing to see a fan favorite character be sidelined so easily, especially since Frierra is a great actress. It

becomes very evident during this season that Levinson was losing control, unable to balance these many unique plot points, and tried to shoehorn everything into the episodes. Random scenes in episode four with Kat and Ethan in a car, Elliot in a church, Jules staring out the window, and other characters, are thrown together with no tangible correlation. These shots are visually stunning though, especially the shot of Cassie crying surrounded by a beautiful arrangement of flowers.

Even though the lack of narrative structure was frustrating to endure during episodes two to four episode five suddenly gave us a straightforward adrenaline-filled plot that was exciting to tune into. As we see Rue spiral out of control going through withdrawal and acting reckless over the course of several hours, we get another amazing performance from Zendaya that showcases why she deserved her 2020 Emmy win. I think re-establishing Rue as the main character after side-lining her for a bit helped bring back the narrative structure the season desperately needed. For the rest of the season they balance Rue's emotional journey to recovery, the aftermath of her telling Maddy about Cassie and Nate, and exploring Lexi (Maude Apatow) and Fez's relationship as she prepares for her play. I think ending the season on Lexi's play was a creative way to introspectively tell everyone's story, especially Lexi's. Instead of Lexi getting her own character introduction like most of the other characters, telling her story in the form of a play fits more with her personality. Some might find it too meta, but it offered an opportunity for character reflection in a non-cliche way.

Even with many questions still unanswered — What about that \$10,000 Rue owes Laurie? Did Fezco and Faye go to jail? Did McKay just disappear?. “Euphoria,” like it's characters, had its ups and downs. With rumors about certain actors walking off set, long, agonizing hours, directors showing up with no shot lists, and conflict between cast members, who knows what could have factored into the messy and unorganized storytelling of season two. As someone who really enjoyed season one and liked what they were accomplishing through plot and visual storytelling, I found season two to prioritize style over substance. The cinematography and acting is what keeps “Euphoria” from becoming another cheesy CW teen show, so hopefully with a more structured plot they'll steer far away from that in upcoming seasons.

Grade: B-

Creator: Sam Levinson

Starring: Zendaya, Hunter Schafer, Angus Cloud, Jacob Elordi, Maude Apatow, Alexa Demie, Barbie Ferreira, Sydney Sweeney

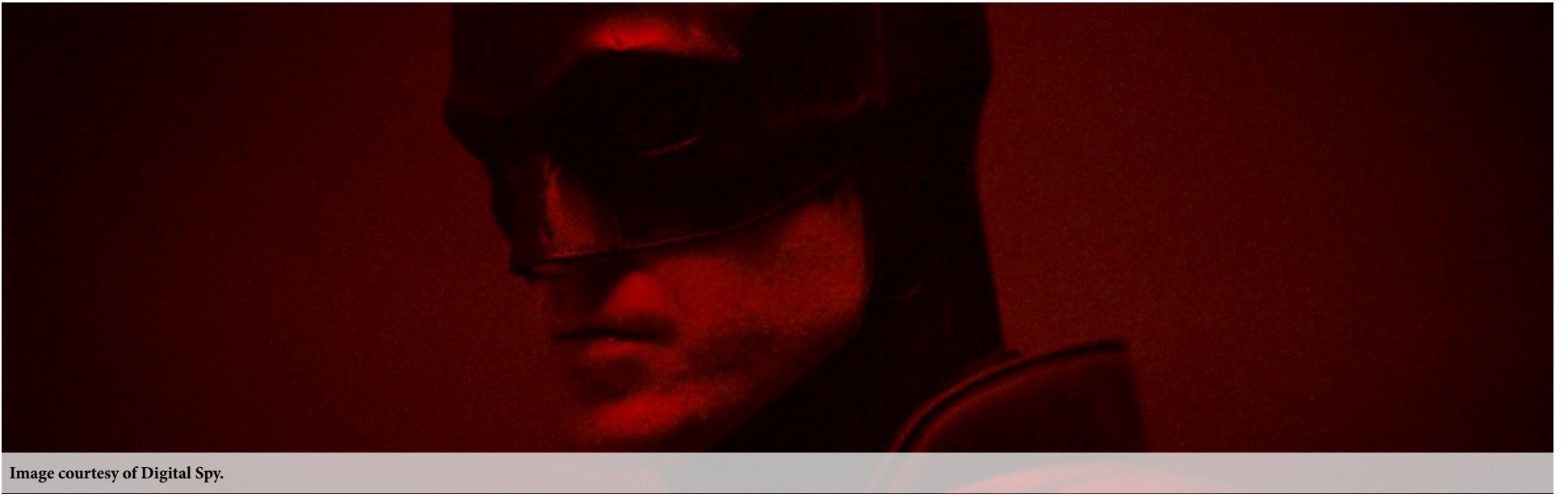


Image courtesy of Digital Spy.

# BATMAN

*In a world full of bland-looking superhero films, “The Batman” is a beacon of hope; proof that superhero movies can still be fun and entertaining without having to sacrifice their artistic integrity.*

It’s been almost three years since “The Batman” was announced. Originally slated for a June 2021 release, and then an October 2021 release, the newest iteration of the dark knight finally opened in theaters this past Friday, March 4, 2022. The film stars Professional Hot People Robert Pattinson and Zoë Kravitz as the titular Batman and Catwoman, respectively. In the lead-up to the film’s release, it was made abundantly clear by director Matt Reeves that this was a detective film more than it was a traditional superhero film — and he wasn’t lying.

The film opens with the gruff voice we’ve all come to know and love — albeit a more soft-spoken version of it — narrating a night of vigilante-ing for Batman. It feels like something right out of a 1940s noir film, and I only wish it would’ve been maintained throughout the middle parts of the film. The lighting and cinematography add even more to the neo-noir feel of the film, with sharp contrasts, dark shadows, and perpetually rainy nights. Yes, “The Batman” is a superhero film, but — and this is important — it doesn’t feel like one. There’s clear stylistic choices that Reeves has taken with this film, particularly in the aesthetic realm. It’s a far cry from the sanitized, bland look of the MCU films that we’ve all come to love (or hate, depending on what part of film Twitter you find yourself on). The darkness and shadows of Batman’s world have always played a big role in Batman’s story, so much so that one of the most famous lines associated with the character centers their role in the Batman mythos: Tom Hardy’s “Ah, you think darkness is your ally? You merely adopted the darkness. I was born in it, molded by it.” While that might’ve been true for Christian Bale’s Batman, viewers get the sense that Pattinson’s Batman was born of darkness, and in many ways is still trying to find his way out.

If his jawline wasn’t enough to convince you that he is Batman, Pattinson’s performance in the film will. Robert Pattinson is the star of the show (obviously). We spend nearly the entire film with him as Batman, and in the few Bruce Wayne scenes we do get, it very quickly becomes clear that this is not the same happy-go-lucky billionaire playboy that Bruce Wayne usually is. Pattinson’s Bruce Wayne is a pale and gaunt figure, a man whose eyes betray his emotional fragility and instability. This Bruce Wayne has been — and continues to be — obsessed, nay, consumed by The Batman. The audience is unable to distinguish between the orphaned billionaire and the brooding caped crusader — but that’s the point. This film’s Bruce Wayne is himself unable to completely compartmentalize the two personas; even when he’s not wearing the cowl, he’s thinking about the Riddler, or hunching over evidence in his cave. Batman has always had a supernatural air surrounding him, and this film embraces that. He operates almost as a demonic presence for Wayne, whispering in his ear during the day, fully possessing him by night — not always physically present, but impossible to escape.

In many ways, Bruce Wayne is the alter ego while Batman is the true self. It’s an idea that Batman is forced to confront when coming face-to-face with Paul Dano’s Riddler. Dano shines as the antagonist of the film, embodying a frighteningly realistic avatar of institutional disillusionment. This Riddler is much more “Se7en” than he is “The Mask.” The character eerily mirrors the fringe alt-right figures we’ve seen come to prominence in recent years, rambling on to his followers about the corruption of Gotham and the need to

take things into their own hands — all through what appears to be a dark web YouTube.

The Riddler forces Pattinson’s Batman to confront who he is, pressing further on a question he asks himself in the beginning of the film: is he really making a difference? It’s a question that is satisfactorily answered in the film’s climax, when Batman disastrously realizes that his way is not working. It’s a shattering realization for our hero, but a necessary one that pushes him to be better — to be more.

The rest of the cast is equally as impressive and at the top of their game, from Jeffrey Wright as the tragically altruistic Jim Gordon to an unrecognizable Colin Ferrell waddling his way to fans’ hearts as the definitive on-screen Penguin. Zoë Kravitz’s Selina Kyle plays off of Pattinson’s Batman wonderfully; every scene between the two seems to be bursting with yearning (and parental traumas). Though not a carbon-copy, fans familiar with Jeph Loeb’s iconic “Batman: The Long Halloween” will be well-acquainted with Kravitz’s Catwoman. She helps our hero obtain the information he needs, but is ultimately driven by her desire to make The Roman pay for his past wrongdoings more than she is by Batman’s crusade.

For all its stardom and aesthetic achievements, “The Batman” is not a perfect movie. The film tries to set up a heartfelt “father”-son moment between Bruce Wayne and Andy Serkis’ Alfred Pennyworth, but it ends up feeling slightly hollow. This is mostly due to the fact that viewers don’t get to spend much time with Alfred, making it feel like the film is depending more on fans’ attachment to Alfred the Character, rather than this specific version of Alfred. It’s a shame that the film doesn’t dedicate itself to exploring the relationship between our emo-punk “you’re not my dad” protagonist and his war-scarred veteran surrogate father, but at nearly (basically) three hours long, it’s understandable that there wouldn’t be room for everything. Which, yes, the film is long. Very long. But, the run time is mostly used to its maximum potential. The only time it seems to lull or fall apart a little is in its transition from the second to third act of the film. Even then, it manages to compose itself and forge ahead to an explosive end.

“The Batman” is everything a Batman fan could hope for: a gritty neo-noir detective film starring the pointy-eared vigilante, fellow animal enthusiast Catwoman, and the perpetually-mustachioed Jim Gordon. It’s a film that proves just how interesting and rich comic book superheroes can be when approached from the right angle. It cares about the story it’s telling, and it’s not afraid to take some creative risks. Kevin Feige, take notes. This is how you do a superhero film. “The Batman” is not only an example of what superhero movies can be — it’s what they should be.

Grade: A

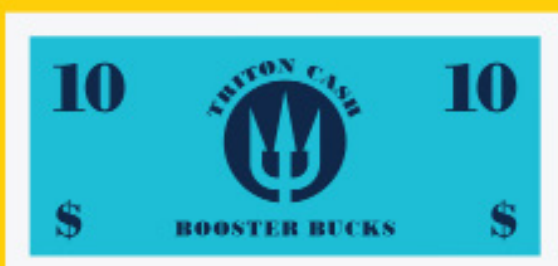
Directed by: Matt Reeves

Starring: Robert Pattinson, Zoë Kravitz, Jeffrey Wright, Paul Dano

Rated: PG-13

Release Date: March 4, 2022

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## LIFESTYLE

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Image courtesy of Vishnu Nair on Unsplash.

## The Best Music Venues in San Diego

BRADLEY BEGGS LIFESTYLE CO-EDITOR

Like most college students, the minute concert venues opened back up and my favorite artists announced their tours, I bought every ticket I could. As a result, my bank account has suffered, but my expertise in San Diego's concert venues has flourished. So, here is my personal guide to attending concerts here in sunny San Diego.

### The Music Box

The Music Box is downtown San Diego's premiere music venue. If you're looking for a party, The Music Box is the place to be. The crowd, while intense, is insanely fun, energetic, and kind. I can say I have met the best people at The Music Box and formed connections that I still have to this day. However, be warned, if you get stuck in the middle during a particularly upbeat song, it is either mosh or be moshed. The Music Box is super small, so you are guaranteed to see the bands up close and truly feel the music inside your bones. I still feel Sun Room's and almost Monday's biggest hits when I saw them at their Halloween Show. You really can't go far without hearing the beat of the base drum or the ringing of the lead guitar, even in the bathroom, which is super nice by the

by the way. If you get a chance to head to the balcony, you still won't be far from the performers with a bird's eye view and a nice break from the crowd. Overall, The Music Box is a great place to enjoy those smaller indie bands or artists that you love and party like there is no tomorrow!

### Humphry's by the Bay

Humphry's is an amazing outdoor venue. While parking can be difficult, the \$20 venue parking I feel is totally worth it for convenience. This place is truly beautiful. It is right on the water with boats floating by to catch a second of the amazing show you are about to see. Even if it's chilly, no need to bring a jacket since you'll be moving and grooving to music as the performers sing their heart out on the elevated stage. If you need a break from the crowd, there is a lovely grassy area near the back where you can enjoy the night air and magnificent sounds of your favorite bands. When I saw Bleachers here, I transcended. The amazing environment mixed with one of my favorite bands is a feeling like no other. Now, I make sure that if there is an artist I have even remotely heard of, I buy tickets just to enjoy the venue. You'll question every other stand-

ing-room only general admission ticket after you buy this one.

### The Observatory at North Park

Located at the heart of Hillcrest, The Observatory is a great place to listen to your favorite bands and artists. No matter how early or late you arrive, you'll be able to see your favorite artists just fine! The floor is slanted towards the stage so even if you are stuck in the way back, your view won't be obstructed by that obscenely tall guy that just so happens to be in front of you at every concert. This venue is plenty big with enough space for larger artists to have bigger shows. Tickets here are a bit more expensive, but such a nice space is worth it in my humble opinion. I cannot wait to see Hippo Campus here this spring and enjoy their performance whether I am 10 or 100 feet away. Take a look at their website and find a band you love, you won't regret it.

Hopefully with this guide you'll know what you're getting yourself into when you buy tickets to these venues. Let me know how you like them, and keep rockin' on!

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## SPORTS

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✉ sports@ucsdguardian.org

UPCOMING  
UCSD  
GAMES

M Tennis	3/7	3PM	vs UC Riverside
Softball	3/8	4PM	vs Princeton
M Volleyball	3/9	6PM	at Concordia
W Water Polo	3/11	6PM	vs Long Beach State
Fencing	3/12	All Day	NCAA Regionals



Image courtesy of Derrick Tuskan / UC San Diego Athletics.

## Men's Volleyball Splits Series with Elite Hawaii Team

BY DONOVAN PEREZ-SCHIPPER  
Senior Staff Writer

The UC San Diego men's volleyball team (8-7, 1-2 Big West) faced off twice in one week against the third-ranked team in Division I, the University of Hawaii (14-3, 1-1 Big West). Hawaii was extremely hot coming into the matchup, winning ten straight, but the UCSD Tritons were inspired in the first matchup and won in thrilling fashion in 5 sets. In the Friday rematch,

Hawaii was able to take control with sound victories in each set, culminating in efficient revenge in straight sets.

A hard-fought series found each team taking one match, with both of these teams looking like potential Big West contenders, and another potentially exciting matchup could be in store for these two in the Big West tournament. After the Tritons were able to take down an undefeated No. 1 Hawaii last year in the Big West tournament, UCSD would likely have a certain level of confidence that was apparent in

the first matchup.

UCSD started off impressively, coming out as the aggressor against one of the most imposing teams in the nation. UCSD dominated the net in the first set, but did have difficulty with multiple serves falling out for the Tritons that helped keep Hawaii competitive. One of the influential moments in this set came from a dump from senior setter Blake Crisp, which completely handed the momentum to UCSD and led to a 25-22 victory. Set two started out very competitively after Hawaii started with a quick 3-0 lead. A kill from freshman outside hitter Matthew Lim from the right tied it at 8, and soon after senior outside hitter Kyle McCauley killed two consecutively to cut the deficit to one, at 12-11. An extremely close set ended with a Hawaii error, giving the Tritons a precious second set.

With victory in sight, the Tritons did not let up. The third set started eerily similar to the second, with fixable mistakes like serving errors but stout play up front. McCauley's kill tied the game at 15, and the Tritons seemed to be in position to steal a match from a talented Hawaii team. Senior middle blocker Shane Benetz dominated the interior with a huge slam to give the Tritons a 19-18 lead. He continued his onslaught with a firm block to save the set after a furious Hawaii comeback, and the set was tied at 24. The Tritons

again tied it at 25, but Hawaii survived and moved into set 4. McCauley attempted to take over and helped put UCSD up 8-7 with a kill. Later, an out-of-system kill from McCauley on the second touch cut the deficit to three at 18-15. The Tritons never got much momentum, though, and the team lost the set 25-18.

In the deciding set, UCSD finally went on an elusive big run, and put Hawaii on their heels as Lim's monster block electrified the crowd and put the team up 12-8. McCauley's back row kill set the Tritons up for match point at 14-9, and the team ended up with the win by a score of 15-9 behind a great contingent of fan support.

In the second match, UCSD was able to start fast, taking a 3-1 lead early in the first set. Soon though, Hawaii took control and the only Triton points were coming from Hawaii errors. A much needed 4-0 run gave the Tritons a 17-16 lead, and the tide seemed to be turning after Crisp's service ace. Hawaii quickly regrouped though, and took the set by a score of 25-22. In the second set, the two teams seemed evenly matched and started with great energy, much more sound now that the early jitters were gone.

After Hawaii took a slight advantage, outside hitter Ryan Ka killed a set from Crisp to cut the lead down to two, at 9-7. Hawaii kept applying pressure on the Tritons, with punishing serves keeping UCSD off

balance on offense. McCauley once again tried to come through with an impressive service ace that put the score at 21-18, but Hawaii once again took care of business and took set two, which was scored 25-20.

In a potentially deciding set, the Tritons did not begin with the same energy as they did in the prior sets. Hawaii was the more inspired team and they jumped out to a 11-5 lead. To UCSD's credit, the team rallied and did a great job chipping away at the lead with their tactical subs. Mostly propelled by those substitutes, the Tritons took a 4-0 run to make the game competitive again at 18-14. UCSD did eventually regain the effort, but it was a little too late. The Tritons lost off of a McCauley service error by a convincing margin of 25-18.

Losing the second of two was not the ideal path for the Tritons, but there was certainly a lot of growth for the team in facing such a great opponent. Coach Kevin Ring praised the leadership of his seniors, Blake Crisp and Kyle McCauley, saying of them "You see the composure... that goes a long way." Crisp and McCauley, the senior leaders of this team, will look to lead UCSD to a win in their next matchup, which will take place at Concordia University Irvine, on Wednesday, Mar. 9.

## Three Wins in Two Days for Women's Water Polo

BY PRAVEEN NAIR  
Sports Editor

UC San Diego's women's water polo squad had quite the productive weekend on Mar. 4 and 5, as they won both legs of a doubleheader against Azusa Pacific University, Pomona-Pitzer Sagehens, 14-5 and 10-6, before returning home to win their first Big West conference match of the season against California State University, Northridge, 11-5. With the win, the No. 13 Tritons improved to 12-7 on the season.

UCSD's matches against Azusa Pacific and Pomona-Pitzer on Friday, Mar. 4 were part of the 27-team Convergence Tournament, with the morning game played at the University of La Verne and the evening match at the Haldeman Pool of neighboring Claremont. The Tritons entered after a mixed performance against four ranked teams in the previous weekend's Barbara Kalbus Invitational in Orange County, where they lost three in a row to UCLA, UC Davis, and the University of Indiana, before grabbing an overtime win against UC Santa Barbara in the final match.

Against Azusa Pacific, the Tritons were in the driver's seat early, with graduate center Ciara Franke, last season's Big West Player of the Year and UC San Diego Female Athlete of the Year, opening the scoring with 5:31 to go in the first period. UCSD would stretch that margin to 3-1 by the end of the quarter on a goal from freshman center Kendall Thomas, and a powerplay goal to beat the first-period buzzer from sophomore utility player

Annika Arroyo. Franke and Thomas each added a second goal each in the second period, as the lead grew to 5-1 and the rout was on. Thomas notched a hat trick with a goal in the dying seconds of the period, making it 7-3 at the half.

The domination only continued in the second half, and both Franke and freshman attacker Courtney Okumura each had 2 goals in the half; Franke's 2 goals gave her 4 goals for the match, with the final score coming on a penalty. UCSD closed out the match, only holding Azusa to a single goal in the final 14:43 of play to the Tritons' 6, for a 14-5 victory. Franke led the way with 4 goals on 5 shots, and Thomas and Okumura added 3 and 2 scores, respectively. On defense, graduate Bennett Bugelli and sophomore Lexi Stahl shared goalkeeping duties with 16 minutes each, making 7 and 4 saves, respectively.

Just a couple hours and a 10-minute drive later, the Tritons were in Claremont to face Pomona-Pitzer in their home pool. It looked like another smooth match for UCSD in the opening minutes, with a goal from Arroyo in the first minute, followed by a goal from Thomas and a powerplay goal from Arroyo, putting the Tritons up 3-0 within four minutes. The Pomona-Pitzer Sagehens pulled a goal back with 3:13 to go in the period, but Franke scored just 18 seconds later to put UCSD up 4-1. But Pomona-Pitzer wasn't out of it yet, as they scored 3 goals in the next four minutes of play to even things up at 4 early in the second period.

But it would be all Tritons from that point on, as UCSD poured on the next 5 goals,

including 2 from Franke and 1 from Arroyo, completing a hat trick for each player. Down 9-4, the Sagehens scored 2 goals quickly, but it was too little too late, and after Thomas added some unneeded insurance with a goal with 1:44 remaining, UCSD walked away with the 10-6 victory. The Tritons once again had two players with hat tricks, with Franke joined this time by Arroyo, and Thomas had another great game with 2 goals on as many shots. Bugelli stayed in the net for the entire match this time, making 7 saves to 6 goals against.

After two matches on Friday in Los Angeles County, it was back to La Jolla for the first Big West conference match of the season at noon on Saturday, but if there was a physical toll for the Tritons, it didn't show against No. 25 CSU Northridge at Canyonview Aquatic Center. The Tritons drew a penalty within the first 10 seconds of play, and while they couldn't convert, Okumura still got on

the board in the first minute. But Northridge equalized less than a minute later on a powerplay earned from a foul by Arroyo. Senior utility player Holly Maine notched a pair of goals within a minute to put UCSD up by 2, and after another CSUN goal in the second period, Franke, junior center Grayson Mix, and Thomas scored to make the lead 6-2.

Both teams traded 3 goals apiece down the stretch into the fourth quarter, making the score 8-5, before the Tritons put the match away with 3 more goals in the final 3:14. The first 2 came on penalties against Northridge, both of which were neatly put away by Arroyo, and senior utility player Chloe Pena added a powerplay goal to finish off the scoring, 11-5. It was another solid performance for the Tritons, as they outshot CSUN 31-21, went 4-0 on sprints, and had 11 steals to the Matadors' 4. This time, Arroyo was the only Triton with a hat trick, Maine and

Okumura added 2 goals apiece, and Bugelli made 7 saves in a complete game in goal.

The three-game stretch was a very successful one for UCSD, especially for Ciara Franke, who had 8 goals, including 7 on Friday alone. Franke has now scored in all 15 matches she has played this season, for a total of 39 goals. Arroyo also had a stellar weekend, with 7 total goals. Meanwhile, Bugelli moved up to 736 career saves for UCSD, as she moved into third place on the all-time leaderboard during the Kalbus Invitational — although she has just over half of the goals of the all-time UCSD leader, Courtney Miller, who played from 2013-2016.

The Tritons will remain in San Diego next weekend, as they take on California State University, Long Beach at home on Friday, Mar. 11, before three matches in the San Diego State University Aztec Invite on Mar. 12 and 13.



Image courtesy of Derrick Tuskan / UC San Diego Athletics.