

A Resolution Supporting Divestment From Certain Companies Brings Passionate Crowds, Israeli-Palestinian Conflict to AS Senate

Israeli and Jewish students and allies on campus are hoping the university will not divest in order to maintain the United States' relationship with Israel.

In 1947, the United Nations voted to partition the land into a Jewish state and an Arab state. Palestinians in the Middle East rejected the partition plan, and the area has seen many invasions and armed conflict since 1948.

The United States is Israel's largest single trading partner and, in addition to many exports and imports, US has a direct investment in Israel in the manufacturing sector and vice versa.

According to the resolution, UCSB invests in companies that give funds to the Israeli military.

Sources: US Department of State, AS Senate

Palestinian students and allies on campus are calling on the university to divest from these corporations in order for it to remain neutral in the conflict.

by LILY CAIN
AS Beat Reporter

The Associated Students Senate meeting on Wednesday, April 3, consisted mainly of a public forum session in which students expressed varying opinions about a resolution that was on the table, entitled "A Resolution To Divest From Companies that Profit From Apartheid."

The meeting, which was over 10 hours long, attracted over 200 students interested in hearing about the resolution. As a result of the large number of students in attendance, the meeting was moved from its usual location in the University Center to Corwin Pavilion.

According to the resolution, the companies they wish to divest from are helping fund Israel's occupation of parts of Palestine.

"The most recent UC Annual Endowment Report shows University of California, Santa Barbara holding in Caterpillar, General Electric, Northrop Grumman, Hewlett Packard, and Raytheon, whose military technology is used by the Israeli Defense Forces to maintain Israel's military occupation and siege of the Palestinian territories," the resolution states.

The students in favor of the resolution believe UCSB should divest from these companies because they are not socially responsible. Students opposed to the resolution believe that the funding is important in defending Israel.

The resolution, written by Senators Miya Sommers and Genesis Herrera, was often misinterpreted as a divestment from Israel as a whole, but many students clarified its true intent.

Despite this, marginalization of groups of students on campus became a main issue during the meeting.

"We are not a campus that marginalizes people," said Rabbi Evan Goodman from Santa Barbara Hillel. "I'm concerned that

this [resolution] will marginalize a whole segment of the student population."

Goodman expressed his belief that no group of students is more or less important than others and that the divestment wouldn't maintain this.

"The climate toward Jewish students is important but the climate toward Palestinian students of many different backgrounds is also important," said Goodman. "[The resolution] won't bring peace in the Middle East; it won't be acted on by the Regents or the Chancellor, it will simply serve to marginalize."

However, the opposing side believes this is already the case with a different part of the student population.

"Voting against the divestment is to take a partisan stance and choose some communities over others," said Muslim Student Association President Omar Jishi.

The biggest issue people voiced at the meeting was that everyone believed it was best for the University to remain neutral regarding the conflict in the Middle East but the dissonance came from which way was the best way to do so.

"We're asking you to divest completely from both sides of this issue, and that is what neutrality means," said Noor Alhuda. "Everyone has clarified that this is not against Jewish students or Israeli students."

During the meeting, Senator Ben Green read from the Associated Students Bill of Rights, which stated: "ASUCSB shall not pass any Bill or Resolution that discriminates against students nor support any entity that discriminates students."

Third-year Katlen Abuata spoke against this statement, saying this resolution will not discriminate students.

"Our purpose here is to divest from corporations which we know are acting wrongfully," said Abuata.

UCSB Professor of Communication Walid Affi also spoke

in favor of the resolution.

"The resolution is targeting very specific companies that have supported violations of international law," said Affi. "Supporting companies that violate international law, that violate human rights...should not be companies where your money should go."

First-year economics major Jake Speyer spoke against the resolution and contradicted Affi's statement.

"The companies which UCSB is invested in...are supporting the only free country in the Middle East," said Speyer. "This resolution has already created a divide before even being voted on."

Third-year political science major Sawyeh Maghsoodloo spoke against both the occupation of Palestinian land and against the divestment. She referenced the people opposing the resolution in view of it being against both University law and United States Law.

"Universities are the place where all big movements have started," said Maghsoodloo.

Finally, after hearing many opposing opinions on the issue, the authors of the resolution spoke.

"These are not my words, these are the words of the community," said Sommers. "We as student leaders are the forefront of change, the forefront of dialogue."

Sommers motioned to table the resolution for one week so the senators could learn more about the issues and make fully informed decisions on the resolution, and Herrera agreed.

"Social movements do not happen easily," said Herrera. "They do not happen without opposition."

The Senate voted 11-11-1 to table the resolution, and a tie-breaker from Internal Vice President Mayra Segovia allowed it to be tabled. The Senate will discuss and vote on the resolution as well as a few others that were not given any time on Wednesday, April 10, at 6:30 p.m. in Corwin Pavilion.

Photos by John Clow | *The Bottom Line*



(From left to right) Omar Jishi, Tyler Washington, and Phelan Jackson discuss issues of divestment as it pertains to the marginalization of student groups on campus.

Queer People of Color Conference 2013: Existence as Resistance

by YUEN SIN
Staff Writer

Themed "To Exist is to Resist: Empowering our Roots through Activism, Community, and Intersectionality," the Queer People of Color Conference (QPOCC) held at California State University Fullerton last Saturday, April 6, closed with a rousing message of personal resistance for University of California, Santa Barbara's 20-strong delegation. The group consisted of QPOC students as well as their allies, alongside representatives from other campuses in California such as UC Los Angeles, Cal State Northridge, UC Santa Cruz, and UC Riverside.

In its eighth year running, the QPOCC is an annual conference that provides queer communities of color with tools, safe spaces, and dialogue in a bid to empower them via proactive engagement and critical analysis. The format for this year has been condensed from a three-day weekend conference into a one-day conference. It started off with an opening address by keynote speaker Raja Bhattar, director of the UCLA LGBT Resource Center, followed by a choice of three smaller workshop sessions focusing on specific issues revolving around gender, sexuality, culture, and activism.

Some of these workshops included "Who's Got the Power? Interracial Dating for LGBT

People of Color," "reclaiming #selfcare," as well as "Astaghfirullah: Pinkwashing and Homonationalism in a Post-9/11 World," which examines the parallels between the Palestinian struggle and the struggles that queer communities of color face, offering inspiration for resistance.

UCSB alumni Lucas John Villa, who had first attended the QPOCC in 2010 at San Diego State University and graduated with a communication degree from UCSB last year, gained a different perspective from the conference as a workshop presenter. Entitled "Be 'Zine' and Heard: A DIY Approach to Media Visibility," his session revolved around the medium of the zine as a form of activism through the insertion of underrepresented voices into the public consciousness, drawing upon its long history of underground activism beginning with the punk rock scene in the seventies.

"One of the workshops that really stuck with me when I first attended QPOCC was a zine-making workshop," Villa said. "Ever since then I have been contributing to zines and wanted to bring that knowledge of the zine to this year's QPOCC attendees, which will enable them to have a chance to express their multifaceted intersectional lives on a page through cut-and-paste clippings, poetry, messages, or drawings."

"Since the intersection of being queer and

of color is so specific, conferences like QPOCC are crucial for the well-being of and for the community," said UCSB QPOCC delegation leader Jennifer Wang. Since UCSB is a predominantly white school, non-mainstream queer activism revolving around racial issues is extremely important. The UCSB delegation really benefits from the opportunity to learn, discuss and develop networks and support systems with other QPOC at other universities."

Fellow delegation leader Peterson Pham added that the theme of this year's conference resonated with him personally.

"To have UCSB delegation's presence at this year's conference goes back to this idea of utilizing life and being alive as an act of resistance against the intersectional oppressions of the homophobic, racist, sexist, sizist, ableist world that queer people of color 'were never meant to survive' in," Pham said.

The conference then closed with caucus sessions that allowed attendees to regroup into culturally specific groups and for QPOC allies to reflect on their roles, providing them with a safe space for dialogue and evaluation, followed by a drag performance put on by CSU Fullerton's Queer-Straight Alliance as the night's entertainment.

The QPOCC Conference for 2014 will be held in UC San Diego.

Deltopia 2013 Brings Large Crowds, More Arrests and Injuries

by THOMAS ALEXANDER
Isla Vista Beat Reporter

Isla Vista's fourth Deltopia event took place this past Saturday as up to 18,000 revelers crowded the streets, balconies, and rooftops of the beachside community. The event's attendance nearly doubled that of Deltopia 2012, and yielded a growing gamut of arrests, citations, and injuries.

Deltopia was first held in 2010, when authorities closed local beaches on several April weekends in an effort to prevent Isla Vista's infamous Floatopia event from contributing to the environmental degradation of the community's beaches. Isla Vistans protested the newly-enacted beach barricades by parading down Del Playa Drive replete with inflatable boats and beach apparel. The event has continued to grow in the ensuing years, and according to Sheriff's Department statistics, its attendance ran from 15,000-18,000 revelers in comparison to last year's estimate of 8,000-10,000.

The Santa Barbara Sheriff's Department and the UC Police Department handed out 71 criminal citations and arrested 23 attendees for crimes including fights, assaults, battery, sexual

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Undocumented Immigration Policy Up for Debate in Senate

by JULIAN MOORE
National Beat Reporter

Congressional gridlock over immigration reform may be near its conclusion this week, as senators on a special working committee finish overhauling the nation's latest immigration laws. A proposed deal would include a "path to citizenship" for the roughly 11 million undocumented immigrants currently in the United States, while offering tougher border security measures funded by the federal government.

In a process typical of the so-far ineffectual 113th Congress, a group of eight senators has spent months working on a bill that would satisfy the demands of both Democrats and Republicans. But even if the bill is agreed upon, it is still up to both the House of Representatives and the Senate to debate the law, and then vote before it can pass into law.

The group of senators working on the new law, known as the Gang of Eight, includes power brokers like Lindsey Graham (R-SC) and John McCain (R-AZ) as well as immigration policy buffs like Robert Menendez (D-NJ) and Michael Bennet (D-CO). Also among the special group are Sens. Marco Rubio (R-FL), Jeff Flake (R-AZ), Robert Menendez (D-NJ), Dick Durbin (D-IL), Michael Bennet (D-CO), and Chuck Schumer (D-NY).

While the debate over immigration laws has carried on for decades, state politicians across the country have upped the ante in recent years through a cornucopia of tough laws on undocumented and unauthorized immigrants. The most famous case has undoubtedly been in Arizona, where, in 2010, Gove. Jan Brewer put pressure on the federal government by signing

into law S.B. 1070, a law that introduced new measures of cracking down on undocumented immigration in the state. Among the law's more controversial aspects are clauses that allow state police to stop any person they suspect of being in the United States illegally, and those that make it unlawful under state law for an individual to apply for employment without federal work authorization. Civil rights groups including the American Civil Liberties Union decried the law as a draconian attempt to limit civil liberties, and a challenge to the law went all the way to the Supreme Court in June 2012. The law survived its day in the Court, with justices voting 5-3 to uphold the law, but decided to strike down key parts of the law and gave Arizona officials a warning that it would monitor implementation.

According to CNN, the current bill being hammered out by the Group of Eight will be engineered to allay fears of conservatives that undocumented immigrants currently in the United States will put an undue burden on American taxpayers. As many as 11 million undocumented immigrants currently reside in the United States, and many rely on government welfare programs such as public schools, which are funded by taxpayers. Yet many liberals dispute this claim, arguing that undocumented immigrants do indeed pay taxes. A study conducted by the Immigration Policy Center in Washington, D.C., undocumented immigrants funnel as much as \$2.75 billion in taxes every year to the state of California alone, leading other states such as Texas and Florida, whose combined taxes from immigrants also surpass \$1 billion.

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Use of Old Oil Production Pipeline Raises Concerns Among Goleta Citizens

by JOSH GOODMACHER
Staff Writer

A public scoping hearing took place last Wednesday, April 3, when citizens came to present their concerns and to suggest what an upcoming environmental impact report, or EIR, should focus on. The report is part of an ongoing process, dating back to 2003, to begin a project to restart production of an oil pipeline connecting the two rusty, aged piers that are up the beach from Isla Vista.

Back in 1994 there was a leak in the pipeline that took the oil from those piers into line 96. Mobile owned it at the time and they made the decision not to repair the pipeline and not to return the well to production. Stephen A. Greig, government relations manager for Venoco Incorporated, explained the current situation.

"All that this project is, is essentially turning back on that well," said Greig. "That's good news for the public and the environment... Now, instead of re-injecting the water into a different well that's in the surf area, we'll bring all the production into the Ellwood Onshore Facility, and that will allow us to abandon that one well and pier."

The leak Stephen Greig referred to, according to Eric Gillies, assistant chief of the State Lands Commission Division of Environmental Planning and Management, was roughly around 50 barrels.

"This is what you call a scoping meeting before we prepare a draft EIR, and so what we are telling the public is we are going to be preparing a draft EIR and we are identifying certain areas that we feel are going to have significant impacts," said Gillies of the meeting. "People bring up stuff like greenhouse gases...

they wanna make sure that those issues are covered in the EIR."

During the meeting, members of the public, some representing different organizations like Get Oil Out, the Environmental Defense Center, and the Los Padres Sierra Club, voiced their many concerns about the environmental impact of the project, including greenhouse gas emissions.

"We would like to point out and applaud the state lands commission for using a zero emission threshold for analyzing greenhouse gas emissions in prior EIRs in this area," said Linda Krop, chief council of the environmental defense center and an environmental studies instructor at the University of California, Santa Barbara. "We urge you to use that same threshold so that we have a full quantification of emissions and a full potential mitigation should the project go forward."

Krop went on to present other concerns that the EIR should address, such as the age and integrity of the infrastructure, the potential for leaks or spills, the issue of repressurization, and the possibility of using a different site at Los Floras Canyon for processing instead of the Ellwood Onshore Facility.

"This is one of the classic cases of wrong project in the wrong place at the wrong time. It's a very precarious location for a project like this, it's outdated, it's very risky," said Krop. "It will pose significant impacts to our coastline."

Linda Krop's concerns were reiterated by the rest of the speakers, especially the issue of repressurization—a tricky problem, since it can only really be studied if Venoco is allowed to reopen the well.

The EIR should be completed around late spring and early summer, and it will then be opened for public review.

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by ALLYSON WERNER
Staff Writer

An American intelligence official announced on Apr. 4 that North Korea is moving medium-range missile to a site on the country's east coast. Motivation for the movement is unclear; however, a site on the east coast has been used for missile tests in the past.

The movement came shortly after North Korea warned that its military had been authorized to carry out "cutting-edge, smaller, lighter and diversified" nuclear strikes to defend itself against the United States; however, South Korean Defense Minister Kim Kwan-jin told the United States that the missile has considerable range, but not enough to reach U.S. soil.

In response, the U.S. is sending an advanced anti-ballistic missile system to Guam to protect American military bases in the region.

Tensions between North Korea and the U.S. have elevated since the country's third nuclear test in February. This test was much larger than the country's 2006 and 2009 tests, coming in at around a 5.0 in seismic magnitude. Nuclear experts say that the magnitude of the blast was equivalent to approximately 6 kilotons of high-powered explosives.

Nevertheless, experts have concluded that North Korea's current nuclear capabilities are not an immediate threat to the U.S. General speculation suggests that North Korea's nuclear arsenal consists only of large, crude bombs and is far from being able to deliver a nuclear warhead to U.S. soil.

According to Siegfried Hecker, former director of the Los Alamos National Laboratory and Stanford professor, North Korea has yet to develop an intercontinental ballistic missile. In other words, North Korea has no way of transporting a nuclear bomb to the United States mainland. Furthermore, the nuclear bomb would have to be extremely small and light, which would require additional nuclear tests. Over the last few months, Hecker, who has visited North Korea on seven different occasions, and has toured North Korea's nuclear facilities, has maintained that North Korea is years from becoming a serious and immediate threat to the United States.

However, North Korea's harsh rhetoric is still a concern for many officials. Defense Secretary Chuck Hagel said,

"I hope the North will ratchet this very dangerous rhetoric down."

A statement from a North Korean military spokesman read,

"The U.S. high-handed hostile policy toward the DPRK aimed to encroach upon its sovereignty and the dignity of its supreme leadership and bring down its social system is being implemented through actual military actions without hesitation."

University of California, Santa Barbara global studies professor, Mark Juergensmeyer, addressed such rhetoric during a Global Studies 124 lecture last quarter. He explained that the people of North Korea have been utterly convinced for decades that an attack from the U.S. is imminent. "It's just weird," he said.

Recently, North Korea has even managed to strain relationships with longtime allies, including China and Cuba. In fact, on Fri. Apr. 5, Cuba's long-time dictator Fidel Castro urged the country to stop with the risky war threats. Castro described the conflict as "absurd" and potentially very destructive.

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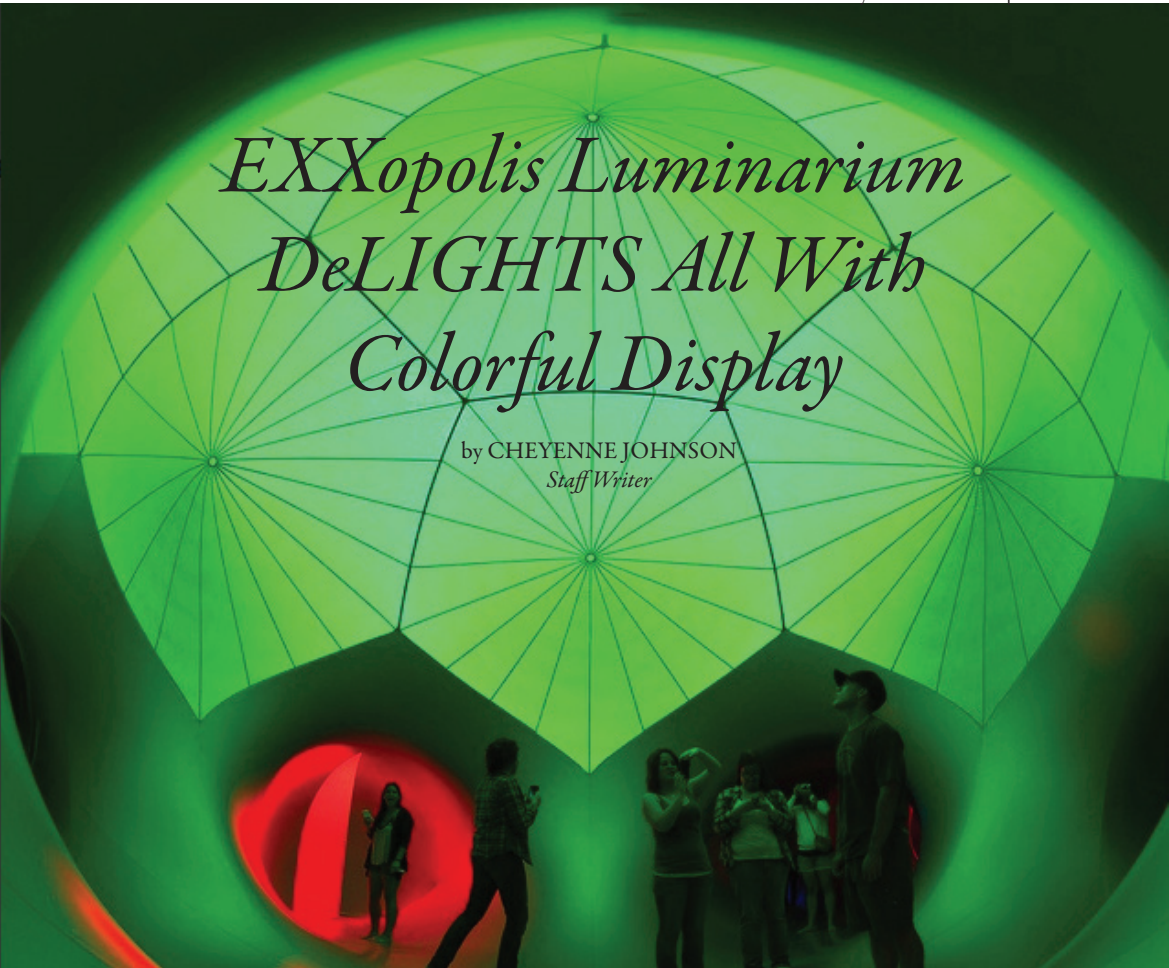
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Our web magazine offers hard-hitting journalism, analysis, and multimedia on issues of the greatest concern to young people; gives young writers, reporters, artists, and others the chance to publish nationally; and builds a community of progressives interested in issues, ideas, and activism.

Photo by Mark Brocher | The Bottom Line



Bright colors and moving lights returned to the University of California, Santa Barbara last week as the second annual Luminarium exhibit dominated the Lagoon Lawn and offered students, faculty, and staff the chance to enjoy the unique interactive experience.

The Luminarium is sponsored by Associated Students Program Board and was created by the Nottingham-oriented company Architects of Air. This year's luminarium, entitled EXXopolis in celebration of their 20th anniversary, has a different design from last year's inflatable structure, and students were invited to explore the intermixing of design and color.

The enthusiastic response of students during last year's exhibit encouraged AS Program Board to bring back Alan Parkinson's unique creations and lines quickly stretched across the Lagoon Lawn. Mark Nguyen of AS Program Board, said he's glad the students responded in similarly to the new luminarium.

"We remembered last year that it was such a huge success," said Nguyen. "We had a line that backed up all the way to the parking lot. Since it was such a huge hit, we decided to bring it back to give people who didn't get a chance to go that first time."

Behind the beauty and grace of the sculptures are a handful of artists and creators with a mere five permanent staff members employed by Architects of Air. Fifteen or more temporary staff members work together over the course of six months to construct new luminariums.

The luminariums are constructed from flexible plastic sheets that can be less than a millimeter thick and, until recently, were designed and constructed without the help of computers. Each piece is held together with zippers and glue that, in high heat and through general wear and tear, can begin to split, adding a limited lifespan to these rare and remarkable artistic creations.

The company has made over 500 exhibitions in 37 countries across the world and plans to continue annual shows so long as UCSB

asks them to return.

Parkinson, the designer and artistic director, had been working with pneumatic sculptures since the 1980s and founded Architects of Air in 1992 to build and tour his creations. On the Architects of Air website, Parkinson explains his intention behind the company and his luminariums

"What motivates me to design," states Parkinson, "is the fact that I continue to be struck by the beauty of light and color found in the luminaria. These structures nurture an awareness of a pure phenomenon that gently cuts through everyday conditioned perceptions and awakens a sense of wonder in people."

Architects of Air watched over their luminarium during the exhibition with Shanti Freed, the Exhibition Manager, ensuring the wind didn't upset the sculpture and that those who attend all got to enjoy the full experience of EXXopolis.

Freed said she was thrilled when UCSB asked the company to return and has enjoyed working with the students and UCSB to present the new luminarium. "It's up to the university if we come back, but we are planning on making another one," she said.

Despite the long lines, hundreds of UCSB students, faculty, and staff flooded the luminarium to experience the nearly spiritual collections of shape, light, and colors for the short four days the structure was exhibited. Fourth-year English major Christina Nguyen said the luminarium was an extraordinary event that UCSB students are lucky to experience.

"I definitely appreciated seeing the luminarium even a second time," said Nguyen. "I thought I couldn't get anymore from it after seeing it the first time but just seeing it again was still worth it. Every time, it still amazed me the same amount of how beautiful the colors are and how everything was illuminated purely by sunlight."

While admission to the luminarium was free, non-cash donations to the AS Food Bank were encouraged. Though there's no guarantee, the enthusiastic response from all who attended makes it likely that the luminarium will become an annual part of the UCSB experience.

Stay Classy: A Look at UCSB's Unique Spring Classes

by HARI KOTA
Staff Writer

From the ocean borders to Isla Vista, there are so many unique resources available at University of California, Santa Barbara. This is reflected in the courses that are offered year-round; if there's one thing this school is good at, it is making the best of these irreplaceable and valuable resources. As we head into spring quarter, here are some of those unique classes that make our university and community so distinctive.

If you've taken the Intro Biology series, you might want to take a look at ENV S 111/ GEOG 149: The California Channel Islands. Right off our own coast, and extending down past Ventura County into Los Angeles County, lie the Channel Islands, a protected set of islands that house many flora and fauna unique to the central coast. This course studies the "biological, geological, ecological, anthropological, and oceanographic characteristics of the Channel Islands area as well as the management and human uses of this region." In years past, the class would take a day trip to the Santa Cruz island.

For students interested in Marine Biology, this quarter, the EEMB department is offering the final class in the EEMB 142 series, Environmental Processes in Oceans and Lakes. This course takes advantage of our dynamic ocean by having tide pooling sessions every Friday. Not every school has tide pools a short walk from the classroom!

UCSB's Sociology department is offering a course, SOC 194, called The History And Culture of Isla Vista. Taught by two undergraduates, this course highlights the more historical aspects of Isla Vista, as opposed to the party town that many people see it as. Courses such as this are part of a Chilla Vista tradition.

The College of Creative Studies is offering a Biology course, CS BIOL 101: Frontiers in Medical Biology: Replacement Parts, taught by Professor Kathy Foltz. This course offers discussions about pluripotent stem-cells, 3-D printing of "replacement organs," and many other hot topics in regenerative medicine/biology, from multiple points of view. In order to complement the primary literature and scientific articles being read, the class will read and discuss Kazuo Ishiguro's "Never Let Me Go" and discuss the ethics and philosophy behind replacement body parts. Such questions of ethics have made a comeback in recent years.

The Art History Department has a course this quarter, ARTHI 136M, called Revival Styles in Southern Californian Architecture. This class studies primarily Southern Californian architecture, starting from the 18th century to the present day. According to an email sent out by the Art History department, "This class includes a voluntary field trip to Thomas Aquinas College, Santa Paula, in order to visit a 21st-century Italianate Chapel by architect Duncan Stroik, and to CalState Channel Island, near Camarillo, where Lord Norman Foster extended an early 20th-century Mission revival style medical institution with a modern, neo-classical library."

These classes highlight our beach culture and our academic prowess, combining it all to create a curriculum that is unique to UCSB. These are only a few of the many fantastic courses offered not only this quarter, but all year round.

‘Circus Maximus’ Starts Poetry Month Off With A Bang

by JOSH GOODMACHER
Staff Writer

Local poet and writer David Starkey read from his latest book of poems, "Circus Maximus," to an intimate gathering of fellow writers and art lovers on Thursday, April 4, at 6:30 p.m. in the Auditorium of the Santa Barbara Museum of Art, while images of paintings and architecture ethereally floated on the screen behind him.

Starkey, the former Santa Barbara poet-laureate from 2009 to 2010, is an integral member of the Santa Barbara poetry scene. A prolific writer, he has released eight books of poetry, as well as a widely used textbook on creative writing that is in its second edition. He also directs the creative writing program at Santa Barbara City College. He is well known for his 2010 project called "Poems for Santa Barbara," for which he wrote 11 poems that focused on local people, places, things, or events in response to the suggestions he received from the people of Santa Barbara. The poems were then turned into videos which were presented on local Channel 21. Starkey said of the program, "I thought that was one of the better things I did."

Despite the fact that he is best known for his poetry that reflects the colorful nature of Santa Barbara, the poetry that Starkey presented at his reading on Thursday came from his latest book of poetry, which wasn't inspired by Santa Barbara. Rather, the poems were inspired by a recent trip he had taken to Rome with students from SBCC. However, the reverent connection to localism integral to his earlier work remains true for the poems of "Circus Maximus." Each poem was grounded in the experiences, thoughts, and observations of the poet, whether they be of paintings, churches, or the people of the city itself.

"When I was in Rome I was writing a poem every day," Starkey said, "so whatever happened to me that day, I would just write a poem about whatever I saw. I just sort of let it come in."

The audience at the event really connected with Starkey's poems and style, which he described as "giggling at the dark parts." He attributes his poetic voice to that of his late friend and fellow poet, David Case, saying, "he'd get really serious and turn on a dime and do something comic, and then go back and do something serious." One of the poems Starkey read was called "Vote," a poem that directly addressed Case. It was a very emotional poem that really resonated with the audience, who was completely captivated.

Je Goolsby, a Santa Barbara resident as well as an artist and poet himself, said of Starkey and the poetry reading, "I thought it was a really good event, and I'd like to see more events like this." What he liked best of the poems were that they were based on Starkey's personal experiences.

Jen Kettler, another Santa Barbara resident, said of the reading overall, "Well, the poet was very expressive in reading his own work and being that I don't see that many poets speaking, it was really a treat." Kettler went on to say, "It's great the way he approached [the Church in Rome], especially through the story of the nuns. The poem about the nuns, that they are going there and that they are laughing with joy and yet that when they go back to where they normally live and work it's such a different life." Kettler urged others to "travel, go to the art museums, experience to as much art as you possibly can."

For all those interested, April is Santa Barbara Poetry Month, and there will be many similar events held around Santa Barbara. You can visit <http://www.sbpoeetry.net> for more details.

5 Questions with Professor of Theatre Arts Suk-Young Kim

by Morey Spellman
Staff Writer

Q: What made you interested in studying North Korean theater?

A: Growing up, I was raised in South Korea and as such I was always curious about the North. I was curious about the differences between North and South, about the do's and don'ts. This was especially prevalent when I lived in Russia. As I was living in a socialist country at the time, I began to have an increased interest in the North Korean way of life.

Q: Can you tell us how North Korea operates to maintain a façade and what their objective is in trying to maintain such a façade both for their country and for the rest of the world?

A: They want to be taken seriously, since they have been isolated for so long. I believe they feel very isolated and they feel quite threatened. They believe that if they don't have nuclear power, they're going to end up just like the next Iraq. While I don't think they are interested in using nuclear power, I can see nuclear power as a sort of deterrent from any threats the North may receive. Internally, they want to use their façade to maintain order within their country. But in the past 20 years, propaganda has changed dramatically. I feel that Kim Jung Ill valorized the military for all its worth. More recently in the North we've seen scientists being held up upon a pedestal. It really goes to showcase how much North Korea has put into nuclear development.

Q: Being from South Korea, do you feel as if you have a bias toward the North?

A: Yes, and it's very hard to escape bias. I believe that every country has its own bias and most of the time you don't even know that you have one. When I studied in Russia, I realized that I did have biases that were connected with both South and North Korea.

Q: Can you tell us a little about how we as Americans might have misinterpreted North Korea and the way it operates? Should we not necessarily view it as this evil and possibly nuclear force in Asia?

A: The North tries to be a superpower but I don't think they are quite there yet. The regime is brutal, but we need to separate the people from the regime. When we think of stereotypical North Koreans, we think they are all horrible but North Korean people are actually very diverse internally. We don't know why they do what they do but we do see defectors from North Korea and we can take this as a way of them saying no to the government. I really do think we should be a little more open minded about the people there in general.

Suk-Young Kim, a University of California, Santa Barbara professor of theater arts, recently won the prestigious James Palais Book Prize for the Association of Asian Studies for her book, "Illusive Utopia: Theater, Film, and Everyday Performance in North Korea." The Bottom Line was curious about her book on how theater and art can function as propaganda in North Korea.



Photo Courtesy of | UCSB Press Releases

Q: How does studying theater and art of that region impact your understanding of art as it functions in American society?

A: One thing I could totally connect to in American society is when George W. Bush got elected not once, but twice. I realized that the media in America shouldn't be taken at face value. What we see on CNN and Fox News can't always be trusted. We have to inform ourselves as individuals and do research about who we elect to run our countries. I can draw a parallel between the Bush era and North Korea as I believe that both were fueled by fear. I can't believe Bush got elected twice. We as Americans say other countries have a political bias and yet we allowed Bush to be elected for another term. I think this in itself is absurd.

Sequel, Prequel, Moneymaker

‘Finding Dory’ and the Business of Moviemaking

by ANIS VIJAY MODI
Staff Writer

It happens every couple of years. You're thinking about going to the movies to fill up another evening. You browse through the list, looking at the promo pictures featuring your favorite actors. Wait, what's that? "Die Hard 11"? "Toy Story 5"? This time, it is time for "Finding Nemo" to get a new ending. The 2003 animation film enchanted crowds all over the world, won an Oscar and made the Walt Disney and Pixar animation studios loads of money on its way to being one of the most memorable animation movies of the last decade. You loved the first one, but how long has it been? And why even make another movie? We all know this feeling. Some of our favorite childhood movies have been given sequels, prequels, spin-offs, and so on. Why is it that successful movies tend to return for another round in the box office?

The film industry enchants millions around the world with its romantic story lines, breathtaking action scenes and incredible animation. The visual effects, the big screens and the all-encompassing theater experience are designed to invite audiences into a different reality, where Nemo, Woody, and Buzz are real, and one man can save the entire planet with his own two hands. In the real world, creating this magic is all about the cold, hard, and financial bottom line.

Making a sequel for a fan favorite makes a lot of sense for movie studios. Audiences already know the characters, the plot, and the movie stars. If "Finding Nemo" number one was a box-office mega hit, why not make a number two? On the surface, this is a win-win situation for everyone: audiences will get to see their favorite characters in all new adventures, and movie studios will get to rack up some more cash. Making a sequel that is connected to an older successful movie is both cheaper and a sure money maker, which is why

studios choose to make more sequels, prequels, and trilogies.

Does it work? Well, as with every new movie, results are mixed. "Toy Story 3" is the landmark example of a sequel worth waiting for. Despite the fact that much of the audience has grown quite a bit since the first movie was released way back in 1995, the final installment of the trilogy has brought the series to the closure many fans were waiting for. Giving us the opportunity to watch Andy go to college helped Pixar a great deal, garnering a revenue of over a \$100 million dollars and breaking the record previously held by "Shrek the Third" (another sequel movie) for biggest opening day for an animated movie.

On the other side of the scale, some sequels seem as if they were made with the soul purpose of getting some extra cash out of the audiences' pockets. Some of them actually were made for that purpose, and audiences can smell that from miles away. Another problem that sequel movies face is the high threshold of expectations set by its predecessors. If the first "Iron Man" was an extremely enjoyable movie, how can a new movie compare? Audiences are not looking for a movie that would simply equal its predecessor—they are looking forward to an adventure that would be worth the wait. This level of expectation that comes with the legacy of a favorite movie can be too much for movies that would otherwise be considered enjoyable. Making too many movies based on the concept of a first-time success can also get really old as more movies pile up on the ticket. Sometimes, it is better to put some heroes to rest—just ask John McClane.

What about "Finding Dory"? Will it be a "Toy Story 3" success or a "Die Hard" burden? Fans will have to wait until the expected release date, set for November 2015, to find out. With this level of expectation coming early on—it better be good.

Photo Courtesy of | Pixar

‘Illegal’ No More: How the Associated Press is Challenging Discrimination

by ANIS VIJAY MODI
Staff Writer

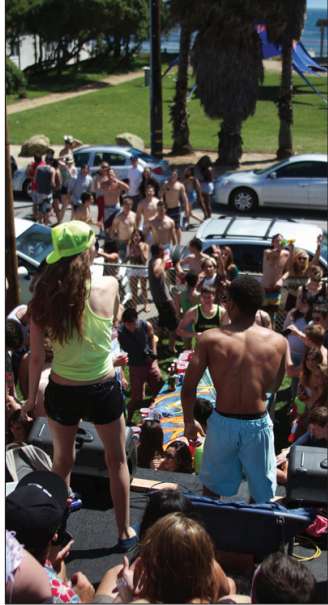
Sometimes, words can mean the world. A persistent derogatory use of one single word can bring communities together, or drive them apart. Here in the United States, wars have been fought in the names of "liberty" and "hope." Some communities have long fought to take racially or sexually discriminating words out of the public sphere. This time, it is the turn of human rights activists and entire communities of immigrants to praise an oncoming change of words.

The Associated Press, publisher of the influential AP Stylebook used by universities and newspapers across the globe, decided to nix the term "illegal immigrant" from its seminal guideline book. Being the world's largest news agency and the source of most of the reports we see on the news every day, the company's decision is sure to impact the news world. Owing to the continuous debates over the topic of immigration, and even more so in this country, the word illegal has been automatically linked to the word immigrant. This results in an almost instant demonization of an entire community of people who are simply seeking out ways to improve their living conditions. I myself was not born in this country, and despite entering the country in legal ways, I have felt the discriminatory weight of the stigma that latches on to the image of an immigrant. The immigrant label, for many people, is automatically connected with

a negative image that is not only unfair, but also degrading. In a country that finds its roots in a group of immigrants seeking a safe haven, the cleansing of the "immigrant" image should be warmly welcomed.

Let's face it. This might not be a decisive action that creates a big change in policy, or even treatment of immigrants throughout the world. A culture where immigrants are labeled as unwanted will still prevail where it has, and the label of an "illegal immigrant" will still be antagonizing many in the course of their lives. Yet this semantic change is a small step in the right direction. Much like the struggles of the African-American and LGBTQ communities, a change of words is all it takes to get the ball rolling. Many personas in the news industry are opposed to this change, as they think that immigrants are indeed illegal. An explanation from the AP's blog post announcing the change gets exactly at what I am trying to convey: "the stylebook no longer sanctions the use of 'illegal' to describe a person. Instead, it tells users that 'illegal' should describe only an action, such as living in or immigrating to a country illegally."

I know, the mixture of words can be confusing, and this entire debate seems a little too dry to have any significant importance in real life. But the jumble of words can be hurtful and discriminatory towards millions of people. Their actions might not be legal at times, yet maybe the change of terminology will help others see that they are only human, just like everyone else.



Photos by Mariah Tiffany | *The Bottom Line*

Technology

Windows 8: Signaling Microsoft’s Bright Future?

by ANIS VIJAY MODI
Staff Writer

Microsoft will be remembered forever as the first company to get computer technology out to the masses. Bill Gates' vision of a personal computer was groundbreaking at the time, and its manifestation shaped reality to what it is today. Yet, since its initial monopoly in the computer market, the company has seen its ups and downs. Other companies, most notably Apple, have become the leaders in innovation, while Microsoft has experienced moderate success and has mostly struggled to keep up with the industry's fast pace.

With Windows 8, Microsoft did not just scale up its old interface, it created a new one, introducing many core tweaks and changes. The famed "start" button, a feature which became synonymous with the Windows operating system, was the first to go. With that

move, Microsoft showed the world that they mean business. The new "start" interface is slick; it is an entirely new screen, separate from the desktop. It is accessible through a simple click of the window-marked button, which has been introduced to PC users in earlier versions of the operating system. Users can play around with these windows as much as they want, move them around, add and delete them as they wish. Here, Microsoft introduced an interesting feature that is both technologically innovative and profitable from a business perspective. The applications that appear in your computer's start screen are also compatible with Microsoft's Windows Phone and the company's tablets. This means that the interfaces of all of the company's new products are extremely similar, an aspect that makes the transition between platforms very comfortable and definitely encourages consumers to "PCify" all of their electronic gadgets.

Steven Sinofsky, Windows division president, said the company aims to make Windows-

operating hardware "an extension of Windows. It's a stage for Windows, yet it's a beautiful stage."

This idea works remarkably across the three categories of the tech world—the phone, computer, and tablet. New Asus computers featuring Windows 8 now incorporate a new touch-screen technology that integrates smoothly with Windows' new interface. The transition from these computers over to Microsoft's Surface tablet or a Windows Phone is seamless. The uniformity of interfaces across platform is nothing short of a revolutionary idea, that Microsoft and other companies are sure to capitalize on further down the road.

Despite these strong efforts, it seems that Microsoft's "oldie" label remains strong, as sales in the computer department remain slow. Some computer makers have announced as recently as last week that the PC business is in danger as a result of slow sales and declining revenue. This should be a worrying develop-

ment for Microsoft; the Windows 8 operating system is not even a year old, yet its ability to attract consumers is faltering. The company's hardware deal with HTC and Nokia's phone division includes an aggressive global marketing campaign. This shared venture shows signs of hope, as the three companies catch their breath to keep up with competitors Apple and Samsung. Nokia's Windows Phone sales are on a continual rise, and now that the company's selection of devices is complete, it remains to be seen if the Windows operating system will beat Blackberry phones in its way to a bigger share of the handheld market. A report released by the company last week shows that Windows Phones are selling more units than Apple's iPhone 5 in seven countries worldwide. This data has been questioned by other companies, yet it stands to show that the operating system does have room in the competitive tech market. All in all, the company seems to be catching up to its competitors, albeit at a slow pace.

Black Rebel Motorcycle Club Invites You to Be a ‘Spectator at the Feast’

by JORDAN WOLFF
Staff Writer

Psychedelic rock fans everywhere can rejoice with Black Rebel Motorcycle Club’s new album, “Spectator At the Feast.” The album, which dropped on March 19, breaks the band’s three year stint of silence following the death of singer and bassist Robert Levon Been’s father, Michael Been (a founding member of the 1980s San Francisco band The Call), who tragically died of a heart attack backstage in 2010 during BRMC’s performance at the Pukkelpop Festival in Belgium.

“We’re not writing literally about it, but we’re not ignoring it. There’s a balance—the light and the dark of losing someone you love,” Been stated in an interview with William Goodman of Fuse T.V. “A lot of people just think, ‘Oh, that’s really depressing dark and bleak.’ But if you’ve gone through anything like that you know that there’s an enormous amount of gratitude and insight. It’s a heavy thing to handle because it’s pulling you apart in extremes. We tried to show that in the record. Those two extremes are alive and well.”

“Spectator at the Feast” is the follow up to BRMC’s last album, “Beat the Devil’s Tattoo.” Fans will hear a distinct difference between these two albums that signify the band’s evolution over the past few years. “Beat the Devil’s Tattoo” has a more upbeat and unforgivingly in-your-face vibe. Songs like “Beat the Devil’s Tattoo” and “Bad Blood” attack the ears directly with an onslaught of straight up rock and roll. “Beat the Devil’s Tattoo” feels more like a collection of unrelated songs, but “Spectator At the Feast” feels like a whole piece album that is best appreciated when listening to it in its entirety from start to finish. The first song on the album, “Fire Walker,” introduces the ears to a dissonant sound that makes listeners feel like they’re being carried on an aural bed throughout the song. It begins with an eerie, but inviting atmospheric sound, only to be broken by BRMC’s enchanting rhythms punctuated with heavy bass and drums. “Fire Walker” sets the table for the album’s strangely awesome fusion of rock and roll with the free spirited world of psychedelic bliss. The album’s second song and single, “Let the Day Begin,” commemorates Been’s father—it is a cover of a song by The Call. As I listened, I couldn’t help but think about what it must have meant for Been to lose his father, who clearly played in intricate role in his life and BRMC. He was band’s mentor, sound technician, occasionally second guitar player, and proclaimed “fourth member” of the band, according to Goodman.

Personal undertones aside, “Let the Day Begin” is incredibly upbeat, overwhelmingly enthusiastic and emotionally stirring. Been triumphantly broadcasts these hopeful lyrics in front of a steady diet of Peter Hayes’s rocking electric guitar, Been’s booming bass, and the thundering drums from none other but the rock goddess drummer herself, Leah Shapiro.

“Spectator At the Feast” is notable for its habit of constantly fluctuating between heavy tones and light, relaxing sound waves. For example, the deeply delicate song “Returning” immediately follows the upbeat single of “Let the Day Begin.” Indeed, “Spectator At the Feast” isn’t about one sound or one mood, but rather a collection of clashing emotions. My favorite songs on the album happen to be the deeper impactful songs like “Lose Yourself,” “Let the Day Begin,” “Returning,” “Lullaby,” and “Sometimes the Light.” It’s also an album of songs that, I feel, are meant to be heard live.

As Been said, “This record took a long time to pull together...I think we all reached the breaking point after our last tour and needed to step back for a bit. These songs brought us back to life and gave us a second chance. I’ve never been more excited to play an album live before, these songs were born to be loud.”

I completely agree with Been. I saw the amazingly gifted trio perform at the Catalyst in Santa Cruz over winter break and it was everything I hoped it would be. They lived up to the praise of being a tremendous live band, playing the type of live music that drives itself through you. As a huge fan I am very satisfied with the album overall. I don’t think it’s going to conquer the air waves any time soon, but that’s part of the novel beauty that is BRMC. I think the album is definitely worth a listen to, even if you’re not yet a fan. Just take a bite out of the Feast, and see how it tastes.

Calling All Rom-Com Fans: A Review of ‘Miss Dial’ and Q&A with Writer David H. Steinberg

by MATT MERSEL
Staff Writer

Directing your first film is a difficult feat; writing a script is hard enough, but being the ultimate creative force behind a project requires an immense amount of work. David H. Steinberg, writer of films such as “American Pie 2” and “Slackers,” recently made the transition from writer to director with his feature film directorial debut, a romantic comedy titled “Miss Dial.” Steinberg’s first venture follows consumer affairs rep Erica, who feels disconnected from the world despite fielding calls from hundreds of people every day. One day, an accidental misdial inspires her to call random numbers and seek out connections with complete strangers, leading her to dial up someone who turns out to be very special.

While the plot continues in a pretty formulaic fashion from there, it is mostly in service of the film’s interesting visual style. With the exception of one or two scenes, the entire film is shot in split screen as Erica converses over the phone with strangers, friends, her callous boyfriend, and her new love interest. Framing an entire film as a series of phone calls can make things drag a bit at times, but it’s a constant reminder of Steinberg’s motif of disconnectedness. Also helping to make the constant phone calls enjoyable are the performances. Notable praise goes to Robinne Lee and Sam Jaeger, who plays Erica’s new love interest named Kyle.

Steinberg’s writing is mostly utilitarian as far as the plot goes, but there are some distinct high points when Erica talks to the multiple strangers. These calls range from a story by an angry customer who alleges that digestive problems caused by her dog eating one of the company’s beef jerky products are responsible for her legal woes, to a more poignant call with a woman who discusses how her children have grown up and no longer need her anymore. There are flashes of Steinberg’s raunchier past writings in the script, but the crude and more clichéd moments are balanced out with some smart jokes and strikingly raw, human moments. All in all, “Miss Dial” doesn’t revolutionize the rom-com, but for fans of the genre, the earnest story, pleasant acting, and clever visuals and dialogue should be enough to entertain. Steinberg also shared his thoughts about the film in a Q&A:

Q: Where did the idea for the story of Miss Dial originate? Did it come from any personal experiences or acquaintances?
A: Robinne Lee, who plays Erica in the film, is a friend of mine (we actually went to college together) and she’s such a wonderful actress, I wanted to write something for her to star in. I’ve been interested in the subject of how we as a society are supposedly more connected through technology and social media, but are actually more disconnected in the ways that really matter. So I wrote a story about a woman whose job is to talk to strangers yet she works from home and never really connects with anyone. We purposely shot every actor in a separate location to emphasize this theme about isolation. So in some ways, that’s the indie component to the film—the “experimental” concept of making a movie with no two actors ever being together. But the story itself is a very conventional, but still hopefully surprising, love story.

As far as populating the movie with the crazy, funny callers, I am that guy who calls these numbers. I’ve talked to the Diet Coke people about the design of their cans. I’ve called Slim Jims to ask why they changed the formula. I’ve even called Vlasic pickles when my son noticed the sliced pickles weren’t cut all the way through. The customer service reps are always very nice, no matter how dumb your questions are, and they always give you free coupons.

Q: After writing more raunchy comedies like the American Pie and National Lampoon movies, how did writing a more subdued comedy like Miss Dial differ?
A: I love the gross-out comedies, but the truth is, I sort of fell into that genre when my first script, “Slackers,” sold. After writing so many teen comedies, I feel like I’ve said all I can think of saying on that subject and wanted to tell a different kind of story. “Miss Dial” is a simple love story, but it was a challenge telling it within the thematic constraints we imposed. There’s still hints of my raunchy humor (see: light bulb caller), but I wanted to make a film that was a little more mature this time. And that women would want to see.

“Miss Dial” is currently available on DVD, streaming, and Video On-Demand services.

Q: What were some of the unexpected challenges of directing a full-length feature?
A: Our budget was so tiny we could only afford to shoot for ten days. So the biggest challenge was shooting 8 ½ pages a day instead of the 3 or 4 that a director would normally attempt on a feature. But the challenge forced us to be creative, and we had two cameras running simultaneously during the main conversations between Erica and Kyle. We did a lot of work in pre-production so we’d save time on set.

Still, no amount of prep could prepare us for the hot tub breaking down right before Alex is supposed to call Erica from the hot tub. The water was so cold we couldn’t put Jon Huertas into the hot tub. So we had a PA boiling water and filling up the tub cup by cup. It took five hours.

Q: Are there any future projects you’re working on now that you’re excited about?
A: I’m in the process of putting together my next directing project, which is a romantic comedy with a very cool supernatural element. At the same time, I just created and executive produced a sitcom for ABC Family and am continuing to develop comedies for television.



This candid collection of everyday photos by Andy Warhol was given to the AD&A Museum by the Warhol Foundation for the Visual Arts. Photo by Morey Spellman | The Bottom Line

‘Fame and the Mundane’ Exhibit Lacking in Aesthetic Appeal, Creativity

by CHEYENNE JOHNSON
Staff Writer

Inside the newly renovated (and finally accessible) Art, Design, & Architecture Museum hangs a humble collection of Andy Warhol photography titled “Fame and the Mundane,” which pays homage to Warhol and his pop art work. Warhol is most known for his style in which he cartoonized Hollywood and mass consumerism, and his dabbling in photography where he called his photos his “visual diary.” The exhibit, which runs until May 12, presents Warhol’s visual diary to the students of University of California, Santa Barbara.

Unfortunately for Warhol, the exhibit proves what many already know; publishing your diary for mass consumption is sometimes embarrassing, usually boring, and never a good idea.

The small collection at the museum, a seemingly random photo set of street corners, parties, and faces long lost to time and memory, is dull, to be frank. It’s lacking in life. It’s an 8 a.m. class on a Friday where the professor talks like a computer and doesn’t use a PowerPoint.

The photos that should look bright are faded; all the color, vibrancy, and thought Warhol offered in his “Marilyn Diptych” and “32 Campbell’s Soup Cans” is made absent by time and a seeming lack of inspiration. Warhol seems incapable of translating his thoughts and ideas that offended and inspired artistic movements into photographs that can capture anything beyond sporadic candidness and mug shots.

The photographs suffer from their age and the advance-

ment of camera technology, which makes their faded and pastel appearance more reminiscent of an old family album than high quality art work. Even considering this, the photos don’t amount to much, and it’s doubtful that this collection, even with a modern camera and the availability of photo editing programs, could be anything awe inspiring or unique.

Images of bathroom toilets, skies blocked by high rises, and

A picture means I know where I was every minute. That’s why I take pictures. It’s a visual diary.

- Andy Warhol

a dog—with their lack of editing or apparent specific focus—are nothing grander than stock photos, to be used only for doodle references and tacked up in office buildings. They lack an inspiration or a direction and have nothing to say nor encourage people to say anything about them. In an art world now controlled by meaning and inspiration, the “why” behind why a piece of art’s momentum, these photographs seem to only be personal shots taken to record a memory rather than add something to artistic expression.

Warhol’s portraits of the men and women of Hollywood are slightly reminiscent of his pop art ideology, though they severally lack in color and energy. The people presented are cartoon-esque in their presentation, occasionally holding a prop or covered in makeup, and for the most part, they at least capture the observer’s attention, if only for them to wonder if it’s someone famous.

This isn’t enough to redeem the collection, however. Even the torso-shots aren’t unique or intriguing so much as curious, and the collection as a whole presents no thrill of color or Warhol’s individual vision in the photographs. Everything seems lacking in his perspective and appears to be more of a collection of personal anecdotes to his life than things he expected to be hanging beside his paintings.

The collection is small, occupying a space about the size of a dorm room, and considering the pieces presented, it’s not hard to imagine why it was in such a small space tucked in the corner of the museum. Since Warhol’s photography is little known and hardly viewed, I give Breanne Lewis, the undergraduate student of art history who organized the collection, credit for attempting to expose the students at UCSB to different versions of well-known artists.

However, I advise those at the Art, Design, & Architecture Museum to remember that just because someone’s famous, it doesn’t mean everything they’ve produced is worthy of admiration. To end where we began, Warhol once said, “I like boring things.”

Then I’m sure he’d like this exhibit.

Spring Breakers



Breaks Away From Reality, Embraces Debauchery

weird things get, and that in and of itself is a scary notion. The focus of the film shifts greatly toward him as the plot progresses, which isn't a bad thing at all. At the end of the day, you'll care far more about him and his battle with rival gangster Big Arch (amusingly played by Gucci Mane) than you do about the four girls.

So at this point, you may be asking, "Matt, if 'Spring Breakers' offers mediocre plotting, middle-of-the-road writing, a mostly vapid main cast, and only one good performance to speak of, why did you love it so much?" Let me answer that question with one word: spectacle.

Going in to this film expecting a typical movie-going experience is absolutely the wrong way to about it. "Spring Breakers" is a cheap thrill, through and through, and it doesn't attempt to be anything else. The first two minutes alone feature literally hundreds of naked extras dancing on the beach and pouring alcohol all over each other to the tune of Skrillex's "Scary Monsters and Nice Sprites." And it's all in slow motion. It's gratuitous to the highest degree, but that's the point. The film is quick, dirty, hedonistic fun, and it's the perfect movie for when you're in the mood for something trashy. You'll see Hudgens smoking a bong, Benson snorting coke off someone's boobs, Franco deep throating pistol silencers, and the three of them having a threesome in a hot tub. It's that kind of movie.

Even though 'Spring Breakers' is unbelievably lowbrow, Korine's direction is successful in creating an aesthetically unique film that actually leaves a mark. His typical surreal structure returns, with images and voice-overs almost floating across the screen in a disjointed, anti-illusory way. There aren't so many "scenes" as there are events that flow into one another, jumping forward and backward in time in an almost dream-like way. The cinematography and mise-en-scène also contribute to the dreamy atmosphere, with a consistent use of bold, neon colors and some truly striking images. It's difficult to believe, but Korine is able to make this shameful, sybaritic jaunt actually quite beautiful. The film's score, arranged by Skrillex, also adds to the spectacle, with tracks like "Scary Monsters," A\$AP ROCKY's "Wild for the Night," and Ellie Goulding's "Lights" featured as some incredibly obvious but fitting choices.

"Spring Breakers" is not your average movie, and it is certainly not for everyone. Trying to compare it to any traditional Hollywood film will only result in disappointment. If you want to see it, throw away your shame and go see it as the dirty, perverted piece of trash that it loves to be. There's nothing wrong with having some indecent fun at the theater every once in a while, and with Korine's stylized directing, Franco's fantastic performance, and—let's be honest—the fun of seeing four hot girls, two of them Disney Channel stars, on a drug-fueled, sex-filled, life-threatening spring break vacation, it's a damn good time. "Spring Breakers" is a cheap thrill, but it's one of the most fully realized I've ever seen.

‘Orchestra of Exiles’ Shares Heroic Story of Music Prodigy

by MICHELLE KROLICKI

"How many of you had tears in your eyes?" This question was proposed to a full house at the University of California, Santa Barbara's Lotte Lehmann Hall on April 7, following the screening of "Orchestra of Exiles." The film chronicled the story of Bronislaw Hubermann, an acclaimed Polish violinist who rescued some of the world's greatest musicians and close to 1,000 Jews from the clutches of Nazi Germany during World War II.

The feature-length documentary by filmmaker Josh Aronson, who also made an appearance at the event, shared a little known piece of musical history that had been lost in obscurity, giving true recognition to the Hubermann's accomplishments while highlighting his role in upholding the musical heritage of Europe. Through a colorful mix of orchestrated music, film, and commentary, the film captivated the audience and ushered in a standing ovation at its culmination.

"Orchestra of Exiles" documents Bronislaw Hubermann's musical achievements, which resulted in his establishment of the Palestine Philharmonic Orchestra. The story is at times lost in the halting style of Aronson's filmmaking, but shines with a wonderful characterization of Hubermann, painting him as a powerful figure within musical history.

The documentary opens with Hubermann's early days as a child prodigy, showing how he was meticulously molded under the hands of his father and the musical elite of Berlin. His life started with privileged access to the upper echelons of society, playing before the heads of governments and renowned artists. Yet once he witnessed the tragedies of a world war, Hubermann was quickly humbled and humanized. He acted at once, feeling the pain of fellow Jewish musicians who were forced to renounce their titles under Hitler's regime. The themes of humanitarianism and bravery come to the forefront immediately under Aronson's skillful direction, paving the way for a journey that has now found a place amongst Holocaust literature.

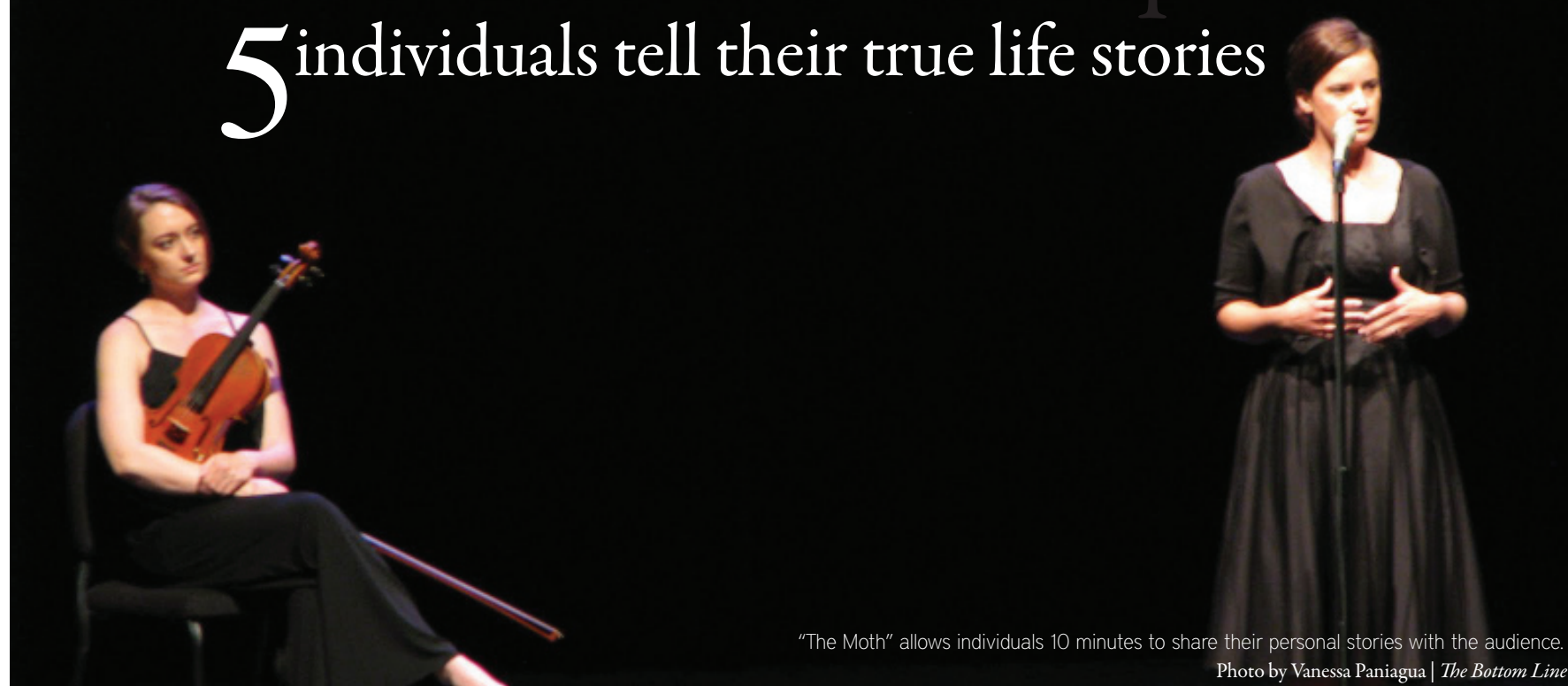
The film unfolded with Hubermann's staunch dedication to the salvation of Europe's musical elite, as he recruited many to an orchestra in the Tel Aviv desert. His struggle to establish this Palestine Philharmonic was fashioned into a multi-layered story, fraught with much struggle and pain. He touched shoulders with some of the time's most influential figures, among them Albert Einstein and conductor Arturo Toscanini. Despite his connections, it was an upward battle that Aronson conveyed with deliberate detail.

What Aronson most successfully depicted was the broader implications of the formation of this orchestra and its musical contextualization. Hubermann's recruitment of exiles fought against the anti-Semitism of the new Europe, while propelling a marginalized minority into prestige. His trail became fashioned into a humane and inspiring story, as Aronson sought to launch a "fantastic story that hadn't [yet] been told." He brought Hubermann out of the ashes of obscurity, breathing new life into a figure that was almost lost in time.

The production of the film is a feat in itself as well, one that must be acknowledged in order to understand Aronson's passion and dedication. The director explained in a supplementary talk at the event that the entirety of "Orchestra of Exiles" was a three-year production, and was based off of a script written almost exclusively from letters uncovered in archives. He had to sift through thousands of letters, translating them from languages such as Polish and German. Thus, this film gains respect as a historical achievement, one that has allowed Hubermann to remain alive in the minds of viewers. Aronson has commemorated a man and allowed for him to live on.

"Orchestra of Exiles" is a memorable production, permeated with the musical notes of Hubermann and the elite of his time. Hubermann is shown transforming from a privileged child to a man dedicated solely to egalitarianism and humanism. Once ignited by an inward passion, he took it upon himself to establish a musical legacy in the deserts of a foreign land. Aronson did this story justice, while meticulously documenting the life of a man that planted the seeds of a culture which continues to blossom.

‘The Moth’ Lands in Campbell Hall



5 individuals tell their true life stories

"The Moth" allows individuals 10 minutes to share their personal stories with the audience.

Photo by Vanessa Paniagua | *The Bottom Line*

by MARISSA PEREZ
Staff Writer

There's something fundamentally strange (but charming) about the idea of "The Moth Mainstage"—an event where five people stand on stage and tell true stories from their own lives. They're sometimes funny and they're sometimes touching, but above all, they're personal microcosms of the human experience.

The Moth is an organization devoted to the art of story-telling; as their website puts it, "[The Moth] is a celebration of both the raconteur, who breathes fire into true tales of ordinary life, and the storytelling novice, who has lived through something extraordinary and yearns to share it," alike. Started by poet and novelist George Dawes Green as simply a group of friends telling stories, The Moth has spawned not only events like Mainstage but also story slams (where anyone can step up to tell their stories), a podcast, and The Moth Radio Hour, which airs on stations across the nation, including NPR.

The storytellers that took to University of California, Santa Barbara's Campbell Hall stage on April 4 were each given 10 minutes to tell their story, with the theme of the evening being "Twist of Fate." First on stage was Brian Finkelstein, an Emmy-nominated writer for The Ellen DeGeneres Show and usual host of the L.A. Moth Story Slams. After he sufficiently warmed up the crowd, tremulously voiced writer and artist Jessica Lee Williamson took to the stage. As a storyteller, she came on without any script or notes, though her story was obviously rehearsed, perhaps with just the repeated telling of it.

Williamson spoke about her relationship with an adventurous man who lived in a tent. As she said, "when we walked down the street together, people would sometimes slip him a dollar, thinking he was a homeless person. That was because he looked like a homeless person." The mix of humor and insight that would mark most of the evening's tales colored her story, which finished with a happy ending—the two of them eventually married.

Following was Kevin McGowan, whose story began, "When I was 35, I moved back in with my mother, Patty." He had returned home to care for his terminally ill mother, but his story was one of triumph and the rekindling of their relationship; together, McGowan and his mother swapped secrets, watched "West Wing," and successfully planned a lavish party for her to say her goodbyes despite her lagging health.

The third story embodied the old adage that "truth is stranger than fiction," when TV writer and independent film actor Craig Chester took to the stage to tell the story of being haunted by the ghost of Montgomery Clift. Chester recounted being approached by two separate psychics who insisted that the ghost of Clift was following him, and wanted him to write a screenplay about his life. Chester drew attention to a number of similarities between his own life and that of Clift—the notable divergence being that Chester is openly gay, while Clift had been forced to live in the closet throughout his life.

"I could be Monty's happy ending," suggested Chester, who recalled how determined he had been to live his life to the best after his experiences with Clift's ghost.

Filmmaker Ellie Lee followed, telling of the process of

making a movie that was very important to her. After work at her local homeless shelter, she learned of the prevalence of abuse experienced by homeless women. Many of them had been abused in the past and many more were still in abusive relationships with the homeless men, compelling Lee to tell their stories. She used her passion for animation to create the film, doing thousands of drawings to accompany the stories the homeless women told her. Devastatingly, the drawings were lost in an accident shortly before they could be photographed for the film. Eventually, Lee managed to finish her film despite the setbacks, learning much about herself in the process.

"I made this film to save my friends, the women at the shelter, but they were the ones that saved me," she said.

Concluding the evening was 80s film icon Molly Ringwald, who was visibly emotional when recalling one of the most difficult times in her life—the loss of her unborn child during pregnancy. She talked about the struggle of grieving for the unborn—a loss that no one could see, unlike the visible pain of losing a child who had already been born. After learning that a childhood friend had also had a similar miscarriage, Ringwald explained that she was able to move on.

"I named her, and grieved her, and was able to say goodbye," she said of her unborn daughter.

The quinter of stories made for a stimulating and revealing evening in Campbell Hall, and effectively conveyed the fundamental idea behind "The Moth"; the rawness of the anecdotes was one that appeared to linger, like a moth, in the air long after the presenters finished sharing the poignant snapshots of their lives.

Photo by John Clow | The Bottom Line



Farmers Markets Continue to Blossom Around County

Purchasing plants nurtured by individuals with developmental disabilities not only provides them with increased self-esteem, but makes you feel good too supporting this cause.

-Wendy of the Devereux Greenhouse

by NURA GABBARA

Are you looking for the next coolest hang out spot where you can eat and explore healthy and locally grown fruits and vegetables, while at the same time enjoy a good time with friends? Well, look no further, because farmers markets are hitting the streets of Goleta to satisfy your health food craze.

Every Thursday and Sunday at the Camino Real Marketplace, as well as Saturdays in Downtown Santa Barbara, there will be a variety of healthy, yet delicious, foods that are grown and made for your purchase and provided to you by the Santa Barbara Certified Farmers Market Association (SBCFMA), a non-profit organization. According to the SBCFMA's website, their association is composed of 130 grower members, and owned and operated by the members and its board of directors; they are committed to helping promote local family farmers, and protecting the environment by sustaining and restoring surrounding greenbelt areas.

"We love to help out the local family

growers in our community who provide us with healthier options," said SBCFMA Operations Manager Aaron Young.

So what exactly is a farmer's market? A farmer's market is a market held either outdoors or indoors with booths and tents where local vendors are given the opportunity to showcase a variety of their freshly and locally grown produce, meats, homemade products (such as soaps, candles, and lip balm), as well as prepared foods and beverages. Farmers markets add value to growing communities and are spots for social gathering fostering revenue for California family farmers.

"[The Farmers Market] is the only place we have to sell our products. The honey we sell is raw and organic, straight from the honey comb," said a local vendor, Kristen, representing San Marcos Farms Honey Company.

The options the honey company offers range from dark brown honey, which is melted at 110 degrees Fahrenheit, to light brown, which is cold packed and has most of the enzymes left in it.

Other vendors, such as the Devereux

Greenhouse, sell potted cacti and succulents raised by special needs adults.

"We offer plants grown with love by Greenhouse Workers in the Devereux Adult Day Program," said Wendy of the Devereux Greenhouse. "Purchasing plants nurtured by individuals with developmental disabilities not only provides them with increased self-esteem, but makes you feel good too supporting this cause."

There has been speculation about having a farmers market on UCSB's campus. Students are currently in the process of petitioning to have a market on campus that would provide UCSB students and faculty the opportunity to purchase fresh, local produce in a sustainable and convenient way. There is also an online survey being emailed directly to students to further consider this idea. Those who complete the survey provide insight on the topic and necessary opinions about the benefits that hosting a farmers market on campus would have for students and faculty.

"I like the community feeling and the fact that I'm supporting people directly.

Sometimes the prices are a little high, but I usually don't mind spending a little bit extra to help out a member of my community," said first-year undeclared major Kelsi Bombke in support of having a farmers market on campus.

Having a farmers market on campus would definitely be a great way to purchase healthier options, but it may affect business for the Isla Vista Co-op. According to their website, the Isla Vista Co-op was founded when students angered by capitalism and corporatism burned down the Isla Vista branch Bank of America and replaced it with a community-owned venture that provides students with natural and organic products.

"[The Co-op is] driven not by profit, but by a motivation for community autonomy, mutual aid, and environmental justice," states the website.

Whether or not a farmers market will make its way to the UCSB campus, make sure to check out one of these markets and support local farmers who make it their pride to serve the community with only the best products.



First-year Ryan Clark played third base and went 2-4 in Friday's game against California Polytechnic University.

Gauchos Light Up Mustangs in Blue-Green Rivalry

STATS: Infographic by Jordan Wolff

Cal Poly vs. UCSB
on 4/7/13
@ Caesar Uyesaka Stadium, SB

CalPoly	(21-8)	7
UCSB	(16-14)	6

Final	
1 2 3 4 5 6 7 8 9 R H E	
1 0 3 2 0 0 0 1 0 7 1 0 2	
0 0 0 0 0 0 2 2 2 6 1 1 4	

on 4/6/13
@ Caesar Uyesaka Stadium, SB

CalPoly	(20-8)	2
UCSB	(16-13)	13

Final	
1 2 3 4 5 6 7 8 9 R H E	
0 0 1 0 1 0 0 0 2 7 2	
2 0 0 0 0 1 1 0 0 1 3 1 6 2	

on 4/5/13
@ Caesar Uyesaka Stadium, SB

CalPoly	(21-8)	2
UCSB	(16-14)	4

Final	
1 2 3 4 5 6 7 8 9 R H E	
0 0 0 1 0 0 0 1 0 2 6 1	
0 0 0 1 0 1 2 0 X 4 1 2 0	

Staying on Track: Innovative App Promises to Ensure Medication Adherence

by NATHALIE VERA
Staff Writer

Over and over again, people are advised to track daily aspects of their lives such as their monetary expenses or caloric intake in order to achieve financial literacy or a balanced diet. Unfortunately, many people inevitably find this tedious or inconvenient at one point or another, and New Year's resolutions become unattainable illusions. The result? Skinny wallets and not-so-skinny waists.

But while financial incompetence and unhealthy diets are certainly severe problems in America, medication noncompliance may have even more tragic results.

According to the National Stroke Association, medication noncompliance—that is, failing to take medication on schedule or failing to take it as prescribed—is a rapidly growing problem in the United States. This alarming issue has been reported to commonly end in disease and illness progression, extra costs as a result of complications and hospital stays, and unneeded medication changes.

"In the United States, 12 percent of people don't take their medication at all after they fill/buy the prescription," the National Stroke Association says.

As possible solutions for adhering to medication, the organization suggests using cell phones to set reminders, pillboxes with the days of the week, reaching out to family and friends as reminders as well, and writing down the recommended medicine dosage as a way of staying on track. However, the problem with trying to keep such disciplined regimen is that, as aforementioned, good habits are hard to maintain.

"It's hard for me to keep up with my birth control pill," a fourth-year at the University of California, Santa Barbara, who asked to remain anonymous, says. "I have a very busy life and so I forget."

As a result, the student shares that she has practically given up on the pill, forced to consider alternate contraceptive methods that have not been too convincing thus far.

Sure enough, it is no secret that UCSB students lead busy lives, and like this fellow Gaucho, several other women at the uni-

versity may be encountering the exact same problem, as well as anyone who takes vitamins or other medicine on a regular basis. However, according to an innovative app for smart phones, a real solution for this medication noncompliance problem may have finally arrived.

MediSafe, a user-friendly, free application on the iTunes Store and on Google Play, is "the first-ever cloud-synced mobile app that not only reminds users when it's time to take their medication, but also sends their family, friends and caretakers alerts if they miss a dose," its description reads.

This is how it works: after downloading the application to their mobile device, a user would configure their phone number into the settings for text message notifications. They would then set a time, special instructions (such as, "Eat After a Meal", "Every 4 hours," or "Do Not Take More Than 3 a Day"), and have the option to sync other people as another reminding tool. To do this, they would simply input the other persons' phone number, who would then also get a text message urging them to remind the user to take their medication.

For women on the birth control pill, this would provide an opportunity to sync their close friends or boyfriends for an effective reminder.

The UCSB fourth-year finds this feature very helpful. "That sounds better [than other similar applications that do not have this option]," she said. "I would sync someone I really trust."

However, she admits that she has already set alarm reminders on her phone in the past, explaining that those have usually failed because of having her phone on silent, being in the middle of a work shift and unavailable to take her pill, or simply being in the presence of family who are unaware of her active sex life. Therefore, MediSafe might prove as ineffective in her, and other people's cases, seeing as how its reminding tools are essentially the same techniques. For those required to be on multiple medicines, however, the app might better work in their favor.

Nonetheless, without the need to perpetually remember to take their medicine, UCSB students may now have more room for remembering to do their homework. Perhaps.

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DELTOPIA, continued from page 1

Photo by Maddy Kirsch | *The Bottom Line*

battery, public intoxication, and theft. Law enforcement took 440 calls for service, as opposed to the 243 calls reported during last year's Deltopia.

"We anticipated a large crowd and brought in extra staff to deal with enforcement and crowd control," said Santa Barbara Sheriff's Department spokesperson Kelly Hoover. "We also had representatives from County Fire, CHP, County Paramedics, and Alcohol Beverage Control there as well."

All infractions aside, the majority of Deltopia attendees enjoyed a warm April afternoon in a cocktail of camaraderie and debauchery. The weather—cited in a Sheriff's Department press release as a likely explanation for the increased turnout—reflected the beachy spirit of the holiday with a high of 82 degrees.

Despite the good times, Deltopia was marked by tragedy: 18-year-old California Polytechnic University San Luis Obispo student Giselle Esme Ayala was found deceased on the beach west of Campus Point around 8:20 a.m. on Saturday morning. Her family has been notified along with the Cal Poly community, and Santa Barbara police are conducting an investigation into the circumstances of her death.

In another notable instance, a wooden balcony holding several dozen Deltopia participants collapsed from the second floor of an apartment at 6643 Del Playa Drive at approximately 3:00 p.m. on Saturday. The balcony cracked from the weight and slid slowly off of the side of the building as a pile of Deltopia revelers fell to the ground in a jumble. University of California, Santa Barbara third-year environmental studies major Emily Lam, who was standing on the balcony when it fell, related how house residents and others at the scene banded together to mitigate the damage before an ambulance showed up.

"We were standing on it and we heard a snap. You could hear the wood collapsing, and people screaming and running," described Lam. "Most of the house owners came and started pulling people off [of the pile] and making sure they were okay, putting them in the house and out of the way. Everyone really came together."

Lam was quick to emphasize, however, that the collapse of the balcony did not correlate specifically to the fact that it took place on Deltopia weekend.

"It was more of a structural issue," Lam said. "I think that we were partying responsibly and that it was a freak accident. It was pretty standard Isla Vista before the balcony fell."

Responsible revelries or no, police department statistics do indicate that more and more people are coming to Deltopia each year, and that more people means more citations and injuries.

"We were very concerned with the underage drinking and the number of injuries we saw this year," explained Hoover. "We are looking at all our options for next year and plan to use social media to get the word out that we will be conducting strict enforcement and we expect people to behave responsibly."

In light of the increased attendance and continuance of dangers posed by the event, the Santa Barbara Sheriff's Department plans to work with the County, UCSB, and law enforcement agencies next year to determine ways to make Deltopia safer.

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