President Suresh delivers Annual Update as part of town hall series

In his Annual Update, President Suresh identified three focus areas: enhancing the Carnegie Mellon experience, building excellence across all of the university, and attracting a diverse student body.

Suresh introduced Blanton as the next provost of Carnegie Mellon University. The provost will succeed Richard Durand, who will retire at the end of the current academic year. Blanton will serve as the vice president for finance and chief financial officer for the university.

Suresh also announced the appointment of Angela Blanton as the new provost of Carnegie Mellon University, effective July 1, 2017. Blanton was previously the dean of the College of Computing and Information at Carnegie Mellon University.

Blanton began her career as a systems engineer with Delphi Automotive Systems and has worked as an FPPC and business administration consultant for the Federal Reserve Bank of Cleveland.

In her new role, Blanton will oversee the Office of Finance, the Office of Budget and Financial Planning, Procurement, and Business Systems and Services.

Blanton will work closely with President Suresh to ensure that the university is well-positioned for the future.

In addition to Blanton's appointment, Suresh announced two new appointments to the administration: Angela Blanton as the new provost and Richard Durand as the new vice provost for academic affairs.

The new appointments reflect the university's commitment to diversity and inclusion, as well as its ongoing efforts to improve the student experience.

Suresh also announced that the university will expand its online education offerings, with a focus on targeted, high-impact programs.

Overall, Suresh's Annual Update highlights the university's commitment to excellence, diversity, and innovation, and sets the stage for a promising future.
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 Monday March 3 to tell the story of Deep Pant. Full of singing and dancing, the show followed his path to accepting his roots.

Source: The New York Times

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 Neville Street. The male was transported to Allegheny General Hospital 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 Street. The male was intoxicated and unresponsive. Police arrested the male and transported him to Allegheny General Hospital with Disorderly Conduct and Public Drunkenness.

Alcohol Amenity
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. An investigation is ongoing.

Harassment
Feb. 27, 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 Amenity
Feb. 27, 2017
University Police received a report of a harassment involving two CaliArt employees. An investigation is ongoing.

Underage Drinking
Feb. 27, 2017
While on patrol Morgan Mountain, University Police observed an intoxicated female student. The student admitted to consuming alcohol while being under 21 years old. The student received medical attention and was issued a citation.

Death count at 110 due to drought in Somalia
MOSAGUSIH—As of March 5, around 110 people have died from starvation in the eastern Aleppo countryside by occupying this territory as they push back against rebels,rationing water supplies. By taking Islamic States territory south of al-Bab, the army promises any possible move by Turkey and rebel groups in the east to expand. Advances since 2015 by the Syrian Democratic Forces forced the Islamic State from the eastern Islamic States’ holdings in northwest Syria have been diminished over recent months.

Source: Reuters

INTERNATIONAL NEWS IN BRIEF

Malaysia forces North Korean ambassador out
POONVAYANG — 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 the deadline after failing to apologise for several inflammatory statements he made.

After the airport assassination of Kim Jong-nam on Feb. 13, Chiang Ching-kuo Po- licewords regarding Kim’s assassination. He stated the North Korean people should not trust the Malaysian police investigation, which the Malaysian Foreign Minister denounced.

Speech of 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 tied to establish the Jack G. Buncher Chair in the School of Music. The gift will provide the head of the School of Music with the resources to advance the School's world-renowned program. Buncher has long been a supporter of classical music and serves as a trustee of the Pittsburgh Symphony Orchestra.

If you would like to submit a correction or clarification, please email news@thetartan.org or editor@thetartan.org with your inquiry along with the date of the issue and the name of the article. We will print the correction or clarification in the next print issue and publish it online.

Corrections & Clarifications

The Tartan • March 6, 2017

A2 « thetartan.org/news

43° / 38° 46° / 42° 45° / 41° 54° / 39° 53° / 29° 58° / 36° 65° / 37° 67° / 38° 69° / 39° 72° / 40° 74° / 41° 77° / 42° 80° / 43°
Alexandra Heffner, host of the PBS public affairs program The Green, stood at Carnegie Mellon about the importance of fact-based, independent journalism and its role in preserving a healthy democracy. She also spoke to the importance of promoting a "more civil discourse" in today's polarized world.

"It's not enough anymore to merely to be neutral or factual [as journalism]." Heffner said during his talk. Instead, he views journalism as its foremost duty to "promote civility on the campus" and open up a meaningful, substantive 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 inability of leaders to tend to obstructions and gridlock, which in extreme form leads to dysfunctions, is the cause of the obstructionist agenda that manifested in Washington after the Tea Party election victories of 2010. Heffner ascribes the stifling of free thinking resulting from having a "twin tower of anti-democratic state of paranoia."

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

Heffner says that every one should practice civility in both their oral and online lives so that it does not disappear in fact, Trump's own tweets. He used these tweets as a prominent example of how insidious civility means being deliberately unclear as in deliberate about only intimating issues onto one's show who meet a certain criteria for being 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 empathy 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 delegitimizes the election in the minds of many, and, as a result, Trump turns around and thrives on the "fake news" idea at journalism from well-established media outlets that are giving him negative coverage. Heffner also stated that we cannot understand the pressure 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 journalists and what we as the consumers of the media coverage during the election cycles.

Heffner acknowledged that those in the media have been "under some scrutiny, you might say publicly, and as a result Inauguration Day deservedly so." Heffner questioned whether there was enough rigorous dialogue about social issues relevant to the presidencies during the election, or if many journalists instead attempted to "term the "lowest common denominator" when covering the campaign, including during nationally televised debates. He gave the example of CNN, which were live to Trump raves as often as it was consistent of the bulk of the Trump's campaign coverage. He felt that the "news diet was covering Trump as pugnacious." The 24-hour cable news network, combined with the truncation of information, saw more people state "that he is a toxic mix that threatens a free society."

Then, he said, independent editorial control on media outlets is ever more crucial. This is also the reason journalists cannot and should not be censored as with the new voices for fake news culture, combined with the election in the minds of many, the Trump camp's election coverage was covering Trump as pugnacious. CNN White House correspondent Jake Tapper has been standing up to "like laws of the administration.

Heffner said in today's culture, Heffner said that journalists "must have a group of [the] values," put into practice when reporting the news. As for what underprivileged students could do in this context, Heffner told The Tartan that he believes "one" has to find an opportunity to compare a young person to channel "their energy constructively. For some people that might be civil disobedience, for some people that might be reporting news and information, and for some people that might be volunteerism. But you have ample opportunity to find your passion."

Suresh informs community of recent progress at Annual Update

Assistant Professor Daniel Aramian from the department of engineering and public policy said that he has noticed that a lot of students feel less vulnerable to speak in public: "I create an hour outside of class where students can come and talk about stuff. You can vent to me about anything."

Aramian believes that if there is an urgent need, the faculty members can open their offices, more spaces can be provided, or events that are related to public speaking can help students feel more comfortable.

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

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

President Trump has taken the rela-

tionship between the White House and the press to the next level. Last Fri-
day, during an all-hands press briefing, the White House blocked a number of out-
spoken reform organizations from attend-
ing The New York Times, Politico, the Los Angeles Times, CNN, and the Daily Beast. These news organiza-
tions are all well-known, and their reporting on Trump has been the most critical of any media out-
let throughout his presidency. Trump has threatened to block reporters from attending future press briefings if they continue to ask “unfriendly” questions. The New York Times, The Atlantic, and TIME magazine have been temporarily excluded from press briefings due to their critical coverage of Trump. The Associated Press has also been banished from a White House briefing for an entire month in protest of the administration’s policies.

Trump’s actions raise serious concerns about freedom of speech and the press in America. The First Amendment to the U.S. Constitution guarantees freedom of the press as a fundamental right. The Press Bill of Rights, a list of principles to guide the relationship between the press and the public, was adopted in 1941. The White House has violated these principles by excluding certain news organizations from press briefings and banning certain reporters from attending events.

U.S. citizens have a right to access the truth and to know what their government is doing. According to The New York Times, “The press has a duty to keep the government accountable for its actions.” The press must be free to report on government misconduct and to criticize the government when necessary. The White House has made it clear that it will not tolerate criticism of its policies or the president himself.

The First Amendment also guarantees freedom of speech, which includes the right to criticize the government. The administration has taken steps to limit this right, particularly in regards to the media.

The administration’s actions are not just a problem for the media. They are a threat to all Americans who value freedom of speech and the press.

Coupons for The Tartan and The Gateway are valid for admission to the libraries on their respective campuses. The Tartan’s advertising policy is consistent with the Student Publications Act of 1940. The Tartan is an independent, student-run publication of The Tartan, Inc., a registered non-profit corporation. The editorial opinions appearing in the majority of the articles are those of the students, not necessarily those of the management of The Tartan, Inc. The Tartan neither endorses nor supports any political party or candidate. The Senior Staff reserves the right to edit submitted copy. Please see the Tartan’s Staff Manual for more information about submitting copy to The Tartan.

Dems need to shore up grassroots support

Media skew makes it easy for Trump to win

American democracy is on the brink of a crisis, and it’s not just because of the election of an unapologetic racist to the highest office in the land. The media bias that fuels Trump’s rise has made it easy for him to win, and it will be easy for him to win again if he continues to receive the same media coverage.

The media has been a key player in the political landscape for decades, and it’s no secret that the media has a significant influence on public opinion. The media sets the agenda and shapes the narrative of events, and it has the power to make or break a candidate’s chances of winning.

The media bias in favor of Trump has been so pronounced that it has created a “filter bubble” that prevents many Americans from seeing the truth about the president and his policies. His supporters are shielded from negative information, while his critics are left to deal with a barrage of lies and misinformation.

Trump’s most recent victory in the Iowa caucuses is a testament to the power of media bias. The media gave Trump a free pass, allowing him to win with minimal opposition. This is not the first time that the media has failed to hold Trump accountable. His campaign has been dominated by false statements and propaganda, yet the media has consistently turned a blind eye.

This is not to say that the media is entirely to blame for Trump’s success. Many citizens have supported Trump because they believe in his message of change and they want a leader who will stand up for them. However, the media has a responsibility to provide a balanced and fair representation of events, and it is clear that this is not happening.

The media must do better. They must hold Trump accountable for his actions and speak the truth, even if it is not popular. Only then can we hope to have a democracy that truly represents the will of the people.
Media must award innovation and not fall on safe choices

RUTH SCHEER

There is a problem with the Oscars. It is not that no one should have won this, or even that someone didn't deserve it, for each year, one piece of art is ranked above all the rest. The issue is whether we should be surprised because the worth of art is entirely subjective. Putting aside the artists who participate in any project, every viewer experiences the thing art in a different way. The real problem with the Oscars stems from being one arbiter of culture anyway, then you are making yourself responsible for defining what “good art” (or “good film”) is. As the gatekeeping institution that dictates who are the winners and losers at the Academy Awards for the Best Picture in culture's highest honor, the Oscars consume a significant amount of people's attention. One's values can be an expression of one's values. In other words, one's values can be shaped by the movies one sees and the awards one receives. Being at the Oscars is a way to gain visibility. But if the Academy awards a film as a representation of the culture and art, and the audience is used to think that this is how to judge their favorite performers, then both are for public performance and art making and are really just agents for metamorphosis, for I'm scrutinizing them.

This isn’t really that strange — filmmakers like filmmaking, it’s enough, and I won’t attack people for liking certain types of movies, but people are ill-equipped to deal with the complexity of systemic racism. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas.

In your article, you write, “The Academy has made it so easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t?” By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas. The problem with the Oscars is not that you are wrong, but that you are not wrong. Overhead, it’s easy to empathize with the people who are wrong. What’s wrong, what’s — is that someone who is empathetic with people who aren’t? By holding themselves responsible for an entire population’s preferences, you are closing your eyes to new ideas.

Editor’s Note: Outcry on Overheard is a weekly column about the Social Justice Coalition on Carnegie Mellon. A week ago, people were angered by my response to a post on Out Overheard, not wanting to support for Asian-American women. Regardless of this stereotype, I felt the need to respond to those who were crying out and call out the reality that when people who experience microaggressions, racism, and more take a stand, it is often a battle of many messages of support and empathy that is dogged by a lack of understanding and demonization from those who aren’t. By agreeing to this assumption, you are closing your eyes to new ideas. As you see, there is a wide gap between existing organizations on campus dedicated to social issues, and the Social Justice Coalition will be creating a community of support and engagement, and a space for people who are uncomfortable to engage with the truth and discovery — has become a place for the community to come together and foster a true sense of community. If you have any questions or would like to be a part of the Coalition, you can contact the Coalition via cmusjcoalition@gmail.com. Ruth Scherr (@rscherr) is the copy editor for The Tartan. She can be reached via email at rscherr@andrew.cmu.edu.
First amendment trivialized by constant misinterpretation

The First Amendment is a critical component of democracy in the United States; it ensures freedom in speech by granting each person a right to speak. However, the First Amendment is not some foolproof justification for saying whatever regardless of its political consequences, hence why one can be punished for choosing “thee” in a coronal theater or sending threatening messages. You have those exceptions, of course, and the effect milo yamaneuro here has had in much more difficult near and serious battles is that there’s a lot of people who are using it as a defense and a tool. 

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### Science & Technology

**Discovery of seven Earth-like planets sheds light on exoplanets**

**Emma Fleischman**

If there’s one thing astronomers have proven over and over again throughout history, it’s that it’s less difficult than we think.
The first life on Earth, for example, was primarily/*or/*even the solar system.*It’s possible that some of these worlds may be*The ancient Martian atmosphere, for instance, could have been comparable to the present-day Earth’s atmosphere or even more so, depending on the exact composition of the atmosphere and the temperature gradient.*Or, perhaps there was liquid water on Mars, and in the future, we may even find evidence of past water on Mars.**But the key takeaway is that there may be*Geologists are not entirely*What’s more, the presence of liquid water on these exoplanets could have implications for the potential for life on Earth, as well as the possibility of life on other worlds.***

**New Facebook AI detects suicidal thoughts,/dangers to itself and others.**

At Carnegie Mellon, stress is defined as "an emotional or psychological state of being activated by the presence of a triggering event, and that is accompanied by a subjective experience of being overwhelmed or out of control." This definition is consistent with the scientific understanding of stress, which is considered to be a stressor that is perceived as being threatening or challenging.

**Stress is the body’s physical reaction to disturbing stimuli**

When we say you feel stressed, we’re referring to the body’s response to a perceived threat, which is mediated by the sympathetic nervous system.

**Stress changes a person physically**

Stress can affect various aspects of physical health, including cardiovascular health, sleep quality, and immune system function.

**Stress changes a person emotionally**

Stress can also affect a person’s emotional state, leading to feelings of anxiety, depression, or irritability.

**Stress changes a person behaviorally**

Stress can also impact a person’s behavior, causing them to become more impulsive or to engage in risk-taking behaviors.

**Stress changes a person cognitively**

Stress can also affect cognitive function, such as memory, attention, and decision-making.

**Stress changes a person’s physiological responses**

Stress can also lead to changes in physiological responses, such as increased heart rate, blood pressure, and respiration.

**Stress changes a person’s social behaviors**

Stress can also impact social behaviors, leading to changes in social interaction and relationship quality.

**Stress changes a person’s perceptions**

Stress can also lead to changes in perceptions, such as increased sensitivity to sensory stimuli.

**Stress changes a person’s life expectancy**

Stress has been linked to a variety of negative health outcomes, including an increased risk of heart disease, cancer, and other chronic conditions.

**Stress changes a person’s sleep quality**

Stress can impact sleep quality, leading to difficulties falling asleep or staying asleep.

**Stress changes a person’s immune system**

Stress can also impact the immune system, leading to a decrease in immune function.

**Stress changes a person’s cognitive function**

Stress can also impact cognitive function, leading to decreased memory and attention.

**Stress changes a person’s emotional state**

Stress can also impact emotional state, leading to feelings of anxiety, depression, or irritability.

**Stress changes a person’s behavior**

Stress can also impact behavior, causing people to become more impulsive or to engage in risk-taking behaviors.

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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 to the moon, following a looped path that directs it back to Earth. World View Enterprises offers a more modest approach to space. Using 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.

There are benefits of space tourism. 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 ticket prices currently cost in the millions. Nonetheless, someone has to take that first step. Many of the technology advances in transportation such asBullet trains 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.

"I don’t think space should be overfunded. It should be a lot likewise with the reasons we have and what we should focus on advancements that are not commercializing space."

"This enough is known about long-term health effects for me to think tourism in space is a good idea (I’ve grown up on science fiction like Star Trek) so I completely support space exploration. But the fact that it will cost trillions of dollars, and of those, being proposed for the poor, the only people who can afford it, bothers me. It’s the first of advantage that should be shared with everyone, not reserved for people with obscene amounts of money."

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 (PGS). The PGS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Counselor opportunities are available in the areas of biology, chemistry, computer science, physics and mathematics. Academic directors of the TA/Counselor include: mathematics, biology and computer science. Counselors of the TA/Counselor include: living in the same dormitory as the PGS students, covering one disciplinary area, providing mental help to 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 PGS or a similar summer program is preferred, but not required. Further information is available at the PGS website: http://sciences.pgs.wv.schools.org.

SFirst five- and one-half week period: $2,896 for TA/Counselors

Housing is included in the PGS dorms as well as a food allowance.


Applicants are available from the PGS Office in 084-108 or by downloading (pdf format) from the PGS web site: http://sciences.pgs.wv.schools.org/Contact the PGS Program Office at (412) 268-6669 or e-mail pgs@cmu.edu

Application Deadline: March 31, 2017

(Application may be accepted after the deadline until all positions are filled.)
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 victory at numbers five and six singles to lead 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 Santina Tripathy 6–3, 5–4.

Carnegie Mellon’s last two points of the match came at no. 3 and no. 4 singles, as sophomores Jamie Vizelman won 7–5, 6–4 over Kaylan Griffith in the three spot while first-year Vinaya Rao won 7–6, 7–6(2) (10–8) over Brynne Hodge at no. 4. On Saturday, the Tartans took 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 16th-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 6–4, 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. 3, 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 Whitman 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 put them fourth in the nation with a good chance of making the 2017 NCAA Indoor Track Championship on March 10–11.

Compiled by IAN TANAYA
The Tartans dropped the second game of the weekend on Saturday, falling 69–80 to the Susquehanna University Owls. Featuring 16 points from senior Jackie Hudepohl and 15 from first-year Laurel Pereira, the Tartans made several offensive plays to close the gap, but the Owls were able to maintain a large lead, allowing for seven ties and points in the final minutes of the game.

The Tartans took control of the game early, leading 14–13 after the first quarter, but the Owls responded with a 19–0 run in the second quarter to take a 33–14 lead. The Tartans were able to trim the lead to nine points with 15:28 remaining in the third quarter on a basket from Pereira, but the Owls were able to maintain their lead for the majority of the third quarter, increasing it to 26 points at the end of the quarter. In the fourth quarter, the Tartans played aggressively on both ends of the court, and improved their offense, but the Owls were able to maintain their lead for the entire quarter and extend it to 34 points over the final minutes of the game.

The Tartans were led by Pereira with 17 points, followed by Hudepohl with 15, and junior Hannah Repp with 10. The Tartans shot 37 percent from the floor and 37 percent from the three-point line, but the Owls were able to maintain a large lead, allowing for only six ties in the final minutes of the game.

The Tartans will next compete in the Championship final on Sunday, March 26, against the Brooklyn College Bulldogs. The Bulldogs defeated the Tartans 79–64 in the first quarter of the championship final, and will face off against the Owls in the final game of the season. The game will be held in the Roanoke Fieldhouse in Reading, PA, with the first tip-off at 1:00 p.m. The game will be broadcast live on ESPN3 and can also be watched on the ESPN3 website.
# Mayur Show

**Abstract: Art of Design**

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Advice for Awkward People

On spring break and beach bods

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.

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

Bar Buddies: STATION

We accidently had the perfect anniversary dinner

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 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.

Ariel Hoffmaier | Staffwriter
The Oscars

A great show eclipsed by a less than historic moment

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 bullies.

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 shocked 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

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 storyline. 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

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.

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 stage she has created. You just have to see it to believe it. Through this episode, Devlin leads us through some of 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. The 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

Netfli x 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

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

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 of their black servants. After some suspicious moments with her father, 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.

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.

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 audiences 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.

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.

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sudoku

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

maze

Spring Break

solutions from feb. 27

sudoku

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

maze

crossword
Phone
by xkcd

I'm watching you, Fat!

Fat seems to be under control, so I'm going to approve one donut.

Hey! You lied!

Wanna go for a walk?
Sure, just need to grab my device that feeds me a 24/7 stream of opinions, context-free scary world news, and random emotional stimuli.
Plus a spare battery so the feed won't be interrupted.

I'll be good! Enjoy yourself!

Hey! You have another! Heh heh.

Fat Watch
by Nick Seluk
horoscopes: St. Patrick’s Day

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

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

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

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

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.

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?

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.

Your time to shine! Or rather, to get “turnt.”

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

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

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

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