

Cyber Attack Strikes UC Health Insurer, Student Info Compromised

By Phuc Pham
Staff Writer

NEWS Anthem, the health insurer for several UC campuses, including Irvine, announced last Thursday that it was the target of a cyber attack that compromised sensitive information about its members: UC students, employees and retirees who are insured through the university's health plan.

As the nation's second-largest medical insurance company, Anthem is the network provider and claims administrator for students who are subscribed to the university's health plan. Additionally, vision insurance for UCI undergraduates is covered handled by Anthem. Certain UC employees as well as retirees and their dependents were also covered by Anthem from 2003 through Jan. 1, 2014.

Compromised information included names, dates of birth, member ID numbers, Social Security numbers, addresses, phone numbers, email addresses, as well as employment and income data.

One upside is that students' Social Security numbers are safe as Anthem does not possess them.

Previously, Anthem covered all 10 UC campuses. Currently, however, only students at UC San Francisco, Hastings College of Law, UC Santa Cruz, UCI, UCLA and San Diego are under Anthem's umbrella.

Currently, it is unclear how many students and employees, who are part of a network of 80 million members, are included in the attack.

Anthem will individually contact those whose information was

compromised by mail, providing them with free credit monitoring and identity protection services. The company will only be using written communication to contact affected members. It will not call or email.

UC was also notified of a phishing scam that seeks to take advantage of those who may be affected by the attack. It warned members about a fake email that uses Anthem's logo, the scam offers a year of free credit card protection.

Anthem has hired a security firm to investigate which members were affected, as well as how the attack occurred. So far, the investigation has shown no evidence that medical information, such as claims, diagnostic results or information regarding doctors and hospitals, has not been stolen. Also, the company has said that no credit card information was stolen.

According to The Wall Street Journal, the hack was facilitated by the unencrypted nature of the data. Data protected by always-on encryption is unwieldy for companies to manage, so they often strike a balance between ease of access and security. An Anthem spokeswoman told the publication that the company encrypts its data when its being transferred between different databases. When it's residing on Anthem's servers, however, the data is protected by elevated credential protocols, but is not encrypted.

Although federal law states that insurance companies must address data protection in their security practices, encryption is not actually mandated.

Lights, Sounds and Senses:



COURTESY OF ALEX GUARDADO

Play: In Three Acts opened last weekend at the Beall Center for Art + Technology.

By Alex Guardado
Staff Writer

Imagine art that immerses you in its creativity and interactive experience. "Play: In Three Acts" at the Beall Center for Art + Technology does just that and explores three artists' unique take on engagement and how the body experiences art.

A&E The opening reception was held on Saturday, Feb. 7, with performers and the highlighted artists attending. The first piece I interacted with, "Light Wave" by Joe McKay, is a two-player art installation and video game played on 24 floor lamps. McKay is a digital media artist and uses different levels of interactivity and games to highlight how our culture consumes and creates new technology.

With no set rules, his art

piece has two players interact actively by hitting a pedestal with a hammer, which shoots the light through the different lamps to the second player. While fun, this installation also challenges the idea of what art really is. It's a piece that can be enjoyed and interpreted as art and a game, pushing the boundaries and allowing even casual visitors to enjoy its unique qualities. In order to truly experience the piece, one must be active and interact with it instead of mere casual observation of typical pieces.

This theme of interactivity is present yet unique to each individual piece. The second installation is "Dark Matter" by David Rokeby. Set in a darker space, the audience must navigate an invisible sculpture of sound. While adjusting to the darkness, your body gets a heightened sense of hearing and you must probe through

the giant space to gain insights to unique sounds that change as you move.

These sounds are dynamically challenging and very physical, yet appear from almost thin air as one waves their hands and move around the installation. Instead of merely using one's eyes, which can easily be deceived and can be abstract, one must use their ears. This sense then takes on a super heightened characteristic, and creates an experience for the whole body.

Explaining his piece, David Rokeby said, "Technology increasingly make your body less relevant, and my aim is to challenge those assumptions and use computers in a way turns this concept upside down."

The third piece, "Body

Women's Tennis



3 ACTS | from COVER

The third piece, "Body Envelope" by Nina Waisman, is a three-dimensional space of hanging wires and sensors.

"My goal was to present a piece that centers around your peripersonal space, and how your brain maps and distinguishes everything around you," Nina said. She produces varying multimedia products that explore the body's space and time and its interactions with technology driven communication.

Each of the two different versions of this piece were choreographed and performed by difference dancers. These projecting rods, each with a different sensitivity and sound react and create a sort of musical piece on space and sound. It's a wholly different experience than only dancing or movement because it uses every area of space and movement and amplifies it. Surrounding the visitor with sounds ranging from the cosmos to everyday interactions like nature or humans talking, this piece is elaborate and fun to experience.

Each part of this curated collection creates a wholly different experience between technology, humans and space. They create the seamless ability to interact and be a part of art. Definitely worth seeing, this exhibit will run from Feb. 7 through May 2.

Krall's Wilting 'Wallflower'

TITLE: WALLFLOWER

ARTIST: DIANA KRALL

GENRE: JAZZ



RYAN TOVES

STAFF WRITER

Jazz legend Diana Krall recently debuted her new album "Wallflower." And the album is just that — a wallflower. Indistinguishable from a sea of better albums, "Wallflower" will go down as one of the singer's most uninspired and forgettable albums.

The opening — and arguably strongest — track "California

Dreamin'" is a cover of The Mama's and The Papa's 1990s hit. The song features Krall's savory voice crooning the iconic lyrics "all the leaves are brown." Next, "Desperado" features that raw sound that propelled her to fame. Her smoky voice over 88 keys is exactly what set her apart from the crowd. Unfortunately, the remainder of the album goes in a different direction.

Krall's cover of "Superstar" is a prime example of overproduction and vociferous instrumentation overshadowing the one really good thing about Krall — her voice. Every time Krall seems ready to explode into a fiery jazz barrage, she retreats behind a wall

of uninteresting orchestral music.

The smartest thing this album does is bring in jazz vet, Michael Bublé. He breaks the monotony of Krall's sound by inserting some much needed lively energy to "Alone Again." The milk and honey voiced duo almost make up for the uninspired heap that is to come. Almost.

"Wallflower," the title track of the album sounds exactly like every other song on the album. The same orchestral looping, the same soft vocals and the same unextraordinary piano. Krall is a great pianist in her own right, but her skill just doesn't match up to other players in the genre. With similar artists like Jamie Cullum and Jonah Nilsson far surpassing Krall on the keyboards, even her piano skills fail to impress. "Sorry is the Hardest Word to Say" and "If I Take You Home" are just more of the same. Krall teeters on the edge of her vocal comfort zone, but never dares to go beyond it. These tracks are missing all that makes jazz, "jazz:" experimental phrasing, individuality and most importantly, soul.

Her cover of the Eagles song "I Can't Tell You Why" is a hint of what the album could have been if Krall experimented with a greater variety of sounds. The song's bossa nova style groove

is a wonderful break from the repetition. The music is relaxing, even pleasant, and the subtle vocal harmonizations add a degree of musical complexity to the track.

Good things don't last with this album, however. The remaining tracks are just a stew of the mundane. The overpowering orchestrations desperately try to make beauty and lushness out of nothing. The real beauty is Krall's voice but that's nowhere to be found beneath the mess of overproduction.

The album's lack of originality seems to hint that Krall may be too out of touch. While other jazz artists are evolving and clawing to keep the genre alive, Krall's music stagnates and loses all the flare that earned her recognition in the first place. Her voice becomes overshadowed by the mundane inclusion of unnecessary scores of violins and cellos. Krall's voice is the biggest wallflower in this dance.



NOT RECOMMENDED

Full of uninspired covers and the one saving grace, Krall's voice, is hidden beneath poor arrangements and overproduction.



COURTESY OF VERGE

Diana Krall's latest album is a collection of less-than-exciting covers and bland original tracks that hide her vocal talent.