

STATE of the UNIVERSITY : RACE AT CMU

MARIKA YANG
Assistant Sports Editor

University students and faculty members engaged in an open discussion about their experiences with race issues last Tuesday, Feb. 28, at State of the University: Race at CMU. The discussion was organized by housing community advisors and the Office of Residential Education.

The event began with senior math major Connie Yang discussing the definition of racial stereotyping. She read that stereotyping is defined as “a way for the mind to make sense of the complexities of the world around us, a way for the mind to make complex things more understandable.” But this can become a problem when all characteristics of group are attributed to one individual. Yang shared many of her experiences with Asian stereotypes such as quietness and skill at schoolwork and math. She believes that we need to see people as human individuals first.

Senior electrical and computer engineering major Wole Idowu also shared his experiences with stereotyping and racism. During his childhood, Idowu lived in a variety of places, including Washington, D.C., Maryland, and West Virginia. “I’ve seen two different things: racism and ignorance, and the way I separate it is the malice. I’ve been assaulted for being black, and

I’ve had people who are like ‘I don’t know why this offends you, it’s just a joke.’”

Idowu continued, saying, “At [Carnegie Mellon], I see a lot of ignorance. Though segregation has been gotten rid of officially, it hasn’t been gotten rid of in levels. High schools aren’t really fully integrated and so many people don’t have a strong experience interacting with some minorities.” He believes that, because of this lack of experience, people gain their perceptions of cultures from the media and entertainment. Idowu believes he can work with that and educate people, but added, “this can be very emotionally, physically, mentally draining in cases where they don’t have malice but don’t want to learn — that’s bigotry.”

Senior history major Robert Stephens agreed with Idowu, but also wanted to push back on the idea that the oppressed have the responsibility to educate others. “I get it, there is going to be ignorance that occurs, there are going to be misunderstandings, but at what point does the person who has never come into contact with ‘the other,’ say, ‘maybe I should try to learn more about you.’” However, Stephens wanted to emphasize the importance of curiosity. “Curiosity is great, curiosity is how we learn, but it’s a very different thing when [people] impose the beliefs they already hold on you.”

Junior psychology major Kanisha Vaughn

said, “I don’t know how many times I’ve been told I’ve lost my ‘black card’, meaning I’m not ‘black enough’. It frustrates me. Sometimes the black community sets certain standards for ourselves that are drastically low and we, as a people, are so much better than that. It bothers me that sometimes we stereotype ourselves and turn around and complain that other groups put stereotypes on us. Don’t get me wrong, I’m also upset with everyone else who is stereotyping us, but I feel that step one should be understanding stereotypes we put on ourselves, and [addressing] that.”

The conversation then shifted with a question from the audience asking whether the idea of “not seeing color” is helpful or destructive. Vaughn responded, “I hate that phrase. The first thing you notice about someone is their appearance. In my opinion, I don’t see why there is a problem with seeing color. This is where ignorance and implicit biases come from. You should acknowledge color and focus on what that means.”

Stephens added that by telling a person you don’t see color, you are ignoring their culture and experiences. “Our experiences are intrinsically linked to our color,” he said. “I am a black man from the South. A lot of the stuff I’ve experienced comes from the lens of a black man from the South. There are many things that

have happened to me because I am a black man from the South. You just don’t need to make color the topic of every conversation.”

The conversation changed to address questions on how to solve the problem of racism at Carnegie Mellon. Junior Kevin Wainczak asked, as a white man, how he can help. “I care about diversity, I want to support diversity. What can I do? What are the things you’d be looking for in an ally?” he asked.

Idowu believes being an ally is very important. “What I look for is to be able to learn, to be honest. It seems like a simple thing. Some people don’t want to listen to my struggles. You have to be open to listening to people and try to empathize with their pain. You might take offense to things, it might get uncomfortable. But you being an ally and overcoming that discomfort means a lot to the people going through these struggles.”

Vaughn, in response to Wainczak’s question on how to be an ally, said, “People are afraid to make mistakes. People are afraid to say the wrong things, do the wrong things and offend people. I wish more people would feel comfortable to come up to me and say, ‘I don’t know how to be respectful to you, I don’t understand your culture. Please help me, please teach me.’”

See **STATE**, A3

President Suresh delivers Annual Update as part of town hall series



Theodore Teichman/Visual Editor

In his Annual Update, President Suresh identified three focus areas: recruiting diverse and outstanding talent, enhancing the Carnegie Mellon experience, and building excellence across all facets of the university.

RAHEELA AHSAN
Staffwriter

President Suresh delivered his Annual Update this past Thursday in the Cohon Center’s Rangos Hall. The update follows an annual town hall held last fall to address the needs of the community. The 30-minute speech was received by hundreds of members of the Carnegie Mellon community, including faculty, students, and alumni. It was also live-streamed on the university’s website.

Suresh was introduced by Student Body President Vaasavi Unnava who welcomed the ninth president of Carnegie Mellon University. The president began with welcoming both the in-person and streaming audiences, which extended to visiting families and parents.

Recognition and acknowledgments preceded the address, with congratula-

tory remarks to outstanding members of Carnegie Mellon. Suresh recognized faculty such as Tepper Professor Sridhar Tayur for being inducted into the National Society of Engineering who also donated \$1 million towards the construction of the Tepper Quad, and School of Drama Head Peter Cooke who was named a member of the Order of Australia. Suresh then went on to congratulate outstanding members of the student body. This ranged from the hyperloop team personally working with Elon Musk, to Chrystal Thomas, a senior in the Mellon College of Science, for being awarded the Schwarzman Scholarship in Beijing, and finally basketball player Lisa Murphy, a senior psychology major, for making NCAA history.

The President’s address focused on three points: first, to attract and retain outstanding and diverse talent; second, to

enhance the physical environment and the Carnegie Mellon experience; and third, to build excellence across the university.

In order to attract a diverse student body, Carnegie Mellon has targeted its efforts on endowment to maximize the number of students it can cover through scholarships. With the assistance of 450 contributors, a total increase of \$285 million has been added to the endowment since the previous year, thus enabling 225 students to be supported. As of December 2016, the university’s endowment stands at greater than \$2 billion, the highest in Carnegie Mellon history. In fact, the endowment has increased by nearly 60 percent in just the past three years alone. Further aid comes from trustees who, just this past week, announced a \$10 million gift to

See **UPDATE**, A3

Blanton and Light promoted to executive leadership positions

JADE CROCKMERE
Publisher

Carnegie Mellon University has recently welcomed Angela Blanton and Cathy Light to executive leadership positions. “Both Angela and Cathy have distinguished themselves since last summer while serving the university,” President Subra Suresh stated in an email sent to the university. Both women have formerly worked at the university before assuming their new positions on March 1.

Blanton, the former director of operations in the Finance Division, has been a member of the Carnegie Mellon staff since 2015. In addition to being responsible for the leadership of university business and finance functions, she oversees Audit Services, the Treasurer’s Office, the Controller’s Office, Budget and Financial Planning, Procurement, and Business Systems and Services.

Boasting a bachelor’s degree in electrical engineering from the University of Michigan and an MBA from Carn-

egie Mellon’s Tepper School of Business, she began her career as an electrical engineer with Delphi Automotive and Chrysler. Following this, she worked at PPG Industries and then at PNC Financial Services as a finance manager. Before joining the Carnegie Mellon staff, she had worked her way up to CFO for PNC Financial Services brokerage investment business.

Blanton will now serve as the vice president for finance and chief financial officer for the university.

Light has served as the director of the Office of the President at Carnegie Mellon since 2007. She has a bachelor’s degree in business management from Carlow University and will earn her master’s degree in organizational leadership from Robert Morris University this summer. Prior to joining Carnegie Mellon, Light held a variety of management positions with the Institute for Shipboard Education. Her responsibilities included managing global operations, academic field programs, budgeting, and risk

management. Light also completed Carnegie Mellon’s inaugural Leadership Academy in 2009.

Light will now serve as secretary of the corporation and chief of staff. In this capacity, she will oversee the Office of the President, coordinating internal and external stakeholder interactions, and support the board of trustees. In addition to this, she will also serve as the point of contact for various constituent groups, planning the President’s and other senior leaders’ initiatives relating to internal operations and global external relationships.

President Suresh has expressed his excitement for the promotions stating that both women have “brought energy, skill, and leadership to these critical roles, making strong additions to the university’s executive team.”

President Suresh encourages the community to congratulate Blanton and Light “for their promotions and [thank] them for their leadership and service to Carnegie Mellon University.”



Courtesy of Carnegie Mellon University

In an email to the university, President Suresh announced the promotion of Cathy Light (left) and Angela Blanton (right) to executive leadership positions in the university in administration and finance, respectively.

FEATURE PHOTO

Mayur Show, *Fifty Shades of Brown*, celebrates Indian culture



Mayur, Carnegie Mellon's South Asian Student Association, put on *Fifty Shades of Brown* in Rangos on Friday March 3 to tell the story of Deep Pant. Full of singing and dancing, the show followed his path to accepting his roots. Zichen Liu/Photo Editor

Campus Crime & Incident Reports

Assist Outside Agency/ Disorderly Conduct & Public Drunkenness

Feb. 23, 2017

An intoxicated male not affiliated with Carnegie Mellon was found laying unresponsive on the intersection of Fifth Avenue and Wilkins Avenue. The male was transported to Allegheny County Jail and charged with Disorderly Conduct and Public Drunkenness.

Public Drunkenness/ Disorderly Conduct/ Resisting Arrest/ Aggravated Assault

Feb. 23, 2017

An unresponsive male not affiliated with Carnegie Mellon was found lying on the ground near the

intersection of Fifth Avenue and Neville St. near Neville Apartments. University Police attempted to get him medical attention. The intoxicated male then became aggressive and was arrested and taken to Allegheny County Jail.

Harassment

Feb. 22, 2017

University Police responded to the Resnik Cafe after receiving a report of harassment involving two CulinArt employees. An investigation is ongoing.

Harassment

Feb. 23, 2017

University Police responded to the College of Fine Arts in response to a verbal altercation between

two Carnegie Mellon students. Student Life plans to follow up with the students involved.

Alcohol Amnesty

Feb. 24, 2017

University Police responded to the Intramural Field after receiving reports of an intoxicated male. The Carnegie Mellon student was provided with medical attention. Amnesty applied and no citations were issued.

Underage Drinking

Feb. 25 2017

While on patrol on Margaret Morrison Street, University Police observed an intoxicated female student. The student admitted to consuming alcohol while being under 21 years old. The student re-

ceived medical attention and was issued a citation.

Carrying False Identification

Feb. 26, 2017

University Police recovered a cell phone from an escort bus and discovered a false identification card along with the phone. A citation was issued.

Theft

Feb. 26, 2017

A Carnegie Mellon student reported that her ID was stolen while she was attending a student event at Stever House. An investigation is ongoing.

Compiled by
VALENE MEZMIN

NEWS IN BRIEF

Carnegie Mellon announces Jay Whitacre appointed new director of Scott Institute

Effective May 1, Jay F. Whitacre will assume the role of director of the Wilson E. Scott Institute for Energy Innovation. He will succeed University President Emeritus and professor of Engineering and Public Policy and Civil and Environmental Engineering Jared L. Cohon as director of the program. Currently, Whitacre has a joint appointment in the departments of Materials Science and Engineering and Engineering and Public Policy.

After earning his Ph.D. in Materials Science at the University of Michigan in 1999, he served for seven years at the Jet Propulsion Laboratory as a senior member of the technical staff. Then in 2007, Whitacre joined Carnegie Mellon as an assistant professor, and recently attained the distinction of full professor in 2015. His research focuses on materials and their capacity for energy storage, and in 2009, his lab developed a unique battery design with non-toxic and non-flammable

chemicals that would become Aquion Energy, a business that Whitacre founded.

In 2014, Whitacre was awarded the Caltech/Resnick Sustainability Institute Resonate Award, and in 2014 Fortune Magazine named him one of the world's top 25 eco-innovators. Additionally, Whitacre won the the \$500,000 Lemelson-MIT Prize for Innovation for developing a low-cost, mass-producible battery with minimal environmental impact.

According the university press release, Whitacre's appointment marks the beginning of a new era for the Scott Institute. The intitute plans to implement goals devised under President Cohon's leadership, placing a larger emphasis on creating corporate and community relationships.

The Scott Institute was founded in 2012 after a generous donation from Sherman Scott (CIT '66), president and founder of Delmar Systems, and his wife, Joyce Bowie Scott (CFA '65), a university trustee.

INTERNATIONAL NEWS IN BRIEF

Malaysia forces North Korean ambassador out

PYONGYANG — The Malaysian government has given North Korea's ambassador 48 hours to leave the country after he failed to appear at Malaysia's Ministry of Foreign Affairs. Ambassador Kang Chol was given this request after failing to apologize for several inflammatory statements he made.

After the airport assassination of Kim Jong-nam on Feb. 13, Chol questioned police findings regarding Kim's assassination. He stated the North Korean people should not trust the Malaysian police investigation, which the Malaysian Foreign Minister denounced.

Source: *The New York Times*

Sinn Fein nationalist party wins most legislative seats

DUBLIN—After last week's election, Sinn Fein, Northern Ireland's main Catholic nationalist party, won 27 of 90 available posts in the Northern Ireland Assembly, marking their highest ever number of legislative seats. Its protestant rivals, which hold the majority, won 28 seats. These results have thrown two decades of peaceful sharing of power into turmoil, forcing these enemies to form a new government or return to direct rule from Britain. This election comes at a time of concern over security checks along Ireland's border and economic strife after Britain's planned exit from the European Union.

Source: *The New York Times*

Death count at 110 due to drought in Somalia

MOGADISHU — As of March 5, around 110 people in Somalia have died from famine or diarrhea due to a drought in a two-day span. The United Nations children's agency UNICEF predicts that the drought could result in up to 270,000 total children suffering acute malnutrition this year due to food shortages. In 2011, the country also faced a deadly famine, which caused the mass starvation of nearly 260,000. "The Somali government will do its best, and we urge all Somalis wherever they are to help and save the dying Somalis," Prime Minister Hassan Ali Khaire's office said in a statement.

Source: Reuters

Syrian army takes villages from Syrian militants

AMMAN — The Syrian army has recently made progress in the eastern Aleppo countryside by occupying this territory as they push back against jihadists, regaining water supplies. By taking Islamic State territory south of al-Bab, the army prevents any possible move by Turkey and rebel groups to expand southwards. Advances since 2015 by the Syrian Democratic Forces have pushed the Islamic State from the frontier. Islamic State's holdings in northwest Syria have been diminished over recent months.

Source: Reuters

Compiled by
VALENE MEZMIN

School of Music receives record-breaking \$5 million gift from late alumnus Buncher

Carnegie Mellon University's School of Music has recently received its largest gift since it was founded 105 years ago.

The \$5 million gift, given by the late Jack G. Buncher's foundations, is set to establish the Jack G. Buncher Chair for the the head of the school. Buncher was recognized for his philanthropy and business achievements in the Pittsburgh area. This chair will help the school to attract and retain scholars to lead its programs. This program is the first of its kind for the School of Music.

The gift was supported by Bernita Buncher, daughter of Jack G. Buncher, and is funded by both the Jack Buncher Foundation and the Jack G. Buncher Charitable Fund for Carnegie Mellon University. "Carnegie Mellon

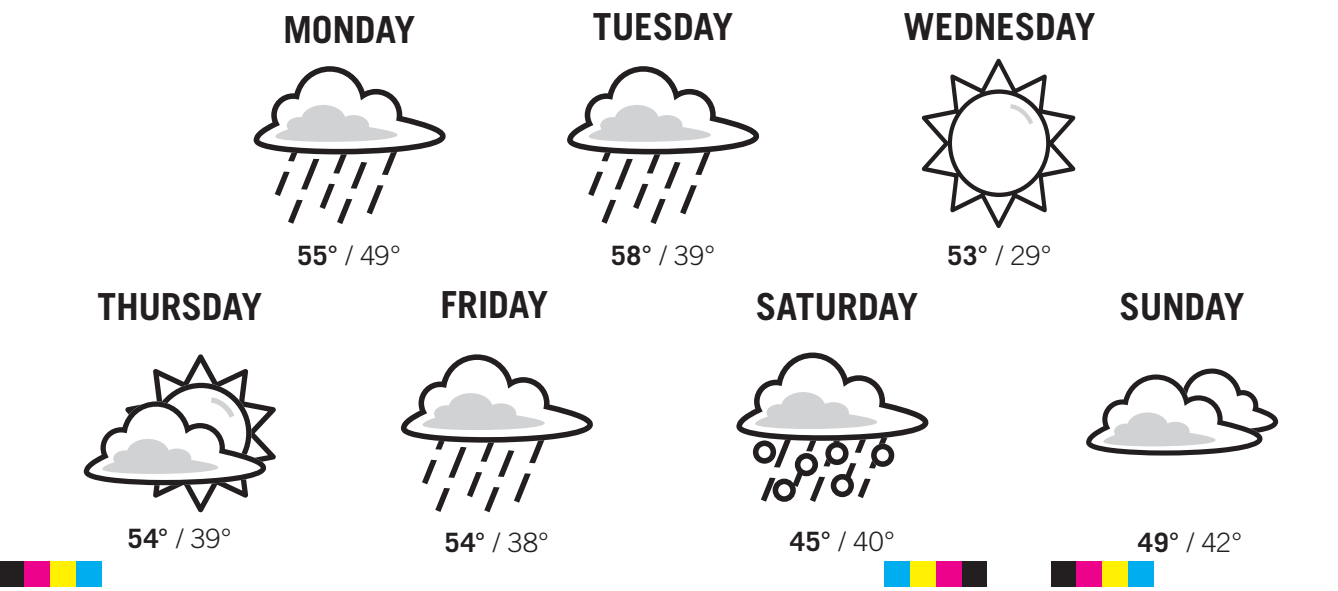
is a jewel in the crown of Pittsburgh," Buncher said in a recent press release. College of Fine Arts Dean Dan Martin expressed the School of Music's deep gratitude to Buncher for "her commitment to Carnegie Mellon and to Pittsburgh" and stated that "this historic gift will provide the head of the School of Music with the resources to advance our world-renowned program." Buncher has long been a supporter of classical music and serves as a trustee of the Pittsburgh Symphony Orchestra.

There will be a formal ceremony in the fall to celebrate the gift and install the head of the School of Music.

Compiled by
JADE CROCKEM
SARAH GUTEKUNST

WEATHER

Source: www.weather.com



Corrections & Clarifications

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PBS host Alexander Heffner stresses fact-based journalism

EVANGELINE LIU
Staffwriter

Alexander Heffner, host of the PBS public affairs program *The Open Mind*, spoke at Carnegie Mellon about the importance of fact-based, independent journalism and its role in preserving a healthy democracy. He also spoke to the importance of promoting a “more civil discourse” in today’s polarized world.

“It’s not good enough anymore to be neutral or factual [in journalism],” Heffner said during his talk. Instead, he views journalism as his foremost duty to “promote civility on the airways” and open up a meaningful, substance-based dialogue between different people who may have a lot of disagreement with each other. He states that civility is a prerequisite for opening up a fact-based discourse. This is because the incivility of bigotry tends to lead to obstruction and gridlock, which in extreme form leads to dysfunction. He cites the example of the obstructionist agenda that manifested in Washington after the Tea Party election victories of 2010. He associates the stifling of free think-

ing resulting from having a bigoted attitude as a “perpetual state of paralysis.”

Given that a lot of issues today are not addressed with the proper level of civility that is required to have a meaningful discussion about them, Heffner makes it his goal for *The Open Mind* to be a space for this needed respect.

Heffner says that everyone should practice civility in both their real and online lives so that it does not disappear as in, for instance, Trump’s tweets. He used these tweets as a prominent example of behaving uncivilly. Practicing civility means being deliberate about our actions, just as he is deliberate about only inviting guests onto his show who meet a certain criteria for behaving in a respectful manner. However, being deliberate is more difficult because of today’s culture, whether you’re a professional journalist, student journalist, or a citizen. He believes that empathizing with other people is essential, even when they disagree with your views.

During his talk, Heffner also gave some commentary on President Trump. According to Heffner, Trump understands

that the viral spread of fake news stories delegitimized the election in the minds of many, and, as a result, Trump turns around and throws the “fake news” label at journalists from well-established media outlets that are giving him negative coverage. Heffner also reiterated that we cannot underestimate the power that free media coverage during the election gave Trump, which, combined with the small seeds of truth that are in many of Trump’s statements, won over many swing state voters.

This connects to the other theme of his lecture: the responsibility of professional journalism and what he saw as the shortcomings of the media coverage during the election cycle.

Heffner acknowledged that those in the media have been “under some scrutiny, you might say politely, and up until Inauguration Day deservedly so.” Heffner questioned whether there was enough rigorous dialogue about social issues relevant to the presidency during the election, or if many journalists instead attempted to appeal to what he termed the “lowest common

denominator” when covering the campaign, including during nationally televised debates. He gave the example of CNN, which went live to Trump rallies so often that it consisted of the bulk of the Trump camp’s election coverage. He felt that the “news division was covering Trump as paparazzi.” The 24-hour cable news culture, combined with the truncation of information we consume, were what he termed “a toxic mix” that threatens a free society.

Thus, he said, independent editorial control on media outlets is ever more critical now. This is also the reason journalists cannot and should not be concerned with how many views or likes they get on Facebook, Twitter, and other social media outlets, for what goes viral is often fake. He said we need to “accelerate” both truth and autonomy in the media to counter this culture of fake news by not being subject to the temptations of clickbait or viral stories. In other words, journalists must stay independent of the fiction and circus-like atmosphere that permeated the campaign.

That being said, Heffner does believe that the media is

doing a better job at standing up to Trump now. In answering an audience member’s question, he referred to Scott Pelley, the anchor of CBS Evening News, and Jake Tapper, a CNN White House correspondent, comparing them to the late Walter Cronkite, a broadcast journalist dubbed “the most trusted man in America.” “Scott Pelley has sounded more like Cronkite in recent days, calling a lie a lie. Similarly, Jake Tapper has been standing up to [the lies of the administration],” Heffner said.

In today’s culture, Heffner said that journalists “must have a grasp of [the] values,” put into practice when reporting the news.

As for what undergraduate students could do in this context, Heffner told The Tartan that he believes “[one] has to find an opportunity as a young person to channel [one’s] energy constructively. For some people that might be civil disobedience, for some people that might be reporting news and information, for some people that might be volunteerism. But you have ample opportunity to find your passion.”

Students value open dialogue on race at State of the University

STATE, from A1

“It all starts with honest communication and admitting your ignorance.”

Another discussion point was how the school, faculty, and staff can address racism. Professor Jelena Kovačević, Head of electrical and computer engineering, said that when she first came to Carnegie Mellon, she had been guilty of thinking the campus is its own bubble without larger problems, including racism. “The first thing is being aware of it. Then you can do something about it. You have to open up these conversations and ask, ‘What can I do to make this better?’ The first step is figuring out what’s going on. There’s a lot of ignorance.”

Assistant Professor Daniel Armanios from the department of engineering and public policy said that he has noticed that a lot of students feel too vulnerable to speak in public. “I create an hour outside of class where students can come and talk about stuff. They can vent to me about anything,” Armanios believes that if there is an organic network of faculty members who can open their offices, more students who don’t want to speak in public can feel supported to speak up. Though he acknowledged that many professors do not have the time to facilitate these conversations, Armanios said, “This really matters to me, given the state of our country as well as the world.”

The conversation ended on the importance of continuing to have these discussions of race, emphasizing how crucial it is to get more people on campus to take part in events like this.

The final two State of the University events of the semester will be conversations about mental health and gender.



Suresh informs community of recent progress at Annual Update

UPDATE, from A1

presidential scholars.

In addition to community contributions, external partnerships have also blossomed into donations intended to supplement Carnegie Mellon’s outstanding student talent. U.S. Department of Defense donated \$250 million to an advanced robotics manufacturing institute led by Carnegie Mellon. ANSYS donated to the university to help fund a new building hosting maker ecosystems in advanced robotics. The U.S. Department of Transportation gave \$14 million to Mobility21 to improve mobility of people and goods in the 21st century, and K&L Gates donated to allow the study of ethics of artificial intelligence.

President Suresh then shifted to how the administration is enhancing the Carnegie Mellon Experience, which falls into two distinct categories: first, the personal dimension which exists in an environment and infrastructure to live our healthy lives, and second, the community dimension for a united spirit and purpose, and ultimately “One CMU.”

Through subgroups like the international task force and a new host family program, the campus has strived to further integrate students into one community. The internal task force comprises of representatives across the Carnegie Mellon community who deliver valuable insight to the daily lives of students. Meanwhile, a new host family program has already matched 73 in-

ternational students with 40 host families in the Pittsburgh area. The program’s success is only expected to increase over time.

There have also been a number of new and expanded efforts related to diversity including anti-bias training sessions, the formation of the most diverse senior leadership team in our university’s history, and pipeline programs from under-served and under-represented communities for a rigorous higher education.

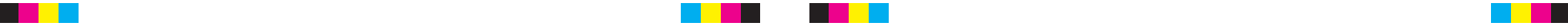
Student leaders also hosted an open forum a few weeks ago to discuss immigration. Suresh said that this topic is paramount to him in his professional experience with the historically welcoming immigration policies of this country.



In his Annual Update, President Suresh united the university community around milestone accomplishments.

Write for News!

E-mail: news@thetartan.org



Forum

FROM THE EDITORIAL BOARD

Trump’s media blockade violates U.S. citizens’ rights

President Trump has taken the relationship between the White House and the press to the next level. Last Friday, during an informal press briefing, the White House blocked a number of news organizations from attending, including *The New York Times*, Politico, the *Los Angeles Times*, CNN, and BuzzFeed. These news organizations are those that have been the most critical of President Trump throughout his political career. It is telling, then, that the White House did allow conservative-leaning news sources, including Fox News, One America News Network, Breitbart, and the *Washington Times*, to cover the briefing. The approved list also included CBS, NBC, ABC, the Wall Street Journal, and Bloomberg. The Associated Press and *Time* were invited, but declined the invitation in protest.

The relationship between the president and the press has always been a tumultuous one. As the main link between the White House and the public, the media holds a tremendous power over the perception of U.S. citizens, a power that has worked both for and against every president. Gerald Ford’s klutzy reputation was given to him by *The Washington Post* with a front-page picture of Ford falling while walking down the steps of Air Force One on a trip to Austria. Even George Washington, a generally beloved president, worried that his famous Farewell Address would not be properly covered by the press.

Trump’s decision is only his latest attack in an ongoing battle with the liberal-leaning press. On Feb. 17, he publicly discredited a number of renowned news sources, tweeting “The FAKE NEWS media (failing @nytimes, @NBCNews, @ABC, @CBS, @CNN) is not my enemy, it is the enemy of the American People!”

While on the campaign trail, he revoked press credentials from BuzzFeed, Politico, Univision, the Huffington Post, and *The Washington Post*, preventing those news organizations from getting press access at rallies and blocking them from press conferences.

These are news sources that have not been kind to Trump in their publications and broadcasts, and he has made it quite clear that he will not be kind to media sources that paint him in a more critical light.

The press, however, is a crucial player in the American political process. There is a very good reason that freedom of press is clearly laid out in the First Amendment—the press keeps the government in check. Newspapers and news stations are the link between the public and the president, and attempt to add some transparency to a government that is often run behind closed doors.

They hold the president accountable for his actions, and give the public an option to have an opinion. This is why there is a press corps at the White House, why the press must know where the President is at all times, and why there are presidential press briefings almost every day.



Tami Tedesco/Staff Artist

U.S. citizens need to be able to see a glimpse of what happens behind the carefully guarded doors of the White House.

Of course, President Trump does not seem to like being put in check by any person or piece of information. The news cycle has been littered with Trump’s ignorance and made-up facts and figures. From the fabricated Bowling Green massacre, courtesy of Trump advisor Kellyanne Conway, to his hiring of climate change skeptic Scott Pruitt to head the EPA, to his multitude of sexist and racist comments, Trump has made himself quite easy to criticize.

Now, every other President has been slammed by the press at one time or another. America has lived through presidents committing adultery, making backroom deals, and leading us into a variety of unwarranted international conflicts. What sets Trump apart is his retaliation, largely over social media.

Whereas the media biases of other presidents have been assumed, but usually not outwardly confirmed, Trump has made it very clear that he only supports media outlets that support him.

The New York Times, for example, is a publication that has been around since 1851, has won 119 Pulitzer Prizes, more than any other newspaper, and is the second-largest newspaper in the country in terms of circulation — to call it “fake news” is rather farfetched. But to Trump, the fact that the *Times* criticized him discredits over one hundred and sixty years of highly praised reporting.

What Trump doesn’t seem to realize is that as long as partisan politics exists, so too will partisan media. As long as conservatives exist, there will be news services tailored to conservative tastes, and as long as liberals exist, there will be news services tailored to liberal tastes. It’s a business — news sources need to promote news that their target audience will consume.

Of course *The Times* will not typically support Trump, just like Fox News rarely supported President Obama when he was in office. The extreme bipartisan nature of our democratic system as it stands now means that at any given time, approximately half of the country disagrees with the White House, and that carries into the media. To a certain extent, however, these extreme-

ly divided sides keep each other in check. Where we have Breitbart and Drudge Report making wild claims on the conservative side, we have the Daily Kos and US Uncut making wild claims on the liberal side. If coverage of a news event seems a little biased in favor of conservatives on FOX News, a viewer can turn on MSNBC and see the same story biased in favor of liberals.

Being able to see and hear both sides of the argument across the liberal-conservative spectrum is crucial to understanding the views of the public that consumes this media. If the media only mirrored one side of the debate, which is what Trump seems to want, the voices of half of the country would be silenced.

The scary thing here is how childishly Trump acts with the half of the country that disagrees with him. By shutting out liberal media, he is shutting out the voices of half of his constituents and surrounding himself with yes men, and that seems to be the way he wants it.

But Trump is no longer a private businessman who can simply refuse to do business with people that disagree with him.

He is now the leader of the United States, and he presides over a country of many different people of many different political beliefs, a country that is currently very divided. Trump cannot bridge that divide or appropriately represent his constituents without hearing the criticism of half of the people he represents.

If the press is the voice of the public, then Trump is refusing to acknowledge the voices of half of his citizens by starting a battle with liberal media.

Instead of fighting his critics, though, he needs to listen to them and allow them to have a voice in his country. He needs to hear what half of the country has to say, and consider that as guidance in leading people who disagree with him.

No president will ever have the full support of the press, and that is okay. This country was built upon dissenting opinions and being able to openly express them. The media is essential for this expression.

Without dissenting voices in the media, media itself turns into propaganda. In order to be a good president and a good leader, Trump cannot shut out the press. Rather, he must force himself to listen.

Dems need to shore up grassroots support



Emmett Eldred

EMMETT ELDRED

Editor’s note: Post-Mortem is a weekly column that seeks to explain the outcome and effects of the 2016 presidential election. Find previous installments @thetartan.org

Though Democrats have a lot to mourn from the 2016 election, they notched a small electoral victory last week. The race: a special election to fill a vacated State Senate seat in Delaware. Though small in stature, the election gained national exposure because it is one of the first elections to take place after the races in November 2016, and because the winner would decide the balance of the Delaware State Senate. This race has a lot to say about what Democrats have done wrong and what they can do to improve in the future.

First of all, we should start with the obvious question that should make Democrats everywhere want to pull their hair out. After former Delaware State Senator Bethany

Hall-Long was elected Lt. Governor of Delaware, the balance of the Delaware State Senate was up for grabs, with both parties holding ten seats. So here’s the question: why in the world was control of the Delaware State Senate ever up for grabs in the first place? In 2016, Hillary Clinton defeated Trump in Delaware by twelve points. Other statewide candidates, such as those running for Governor and Lieutenant Governor, won by nearly twenty. In Delaware, which is one of the most Democratic states in the Union, wouldn’t you expect that if 60% of the state’s residents are Democrats, then shouldn’t around 60% of the State Senate also be Democrats? This would mean that 13 of Delaware’s State Senate seats would be held by Democrats and 8 by Republicans. The fact that Republicans hold more seats than they should is evidence of one the Democratic party’s major weakness: they have struggled to compete at the state and local level, and they struggle to succeed even in states that should be squarely in their corner.

This isn’t just a Delaware problem. Around the United States, Democrats consistently underperform expectations in even the bluest of states. Ten deep blue states have Republican governors, including Democratic strongholds like Massachusetts, Maryland, Illinois, and Vermont. Vermont. Like, land of Bernie Sanders and Ben and Jerry’s Vermont.

See **POST-MORTEM**, A6

Yiannopoulos skews meaning of speech

MADELINE KIM

Junior Staffwriter

America prides itself on many things, especially freedom. Perhaps the epitome of American values lies in the First Amendment, which protects the freedom of speech for all Americans. However, with the rise of “political correctness”, some fear that the First Amendment is under attack.

This is where Milo Yiannopoulos enters the scene.

Yiannopoulos, a former journalist of Breitbart News, has found himself in the limelight. He is an unabashed defender of free speech and praises himself as the “Internet ‘supervillain’”. Yiannopoulos is not afraid to offend people; in fact, he actually finds “delight in offending people.” His lack of filter and rejection of progressive values has turned him into a tour de force combating political correctness and protecting the freedom of speech.

Regardless of one’s stance on him, it is undeniable that he has sparked conversation in American society. Some herald him as a martyr of free speech, but others see him as a threat to democracy. Criticisms of the public figure have ranged from Twitter feuds to protests at the University of California, Berkeley.

Yiannopoulos has a tendency to call the left and its views a variety of insults such as “cancer” and “social justice warriors.” He continues to unabashedly stir up controversies and call out celebrities, which famously led to his Twitter account being terminated. Although one

might believe this negative reception would damage his popularity, this attention gave him even more support from his followers. It has given them more reasons to believe there is rise in censorship in American society and has led them to grow more defensive as a result.

No matter how adamant Yiannopoulos is on knowing the First Amendment, it has grown evident that he may be overestimating the extent to which it protects him.

Yes, Yiannopoulos is correct — the First Amendment does grant him the freedom of speech. No matter how controversial or potentially detrimental his message may be, he has the right to voice his opinions. Even his most tendentious words are granted the right to be spoken “without prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press” by Congress.

On the flip side, his critics have the same right speak back at him. This is the way a democracy works: by giving each person a voice through the First Amendment, people within a democratic society can keep the government and each other accountable, ensuring that each person has the right to life, liberty, and the pursuit of happiness.

Unfortunately, here is where his comprehension of the First Amendment falters.

When he announced there was an “Orwellian” censorship of the users on major social media platforms,

See **FIRST AMENDMENT**, A5

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Media must award innovation and not fall on safe choices

RScherr
RUTH SCHERR

There is a problem with the Oscars. It is not that so-and-so should have won this, or someone shouldn't have won that, or even that the idea of a ceremony where one piece of art is ranked above all the rest is fundamentally flawed because the worth of art is entirely subjective and depends upon the person experiencing that art. The real problem with the Oscars stems from their branding.

The Academy holds itself up as a gatekeeping institution that dictates what “good art” (or “good film”) is. Trying to definitively decide what art is valuable or worthy of attention is, again, inherently flawed, but if you're going to set yourself up as an arbiter of culture anyway, then you are making yourself responsible for the cultural zeitgeist, or the most prominent cultural ideas of a society. Oscar winners are what the Academy holds up as



meaningful art. An institution of the Academy's intended influence calling something meaningful art tells the world that the message of that film is worth listening to. Even if they did not want to, it is impossible for them to pick a film that has no message because everything created by human hands sends a message.

Art for the simple sake of entertainment and no message has a right to exist as much as any other art — but the fact is it doesn't exist at all. Even if a film is a stupid comedy movie that is just there to make people laugh or to make money, that film still has a message. It's still saying something. No creator can control what people think about their art — they can try really, really hard, but once it's out in the world it's out of their hands. The author may not be dead, and they may even still be influential, but they aren't God. The only way to control what an audience thinks about a piece of art is to never give it to an audience.

The only person who decides what message you take from a film is you. (This is a moot point anyway, because the Academy has always painted themselves as arbiters of culture, and thus whatever film wins Best Picture as culturally relevant).

The media we consume has a significant impact on who we are. Study after study has shown that when people who experience media with sympathetic portrayals of people “different” from them learn

to empathize more with that group of people.

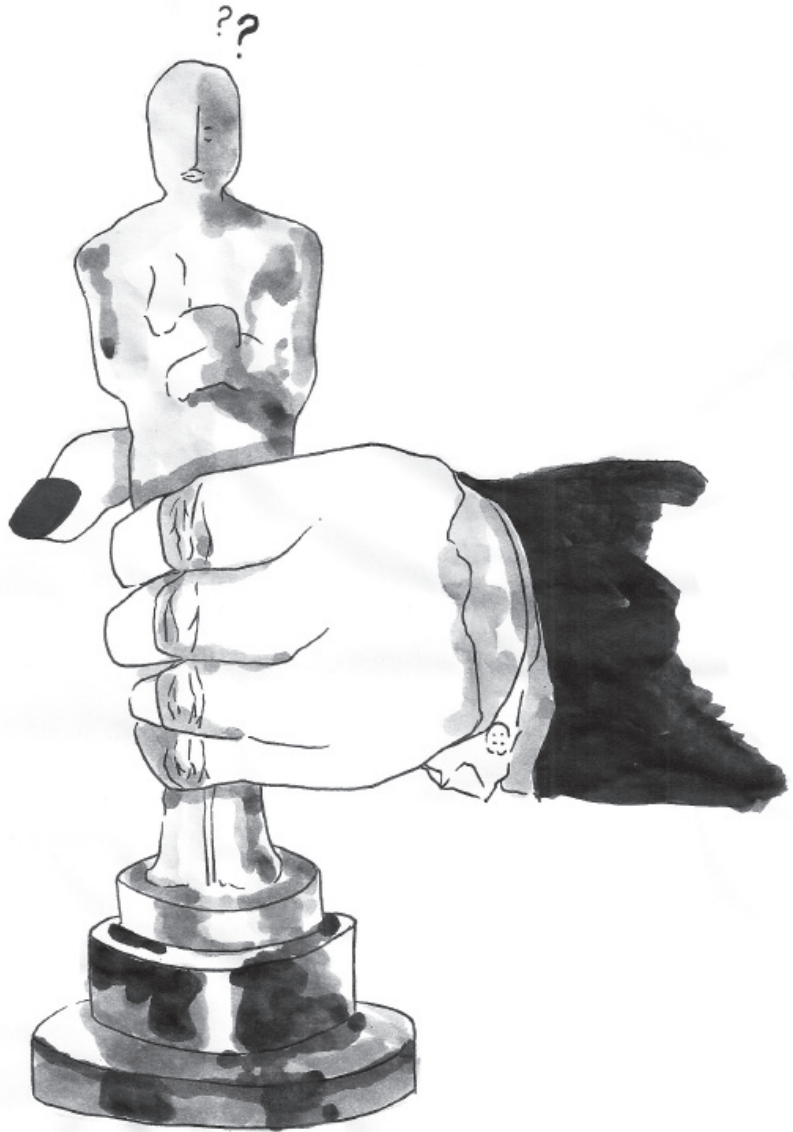
Empathy is a crucial part of how we relate to other human beings. Bigotry and hate come from a lack of understanding and demonization of the “other”, but also from a lack of empathy. Art that asks us — that challenges us — to empathize with characters different than the straight, white male “default” moves our society towards being more empathetic and understanding. One film may only move us a tiny fraction of step, but the more empathetic art we create and honor, the closer we get.

The problem with the Oscars is not the Best Picture mishap. (Although it has had the repercussion of forcing *Moonlight*, a radical film about an extremely marginalized group, to share its stage with *La La Land*, a film that is decidedly not that.) The problem is not even that everyone thought *La La Land* was going to win.

The problem is that, based on the history of the Oscars, *La La Land* was the best bet. Before this year, five of six Best Picture winners in the 2010s were movies about filmmaking or filmmakers. (The King's Speech and Spotlight were not, technically — but both are about public performance and art making and are really just giant metaphors for filmmaking, so I'm counting them).

This isn't really that strange — filmmakers like filmmaking, shockingly enough, and I won't attack anyone for liking stories about themselves. But if the Academy wants to hold themselves up as a bastion of culture and ask the millions of people who have no investment in filmmaking to trust their judgment?

Well, it's easy to empathize with ourselves or people who are like us. What's hard — what's crucial — is learning to empathize with people who aren't. By holding themselves up as an integral institution of culture, the Academy has made it so



that, every time they choose a Best Picture winner, they are telling the world: “This is good art. This is art that should be lauded, praised, and supported. This is the kind of art we should all make more of.”

I don't believe that art should be safe, careful movies that ask audiences to empathize with the same people over and over. *Moonlight* may be the first step in a new era of truly culturally relevant Oscars. For now, however, it is an exception.

The hardest thing the Academy has asked us to do is empathize with its own members — over, and over, and over again.

Ruth Scherr (@rscherr) is the copy manager for The Tartan.

Racial preferences in dating might not always be racist

Brandon Schmuck
BRANDON SCHMUCK

Editor's Note: Outcry on Overheard is a weekly column about the Facebook group Overheard at Carnegie Mellon.

A week ago, people were angered by my response to a post on Overheard at Carnegie Mellon regarding a white college student with a “thing for Asian chicks.” Regardless of this post's morality, I felt the need to respond to people crying out racism and call them out on their double standard. Upon doing so, I received a number of messages of people thanking me for sharing a voice less heard, even if it meant being destroyed in a political bubble. This is the inspiration for my new column, Outcry on Overheard.

In this column, I look to express opinions less heard on campus and bring real debates (not just artificial ones where you are entirely wrong if you do not 100 percent agree with another person's viewpoints). I look to also call out the hypocrisy of one-sided debates.



The controversy of this week regards the “thing for Asian chicks.” Is it racism for one's sexual preferences to be racial? Initially, I oversimplified my stance to a clear “no”. However, after extensive research on the matter and discovering an endless sea of contradictory studies, my conclusion is this: it depends. Like most issues, staunchly taking one stance or the other does not result in a constructive discussion. Responses to my comment, like, “your [racial] preferences are a product of and contribute to systematic bias and thus are part of systemic racism” oversimplify the issue, assume the thoughts of others, provide the same destructive type of thinking as the mentioned so-called systematic racism, and assume that we are all society's prisoners void of any free-will in thinking.

The coining of terms like “yellow fever” show the commonality of white-male, Asian-female couples. However, the use of this type of slang is a generalization and assumes that the root of this racial combination is always the male's desire for the sexual hyper-feminine stereotype painted by pornography. Countless studies have tried to investigate the commonality of this relationship combination, but each seems to yield different results. One study was conducted at Columbia, where four hundred heterosexual individuals engaged in four minute speed dates. The conclusion of this study was that women preferred men of their own race, and race held no bearing on the women that were chosen by men. However, East Asian women tended to not discriminate against white men (holding them at the same level of their own race). This neutrality resulted in

Asian-white being the most common interracial couple.

Contrast this with 2014 data from OKCupid for DateHookup, in which men rate Asian women as 18 percent more attractive than the average woman and Asian women rate white men 19 percent more attractive than the average male. In this community, there is a clear skew of racial preference. Add in contrasting data from other studies, and it becomes clear that sexual preferences are a derivative of their community.

The reasons for an individual's sexual preference are as diverse as the communities they make up. To reduce an entire population's preferences to the fact that Asian porn yields destructive stereotypes is as racist as the videos themselves. I will not deny the fact that there exist individuals who have attraction rooted

from false racial stereotypes. What I will deny is the unjust generalization of an entire population's preferences to these stereotypes. The subjectivity of sexual preference is the reason why research studies on the matter are so complex and often, contradictory. There are so many root causes for individual's upholding of various traits that can't be generalized. Preference in physical characteristics, a culture's ideals, and a vastly contrastive background, as well as bias from previous relationships, can all play a role in determining one's attraction towards various races.

As Ayn Rand stated, “love is the expression of one's values.” In other words, you are attracted to traits in individuals that uphold the values which you hold the greatest. That can be ideas, physical aesthetics, cultures, beliefs, etc. One's values can be

rooted in racial bias but to generalize this to an entire group of people is to hold the same closed-minded discrimination as those that are truly engaging in “yellow fever”.

However, I would like the takeaway from this column to be something more than just this Asian-white phenomena: issues are often not as simple as they seem. By overgeneralizing either side of an argument, you are closing yourself to new ideas. I see no greater irony than the fact that the university — a symbol of free thought and discovery — has become a political bubble, where people are so afraid of breaking political correctness that they are now afraid to speak their minds.

Brandon Schmuck (@bschmuck) is a staffwriter for The Tartan. Icon by Qingyi Don.



Letter to the Editor: The Social Justice Coalition's mission

The Social Justice Coalition is an organization created to bridge the gap between existing organizations on campus dedicated to social change. The Coalition is an alliance of campus organizations that aim to create effective, systemic culture and policy changes on Carnegie Mellon's campus. The perceived politically apathetic environment on Carnegie Mellon's campus makes it challenging for the diverse range of student organizations concerned with cultural awareness, community service, political change to coordinate, and mobilize students and their causes.

These organizations host events that are underfunded, poorly attended, and often redundant. Such efforts suffer due to a lack of coordination between groups, effectively fracturing a community

with shared interests. The Social Justice Coalition aims to remedy this disconnect between campus organizations by providing a space for open discourse and discussing the issues that matter most to the Carnegie Mellon community.

The Coalition will work by dividing the organizations into interest committees based on the goals of individual organizations. Committees such as Racial and Ethnic Justice, Gender and Sexuality, Pittsburgh Community, International Development, and Civic Engagement and Government will allow groups of similarly focused organizations to specialize while also promoting intersectionality. The Coalition will work to bring together a community of engaged organizations in the hopes of creating systematic change. Finally,

the Coalition will work with the administration and other organizations in and around the Pittsburgh community to promote conversation and political action.

The Social Justice Coalition not only offers the opportunity to unite existing humanitarian organizations to speak in one voice — it also offers member organizations the chance to foster a true sense of community and coordination within Carnegie Mellon.

The Social Justice Coalition would serve as the tool with which to implement these processes.

The Social Justice Coalition will be the foundation on which the future Carnegie Mellon community will build upon. Students will be able to use the Coalition as a facilitator and long-term resource to encourage

healthy debate and concrete change in Carnegie Mellon policy.

By hosting public student forums and guest speakers, as well as organizing campus-wide fundraisers and protests, the Coalition will increase the efficacy of existing organizations to spread awareness and spur inquiry.

For these reasons, the Coalition's most pressing task is to unite campus organizations in a practical and effective way that improves communication and bolsters support for the on-campus social justice community.

Now more than ever, it is necessary to act against the political injustices affecting the Carnegie Mellon community.

Such profound action requires determination, a vast array of resources, and the time and effort of a devoted, coherent community.

The Social Justice Coalition will build such a community, reducing apathy and joining student organizations together. More than any one organization before it, the Coalition has the potential to truly change the minds and hearts of those at Carnegie Mellon. Change in the right direction will only come if Carnegie Mellon stands together: the Coalition is the bond that will keep that unity alive.

If you have any questions or would like to join the movement, please do not hesitate to contact the Chair of the Coalition, Iris Stegman.

She can be reached via email at cmusjcoalition@gmail.com.

Editor's note: The writers are members of the Social Justice Coalition.

Current political climate endangers children, must change

Sarah Elizabeth Bender

SARAH BENDER

The inconsistent, impulsive power that is the Trump administration has started creating policies that have direct, harmful effects on the lives of children, and that is simply unacceptable.

On Feb. 22, the administration decided to withdraw the guidelines the Obama administration had created that allowed transgender students to use the bathroom that corresponds with their gender identity. According to Press Secretary Sean Spicer, Donald Trump believes that how transgender students are treated should be a “states’ rights issue.” While the guidance documents were not a law that compelled states to comply, they did invoke the prohibition of sex discrimination in schools as outlined in Title IX of the Education Amendments of 1972 to ensure that the civil rights of transgender students are protected.

Now the decision of which bathroom these students can use is up to the states entirely. This does not necessarily mean that the states can’t choose to allow them to use the bathroom that corresponds with their identity, or that discrimination will immediately begin to appear. It does, however, mean that there is no federal standard that ensures their protection, or any nationwide repercussions for failing to treat them with the dignity that fellow human beings deserve. The fact that the White House is saying that there is a choice in this matter sends a shameful and dangerous message to those who may want to keep these children from being themselves in public spaces.

Conservatives cite a number of reasons for their reluctance to allow accommodating bathroom policies for transgender people. They warn that men, disguised as women, could sneak their way into women’s bathrooms and harass women. Most recently, they claimed that they need more time to “further and completely consider the legal issues involved,” despite the many years that protection against sex discrimination has already been applied to transgender people.

But the vast majority of their concerns aren’t based in fact — and there are other, proven statistics that are far more sobering.

The National Transgender Discrimination Survey found that 41.6 percent of transgender people attempt suicide — which is vastly higher than the national average of 4.6 percent. In 2011, the National Center of Transgender Equality found that 82 percent of

transgender youth reported feeling unsafe at school, with 67 percent being bullied online, 64 percent having property stolen or destroyed, and 44 percent being physically abused in some way. With so many of these students at real risk, it’s clear that serious efforts to establish stronger protections are in order. But the government continues to fail them, choosing instead to cater to those who desire conformity.

The disregard for the children that rely on the public school system continued at the Conservative Political Action Conference when Secretary of Education Betsy DeVos joked that there was “no such thing as a free lunch” to an audience of activists and elected officials.

DeVos already has a bad record of undervaluing the impact that the public school system has on millions of children’s lives. In her home state of Michigan, she has spoken out against public schools and worked to expand the prominence of outstandingly underperforming charter schools.

She also tried to strip teacher unions of their influence. But the fact that the Secretary of Education seems unaware of the sheer number of children who rely on free school lunches across the country is both sad and concerning.

In 2014, 19 million children received a free lunch from school per day, while several million more qualified for reduced price meals. That’s 70 percent of all students who eat lunches at school (not including those who pack a lunch at home).

With more than 23 million households receiving SNAP benefits that year, some schools found that, if a meal wasn’t offered at school one day, many

students had no choice but to go without eating.

Of course, the money for these lunches comes from somewhere. But the important detail is where it’s going — to children who might be relying on the school to provide their one substantial meal of the day. It’s free for them, which in turn gives them the freedom to concentrate on their studies, and that makes all the difference.

And for DeVos — whose father made millions manufacturing auto parts and whose husband is heir to the Amway fortune — her statement isn’t necessarily true either.

Regardless of how states decide to shape policies regarding transgender students or where the money for free lunches is coming from, politicians should refrain from targeting the dependent, vulnerable youth in the country as they work to undermine their opponents’ political efforts. Innocent children have no place in this bitter ideological struggle. They should be worried about making friends and getting good grades, not whether their president and his staff are going to take away their right to use the bathroom or eat a meal.

These policies create a longer-term problem as well. If our country’s future leaders and thinkers are so busy concentrating on a full bladder or an empty stomach, are they really giving their education the full attention that it deserves? We need to invest in the future by making sure that students are being properly trained to make their mark on the world. Rather than having hardship thrown at them from yet another side, vulnerable students need protection from discrimination and deprivation, and the government should be doing its best to offer them safe environments where they can learn and grow.

Sarah Bender (@sbender) is the forum editor for The Tartan.



Anna Boyle/Staff Artist

First amendment trivialized by constant misinterpretation

FIRST AMENDMENT, from A4

he demonstrated his lack of understanding of what the First Amendment truly entails. Although freedom of speech protects people from being persecuted for simply speaking their mind, it is not equivalent to freedom from any and all kinds of consequences.

One such consequence was seen recently when he resigned from Breitbart News. Although there is no exact singular cause leading up to his resignation, his apparent condonation of pedophilia definitely stirred up emotions from not only his usual critics on the left but also from his friends and colleagues at Breitbart. For the first time, he attempted to apologize for

his actions — in this case, his alleged advocacy for adults sexually abusing minors — yet the primary focus on his apology is the execution of his message rather than the fact he had expressed the message at all.

Whatever the intentions were behind his apology or his resignation, Yiannopoulos avoid responsibility for his words by apologizing for the reception of his words rather than his own actions, and by doing so, he cleverly found a way to defend himself and save the image that a sizable number of his supporters have painted.

He claims that his decision on resigning was purely his own, yet it is dubious as to how much the controversy and its criticism have contributed.

The First Amendment is a critical component of democracy in the United States: it ensures fairness in speech by granting each person a right to speak. However, the First Amendment is not some fool-proof justification for saying whatever regardless of its potential consequences, hence why one can be punished for shouting “fire” in a crowded theater or sending threatening messages. Yes, these are extreme examples given, and the effect Milo Yiannopoulos has had is much more debatable. Nonetheless, it is important to be aware that by using his platform to spread hateful speech and falsities, even Yiannopoulos should be cognizant of the influence he has on society and know better than to expect no repercussions.

Democrats need local roots

POST-MORTEM, from A4

Vermont, where the rivers flow with organic, non-GMO, locally sourced water, and it seems like every house is powered by solar panels. Vermont having a Republican governor should be equally as unimaginable as Mississippi electing a black, lesbian socialist to the United States Senate, yet Republicans routinely win in Vermont and other liberal nirvanas. By comparison, only four Republican states have Democratic governors, and that includes Louisiana, where the Democratic governor barely defeated his Republican opponent, who was caught up in a prostitution scandal. The situation is even more dire when you account for seats in the State Senate and the State House of Representatives. Around the United States, Democrats have trifectas — a democratic governor and democratic control over both chambers — in just six states. By comparison, Republicans have trifectas in twenty-five states, including typically Democratic states like Wisconsin, Michigan, and New Hampshire. Of the twenty-five remaining states with joint control, just four are typically Republican states, and the rest are Democratic or swing states. As recently as 2009, Democrats exceeded Republicans in trifectas, with 17 Democratic trifectas compared to just 10 for the GOP. This all goes to show that Democrats don’t compete in Republican states, struggle

to compete in Swing states, and don’t even manage to defend solid blue states. Meanwhile, Republicans have their states locked down tight, they dominate in swing states, and they are surprisingly effective in Democratic states. Why is this the case? Why have Democrats grown so bad at winning state and local elections? There are a few explanations.

One is just timing and the cyclical nature of elections. Because the President is by far the most visible political figure in the United States, the President’s party almost always struggles in other races up and down the ballot. Since a Democrat has been president for the past eight years, Democrats have seen eight years of decline.

Democrats also face structural disadvantages. For instance, Republicans receive much more financial support from industries like oil and gas and the financial sector, giving them a lot more leeway to build their party in non-republican states. But Republicans have also intentionally invested in party building, working hard to expand into new areas and build up their state and local infrastructure.

While Democrats spent years focusing on building up their strength in federal elections, Republicans pulled the rug out from underneath them further down the ballot. Republicans better understood that having state and local control builds up their bench of future candidates for federal office. They also understood that controlling

state governments is essential for redistricting after the census, helping them establish dominance by pushing electoral districts out of reach for Democrats. And, in the age of federal gridlock, they also better understood that most policy change occurs at the state and local level, so the best place to push their agenda was in that arena. But Democrat Stephanie Hanson’s victory in Delaware shows that the Democratic Party might finally be waking up to the fact that they need to turn their attention further down the ballot and support the party’s efforts at every stage of government.

In this election, the Democratic Party contributed unprecedented resources, talent, and attention for a race of this size. Grassroots progressives from around the United States also lent their support, donating over \$1 million Hanson’s campaign and hosting phone banks around the country to call Delaware voters on her behalf. Democrats might be in bad shape nationally, with a Republican president until 2020 at least, a gerrymandered House of Representatives, and a god-awful Senate map in 2018. But if Democrats continue to build the party at the grassroots level, win back state and local offices that are rightfully theirs, and get organized in traditionally Republican areas, they might just be able to pull the rug back from under the Republicans over the next few years.

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Science & Technology

Discovery of seven Earth-like planets sheds light on exoplanets

EMMA FLICKINGER
Staffwriter

If there’s one thing astronomy has proven over and over again throughout history, it’s that the Earth is less special than we think. The Earth is not the center of the universe — or even the solar system. It’s not unique in its size or material composition, and it’s not the only planet with weather, volcanoes, tectonic activity, or liquid water.

The only attribute that makes our planet one-of-a-kind is the presence of life. Yet, even this might not be the case forever. Scientists are hoping that last week’s announcement of seven Earth-like planets orbiting the star TRAPPIST-1 may put us closer than ever to discovering life elsewhere in the galaxy. The system is relatively close to Earth at 39 light-years away.

The planets of TRAPPIST-1 were discovered by researchers from the University of Liège in Belgium, confirmed last year, then announced on Feb. 22. They were spotted at Chile’s La Silla observatory using the Transiting Planets and Planetesimals Small

Telescope, or TRAPPIST, which became the name-sake of the star system. The planets have no names yet because the system follows typical exoplanet designation conventions where the star is referred to as TRAPPIST-1 or TRAPPIST-1A, and the planets as TRAPPIST-1b, TRAPPIST-1c, etc., in order from the planet closest to the star to farthest away.

Three thousand confirmed exoplanets have been discovered since 1992. So, what makes the TRAPPIST-1 system noteworthy? All seven confirmed TRAPPIST-1 planets are terrestrial: they resemble Earth in their size and rocky composition, making their discovery highly unusual. TRAPPIST-1 has the most rocky planets of any known system, and is tied with systems Kepler-90, HD 10180, and HR 8832 for the most total confirmed exoplanets. Earth-

sized planets are normally hard to detect because they are relatively small. It can be difficult to tell whether fluctuations in observational data indicate the presence of actual planets or random variations in the star’s activity. The astronomers behind the TRAPPIST project specifically targeted small stars, making small planets easier to notice.

TRAPPIST-1 is a low-temperature red dwarf star barely larger than Jupiter. Small, cool stars are the most common type of star, so the discovery of the TRAPPIST-1 system could imply the existence of millions more systems like it. Dwarf stars are also the longest-living stars. TRAPPIST-1 consumes energy very slowly, so it could live for an estimated 12 trillion years. For this reason, dwarf stars are hypothesized to be the most likely place for advanced alien civilizations to develop,

simply because they would have enough time to evolve.

Most excitingly, three of the seven planets exist in their own star’s habitable zone, the region of the stellar system that could hypothetically sustain life. The habitable zone, sometimes called the “Goldilocks zone,” is neither too hot nor too cold for the formation of liquid water. The habitable zone in the TRAPPIST-1 system is thought to contain planets TRAPPIST-1e, -f, and -g.

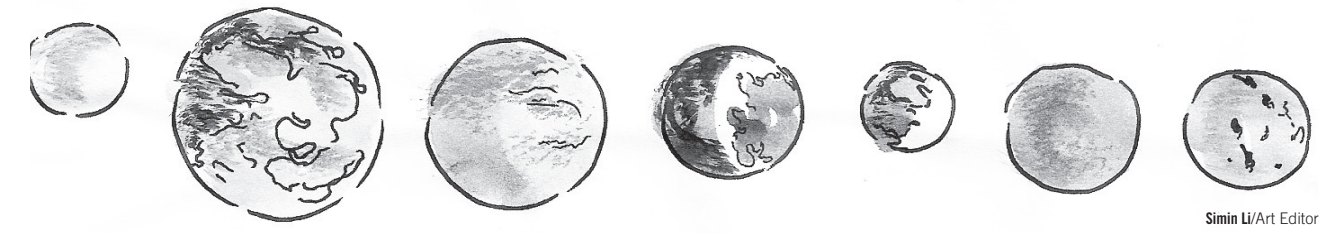
The TRAPPIST-1 system is theoretically an ideal place for life to flourish, but there are some practical factors reducing the likelihood that we will find aliens on any of its worlds. Because TRAPPIST-1 is so cool, the habitable zone is very close. All seven planets orbit closer to the star than Mercury does to the Sun, leading astronomers to believe that all potentially habitable

planets are tidally locked to the star. Tidally locked planets are manipulated by gravity to rotate at the same rate they revolve around their star, so one hemisphere of the planet constantly faces the star, and the other constantly faces away. Both hemispheres would suffer from extreme temperatures unsuitable for life. Another probable consequence of TRAPPIST-1’s close proximity to its planets is exposure to a high amounts of X-ray and ultraviolet (XUV) radiation. Intense amounts of XUV radiation make it extremely difficult for a planet to retain liquid water, often assumed to be necessary for the development of life.

At this early stage of research, it is impossible to know whether the TRAPPIST-1 system is capable of originating or sustaining life. However, several projects are already being planned to

investigate further. Examining the planetary atmospheres with large, powerful instruments like the Hubble and James Webb telescopes will allow astronomers to determine what gases are present. Some gases, like ozone and methane, are strong clues that life is present. More powerful telescopes than TRAPPIST will detect any additional planets that may be in the TRAPPIST-1 system and provide the data needed to construct accurate estimations of their mass. With accurate mass estimations, scientists will know the composition of the planets — that is, if they are almost all rock, or if they contain a significant amount of water.

Despite the overwhelming uncertainty surrounding the star system, some are already looking for signs of life there. The Search for Extra-Terrestrial Intelligence (SETI) is keeping its eyes on TRAPPIST-1 with its Allen Telescope Array, listening for alien radio transmissions. No signals have been detected yet, but SETI director Seth Shostak promises that “New observations are in the offing.”



Simin Li/Art Editor

HOW THINGS WORK

Stress is the body’s physical reaction to disturbing stimuli

JULIA EVE NAPOLITANO
Staffwriter

At Carnegie Mellon, stress is a conversation starter. When we have a lot of exams and homework, we feel stressed. When we say you feel stressed, scientifically, what do we mean?

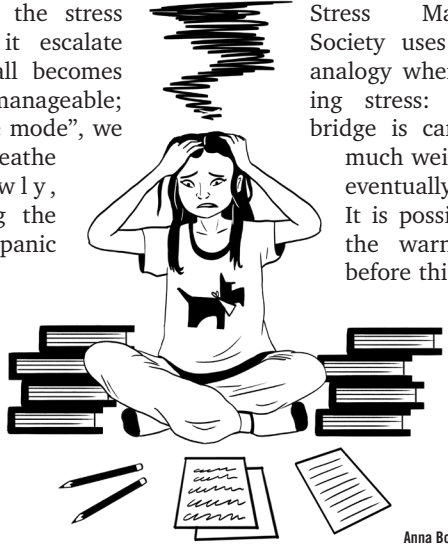
Stress is a concept independent of time and age. According to an article published in the *Indian Journal of Endocrinology and Metabolism*, stress can be defined as “any situation which tends to disturb the equilibrium between a living organism and its environment.”

It is primarily a physical response. The body switches to its evolutionary fight-or-

flight mechanism in response to a physical stimuli by releasing hormones. These hormones, including primarily epinephrine (otherwise known as adrenaline), norepinephrine, and cortisol, get the blood pumping and energy rushing.

There are three components of the fight-or-flight mechanism: fight (in which we feel agitated and aggressive towards others and any perceived threat), flight (in which we avoid the stressor), and freeze (in which we lock the energy from the perceived threat into our nervous system). Here at college, our fight-or-flight response is not so much activated by malicious threats to our well-being, but by dead-

lines. When we are in “fight mode,” we can negatively affect relationships with our attitudes and words; in “flight mode,” we avoid dealing with the stress and let it escalate until it all becomes very unmanageable; in “freeze mode,” we tend to breathe shallowly, increasing the odds of a panic attack.



Anna Boyle/Staff Artist

A little stress reminds us of the things we need to accomplish. But too much stress at once has detrimental effects to health. The Stress Management Society uses a bridge analogy when addressing stress: “When a bridge is carrying too much weight, it will eventually collapse. It is possible to see the warning signs before this happens,

the bridge would bow, buckle and creak. The same principle can be applied to human beings, with excessive demands and challenges placed on our bridges. There may be early warning signs. However stress can creep up on some of us, resulting in an unexpected breakdown.”

The heart is one of the first organs to be affected by stress. Cardiovascular disease is the number one killer, increasing every year, and the fact that stress has become more prevalent leads to a correlation between the two. In addition, stress causes a rise of blood pressure, leading to weaker arteries in the brain and a higher risk of hemorrhagic stroke. Increased stress is also a precipitating factor of

various endocrine disorders, including hyperthyroidism, Graves’ disease, diabetes mellitus, and obesity.

Stress changes a person cognitively, emotionally, and physically. Under stress, a person can have cognitive problems, including problems with memory, poorer judgement, indecision, self-doubt, and inability to concentrate.

Emotionally, stress can lead to depression, anxiety, frustration, and panic. People physically have aches and pains, and are more likely to catch a cold. They may find it difficult to sleep or sleep too much, become more reliant on addictions to alcohol and drugs to relax, or become demotivated.

SCITECH BRIEFS

Earliest evidence of life on Earth found in rocks in Canada

The oldest fossil to date may have just been unearthed. Geologists conducting research in Canada came across tube cavities in ancient haematite that could only be left by bacteria. The fossil is estimated to be between 3.5 and 4.2 billion years old, almost the age of the 4.5 billion year-old Earth. If confirmed, this discovery shows that life began on Earth much earlier than was previously thought.

Many experts remain unconvinced. Much can happen in four billion years, and some experts believe the marks in those rocks could be the result of geological processes over the epochs.

Those that found the fossils believe the features of the tubes point directly to microbial life. The shape of the cavities in the rock closely resembles bacteria today that grow around hydrothermal vents. These bacteria feed on nearby iron and grow as filaments. At the base of the tubes are groves that mirror the anchors bacteria use to remain attached to rock. The researchers argue it is impossible for these features to be present in the absence of life.

Source: *New York Times*



New Facebook AI detects suicidal users, offers help

Facebook has launched a new feature that uses artificial intelligence (AI) and pattern recognition to detect suicidal users. Realizing that its users tend to show their suicidal tendencies online, Facebook will put users in immediate contact with a mental health expert using Facebook Live, its video recording feature. A user may also flag a friend’s posts, providing that friend with instant help while keeping the flagger in the loop. The AI will detect users with mental health issues through live video feeds.

The software will use data from reported posts to determine whether a user is in danger. This means help can be offered before a user is even flagged by a friend. Facebook is partnering with the National Suicide Prevention Lifeline, the National Eating Disorder Association, and the Crisis Text Line.

Facebook CEO Mark Zuckerberg stated “there have been terribly tragic events — like suicides, some live streamed — that perhaps could have been prevented if someone had realized what was happening and reported them sooner.”

Source: The Verge

Continent Zealandia discovered under the Pacific Ocean

Mappings of the southwestern Pacific Ocean floor reveal a submerged continent under the ocean. Dubbed Zealandia, the 1.8 million square mile continent is almost entirely submerged. New Zealand and New Caledonia comprise the parts of it that rest above the ocean.

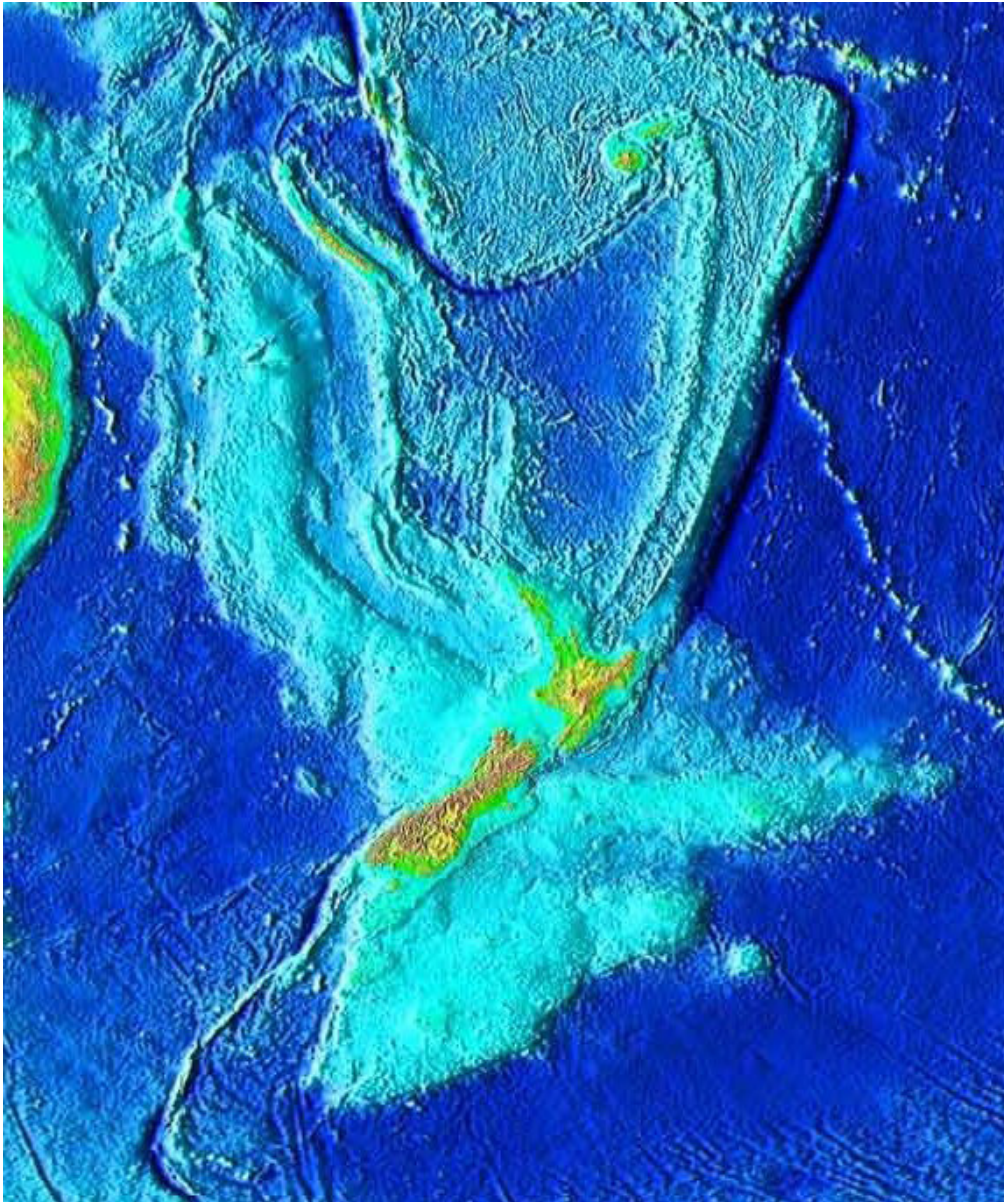
The discovery separates New Zealand from Australia, two land masses that were previously thought to be joined and referred to collectively as Australasia.

This discovery shows how little is known about the ocean floor. Its vastness, the incredible pressure, and lack of light in its depths make it difficult to conduct meaningful research. Powerful radar technology has given scientists the ability to map the ocean floor.

Geologists are not entirely sure what event could have submerged Zealandia, or whether it was ever above sea level in the first place.

If Zealandia was not submerged, it would officially be the seventh continent (Europe is erroneously considered to be the seventh continent; however, it is only a part of Eurasia).

Compiled by
JOSH ANDAH



Courtesy of Wikimedia Commons

A topographical image of the ocean floor surrounding New Zealand, showing the area of Zealandia (center).



Space tourism has become a reality thanks to startups

JOSH ANDAH
SciTech Editor

It seems tourism is exploring its final frontier: space. In late 2018, SpaceX will place two tourists in its Dragon capsule and slingshot them around the moon. The journey will take seven days. Another startup, World View Enterprise, will lift customers up into the stratosphere on hot-air balloons. At such a height, tourists could gaze down at the Earth's continents and curvature, or directly up at the stars. We expected space tourism to arrive earlier, as is depicted in science fiction like *2001: A Space Odyssey*. Nonetheless, it is here, and astronauts will soon be joined by (exorbitantly rich) everyday citizens. The

technological advances of the 21st century make space tourism not only a possibility but a reality. Two unidentified people placed considerable deposits with SpaceX to be the first space tourists ever. The price probably exceeds the \$150 million two customers paid Space Adventures, another space tourism company, to travel to the International Space Station (ISS). The moon is much further than the ISS, and such a journey would require tremendous resources and redesigns to SpaceX's capsule. The Dragon capsule will fly close the moon, following a looped path that directs it back to Earth after a week. World View Enterprises offers a more modest approach to space. Using



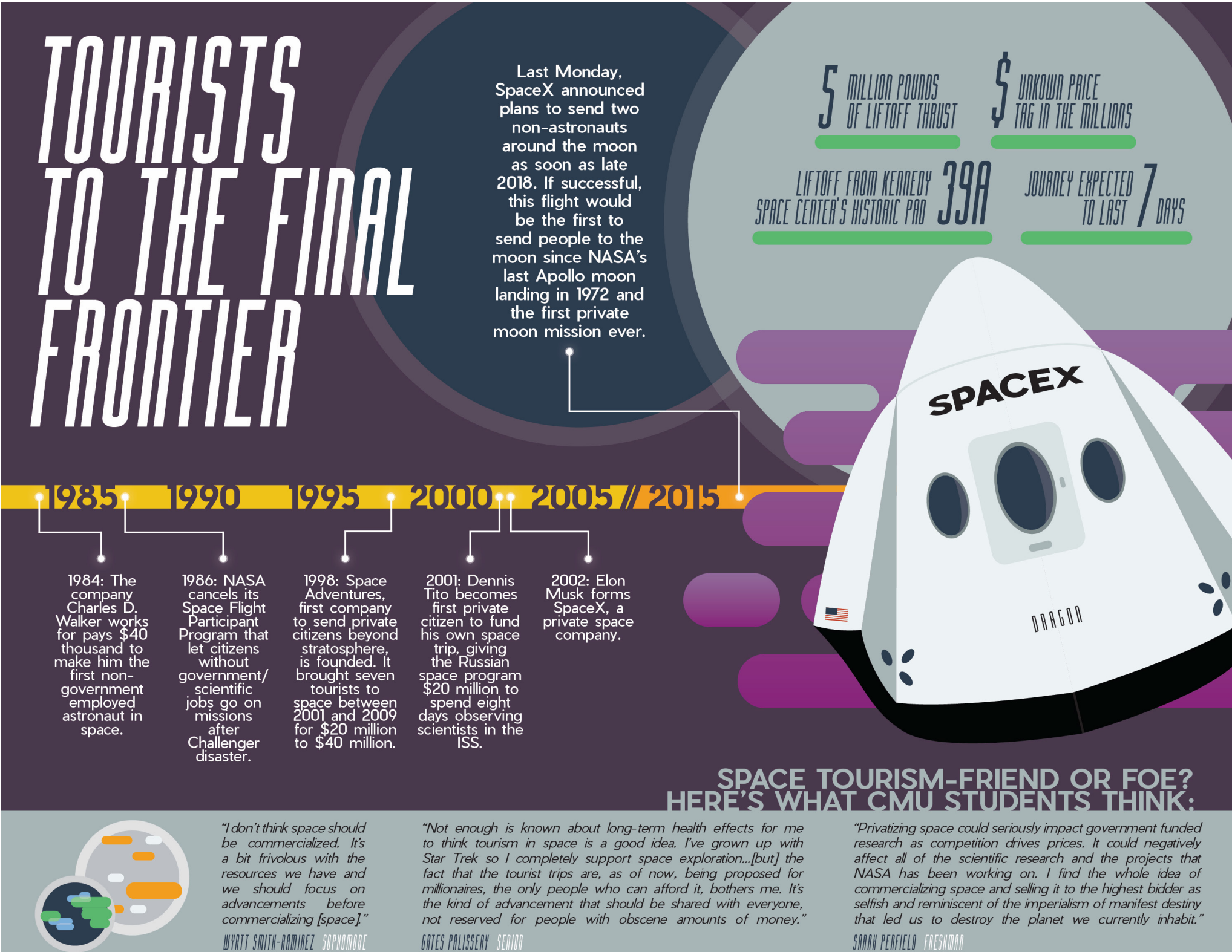
Courtesy of Space.com
An image of World View Enterprise's Stratollite in the stratosphere.


its Stratollite vehicle, World View plans to carry researchers and tourists alike to the edge of the atmosphere. There, weather information or geological changes can be studied. This reduces research organizations' needs for expensive satellites and rocket launches.

The benefits of space tourism are far reaching. As more startups emerge to take on the dark void, the costs of space travel may plummet as a result of competition. The regular presence of people in space may spur more space exploration with humans, urging us further out into

the solar system. Many of the worlds and moons in our solar system have barely been explored at the surface level, so this is a chance to collect far more information about them. However, this is all very optimistic. A new, fast-growing industry is not likely to emerge any time soon. The cost of being a space tourist currently far exceeds the budgets of most people on the planet. It seems tickets currently cost in the millions, amounts most of us will not see in our lifetimes, let alone spend on a trip. It is difficult to see space flight prices being comparable to, say, airline prices in the decades to come. Unfortunately, this means space tourism does not have a good business model and cannot morph

itself into a steady market. Consider, for example, the headache such an industry would be for insurance companies. Space flight is incredibly dangerous, and something as little as an expanding ring can cause a space craft to explode upon lift off. SpaceX's plan to carry people around the moon is even more daring, expensive, and life threatening. For example, the Apollo missions to the moon were infamously dangerous. Nonetheless, someone has to take that first step. Many of the technology advances in transportation we relish today were extremely risky endeavors in the past. Space is simply another frontier that must be reached. It may be worth the risk — at least, these startups think so.





Summer Employment at Carnegie Mellon: Teaching Assistant and Residential Counselor Jobs in the Pennsylvania Governor's School for the Sciences

Undergraduate summer employment at Carnegie Mellon University is available with the Pennsylvania Governor's School for the Sciences (PGSS). The PGSS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Counselor appointments are available in the areas of biology, chemistry, computer science, physics and mathematics. Academic duties of the TA/Counselor include assisting with lecture and lab courses and mentoring team research projects. Counselor duties of the TA/Counselor include living in the same dormitory as the PGSS students, ensuring that students adhere to the PGSS disciplinary rules, providing tutorial help in the academic program, and arranging and conducting social activities.

Applicants should have finished their sophomore year by the start of the program. Preference will be given to applicants with strong academic records and strong social skills. Prior experience with PGSS or a similar summer program is preferred, but not required. Further information is available at the PGSS web site: <http://sciences.pa-gov-schools.org/>.

**Stipend for five-and-one-half week period:
\$2,500 for new TA/Counselors, \$2,750 for returning TA/Counselors**

Housing is included (in the PGSS dorm) as well as a food allowance.

TA/Counselor duties begin Wednesday, June 28, 2017, end Sunday, August 6, 2017.

Applications are available from the PGSS Office in DH A301 or may be downloaded (pdf format) from the PGSS web site: <http://sciences.pa-gov-schools.org/>

Contact the PGSS Program Office at (412) 268-6669 or e-mail pgss@cmu.edu

Application Deadline: March 31, 2017
(Applications may be accepted after the deadline until all positions are filled.)

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Register at
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SPORTS BRIEFS

Women’s Tennis

The 12th-ranked Carnegie Mellon women’s tennis team placed fifth at the 2017 Intercollegiate Tennis Association National Team Indoor Championship. This year’s championships were held in Murfreesboro, TN and hosted by Sewanee. On Friday, the Tartans dropped a hard fought 5–4 battle to the 11th-ranked Bears of Washington University in the opening round. Carnegie Mellon fell to 7–3 overall, while the Bears moved to 3–2.

Carnegie Mellon fell behind 3–0 following doubles

after the Bears top tandem pulled out a 9–8 win over Carnegie Mellon due to senior Nicholle Torres and junior Cori Sidell.

Washington took victories at numbers five and one singles to seal the win before Carnegie Mellon closed out the match with four wins. Sidell won at no. 2 singles by the scores of 6–2, 6–0 over Grace Deering followed by a win from junior Katie Lai at no. 6. Lai defeated Sanjna Tripathy 6–3, 6–4.

Carnegie Mellon’s last two points of the match came at no. 3 and no. 4 singles, as sophomore Jamie Vizelman

won 7–5, 6–4 over Kaylan Griffith in the three spot while first-year Vinaya Rao won 7–6, 6–7, and 1–0 (15–13) over Brigitte Hodge at no. 4.

On Saturday, the Tartans won both of their matches. The Tartans started the day with a 5–1 win over the University of Mary Washington, ranked 15th, and a 5–2 win over 14th-ranked Johns Hopkins University. Carnegie Mellon is now 9–3 overall.

In the win over Mary Washington, the duo of Rao and first-year Courtney Ollis won 8–4 at second doubles and Vizelman and Lai picked up an 8–3 win at third doubles

to give Carnegie Mellon a 2–1 lead heading into singles play.

Senior Nicholle Torres won 6–1, 6–3 at no. 1 singles before Rao won 6–1, 6–4 in the fourth slot to put the Cardinal and Gray ahead 4–1. Vizelman then sealed the win with a 7–6, 6–1 victory at no. 3.

In the fifth-place match against Johns Hopkins, the Tartans once again took a 2–1 advantage into singles. This time, the top doubles tandem of Torres and Sidell won 8–6 and Rao and Ollis won 8–2 at no. 2.

Lai started the scoring off for the Tartans in singles play with a 6–3, 6–4 win at no. 6.

Rao won 6–1, 6–4 at no. 4, and Torres clinched the match with another straight set victory at no. 1, winning 7–5, 6–2.

Next up for the Tartans is their spring break trip out west. Their first match will be Friday, March 10 against Whittier College.

Men’s Track & Field

The Carnegie Mellon University men’s track and field team had its distance medley relay team compete at the Eastern College Athletic Conference Championships at Ithaca College in Ithaca, NY on Friday, March 3. The team made the

trip to compete for a qualifying spot at the NCAA Indoor Track and Field Championships.

Senior Curtis Watro, sophomore Cam Wilkerson, sophomore Isaac Mills, and senior Owen Norley won the event, finishing in a school record time of 9:59.79. The previous school record was 10:03.72 and was set in 2009.

The winning time currently puts them fourth in the nation with a good chance of making the 2017 NCAA Indoor Track Championships on March 10–11.

Compiled by
IAN TANAYA

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WHEN: Friday, April 7 through Sunday, April 9
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Carnegie Mellon University
Dietrich College of Humanities
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Sports

Women’s basketball triumphs at 2017 ECAC championship

MARIKA YANG
Assistant Sports Editor

Over the weekend, the Carnegie Mellon women’s basketball team won the Eastern College Athletic Conference (ECAC) Women’s Championship presented by Visit Myrtle Beach.

On Friday, the team started with a win against the Brooklyn College Bulldogs.

Though the game began with a Carnegie Mellon three-pointer from first-year Katharine Higgins, Brooklyn got to a fast start, taking a 7–5 lead. The Tartans then scored 13 unanswered points, with eight from senior Lisa Murphy, who was announced last week as a finalist for the 2017 Jostens Trophy. While both teams played hard on each side of the ball, the Tartans made 60 percent of their field goals, and the Bulldogs only made 30.8 percent. Higgins ended the first quarter how she started, with a three-pointer, this time at the buzzer. The Tartans maintained their lead, ending the first quarter 23–11.

The Bulldogs started the second quarter with aggressive play, but the Tartans’ great defense forced several steals and blocks. The quarter played out similarly as the first, with Brooklyn burdened by many missed shots, particular three-point attempts. With 1:45 left to play in the half, first-year Makayla Filiere grabbed a steal, quickly making a fast-break layup all alone on her side of the court. Murphy added 12 points in the quarter, finishing with 20

in the first half. The second quarter ended with Carnegie Mellon leading 42–28.

Brooklyn played aggressively after the half, immediately sinking a three-point shot, but the Tartans responded with a trey right back. The Tartans’ defense again dominated, forcing turnovers, which the offense took advantage of, using efficient passing on the perimeter and into the paint to score easy layups. The Tartans extended their lead to 26 points, finished the third quarter 67–41.

In the fourth quarter, the two teams traded shots, but the Tartans held onto their large lead, allowing for several non-starters to enter the game. With less than three minutes left the play in the game, the Bulldogs cut the lead to 19 points, but the Tartans scored the final three baskets to win 84–59, advancing to the semifinals of the ECAC Championship.

Murphy led the team with a double-double, 24 points and 16 rebounds, while Higgins added 20 points 7 rebounds. As a team, the Tartans had more assists than the Bulldogs (18 to 9), more points off of turnovers (29 to 12), more points in the paint (42 to 16), and more fast-break points (10 to 0). The Tartans shot an overall 49.2 percent from the field compared to the Bulldogs’ 30.8 percent.

The following day, the Tartans faced the Stevenson University Mustangs in a bout to decide which team would play in the ECAC Championship final. Both

teams started the game at full speed, playing with power and precision, trading baskets, quickly tying the game at 6–6. After two consecutive three-point shots from Higgins and Filiere, the Tartans jumped to a six-point lead. In the final 3:42 of the first quarter, the Tartans went on an 8–0 to end the quarter 21–10.

Stevenson struck first in the second quarter with a three-pointer. Though the Mustangs put the pressure on, the Tartans sustained their significant lead with their fast-paced offense. The Mustangs cut the lead to five near the end of the quarter but senior Jackie Hudepohl made a two-point jump shot in final second before the buzzer to end the first half with the Tartans leading 34–27.

The third quarter saw Carnegie Mellon taking better advantage of second chance shots off of offensive rebounds. After back-to-back three-pointers from the Mustangs, the Tartans’ lead was cut to four points with two minutes remaining the quarter. Higgins scored her own three-pointer, ending the quarter with the score 48–41, the Tartans still in the lead.

The fourth quarter continued as the first three quarters had, with consistent play on both teams on both sides of the ball and Carnegie Mellon keeping their small cushion lead. The Tartans’ lead stretched to 16 with two minutes left to play. The Tartans went on to win the game 65–50.

Murphy recorded her

20th double-double of the season with 20 points and 19 rebounds, plus 5 blocks. Higgins scored 13 points, while Hudepohl added 10 points. The Tartans made 46.7 percent of their shots from the field and assisted on 50 percent of their baskets (14). The Tartans had 18 points off turnovers to Stevenson’s 10, and also scored more points in the paint (32 to 20).

On Sunday, the Tartans battled the Waynesburg University Yellow Jackets in the ECAC Championship final.

The Carnegie Mellon women got the scoring started with a three-pointer from Higgins. The Tartans and the Yellow Jackets traded shots for the first five minutes of the first quarter, bringing the score to an even 9–9. The Yellow Jackets went on an 8–0 run in the middle of the quarter to take a 17–9 lead. The Tartans then had their own 8–0 run, which included three-point shots from Filiere and first-year Megan Jaeb, tying the score 19–19 at the end the first quarter.

The second quarter continued the even competition between the teams, both maintaining their momentum with fast-paced play from the first quarter.

Like their previous games in the tournament, the Tartans made several offensive rebounds to score on second chance shots. The game was tied three times in the quarter, but with two free throws from first-year Laurel Pereira, the Tartans entered the half leading 40–37.



Top: Courtesy of CMU Athletics, Bottom: Theodore Theichman/Visual Editor
Top: The women’s basketball team poses after winning the ECAC final.
Bottom: The team looks to score against one of their ECAC opponents.

The second half saw the Tartans begin to slowly build a small lead over Waynesburg. Though the Yellow Jackets played aggressively on both sides of the ball, the Tartans never gave up their lead. The quarter ended with the score 56–52.

In the fourth and final quarter, the Tartans extended their lead, pulling away from the Yellow Jackets. Late in the quarter, the Tartans put the game away with a three-point play (a layup and free throw) followed by two free throws from Murphy, gaining the largest lead of the game, 80–66. The Yellow Jackets scored the final basket of the game, but the Tartans went on to win 80–69.

Murphy finished her Carnegie Mellon basketball career with a double-double,

23 points and 15 rebounds, and was named the tournament MVP. Filiere recorded 21 points, a career high, and Hudepohl added 14 rebounds and 9 points in her final game. Statistically, the Tartans and the Yellow Jackets had a relatively even game, with the Tartans field goal percentage at 43.8 percent and the Yellow Jackets at 40.3 percent. The Tartans recorded more total rebounds (46 to 32) and second chance points (20 to 12), but the Yellow Jackets scored more points in the paint (28 to 18).

With the victory on Sunday, completing the season, the Carnegie Mellon women’s basketball team tied the school record with 21 wins in the 2016–2017 season. The win marked the Tartans’ second ECAC Championship in team history.

Men’s basketball takes part in 2017 ECAC quarterfinals



Courtesy of CMU Athletics
Senior forward Jack Serbin helped bring the Tartans back to the postseason, giving hope for the team’s future.

IAN TANAYA
Sports Editor

The Carnegie Mellon men’s basketball team competed in the quarterfinals of the Eastern College Athletic Conference (ECAC) Men’s Basketball Championship presented by Visit Myrtle Beach on Friday, March 3 against the Stockton University Ospreys. The Tartans dropped an 84–74 decision to Stockton in the quarterfinal game. The tournament took place at the Junker Center on the campus of Penn State Behrend.

Senior forward Jack Serbin poured in a season-best 33 points and finishes his career with 1,549 points which ranks second all-time in program history. The senior grabbed a game-best 16 rebounds, as he finished the season with 315 rebounds to tie the Tartans single-season record.

Serbin’s double-double marked his 17th this season. Senior center Chris Shkil was the only other Tartan in double figures with 12 points.

The Tartans shot 38.1 percent from the floor for the game, as Stockton shot 45.2 percent including a 51.4 percent effort in the second half. Stockton was led by Steve Ferreeb with 16 points. Brandon Hamilton and Marcus Harmon each chipped in with 14 while Kashaun Barnes ended with 13.

Carnegie Mellon started the game shooting 7 of 9 from the floor and jumped out to a 17–11 lead six minutes into play. During the stretch, Serbin accounted for 11 points. Stockton cut the Tartans lead to 28–27 with seven minutes left in the half, but Carnegie Mellon used a 10–3 run to take its largest lead of the half, 38–30, on a layup by Shkil with 2:56 on the clock. The Ospreys then scored the last five points of the half which led to a 38–35 advantage for the Tartans at the break.

The Tartans shot 51.6 percent from the floor over the first twenty minutes and held Stockton to a 38.9 percent performance.

Serbin led all scorers at half with 16 points while Shkil tabbed 10.

Early in the second half with the Tartans leading 43–38, Stockton scored six straight points to take its first lead of the contest, 44–43, with 14:49 remaining in regulation. Two minutes later, Carnegie Mellon retook the lead on a three-pointer by first-year David Huber and pushed the lead to 60–54 with 9:30 to play. Over the next three-and-a-half minutes, Stockton used a 16–6 run and led 70–66 following back-to-back three-point baskets with six minutes to play. Stockton continued to hold the lead the rest of the way and went on for the 84–74 win.

While this is certainly a disappointing finish to the year, the return of the Tartans to postseason play is certainly something to celebrate as the team looks forward to the future.

The Tartans end the season with a record of 14–12 overall while the Ospreys move to 16–11.

Ski & Snowboard Team in USCSA national competition

IAN TANAYA
Sports Editor

Skiing and snowboarding may not be strongly associated with Carnegie Mellon, but the ski and snowboard team has developed into a force to be reckoned with. The team has persevered over regional and conference rivals and recently qualified for national competition.

The team first started in 2005 when it was founded by current coach Hugh Dunn and competes in freestyle, slalom, and giant slalom in the Allegheny conference of the United States Collegiate Ski and Snowboard Association (USCSA). “We compete against Penn State, Pitt, Villanova, West Virginia, Navy, and a few others,” team captain and senior material science and engineering major Sloane Macklin said. “What’s really important is that we always beat Pitt.”

This year has been one of the most successful for the team. In conference competition, the women’s skiing team took third place while the men’s earned fifth. “We had three people medal in freestyle this year,” Sloane said, referring to her first place in freestyle skiing, first-year civil and biomedical engineering major Tessa Weeden’s second place in freestyle snowboarding, and junior biological sciences major Carolyn Vanek’s second place in freestyle skiing.

Regionally, the women’s skiing team placed sixth, earning a spot in the national championships. All the team’s snowboarders qualified for nationals. The team members were all looking forward to the national championships, though front-loading the week’s assignments certainly weighed on their minds. “We’re going to be out all week, so we’re trying to get a lot of homework done in advance,” Weeden said. Still, the team members seemed more

excited about the experience than drained by coursework.

More important than the team’s success is the atmosphere and camaraderie the members have with each other. When they started, skiing varied from person to person. “Both my parents were ski instructors, and I lived in Colorado,” sophomore physics major Sara Graves said. “It was sort of a requirement to ski, so I started at about two and a half.”

“I started snowboarding in high school,” Weeden said. “I fell in love with it because it’s so much fun.” The team even takes in people who have no prior experience with the sport. “Just be a great person and open to trying new things. You don’t even have to know how to ski.”

On the team atmosphere, the members all had similar thoughts. “Ski team is a super

tight-knit group of people,” Weeden said. “We hang out all the time even outside of the team. It’s super chill and fun, and everyone supports each other all the time.”

Macklin agreed. “It can be really tough to organize, but that makes things really worthwhile when we do.”

She also added her experiences with other college students outside of Carnegie Mellon.

“We had a meet up with Pitt, and it’s really cool to meet up with so many people from other schools.”

Graves described what the team is to her more succinctly: “It’s very much like my oasis on campus.”

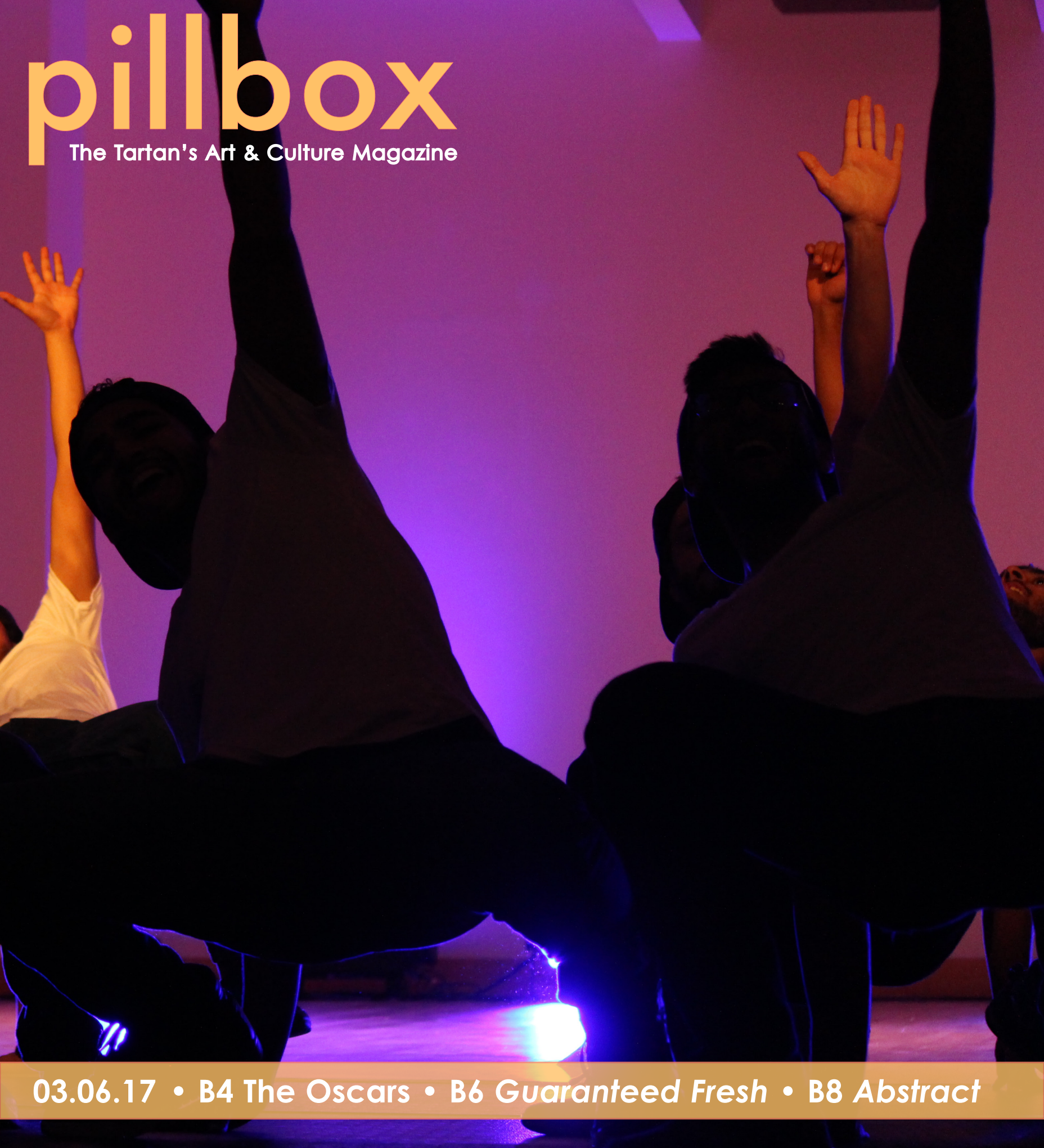
The ski and snowboard team will compete at the USCSA 2017 National Championships from Monday, March 6 to Saturday, March 11.



Courtesy of Sloane Macklin
Top: The ski and snowboard team poses together after a competition.
Bottom: The team painted the Fence ahead of their trip to nationals.

pillbox

The Tartan's Art & Culture Magazine



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Advice for Awkward People

On spring break and beach bods

Ruth Scherr | Copy Manager
India Price | Editor-In-Chief

Dear Ruth,
Spring Break is only one week away!

My closest friends and I booked an incredible trip to San Juan, Puerto Rico. There are going to be clear skies, sunny beaches, and a lot of rum! But, there are also going to be a lot of hot people in bikinis. Like a lot. But here's the problem. I've lived a pretty unhealthy lifestyle for a year or so (see: every decision I've ever made). I consume entire bags of Hot Cheetos on a pretty regular basis. And let's not even get into the downward spirals that are my countless trips to Au Bon Pain.

One of my friends is a dancer, and her bod is top notch. Another friend has been on crew for a bazillion years, so she's been in shape since, like, birth, I think. Another friend eats as many Hot Cheetos as me, so that gives me hope — but, unfortunately for me, her booty will still look good in anything.

I, on the other hand, definitely don't feel bikini-body-ready. I don't want to resort to unhealthy crash dieting and there are only so many sit ups a girl can do in one week! ONE WEEK! What do I do?
Sincerely,

Feeling Unprepared. Need Your Unmatched
Nutritional Savvy

Dear FUNYUNS,
I want this to be an easy question to answer. Because the step-by-step process of getting a bikini body is actually pretty simple: step one, acquire a body (any body, although your own is preferred), and step two, put a bikini on it. Bam, bikini body. Just like that.

But it's never that easy, is it? It's one thing to have some stranger tell you that your body is beautiful — and it is, trust me. Every body is beautiful and anyone who tells you otherwise is trying to sell you something entrenched in societal beauty standards. But it's another thing entirely to actually put a bikini on your body and go out in public when you're not comfortable doing that. We all have insecurities about our bodies, and I'm not going to sit here and tell you that a simple change of attitude is all you need to fix your anxieties.

That'd be insulting and naive.

So here's some actual, practical advice. First, make sure your bikini actually fits your body.

Trying to squeeze into too-tight bottoms or pad out a too-loose top is just going to make you more uncomfortable than you already are. Second, bring along some kind of cover-up. You don't have to wear it the entire time — you don't have to wear it at all if you don't feel like it — but it does give you a back up to boost your comfort. You have every right to wear a bikini, but you also have every right to wear something else.

Third, remember those friends you mentioned? They're your friends for a reason: they like you. And that means they still will like you in whatever you want to wear. (And if they don't like you in whatever you wear, well, that's a different advice topic.) You're all going on vacation together because you want to relax and have fun with each other. So have fun, and do your best to not worry about your body.

(And if you're worried about other people's opinions? They can go f*** themselves. You have the right to inhabit your body in whatever way you want. Your body deserves to exist, and you deserve the respect that existence affords.)

Party hard,
Ruth

Bar Buddies: STATION

We accidentally had the perfect anniversary dinner

Ariel Hoffmaier | Staffwriter

Since Zeke had to do homework or something (cough nerd cough), I replaced him with a prettier bar buddy for this week's adventure to STATION over in Bloomfield. We arrived expecting some amusement with train-themed cocktails but somehow ended up on a third date — or what felt like one. Our beanies and snuggly winter flannels felt very out of place. Despite our sticker shock, it was snowing, we were starving, and it was the end of a very long week. As a wise woman once said, "Treat Thyself."

The location: STATION is a modern American "gastropub" in Bloomfield, a pretty under-appreciated Pittsburgh neighborhood. It's right on the 64 line, if you're willing to wait forty minutes for a bus. That forty-minute-wait caused some waves in our suddenly very serious friendship, but luckily my "date" took refuge at a trendy poetry reading down the street. STATION is nestled between two adorable bookshops that are open late, which comes in handy if your friend (or, more likely, long-term committed partner) also suffers from chronic lateness.

The neighborhood also has a couple of other equally trendy looking (and probably pricey) bars if a budget busting bar hop is what you're looking for.

The drinks: STATION's cocktails are what your classy grandma might drink on a yacht. They all contain ingredients like "lillet blanc" and "spiced carrot juice." I ordered a Havalina both because that'd be a cool name for a high fantasy character and because it contains elderflower, which I can only assume is what pixies drink out of thimbles.

The drink was delicious, subtle, and surprisingly alcoholic. It was also \$12, but that was just a poke compared to the stabbing pain of paying for entrees. Apparently they have a completely different (and cheaper) menu at the bar that those b*****s told us nothing about. Let it be noted, though, that the food is amazing, though the portion sizes are the kind of thing you'd expect to see in a comedy sketch about fancy restaurants and not in reality. After dropping enough dough to cover three normal meals, I still left hungry, so we

went and bought shitty cookies at CVS. The beer and wine is more reasonable, so long as you're not paying for a bottle of "Cosentino 'The Dark' Petite Syrah," but STATION rightfully prides itself on the craft cocktails.

The vibe: Again, this place is third date, possibly even anniversary dinner territory. Everything is leather upholstery and red brick walls and monochromatic color schemes. Most of the tables are for two. The only way the lighting could've been more romantic is if they'd actually put a candle on the table. Sure, you could just go for the bar, but the bar was pretty deserted when we left around 10. Maybe it livens up later, but I wouldn't take my chances.

Lit or nah: Nah, for the price. STATION has beautiful grandma cocktails and delicious food, sure, but now I'm going to be living on microwave ramen until spring break. Basically, it ain't worth it unless you've got money to burn and you want to treat someone special. Thanks for the lovely third date, Replacement Zeke.

The Oscars

A great show eclipsed by a less than historic moment

Josh Andah | SciTech Editor
art by Aisha Han | Visual Editor

Two Sundays ago, 33 million people tuned in to watch what turned out to be the most bizarre Academy Awards show to date. Despite candy falling from the sky, stellar performances both in the nominated films and on-stage, and Jimmy Kimmel delivering relatively well as host, the very last moment of the night is all people will remember — forever. A PricewaterhouseCoopers accountant handed presenters Faye Dunaway and Warren Beatty the wrong envelope, resulting in the wrong winner being read for the grandest award of all — Best Picture. The moment was awkward, shocking, and fleeting. Yet, if one disregards it, the night was almost a success.

Stars started arriving at the Dolby Theatre red carpet around 5:30 p.m. As they stepped out in front of cameras, fans, and interviewers, one trend immediately stood out: the American Civil Liberties Union (ACLU) ribbon. Ever since President Trump took office, the organization has seen its greatest volume of donations, certainly the public's response to the new administration's policies. The celebrities of Hollywood accepted the trend, boldly ignoring those who adamantly proclaim they should stick to acting and keep out of real issues and politics.

The one celebrity who has weathered the most backlash is, undoubtedly, Meryl Streep. An accomplished and revered actress with 20 Oscar nominations, Streep was labeled as overrated by the commander-in-chief after she publicly reprimanded him for his mockery of a disabled reporter. Host Kimmel could not help but comically weave this into his opening monologue. Streep received a standing ovation from the Oscar crowd for her "lackluster" career and stance against bul-
lies.

Kimmel did not stop the Trump jabs there. His gig was filled with political content, as was expected. He joked, "I want to say thank you to President Trump. Remember last year when it seemed like the Oscars were racist?"

Kimmel drew laughter from the crowd time and time again, displaying his effortless comedy. And so the night, and the handing out of awards, began smoothly.

Almost every category held one title — *La La Land*. Following the *Mad Max* sweep last year, the musical was nominated in 14 categories — tying the all time record — for best production design, costume design, sound mixing, sound editing, film editing, original screenplay, cinematography, score, actress, actor, and picture. It

effortlessly won six of those awards. *La La Land's* success is very much warranted.

The film captured the nostalgia of the Golden Age of cinema while wrapping it in our modern times. It displayed the raw power of dreaming along with the honesty and sincerity of love. Its score, vibrant colors, choreography, and intimate performances deserved each nomination.

The night continued comfortably, with amazing musical performances by Justin Timberlake, *Moana's* Auli'i Cravalho, and *La La Land's* John Legend. Cravalho performed the animation's chart-topping song "How Far I'll Go" in a flowing red gown and with flag bearers twirling behind her. One of those flags suddenly bumped Cravalho in the head, yet she went on undeterred as though nothing happened. Her resilience was refreshing. But in retrospect, perhaps the bump was foreshadowing.

More awards were presented while the crowd grew hungry, as it is wont to during a three-hour ceremony. Last year's answer to that hunger was girl scout cookies, and the year before turned to boxes of pizza. Both solutions failed the equal distribution test. This year, Kimmel dropped hundreds of candy bars, cookies, and donuts in mini parachutes from the high-rise ceiling of the Dolby Theatre. Not everyone was lucky enough to have the refreshments land in their lap (i.e. Taraji P. Henson), but the display was both entertaining and considerate to the audience members.

The saddest bit of the night arrived — The Oscars "In Memoriam" tribute. Faces of old and young artists who passed away in the last year flashed across the screen. Debbie Reynolds and her daughter, Carrie Fisher, who both passed in late 2016, shared the screen together, an emotional moment. Then came an even greater foreshadowing. Australian producer Jan Chapman, who is very much alive, had her photo shown in the "In Memoriam" tribute. "I was devastated by the use of my image in place of my great friend

and long-time colleague Janet Patterson," said Chapman in a statement to *Variety*. The gaffe may not have been noticed immediately by the crowd and viewers at home, however.

Kimmel continued the night, mocking his (fake) nemesis Matt Damon in front of everyone. Viola Davis gave an inspiring speech, per usual, and *Back to the Future's* pop cultural impact was honored.

Then came the fateful moment of announcing best picture. The announcement of the mix-up shock and images of the crowd prove almost every jaw hit the floor. Knowing Kimmel's jovial nature, the crowd initially thought of it as a joke in poor taste. They soon learned it was as real as mistakes could get. Perhaps the moment's greatest dishonor was turning the spotlight away from *Moonlight's* success. People might not remember that a powerful film about the struggles of a gay black man in America won best picture over the conventional Hollywood movie. They'll only remember the envelope.

Mayur Show: *Fifty Shades of Brown*

South Asian Students unite for a night to remember

photos and article by
Apeksha Atal | Pillbox Editor

Every year, Mayur – Carnegie Mellon’s South Asian Student Association – along with numerous other South Asian groups on campus, puts on the Mayur Show, a celebration of Indian culture. The show embraces the tropes and stereotypes that tickle those who grew up in Indian households. This year’s show, titled *Fifty Shades of Brown*, followed the story of Deep Pant, an American-born Indian in denial of his roots, who eventually finds his way through love and a little hardship. The show was packed with dancing, singing, and wonderfully corny acting. The Mayur Show seems to get better every year and has continued to draw in larger and larger audiences.

Some of the guest performers of the night were CMU Sahara, CMU Jiya, CMU Bhangra, CMU Saans, and CMU Deewane, who took the stage in accordance with their relation to the story line. Additionally, the many members of Carnegie Mellon’s South Asian community performed in first female, then male sections of a dance piece called “Chaos.” The show also featured a fashion show, where a mix of Indian and Western clothes were modeled by students strutting down the runway in twos and threes.

The show finished off with a performance from the graduating seniors involved in Mayur during their time at Carnegie Mellon. The performances brought heaviness and tears of joy to the stage.

Laughter and “awes” filled Rangos as the show progressed, and left everyone in the audience with warmth in their spirits.



Guaranteed Fresh

New show at The Frame gives voice to the voiceless

Gowri Sunder | Staffwriter
photos by Zichen Liu | Photo Editor

Around this time last year, The Tartan published an article on a show that included the work from then sophomore, now junior art majors Jenna Houston and Kate Werth. In just a year's time, stepping into the Frame Gallery for their most recent group exhibit, *Guaranteed Fresh*, the growth and maturity of their work is clear. The show has a colder, more sterile feel. Collections of objects — a peace sign, flowers, birth control pills — spray-painted white, self portrait photography, and large installations of lettering wash over intimate narratives with a clinical feel. Juxtaposition plays a key role in the curation of their work, blending a matter-of-fact, commercial aesthetic with intimate and often somber topics relating to sexuality and girlhood. *Guaranteed Fresh*, Houston explains, combines these ideas with the notion of standards. The different standards of relationships and sexualities that exist in our cultures, communities, and societies, but also the ways that queerness, disability, and the spaces that girls occupy contradict these norms.

Werth is specifically interested in exploring how women exist in digital spaces, which becomes most evident in her performance video piece on Omegle, an anonymous chat site that has become rife with controversy for the lack of filters of on-camera profanity, nudity, and sexual content. Her piece's strength is its simplicity: to ask strangers, who are often there to solicit the female users of the site, how they know if a relationship is over. This causes a strange shift of the conversation into unexpectedly heartfelt stories of loss and heartbreak. It also shifts the power of relationships in a space where objectification of women is expected and normal. If there is one defining piece for Werth's conceptual focus, I think it might be this one.

Her newer pieces involve delicate fabrics and materials to tell the stories of girls' relationships with their bodies and boys. Naturally drawn to text, Werth says all her work deals with text in one way or another. Pieces such as "Swimming Pools" recall digital language — think Tumblr text graphics and Pinterest-style advertisements — but, through light, media, and context, allude to more complex narratives.

Werth has a knack for words, saying a lot with short, intimate, first-person narratives of girls navigating relationships. The delicate, silver lettering hung like buntings on the gallery walls, play with shadow and arrangement in a way that makes it challenging to read, requiring the reader to spend more time with the text to figure out what is being said. Asking the audience to spend more time with language is a crucial part of her work.

The contrast of delicate, ethereal fabrics and text with the almost tangible presence the text claims has an effect of giving voices to words that are silenced because of inexplicable social expectations. It parallels Werth's statement that women are expected to be delicate, but the "female form [is] strong and the vagina [is] a rugged place, not reactionary ... it doesn't need be activated by anything."

Houston's work also relies heavily on powerful, intimate narratives of girls and their relationships and bodies. In contrast to those of her collaborator, her pieces are more sculptural and solid — the mattress in one corner of the gallery and the images of female bodies are more tangible than figurative. In this show, her work is focused on two major themes: disability and queerness. Specifically, her work weaves in personal narratives of vulvodynia, a chronic pain syndrome that occurs in the vulvar area whose causes remain unknown and poorly researched. Through zines, poetry, and digital media, Houston explores the relationship of gender and the body through this lens of chronic pain. The importance of such work is most clearly impactful in that it opens up a conversation on a topic of great stigma. Endometriosis, vulvodynia, and other topics of biosex female health, especially on issues relating to sexual organs, are still very under-researched in the scientific community. Moving from a lack of scientific attention to individuals' live experiences is extremely important in such conversations, and what Houston is particularly good at is talking about specific, nuanced aspects of such experiences. For instance, her work talks about navigating power in sexual relationships with the added burden of explaining a disability to boys who have not learned to prioritize their partner's experience.



Her work in queerness naturally follows this question of self in relationships. Houston begins to get at the broader idea of queerness, moving beyond only sexual orientation to the ways it changes relationships in terms of balance of power and gender expectations. Her work subtly calls upon ideas of family, religion, and society while never losing focus on the first-person narrator. The small poems placed around her sculptural installations ground her work in self-portraiture and tie in seamlessly with Werth's focus on text. Houston's text here is matter of fact, but extremely personal. What the culmination of such work allows the viewer to do is have a rare insight into the world of girls growing up in a white, middle class, suburban environment. Houston says her use of text is recent, stemming from her work with zines that are intended to be both protests and informative.

Houston and Werth's collaboration feels natural. Their work appears to respond and divert in ways that add complexity to their narrative of girlhood. They say this collaboration is natural; although their work exists in separate niches, their overlaps in both classes and personality have created work that is uniquely related and often plays off of one another's. The most notable similarity is in their strong use of personal narrative. Their own experiences with their bodies, relationships, and culture are the main influence of their work. From the personal, they achieve the universal. The minimalistic approach to the aesthetics — the limited color palette, the intentionality of material and form — emphasizes the question of text versus silence. These narratives often play with what has been left unsaid by girls in situations where their agency has been compromised. The audience, especially female audience, recalls their own experience as they empathize with the stories presented. *Guaranteed Fresh's* expert focus on claiming space to give voice and agency to women and girls is a testament to the honesty and power of their work.

In the future, both Houston and Werth talk about expanding their work outward in subject matter. I am excited to see how their work continues expand into more diverse experiences — spanning race, gender identity, and social class — while remaining grounded in intimate, personal perspectives. In a social and political climate where empathy and importance placed on marginalized voices feel lacking, their work and particular brand of activism is needed more than ever.



anything about stage designers, or that it was even someone's job. However, this episode blew me away. Devlin has designed gorgeous, revolutionary stages for not only the theatre but also for concerts for Beyonce, Kanye West, Adele, and many others, each of which are attended by tens of thousands of people. Unfortunately, or rather, fortunately, my best writing cannot do justice to describing the stages she has created. You just have to see it to believe it. Through this episode, Devlin leads us through some her revolutionary works — the inspiration behind those works, the process of creation of those works, and the significance of those works. This is helpful for an ignorant viewer like me. She breaks her design process down into concrete ingredients like darkness, time, etc. and then shows how she mixes these ingredients to create the final result. This helps us understand that there is no genius involved, only hard work. It makes Devlin look human, and in doing so inspires us to work hard in the hope that we may be able to create great things as well. Want to hear another inspiring story? Devlin went to college like the rest of us, and the way she was discovered was through a design competition senior year. Now, doesn't that sound doable? If you can only watch one episode, it should be this one.

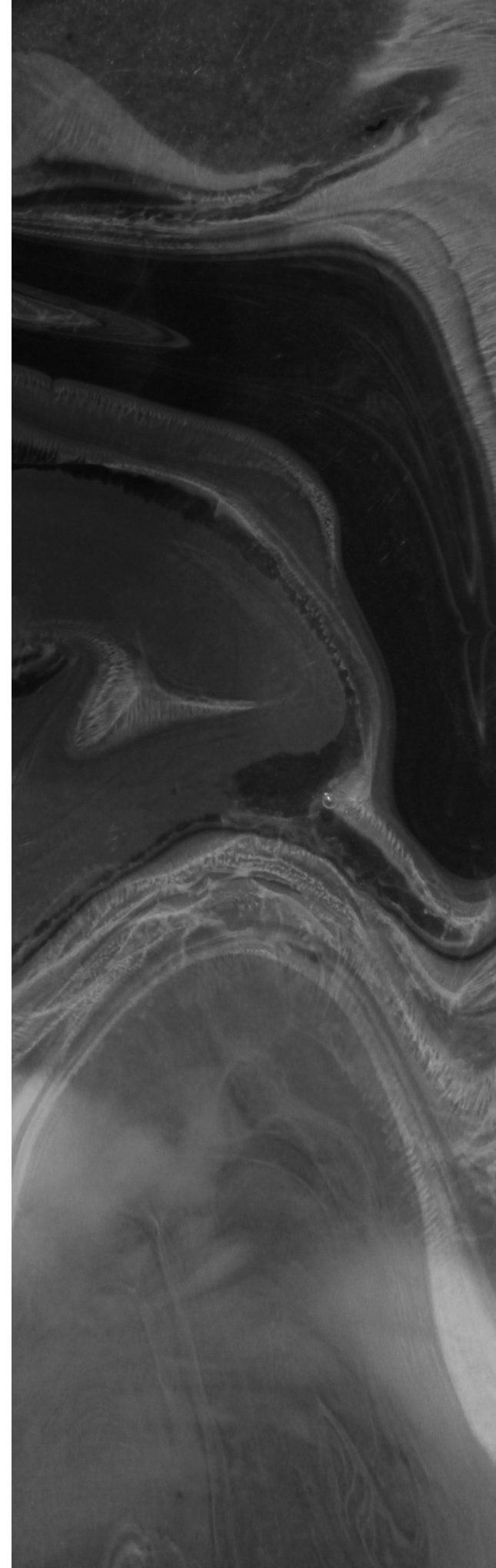
Ah, the episode on Bjarke Ingels, the maverick architect. A little backstory: I was initially inspired to watch this series because I wanted to watch this episode. Way back in high school, I had read the *New Yorker* profile on Ingels, titled "High Rise — A bold Danish architect charms his way to the top," and since then I have been following this man's rise to the top. This episode was very much Ingels and contained throwbacks to the many things I remember reading back then including his economical, environment friendly, and crazy designs. This man is larger than life and this episode glorified that. It started with the director asking Ingels what he would like this documentary to be, to which he responds, "I want it to be like the documentary version of *Inception*." And it ends with the director asking Ingels whether he ever dreams of buildings, to which he responds, "I never dream about my work, actually, interestingly enough." The last shot is that of Ingels jumping on a trampoline in front of a camera crew to simulate the shot of him flying through the air. I don't know if you need more context than that to understand what this episode was about, but to summarize it was the camera following Ingels doing cool s***, breaking existing traditions, and occasionally pissing people off.

The next episode was on Ralph Gilles. The description on Netflix for this episode reads, "As Fiat Chrysler's global head of design, Ralph Gilles steers the brand into the future with sleek new sports cars

and a self-driving electric van." This episode was bad. Okay, it wasn't bad, but it wasn't nearly on par with the other ones. Gilles is a car designer who reached cult status because he designed the Chrysler 300C. However, this cult status was not well translated into the episode. The episode blandly followed him around coming in and out of corporate meetings, listened to his management philosophies, watched him drive a race car, and for some brief genuine moments showed his struggles against his father. There was no talk about the process of creation or the process of design. We were essentially following a corporate honcho. Being a car fanatic, this was a huge letdown. I was looking forward to an amazing episode where I could see the amount of work that went into designing cars. Instead, through most of the episode, the only thought going through my head was how much Chrysler must have paid Netflix to make this. Not everything can be great, so let's move on.

The sixth episode was on Paula Scher and harked back to the awesomeness of the first few episodes. Scher is a graphic artist, and like Rand, is responsible for designing ubiquitous logos such as Windows 8 and Citi Bank. She has also designed some amazing album covers, which is what initially brought her work to attention. Her work has the power to create brands. For example, her work on the Public Theatre was responsible for creating the image that it has today. I could go on and on, but I'd rather tell you what made this episode good. This episode was good because it really retained and made good use of the themes I mentioned at the start. It showed revolutionary work by the designer, it followed the designer on a project she was working on currently, and it gave us a peek into her private life. Also, this episode came back to showing the importance of the process of creation. Take those good ingredients, mix them up, adapt them to the designer, and voila, you have a good, if not great, episode.

Overall, though, the series was eye-opening and amazing. I am generally not one for documentaries, least of all biographical ones, but these were different. They stood out. They introduced me to heroes in different fields and inspired me to use their creative processes in my own creations. More importantly, though, the series talks about people who, for the most part, haven't reached the ends of their careers and still have miles to go. It talks about people who weren't necessarily prodigies or born knowing design was their destiny, people who went to school for design — essentially ordinary people who went to school, worked hard, got good — scratch that — great, at what they do, and are now revolutionizing their fields. I don't know about you, but as a young student, that is exactly what I want to hear.





Abstract: The Art of Design

Netflix documentary inspires through design

I wanted to start this article with an amazing quote on design. Something that makes me sound erudite while also being able to fit into the message I wanted to convey with this article. This was a hard task. It led to great delays in submitting this article for copy and a very impatient editor on the other end. However, after many hours of scouring the web, I found the perfect quote. It was said by Paul Rand, the guy who designed the logos for IBM, ABC, Enron, and UPS. He says, "Design is so simple, that's why it is so complicated." This quote is easy to understand; it is simple. But it is also complicated because of the time and effort it took me to find this simple yet perfect quote.

Similarly, great design is also simple, but the process of finding it is complicated. Often we forget the time and effort spent by the people who create these great designs. Netflix's new documentary series, *Abstract: The Art of Design*, celebrates the time and effort great designers spend in creating magnificent designs through an exploration of their works and lives.

The documentary series is eight episodes long. Each episode covers a designer from a different field. Since each field is different, the episodes are quite varied, but all of them share some common themes. They all cover a famous work of the designer, one that made that designer stand out of the crowd; they follow a project that the designer is working on currently, and they give us a peek (thankfully not the reality television version) into the private lives of the designers. This allows all of the stories to thematically work together as a cohesive whole while allowing each episode to be non-repetitive in structure.

Now, without further ado, let me introduce the designers; there is Christoph Niemann in Illustration, Tinker Hatfield in Footwear Design, Es Devlin in Stage Design, Bjarke Ingels in Architecture, Ralph Gilles in Automotive Design, Paula Scher in Graphic Design, Platon in Photography, and Ilse Crawford in Interior Design. Maybe you are hyperventilating right now because you recognize someone you admire from this list. If not, though, I can guarantee you this: you have seen one of their works at some point in your life. Their creations are ubiquitous and in some cases revolutionary to such a degree that it changed the entire game in that field. So, let's talk through some of the episodes. First up, "Illustration."

Christoph Niemann is a German illustrator responsible for designing many of the amazing *New Yorker* covers. The episode on Niemann starts by giving us a feel for the artist. It achieves this by showing Niemann framed unusually by the camera and then

by showing discussions between the director of the episode and Niemann about what the episode should be about. I enjoyed this break from the traditional documentary setting and the fact that they showed how the episode was created. It not only broke the barrier between the audience and the subject of the episode but also allowed us to interact directly with Niemann. It was a way to show the essence of the process behind creating something, which is what most of the episode is about. It is about Niemann teaching us the process of creation. It is about him instructing us that design is not some flash of inspiration but rather continuous hard work. Through the episode, he walks us through his process of creation: how he is constantly creating and doing things that heighten his skills. This process is made more palpable later in the episode when it displays Niemann going through the process of designing his May 16, 2016 *New Yorker* cover titled "On the Go." This cover is historic because it is not only printed on both the front and back of the magazine but also when you look at the cover through a digital medium, you can see the cover come alive and reveal a three-dimensional city. This episode was definitely the best out of all the others. To some extent, it spoiled me for the episodes to come.

The next episode was on Tinker Hatfield, the iconic designer behind the Air Jordans. Hatfield's episode was different from the other episodes in that Hatfield is retired. All the other designers shown are still actively working, with many of them having miles of road ahead. Nevertheless, I liked this episode for two reasons: first, the process behind his creation and second, the emphasis on the importance of college. The episode, like the one on Niemann, spent a lot of time decoding the designer's process. With Niemann it was a discussion, but with Hatfield it was more of a monologue. In this episode, Hatfield orates the inspirations and discussions that went behind designing each of the Air Jordans. He talks about the errors he made, the number of sleepless nights he spent and the time that he spent away from family to do his work. Next, he talks about how college was the reason that he got into this business in the first place. Hatfield used to be an athlete at the University of Oregon. However, an injury led him to pursue a major in architecture, but while he was an athlete, he developed a close friendship with the track coach at the university, and it was through this relation that he came into the field of designing shoes. Overall, this episode was a bit of a letdown, but I appreciated the importance that Hatfield placed on college and hard work.

The third episode followed Es Devlin, a British stage designer. Until watching this episode, I didn't know

Panic! At The Disco

Middle school emo heartthrobs come to Pittsburgh

photo and article by
Apeksha Atal | Pillbox Editor

Panic! At The Disco is that band that your friends listened to in middle school and now makes you wonder how they're still around. Those who love them love them a lot, and those who don't either discount them because of their "emo-trilogy" roots, or, in rare cases, are just genuinely not into it. To these people, I say, come on. You have to look a little beneath the surface to understand why Panic! is surviving, even as the one-man show that it has become.

Their latest concert was at The Petersen Event Center, which is not as far from campus as one might think. In fact, technically, it's an estimated five minute walk after a short bus ride into Oakland. What Google Maps will fail to tell you, however, is that there is a monster of a hill to hike up. So yes, the walk over was not as convenient as I had hoped, despite the short distance, but it was all worth it.

From their debut album, *A Fever You Can't Sweat Out*, to their most recent classic rock, pop, and jazz-inspired album, *Death of a Bachelor*, every album that this band puts out is unique in genre, length, style, and mood. This leaves fans in suspense every time they promise a new album. Panic! is also one of the few bands that gives me a lot of trouble in selecting favorite albums and songs. Everything is different, but everything is tied together with the golden thread that is Brendon Urie's voice — with the exception of some of their older work.

Urie, the lead singer and longest standing member, has become the center of the band. Other members have come and gone, but he has managed to endure through the constant evolution and growth of the music that Panic! is associated with. He has shown off the softness of his vocals in songs like "Folkin' Around" from Panic!'s folk-inspired album *Pretty Odd* and the strength in more upbeat songs like the recent hit "Victorious."

I had seen Panic! in concert once before at the Thrival music festival in 2015. All I remember is being overwhelmed with the quality of the performance, and how the live performance elevated every time I listened to their music thereafter. I expected no less this time around.

Urie and the traveling members of Panic! took the stage after openers Saint Motel and Misterwives, who kept the crowd excited and on their feet during their performances. Once Panic! was up, the shrieking of voices young and old overwhelmed the arena. They opened with "Don't Threaten Me With A Good Time" from their newest, Grammy nominated album. The song starts with a "Rock Lobster"-inspired guitar riff that never fails to send fans into a frenzy, and gives Urie the chance to start the show belting. The tone then shifted to the darker side with "LA Devotee" and spun further into "Golden Days."

Always a sensational performer, Urie skipped around in a golden blazer and worked the audience with finesse. At one point he froze with the music on stage in a victorious pose with his arms extended upwards and back towards the audience, and then proceeded to do a backflip as the music swung back in. A little later in the night, Urie disappeared, and a clip featuring Fall Out Boy's Pete Wentz was shown on the big screen behind the stage. Urie then reappeared from the back of the audience, and took to a giant revolving silver piano in the middle of the crowd, where he sang an acoustic and soulful rendition of "This Is Gospel" from *Too Weird To Live, Too Rare To Die*, with the entire audience singing along.

Phone flashlights were up, and the venue had handed out colored hearts to some audience members, resulting in what looked like a blanket of multicolored stars swaying all the way around the arena. With his post-marriage swan song "Death of a Bachelor" Urie even walked right

through the crowd, hugging fans as he made his way back up to the stage.

All the songs I've mentioned so far are some of Panic!'s newer pieces, which could have left some of their original fans a little upset. To cater to these fans, Panic! compiled a medley of "The Only Difference Between Martyrdom and Suicide Is Press Coverage," "Camisado," and "But It's Better If You Do" that left fans screaming. The medley was an ode to the congruity and flow of their older songs, with three pieces that seamlessly flowed into one another, and made hearts flutter. Even with these performance feats, the highlight of the show didn't come until near the end.

"Girls/Girls/Boys" is the LGBTQ anthem on *Too Weird To Live, Too Rare To Die*, and while performing it, Urie shouted out to the ridiculousness of the hate that LGBTQ people have been subjected to over the past few months. The performance featured images of LGBTQ icons ranging from Ellen Degeneres and Anderson Cooper (swoon) to Ru Paul and Elton John. The images then assembled themselves into the LGBTQ flag, and needless to say the crowd erupted. With that, Urie announced that he was about to perform a song by one of his "favorite gay people of all time," and proceeded to perform Panic!'s cover of Queen's iconic "Bohemian Rhapsody." This, friends, is where I officially lost it — mostly because Queen is my all time favorite band, and the buildup to the cover made the performance cathartic, to say the least.

You should give your middle school loves a chance. Artists have the ability to evolve as the world and you do. If you're lucky, their new stuff will gel with you, and you won't have to throw away those old t-shirts you have stashed in the back of your closet. Pull 'em back out and support those musicians that supported you through your awkward puberty-struck younger self.



Get Out

When race issues are the real scare factor

Caleb Miller | Junior Staffwriter

art by Paola Mathus | Staff Artist

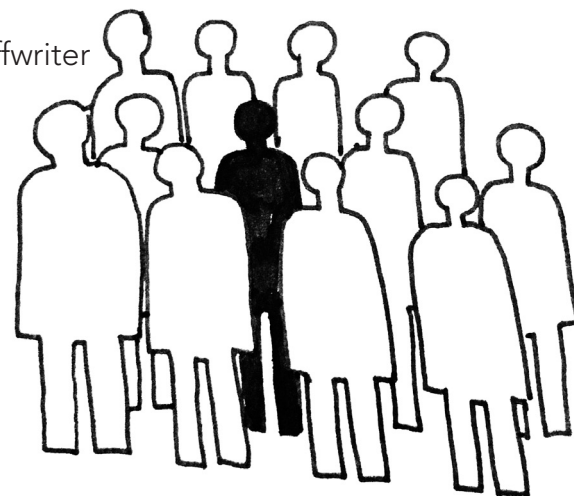
The scariest part of Jordan Peele's brilliant new horror movie *Get Out* is how accurately it portrays veiled liberal racism. While there is plenty of blood, eerie music, and jolts to make you jump, Peele never strays from his goal to shed light on how common unintentionally racist comments and appropriation of African-American culture remain in America. Peele, who wrote and directed the film, first rose to fame as one half of the sketch comedy duo Key & Peele, which employed satire, slapstick, and other types of humor to talk about American society. In *Get Out* he skillfully integrates comedy and horror in perfect proportion, keeping the audience on the edge of their seats while making a crucial point about racism in America.

The film follows Chris (Daniel Kaluuya), a young black photographer, on his trip upstate with his white girlfriend Rose (Allison Williams) to meet her parents for the first time. Despite his worries that her parents don't know he's black, she assures him that her parents aren't racist. When they arrive, everything seems relatively normal — there are some awkward moments with her father, Dean (Bradley Whitford), when he uses traditionally black vernacular or tries excusing the presence of their black servants. After some suspicious behavior by the hired help, Chris grows concerned about the family's true intentions. As the film escalates, several alarming discoveries unearth their malicious scheme.

What makes *Get Out* so powerful is that it doesn't focus on the type of racism that is typically acknowledged and criticized — instead, the movie sheds light on the behavior of white liberals, who may mean well but are unintentionally making black people uncomfortable. This is quite prominent in the beginning of the film, before many of the horror elements are introduced. Peele wrote and shot the film in a way that highlights how seemingly innocent, if misguided, word choices are actually perceived by Chris. After Dean refers to Chris and Rose's relationship as a "thang," Peele shows Chris wincing slightly. Later, Dean follows his meager excuse for the black servants by stating he would have "voted for Obama for a third term," to which Chris responds with a unenthusiastic "yeah." While these reactions may have gone unnoticed by the liberal, supposedly well-meaning hosts, Peele explicitly shows how this appropriation and the insensitivity created a painful moment for Chris.

Get Out is not just a masterpiece for its relevant and critical social commentary — the film is expertly paced, slowly building suspense with nearly all of the action occurring in the last 25 minutes. Peele drops hints that everything is not quite as it seems, with unnerving behavior by the servants and parents giving way to creepy but not outright villainous conduct. For example, the calculated, robotic way that the servants speak is a bit alarming, causing the viewer to become even more suspicious after the maid repeatedly unplugs Chris' phone as it's charging. This slow build leads to nail-biting tension, where the audience constantly expects something to go wrong and becomes more and more stressed about Chris' safety.

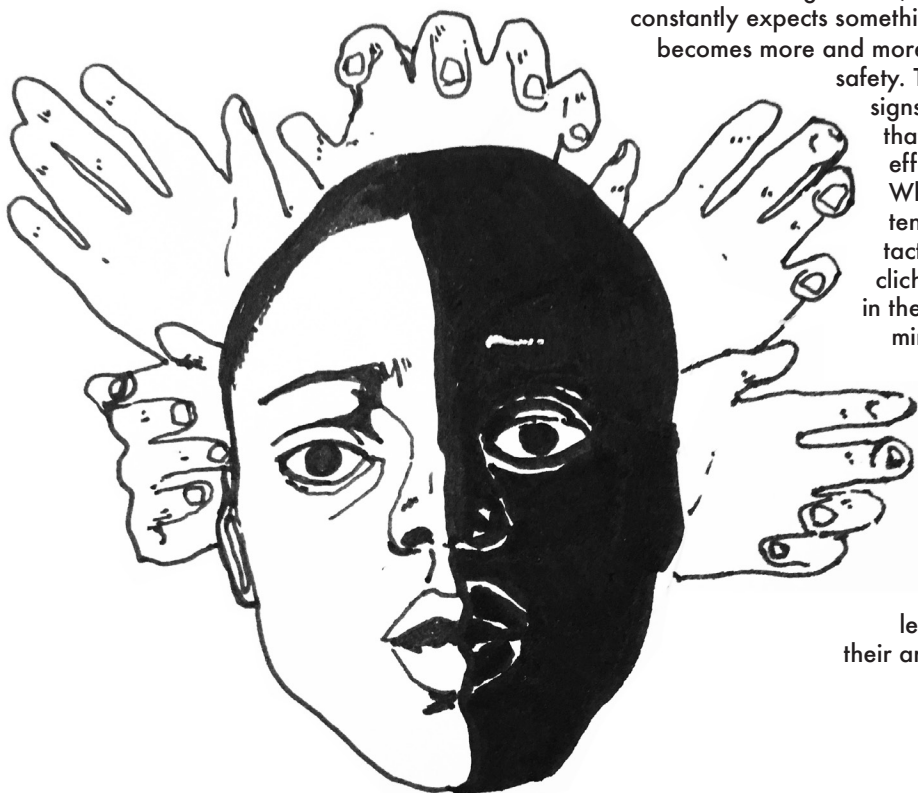
The numerous unsettling signs create an atmosphere that causes incredibly effective jump scares. While some horror movies tend to overuse these tactics to the point of cliché, there are only two in the first hour and twenty minutes. The sparse use of scares early makes the ending much more terrifying, so that by the time the climax begins, the audience is so wound-up that the fast-paced and dramatic events leave them clutching their armrests and sweating.



However, while the finale does include several horror movie moments, Peele avoids explicitly showing most of the brutal violence onscreen and instead concentrates on major plot twists that keep the viewer wide-eyed till the end.

The movie isn't all edge-of-the-seat thrills — the tension is periodically broken up by humor. The majority of the humor comes in scenes with Chris' boisterous friend Rod (Lil Rel Howery), who works for the TSA but likes to think of himself as a detective mastermind. He also tends to go overboard with his explanations, as is seen when Chris tells him he was hypnotized. Here, Rod worries that Chris will be turned into a sex slave for white people, which results in an odd yet funny and profane rant about Jeffrey Dahmer and his victims. The humor is well-spaced, giving the audience a chance to breathe every once in while, but not consuming the movie and taking away from the main story. Furthermore, as Howery noted himself in an interview with *Vulture*, Rod acts as the audience's voice. From nearly the beginning of the film, Rod is telling Chris not to go. Even if his advice is a little misguided at first, he echoes many of the audience's concerns to Chris. The fact that the humor is concentrated in scenes with Rod also means there are no campy, one-liner attempts at humor during any of the suspenseful or action-packed sequences.

By shooting the movie from Chris' perspective and building up the suspense so effectively, Peele creates a strong emotional attachment to Chris — so much so that the entire audience reacts together to many of the events. Aside from laughing at the jokes and jumping at some of the scary moments, there was applause at crucial moments throughout as well as when the credits rolled. During triumphant moments, moviegoers cheered and leapt from their seats; during stressful moments, many people made audible attempts to warn Chris of impending danger and talk back to other characters. The audience was so invested and stressed that they simply couldn't hold back.

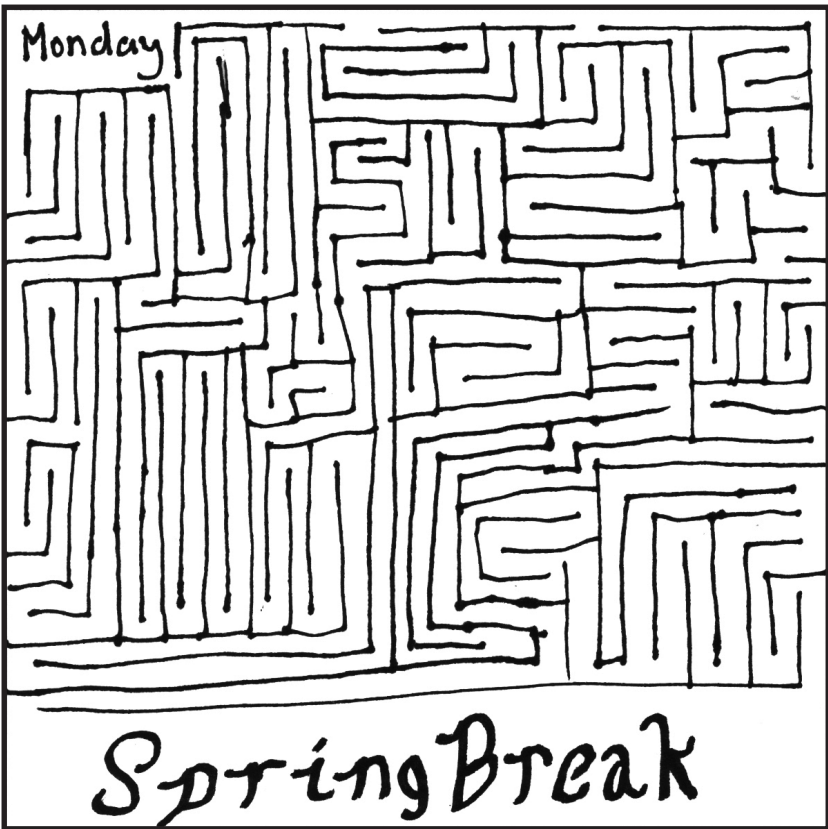


sudoku

		8						
			3		7		5	
	2					9		3
				9			6	2
2		4				8		1
6	5			7				
4		9					1	
	1		5		8			
						2		

sudoku courtesy of www.krazydad.com

maze

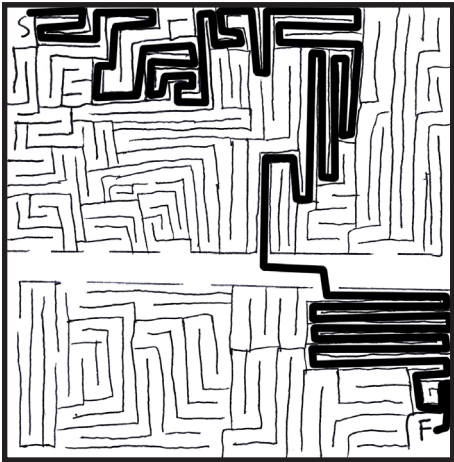


Dylan Hyun | Comics Artist

Solutions from Feb. 27

2	3	6	7	8	1	9	4	5
8	5	1	9	4	6	7	2	3
7	4	9	5	3	2	8	1	6
4	7	2	1	5	8	6	3	9
3	9	5	2	6	7	1	8	4
6	1	8	4	9	3	2	5	7
5	6	4	8	1	9	3	7	2
1	2	3	6	7	5	4	9	8
9	8	7	3	2	4	5	6	1

sudoku



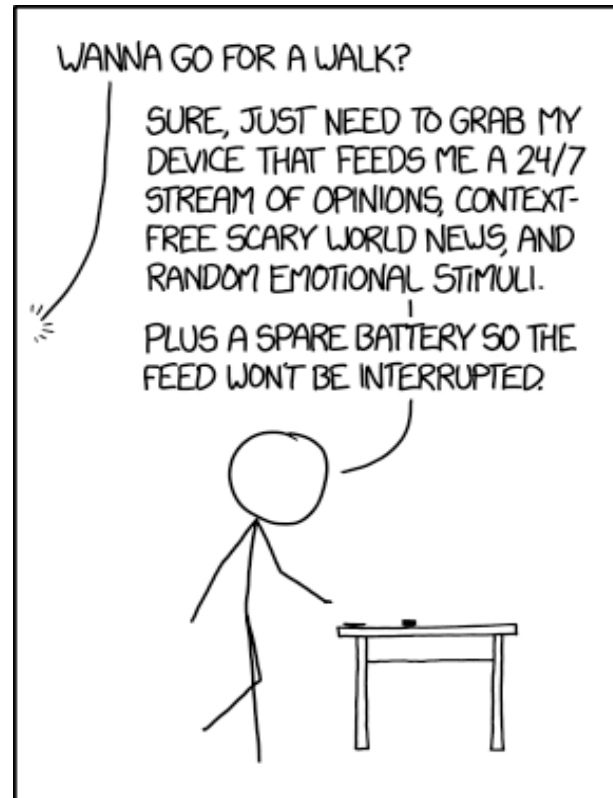
maze

CHAP	TUBA	SMALL
HERR	SLID	TIPSY
ARGO	ANNA	ANODE
FOOT	DRAGG	INGS
ENTER	ETC	TAP
MISDO	DEPOSE	
OPS	EPICS	ALTO
PROCR	ASTIN	ATION
TITO	CELEB	CRY
EMOTED	TOWED	
DOS	ADO	ARISE
POST	PONEMENTS	
SCENT	IRON	ADIT
APACE	USED	MILE
MAKER	MOSS	SEER

crossword

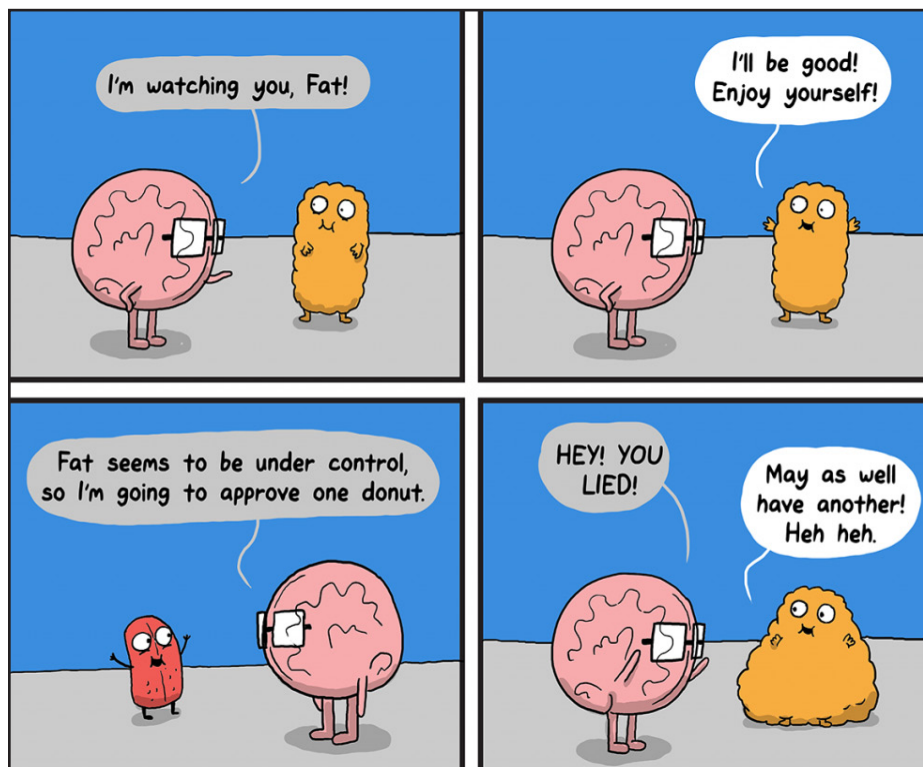
Phone

by xkcd



xkcd@gmail.com

xkcd.com



theAwkwardYeti@gmail.com

theAwkwardYeti.com

Fat Watch

by Nick Seluk

horoscopes: St. Patrick's Day

Aries

march 21–april 19

It's time to smear green paint on your face and revel in the streets. You were made for this holiday.

Taurus

april 20–may 20

You might not be Irish, but neither was St. Patrick, so go out and have a good time anyways.

Gemini

may 21–june 20

Your easily excitable nature makes the parades on this holiday perfect for you.

Cancer

june 21–july 19

Your friends will do embarrassing things at parades that will make you cringe, but it will be okay!

Leo

july 20–aug. 22

The Chicago River was dyed green for a full week in 1961 for St. Paddy's Day... not unlike your face after you've realized that paint is acrylic and not water-based.

Virgo

aug. 23–sept. 20

St. Patrick didn't actually scare any snakes out of Ireland, but snakes probably aren't your thing either, so maybe you have something in common?

Libra

sept. 21–oct.19

13 million pints of Guinness are sold on St. Patrick's Day! You might end up silently pondering why March 18 isn't International Hangover Day.

Scorpio

oct. 20–nov. 20

Your time to shine! Or rather, to get "turnt."

Sagittarius

nov. 21–dec. 20

You really wish there were a lot fewer drunk people. Like, a LOT fewer.

Capricorn

dec. 21–jan. 19

St. Patrick's Day used to be a dry holiday. But don't worry — "dry" doesn't have to mean "boring".

Aquarius

jan. 20–feb. 20

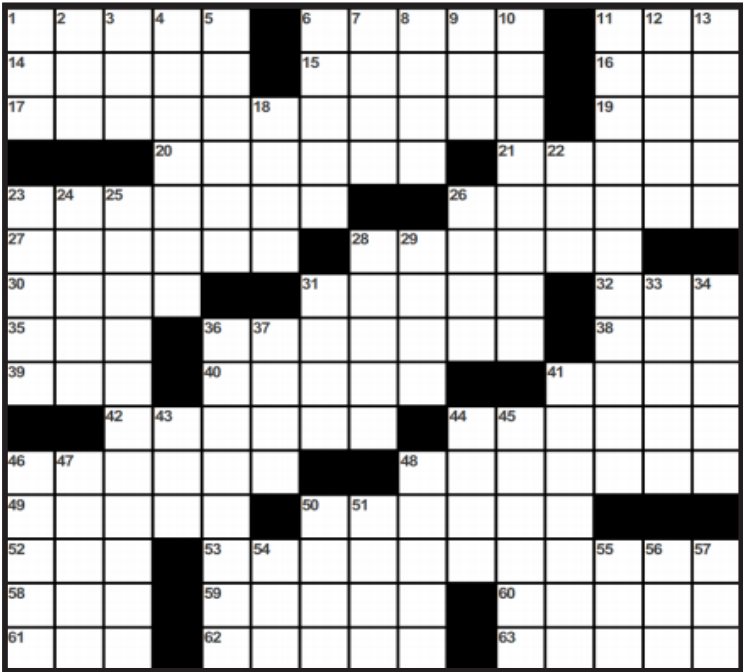
This year it's time to change! Make someone else be the designated driver.

Pisces

feb. 21–march 20

You might not remember most of this holiday, but your friends will remember for you.

crossword



Crossword courtesy of FreeDailyCrosswords.com

across

- 1. Guitar relative
- 6. Ewelike
- 11. Yang's opposite
- 14. "___ a Grecian Urn" (Keats)
- 15. Helped
- 16. "Double Fantasy" artist Yoko
- 17. Comment to a sneezer
- 19. Flying saucer, for short
- 20. Door frame part
- 21. Blackens, as steaks
- 23. Insults
- 26. Animal life of various regions
- 27. Handbags
- 28. Addressed a crowd
- 30. Winged Greek god
- 31. Sharp mountain ridge
- 32. Sharp bark
- 35. "CD" follower
- 36. Put into action
- 38. Hockey great Bobby
- 39. Supply with weapons
- 40. Kind of jar
- 41. Enormous
- 42. Nightly news hour
- 44. He flew too close to the sun
- 46. Extensive landed property
- 48. Barley and rye, for two
- 49. Live like a parasite
- 50. Puddle-stomping boot
- 52. At-cost connection
- 53. "I'm not the only one!"
- 58. Wedding declaration
- 59. Figures in Iranian history
- 60. Ultras' partners
- 61. Basic unit of Romanian currency
- 62. Large books
- 63. City near Salt Lake

down

- 1. Cranberry field
- 2. "Much ___ About Nothing"
- 3. Beatty of Hollywood
- 4. Unemployed
- 5. Using a Web browser
- 6. Drying kilns
- 7. Strong grip, metaphorically
- 8. Pastoral composition (Var.)
- 9. Classic introduction?
- 10. Taught
- 11. Who to wish "Merry Christmas" to
- 12. Prefix with "red" or "sound"
- 13. Hangman's knot
- 18. Concludes
- 22. Crayola's gradation
- 23. Diva's setting
- 24. Angry display
- 25. Where a tip may travel
- 26. It may have a twist
- 28. Fabric introduced by DuPont
- 29. Bridal strap
- 31. Church alcove
- 33. Dispute
- 34. Decrease?
- 36. Purple birthstone
- 37. Surface, as a road
- 41. # in a tweet
- 43. Fond du ___, Wis.
- 44. See 34-Down
- 45. Cuba's Fidel or Raul
- 46. Internet messages
- 47. Balloon probes
- 48. Water holder
- 50. Island discovered by Magellan
- 51. Exercise aftermath, sometimes
- 54. "Eureka!" relative
- 55. Find sums
- 56. Be dishonest, in a way
- 57. Relatives

monday

03.06.17

Pittsburgh Arts & Lectures: Roxane Gay
7:30–10:30 p.m.
301 S Craig St, Ste 200,
Pittsburgh, PA 15213
Tickets: pittsburghlectures.org

Come listen to the author of *Bad Feminist* and *Hunger* talk about her work and inspirations. Gay is also a contributing writer for the *The New York Times* and has assembled the iconic collection of Haitian stories, *Ayiti*. Gay is currently an associate professor of English at Purdue University.

tuesday

03.07.17

Juicy J at Stage AE
7–11:30 p.m.
Stage AE
400 N Shore Dr, Pittsburgh, PA 15212
Tickets: ticketmaster.com

The Academy Award and American Music Award winner is coming to conquer Stage AE this Tuesday night. Get prepped by revisiting “Dark Horse,” “Gimme Gimme,” “Ballin,” and “For Everybody.”

Steel City Slam
7:45–11 p.m.
Steel City Slam
6001 Penn Ave, Pittsburgh, PA 15206

Missing out on a little slam poetry in your life? If you have a passion for poems and want to listen in or participate in this incredible event, you’re welcome to sit in, read on the open mic, or even compete if you bring in three 3-minute poems. Prizes are available for the top three competitors.

thursday

03.09.17

Crash Course: Art from Ancient to Now
6–8 p.m.
Carnegie Museum of Art
4400 Forbes Ave, Pittsburgh, PA 15213
Tickets: cmoa.org

The Carnegie Museum of Art is bringing you incredible scholars to talk through art through the ages. The first session is this Thursday, and the course will last 12 weeks. What’s more, those who participate gain free access to the museum galleries on the days of their sessions. Visit the website if you’re interested in particular periods, and check out the website for more information.

friday

03.10.17

Beauty and the Beast After Dark
6–10 p.m.
Carnegie Museum of Natural History
4400 Forbes Ave, Pittsburgh, PA 15213
Tickets: afterdark.carnegiemnh.org

Take the museum by night, and explore the beauties and the beasts with access to live animals, carriage rides, and cocktails. Belle and Gaston will also be making a guest appearance and will be around to take pictures. Guests must be at least 21 years old to participate.

saturday

03.11.17

Pittsburgh Composers’ Project
7–9 p.m.
Kelly Strayhorn Theater
5941 Penn Ave, Pittsburgh, PA 15206
Tickets: www.eventbrite.com

This event is free for students who bring their IDs, and open to all who love listening to original compositions that bring people together. The performance will feature three winning compositions from the Composers’ Project 2016-17 submission cycle.



Carnegie Mellon International Film Festival

Some of you might be wondering what the heck the giant mask that's been appearing around campus (and is currently staring at you) is. As people who attended the Carnegie Mellon International Film Festival's (CMU IFF) preview event on Friday, March 3 found out, the mask, created by Baron Batch, is part of the festival's first ever collaboration with a local artist. Every year, the CMU IFF brings contemporary films from across the globe to Pittsburgh to spotlight underrepresented voices in the film industry and promote cultural exchange, and this year's festival brings the visual arts into the mix.

That's not the only thing that's new about this year's CMU IFF, *Faces of Identity*. This year's focus on identity was chosen with an eye on the current unpresidential political climate and because, as CMU IFF states, "in order to live the identities we nurture, there must be dialogue — dialogue to confront obstacles to changing the world's foundations to foster the individual." The CMU IFF offers a platform for that dialogue. View the films and join in on the dialogue at the festival, which runs from March 23 to April 9. Snag your tickets at www.cmu.edu/faces. They're only \$5 with a student ID!

Zichen Liu | Staff Photographer
compiled by Sinead Foley | Pillbox Editor

