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Tiger



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SOUTH PASADENA HIGH SCHOOL
1401 FREMONT AVE, SOUTH PASADENA, CA 91030

IN THE NEWS

TALENT SHOW

Prospective performers should fill out the form in ASB's Instagram bio by Friday, Jan. 28 to audition.

WINTER FORMAL

The "Enchanted Winter Forest" dance will be held at the Wallis Annenberg Building at 7 p.m. on Saturday, Jan. 29.

SENIOR PANORAMA

The Senior Panorama will take place on the home field bleachers during lunch on Thursday, Feb. 3.

TIGER EXPRESS

STUDENT CAFETERIA WORKERS CONFLICTED OVER JOB FAIRNESS

STORY NOAH KUHN & ANAYAH MEHDI
ILLUSTRATION MARTIN WALSH

Student cafeteria workers are a ubiquitous presence on campus for the hundreds of high schoolers who take advantage of free meals every day, but the employees themselves have expressed ambivalence about their seemingly mundane jobs.

Prior to the beginning of the 2021-2022 school year, SPUSD Director of Food Services Michelle Curry sent an email to district families calling for students to apply to work in the SPHS cafeteria. The recruitment message states that student workers can interview for 15-minute and/or 30-minute shifts for brunch and lunch, respectively, and must be "dependable and in good standing." Based on the Sept. 14, 2021 personnel report approved by the School Board, 14 students are employed in the cafeteria and earn \$14.26 per hour.

Senior Kerrigan Riley, who quit her cafeteria position in December 2021, disputes that the lunch shifts are 30 minutes, and felt that she was not properly compensated for her work.

"I worked the lunch shift and was paid minimum wage for 20 minutes of work. Most days we worked more than 20 minutes, until they realized and had us close early," Riley said. "I thought I was going to be working 30 minutes and getting paid for 30 minutes of work."

Riley also compared the difficulties of lunch shifts to those at brunch, which are compounded by the chaos of the Tiger Express line where she worked.

"[Right before lunch] I would set everything up, which included helping put the food in containers, preparing the drinks, and switching the registers from brunch to lunch. Then

we would open up the door and have a long line of people. Lunch obviously got a lot more people than brunch, but it was nonstop for the whole 20 minutes. The lines were really disorganized and people did not listen," Riley said. "Once we finished serving lunch we closed the door and closed down the registers."

Due to the higher skill level demanded by lunch-time employees, Riley felt that should be reflected in the salaries.

"It was more than I signed up for, and considering that brunch and lunch were both paid minimum wage and lunch had more responsibilities, it was just annoying," Riley said.

On the other hand, junior and student worker Jacqueline Mancera, who staffs the grill register at lunch, expressed satisfaction with the pay.

"I get out of class five minutes early to set up, and I usually end up working around 20 to 30 minutes. I tap the things that each student gets on the computer screen so the school can charge their accounts," Mancera said. "I'm paid \$7 per day which I think is fair."

Beyond alleging poor wages, Riley was critical of the power dynamic between the adult supervisors and student workers in the cafeteria.

"One time we counted one item wrong on inventory and they got really mad at us even though this was the first time this happened."

In her email to families, Curry praised the strong retention rate of student cafeteria workers, so it is uncertain whether positions will be open for next fall.



MISOGYNISTIC HUMOR IN COMEDY

Tiger staff examines the use of humor as a tool for misogyny in response to the contemporary phenomena of "offensive humor" as a powerful force in the comedy industry.

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BURGERLORDS REVIEW

Restaurateurs Frederick and Maximilian Guerrero transitioned to a 100 percent vegan menu during the pandemic, but their plant-based bites still satisfy every diet.

Page 10



GIRLS BASKETBALL DOMINATES

The SPHS girls basketball team boasts an impressive 18-1 overall record this season. Their family-like bond and adaptable play techniques have led them to be undefeated 4-0 in league.

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NEWS

Coronavirus forces ASB to modify Winter Formal plans

STORY MICHAEL MAYEMURA
PHOTOS KEVIN HUANG & ERIN LEE



ENCHANTED WINTER FOREST is the theme of ASB's upcoming Winter Formal dance, which is set to take place at the same venue as the 2017 prom.

ASB adapted its plans for the upcoming Winter Formal dance on Saturday, Jan. 29 in response to a spike in coronavirus cases throughout the state. The prevalence of the Omicron variant of coronavirus leaves many students uncertain of whether or not they will attend the usually highly-anticipated event.

In a teaser video presented during the Winter Assembly in December 2021, ASB previewed the venue: the California Science Center's Wallis Annenberg Building in Exposition Park. ASB hosted the 2017 prom at the same location. Boasting a fountain, second-story bamboo garden, open-air roof, shimmer wall, and public transportation accessibility, the site seemed like the perfect location for the "Enchanted Winter Forest" themed dance.

"Other venues were considered, but as soon as I, along with [the Winter Formal committee] took a tour of the Wallis Annenberg Building at Exposition Park, we instantly fell in love," Commissioner of Activities, lead organizer of Winter Formal, and senior Julie Frias said. "Located next to the California Science Center in Exposition Park, the venue is extremely accessible for students. There is ample parking. Students have the option to take the Metro, take an Uber, or get dropped off right at the door of the venue."

Some students expressed concern about the possibility that the Winter Formal dance might be canceled because of constantly changing coronavirus health and safety guidelines. This left many students waiting to purchase their tickets in the final two weeks of selling, even though the prices went up.

"I knew I wanted to go before I even saw the venue because I missed out on the Winter Formal my freshman

year. But when I saw the venue I was even more excited to go," junior Stephanie Law said. "I definitely have fears about coronavirus and I already bought my ticket, so I'm also worried about them canceling, but if they do cancel it would be for our safety."

Other students are anticipating that the safety protocols in effect at the dance will not significantly decrease the risk of infection.

"I think [the dance] needs to be pushed back. Even though there was a mask mandate at homecoming, people didn't wear masks," junior Samantha Lopez said. "People dancing and getting all sweaty will make them want to take off their masks which, with current spikes in [coronavirus] cases, is dangerous."

As of press time, ASB's Winter Formal Committee has no plans to cancel the upcoming dance and has implemented several health and safety guidelines that those in attendance are expected to follow. These guidelines closely align with those currently in place on SPHS's campus.

"[ASB] wanted to ensure that students felt as safe and comfortable as possible when attending the dance," Frias said. "Along with an indoor garden, I am extremely excited for the open roof. Not only will the roof provide a beautiful view of the sky and landscape, but it will also provide more ventilation. The venue requires those attending to be fully vaccinated or provide a negative PCR test within 48 hours of the event, or 24 hours for a rapid antigen test. Attendees will also be asked to wear a mask for the entire duration of the dance."

Tickets for the "Enchanted Winter Forest" dance are available for purchase at the Student Bank during lunch until Friday, Jan. 28 for 75 dollars for SAC card-holders, 85 non-SAC, and 85 dollars OOTER.

Compost Culture shifts mission in light of new California law

STORY BENJAMIN REGAN
PHOTO MICHELLE SHADMON

The student-run club and non-profit Compost Culture is pivoting its focus to outreach and education in light of a recent California law and corresponding South Pasadena City Council ordinance passed in December 2021.

SB1383 requires the separation of organic waste throughout California and mandates municipalities to offer organic waste/composting services to their residents. This bill provides flexibility for each municipality to vary in the items it collects. For South Pasadena, the list of acceptable organic material includes flowers, egg cartons, pizza boxes, bread, coffee grounds, and meat. Plastic items, coffee cups, oils, medications, rubber bands, tea bags, and tissues are not accepted.

South Pasadena now collects the same organic materials as Compost Culture. This provides competition to the club and could potentially disincentivize citizens from participating in their pickup programs. The club is modifying its mission statement to respond to the challenges this new law brings.

"We're trying to make our program more [about] advocacy and education, and less [about] money and pickups," Compost Culture Chief Operating Officer (COO) and sophomore Twyla Metcalfe said.

Supporters of Compost Culture's adjustments include the local non-profit WHH Foundation, which recently granted the club \$7,500 to support its efforts.

In response to the law, Compost Culture's officers sent out an email to their nearly 100 customers, voicing not only their shift in goals, but also the changes and updates that come with it.

"We understand that with our city's different pickup service, you may be inclined to discontinue with



COMMUNITY OUTREACH AND EDUCATION is student-run club and non-profit organization Compost Culture's new focus and mission.

Compost Culture," the email read. "We would love for you to continue supporting us through coming to the farmers market, participating in activities, and interacting on our posts. We want to maintain a positive presence in the community, supporting and educating all members."

After clarifying its intentions, Compost Culture announced the advancements it plans to incorporate. Among these services are continued curbside pickups, education for elementary schoolers on the benefits of composting, partnerships with community gardens, and additional permanent drop-off locations in San Marino. Compost Culture also plans to add South Pasadena Farmers Market educational and pickup activities as well as a subscription service to their brand.

"We want to continue our work at the school and in after-school programs in order to get the youth involved, teachers, [and] get the parents involved," Chief Executive

Officer (CEO) and co-founder of Compost Culture senior Liam de Villa Bourke said. "We do eventually want to work with the city and, in the end, reach our city's goal of creating cultural and environmental sustainability."

SPHS alumnus Patrick Latting and de Villa Bourke founded Compost Culture in 2020 to make a local environmental impact and act as the city's composting service. The club received a \$5,000 grant from the Dragon Kim Foundation in September 2020, helping to further the club's mission and services. By collecting compost, it helps keep organic materials out of landfills and returns the waste back into the soil to foster new ecosystems.

Compost Culture will continue its pick-up program and will host a weekly booth at the farmer's market to collect scraps from community members. Those interested in Compost Culture can get involved by speaking to volunteers at their next booth on Thursday, Jan. 27.

NEWS SNAPSHOT

DEI Committee

SPUSD's Diversity, Equity, and Inclusion (DEI) Committee has yet to take any action regarding the merits of the Gifted And Talented Education (GATE) program. The school district formed the committee in March 2021 to push for the closure of gaps in access and opportunity among marginalized students for a more equitable learning environment.

Students, parents, and faculty from all five SPUSD campuses staff the committee. Junior Samantha Lopez is one of SPHS's representatives and meets with the rest of the committee monthly to discuss various aspects of

inclusion and equity at SPUSD. Recently, it set its sights on the GATE program because of its 'opt-in' policy and lack of advertisement, leading many groups, especially ones with language barriers, to be unaware of its existence. The GATE program is an identification test that begins in third grade and seeks to separate "gifted" students from non-gifted students and better support their education.

"We've been meeting monthly to discuss the GATE program and its effects on students, brainstorming other issues to target, and being very thorough in figuring out the impacts and demographics of students involved in the GATE program," Lopez said.

Lopez entered the committee with hopes of changing policy, but so far little has been done in lieu of discussion.

"The point of [the committee] was to do something," Lopez said. "But all we have been doing [is] talking. In the beginning, we brainstormed possible issues and we decided on the GATE program and discussed that. But we've been doing nothing. We begin the meetings with a discussion of what happened before so it eats into the time we could be discussing something else."

Assistant Superintendent of Instructional Services and one of the committee's administrative representatives, Christine Gervais, did not respond to a request for comment in a timely manner.

Lopez plans to stay on the board and hopes to encourage more action-focused meetings. The board meets next on Wednesday, Feb. 16.

JPL rover Perseverance brings Mars to life

The rover's findings will aid NASA scientists in their efforts to one day send astronauts to Mars.

STORY BENJAMIN REGAN
PHOTOS COURTESY OF NASA/JPL-CALTECH

Through its collection of rock samples and over 200,000 images since its landing, the Mars rover Perseverance helped increase access to information on the barren surface of the 'Red Planet.'

The six-wheeled, 2,260 pound rover Perseverance was built by scientists at the Jet Propulsion Laboratory (JPL) in La Cañada, and launched from Florida's Space Coast on July 30, 2020, before landing on Mars on February 18, 2021. The rover joins its predecessor, Curiosity, on Mars's surface with a mission to search for evidence of microbial life and to collect and analyze rock samples. Perseverance's findings will help scientists better understand the planet's surface and atmosphere.

In an effort to connect the public with Perseverance's mission, JPL designed the "Explore with Perseverance"



website. On it, viewers are able to see through the eyes of Perseverance and view the images taken of Mars on its 19-megapixel cameras.

Hallie Abarca, a JPL engineer and data image processor, played an integral role in the development of the rover and in bringing images back from the Martian planet. After leading the engineering camera team for Curiosity, Abarca commanded the instrument data processing operations team for Perseverance. She also worked on software that enabled scientists to decide which objects to target on Mars' surface.

"I run a team of folks who are actually responsible for processing all of the data and images," Abarca said. "We made sure first that images got processed and that everything [was] going through our pipeline correctly and, sure enough, we had images from Mars."

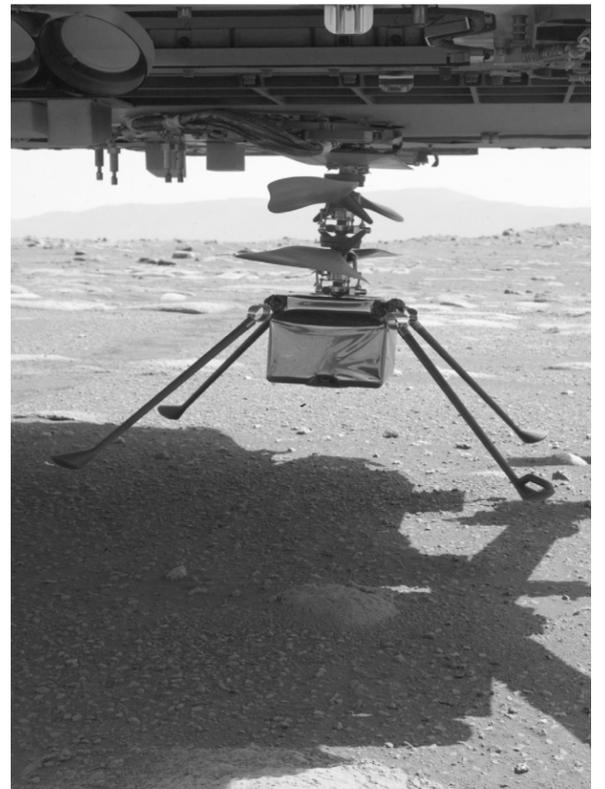
Abarca graduated from Arizona State University with a Bachelor of Science degree in Earth and Space Exploration. She then landed an internship with NASA before being hired to design the camera on the lunar reconnaissance orbiter currently in circulation.

Perseverance's Martian rock collection and analysis is one of several innovative discoveries the rover has made in its first year on Mars. Perseverance discovered seven new samples of Martian rocks, including montendier and rochette. They are stored in sealed tubes using a robotic arm that Abarca helped design the software for. With access to Martian rocks, scientists can unlock key information on Mars's climate and geology.

"This is the beginning of a long term plan to collect samples on Mars, and then actually bring them back to Earth so scientists can study them," Abarca said. "What's amazing about this rover is that we can actually do the sample collection [on Mars] and another rover will come and pick those up so that they can get sent back to Earth."

Another milestone Perseverance achieved is creating oxygen on Mars. Through a small, gold instrument called the Mars Oxygen In-situ Resource Utilization Experiment (MOXIE), the rover takes the 95 percent carbon dioxide concentrated atmosphere of the Martian planet and converts it into oxygen.

"My personal favorite thing about the Perseverance rover is that it can generate oxygen," Abarca said. "It is basically



GENERATING OXYGEN ON MARS is an important development that scientists hope to achieve through Perseverance's mission.

a precursor to when we send astronauts to another planet. We can scrub out the [carbon dioxide], and we can make oxygen."

Perseverance and its findings mark a new period of space exploration, successfully beginning the process of returning rock samples to Earth. In the coming years, JPL plans to partner with the European Space Agency to launch the next rover: The Rosalind Franklin ExoMars Rover. This partnership is in an effort to continue learning more about the 'Red Planet.' Through this mission, alongside Perseverance's discoveries, scientists may one day be able to send astronauts to Mars.

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SPHS Isolates Sick Students

As the pandemic continues, students remain uncertain about the leniency of SPHS's attendance policy. In this spread, Tiger breaks down the results of a survey and highlights students' coronavirus experiences.

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& RALUCA TUDUSCIUC

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Students left in the dark

Since the return to school after winter break, coronavirus cases have increased steadily, leaving many students worried about the possibility of missing class due to infection. As of press time, there have been 78 reported coronavirus cases at SPHS and 244 cases in SPUSD for the school year. The case numbers for the month of January are over double those from the previous month.

The decision to return to in-person instruction without a distance learning option for students who test positive for coronavirus has created uncertainty among the student body.

SPUSD's coronavirus policies are clear in that students should remain home if ill. Beginning the week of January 17, students received at-home testing kits to be used before returning to school the following week. The tests are administered following the CDC's recommended five day testing schedule. This policy is set to continue throughout the rest of the school year. Following a new requirement that all SPUSD staff must wear medical-grade masks, students are also strongly recommended to wear non-cloth, well fitting masks.

Even with these regulations, students are still attending classes sick. Survey respondents cited being forced to attend school by parents, only experiencing mild symptoms, or having an exam scheduled as to why they made the decision to go to school while ill.

"One weekend I caught a horrific cold; fever, chills, fatigue, [and] sneezing," sophomore Winter Lopez said in the survey. "I stayed home that Monday and in one day I had eight assignments, a project, and two tests to study for. I knew I couldn't miss any more days, although still extremely sick, I had already fallen behind. The next day I went to school and, after my first period, I almost blacked out due to exhaustion. So, although I went home and did

not return until the next week, it just goes to show how much pressure is put on the students."

While some teachers do make an effort to offer means for sick students to continue learning while in quarantine, students have conveyed worry because few of these measures extend beyond posting a slideshow on google classroom.

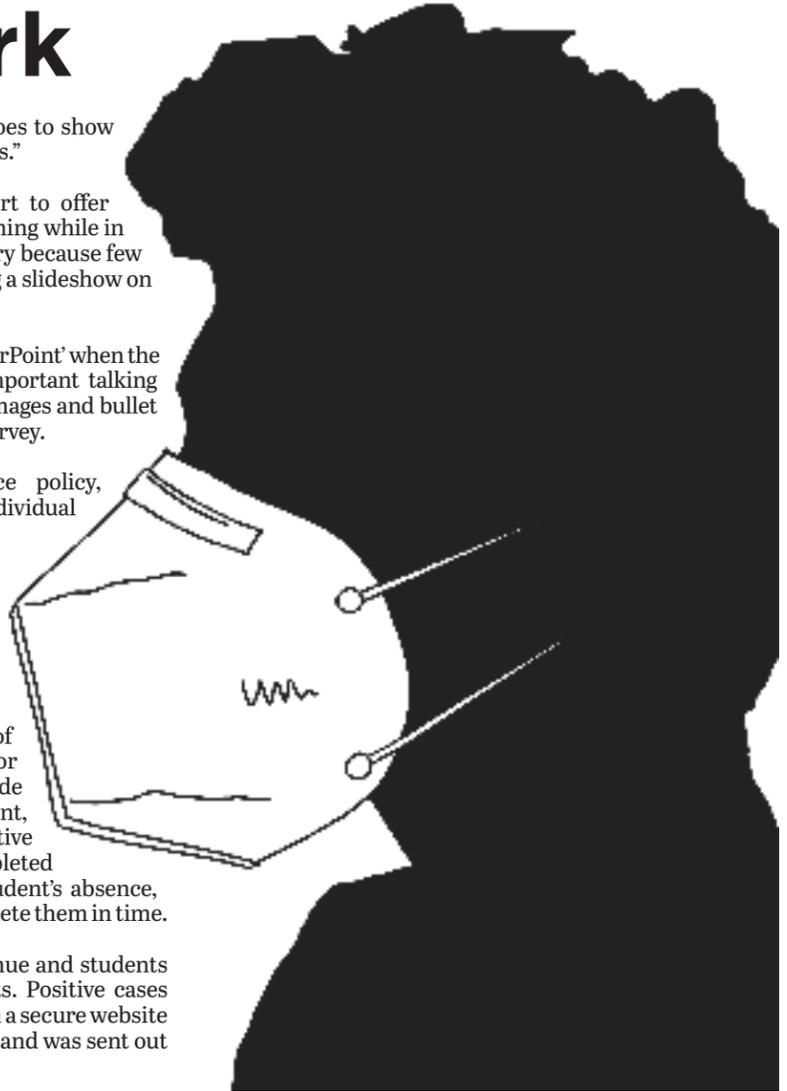
"I'm tired of being told to 'refer to the PowerPoint' when the PowerPoint doesn't include the most important talking points that were made in class, just the images and bullet points," a 12th grade student said in the survey.

According to the school's attendance policy, making up missed work is left to individual teachers' discretion.

"Teachers may give equivalent work, not necessarily identical assignments," the attendance policy reads. "Some work is not able to be made up and may result in diminished academic attainment."

The relatively unknown option of independent study, which is designed for people to catch up on schoolwork outside of the typical classroom environment, is not applicable to coronavirus positive students, either. As forms must be completed a minimum of ten days prior to the student's absence, there is no way for a sick student to complete them in time.

Home testing for coronavirus will continue and students should be testing in five-day increments. Positive cases should be reported to the district through a secure website that can be found on the district website and was sent out in previous emails.



Pressure to attend school harms students

Tiger's Coronavirus and Attendance Survey received 240 responses from the student body, which found that approximately 53 percent of students have attended school while ill, and 57 percent of respondents recorded knowing someone else who did. Eighty-three percent of those students cited the main reason for doing so was fear of falling behind in a class, and described feeling unsupported by teachers and administration as they struggled to catch up with missed work.

Students pointed to SPHS's academically-rigorous environment as another reason for attending school while ill.

"Falling behind meant more work to do while worrying about what I [missed]," an anonymous senior said in the survey. "So coming to school to get important work done and then getting picked up was more preferable."

Based on responses, it seems that some students feel pressured to attend school while fighting off an illness because in the past, they have not been supplied with adequate resources to make up for missed work. Furthermore, students who answered the survey reported their learning being significantly disadvantaged when going to school while sick, and described feeling "exhausted"

and "disgusting" as they struggled to push through lessons and exams.

Other students expressed their frustration that SPHS administration seems to value attendance over student well-being. When asked if they believed staff prioritizes their physical well-being over academics, only 17.5 percent were definitively in agreement.

"I sat in the car and cried when I was down with the cold, because I was so worried about what I'd be missing but I was pushing my body too hard," an anonymous sophomore said. "And it was a harsh reality check that the reputation of the school means more than a student's health."

California is one of six states that bases funding for schools on student attendance, though SB830 — which authorizes supplemental education funding — may soon amend this. Currently, if a school district has 100 students enrolled but their attendance rate is 95 percent, then the school only receives funding

for the 95. This policy creates pressure for schools like SPHS to achieve a high attendance rate.

To some students, given the ongoing coronavirus pandemic, it seems unreasonable and outdated for students' academics to be penalized for absences they cannot control.

"I have a friend who has been sick multiple times and hasn't been able to go to school consistently. They got Saturday school and I don't think that was something he deserved," an anonymous senior said in the survey.

Respondents also noted that some teachers did not clarify their late work policy in regards to coronavirus, making it difficult to navigate missing assignments. They asked that teachers make work more accessible online and provide greater leniency for students absent due to illness.

The school attendance policy can be found on the school's website and on page 14 of the Tiger Guide. Absences must be excused by a parent or guardian within three days of a student's return by sending an email or signed note to the school's attendance clerk.



THE TIGER

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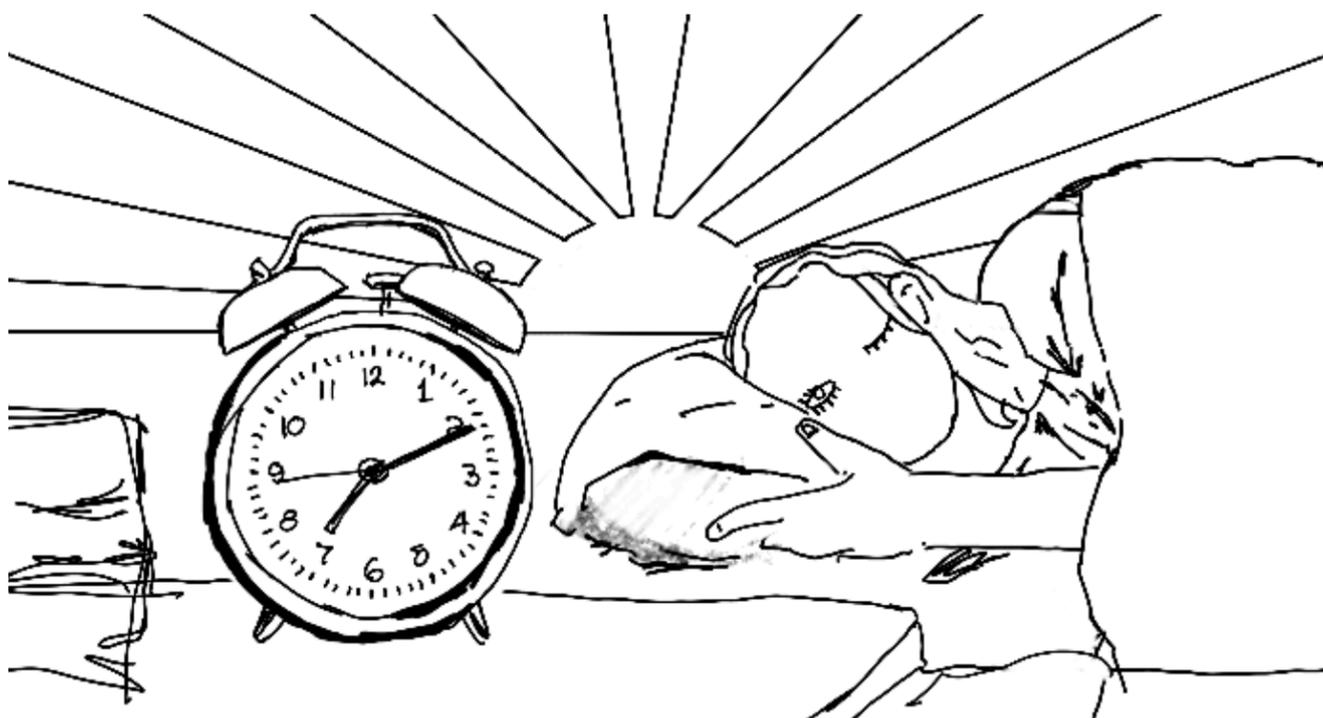
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STAFF EDITORIAL

OPINION



The illusion of later start times

Later school start times do not address the problem of teenage sleep loss.

On a given school day, teenagers stumble out of bed at 6:30 a.m., get ready for school, and are in class by 7:30 a.m. They went to bed at 12:30 a.m. the night before catching up on homework and studying for the three unit tests they have that day. Lawmakers in California came to the conclusion that the way they would get teenagers to sleep more was to have school start later through Senate Bill 328. With the new bill, teenagers still go to bed at 12:30 a.m., but can wake up at 7:30 a.m. instead.

Teenagers in recent years have been heavily sleep deprived. According to the American Academy of Sleep Medicine, "teenagers aged 13-18 should sleep about 8-10 hours per 24 hours," but a majority of teenagers do not get an adequate amount of sleep. In fact, according to a study conducted by the American Academy of Pediatrics in 2018, a whopping 73 percent of teens do not get the recommended eight to 10 hours of sleep each day. However, in order for more teens to get more sleep, a later school start time is not the answer — a lighter workload is.

In order to combat teenage sleep deprivation in California, California Governor Gavin Newsom signed Senate Bill 328 in 2019, which must be in effect by the 2022-2023 school year. All middle schools are required to start no earlier than 8 a.m. and high schools are to start no earlier than 8:30 a.m.

As school days start later, they must also end later in order to accommodate the legal requirements for how long the school day must be in California, which is six hours.

At SPHS, classes used to start at 8 a.m. and end at 3 p.m. However, school now starts at 8:30 a.m. and ends at 3:35 p.m. This shift in time clashes with a wide variety of extracurricular activities that students partake in like sports, music lessons, and tutoring sessions. These activities are pushed back later. Once they are situated at home, they have to get their homework done, study for tests, etc., and then go to sleep even further past midnight. It is a giant domino effect.

The 2014 Brown Center Report on American Education found that with the exception of nine-year-olds, the amount of homework schools assign has remained relatively similar since 1984. The size of the workload has remained consistent, but now it does not get completed until late into the late hours of the night. A study conducted by Stanford Senior Lecturer Denise Pope in 2014 found that students were on average doing three hours of homework a night, with some even doing as much as five hours a night. 56 percent of the students in the study also cited homework as a primary stressor in their lives.

The more time students are spending on homework, the more stress they experience and the less sleep they get. The less sleep they get, the more likely teens are to suffer from depression, anxiety, irritability, obesity, and build up insulin resistance. The more time-consuming workloads coupled with later school start times result in more teens are stuck working later into the night, which can lead to complicated health problems.

Simply starting the school day late is not going to change this. Making adjustments to workloads, less emphasis on exams and standardized testing, and a larger number of resources for stress management and sleep deprivation at schools as well as at home is what is going to get teenagers sleeping a healthy amount. In SPUSD, there needs to be a shift in the amount of work students are going home with each night across all grade levels, but most notably in the high school.

This can range from anything to administration requiring teachers to reduce workloads on weekends, having more teachers use the conflict calendar to avoid overlapping tests, and providing more resources for students to complete homework and other work in class. High schoolers are not getting enough sleep and there needs to be more opportunities for teenagers to sleep more. A school day starting 30 minutes later and throwing off a student's schedule by one or two hours is not going to solve the issue of chronic teenage sleep deprivation.

Boos & Bravos

Tiger's cheers and jeers for the month of January

BOOS

BOO to the AP Language and Composition books. Why are there no pictures?

BOO to movies. Don't even mention them to me.

BOO to Monday morning yoga with Ms. Jaroch. My shoulders do not need to be dislocated before a timed write, it is painful enough.

BOO to Lin Manuel Miranda. Stop it right now!

BOO to Mrs. Mogel and her CD player. Please come join us in the 21st century.

BOO to the green M&M. You can't even sit down to have a drink with an M&M anymore.

BRAVOS

BRAVO to thermal inversion. Sky sandwich :)

BRAVO to Ms. Nielsen for saying "you guys are so energetic" sarcastically. That is SO funny.

BRAVO to people who are lactose intolerant. You've made it this far!

BRAVO to the green M&M for escaping the clutches of toxic masculinity. You can be sexy in sneakers too.

BRAVO to Mr. Wulf for making COVID tests optional. Thanks for helping us choose whether or not we want to flatten the curve.

BRAVO to bread. The fuel of the hungry.

Misogynistic humor? I hardly know her

So-called “edgy comedians” try to blur the lines between humor and misogyny. This envelope-pushing does not change the fact that misogyny is not funny under any circumstance, even if presented as a joke.



STORY CHARLOTTE DEKLE
ILLUSTRATION TERRY SONG

Content warning: rape and sexual assault

“I’m not a misogynistic or racist person. But I do find those jokes funny, so I say them.” Comedian Daniel Tosh told this joke to the Television Critics Association in 2011. In other words; he’s not sexist, but his jokes are. Tosh is one man, in a larger trend, who has used “subversive” humor to mask sexist motivations. After an incident when Tosh said that rape jokes were always funny, a woman heckled him by saying

“Actually, rape jokes are never funny.” Tosh responded to this heckle with a statement that elicited a rupture of laughter from the crowd.

“Wouldn’t it be funny if that girl got raped by like, five guys right now? Like right now?”

Tosh later apologized via Twitter for the incident, saying “the point I was making before I was heckled is there are awful things in the world but you can still make jokes about them.” The fact is that misogynistic jokes do not just end at the punchline.

According to a study done by the Journal of Social, Evolutionary, and Cultural Psychology, “Males exposed to sexist jokes reported higher levels of rape proclivity in comparison to males exposed to non-sexist jokes.”

Hearing jokes like Tosh’s normalizes rape culture, which then further enables and stigmatizes actual discussions of rape or sexual assault. This is due to the fact that sexist

and misogynistic jokes often reduce women to objects or demean them to the point of dehumanization.

Conversely, if women are at the receiving end of misogynistic jokes, they only have two options: condemn the joke or laugh it off. The former leaves them open to being seen as ‘sensitive’ or ‘unable to take a joke’ which fuels further sexism and misogyny by trivializing women’s emotions.

Responding to Daniel Tosh’s controversy, disgraced comedian Louis C.K stated “Stereotypically speaking, feminists can’t take a joke.” Louis C.K is known for his crass comedy and tendency to commit sexual assault, so his takes on feminism have lost credibility. It’s not that feminists cannot take C.K’s or Tosh’s jokes it’s that C.K’s humor that demeans and belittles people is never funny. The idea that women cannot take a joke has been propagated since the dawn of comedy, when cavemen comics etched ‘cavewoman not funny’ on the inside of a dark cave.

To Tosh’s point, there are terrible things that happen in the world and within those terrible things, jokes can be mined. The thing about misogynistic jokes like Tosh’s and C.K’s is that there is no punchline. Or if there was one, it was that women being raped is humorous, which is untrue in all cases. Solvency for this issue lies in the hands of comedians retooling and recontextualizing jokes about sexual assault. Comedian Cameron Esposito’s standup ‘Rape Jokes’ is a masterclass in how to talk about sexual assault without making the victim the punchline.

Actually, Louis C.K, feminists can take a joke. Where you and Daniel Tosh missed the mark is that the jokes aren’t funny. Unfortunately, being funny is the only requirement for a joke.

The sexualization of deceased female celebrities

STORY ALISON WANG
ILLUSTRATION ETHAN LYONS

Marilyn Monroe is a star who needs no introduction, but it is ironically her overdose death at 36 that solidified her as immortal. Her premature death created a timeless snapshot of her life — forever an embodiment of the glitz and glamor of 1950’s Hollywood. Her youth is preserved, untainted by the ungraceful aging that left her contemporaries forgotten to time. In fact, a number of her peers who were equally if not more popular at the time are no longer household names. Monroe’s image lives on in a way that Jayne Mansfield’s does not.

Monroe and the other female icons who died young are unwillingly objectified and unable to reclaim their image following their death, while the world looks on and feels entitled to fabricate a public version of their personal lives. Their pristine, youthful womanhood is preserved while older women are cast aside because they age into something no longer desirable.

All celebrities are susceptible to the general public’s conjecture, but just as women are more frequently socially objectified than men, so are female celebrities. Male artists like Jim Morrison maintain an archetypal masculine and simplistic persona in death. Morrison is remembered as an early member of the 27 Club, a poet, and a temperamental rock star, all of which is exactly what he was. While his image may also be commodified, it is overintellectualised more than it is oversexualised.

The tragedy of celebrity women who die young gives onlookers the borderline morbid opportunity to flesh-out their future instead of simply mourning their death. Girlhood leaves a lot up to the imagination from the unrealized potential of a career cut too short to more salacious speculation about secret affairs or hidden scandals. Women, even women in positions of relative power, live in a society designed by men for men and are directed by men in life and even in death. A woman who dies young, a forever young woman, makes an even better canvas for projection.

In death, these women completely lose control of what they are. This inevitably happens to everyone when they die. The difference is that non-celebrities aren’t able to mobilize massive public reaction that will grieve their death. Details of their “personal lives” come forward and they are unable to reclaim their narrative, which is what happened in light of . Instead, their lives are simply characterized as tragic, exploited at a young age by people and never allowed to be anything other than their career at face-value and misfortune.

The tragedy of women’s death changes everything we see about them — all of their work is filtered through the lens of whatever the public twists the women’s post-mortem “truth” to become. We reduce their lives to the rose-colored glasses of their eternal youth, and objectify the beauty of someone so young. Older women are relevant, but not well loved as icons. Old women age, and society at large places them into a different



archetype. The young and mysterious sex icon turns into the aged and experienced caretaker, doting mother, or fashionista. Older women who hang onto their youthful glamor are generally the played for laughs (see Catherine O’Hara in Schitt’s Creek or Jessica Walter in Arrested Development).

The social implications of immortalizing a beautiful, dead, woman on a t-shirt or in a tabloid gossip retrospective are interesting less for what they say about enduring celebrity legacy, and more for what they reveal about what captures the public fascination.

Quinnie’s Opinnies

QUINN
MANZO



In search of softness

You learn things about yourself when a loved one leaves your world.

My aunt, May Arakaki, passed away unexpectedly in July of 2020. Due to quarantine, most of my family was not able to see her for the months leading to her passing. She was, along with my grandmother, the center of the family, and her passing sent a devastating ripple through my family’s ecosystem.

She was incredibly generous. Not super fond of hugs, she showed her family her love in a million ways. When she did offer you a hug, it was an unmatched honor. She spent many of her years as a school principal, and outside of work she was a pillar in the Japanese American community. When we finally get the

chance to honor her life, I know the funeral will attract thousands, each attendee personally transformed by her acts of selflessness.

In the beginning of 2020 I was spending much of my time contemplating the softness in my personality and behavior, more specifically the lack of it. I grappled with the hardness of my composure and speaking voice, worried it made me less likable.

What people say about me—that I’m intimidating and unapproachable—haunted me in those months. I wished that I was softer, someone who didn’t ruffle anyone’s feathers. If I felt passionately about something, I would keep it to myself. If I followed more, tried to mirror other people more, maybe they would like me.

May Arakaki was not soft. She overflowed with kindness, of course, but she was not soft. She was strong. The kind of strength of character and strength of emotion that when translated to physical strength, she could carry all of the world’s mountains. She was intimidating too, but I realized that her intimidation demands respect, not fear.

Like some cruel joke, I only began to hear my Aunt’s words in my head after she was unable to say them to my face. Shortly after her passing, I pictured a sit-down conversation with my Aunt May in which I told her I

wished I was softer. In response, she kissed her teeth, shook her head, and swiped her hand at me. That gesture in my family is commonly used to dismiss nonsense. It was that imagined interaction that squeezed my shoulders and shook me out of it.

The loss of my aunt forced me to reflect on the impact she had on my life, and the standard she set for the women in my family. They have gracefully endured the things no one should have to: loved ones with drug addiction, immense loss, the Japanese internment camps. They raise their children to be empathetic, to speak for those that can’t speak for themselves. They have thrived in male-dominated fields, as respected judges and business executives. From them I know persistence, kindness, grit, and altruism. I honor those women when I exude strength and move through life with the graceful resilience they have instilled in me.

Unlike my past columns, I don’t want to use any quirky jokes or overly flowery figurative language. This love letter to my matriarchal upbringing warrants complete sincerity. Women persist through the daily harrowing disenfranchisement and disrespect, all while under the pressure to be well-mannered. Carry the weight but remain light, be soft, smile more. There is a beauty to the ugly sight of me clenching my teeth and fists. There is a beauty to the roughness.

Diversity quotas neglect inclusivity

Laws mandating corporations to hire women and BIPOC only go so far in addressing underrepresentation.

STORY ANAYAH MEHDI
ILLUSTRATION ISOLE KIM

Amazon Studios has released a new guide to its inclusion policy, stating that “higher roles on productions like directors, writers, and producers under Amazon Studios will need to meet a minimum of 30 percent of women and people within a marginalized racial or ethnic group.” Amazon Studios is not the first in this new phenomenon.

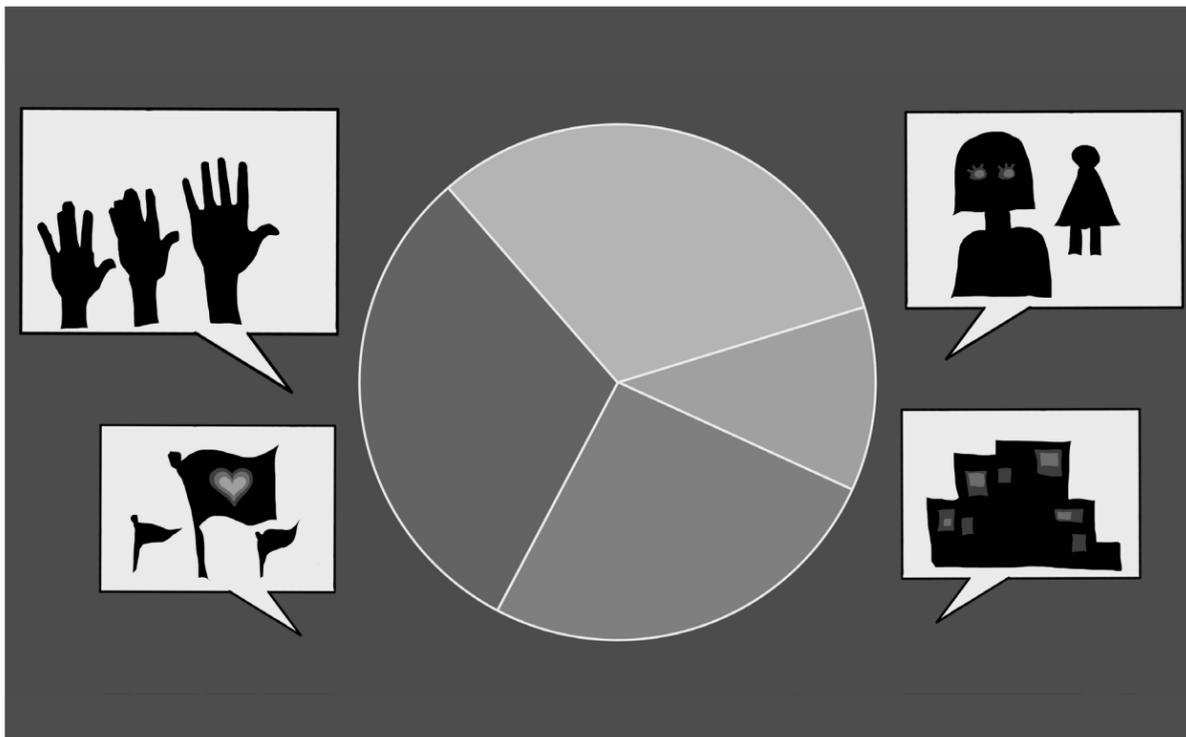
In fact, many corporations have been implementing quotas in an attempt to increase diversity in the workplace, sometimes even going so far as to only allow an oppressed demographic apply for higher positions. Forced corporate diversity has no benefits when inclusivity is not held at the same level of importance. It just becomes tokenism.

Diversity quotas came into effect when SB826, a California law was passed in 2018. This law requires corporations with headquarters in the state to have, depending on the size of the corporation, at least one or two women on their boards by the end of 2019. Another California law, AB 979, also known as Underrepresented Communities on Boards, mandates California-based corporations to have at least one director from underrepresented communities on their boards by the end of 2021. Depending on the size, one to two more directors from underrepresented communities would be required by the end of 2022.

These laws can lead to more diverse workplaces, but just because more minorities are hired to fulfill a quota, does not mean these minorities will be treated equally once a part of the workplace. Diversity is one step of representation, but the other step, which is often ignored, is inclusivity.

Establishing a workplace with multiple different perspectives including those of minorities is only beneficial when each person's voice is being equally heard. According to Rita Mitjans, ADP's (Automatic Data Processing) Chief Diversity and Social Responsibility Officer, diversity is the “what” and inclusion is the “how” in your workplace. This, in theory, would mean that diversity breeds inclusion, but again, the issue is a little more complicated.

Tokenization is the act of giving others a false idea of equal opportunity and diversity in the workplace. When



discussing the promotion of diversity in the workplace, the intent can vary. When diversity is turned into a quota to be met, hiring minorities becomes less of an exercise in promoting inclusivity and more of a survival tactic. A company can hire minorities to present an illusion or exaggeration of a diverse and inclusive company which does not align with how it is in reality.

In order to improve the performance of the workplace, it's vital to look at the work ethic and the level of ability. When just evaluating to reach a quota, the individual's actual ability can sometimes be compromised or even pushed to the side.

“Employees don't want to feel as though their skills and capabilities are undervalued because we're trying to make quota,” Andrea M. Pearman, the president and CEO of Diversified Marketing Strategies (DMS) said.

If the company only cares about its performance with little regard for inclusivity, then these requirements might

ensure a certain number of minorities in the workplace. That said, other than meeting a quota to “diversify” the workplace, these mandates have no meaningful purpose.

However, regardless of the true effectiveness of mandated corporate diversity, it still provides underrepresented groups with opportunities in the workplace, despite how they may be treated once employed. It also shows that there are measures that are being taken to help improve diversity which is a start and certainly better than nothing.

Forced corporate diversity is ineffective when the workplace does not seek inclusivity along with diversity, the skill level of the individual holds little to no value in the hiring process, and the corporation's intention is solely to use representation to help attract others. If companies have quotas for diversity, it is also crucial for them to implement tactics to promote inclusivity. Going in with the right intent is vital in order to gain advantages from these quotas.

Individual tree planting does not resolve inequity

STORY BENJAMIN REGAN
ILLUSTRATION ETHAN LYONS

Another case of environmental injustice has crept into society: Inequity in tree planting. Communities of color in the United States have 33 percent fewer trees on average than majority white communities, and this deficit leads to serious physical and mental health effects. Individuals and non-profits often try to compensate for a lack of state action, making a strong but unsustainable impact. Inequality in tree planting shows an example of these individuals, and, despite their best efforts, how larger-scale change is needed.

The organization American Forests believes that the absence of trees in urban areas will increase heat-related deaths by more than 50 percent over the next three decades, compared to the previous three. And limited studies indicate stress levels are significantly lower when tree canopy levels are higher, leading to many diseases. Low income communities are being subjected to a multitude of significant health risks due to a lack of trees. 92 percent of low income communities in the U.S. have fewer tree coverage than higher-income neighborhoods. The inequity is strikingly clear – those in poorer areas see less trees and more health issues as a result. And the California State government, presented with this issue and numerous calls for change, has been eerily idle.

One example of individuals trying to combat this inequity in place of the state is Tree Ambassadors. Rachel Malarich, the Chief Forestry Officer for Los Angeles and her Los Angeles Public Works team are partnering with the Tree Ambassador Project Team, created purely because of California's inactivity. Throughout the nine-month educational program, Tree Ambassadors have added members and have planted 800 trees in historically under-represented communities.

Tree Ambassadors consists of 11 different environmentally-driven organizations, and have put “closing the canopy equity gap in Los Angeles” at the forefront of their goals. Tree Ambassadors are making a strong mark through their educational initiatives. Tree Ambassadors have planted 800 trees in historically under-represented communities.

However strong Tree Ambassadors's mission statement and goals are, and however smooth the execution of their education program has been thus far, a small, local non-profit is not equipped to take on a substantial environmental issue – they don't have the members or funds to do so. Tree Ambassadors has been unjustly stipulated to be the driving force in reversing this inequity. It is the responsibility of the California State Legislature to address the inequity in tree planting and step in – requiring trees to be planted in low-income communities, founding additional programs while assisting Tree Ambassadors, and working on the maintenance of trees.

With change being implemented at the state level, permanent, sustainable differences will be made. The Atlantic estimates that if 90,000 planting in low-income communities throughout Southern California, inequity in tree planting will be erased – air quality will improve, water will be conserved, wildlife can be supported, and even the uttermost heat of the California sun will be lessened. State leaders have an obligation to the health of their people; every citizen in California deserves to experience trees, nature, and shade.



Staff Fails to Reflect

South Pasadena High School has a relatively diverse student body. Unfortunately, the degree of diversity in staff on campus does not match that of the student body and teaching staff on how well the faculty at SPHS reflects the racial makeup of its students.

STORY LEXIE DOIG, ANIKA EBBERT, QUINN MANZO, & MICHAEL MAYEMURA

PA

Data reveals diversity discrepancy

Student and staff racial makeup on campus do not match. The California Department of Education collects information on California public schools, including measures of racial diversity in both the student body and staff. During the 2018-2019 school year, the most recent year for which data is available, 61.3 percent of all teachers at SPHS identified as white, 23.1 percent as Asian, and 11.3 percent as Latino or Hispanic. Compared to the student body, where Asian and Latinx students account for 32.9 percent and 25.7 percent of racial demographics respectively, SPHS staff is significantly less diverse.

A *Tiger* survey published on Jan. 19 asked for the opinions of teachers and the student body on faculty diversity. The survey presented a series of statements where respondents can rate their agreement with the statement on a scale of 1 to 5, 1 being “strongly disagree,” and 5 being “strongly agree.” A smaller percentage of POC students than non-POC agreed that SPHS faculty is racially diverse. A larger proportion of POC students than non-POC students agreed that diversity in faculty is an important issue.

The survey also presented a space for students to share their opinions and experiences on faculty diversity. One student disclosed: “Oftentimes, I don’t see my culture represented at school, or even taught about.” Another student shared, “It makes me really uncomfortable that our school’s staff does not reflect the diversity of the campus. I think that it is important that students grow with adults who they can relate to.” One senior wrote: “Students like myself don’t see many people of color being part of the faculty and when situations like BLM occur, there is no right voice to guide students about diversity.” Another senior shared that they felt as though most of the SPHS faculty comes from the same background: “All I noticed once I did end up here was that everyone grew up with the same people, same rules and no one had the experiences needed to understand what kids who grew up somewhere else were like.”

When asked to share their experience with diversity and representation at SPHS, numerous students who do not identify as people of color disclosed that they are not concerned. One student wrote, “I don’t care, I just want to stop virtue signaling.” Another shared, “This is not something I am concerned about.” One non-POC student said that SPHS is diverse, and that they have never experienced discrimination, and another shared a response asserting that diversity should not be forced: “If diversity happens on its own, great, but don’t try to change things because they aren’t ‘diverse’ enough... If you think anyone besides 14-year-old white girls care about diversity, you’re really f*cking wrong.”

In response to the survey 46.1 percent of teachers who do not identify as people of color disagreed that the racial demographics of faculty reflects the student body well, compared to 80 percent of teachers who identify as people of color.

When asked to describe the impact that faculty diversity or the lack thereof has had on their experience as a teacher, one shared, “I have not been directly impacted. That being said, a more diverse teacher population would afford a needed diversity in experiences and perspectives and would move toward a more empathetic mindset.” A non-POC teacher shared, “I have learned to appreciate and love people for ‘who’ they are not ‘what’ they are. To judge a person by the content of their character.”

Data shows that the diversity of campus faculty does not match the standard of diversity that the student body has, and a substantial number of POC students conveyed in the survey that this discrepancy has negatively impacted their educational experience. Teachers and students alike suggested that to combat this discrepancy, SPHS administration should hire more BIPOC staff, as well as make the school environment more inclusive.

“I feel there is not enough representation of diversity on campus, with staff and with students. As a lower-middle class African American I feel like an outcast on campus, as if I stand out from the crowd. It creates an uncomfortable, hostile environment especially when no one understands or cares enough to learn more about the reality of certain people’s situations.”

Anonymous sophomore

“My experience here is no different than my experience in college and grad school. I’ve always been the minority, which truly reflects society systemically in higher institutions.” **Anonymous faculty member**

“There are many people of color on this campus but we are often overlooked or our serious problems are not talked about. I feel like people assume since South Pas is a liberal neighborhood that there aren’t still problems with racial underrepresentation.”

Anonymous senior



Diverse Student Body

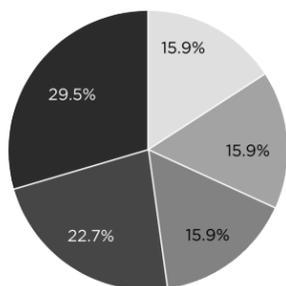
on campus does not match. This month, Tiger administered a survey gathering opinions and testimonials from the students, as well as examined the studied benefits a diverse faculty presents for both students and teachers alike.

GRAPHIC DESIGN CHARLOTTE COHEN & TERRY SONG

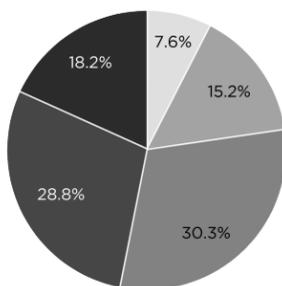
ILLUSTRATION TERRY SONG



“Faculty diversity at SPHS is an important issue”



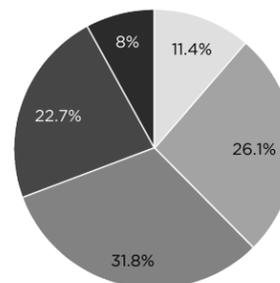
Non-POC Students



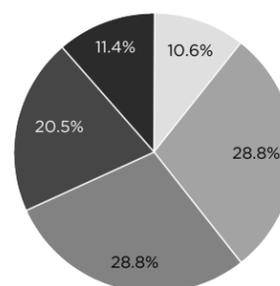
POC Students

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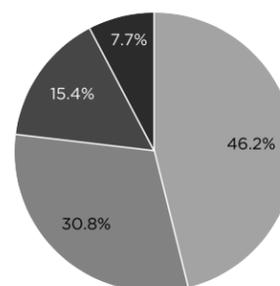
“The racial diversity of faculty reflects the racial diversity of the student body well”



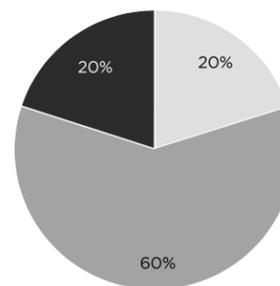
Non-POC Students



POC Students



Non-POC Teachers



POC Teachers

Benefits of diverse staff

South Pasadena boasts a diverse student body, with over 70 percent of the students on campus identifying as people of color (POC). However, this diversity is not reflected in the faculty who teaches them, with only 34.4 percent identifying as people of color. Employing a faculty that matches the student body in racial diversity has numerous benefits, and it is important for SPHS administration to hire more BIPOC teachers.

By creating a more diverse staff, POC student voices can be amplified and conversations on race issues can be guided by personal experience and insight. A study published in 2015 by Anna Egalite, a professor at the North Carolina State College of Education Associates, found that when students and teachers were “race-matched,” student happiness increased, they felt more cared for and motivated by their teachers, and the students’ college aspirations strengthened. Cultivating a more inclusive and welcoming environment for both students and staff can help encourage openness and make them feel that POC voices matter on campus.

The hiring process for teachers favors white applicants, many of whom have had access to more credentials than their BIPOC counterparts due to long-standing patterns of wealth disparity and systemic oppression. In a 2015 study by Dean School of Education and Social Policy David Figlio, 10.8 percent of young white adults with bachelor’s degrees were teachers, compared to 8.6 percent of all young Black adults with bachelors, 9.4 percent of all young Hispanic adults with bachelors, and 3.3 percent of all young Asian adults. Data collected by the National Center for Education Statistics found that white teachers make up an overwhelming majority of public school teachers in America. In the 2011-2012 school year, which is the most recent year for which data is available, a striking 81.9 percent of teachers were white. A lack of diversity among teaching staff results from a lack of diversity in higher education.

The Northwestern study stated that a racial representation by faculty could inspire POC students: “There exists some evidence that Black teachers expect more from Black students than white teachers do.... Same-race teachers may be more able to link cultural contexts to learning in ways that could benefit racial and ethnic minority students.”

Both a diverse student body and faculty are essential to an enriching education. A diverse education fuels diversity of thought, which provides greater opportunities for learning and understanding. Moreover, having a more diverse faculty can empower BIPOC students to attend college and even pursue a career in education, creating a positive feedback loop that further diversifies a white-dominated career field.

FEATURE



Burgerlords veganizes classics

The plant-based burger joint offers quintessential American cuisine.

STORY ELSIE WATERS
PHOTOS MICHELLE SHADMON

Among the multitude of taco trucks, sustainable small businesses, and hipster-cafes that occupy Highland Park, Burgerlords has accomplished what so many other restaurants have failed to do: create the perfect burger. Now what sets it apart from the rest who have found some semblance of success in the category? That would be its 100 percent vegan menu.

Brothers Fredrick and Maximillian Guerrero founded Burgerlords in 2015. The longtime Eagle Rock favorite, The Oinkster — a burger joint that prides itself on offering quality bites for affordable prices — is owned by the pair's father, Andre Guerrero. While working for their dad, the family began a Tumblr blog dedicated to showcasing daring burger recipes like shumai dumpling-inspired burgers and buffalo-ranch tofu-based burgers. The account quickly gained traction and the brothers opened their own restaurant.

Burgerlord's Sourdough Garlic Melt, Classic Grilled Cheese, and Crispy Tofu Nuggets display the restaurant's cleverness in a plant-based menu, creating classics that are widely accessible to every diet. But, the true star of the menu is, of course, the burger. Sandwiched between a fluffy, sponge bun, lettuce, tomato, onion, pickle, and their flavorful "2,000 Island Sauce," lies a vegan patty that the Guerrero brothers have spent years perfecting. The result is absolutely delicious and guaranteed to capture the hearts of not only vegans, but meat-lovers too. Featuring a crisp exterior and wonderfully tender interior, one would never be able to tell that the patty is made from mushroom, eggplant, and garbanzo beans.

Second to the burger itself, any burger joint must perfect two things: a milkshake and fries. Burgerlords' tahini-based milkshakes offer an unexpected yet welcome take on the classic treat. The milkshakes are creamy, thick, but not overly sweet due to the balanced nuttiness offered by the tahini and come in flavors like strawberry, chocolate, vanilla bean, and Oreo.

Fast-food restaurants and their patrons have been debating which chain's fries are the best since the beginning of time. It seems that for all these years, Burgerlords has held the answer to this question. Thin and fried to perfection, Burgerlords yields the most golden and crispy, yet fluffy take on a french fry one will ever encounter.

As a small business, Burgerlords has developed an ability to be flexible and adaptive; the establishment has not always been vegan. It transitioned to a plant-based restaurant amidst lockdown, reopening with its new menu in the summer of 2020.

The decision to go vegan was brought about by an accumulation of moral dilemmas, most of which related to the meat industry. In addition to the unfit working conditions that staff members face working in the industry, the brothers were in disbelief when they discovered that the beef they had previously cooked with was nearly triple the price it had been before lockdown. They could not justify selling burgers for \$15 and made a change.

"I've been vegetarian since I was about 8 years old," Guerrero told VegNews. "Growing up working in my family's restaurant, I always wanted to have my own place that represented how I ate. We've gone back and forth with the idea of going all vegan with the restaurants, so we figured that now was as good of time as any to make the leap. Sure there are other factors related to COVID-19, but it was ultimately about having a business that I felt in control of and could really take ownership of."

Despite its innovation as a vegan establishment, Burgerlords offers a classic experience to all of its customers. With a menu that boasts loveable, timeless favorites, and a location that is wonderfully reminiscent of a diner from the 1950s, Burgerlords satisfies every craving one would usually associate with a burger joint, while executing it in a way that supports the environment.

Hey, put that down!

CLOE MAURER



In early September, model Bella Hadid announced the launch of her new business venture Kin Euphorics with a series of Instagram posts. Hadid, draped over a horse, rests her elbow on an oversized can of Kin. A manicured hand cracks open a foaming sunset-colored can against a well-lit pink backdrop. Another can is held up to the sun like some kind of amulet purchasable only in Erewhon and boutique gyms.

Kin Euphorics markets itself as a "braincare beverage for a brighter tomorrow." It is a "brain-balancing" non-alcoholic cocktail of caffeine and supplements sold in three varieties: Kin Spritz, High Rhode, and Dream Light. Kin Spritz promotes "social energy," High Rhode is for "social magic," and Dream Light is for "dream exploration."

Kin is impeccably branded and grossly trendy, but it is hardly the only beverage that sells health. The company MUD/WTR sells a blend of coffee mud and ayurvedic herbs for "focus and natural energy" and Biocol Labs sells a product called "something for a detox week," which is seven pouches of rosemary and fennel-infused liquid.

In the mid 2000s, Paris Hilton ruled the celebrity lifestyle market with animal print handbags, shoes, and perfumes. The Kardashians followed suit with the sisters' Calabasas boutique Dash and Rob Kardashian's sock line. Kylie Jenner put out her infamous Lip Kits and Khloe Kardashian started a denim brand called Good American. Kim Kardashian launched KKW Beauty and Skims. It is all in keeping with the typical, very physical mass consumerism that emerged from America's Clueless-era mall fascination.

Consumers can wear jeans, socks, perfume and use contour sticks and lip liner to imitate style, but there has always been a barrier between the consumer and the product. It is the same barrier that separates the internal from the external, that separates emulation from transformation.

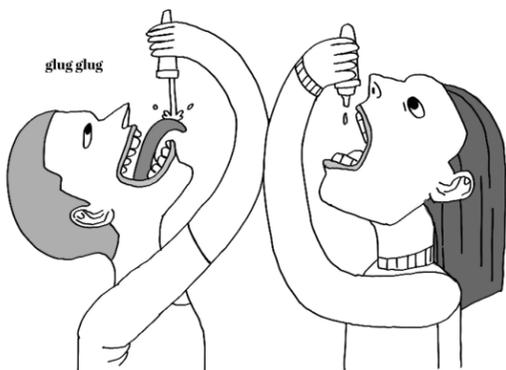
The svelte, sharp Bella Hadid celebrity is very different from the Juicy Couture "it girl" of Paris Hilton and the Kardashian origin. While the latter was limited to reality TV and brand deals, the former is afforded a certain high fashion freedom elasticized by Instagram. Besides a page in *Vogue*, Instagram is really the only place one can advertise a product while nude on horseback. Hadid is closing the gap between consumer and product by selling a beverage that can literally be consumed, not just worn or applied. Kin capitalizes on the current infatuation with what the public imagination perceives to be new age-y or holistic.

Hadid is not the only young celebrity influencer to infiltrate the beverage industry. Last year, Kendall Jenner started 818 Tequila. Plenty of celebrities put their names on alcohol. Ludacris has Conjure Cognac and Danny DeVito has Danny DeVito's Premium Limoncello. 818 Tequila is interesting because the highly marketable Kendall Jenner lifestyle appeals to a much larger demographic than the Ludacris or Danny DeVito lifestyle. So does Bella Hadid's.

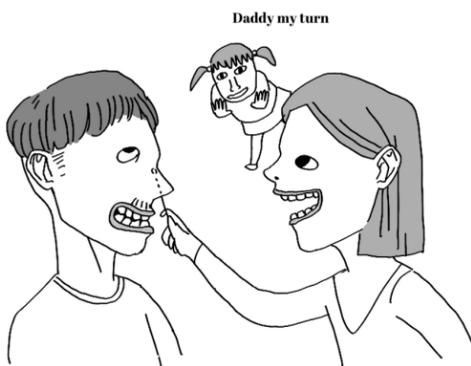
A drink can fit innocuously on a fridge shelf or on a living room bar cart, seamlessly integrating a piece of celebrity into the consumer's everyday life. Maybe Kin Euphorics and 818 Tequila feel more natural or lower-key than a Paris Hilton Von-Dutch hat, but it is really all just as calculating.

ALTERNATIVE USES FOR COVID TESTS Terry S DO NOT ATTEMPT

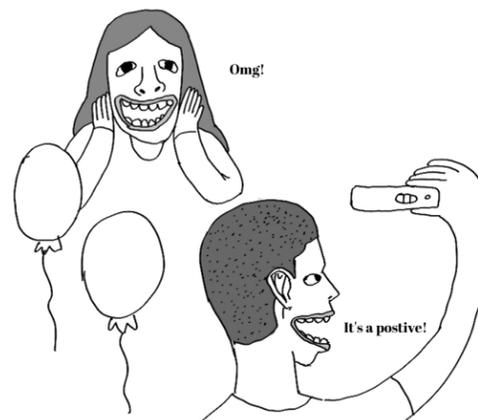
Delectable drinks



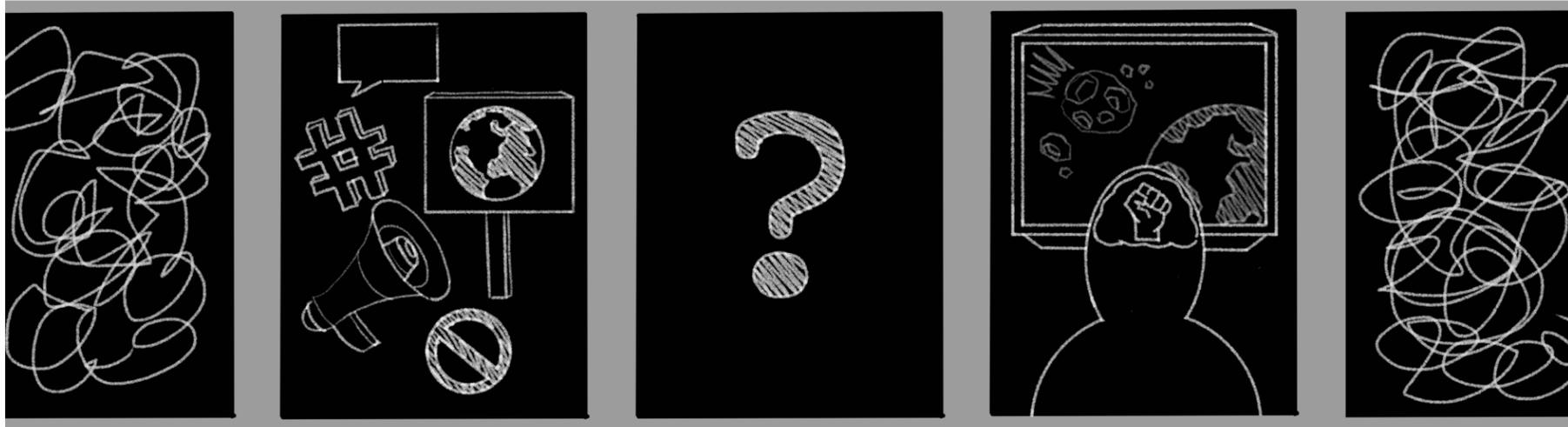
Family bonding



Gender reveal parties



Activism in film must be depicted with depth



STORY CHARLOTTE DEKLE
ILLUSTRATION ISOLE KIM

When *Do The Right Thing* premiered in 1989, film director Spike Lee thought that it would “start race riots all across America.” Its story of a Black man being killed by police as racial tensions ramp up during a sweltering summer serves as the gold standard for all films attempting to display a movement, specifically the issue of police brutality and racial tensions within a community. *Do The Right Thing* has a clear message that is handled with complexity and depth.

Movies about activism did not begin when Spike Lee penned *Do The Right Thing*, however. Film has been a medium for critique and protest since the advent of the camera. Protest films began to crop up around the Cold War, as the medium grew more advanced and directors decided to push the envelope in terms of statement films. One such director was Stanley Kubrick, who in 1964, released *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*.

Dr. Strangelove is a Domsday satire predicated around the idea of Cold War fears of nuclear escalation. Kubrick believed that society viewed nuclear war as abstract and thus, “you do an excellent job of denying it, psychologically. I would say, in the minds of most people, it’s less interesting than city government.”

The film posits that nuclear war would be a result of the incompetency of the government, manifesting with multiple government officials officiating nuclear catastrophe by accident or miscommunication. The film’s farcical nature is perfectly tailored to the hefty themes of nuclear war and

the idea of Domsday. Thus, the message and theme are conveyed clearly although the plot details may be absurd.

Adam McKay’s 2021 film *Don’t Look Up* tries to be the *Dr. Strangelove* of climate change, but instead of a Domsday machine, there is an asteroid planning to hit the Earth. Similarly to Kubrick’s nuclear war sentiments, *Don’t Look Up*’s characters know about the asteroid only in abstract, until it comes careening towards Earth at the end of the film. The film also posits government incompetency as the reason for the debilitating climate and how it is the duty of the citizens to solve the crisis.

Where this film fails, however, is in its sheer misguidedness. While its use of an asteroid as a physical manifestation of the abstract ‘climate change’ is noble, showing the inevitability sidesteps the root cause of the climate crisis. The film places the blame on the government to solve the climate crisis by only portraying elected official’s incompetence and ignorance about the crisis. The burden should be placed on the multimillion-dollar corporations who spew noxious fumes into the atmosphere, not necessarily the government. While in *Dr. Strangelove*, governmental incompetency is why the nuclear war was such a pressing issue. *Don’t Look Up* should stay true to the tenets of the climate movement without changing the key aspects.

The film places the blame on the individual and the government to solve the climate crisis. It is not the job of the individual to fix the climate crisis nor is it fully the job of the government, it is the fault of multimillion-dollar

corporations who spew noxious fumes into the atmosphere, while in *Dr. Strangelove*, governmental incompetency is why the nuclear war was such a pressing issue.

The satirization of both of these topics crystallizes the structural issues of our world, but only one pinpoints the correct usage of satirization without completely muddling the tone.

Do The Right Thing mines its authenticity from its creator. Spike Lee’s direction presents a complex look at racial tensions in Bedford-Stuyvesant in New York. Lee grew up in Brooklyn, so depicting his home on screen leads to the authenticity of the New York City streets. The film dedicates itself to the families of six victims of brutality or racial violence.

What constitutes a strong activism movie lies solely in the message the film is trying to send. Creative liberties can be taken, little details can be dramatized, but the theme of the movement must be kept intact. When the message becomes muddled or crucial points are shifted, the film risks becoming inauthentic.

Films about protest and activism come in many forms and with varying quality. The best films of activism revel in political and social complexity that seeks to accurately reflect the time with which it was created. Lesser activism films change the major themes while trying to avoid the legitimate issues present in the time period. In 10 years, if climate change does not eradicate humankind, we can look back at these films and remember a time when the collective spirit drowned out the voices of injustice, and hopefully, we will have done the right thing.

Immersive art exhibits lack authenticity

STORY HANNA BAE
ILLUSTRATION ISOLE KIM

The Original Immersive Van Gogh Exhibit Los Angeles is housed in a dimly lit warehouse on Sunset Boulevard. The exhibit took Los Angeles by storm, and extended its run into March, rather than January as initially planned. Just 20 minutes away in Montebello lies both *Claude Monet: The Immersive Experience* and *Klimt: The Immersive Experience*, both hosted by the company Exhibition Hub.

Immersive art exhibits have become increasingly popular in the past 10 years, but these installations are not exactly new. Versions of immersive art can be traced back to panoramic paintings in the 19th century, and even further to early cave paintings where viewers are able to admire the art from all angles. Now, these exhibits cater to a more modern audience, specifically social media users. As I explored the shows, it was not unusual to see someone having a full photoshoot in a corner of the warehouse equipped with a tripod and self-timer camera. New immersive art exhibits are used primarily for Instagram, which inevitably shifts the focus from the art to how people can craft a social media persona.

These immersive exhibits are colorful, have a lot of moving parts, and thrive off of high ticket prices and merchandise sales. Curators profit off of consumers taking the opportunity to make their social media more aesthetically pleasing, co-opting rather than appreciating the art. There were people holding their private photoshoots along the walls, yet I could not see anyone taking in the show itself.

This is not a public misunderstanding of immersive art. Rather, The Van Gogh, Monet, and Klimt exhibits attempt to reintroduce fine art to a modern audience. Many of these attractions are utilized to deliver an Instagrammable photo op for social media users rather than provide a new way to connect with art. Artists create their work to express emotion, make a statement, and gain an understanding of not only the world around them, but themselves. Art should not be commercialized to gain likes on Instagram nor corporatized to turn a profit.

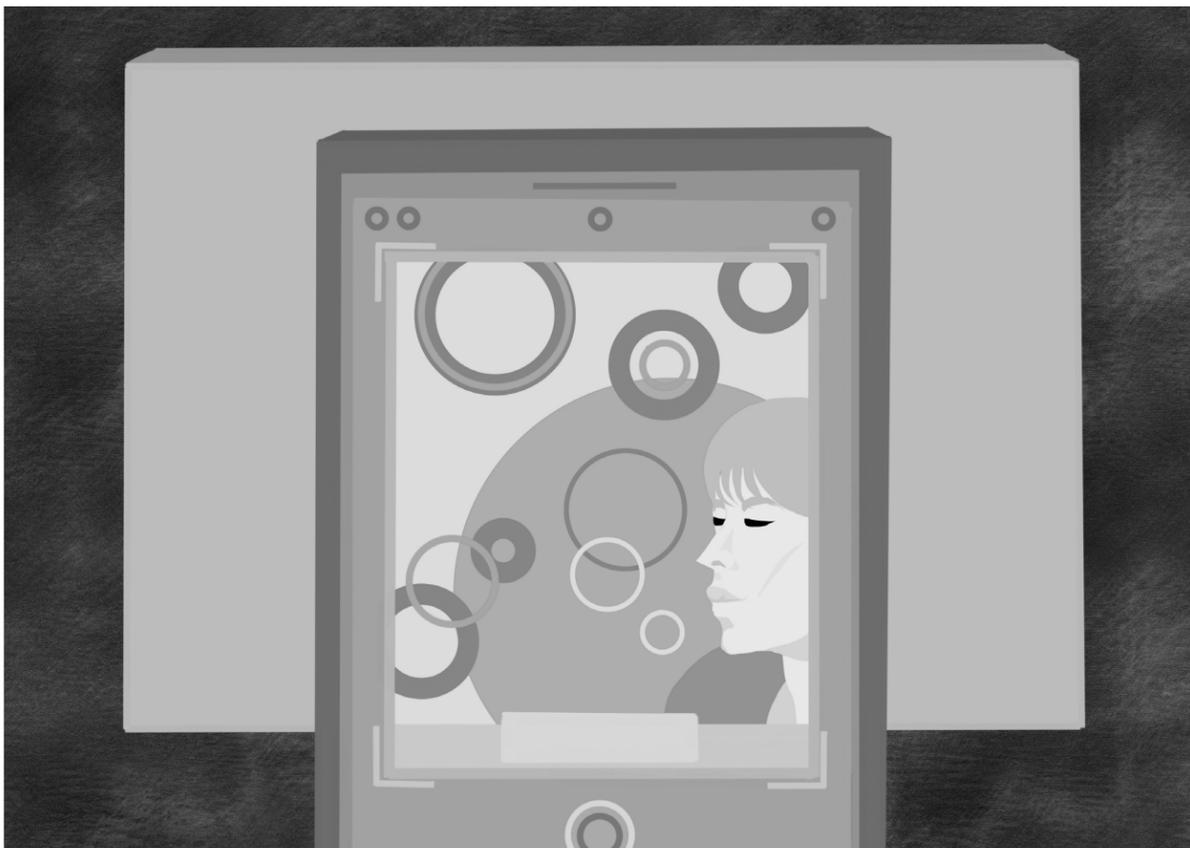
These exhibits are underwhelming. *The Original Immersive Van Gogh Art Exhibit* was just two rooms with

moving paintings projected onto blank walls, a couple of mirror columns in the middle of the room, and circles demarcated on the floor directing people where to sit. The exhibit did not offer much beyond a photo zone.

Claude Monet: The Immersive Experience and *Gustav Klimt: The Immersive Experience* provided a similar experience, given that they are organized by the same company. Upon walking into the gallery, a timeline of the artists’ lives are spread out along the walls of an enclosed room. Further in, there was a larger display with a recreation of scenes that imitated a number of their paintings. The Monet exhibit was more so a

retelling of Claude Monet’s life with very little emphasis on his artwork. The Klimt exhibit haphazardly captured the rough atmosphere of Klimt’s artwork. A constant in all three installations is that someone had one leg crossed over the other, trying to discreetly pose for an Instagram picture.

Catering to engagement on social media often leads to the sacrifice of authenticity. These exhibits are unoriginal and tiresome. It is difficult to trace who really “did it first” but what is certain is that these types of exhibits almost mirror each other exactly. If only Claude could see his Monet exchanged for money.



Excessive self-referentialism prevents the newest *Scream* installment from being a hit

STORY ELSIE WATERS
ILLUSTRATION ETHAN LYONS

As a sequel (a cross between a sequel and a reboot), the newest installment of *Scream* practically bleeds nostalgia. From reprised roles to exact replicas of sets, the production is tremendously evocative of the original movie. Unfortunately, nostalgia is not nearly enough to save the production from its most gruesome antagonist: a painfully self-aware script. On the whole, the film spends more time attempting to disassociate itself from its predecessors than it does building an engaging story.

The first *Scream* (1996) quickly became a beloved film in the horror-mystery universe. It delivered to fans a satisfying combination of terror, violence, and lovable characters. Disguised in a simple Halloween ghost mask, the cleverly-titled Ghostface begins a murder-rampage in the small town of Woodsboro, on the hunt for high school student Sidney Prescott. With the help of a sweet, donut-adoring police officer Dewey and audacious aspiring reporter Gale Weathers, Prescott works to unravel the identity of Ghostface as he continues to wreak havoc on Woodsboro.

Twenty-five years removed from its original release, *Scream* is returning to the big screens at the hands of directors Tyler Gillett and Matt Bettinelli-Olpin. Gillett and Bettinelli-Olpin have collaborated on a number of films (specifically in the horror-slasher genre) in the past including *Ready or Not* (2019), *Devil's Due* (2014), and *Southbound* (2015).

In Gillett and Bettinelli-Olpin's *Scream*, one of the most gory installments of the series, the iconic masked-murderer, Ghostface, kills anyone who stands in their way. Off-the-grid Sam (Melissa Barrera) returns to her hometown of Woodsboro to protect her family after an attempt is made on her sister Tara's (Jenna Ortega) life. However, upon her arrival it becomes clear that the true intention of Ghostface's plan is to murder Sam. The only detail known about this rendition of Ghostface is that they are aware of Sam's dark secret that links her past to the present fate of all the residents of Woodsboro. As the movie turns into a typical whodunnit mystery, it is clear that Sam is not the only character with something to hide.

The film takes inspiration from the original plot of *Scream* while adding its own modern twist to the storyline. The cast is a balance of both fresh faces and returning actors such as Neve Campbell, Courtney Cox, and David Arquette.



The familiar aspects certainly evoke a sense of nostalgia, particularly the performances of the alumni actors. Campbell, Cox, and Arquette lapse into their roles as if no time has passed. Nostalgia might be one of *Scream*'s only redeeming qualities and it's unfortunately not enough to make up for the tedious and indulgently self-referential script that devolves into a long winded, nearly two-hour long disappointment.

The majority of the dialogue is dedicated to over-referencing past installments of *Scream* in an attempt to cultivate a sharper, "smarter" identity independent from that of its gory, jump-scare predecessors. This is a misled trend that has gained traction within the recent surge of reboots. The core friend group and newcomers to the franchise receive the undesirable task of delivering this dialogue. Most notably, the dialogue of horror-expert character, Mindy (Jasmin Savoy-Brown) — this film's take on original "horror-geek" Randy Meeks — revolves solely around voicing her disappointment in the universal cinematic failures

that are sequels. The gimmick results in persistent knocks at the preceding *Scream* installments, which are as redundant as they are ineffective.

The spiteful remarks unsuccessfully disguised as degrading witty sarcasm ultimately undermine the quality of the franchise as a whole. Gillett and Bettinelli-Olpin spend more time apologizing for the past movies and the fact that they are in a sequel than they do building an engaging storyline. The effect is a faux-meta mess and the only thing the directors succeed in doing is turning a promising group of characters into unlikable individuals the audience grows to resent.

It seems as if the *Scream* franchise has come full circle, and the loop should not repeat. This film's plot was so dedicated to amending mistakes of the past, it was unable to create a satisfying product in the present, transforming instead into a blatant waste of time. To a fanbase that has long since moved on from the first *Scream* movie, the latest installment did not make the most of its potential.

Hays Code regulations leave an ugly mark on Hollywood

STORY CHARLOTTE DEKLE
ILLUSTRATION ISOLE KIM

Supreme Court Associate Justice Potter Stewart summed up censorship laws best in his threshold test for obscenity in 1964's *Jacobellis v Ohio*, stating "I know it when I see it." This now infamous quote perfectly encapsulates society's hasty interpretations of obscenity in film and television content, and the consequences of these definitions.

Modern discussions of media censorship usually begin with the 1934 to 1968 tenure of the Hays Code, censorship guidelines named after former Postmaster General and initial overseer of the code Will H. Hays. A Presbyterian deacon and Republican party chair member, Hays' credentials proved exactly what the film industry needed after religious organizations' push for cleaner films, catapulting him to Motion Picture Producers and Distributors of America (MPPDA) Chairman: the chief censor of content. Hollywood's censorship timeline can be divided into three eras: pre-code, during code, and post-code.

Pre-code Hollywood explored taboo themes like nudity, same-sex relationships, gender roles, blasphemy, and sex,

until religious advocacy and government oversight started to control pre-code Hollywood. In 1915, the U.S. Supreme Court decided that free speech did not extend to films. At the time, state or municipal governments could create their own censorship boards which could levy taxes against film distributors for violating the regulations. When the Mutual Film Corporation of Detroit claimed that it violated the first amendment, the Supreme Court disagreed.

During the Roosevelt administration, there was a heightened sense of moral panic surrounding film content. Mary Gelsey Samuelson, author of *The Patriotic Play: Roosevelt, Antitrust, and the War Activities Committee of the Motion Picture Industry*, wrote "Although the president remained publicly neutral on the controversy over film content after taking office in 1932, Mrs. Roosevelt's interest in social reform and education certainly affected her view on cinema's role in American culture."

So, to stave off government censorship during the Roosevelt administration, the MPPDA appointed prominent Catholic Joseph Breen in 1934 to oversee and enforce the censorship code in the Production Code Administration division of the MPPDA.

"The code sets up high standards of performance for motion-picture producers," Hays proclaimed when the new code was unveiled. "It states the considerations which good taste and community value make necessary in this universal form of entertainment."

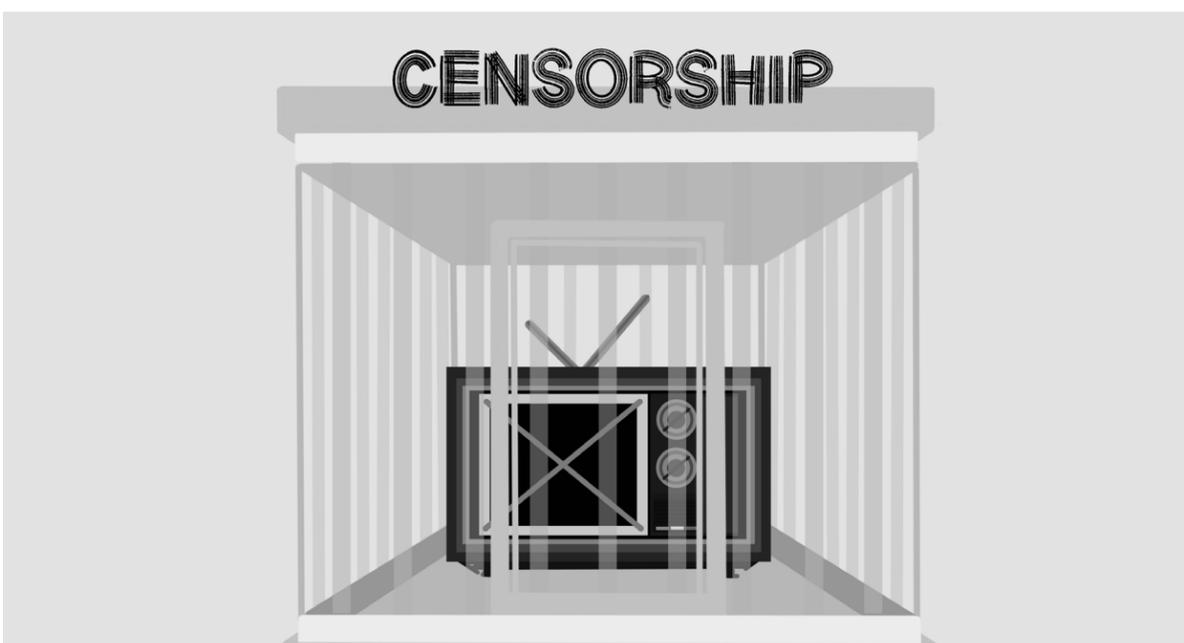
The 'good taste' and 'community value' was just cultural shorthand for the status quo. This directly perpetuated of sexism, racism, and homophobia on screen. Female characters were often subjugated to the roles of housewife and mother. Due to the Hays Code's stringent anti-sex doctrine, women's bodies were censored, often leading to sexual women being vilified and either reformed or killed. Racism and homophobia continued due to the bans on interracial relationships and homosexuality imbued within the code. Hollywood frequently opted to not include people of color or queer characters at all. If they did exist, they were either being villainized or brazenly stereotyped.

The cause of the Hays Code's demise was simple: the public thirst. While the stodgy Hays Code persisted until 1968, community standards shifted. After World War II, American films were facing competition from television and foreign markets for viewership, so film companies were less inclined to adhere to the regulations.

Public tolerance of risqué material post-code was almost instantaneous. In 1970, the X-rated film *Midnight Cowboy* won the Best Picture Oscar. The public longed for content previously considered obscene, allowing once-taboo topics to be depicted in film. Yet, the negative racial and sexual attitudes sustained by the code still exist, and many actors of color and actors in the LGBTQ+ community are tasked with either conforming to the stereotypes or risk job loss defying them. The Hays Code has been replaced by the now ubiquitous voluntary MPAA production ratings: G, PG, PG-13, R, and NC-17.

MPAA ratings have their flaws but it is still generally a more balanced assessment of film content. That is why ridding the world of ratings and regulations is not the solution. Rules about triggering content, like sexual assault, should still exist, but we shall do away with unfair applications of these rules. For example, treat various degrees of sexuality, violence, and profanity the same. All in all, the public can self-regulate what they see as objectionable. How does the public determine whether or not content is obscene? Well, to quote Justice Stewart, we know it when we see it.

The full version of this article can be found at tigernewspaper.com



TAAGLAA: Borderlands Exhibit

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1151 Oxford Rd, San Marino, CA 91108. Open 10 a.m. - 5 p.m. Wednesday through Monday and closed Tuesday.

Located in the Virginia Steele Scott Galleries of American Art at the Huntington Library.



STORY NOAH KUHN & RALUCA TUDUSCIUC
PHOTOS SAMANTHA SHIROISHI

The recently-instituted *Borderlands* exhibit at the Huntington Library highlights the vibrant culture and resilience of the Tongva, the original caretakers of Tovaangar — the Native land that Los Angeles forcibly inhabits today. Located in the Virginia Steele Scott Galleries of American Art, the ongoing exhibition, which premiered in November 2021, combines new additions from Indigenous artists with the Huntington's existing American collection to analyze how art is used as a powerful tool in asserting and denigrating the humanity of Native peoples.

The name "Borderlands" reflects the installation's multicultural experience, drawing together art created by radically different people, societies, time periods, methods, and intentions.

"To envision the arts in America in terms of the 'borderlands' metaphor, we looked at how artworks have registered the crossing of geographic, political, social, linguistic, and personal boundaries," Dennis Carr, who leads the project at The Huntington, said in a news release on Aug. 17, 2021. "The history of the United States has been shaped by innumerable borders, whose endurance or dissolution continue to impact us today."

The exhibit is split into five rooms, each with their own theme. Homelands is the centerpiece and starting point of the gallery, anchored by a large watercolor titled *YOU ARE HERE*. The piece is a topographical and cultural map of Tovaangar created by LA-based artist Sandy Rodriguez from locally-sourced paints on amate paper,

a native figbark paper with roots in Indigenous colonial resistance. Surrounding *YOU ARE HERE* are detailed colorful sketches of local flora and fauna like Yerba Santa and Coast Live Oak demarcated in Tongva, Latin, and English, emphasizing the relationship between the people and the land.

Walking left takes visitors into *Crossing Borders*, where the Huntington's collection of 19th century idyllic natural scenes is juxtaposed with critical commentary on how the picturesque landscapes aid in the erasure of Native life and land. The paintings served as the original marketing industry, beckoning Americans west to settle on what was falsely propagandized as uninhabited land. *Borderlands* uses these seemingly innocent depictions of nature to chronicle how art was weaponized by the U.S. government to fuel its genocide and land dispossession of Indigenous communities.

The towering semi-translucent birds painted on a glass wall looking out towards the Huntington's greenhouse and Chinese garden cut a stunning shadow in the late afternoon light. Titled *There-bound*, Cuban-born artist and former scientist Enrique Martínez Celaya's feathery frescos represent the connection between nature, borders, migration, and a sense of self. The motif of the bird is woven throughout the exhibit, found flying underneath the huge, gold-encrusted rainbow in *YOU ARE HERE* and in the rugged scenes of *Crossing Borders*.

An interactive exploration of color is located in the leftmost room of the gallery. Video and written displays inform visitors about how dyes are extracted and treated. A global comparison of diverse pigments includes a spotlight on the rich red of carmine, created from mashed cochineal

insects endemic to Mexico and parts of South America. There is also an in-depth look at the making of amate paper, as well as other traditional paper-making methods throughout the world. This educational opportunity follows the complete process of making art, from the simple ingredients to the striking effect it has on societies.

The final two rooms in *Borderlands* do not deal directly with Indigenous people or experiences, but continue the theme of resistance and multiculturalism. *Americans Abroad* features turn-of-the-20th century U.S.-born artists who honed their crafts abroad, often finding refuge in the greater room for expression they were allowed in foreign nations.

Longstanding Huntington pieces are collectively redefined under a lens that pushes the boundaries of race, sexuality, gender, and class. *Breaking Barriers* centers on Harriet Goodhue Hosmer's epic statue *Zenobia in Chains*, dually demonstrating the artist's and subject's defiance of the patriarchy. Henry Ossawa Tanner's painting *Daniel in the Lions' Den*, on loan from the Los Angeles County Museum of Art (LACMA), showcases the oppression and failed promises of America to its Black citizens, applying the biblical story of Daniel's wrongful death sentence to the racist criminal justice system of today.

Borderlands acts as a much-needed reminder that non-Native Angelenos are living on Tongva land, the land of a community that continues to fight against its oppression. Art is a powerful form of resistance, and this exhibit sets out to redefine the narrative around local Indigenous life, including the land we call Los Angeles. *Borderlands* challenges visitors to reflect on their own biases and sparks greater understanding of the Tongva and Tovaangar.



AN EXPLORATION OF TONGVA IDENTITY, *Borderlands* premiered at the Huntington in November 2021.



Winter Sports Updates

STORY CHARLOTTE DEKLE, LEXIE DOIG,
MICHAEL MAYEMURA, RALUCA TUDUSCIUC, & ALISON WANG

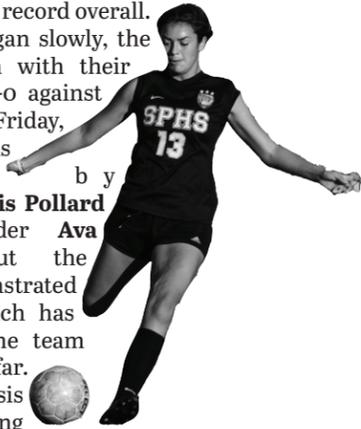
PAGE DESIGN ZOE SCHLAAK
& SOPHIE YEUNG

PHOTOS ERIN LEE, MICHELLE SHADMON,
SAMANTHA SHIROISHI, & SOPHIE YEUNG

This year's winter sports teams are filled with talent and their league matches are in full swing. The teams are looking to improve performances and some hope to qualify for CIF. Tiger's sports writers check in on the winter sports' progress. All information is accurate as of press time.

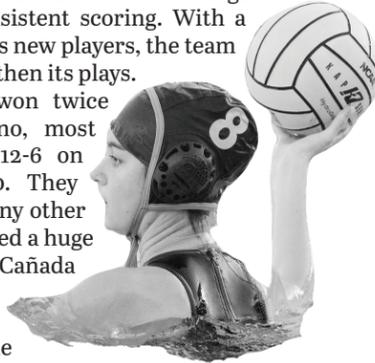
Girls Soccer

Girls soccer is experiencing a rough start, with a 1-1-3 league record and 2-3-4 record overall. Though the season began slowly, the Tigers pulled through with their first shocking win: 15-0 against the Blair Vikings on Friday, Jan. 14. The team has a strong offense led by sophomore forward **Iris Pollard** and senior midfielder **Ava Dunville**. Throughout the season, they have demonstrated excellent passing, which has significantly helped the team in their two wins so far. With great emphasis placed on improving communication, the Tigers hope to revive a winning streak across the next upcoming games.



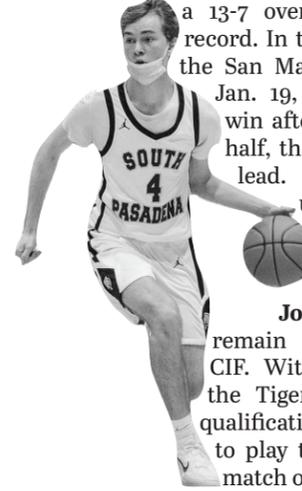
Girls Water Polo

The girls water polo team started off the season with an uncertain stroke, holding a 2-3 league record. Junior captains **Grace Markus** and **Allison Lee**, and junior athlete **Luna Encinas** have returned to guide the team with consistent scoring. With a new coach as well as new players, the team is looking to strengthen its plays. The Tigers have won twice against San Marino, most recently winning 12-6 on Thursday, Jan. 20. They have yet to defeat any other team, having suffered a huge loss against La Cañada and Temple City. The Tigers hope to rebound against the La Cañada Spartans on Thursday, Jan 27.



Boys Basketball

Boys basketball has had a successful season holding a 13-7 overall record and 4-1 league record. In the nail-biting match against the San Marino Titans on Wednesday, Jan. 19, South Pas earned a 63-49 win after falling behind in the first half, then persevering to a 14-point lead. The first-string players utilize terrific offensive and defensive strategies, helmed by seniors **Sage Wayans**, **Dillon Akers**, and **Jonathan Guy**. The Tigers remain dogged in their quest for CIF. With three league games left, the Tigers are poised to receive a qualification. South Pas is scheduled to play the Blair Vikings in a home match on Friday, Jan. 28.



Girls Basketball

Girls basketball is off to an impressive start this season with an 18-1 overall win record, and an undefeated 4-0 league standing. The squad is continuing its momentum from last year's deep CIF run to the semifinals. The Tigers used their tough offense and even stronger defense to crush Temple City, 63-43 on Wednesday, Jan. 12, before defeating their rivals, the San Marino Titans, 69-32 on Wednesday, Jan. 19. Sophomore power guard **Dylan Tse** and senior power guard **Allysan Tse** dominate the court, leaving their opponents in the dust with quick passes and long-distance 3-pointers. They hope to ride this momentum until they earn a CIF qualification. The Tigers currently stand first in the Rio Hondo League and are set to play the Blair Vikings in a home match on Friday, Jan. 28.



Boys Soccer

Boys soccer started its season off strong but has begun to lose momentum. It holds a 2-2-1 record in the Rio Hondo League and 5-4-3 overall record this season. After crushing Monrovia in its first league game 4-0, starting forward and junior **Tilo Andac** was injured and unable to play for the remainder of the season, significantly slowing the team's shooting power. The Tigers defense remains strong, anchored by junior goalkeeper **Aidan Kinney**. Junior midfielder **Shota Maekawa's** ability to maneuver through defenders has proved vital, although frequent lost possessions prevent them from fully utilizing their power. With solid communication on the field, the Tigers are still in the running for CIF and are preparing to compete against Blair on Friday, Jan. 28.



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Zachary Maracine: Always aiming for excellence

STORY ELSIE WATERS
PHOTOS SARAH LEE

What once was used as a tool for survival has now been transformed into an Olympic sport. Archery has gained a respectable reputation as a sport that welcomes athletes of all ages to play both recreationally and competitively. Long time archer and Junior-Olympian competitor sophomore Zachary Maracine has spent almost seven years refining his skills with the bow and arrow.

For the past three years, Maracine has been competing nationally. In this timeframe, he has achieved many victories. Recently, he won first place in a Junior-Olympic state event for athletes under 18 years old. This is one of several Junior-Olympian meets that Maracine has taken part in, as he has competed twice in the under-15 category, one time receiving second place.

In competitions around the world, archers practice in different disciplines. The most common is target archery, where archers shoot at stationed targets set at fixed distances in both large and small scale contests.

Competitions offer archers a space to put their skills on full display. During these competitions, participants undergo a ranking round that determines their place in head-to-head matches that they compete in until a winner arises.

Maracine has developed a strong strategy for these competitions, however, his success is bred not only from talent, but practice too. Maracine shoots six days a week for about two hours. After a quick warm up to prevent injury, he moves on to shooting generally, before focusing on timing drills, meant to mimic scenarios he will later face in tournaments.

Maracine's love for archery stems not only from the competitive side of it, but also the emotional connection he associates with the sport.

"Archery is trusting that you have done enough to control something that is eventually out of your control," Maracine said. "It's so versatile and adaptable to anyone's lifestyle, goals, and mind. It acts as a bit of an escape, and because of how much time and effort I have committed to it, I'm very connected to archery emotionally."

Beyond the competitive side of the world of an archer, Maracine has been introduced to an array of various people and supportive friends through different camps



PERFECTING HIS CRAFT SIX DAYS A WEEK, sophomore Zachary Maracine has developed a passion for archery and cherishes the friends he has made through competitions and camps.

hosted by the Regional Elite Development Team he is a part of.

"You get closer to a lot more people and you get to know them better," Maracine said. "Because there aren't that many people who you can talk to about the competitive side of archery, it's nice to have friends like those."

In terms of future goals, Maracine would love to continue to progress his skills as an archer, but not let that take over his career.

"It would be cool to be internationally competitive and I do think I want to pursue that," Maracine said. "But I am also trying to weigh that with another career because archery's not super lucrative. No matter what I do, archery will be there and I could just go back to it for fun."

Wherever his future takes him, Maracine takes comfort in knowing that archery will be a tool forever at his disposal. As for now, he will continue to perfect his skills as he prepares for the Junior Olympic Outdoor Nationals in Alabama.



Violet Main: Throwing with passion and persistence

STORY HANNA BAE
PHOTOS SOPHIE YEUNG

Senior Violet Main is never still. Main is always active, whether it is working at the local toy store Dinosaur Farm, surfing at Faria beach in Ventura, operating behind the scenes in a school production, or, most notably, playing disc golf.

First formalized in the early 1900s, disc golf is played with frisbees, or discs, using similar rules as golf. Athletes toss discs at a basket, and the player with the least tosses to make it into the basket wins.

Main's father introduced her to the sport in third grade and, after learning how to play with her brother, she began to compete seriously about three years ago.

"My dad grew up in La Cañada, five minutes away from the first course in the world, Oak Grove," Main said.



"He motivates me to get out there and [my] family and friends keep me going."

In 2018, Main joined the Professional Disc Golf Association and competed in her first tournament: the California Junior Championships.

"I did absolutely terrible. [It was] the worst tournament I've ever played," Main said. "But, the whole experience of being there and seeing other people pushed me more, and so I kept going and I started playing more local tournaments at my home course."

More recently, she placed second in a professional tournament, third at the 2021 Junior Disc Golf World Championships, and third at the 2021 U.S. Women's Championship in the amateur advanced division. At first, she competed in one or two tournaments a year, then five to six, but in 2021, Main competed in almost 15.

Along with her success in competitions, Main is currently sponsored by Innova, the largest international disc golf company. Main is also a core member of the OG Mamas Disc Golf club; They put on an event called "Putt 4 Dough," where women learn to play disc golf at different skill levels.

Main developed her skills at Oak Grove, practicing five to six days a week. When not at the course, she practices with a basket set up in her backyard. Main reiterated that she is not only practicing her technique, but also cultivating a deeper passion for the sport.

"This sport saved me a bit, because when we went into quarantine, it kept me busy. I'm not one of those people who can do nothing. It's not easy for me," Main said. "Being able to go outside and be active and do something that I like doing has made my mental strength grow."

In the future, Main does not plan on touring professionally, but hopes to play disc golf in college.

"I have the option of touring full time across the country,



INTRODUCED TO DISC GOLF WHEN SHE WAS EIGHT, senior Violet Main has grown to compete in professional tournaments.

but instead I want to go to college," Main said. "In college, I would like to play there and go to the college national championships."

Although Main is ranked internationally and has a gift for the sport, she mostly views it as a fun activity that keeps her connected with her friends and teammates.

"I'm more of the person who's out there just for fun and I just happen to love this so much that I work on it more and more," Main said.

Main is set to compete at the La Mirada Golden State Open and the 44th Wintertime Open in February.

SPORTS

Inside varsity girls basketball's exceptional success this season

STORY KAHLEN MIAO
PHOTOS MICHELLE SHADMON

Varsity girls basketball is a force to be reckoned with this season. The team is holding on to strong records currently standing 18-1 overall and 4-0 in the Rio Hondo League. The Tigers have breezed past a majority of their opponents, utilizing their trust in one another to complete successful plays.

After only losing two graduating seniors last year, the 2021-2022 roster is relatively balanced with three seniors, three juniors and six underclassmen. Returning seniors, small forward **Alyssa Chan**, point guard **Isabella Alfonso**, and power forward **Allysan Tse** guide the team in hopes to qualify for and win the CIF championships. Tse also recently celebrated hitting 1000 career points since playing on the SPSHS varsity team.

"[The seniors] are really great competitors and leaders for us this year," head coach Cody Masden said. "Just with them leading us I think we only just got better from last year and we'll have a good shot [of getting to CIF] if we keep playing with a winning mindset."

The team has built a well-rounded repertoire. They pride themselves on playing a resilient defense, anchored by Chan, Alfonso, and junior small forward **Lotis Shoun**.

"Our defense is really one of our strong suits," Chan said "We really like to press and apply defensive pressures so that we can get more fast break opportunities."

Accompanying the stable defense is a powerful offense fronted by sister duo A. Tse and sophomore point guard

Dylan Tse. D. Tse and fellow sophomore point guard **Jamie Rain Kim**'s shooting abilities gave the team a strong lead of 83-22 in a game against the Monrovia Wildcats on Monday, Jan. 24.

In addition to sound defensive and offensive skills, the team's strong chemistry on and off court can be credited to their success during plays. Along with the Tse sisters the team holds another sibling duo: senior I. Alfonso and sophomore **Olivia Alfonso**. While the team lacks height, averaging at about 5'5, they make up for it by being able to move as a cohesive unit. Communication on the court is a key part of the team's success.

"Our seniors and our leadership [team], our juniors even, are just super inclusive and are a great example to all the younger underclassmen and make them work just as hard as they do," Masden said. "The team from top to bottom is just very competitive during practice and all share the same goals."

Last season, the team made it all the way to the CIF semifinals and are hoping to build off the momentum from the previous year. While the Tigers have yet to face any significant issues, they hope to continue to work on their consistency with shooting during practices.

"We have to be a lot more consistent [with shooting] when we play the better teams," Chan said. "Having a bad shooting day could mean that we lose the game, and in the playoff if you lose a game, you're done. So it's important that we keep on working on being consistent with that."

The Tigers are scheduled to play the Blair Vikings at home in a league match on Friday, Jan 28, at 5:15 p.m.



CURRENTLY UNDEFEATED IN LEAGUE 4-0, girls basketball is primed for a prosperous season and CIF qualification.

UPCOMING GAMES

FRIDAY, JANUARY 28 @ 3:15 PM, GIRLS SOCCER VS. BLAIR AWAY

FRIDAY, JANUARY 28 @ 3:30 PM, BOYS SOCCER VS. BLAIR AT HOME

FRIDAY, JANUARY 28 @ 5:15 PM, GIRLS BASKETBALL VS. BLAIR AT HOME

MONDAY, JANUARY 31 @ 7:00 PM, BOYS BASKETBALL VS. LA CAÑADA AT HOME

Girls water polo stumbles to Temple City at home



STORY ALISON WANG
PHOTO SAMANTHA SHIROISHI

Girls water polo fell 15-3 to the Temple City Rams in a league game on Tuesday, Jan 25. The Tigers were unable to keep up with the Rams' swift plays, and continuously lost control, spending too much time deliberating or passing the ball around.

At the buzzer, South Pasadena made a promising start by grabbing the ball and speedily made its way across the pool, but the game went downhill from there. Temple City swiftly snatched the ball, advancing and scoring in under 20 seconds. After an ambiguous throw from the Tigers, the Rams took control and scored yet again.

When the Tigers did try to score, weak throws far from the goal made it difficult for any shots to hit the back of the net. Temple City ruthlessly continued, landing a goal in the top left every time. At the goal, freshman goalkeeper **Reese Buckley** was able to block two Rams attempts, but the Tigers' offense fell short, unable to make a single point. The quarter finished 5-0, with Temple City leading.

To start the second quarter, Temple City opened with a successful shot. After the Tigers missed the goal, junior **Grace Markus** reclaimed the ball and fired it. Buckley then blocked a Temple City shot, but the Rams fought back in response, eventually scoring twice after.

In another burst of energy, Markus was able to fire into the net once more. While the Tigers were able to proficiently pass to one another, they could not get close enough to make aggressive shots in time. The quarter finished 8-2 in the Rams' favor.

Starting the second half, the Rams continued their scoring streak. The Tigers failed to make any more advances until the time ran out, as the Rams seamlessly maneuvered around them, scoring one more point before the third quarter finished, 9-2.

In the last quarter, the Tigers gained ground multiple times, but shot attempts landed off the side of the goal, and the Rams picked those up to gain more points. The Tigers got a penalty shot, but it was the last they would score. While Buckley blocked a shot and Temple City's passes were intercepted, the Rams steadily raised the score. The game finished 14-3 in Temple City's favor.

"We've improved greatly from the last game against Temple City," junior **Luna Encinas** said. "We're trying out new drills and positioning, so overall we improved. We just need a little nudge to get to the next step, and maybe one day we'll eventually beat Temple City."

The Tigers hope to rebound in their next league game on Thursday, Jan. 27 against the La Cañada Spartans away at their pool.

WEAK PASSES AND FALTERING COMMUNICATION eventually led the Tigers to fall 15-3 in the difficult match.

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