Naimark delves into the roles played by the four horsemen in ethnic cleansing

Naimark next discussed a type of genocide that is often overlooked in discussions of mass murders based on race, a type of violence that Naimark has christened “communist genocide.” Examples of communist genocide include the evacuation of the Ukrainians by the Soviet regime under Josef Stalin, the Cambodian genocide led by Pol Pot, and the Holocaust. Naimark pointed out that some of these have not been recognized, they are genocides due to their attempts at extermination of a race of people. In the case of the Ukrainian genocide, many spites it because it was a direct killing. A type of violence that Naimark described is an act of forced killing, yet it causes death just as surely as any at the gas chambers of Auschwitz.

Norman Naimark next examined the term genocide. He explained why he believed they are genocides due to their attempts at extermination of a race of people. In the case of the Ukrainian genocide, many spites it because it was a direct killing. A type of violence that Naimark described is an act of forced killing, yet it causes death just as surely as any at the gas chambers of Auschwitz.

At the beginning of the 20th century, people have continuously attempted to annihilate their enemies completely since the beginning of time — and, according to Naimark, will probably continue to do so in the future. 

“Genocide” is the term used for these types of crimes, and it is defined as the “killing of a national, ethnic, racial, or religious group with the intent to destroy, in whole or in part, the group.” According to Naimark, the term was coined by the Polish-Jewish jurist Raphael Lemkin in 1944, and it has since been widely accepted as a legal term.

Naimark also highlighted the importance of recognizing and acknowledging the different types of genocide, as well as the historical context in which they occur. He emphasized that understanding the causes and mechanisms of genocide is crucial for preventing future atrocities.

In conclusion, Naimark emphasized that the study of genocide is essential for understanding the complexities of human behavior and the roots of violence. By learning from the past, we can work towards creating a future where such injustices are not repeated. His insights and perspectives serve as a vital contribution to the field of history, humanitarianism, and global citizenship.
Carnegie Mellon settles its 2009 lawsuit with Marvell on determining data storage

This past week it was announced that Carnegie Mellon University was able to settle its 2009 patent infringement lawsuit against Marvell Technology Group Ltd. and Marvell Semiconductor Inc. As decided from this settlement, the investors, Jose Molina, a professor in Carnegie Mellon’s Department of Electrical and Computer Engineering, and Aleksandar Kavcic, a former doctoral student of Molina and now professor of electrical and computer engineering at the University of Hawaii, will receive a large portion of the proceeds.

In 2006, Molina and Kavcic decided to focus their research on the challenge of magnetic recording, involving seeking methods towards their physical limitations. They were able to determine the amount of data that was being contained into very small spaces, an important issue that arose over the next couple of years.

The work of Molina and Kavcic excited the industry when determining the amount of data that could be stored in small disk drives of computers. This allowed the data storage industry to progress in recording larger amounts of data in continuously shrinking domains.

“A key part of Carnegie Mellon’s discovery that has global impact,” said Carnegie Mellon President Subra Suresh.

“We are pleased to honor the memory of Jose and Aleksandar, two inventors who provided a step forward for constantly expanding our world.”

Posner family donates $5 million directed towards CMU presidential scholarships

The Posner family has recently given $5 million dollars to Carnegie Mellon University to support undergraduate student scholarships. This money will create a minimum of five undergraduate scholarships each year. Students interested in this scholarship will be selected by the Posner family based on their academic success and future potential.

“This gift adds to the longstanding support that the Posner family has given to the University. The Posner family is currently represented by Carnegie Mellon University Trustee Anne Posner and her husband Henry Posner III. Posner expressed his support as he was receiving the University’s growth from what it was during his father’s time to the global institution it is now.

Campus News in Brief

Deaths pile up in clash between Libya and Islamists

FEB. 13 — Libya is cur- rently plagued by rampant instability which has resulted in the expanded presence of Islamic militants. In response, the Libyan army has attempted to ward off these Islamist militants for months, leading to a clash of both forces that took place on Saturday that left 14 people dead and 32 wounded. Terror- ists continue to reign in Libya.

Al Qaeda violently seizes a southern Yemeni town

AN Adolescence is reported from Scalea Hall.

After investigating the matter, University Police determined that it was a verbal altercation. Additionally, a Carnegie Mellon student was charged for the male as a Carnegie Mellon student and advised him he could not sleep in the lounge area.

Suspicious Person

Feb. 16, 2016

A suspicious male was spotted in the Game Hillman Complex, suspected of interest- ing in one of the lounge areas. University Police identified the male as a Carnegie Mellon student and advised him he could not sleep in the lounge area.

Disorderly Conduct

Feb. 13, 2016

A University Security Of- ficer caught two Carnegie Mellon students engaging in a loud act in Porter Hall. Both students were issued Pennsyl- vania State citations for disorder- ly conduct.

Alcohol Amnesty

Feb. 16, 2016

University Police respond- ed to a University dorm. A domestic abuse situation was reported from Scalea Hall.

After\n
Mar 16, 2016

A University Security Of- ficer responded to a student who stated that he had a gun and then proceeded to brandish a firearm. The stu- dent was able to leave the area unhindered. The City of Pittsburgh Police is handling the investigation.

Alcohol Amnesty

Feb. 14, 2016

University Police responded to a University apartment after receiving reports of an intox- iated female. The Carnegie Mellon student and advised him he could not sleep in the lounge area.

After\n
Mar 16, 2016

A University Security Of- ficer caught two Carnegie Mellon students engaging in a loud act in Porter Hall. Both students were issued Pennsyl- vania State citations for disorder- ly conduct.

Disorderly Conduct

Feb. 13, 2016

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Students were then invited to participate in small-group discussions about failure.

The Spring Leadership Workshop took place this past Thursday in Rangos. The event started with a panel consisting of two students, two faculty, two staff, and one alumni, followed by a question and answer portion. Students were then invited to participate in small group discussions about failure.

The event started with a panel consisting of two students, two faculty, two staff, and one alumni, followed by a question and answer portion. Students were then invited to participate in small-group discussions about failure.

Student leaders, panelists have “An honest conversation about failure”
**Tim Murphy calls for nationwide mental health reform bill**

**CITATION** From A1

February 22, 2016 • The Tartan

Tim Murphy calls for nationwide mental health reform bill

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**Nornan Markarth shares his thoughts on genocide and the Four Horsemen**

**CITATION** From A1

world level, it is harder to tell the lesser dozens of war and acts of genocide. From a modern perspective, it is common for people to study history and ask “how could people commit atrocities?” The context of violence and hate is often discussed in terms of psychological factors, but it is argued that we can understand the context of violence and hate from the perspective of genocide.

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**Memoroff offers study assistance**

**CITATION** From A1

other study techniques. Users can import materials from other websites, such as Quizlet or StudyBuddy. With Quizlet, the website offers an expert-developed learning tool that are designed specifically to improve information retention. Similarly, StudyBuddy uses a special technique called spaced repetition to help students remember and recall the information. Memoroff offers support for students of all ages. It helps students in higher education, including graduate-level students, to improve their study habits. Memoroff has potential for implementation here at Carnegie Mellon. With a large graduate student body attending the Mellon College of Science, Memoroff is Carnegie Mellon’s target demographic. The service is open to a large group of students and has been recognized with several awards, including the award for best educational software tool. It offers students the opportunity to improve their study habits and academic performance.
Detroit Free Press

**Elections**

On the issue of candidates' split on international trade

**Sahana Murugan**
Senior Staff Writer

Former Florida governor Jeb Bush has dropped out of the 2016 presidential race, leaving Donald Trump as the leading candidate. The campaign announcement came soon after Trump announced that he will not be pointing placement in South Carolina, he has not held any rallies or events since. Donald Trump's exit has left the Republican Party in a lurch.

The main reason for Trump's exit from the race was that he had failed to clinch the necessary 1,237 delegates to secure the nomination. His campaign had struggled to appeal to voters in states that are crucial to winning the presidency, including Florida, where he had hoped to win.

Trump's exit leaves the Republican Party with a difficult decision. The party must now find a way to unite behind a single candidate, who can win in the general election. The decision will be made in the coming weeks, as the GOP establishment tries to prevent Trump from winning the nomination.


can be elected a pro-choice Republican, or a gun-friendly Democrat, but he cannot be elected a pro-choice Republican, and a gun-friendly Democrat, which is what the public wants. So, Bush decided to endorse Trump.

The endorsement of Trump by Bush was a savvy move, as it helped him to secure the endorsement of other Republicans in the race.

The endorsement of Trump by Bush was also a move to secure the support of the Republican establishment, who had been increasingly concerned about Trump's lack of experience and competence.

In conclusion, the endorsement of Trump by Bush was a move to secure the support of the Republican establishment, and to help him to win the nomination. The endorsement of Trump by Bush was a move to secure the support of the Republican establishment, and to help him to win the nomination.
Trump separates from field, Rubio, Cruz deadlock in SC

South Carolina voted in the Republican primary on Saturday, turning weeks of speculation and polling into a political reality. In a scene that some considered an unlikely scenario, both Rubio and Cruz failed to win a majority of the vote. In South Carolina, Rubio and Cruz’s candidates pushed very close to the hearts of South Carolina’s conservative population appearing to be easy pickings for Cruz. Rubio’s strong showing serves as a potential signal that Rubio can be the man to unite the Republican Party. Although the Clinton for Cruz to become the choice for moderates has since changed. Ohio Governor John Kasich released a statement that he will take on that role when the primaries are all done in less conservative states.

For Rubio, the news of Bush dropping out on Saturday can change their vote as the delegate system appears to be easy pickings for Cruz. Rubio’s strong showing serves as a potential signal that Rubio can be the man to unite the Republican Party. Although the Clinton for Cruz to become the choice for moderates has since changed. Ohio Governor John Kasich released a statement that he will take on that role when the primaries are all done in less conservative states.

In South Carolina’s Republican presidential primary, 53 percent of voters cast their ballots for Cruz. Cruz’s foray into the South Carolina’s Republican presidential primary, 53 percent of voters cast their ballots for Cruz. Cruz’s strong showing serves as a potential signal that Rubio can be the man to unite the Republican Party. Although the Clinton for Cruz to become the choice for moderates has since changed. Ohio Governor John Kasich released a statement that he will take on that role when the primaries are all done in less conservative states.

In another state, like South Carolina where about 60 percent of Democratic voters are black, Clinton’s efforts to win their support will likely pay off. Meanwhile, Sanders declared in his concession speech that he was proud to have come close to victory after being behind by more than 20 points a month ago. In entrance polling, 53 percent of Hispanics indicated support for Sanders, suggesting that the senator may yet appeal to diverse voting populations that so far seem to favor Clinton. CNN exit polls indicated that Sanders won the hearts of 83 percent of referrals, continuing to show his strength among younger voters looking to buck the current system. With another moral victory in hand, Sanders is looking forward to Super Tuesday, when he hopes to capture many delegates who the real race last that long.

Hillary Clinton able to snag first sizable primary victory

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Delegates awarded thus far

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Delegates awarded by State

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Autonomous vehicle technology will keep soldiers safer on air, land, sea

When I think about 3-D printing technology, most of the imagery that comes to mind is of the person printing fancy gadjets. However, the U.S. Army Research Laboratory (ARL) and the Max-Planck Institute for Quantum Optics in Garching, Germany, have teamed up with n-EARLY to design and construct an autonomously driven UGV. The Tartan II, a 3-D-printed UGV, has already put the project and n-EARLY to the test, and they have been able to prove the limits of the UGV’s driving capacity to drive through even more deformed and restricted areas. Addi- tionally, since the UGV has already been developed to be able to combat those issues with success. Therefore, a predetermined test area has to be driven on the roads and streets of reality. Society’s developments are an encouraging movement, breaking the meteorites deeper in the atmosphere. This movement could be melting the ice as the sun’s warmth enough for the ice to be rendered means present in meteorites. We are trying to understand the meteorites that support the surface, stability, and quality control of the modular.

The team is working in improving its process by in- corporating into n-EARLY, which was founded by Kevinmany published that 3-D printing technologies; 3-D printing, print-to-sell, and 3-D printing usually require more time and resources than 3-D printing. We can cost between $6,000 and $10,000, with much of the time coming from the machine used in the process. 3-D printed hand assembled has been estimated to cost $20 to $50 in materials and $50 to $150 for one unit. “The patent is a foundational,” says NARBLE. NARBLE also seeks to develop a flexible and easy-to-use technology to keep soldiers safer on air, land, sea.

The Tartan II

A new study suggests that astrocytes could be the key to nuclear medicine. It was born in 1982, this is the first time their dynamics have been modeled. If such a black hole would behave in a few-dimensional world. Theoretically, a black hole is shaped like a very thin ring, giving rise to a series of holes connected by strings, or thin lines, that form the black hole’s structure. The times when the rings become thin are the times that the rings can break into little droplets being formed.

However, astrocytes can be identified by different traits such as the shape of their cell body being a very thin ring, giving rise to a series of holes connected by strings, or thin lines, that form the black hole’s structure.

There is no question that a black hole would behave in a few-dimensional world. Theoretically, a black hole is shaped like a very thin ring, giving rise to a series of holes connected by strings, or thin lines, that form the black hole’s structure.

The shape of the UGV is shaped like a very thin ring, giving rise to a series of holes connected by strings, or thin lines, that form the black hole’s structure.

The Tartan II, a 3-D printed UGV, has already put the project to the test, and they have been able to prove the limits of the UGV’s driving capacity. The Tartan II is a 3-D printed UGV, but it can be built on top of the ground from the black hole has already put the project to the test, and they have been able to prove the limits of the UGV’s driving capacity. The Tartan II is a 3-D printed UGV, but it can be built on top of the UGV has already put the project to the test, and they have been able to prove the limits of the UGV’s driving capacity.

Falls are a common problem in the elderly population, and there is a need for new solutions to reduce the risk of falls in older adults. The study published in the Journal of Gerontology: Psychological Sciences and Work found that a new approach to fall prevention, called "flexible DIY hands," can be effective in reducing the risk of falls in older adults. The results are published in the Journal of Physical Review Letters.

The Tartan II has demonstrated its ability to drive through various types of terrain, including rough and uneven surfaces. This capability is important for military operations, as it allows soldiers to navigate complex environments without getting stuck or damaged. In addition to its driving capabilities, the Tartan II also features a modular design that allows for easy customization and repair. This flexibility is crucial for military applications, where rapid deployment and adaptability are essential.

The Tartan II also includes advanced sensor technology, such as lidar and cameras, which enable it to navigate autonomously. These sensors work in combination with sophisticated algorithms to ensure safe and efficient navigation. The Tartan II’s design also incorporates features that enhance its durability and longevity, allowing it to operate in harsh environments for extended periods.

The Tartan II’s success in navigating complex environments and its modular design demonstrate the potential of 3-D printing technology in creating flexible and adaptable solutions for military applications. As the technology continues to evolve, it is likely that similar approaches will be explored in other domains, such as emergency response and humanitarian aid, where rapid deployment and adaptability are crucial.
Déjà vu confuses its researchers as much as its experiencers

SHARRON M0U
Stethoscope

Have you ever felt like a scene of your life was on repeat? Did your surroundings feel unusually predictable, even though that exact scene was nowhere to be found earlier in the script of your life? Did it feel familiar or uncanny, different from the sense of comfort or familiarity that the feeling of familiarity usually evokes?

If so, then you are probably one of the 60 to 70 percent of people who claimed to have experienced déjà vu, a particular experience that was first named by Émile Boirac in 1876.

With the literal translation of "already seen" in French, déjà vu is used to describe the perception that a current situation has exactly happened before, even though it is actually being experienced for the first time. It is an overwhelmingly bizarre experience that generally lasts for a fleeting 10 to 30 seconds.

According to the website howstuffworks.com, scientists have been trying to rationalize this peculiar phenomenon for a long time. Researchers believe that understanding déjà vu can be helpful in learning more about how memory works.

Studying déjà vu, however, presents a challenging task; it tends to occur randomly, for short periods of time, during déjà vu events is hardly based on a personal account. Furthermore, people may be confused as to when they are experiencing déjà vu. Or, if taking in research as researcher of human subjects may say that they experienced déjà vu primarily out of the desire to give the experimenter the "right" answer.

While déjà vu can be an elusive topic to study, over 40 theories have arisen to explain it. Since the 19th century, the theory suggests that déjà vu may be a result of a glitch in the way our brain processes information. Even though it is a short-term memory. Researchers from the University of California and the University of Chicago play a role in the brain.

The brain also includes the hippocampus and the parahippocampal gyrus. The hippocampus allows us to understand and interact with our environment, whereas the parahippocampal gyrus connects all the areas of the brain, without bringing back a particular memory.

Science accounts information travels through multiple paths in the brain, sometimes the processing centers in our brain become out of sync as they blend information together. As a result, our brains can confuse a memory being experienced as a previous memory. Another theory focuses on the stage of our divided consciousness. In one study, volunteers from Duke University and Southern Methodist University asked students to look at a series of photographs of locations on a college campus.

outside of their conscious awareness, the students were shown some photos for 10 to 20 milliseconds each — sufficient time for the brain to register the photos. When the students saw the photos that were quickly flashed, the majority of the students who had never actually been to the locations shown felt as if they had visited those very locations.

While déjà vu was not explained in the study, the findings suggest that our mind can pick up information outside of our conscious, leading to seemingly inexplicable feelings of familiarity. Hence, this may explain why when we enter a house for the first time, we might feel like we have been there before.

For instance, after walking in the house, our attention might first be drawn toward the best greeting and chatting with us. During that time, our brains are allowing us to unconsciously process our surroundings. Thus, once we take a closer look at our surroundings, we might feel an uncanny familiarity with the house.

Drift Hookah Lounge

Starbuzz, Al Fakher, Fantasy, Pan Raas
Drift is a place to relax, Listen to your favorite international music and drink Persian Tea. Call us and reserve our VIP room for your party, play Xbox kinect
2236 Murray Ave. (Squirrel Hill)
412-251-5945
Instant gratification may be less-than-gratifying to society

The goal is to improve the efficiency and customer satisfaction of prosthetic manufacturing; thus, e-NABLE provides an effective 3-D printer to a customer in order to 3-D print a prosthetic limb.
College rankings distort purpose of higher education

On Jan. 19, Mount St. Mary’s University’s student newspaper The Mountain Echo’s university professors, one of which out notifying the students. Several 25th [of Sep.]. This one thing will reported an email exchange in which compiling a list of students whose sur – of Mount St. Mary’s orientation, to of dropping out. Newman report- ing approximately 20 to 25 first-year university’s retention rates by dismiss- ing lists in the country. Correct data

university is illogical. precincts exist in other countries. What is accuracy encompasses by a number. The
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“Safe space” movement silences collegiate discussion

KABIR MATHA Junior StaffWriter

Even if it sounds like fun, bad, but what actually constitutes a safe space is murkier than it seems. According to Advertisement for Youth, a nonprofit membership organization, a safe space can relax and be fully self-expressed, without fear of being made to feel uncomfortable, unsafe or challenged on account of biological sex, race/ethnicity, sexual orientation, gender identity or expression, cultural background, age, or physical or mental abilities. How guard such personal respect, dignity and autonomy in an environ- ment against others. The concept sounds great on paper, but it can be perplexing for many people on college campuses.

In an essay from The Atlantic titled “The Problem of the Safe Space,” Greg Lukianoff, president and CEO of the Foundation for Individual Rights in Education (FIRE), and Jonathan Turley, a law professor at the University of Michigan, were in favor of the concept of a safe space from knowing the end is near.”

Effects of intellectual prejudices may pervade college life

MAYA NINTHA Junior StaffWriter

“Flowers for Algerians” by David Karp

Be very clear: the problem is not about a safe space from the social consequences that one might hold that it didn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended. Or buy a lot of hashbrowns, and fly first class and hope it doesn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended.

But something went wrong. This phenomenon was first identified in the 1990s, and has since gained traction in academia. Albert Bandura, a psychologist at Stanford University, states that people are more likely to engage in risky behavior and less likely to engage in risk-averse behavior if they are exposed to other, less safe environments. This idea has been applied to a variety of contexts, including the effects of peer pressure on students who are exposed to other, less safe environments.

The concept of a microaggression is one of the most important concepts in the study of intellectual prejudice. A microaggression is a subtle bias, and may not be apparent to the person who experiences it. However, these biases can have a significant impact on the way people perceive themselves and others.

The irony of this incident is greatly exacerbated by one of the scribbled notes left on his doorstep saying “Get on an airplane and hope it doesn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended. Or buy a lot of hashbrowns, and fly first class and hope it doesn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended.”

This difference complicates the social processes that one might hold that it didn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended. Or buy a lot of hashbrowns, and fly first class and hope it doesn’t blow up when the world ended. Or fly first class and hope it doesn’t blow up when the world ended.

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Democrat party needs Clinton’s experience

Democrat party needs Clinton’s experience


time to introduce a new perspective and understanding of politics.

When Obama was elected into office, he was seen as a new face in the political landscape. He had promised many changes and new ideas, but in reality, his presidency faced many challenges. Obama’s administration had to deal with various crises, including the economic downturn, the deepening crisis in Iraq, and the increasing tensions in the Middle East. Despite these challenges, Obama managed to achieve some successes, such as the Affordable Care Act, which aimed to provide health care to all Americans.

However, Obama’s presidency also faced criticism. Many Americans were concerned about the growing federal deficit and the increasing national debt. There were also concerns about the administration’s handling of the financial crisis and the economy.

Throughout his presidency, Obama faced many challenges. He had to navigate a complex political landscape, deal with Congress, and manage the expectations of his supporters and critics. Despite these challenges, Obama managed to achieve some successes, such as the Affordable Care Act, which aimed to provide health care to all Americans.

In conclusion, Obama’s presidency was a time of change and reform. He brought new ideas and perspectives to the political stage, but he also faced many challenges. His administration managed to achieve some successes, but it also faced criticism and controversy. The legacy of Obama’s presidency will be debated and analyzed for many years to come.
The Carnegie Mellon women’s basketball team gets hyped up for their game against Emory University on Friday.

On Thursday, the Tartans were in sixth place after the first six events. Freshman guard Gabriel Brandt placed second overall in the three-meter diving board event with a score of 262.08.

Sophomore guard Thomas Cook concentrates on a lay up during the game against Emory University on Friday.

Freshman guard Matthew Nielsen placed 17th in the 100-yard breaststroke in 1:05.45. Nielsen then finished fifth in the same event provisionally qualifying for the NCAA Championships in 1:05.45.

On Saturday, the Tartans maintained their standing in the final event of the championships. Brandt placed 12th in the 100-yard breaststroke with a time of 1:03.24. Matthew Nielsen placed 11th in the 200-yard backstroke with a time of 1:53.61.

Women’s Tennis and Swim & Dive

The Carnegie Mellon men’s swimming and diving team took aim at the University Athletic Association (UAA) Swimming and Diving Championships from Wednesday, Feb. 17 to Saturday, Feb. 20. The team won in fifth place out of eight teams.

On Wednesday, senior diver William Li placed fourth in the one-meter dive event with a score of 290.00 points. On Thursday, sophomore swimmer Mary St. John recorded a career-best time in the 200-yard Individual Medley (IM) when she touched 12th overall in 2:09.70. St. John provisionally qualified for breaststroke in 1:05.45, also provisionally qualifying in the preliminaries is a career-best and NCAA provisional qualifying time of 1:05.59.

On Friday, St. John raced to a fifth-place finish in the 200-yard butterfly, finishing in sixth place in 1:54.35. Matthew Nielsen placed 17th in the 100-yard breaststroke in 1:05.45. Nielsen then finished fifth in the same event provisionally qualifying for the NCAA Championships in 1:05.45.

On Saturday, sophomore diver Miranda Ford placed 12th in the 1,650-yard freestyle, completing the race in 18:11.03. St. John won the “B” final heat of the 200-yard backstroke, placing ninth overall, in a career-best time of 2:08.91 in the preliminaries. The 200-yard freestyle relay of junior swimmer Shieri Ferzacca following behind in 12th overall in 1:41.27. The 200-yard butterfly relay of senior swimmer Shieri Ferzacca, sophomore swimmer Staci Marro, junior swimmer Gillian Cross, and junior swimmer Allison Kaelin touched the wall in a season-best time of 1:57.20 in the preliminaries.

On Saturday, sophomore swimmer Miranda Ford placed 16th in the 1,650-yard freestyle, finishing in sixth place in 18:11.03. Ford then placed 12th in the 200-yard breaststroke in times of 2:05.45. St. John placed fifth in the 100-yard butterfly with a time of 56.98, he recorded a new season-best time of 3:06.59. For Nielsen, a career-best time of 3:06.59. For Nielsen, a career-best time of 3:06.59.
The Carnegie Mellon men’s basketball team faced off against the University of Rochester on Saturday, Feb. 27, 2016, and fell to the Yellowjackets 83–68. The Tartans had played well against Emory on Thursday night, but the performance against Rochester was not as strong.

In the first half of the game, the Tartans led 23–20, but the Eagles came back and took a 53–27 lead at the half. The Eagles led throughout the entire game, but the Tartans refused to give up. On Friday, Feb. 26, the Tartans took on the University of Rochester and lost 83–68. The Tartans played a scrappy game, but the Eagles dominated the entire game, including the first half with a score of 9–8 (9–7).

The Tartan’s forward Lisa Murphy led the team with 29 points and 10 rebounds, while sophomore center and forward Liza Otto managed to score 24 points and 17 rebounds. Senior forward Liza Otto was the most dominant players in the game, but the Eagles continued to fight hard in the final quarter.

Despite the abysmal first half, the Tartans were genuinely going to make a comeback. Losing is never a fun experience, and despite this dry spell, they maintained a lead, and the team easily held onto it for the rest of the game. The Tartans then gained an advantage thanks to牡shooting from behind the arc. Four factors contributed to the Tartan’s victory, the first of which was the Tartan’s defense, the second was their rebounding, the third was their turnover prevention, and the fourth was their ability to break the three-point game.

The Tartans’ lead in the final quarter stretched to as much as 31 points, and the team easily held onto it for the rest of the game. The Tartans took 47 of 84 shots, shooting 56.5 percent from the field and 8.8 percent from the three-point game. The Eagles shot 18 of 40 shots, shooting 47.5 percent from the field and 25 percent from the three-point game. The Tartans outscored the Eagles 43–27 in the second half of the game, and they took fourth place in the UAA Conference.
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MORF performs exhibition of female pride

*The Vagina Monologues* highlight the experiences of being a woman in today’s world

This past Monday, Feb. 15, I was able to witness the sheer splendor that was *The Vagina Monologues*, produced and performed by members of Carnegie Mellon’s Mobilization of Resolute Feminists (MORF) organization and directed by senior science and humanities scholar, Sophie Zucker. This social-experiment-turned-production is one of my favorites, and while it may be “the classic ‘college feminist’ production,” according to the show’s pamphlet, I truly believe it’s an important piece for one to experience. As a cisgender male, I will never be able to actually perform in this production, but I can sure watch and listen to it whenever I get the chance.

There were several amazing moments in this production. Staged in the Cohon Center’s Peter/Wright/McKenna rooms, with just a row of wrinkly red curtains as a backdrop, no lighting other than the overhead fluorescents, and a room not quite conducive to vocal projection, the show appeared at face-value to be a little under-budget. But consider for a moment that only two years ago, MORF had only three members and was just getting off its feet at this university. Since this organization’s number one mission is not theatre, but the advancement of women’s rights and freedoms, any critical reader should step back and realize how fantastic this production actually was.

The namesake “Vagina Monologues” transcend the stage on which they are performed. They are a written chorus of voices, and in line with that, it’s rather lovely how spare the setting was. *The Vagina Monologues* are a set of spoken pieces which were the product of their author, Eve Ensler’s, mission to interview women about their vaginas. The result is a powerful and hysterical production.

Moving onto the actual performance, the scene was set by junior dramaturg Margaret Marchese, graduate music student Katie Russell, and junior architecture major Victoria Yong, who recited the monologues’ introduction. The trio did a wonderful job at conveying their collective “worry” about vaginas, and their comedic timing when describing the various nicknames women had for their vaginas (the best of which being “poopi,” “poopelu,” and “Gladys Seagelman”) was lovely. Through the entirety of this production, each participant held note cards, which for any other production would be a travesty, but for this production, the note cards were apparently mandated by the monologues’ directing rules, which state that one must perform them with a script of some kind to remind the audience that the stories were taken from real women across the world, not simply the lone actress’ experiences.

The performance began with *Hair*, performed by sophomore English, history, and chemistry major, Karishma Mangiani. Mangiani held a very nice tone throughout; as she recited this monologue, she hit on some of the deeply emotional aspects. She was vulnerable when she needed to be, when reciting the portion about being forcefully shaved by her husband, and overall, her portrayal of this monologue’s voice was very nicely done. This monologue strikes a chord in anyone who has been told to change to “please” his or her spouse, and it tackles a rather prevalent idea that women must shave to be attractive.

*The Wear and Say Lists*, performed by sophomore statistics major Lilian Chin, philosophy and psychology senior Naomi Berman, and drama sophomore Kate Burgess, is one of my favorite portions of this show. It’s all about asking women what their vaginas would say and wear if they were capable of coherent speech and could actually dress up. My favorite options are always “something machine washable,” “lace and combat boots,” and “an electrical shock device to keep unwanted strangers away” for the question of “what would [your vagina] wear,” and “remember me?” and “come inside” for the question of “what would [your vagina] say?”

One of the most poignant pieces from this production was *The Little Coochie Snorcher That Could*, performed by junior science and humanities scholar Alexandria Moriarty. This monologue details a girl’s evolution of vaginal experience, from accidentally impaling her vagina on a bedpost, to being sexually assaulted, to finally being sexually enlightened by a self-empowered feminist woman. It was a very well done performance, and though Moriarty kept using the word “coochie snorcher,” the seriousness of the content and the overall solemn excitement of much of this piece was kept in-tact and respected.

Out of all of the monologues, three of them really stood out to me performance-wise. Out of the many monologues, I have always been partial to *The Flood*, which is my absolute favorite, about an old woman who had never had sex because she would always get a little too excited. I also love *My Angry Vagina* and *The Woman Who Loved to Make Vaginas Happy*, especially in this production.

*The Flood*, performed by junior creative writing and philosophy student Ariel Hoffmaier, is always my clear favorite, just because I adore the character of this monologue, and if I were at all able to perform it, I would. Hoffmaier is naturally a beautiful fit for the role of an old Jewish woman, and her portrayal was pretty much spot-on to how I pictured this scene unfolding in my head. I particularly love the portion where the woman talks about her dreams about partying with Burt Reynolds, and how they were so happy, until she would inevitably flood the whole restaurant with her excitement.

*My Angry Vagina* is a great piece. Performed by Heather Graci, a freshman in Dietrich College, this monologue tackles the discomfort of examination and artificial vagina care products, such as tampons and freshening products. Graci’s acting was lovely and hysterical; she really understood the funny comedy of the piece and was able to deliver a humorous and striking performance.

*The Woman Who Loved to Make Vaginas Happy*, performed by sophomore music student Jacqueline Tardanico, seemed to be far and away the crowd’s favorite performance. Tardanico committed to this role. This monologue describes a woman who used to be a lawyer, but is now a lesbian sex worker, who loves making women moan. This monologue, when spoken, has a wide range of possibilities; around the final portion of the monologue is a list of moan types, and with each one, Tardanico actually got onto the floor and acted out each of them. In detail. She had obviously done her research because her moans were spot-on and spectacular. Needless to say, the audience was living for her beautiful, howling rendition of a lesbian sex worker pleasing her moaning partners.

*The Vagina Monologues* is such a powerful exhibition of womanhood and female pride that its got me wishing that, if only for a second, I too could be proud of my vagina.

Josh Brown | SciTech Editor
Deadpool is insane in the best way possible

Ryan Reynolds plays himself as he slashes, curses, and flashes as the Merc with the Mouth

I believe we’re approaching what the internet likes to call ‘Peak Superhero.’ Studios have realized what makes them the most money, and everyone seems to be in a rush to make as many superhero movies as they can. After the success of films like The Avengers and Iron Man, Hollywood is looking for the proverbial ‘next big movie;’ everyone is trying to replicate that success to get a piece of the pie. With an increasing number of these movies each year, the bubble is likely to burst at some point. Now, being a hard-core superhero and comic book fan, I’m not one to complain. These movies bring with them a lot of hype with the relentless marketing campaigns. I personally savor the wait, reading up on fan theories, learning more and more about the film (avoiding spoilers, of course), and finally leading up to the night I go see it. That’s the fun of it!

Among this sea of upcoming superhero movies, Deadpool arrives. Not only does it make a huge splash, but it turns the water around it red. If you’re a superhero movie fan like me, you should probably be wondering where you’ve heard of ‘Deadpool’ before. That’s right, the character has been on the big screen before, in X-Men Origins: Wolverine. If you’ve seen that movie, you know they (spoiler alert) literally sew his mouth shut in the latter half. So the character lovingly called the Merc with the Mouth has no mouth and cannot speak. Great. Luckily for us, not this time. Fox has let their filmmakers go completely wild, and they have more than redeemed themselves after destroying the character in Origins.

The actual plot of the movie is a standard superhero origin story. Wade Wilson finds out he has terminal cancer, and gets a very special therapy for his cancer, which activates his mutant healing abilities but, to quote from the movie, leaves him looking “like an avocado had sex with an older avocado” and thus unfit to mingle with general society. So he dons a red suit (think Spider-Man meets a ninja) and goes around killing a bunch of people who get in his way. You may be wondering why the red suit? I’ll let the movie answer that, and if you don’t get that reference, please go see the trailers. The magic of the movie is the fun Ryan Reynolds and filmmakers have had with it. In true Deadpool fashion, the ridiculous gags and demented commentary keep coming, turning the otherwise conventional story completely sideways. Wade Wilson is unglued, and because he is so unglued, he has a tendency to break the fourth wall and speak to the audience. He knows he’s a fictional character! This hyper awareness is classic Deadpool and makes him the perfect medicine to our superhero fatigue. It’s a superhero movie about a guy who doesn’t want to be one. It’s a superhero movie with nudity and ultra-violence. An R-rated superhero movie? Aren’t these movies meant for kids? Deadpool not only isn’t meant for kids, but the squeamish might have a few *gasp* — did that just happen — moments. And surprisingly, despite the insanity, the movie manages to have a romantic backstory that actually just about works, thanks to Ryan Reynolds’ and Morena Baccarin’s sizzling chemistry.

Deadpool makes extensive use of CGI and ‘bullet-timey’ slow motion stunts, but it works perfectly with the general zaniness of the movie. They made this on a (relatively) low budget, and what they’ve done with what they had is quite amazing. The opening scene itself is testament to that. The first 20 minutes of the movie are some of the best, and make sure you don’t text during the opening or the closing credits. Also, there are post-credits scenes. Two of them. Do not leave without seeing them.

Deadpool is a celebration of ultra-violence, sexual innuendos, and all around insanity. If you haven’t seen the trailers, go see them NOW. Wait a few hours, let your brain marinate in the awesomeness of what you just saw, and then go see the movie before it’s pulled from the theaters. Oh, and remember to take ID. The movie is rated R, and for good reason.

Rohit Harlalka | Junior Staffwriter

Deadpool

4movies pillbox 02.22.16

Courtesy of Wikimedia Commons
Drift Hookah Lounge is a place to relax, listen to international music and try our Persian tea.

2236 Murray Ave. Sq Hill
412-251-5945
Walking into The Frick Museum of Pittsburgh is like being transported to another time. The converted 19th century mansion of Henry Clay Frick and his family now houses Fast Cars and Femmes Fatales, a collection of photographs originally taken by Frenchman Jacque Henri Lartigue in the early 1900s. While these photographs can be described as domestic, the life of the Lartigue family had no shortage of action to be captured.

Lartigue was born into a privileged family in 1894 and began taking photographs at the age of six, the same time that the infamous Kodak Brownie camera entered the market, making photography accessible to amateurs and children. He quickly outgrew the smaller, mass-market cameras, and since money was no object for his family, he soon had a full-sized view camera of his own to create images of beautiful quality.

The exhibition displays images from 1907-1958, beginning with some of the boyhood images that were made famous by Charles Rado of the Rapho agency in 1963 when Lartigue was 69. Given that Lartigue was still a child when he took the images, the photographs are strikingly beautiful. What makes these prints from a glass plate negative particularly compelling is that they were created not by a meticulous and practiced professional but by a child.

Lartigue’s father often lent him his camera to use, and the image produced by a view camera with glass plate negatives has a unique quality that is said to transcend even the high resolution of today’s digital cameras. An image of Lartigue’s father driving 55 mph in one of his many cars is blurry because of the motion, but this enhances the image’s accessibility to the viewer.

Without the formality of a well-composed photograph, the viewer feels personally invited into the exciting events of Lartigue’s life.

Soon after the boyhood images, the exhibit presents a series of fashion photographs taken in Paris. The hats alone are stunning, and the posture of the actresses and fashionistas radiates confidence. They likely set a precedent for one of the most prominent street photographers of the era, Henri Cartier-Bresson. While Cartier-Bresson’s images were grittier and more representative of the city as a whole, Lartigue’s shots were a study of a microcosm of opulence, celebrity, and beauty.

We also get a glimpse of the Grand Prix of 1913 with racecar driver Dario Resta. One image shows us the perspective from the headlights to the driver’s seat with the long expanse of engine in between. Lartigue also had fun with the audience, capturing a moment where women and men are lounging by the side of the track, in a posture suggesting complete boredom.

His satirical eye is also apparent through many images of the exhibition. One image in particular can elicit a genuine belly laugh in the middle of a generally quiet exhibition hall, so be careful. This image is of a friend, Sascha, whom is pictured getting slammed in the head by a wave.

This photograph is amazing because, in order to get it, Lartigue had to have brought a 5x7 inch view camera (picture one of those old time cameras with the accordion-looking bellows) into the ocean. After the initial visual impact, you notice the image is titled, “Sascha’s only swim.” These moments of humor are scattered throughout the show, displaying the artist’s playful side.

The women of Lartigue’s life are also represented in the show. The only two color images shown are of Bibi, Lartigue’s first wife. A subsequent series of pictures showcase Lartigue’s two other wives — both of whom are young, beautiful, and fashionable. Their expressions are as practiced as those of models, and the clothing and jewelry makes one suspect that these are photographs from Vogue magazine.

The last, and arguably most famous, series of photographs is a collection on Pablo Picasso, from a time when he and Lartigue were spending time together in Paris. They are rare and intimate photos of the painter in the later years of life.

Lartigue was a painter and photographer that liked to shoot slice-of-life pictures: intimate moments of his family and friends, sporting events like tennis and racecar driving, or outings to the aviation field. His “day-to-day” life consists of almost unbelievable adventure. The photographs’ informal nature and satirical bent combined with their skillful execution invite the viewer to experience France in the early 20th century for themselves.

Lindsey McClary | Staffwriter

Left: Lartigue’s friend Sascha goes for his first and only swim. Center: Lartigue’s first wife, Bibi, strikes an elegant pose for him. Right: Another friend of Lartigue’s is caught on camera in a rare moment of spontaneity.
Le Melon: Tana is authentic and unique

As the only Ethiopian restaurant in Pittsburgh, Tana is an experience like no other in the city.

‘Twas Valentines’ Eve, and just off South Craig, there was no food in the fridge, not even an egg. Two ladies were pondering what they should have. And with a quick search, they were off to Central Ave.

In the spirit of Parks and Rec’s beloved Leslie Knope, my roommate and I decided to have a great Galentine’s Day dinner together. The restaurant that caught my eye was an Ethiopian restaurant, entitled “Tana.” Immediately intrigued by the idea of trying what the website promised to be “authentic cuisine” with “herbs and spices imported directly from Ethiopia,” I called and made a reservation for two.

Because it was well below freezing that night, we decided to take an Uber, and had little trouble finding the place. The restaurant is set up very simply. Tables with simple white tablecloths are positioned to line the plain white walls. There were some intriguing pieces of Ethiopian folk art put up, placed tastefully to cater to the minimalist feel of the establishment.

Ordering our meal was an interesting experience. Much to our surprise, we were told that we had the option of ordering two sides per dish, and the waiter suggested some vegetarian sides to go with our meaty mains. The distinct spices were very new to my South Asian palette.

They were rich, loud, and well-complemented by the cooling sides. Like Indian food, Ethiopian food is meant to be eaten by hand, by using the carby component of the dish to make small pockets and scoop up the meat and vegetable components. Here’s a rundown of what we tried:

**Denich Selata (Potato Salad):** This was more mashed down than your typical potato salad, and was bursting with lively acidity from the vinegar and lime added to it. It refreshed the palate in between bites of the flavor-heavy mains, and was a great asset to the meal.

**Kay Sir Selata (Beet Salad):** I was very excited about this salad and very pleased with what arrived. It was cool, cleansing, and very well flavored. Simple, and delicious. Interestingly, the beets were crunchier than I expected, which added a some much needed texture to the otherwise very soft collection of food items.

**Shiro Wat:** This dish was an entree that was served to us in a smaller portion as a side. It consisted of roasted chickpeas that were ground up and seasoned. It too was simple, and balanced out the complexity of the other dishes.

**Possolia:** The menu describes this as “green beans and carrots in Tana’s special tomato-based garlic and herb sauce.” The beans and carrots were cooked to a lovely softness, and the overall taste was sweet and garlicky all at once. My roommate loved this side the most out of all those we tried that night.

**Doro Wat (Chicken):** This dish had two sauce options: the Kay Wat (hot) in Berbere Sauce and Alicia Wat (mild) in Turmeric Sauce. We went for the hot sauce which turned out to be milder than expected. Nevertheless, the flavors were rich.

There was quite a bit of salt in the dish, so if you’re not down with the sodium chloride scene, beware. The chicken arrives on the bone as a drumstick, and is covered in the dark sauce. It was a very unique taste experience.

**Tana Tibs (Lamb):** This dish was the hero of the night. The flavor of the lamb and the intensity of the Ethiopian spices came together harmoniously. The lamb, like the chicken, was cooked incredibly tenderly, and the flavor from the sauce had seeped into the meat, so no piece felt too dry or too bland. A must try.

**Hot spiced tea:** With my neverending quest to try all tea that I come across, seeing this on the menu made my heart sing. The tea seemed to be made from a mix of spices, of which clove was the most dominant. It complemented the food well, both because of its heat and its components. A sweeter tea would have broken the flow of flavor that all of the dishes contributed to. I would definitely order it again if given the chance.

**Cha-ching:** Tana takes both cash and card, and is good with splitting the check for groups.

**Herbivores, Omnivores, and Carnivores, lend me your ears:** Ethiopian food has great, healthy, protein-rich options for both vegetarians and non-vegetarians.

**Are we there yet?:** Tana is within walking distance from Target in East Liberty, and Market District on Centre Ave, so if you’re in the area, you won’t have to go too far. From campus, I would either take an Uber (given how cold it is outside), or if you’re willing to time your trip, the 71B from Fifth and Morewood, the 71C from Craig Street at Park Plaza, or the 75 from Ellsworth Ave at Morewood Ave. Here’s the address: 5929 Baum Blvd, Pittsburgh, PA 15206.

**Click, click:** Tana has a great website, with its menu, an about page, it’s location, catering information, and much more. Check it out: https://tanaethiopiancuisine.com/site/restaurants/tana-ethiopian-cuisine/

**For those stay-at-home days:** Tana has a takeout option, and you can order what you’d like online from their website. You do have to login and make an account to do this though. There is no home delivery option, unless, of course, you go through a third party delivery service.
4.48 Psychosis is haunting and poetic

The production, playing in the John Wells Studio, is a searingly brutal mediation on depression

*Trigger Warning: Discussion of sexual assault and suicide*

“What do you offer your friends to make them so supportive?”

The stage lights come up and the lone woman on the stage plays this refrain from her smartphone. Standing on a coffee table she rotates slowly so that each side of the audience can hear the phrase as it repeats. “What do you offer your friends to make them so supportive?”

This weekend, 4.48 Psychosis, a hauntingly poetic play written by British playwright Sarah Kane opened in the John Wells Studio, the smallest theater space on the first floor of the Purnell Center for the Arts. The play, written as a stream-of-consciousness epic poem without any discernible characters or plot, was brought to life in starkly intimate detail by senior directing student John Moriarty, and intensely performed by junior acting student McKenna Slone and senior acting student Zach Fifer. With a set created by scenic design senior, Nathan Brown, the audience is allowed to look in on a few days, months, or years of one woman’s struggle with depression. Brown’s set also contributes greatly to the experience closing in darkness we hear her rape occur. This series of actions are indicative of these artists’ understanding of the play and its potential to take an emotional toll.

The play starts in darkness, and indeed in darkness is where Moriarty’s direction is the most effective. In darkness and silence we hear Ali Miller (Slone) enter her apartment and in darkness we hear her rape occur. This series of actions sets the tone for the 100-minute show as we see Ali struggle with the aftermath of her assault, both alone and with her doctor played by Fifer. There is so much that Moriarty’s production gets right depicting serious depression and the toll it takes on people. He not only touches on the sadness, but also on the anger that anyone who has struggled with depression or who has loved someone with depression is all too familiar with. At one point Ali echoes this feeling outright, “Depression is anger; it’s what you did, who was there, and what you’re blaming.” The credit goes as much to Slone, who is able to believably portray catatonic quiet and incurable rage with equal enthusiasm.

Brown’s set also contributes greatly to the experience closing the distance between audience and performer with his catwalk set. Ali’s apartment spans across the studio with audience sitting on either side. On one end of the set her bed and posters of various historical and fictional women like Audrey Hepburn, Marilyn Monroe, and Daenerys Targaryen. In the center, a desk with two cushions, and on the other side a door and several cork boards hung with bits of this and that, most notably a Carnegie Mellon flag. The effect makes it so that as an audience member you are watching other audience members as much as you are watching the action on stage. And as Ali makes several attempts throughout the show to connect with the audience members, at one pointing showing them a scribbled page from her diary and at various points making direct eye contact with people, the other side becomes a mirror equally implicit to Ali’s suffering and equally silent. The point is driven home when Ali pulls out a sweatshirt from Pi Kappa Alpha, a fraternity on Carnegie Mellon’s campus. She could be any number of survivors walking by on our campus, reminding the audience that by doing nothing to stop the dangerous culture of sexual assault on campus we are almost as culpable as the attackers themselves.

While the play got so much right, as with art that attempts to grapple with complex issues, 4.48 falters in some respects. Fifer, though incredible in presence, isn’t really given much to do or say that wouldn’t have been just as organic coming from the mouth of Ali. Similarly, the way his relationship turns from professional to sexual and then to professional again sends some potentially harmful messages about how assault survivors can begin to heal. An extended sex scene between the two characters, Slone’s Ali seems much more positive and only sets on the path to kill herself again when he then rejects her. This feels like the production is putting the healing of mental illness on the onus of the person’s loved ones, when anyone who’s had experience with this knows that mental illness can’t be loved away.

Healing is an incredibly individualistic journey that loved ones can only support. It is worth mentioning however that the lead up to this sex scene was one of the best examples I’ve seen of using consent to initiate sexual contact. Multiple times we see Ali’s hand rest on the doctor’s clothing, making eye contact with him and only removing the article after he nods yes.

4.48 Psychosis was produced by the Royal Court Jerwood Theatre Upstairs in London in June 2000. This was the last work of Kane’s, who, after a life-long battle with depression, hung herself with shoelaces in her hospital room a year before her play would be produced. This current production was influenced and shaped heavily by the real life experiences of Carnegie Mellon students through the Sarah Project, an initiative aimed at discussing issues of mental health through art.

From the moment the audience approaches the door to the studio, it is clear that production has taken a lot of care in engaging with material that can be mentally taxing on audiences. The theater is posted several notices that warn patrons to practice self-care while watching the show. The notices also provide trigger warnings of sexual assault and suicide. These details, along with a message from CaPS on the door (echoed in an insert in the program), are indicative of these artists’ understanding of the play and its potential to take an emotional toll.

The production gets right depicting serious depression and the toll it takes on people. He not only touches on the sadness, but also on the anger that anyone who has struggled with depression or who has loved someone with depression is all too familiar with. At one point Ali echoes this feeling outright, “Depression is anger; it’s what you did, who was there, and what you’re blaming.” The credit goes as much to Slone, who is able to believably portray catatonic quiet and incurable rage with equal enthusiasm.

Healing is an incredibly individualistic journey that loved ones can only support. It is worth mentioning however that the lead up to this sex scene was one of the best examples I’ve seen of using consent to initiate sexual contact. Multiple times we see Ali’s hand rest on the doctor’s clothing, making eye contact with him and only removing the article after he nods yes.

While the play got so much right, as with art that attempts to grapple with complex issues, 4.48 falters in some respects. Fifer, though incredible in presence, isn’t really given much to do or say that wouldn’t have been just as organic coming from the mouth of Ali. Similarly, the way his relationship turns from professional to sexual and then to professional again sends some potentially harmful messages about how assault survivors can begin to heal. An extended sex scene between the two characters, Slone’s Ali seems much more positive and only sets on the path to kill herself again when he then rejects her. This feels like the production is putting the healing of mental illness on the onus of the person’s loved ones, when anyone who’s had experience with this knows that mental illness can’t be loved away.

Healing is an incredibly individualistic journey that loved ones can only support. It is worth mentioning however that the lead up to this sex scene was one of the best examples I’ve seen of using consent to initiate sexual contact. Multiple times we see Ali’s hand rest on the doctor’s clothing, making eye contact with him and only removing the article after he nods yes.

4.48 Psychosis was an intense delve into one person’s struggle with depression. The production, and whatever else comes from the Sarah Project, is a welcome addition to a campus like Carnegie Mellon, where issues like sexual assault and mental illness are still ignored by much of the campus community.

Razghiem Golden | Junior Staffwriter
Romeo and Juliet may be his most famous, but Shakespeare’s ultimate tragic pair of star-crossed lovers are Antony and Cleopatra. Last weekend the Carnegie Mellon School of Drama staged a gripping re-imagining of the ancient tale of the powerful Roman general and enchanting Egyptian queen’s doomed love affair and placed it firmly within the racial tensions of present-day America.

Adapted and directed by John Wells Directing Fellow Eleanor Bishop and senior acting major Chante Adams, who also portrayed Cleopatra, Antony and Cleopatra blended Shakespeare’s Elizabethan text with the words of black performers, thinkers, and activists to present a piece that dialogued with mixed issues of race and feminism.

Featuring a strong ensemble cast that included junior musical theatre major Joseph Essig as Antony and junior musical theatre major Henry Ayres-Brown as Antony’s rival for the emperor’s throne, Caesar, Antony and Cleopatra showcased the unique strengths of the school’s Studio 201 space on North Braddock avenue in Point Breeze and left audiences with plenty to ponder on the drive home.

Bishop and Adams’s adaptation did much to reorient the focus of the piece on Cleopatra herself, diluting Antony’s significance to a reference point for the piece’s commentary on interracial relationships.

Cleopatra’s slight becomes the slight of all black performers constantly suppressed by a culture that values their contribution but prefers they stay out of sight in favor of the “girl next door.”

Another stirring combination came at the piece’s climax, with Cleopatra’s capture by Caesar playing out amidst a live performance of the audio taken from the violent arrest of Sandra Bland in July of last year over a moving violation. Bland was later found dead of apparent suicide in her jail cell, and Cleopatra’s suicide becomes the defiant stand of a culture decrying death before submission.

Compared to the grand proscenium of the Chosky Theater in Purnell, the Studio 201 space is immediate, and its bare-bones warehouse aesthetic gives the piece a gritty feel. The set is themed to give the impression the piece is a filming set for “Caesar productions,” and the action of the show was frequently interrupted by cries of “cut” or camera changes.

Monitors flanking the stage depicted the star-making view of the camera, which at times depicted Cleopatra and Antony as camera-hungry lovers à la Jay-Z and Beyoncé, and other times recast Octavia’s betrothal to Antony as a sexually-charged Taylor Swift music video. The production made smart use of multimedia to add extra layers to the fabric of the piece, leaving no stone unturned in the presentation of its discussion.

The cast was small, eight players in all, so each had to pull extra weight in playing multiple roles. Senior acting major Wesley Jones gave exuberant life to everyone from a Kanye West-inspired Pompey to Cleopatra’s servant Alexas and junior musical theatre major Arica Jackson inhabited Cleopatra’s servant Charmian as well as multiple voices on a Eugene Lang college panel, “Are You Still a Slave? Liberating the Black Female Body,” among others. It was ensemble acting at its finest.

Amidst headlines pronouncing massive protests in the wake of Beyoncé’s Super Bowl performance of “Formation” and the racial themes of its music video, the School of Drama’s adaptation of Antony and Cleopatra touched on discussions that are seeing mainstream sunlight.

Adams concluded the piece with a painfully honest confession delivered directly to the audience, in which she revealed a childhood wish that she was a skinny white girl named Michelle. She faced the audience and admitted, to a mostly white audience, that she was taught to love them, but had to learn to love herself.

Antony and Cleopatra succeeded in its multi-textual approach to constructing a dynamic discussion on themes of race and feminism in modern America, and fits nicely in the School’s great season thus far.

Joey Pieser | Contributing Editor
For its mid-season premiere, *Grey’s Anatomy* resorts to exaggerated tragedy once again.

**Warning: article contains spoilers**

For those who have lasted the past seasons of *Grey’s Anatomy* and feel like they have the emotional endurance to undergo more of what seems like endless heartbreak, I salute you. I’m not sure if it is the looming midterms, or just the general life panic of a college junior that puts me in a vulnerable mental space, but last Thursday’s mid-season premiere of *Grey’s Anatomy* on ABC had me raising my eyebrows and saying, “of course,” with a sigh that was both weary and skeptical.

For the past 11 seasons, show producer and creator Shonda Rhimes has guided her beloved *Grey’s Anatomy* characters through personal tragedy after personal tragedy. These have included, but are not limited to: blossoming romances killed in infancy, multiple cases of Alzheimer’s, car crashes, plane crashes, shootings, near-drownings, serious cancer diagnoses, miscarriages, amputations, and runaway spouses. Even for other, less tragic reasons, beloved characters have walked off the series, much to the bereavement of some of the show’s most ardent fans.

This past Thursday’s mid-season premiere was no different in terms of emotional content; however, *Grey’s Anatomy* fans are speaking out against it. In this episode, titled “The Sound of Silence,” titular character Meredith Grey (Ellen Pompeo) is viciously attacked and assaulted by a car crash victim she is attempting to treat.

In typical *Grey’s Anatomy* fashion, the other members of Rhimes’ diverse ensemble cast surround her bedside and rush to save her life, surrounded by the beeping noises and panic associated with only the most dire of *Grey’s Anatomy* emergencies.

This is repetitive not just for *Grey’s Anatomy*, but for Meredith Grey herself, who has suffered medical crises numerous times along with many other personal tragedies, the most recent of which was the death of her husband, Derek Shepherd (Patrick Dempsey). Frantic fans feel that poor Meredith Grey has experienced enough.

Actress Ellen Pompeo, however, addressed these concerns on a “ShondaLand Revealed” podcast, saying “You don’t think you’re going to have to come up with 12 years of devastating things happening to one character. However, I look at the news every day and read newspapers online, and people have had some pretty unfortunate series of events happen to them in life. Things that you never think would happen. People being at two different mass shootings. Random, weird things do happen. Earth is quite an interesting place. So we can always suspend our disbelief enough to be able to tell some story and learn some lessons.”

Though it is nice to hear Ellen Pompeo recognize that her character has been dealt a bad hand, I can’t help but wonder what lessons viewers experience by watching her — and her castmates to an extent — get repeatedly battered week after week. Lessons can be learned from coping, that’s irrefutable, but most of this show becomes about coping with loss. Watching this show now involves holding your breath week to week, waiting for an inevitable crisis.

Part of me is seriously concerned that Rhimes has sacrificed conveying complex emotional lives for the more sure-fire and reliable emotional punch that these tragedies provide. As much as weeping during movies or television shows is therapeutic to me, I found myself questioning that on Thursday, thinking: does this alone make good television? How much more evidence of life’s impermanence do we need?

My impression, after having watched the episode, is that *Grey’s Anatomy* has perhaps reached the end of its tether as a show. Eleven seasons after its foundation, it seems that all the characters are working to move past a near continual set of tragedies. The show is still entertainment and, after all, that is its primary responsibility, but it’s hard to be willing to get very invested in a certain character only to have the rug pulled out from under them nearly constantly, and that ultimately diminishes the power of the stories these characters tell.

If Ellen Pompeo’s defense of Meredith Grey’s tragedy reminded me of anything, it’s that life includes great joys along with great horrors. And it seems that as *Grey’s Anatomy* progresses, the examination of these happinesses gets more and more cursory. But if life — and entertainment that seeks to explore, albeit in a fantastical way, the diversity of such a life — is an exercise in opposites, *Grey’s Anatomy* is very much weighted in the tragic direction, to the show’s detriment.

Lula Beresford | Personnel Manager

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The cast of this popular drama have seen the departure of many beloved characters from the main cast, including Dr. Christina Yang (Sandra Oh), Dr. Mark Sloan (Eric Dane), Dr. George O’Malley (T.R. Knight), Dr. Isobel Stevens (Katherine Heigl), Dr. Lexie Grey (Chyler Leigh), and Dr. Derek Shepherd (Patrick Dempsey) — six of the eleven people pictured above. Of these six departures, four have died tragically over the course of the show.
finally, got him

Mittens, you're safe! Thank you so much for saving my precious kitty cat!

So, what reward are YOU going to ask her for? I've heard this lady is rich as all heck.

She said thanks. What more do you expect? Seriously, you can't just ASK people for rewards!

TURNS OUT YOU ACTUALLY CAN

what

almightyfletcher@gmail.com  anticscomic.com
Filbert Cartoons by L.A. Bonté

I'm My Own Mascot by Kevin Bolk
Sudoku Puzzle: Tough Difficulty

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Maze Puzzle: Challenging Difficulty

Sudoku courtesy of krazydad.com

Maze courtesy of krazydad.com

Solutions from Feb. 15

Crossword

Super Tough Sudoku

Challenging Maze
Horoscopes

Some advice for the week.

**aries**
March 21–April 19
New things are always exciting! Watch out for new opportunities in your future.

**taurus**
April 20–May 20
There’s nothing wrong with laying low for a while. You deserve the break.

**gemini**
May 21–June 21
There are plenty of fish in the sea. Don’t fixate on what has been lost.

**cancer**
June 22–July 22
Treat yourself now and then! There’s nothing wrong with being happy.

**leo**
July 23–Aug. 22
Your friends miss you. Try connecting with them now and then.

**virgo**
Aug. 23–Sept. 22
You don’t have to struggle alone. Your friends are there to support you.

**libra**
Sept. 23–Oct. 22
It’s always good to lend a helping hand, but don’t let yourself get taken advantage of.

**scorpio**
Oct. 23–Nov. 21
Too much conflict will drive others away. Make sure to keep a balance in your life.

**sagittarius**
Nov. 22–Dec. 21
The future has many twists and turns. It’s ok if you don’t map out your entire path.

**capricorn**
Dec. 22–Jan. 19
Don’t spread yourself too thin. You’re beginning to tear at the seams.

**aquarius**
Jan. 20–Feb. 18
Don’t compare yourself to the people around you. Just keep looking forward and your efforts will pay off.

**pisces**
Feb. 19–March 20
Actions speak louder than words. Sometimes you have to act to get things done.

Sarah Wang | Comics Editor
Tuesday 2/23

Sound Series: Disappears
Andy Warhol Museum. 8 p.m.

The Andy Warhol museum welcomes the Chicago-based band Disappears for a special two-set evening starting Tuesday. Their first set features new and unreleased material, never heard before, and the second consists of the band performing David Bowie's 1977 album _Low_, recorded live at the Museum of Contemporary Art Chicago in fall 2014 with its _David Bowie Is_ exhibition. This record was mastered by Sonic Boom (Spacemen 3), and it will be released on Sonic Cathedral. The band also features Pittsburgh-native Noah Leger (formerly part of the Karl Hendricks Trio), who recently replaced Steve Shelley (Sonic Youth) on drums.

Wednesday 2/24

Bullet for My Valentine
Stage AE. 6:30 p.m.

The famous heavy metal band Bullet for My Valentine is performing at Stage AE this Wednesday, as part of their tour of the United States. They are a Welsh heavy metal band from Bridgend, formed in 1998. The band is composed of Matthew Tuck (lead vocals, rhythm guitar), Michael Paget (lead guitar, backing vocals), Michael Thomas (drums) and Jamie Mathias (bass guitar). The band is quite successful with over one million albums sold in the United States and over five million albums worldwide. They are also the most-successful act in the Kerrang! Awards category of “Best British Band” with three wins. Special guests Asking Alexandria, a heavy metal band from York, and While She Sleeps, an English metalcore band from Sheffield, will be joining them.

Saturday 2/27

Mayur Show 2016 - Meet the Kapoors
Cohon Center, Rangos Ballroom. 6 p.m.

It's that time of the year again! The popular Indian-centric show is back. This year, the Mayur show will feature performances from CMU Payal, CMU Tanah, CMU Sahara, CMU Bhangra, Soulstylz, Deewane, Infra Dance Company, Saans, Pitt Avaaz, Pitt Zisha, and Nandinik Dance Company. This year's show will feature a much-awaited special performance by singer Jai Matt.

Saturday 2/27

Hardwell
31st Street Studios. 12 midnight

The popular Dutch Electronic House DJ and Music Producer will perform at midnight this Saturday. He was voted the World's No. 1 DJ in 2013 and 2014. Accompanying him on this tour are Thomas Newson and Kill the Buzz.

Ongoing

Orchid and Tropical Bonsai Show
Phipps Conservatory and Botanical Garden. Until Feb. 28

Phipps Conservatory presents their famous Bonsai collection, with the addition of a colorful display entitled Orchid: A Flower Like No Other. Entrance into the conservatory is free with a Carnegie Mellon ID.

Compiled by Rohit Harlalka | Junior Staffwriter

Classifieds

Male and female English bulldog ready to give away (free for adoption).
Contact me for more information - gremore34@gmail.com

Maximum Minimum in Unum
The Miller Gallery, until Feb. 28

The exhibit features artists — all alumni from Carnegie Mellon School of Art — whose work falls under both maximalist or minimalist classification. Curated by Joshua Reiman and Susanne Slavick, the exhibit aims to create a harmony within the juxtaposition of the two types of art. For more information, visit millergallery.cfa.cmu.edu.

Old Allegheny County Jail Museum Tours
Feb. 1 - Oct. 31 (Every Monday)
440 Ross Street 11:30 a.m.

When the former Allegheny County Jail was renovated to house the Family Division of the Court of Common Pleas, a portion of a cell block was preserved. The Allegheny County Jail is offering free tours of this cell block every Monday till the end of October.
Admission: Free
Contact: (412) 471–5808

Compiled by Rohit Harlalka | Junior Staffwriter

Unleash your inner child

Write for Pillbox

pillbox@thetartan.org
Parental Process was a communication and print design exhibition at the Frame Gallery that ran from Feb. 19 to Feb. 22, 2016. It attempted to emphasize the relevance of print in today’s digital world. It is described as “passively placed parallel print-objects paraphrasing printers’ panic. Planks, packages, pages, pairs, pans, and proud printing parents. Participate in public print.” Artists involved include: senior art major Max Gonzales and junior art majors Rachel Moeller, Jarel Grant, and Sandra Kang.