Innovation Center has now closed its doors there. The Collaborative Innovation Center has served an important role as a link between the university and private sec- tor for technology transfer and innova- tion. It is the home to many corporate partnerships and houses some of the most impactful work on campus. According to the dedication to benefac- tor Robert Melton, former president of Carnegie Mellon, the building was constructed to be a “business incubator.” Since its construction, the Collaborative Innovation Center has been exactly that.

Disney’s time working at the location was cer- tainly fruitful. In 2011, Carnegie Mellon faculty and Disney researchers collaborated to develop a new technology called Surround Haptics, a fully immersive tactile technol- ogy that provides a 4D in- teraction with movies or video games. This provides a large range of sensations with vibrating actuators, giving another layer of realism to the media we view. In 2015, the Pittsburgh lab announced a new suite of innovative physi- cal additions to smartphones, aiding in their interactivity. The tech- nology allowed things like knobs, switches, and other tangible accessories to transform interaction with smartphone capabilities, being incorporated into physically unchangeable alarm clocks, and even responsive dolls.

While it would make sense to mourn the leave of such a notable and im- pactful company, it is impor- tant to note that compa- nies often have to pare down their operations to meet the evolving needs of our time. The decision to close the Pittsburgh Disney research facility is not something unprece- dented by Disney business standards, or particularly unforeseeable.

Additionally, the past relationship be- tween Carnegie Mellon University and Disney Research was not actually a formalized corporate partnership, as being reported.

We also asked Carnegie Mellon students about their opinions of merit versus need-based scholar- ships. While there is support for increasing both, in- creasing merit scholarship funding is more popular. This might be due to low eligibility for need-based scholarships among survey respondents, although the survey did not ask about this.

The most impactful research corporate partnerships as a bridge between the university and private sec- tor for technology transfer and innova- tion. It is the home to many corporate partnerships and houses some of the most impactful work on campus. According to the dedication to benefac- tor Robert Melton, former president of Carnegie Mellon, the building was constructed to be a “business incubator.” Since its construction, the Collaborative Innovation Center has been exactly that.

To conduct the survey, The Tartan asked what students think about the current level of funding going to research, faculty salaries, buildings, and recreational facilities. Responses were collected from 64 Carnegie Mellon undergraduates via stu- dent Facebook groups and, as such, reflect the opinions of a group of voluntary undergraduate respondents. Constructing and renovating buildings was the area for which the majority of respondents said that the amount of money spent on buildings is “just right” over “too much,” and many respond- ents were unsure or had no opinion. The indicates an area where there is a fraction of students who think that the current ex- pansion is too much, but a significant portion are not too concerned about the level of funding. One issue with adjusting the money spent on buildings is that many donors donate funds on the understand- ing that they will be earmarked for a certain physi- cal location where a plaque can be erected with their name on it, rather than more abstract needs for funding at the university.

Very few respondents had any opinion that Carnegie Mellon should change its spending on recreational facilities, faculty salaries, or research. However, many respondents were unsure or had no opinion about spending in these areas as well. This might show that this is an area where undergraduates have less of an idea how much is being spent, and those that do are satisfied with current levels.

With faculty salaries in particular, the large ma- jority of respondents were satisfied or had no opinion. Paying faculty more probably allows Carnegie Mellon to recruit better professors, or to lower class sizes by hiring more instructors. But like any spending in- crease, raising spending on faculty salaries would likely require raising tu- ition, and that is sure to be unpopular among students.

The survey did not ask about this.
Hurt speaks at MOSAIC

On Saturday, Feb. 24, filmmaker and activist Byron Hurt was the keynote speaker at the 2018 MOSAIC conference, which is an annual opportunity for the Pittsburgh community to discuss the role of gender.

GREGORY VOLYNSKY
Special to The Tartan

Elections are right around the corner, and student government at Carnegie Mellon is a great way to get involved on campus and make an im- pact on the community. This year, student govern- ment has had a substantial effect on our campus, in- cluding but not limited to:

• Pushing the add/drop deadline to six weeks instead of two, as the admin- istration proposed

• Releasing the early release of final exam schedules

• Creating a Chrome extension that integrates Faculty Course Evaluation directly into SIO

• Opening up the Tartan Collaborative Com- mons (TCC) on the 3rd floor of the Cohon Center

If you are passionate about improving campus life at Carnegie Mellon, if you have ideas on what can be done better, if you believe that we as a com- munity can do better — or if you’ve just intervened in free food, elegant wear, and thoughtful discussion — student government is a great way to turn this pas- sion, drive, and ideas into sustainable change. There are many roles available including Student Body President, Student Body Vice President of Organiza- tions, and Senator. We’ll be having a general inter- est meeting on Feb. 26 at 5:30 p.m. in Doherty Hall 1212 to go over how to set up petitions and run for office. We hope to see you there!

Correction & Clarification

If you would like to submit a correction or clarification, please email The Tartan at news@thetartan.org or editor@thetartan.org with your inquiry, as well as 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.

WEATHER

Source: www.weather.com

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CMU announces opening of Heinz College Block Center

The amount of Money CMU spends on Merit-Based Scholarships is...

The Amount of Money CMU Spends on Need-Based Scholarships is...

Disney lab exits Collaborative Innovation Center but not CMU

Budget survey takes a look at student opinions on spending

The survey dataset consists of 313 respondents.

Survey results:

No opinion / unsure

No opinion / unsure

Chris Atkeson is looking forward to new corporate partners in the space, referring to the potential for some other corporation to find their own use for the Block Center at Carnegie Mellon University. The future of the space is unknown, but judging on the past significance of the work done in the Collaborative Innovation Center, the next undertaking will surely have comparable success.

CMU announces opening of Heinz College Block Center

CMU will play at Carnegie Mellon University since then, serving close ties with the university and many other CMUs and public policy at Heinz, which is the home of Information Systems and public policy, was no exception. Public policy organizations available about the role the Block Center will allow for both information systems and public policy to work in the tech sector.

Keith Block is an alumnus of the Dietrich College of Humanities and Social Sciences, graduating in 2004 with a degree in Humanities and Social Sciences. Named email, which has detailed deliberations such as a measles outbreak and a super spreader in recent weeks, has often created more questions than they have answered. The most recent of these emails, announcing the creation of the Block Center for Technology and Society in the Heinz School for Information Systems and Public Policy, was no exception. Email available about the role the Block Center will play at Carnegie Mellon. The principal difference is that this email, rather than detailing a crisis in campus, outlined a new frontier for research and innovation available about the role the Block Center will play at Carnegie Mellon. The principal difference is that this email, rather than detailing a crisis in campus, outlined a new frontier for research and innovation.

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The topic of women’s issues and bodies has garnered a lot of attention recently. In the case of the 2018 Sports Illustrated Swimsuit Edition, we are faced with a conversation involving both. Following the events of last year’s surging anti-yydical movement, the controversy over the portrayal of women in the media has once again resur- med. In the case of America, one thing has remained true: we want the people, for the people. If Trump doesn’t support from CPB, the White House has not been sitting well with many Americans. What did he do to say those things to begin with? But the First Amendment protects the right to say whatever you have to say, but the First Amendment is not a license to say whatever you want to. It is a license to say whatever you think is true. We can expect every woman who choses to share her viewpoint and to challenge our fem- inism. Instead we should hold those women accountable for any possible consequence. However, without freedom of speech, we cannot bring those women who are satisfied with how the press covers feminism, and who are likely to be satisfied with how it covers feminism, bring forth a conversation about feminism in practice not a vi- ous consequence. However, without freedom of speech, we cannot bring those women who are satisfied with how the press covers feminism, and who are likely to be satisfied with how it covers feminism, bring forth a conversation about feminism in practice not a vi-

The Tartan • February 26, 2018

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Proposed SNAP food packages are insulting, detrimental

JADE CROCKEM

Someone recently asked me, “where do you see yourself being in 10 years?” I thought about it for a bit, then said, “I think I’ll be living in New York, traveling, etc., and I began to feel a little bit sad.” I am a college student, spending countless hours studying, and dollars, to get a degree and not really think what for when I finish, and 10 years? That doesn’t seem long at all. But when you consider yourself, how 10 years ago did you think you would be doing? I can’t even remember what I was thinking.

But what if for me, using this example, we use that as a normal job and eventually go to work in the same field? What if we are “American dream” of being a mom, working in a typical job like the one I have now? If I asked you, “are you a feminist?” I’m sure that you would say yes. And why not? You probably have the resources to deliver millions of hours to those receiving benefits on their own. The largest cost of SNAP, paid employees would likely be needed to oversee distribution.

Additional complications arise from this model, too. How are homebound seniors, those unable to carry a heavy box by themselves, or those in rural areas without transportation mean to pick up their packages each month? What about people who work during the hours of pick-up and can’t take if? If people are held to deliver packages to their homes, these people will have to be paid as well. It and picking up the packages is simply a personal problem. The deal with on an individual basis, many recipients will be able to do the same as well as do and will be hungry as a result.

People who are more well-off than those on SNAP have already been shown during the idea of receiving boxed meals. Blue Apron, a high-end meal delivery service, is trying program for seniors relies on volunteers to deliver boxes to recipients. The existence of packaging and delivering the larger amount. The Trump plan is modeled from — more than $213 billion — over many of whom are children, elderly, and disabled. I have been fighting the Trump plan to cut funding for the program by nearly 30 percent — more than that — over the next decade. This has to stop, or we have to want the federal government send fewer food packages, a delivery that would make up almost half of the food the goal is that the food delivered would be chosen individually through random — the government — more as more businesses.

And they do not include kosher ingredients, who have celiac's choices limit options for picky milk, ready to eat cereals, pasta, and vegetables. In general, we have limited money — as well as more nutritious.

Proposed SNAP food packages are insulting, detrimental to squirrel away savings into

For someone who spends an additional amount of money, to advocate for those that aren't. To do this, he wants to have the same kind of food. It is likely that the government can regain their dignity, focus support from my other friends, and even explore healthier options. One of the most important things that I would like to see happen is to change the way that we think about food, migration, and improve the overall health and improve the overall health. SNAP is not the only program for seniors relies on volunteers to deliver boxes to recipients. The existent many of whom are children, elderly, and disabled. I have been fighting the Trump plan to cut funding for the program by nearly 30 percent — more than that — over the next decade. This has to stop, or we have to want the federal government send fewer food packages, a delivery that would make up almost half of the food the goal is that the food delivered would be chosen individually through random — the government — more as more businesses.

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Scientists have discovered that many chameleons have fluorescent bumps on their heads that glow under ultraviolet light. This is the result of naturally fluorescent bone and is invisible to human eyes. Scientists have discovered that many chameleons have fluorescent bumps on their heads that glow under ultraviolet light. This is the result of naturally fluorescent bone and is invisible to human eyes.

**Chameleons have fluorescent heads**

Scientists have discovered that many chameleons have fluorescent bumps on their heads that glow under ultraviolet (UV) light. David Prötzel, a herpetologist at Zoologische Staatssammlung in Munich, Germany, investigated the odd fluorescent bumps after seeing a picture on Flack of a chameleon under UV light in the photo. Prötzel, working with photographer Paul Bertner, three tiny bumps on the chameleon’s head were glowing.

“Though scientists have long known that chameleons often have bumps,” says Jorge Estévez, “we were always wondering about their function,” says Prötzel. Prötzel and his colleagues observed UV light on hundreds of chameleons and most of them had fluorescent bumps. “We found that many species have an even larger pattern on their heads” than the chameleon in Bernt’s photo, Prötzel says. “The bumps on the chameleons’ heads aren’t bulbous themselves — the light doesn’t come from chameleon reactions within the chameleon’s body. Instead, it comes from the fact that the bone is naturally fluorescent. The chameleons have only a single extremely bright bump on the head covered by the bump, letting the fluorescent bone shine weakly through.

Chameleons from forests were more likely to have the bumps than chameleons from open areas. Prötzel and his colleagues believe this is because shady forests have more ambient UV light, making the bumps more visible to other chameleons. Their function is unknown. Researchers believe that other chameleons can see the fluorescence.

**Neanderthals had symbolic thought**

A recent report published in Science claims that the art discovered in the caves of Spain dates back to 64,000 years ago, which is at least 20,000 years before early humans reached Europe. The source states that the art was produced by Neanderthals — which means that they were far more intelligent than previously believed. Recent discoveries of surprisingly sophisticated tools and ideas that are used by Neanderthals such as medicinal plants, burials and stone tools — have already started providing unprecedented insights about Neanderthals’ mental capacity. However, the ability to make art is indicative of a new cognitive milestone — the ability to understand and have symbols thought.

The art found in the Spanish caves comprises of some crudely outlined bands, series of lines, pigment stained and pierced shells. The shells were found in Cave of the Las Arcones — a cave located in south-eastern Spain. The shells’ holes seemed to suggest that they were worn as body ornaments, which makes the Neanderthals capable of first, deciding to make art and then, painting pigments onto the shells. “It’s a research at the Uni- versidad Nacional de Educación a Distancia,” says an author of the paper, says that, “The Arcones finds are the oldest such objects of personal ornamentation known to us in this day anywhere in the world.” He notes Nean- derthals as the full moral equivalent of humans. While xenia remains divided on that claim, there is little doubt about attributing the art to Neanderthals.

Source: Science
Tesla and competitors race to dominate luxury car market

Caleb Miller

For a company founded 14 years ago and having only been making a true production vehicle since 2012, Tesla is doing quite well. It has established its place in the market — appealing to a wealthy, forward thinking and somewhat environmentally conscious demographic. But the established automakers, and particularly the German luxury giants, are not happy to see a new player zooming their ranks.

Over the past couple of years, companies like BMW, Mercedes, and Porsche have been announcing their intentions to introduce a luxury electric vehicle to battle the Tesla Model S or Model X, which is now more than five years old, and so their production models aren’t due to hit the streets until next year. However, through concepts and leaked information, Tesla should have a pretty good idea of what type of competition to expect.

Most luxury companies initially stood plans for clunky, four-door “E” cars like the Model S, but the relative success of the Model X SUV and the general market trend toward crossovers has changed several automakers’ minds.

BMW’s i Vision Dynamics and i3, a quirky little hatchback, has had impressive specifications. The i3 can propel the Audi to 60 mph in less than 5.5 seconds and have a range of approximately 150-180 miles.

While BMW’s Concept X2 was caught a bit off guard after the success of Model S, it quickly responded by creating a sub-brand, trendy electric models with a focus on urban mobility.

Mercedes is following in the footsteps of its Bavarian competitor, announcing its “EQ” electric sub-brand along with the Generation EQ van, and a small SUV in the pipeline. As Tesla steamrolls ahead, the established car-makers rush to bring their electric cars to market. Tesla is continuing to expand along with the Model S and Model X, a smaller sedan called the Model 3 is ramping up production now, a new Roadster supercar is coming in 2020, and a semi-truck arrives sometime before that.

There are also rumors of a pickup truck, a passenger van, and a small SUV in the pipeline. As Tesla4416 well as its established car-makers are going to have to work even harder if they want to catch Tesla.

The Jaguar I-Pace concept at the 2017 New York City Formula E ePrix. The bodywork of this stunning concept is supposedly quite close to the production version and is due out in 2019. With the same setup as the SUV, it will get 300 miles. The Mission E is also rumored to be a true performance car, and might spawn an SUV variant not long after. A recent entry is Polestar — formerly Volvo’s performance arm, Polestar is now a separate electric sports car brand. Their first vehicle, the "1," will actually be a hybrid performance car, and might spawn a separate electric sports car brand. For more information on Tesla, visit thetartan.org/scitech.
The Carnegie Mellon University women’s indoor track and field team competed at the first day of the University Athletic Association (UAA) Indoor Championships on Saturday. Feb. 24 held on the campus of Case Western Reserve University in Cleveland, Ohio.

Senior Aparna Alavilli ran the 5,000-meter run in a career-best time of 17:16.51 to finish third. Also on the track, the distance medley relay team of junior Rose Stahl, senior Debarati Fernandes, junior Isaac Mills, and sophomore Kate Reilly ran to a fifth-place finish with a time of 13:25.24.

In jumps, sophomore Michelle Karabin placed third in the pole vault, clearing the bar at 3.62 meters, while junior Kiara Baltos. Her place fifth in the long jump with a career-best leap of 5.24 meters.

Senior Eloy Fernandez placed fourth in the 60-meter dash with a time of 6.99 seconds. That time stands as the school record, up as the team’s school record. Fernandez earned his third place at that time.

On Sunday, the Tartans finished at the UAA Indoor Track and Field Championships.

Good belting his time in the final placing fourth in a time at 1:57.16. Head up an eighth-place finish in the triple jump after a season-best mark of 10.67 meters. Alavilli earned a ninth-place finish in the 3,000-meter run Sunday, when she finished in 10:13.55. First-year Logan Bennett Jr. broke the school record with a blazing 4:16.72.

In the 5,000-meter dash, first-year Marvin Bennett Jr. broke the school record with a blazing 4:16.72.

At first doubles for the team, seniors Alex Liu and Tina Mansfield won the event with a mark of 10.67 meters. First-year Logan Bennett Jr. broke the school record with a blazing 4:16.72.

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The Carnegie Mellon University men’s tennis team faced 13th-ranked Trinity University on Sunday in the seventh-place match of the Intercollegiate Tennis Association (ITA) National Team Indoor Championships, winning 5–2. The Tartans are now 3–5 in the season.

The Tartans jumped to a 2-0 lead with wins at first and third doubles. Senior pair of Jeffrey Chen and Tommy Chung led off the scoring with a 8-3 win at the third position. Junior Daniel Levine and senior Rai Walters in the weight throw with a mark of 14.04 meters. First-year Logan Bennett Jr. became the first Tartan when he finished fourth in a career-best at 12–13, 14–15, 16–17, 18–19, 19–20.

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But curling also saw the most quintessential example of what Americans hope they can be and what the Games should be. The U.S. men’s curling team was led by John Shuster, the best curler America has to offer, who followed a bronze in the 2006 Turin Olympics with last and second-to-last finishes in the two following Olympics. The team battled back after a 2-4 start in round-robin play, captivated an American audience that fell in love with the games for two weeks, and won the most unlikely of golds.

In a time where the greatness of White’s snowboarding skill has seemingly exonerated him to the public, we saw the flip side with women’s perseverance paying off. The U.S. Women’s Hockey team got their revenge on Canada, their biggest rivals, from the heartbreaking silver from Sochi. Last year, the team announced they would boycott the world championships to protest equal pay. They took the risk, and won, striking a deal with USA Hockey, an important victory in the fight for equal pay for women.

The women’s hockey gold medal match itself was everything a fan could ask for (especially since NHL players, the best in the world, are not part of the men’s competition) – lead changes, momentum swings, and a heart-stopping shootout.

And so closes this 23rd Olympic cycle, as the athletes continue with their off-season competitions and training, and the world waits another four years to fall in love with sports they still don’t completely understand. But some moments will live with us forever, and that’s what the Olympics are all about.

Athletes experience highs and lows at Olympic Games

Do you suffer from severe asthma attacks?
Are you a non-smoker?
If so, you may qualify for one of our asthma research studies. Compensation may be provided.
Call or e-mail the Asthma Institute at 412-647-9955 or asthmainstitute@upmc.edu for more information.
with a layup in the opening
rebounds off the bench.

First-year Kylie Huffman
seven and four, respectively.
in assists and steals, with
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career high. Junior Jenn
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A10 « thetartan.org/sports                                                                                                                                       The Tartan
Women's basketball win
final game of the season
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The Carnegie Mellon
University women's basketball team finished its 2017-18 season with a victory against University Athletic Association (UAA) rivals Case Western Reserve University on Saturday, Feb. 24. After a close start, the Tartans pulled away in the second
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Sophomore Lauren Pensra led the Tartans with a game-high of 23 points, and 10 rebounds, marking the first double-double of her career. Sophomore MacAlla Filiere had 13
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Sculpture
The Carnegie Mellon
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Advice for Awkward People

On spring break plans

Dear Izzy,

I love my friends, but we can’t plan things for s**t. Getting the eight of us to try to plan something together for spring break is impossible. Not only are all of us loaded with a ton of club meetings on top of the classes we’re already taking, but all of us have a bunch of different ideas of what we want to do for spring break. Three people want to go somewhere down South, like Miami, or some tropical island where the weather is hot and the people are hotter, and three people want to go somewhere with more of a city-like vibe and a lot of stuff to do and see. The other person is not even sure if she can actually go anymore or be there for the whole time and she wants to accommodate for that.

Now, I’m just worried because I am very well aware we should have probably booked hotels and plane tickets a long time ago. Is there anything we can do to pull together a last minute trip?

Sincerely,
Travel-Ready ImPossible

Dear T.R.I.P.,

It is obvious that the most important thing that you guys need to do is make the effort and time out of your busy schedules to sit down and go over everything you have so far.

When you first meet up with your friends, try to talk things out and make compromises for things you want in a destination that you will and will not be able to meet. When you’re together, try to meet up and look at some places online together to try to find a few cities or islands that make everyone happy.

But, while it is clear what everyone wants, when the eight of you meet up, you need to start clearing up what you can realistically do. Some places and tickets will be completely out of your price range, and that kind of takes over all of your wants for the perfect spring break trip. Make sure to take that into consideration too, otherwise you’d run the risk of just not having enough money — which no one wants.

But, you can also consider smaller things too.

Try taking a road trip with two cars across the country — it’ll make for a great bonding experience and even greater memories, and it’ll save you the hassle of finding plane tickets — there’s always a gas station somewhere. Go to someone’s hometown and just chill there, or take them to yours and show them the place that shaped you.

But, if it’s impossible to coordinate a trip for all eight of you, staying at home and relaxing from the schoolwork, research, extracurriculars, and planning is okay too. FaceTime hopefully shouldn’t be as hard to coordinate.

Best,
Izzy

Bar Buddies: Industry Public House

For pricy cocktails and great flatbreads

There’s nothing better than a venue that serves both artisanal drinks and giant portions of food for a weekend night. Situated on Butler Street, Industry Public House has an expansive facade that you can’t miss. It’s almost entirely covered by windows, making it easy when window-shopping for places to chill and drink. When I found out the place is also known for its large selection of alcohol, I stopped by Industry Public House in Lawrenceville to see what all the fuss was about.

First of all, the space is huge, and the vibe was definitely happening. The dark decor gave a really cozy setting, and the crowd was an eclectic mix of young professionals, couples, families, and party groups.

It eventually got pretty packed, which is impressive given its huge space and many seating choices.

The bar has a lot of room for movement and mingling, which makes it a hot commodity for visitors.

As the night wore on, it got more and more crowded. I wouldn’t have minded, but that’s when the service became lackluster as well. Be prepared to use your assertiveness when flagging down waiters or bartenders here. The situation wasn’t too terrible, though, because I spent my time waiting by chowing down on one of their flatbreads. It definitely has a better quality of bar food than the usual suspects, but with a better standard comes a prettier penny to spend.

I ordered the Rhuby Rhuby Rhuby cocktail, which is a mix of blackberries, lemon, basil, and rhubarb liqueur. It was a perfect mix of tart, sweet, and savory. If cocktails aren’t your thing, they have a great selection of craft beers, whiskey, and other spirits. Their drinks menu is exciting, with a lot of great contenders, and the bar is decked with bottles. I would probably choose the drinks over the food here, if given the choice.

One last comment is the pricing, which can get pretty steep depending on what you order. The food, though portioned generously, is a little expensive for the college student looking for a good time. I’d recommend taking advantage of their happy hour. From 4:30 - 6:30 p.m. Monday to Friday, you get $2 off all draft beers and a flat rate of $7 for all cocktails, as well as discounted flatbreads and burgers. That way, you can enjoy the space without worrying about emptying your wallet.

Definitely worth the trip, though.
Identity. Representation. Power. All just some of the key themes centered in the story of Marvel’s highly-anticipated 18th installment: Black Panther.

While being immersed in the excitement that’s been building around Black Panther for the past couple months, I frequently remembered one of my first experiences with representation when I was younger. As a little girl, one of my favorite movies was Rodgers and Hammerstein’s Cinderella. If you haven’t seen it, it’s a musical version of the classic Cinderella story told with a mixed cast: the king is played by a white actor, the queen is played by Whoopi Goldberg, the prince is played by a Filipino actor, and the titular Cinderella is played by Brandy, a black actress.

I think I loved this movie so much mostly because of the catchy songs, but as I’ve gotten older, I’ve become more and more attached to it, because it was one of the first movies where I felt like I truly saw myself in the lead, like I could be that princess. It was my first taste of representation.

Maybe it’s not the best connection to Black Panther, being that Cinderella was a servant, forced into servitude by an evil stepmother. But maybe that’s one of the reasons why a movie like Black Panther is so important right now. There are no slaves, no gangsters, no drug addicts, none of the negative portrayals of African-Americans that are usually presented in films. Instead, Black Panther is a captivating story about a man’s journey to fulfill his destiny, never once believing that the color of his skin would hold him back. It was a superhero movie with a message.

Black Panther is set in the fictional East African nation of Wakanda, a technologically advanced civilization, powered by vibranium, hidden away from the rest of the world. A lot of the central conflict of the film has to do with Wakanda’s ability to utilize its resources to help the rest of the world. The nation of Wakanda was truly a character in itself. The portrayal of the nation included dense forests, rustic reds, greens, and browns — what you would expect from an African nation, interwoven with high powered trains, towering buildings, gorgeous waterfalls, and mountains. It was a place that seemed both foreign yet familiar. Adding to the beauty of Wakanda are the gorgeous costumes, makeup, and hair designs incorporated into the film, created by Ruth E. Carter, Joel Harlow, and Camille Friend, respectively, all inspired by the history of African tribes.

The women in the movie epitomize black female power. The nation’s armed forces are called the Dora Milaje, female warriors sworn to protect Wakanda and its king, T’Challa (Chadwick Boseman), aka the Black Panther, who we are first introduced to in Captain America: Civil War. The Dora Milaje is led by Okoye (Danai Gurira) and are adorned in matching red-toned armor, shaved heads, and a fierce demeanor. One of my favorite scenes is when Okoye, while undercover, complains about her discomfort with wearing a straight-haired wig, a quick play on her acceptance of her own feminine beauty. Once a fight breaks out, the wig is one the first things she tosses away. In an interview with People Magazine, Gurira called the moment subversive, and a refusal of conventional norms of feminine beauty, saying “[Okoye] is just being who she is. You know, being proud of her bald head and her tats. And how her femininity — all of the women [in the film] — their femininity coincides so seamlessly with their ferocity. And how those two things do not have to compromise themselves for the other thing.”

Other women in the film include Nakia (Lupita Nyong’o), T’Challa’s somewhat love interest, a warrior in her own right, who is a strong believer in doing good in the world and helping those not able to help themselves. Letitia Wright shines as T’Challa’s little sister, Shuri. Although 16, she is the brains behind the creation and maintenance of the technology of Wakanda.

While Marvel villains are usually pretty one-dimensional and unmemorable, with the exception of Loki of course, Erik “Killmonger” Stephens (Michael B. Jordan) carries a complexity that makes the title of villain somehow seem wrong. While I don’t agree with his motivation to seek vengeance on T’Challa, it’s easy to understand where those motivations hailed from, and how this was created as a product of his childhood. Killmonger often cites his experiences growing up as a black man in America, being linked to a history of slavery and oppression, as the motivation behind a lot of his actions. “You sitting up here comfortable. Must feel good. Meanwhile, there are about two billion people all over the world that look like us. But their lives are a lot harder. Wakanda has the tools to liberate them all,” says Killmonger at one point in the movie. There were moments when I found myself more interested in Killmonger’s story over T’Challa’s, but I praise Marvel for finally creating an antagonist that feels like an equal contender to the movie’s protagonist.

Black Panther includes a truly melanin infused cast, essentially a who’s-who of black Hollywood, including familiar faces such as Daniel Kaluuya, known for his Oscar-nominated performance in Get Out, as W’Kabi, Angela Bassett as T’Challa’s mother Ramonda, Forest Whitaker as Zuri, the spiritual guide, Sterling K. Brown as N’Jobu, Winston Duke as M’Baku, and Florence Kasumba as Ayo, among others. The film also includes Martin Freeman returning as Agent Everett Ross, and Andy Serkis who gives a stunning portrayal of the crazed Ulysses Klaue.

Black Panther has something for everybody: a captivating story, fully-fleshed out characters, a classic comic book superhero adaptation, and amazing music by Kendrick Lamar. Overall, the hype behind Black Panther is absolutely deserved, and worth every praise and box office smashing record it has received thus far.
Black Panther as a Cultural Movement

article and layout by Izzy Sio | Pillbox Editor

I love Marvel, but I am very clearly not African-American. While I am proudly Asian-American, my New England experiences have also made me very basic and white. In fact, I might be one of the least qualified people to tell you how important Black Panther is. But, I can’t emphasize how instrumental this film is for not just the future of Hollywood, but for an entire generation.

It is impossible to count the number of records this movie has broken on two hands. Black Panther is currently the highest-rated superhero movie on Rotten Tomatoes with 97 percent, tied with The Incredibles. It had the most ticket presales out of all superhero films, including those from Marvel Studios. It has the Marvel Cinematic Universe’s (MCU) highest-grossing first week at the box office. It had the biggest opening weekend at the box office for an African-American director, Ryan Coogler. It set a record for the highest box office opening weekend in February, beating Deadpool by $60 million. Oh and by the way, that opening weekend made $202 million.

Black Panther, a movie almost entirely featuring African-American actors, directors, writers, and overall crew members, now has the fifth-highest domestic opening weekend of all time, wedged between two of the MCU’s biggest movies, The Avengers and Avengers: Age of Ultron.

Hollywood calls Black Panther and its financial performance a watershed moment. Black Panther is not just a magnificent, long-overdue film that praises its cultural origins. It’s become a beautiful gemstone in the history and culture of African-Americans, and maybe of their children’s history and culture, and perhaps a lightning rod of inspiration for those who seek it. It educates others about African culture and helps to open people’s perspectives about the world around them. It is visually stunning and probably Marvel’s smartest movie, with every choice made—certain shots, certain costumes and motifs, certain colors—meaning something. It is thought-provoking and examines a culture’s past to prepare for their future through its larger, overall messages. It is masterfully acted, featuring fantastic performances from all of its actors—especially that of Michael B. Jordan, whose portrayal of Killmonger usurps the title of the MCU’s best villain from Tom Hiddleston’s Loki for a key reason: Loki, universally loved, is a classic comic book villain. But Killmonger, also universally loved, starts discussions.

Everything surrounding Black Panther was more than just hype for another Marvel movie. It was the slow build-up to a cultural reckoning; from its casting news and announcements to its trailers to the moments before and after walking to the theater and seeing the celebration of African and African-American culture reflected in the clothes of the people Black Panther seeks to represent, this movie had much higher stakes and maybe even sky-high expectations to meet due to its material and proposed vision.

And thankfully, it did. In fact, not only did Black Panther meet those sky-high expectations, it almost fundamentally changed our cultural landscape. Black Panther caused tremors throughout a culture and through a grander political scheme. It’s finally proven how and why representation matters in Hollywood and what this can do for a person. In a time of political turmoil and loss of hope, Black Panther brings that hope back to its community and worldwide, and maybe serves as an inspiration to that young African-American boy who wants to break into the entertainment industry or that African-American teenage girl wanting to break into the STEM fields. However, since this is also a time of said political turmoil, it’s also brought out the worst in people.

In the first few days of Black Panther’s release, some Twitter accounts tried to spread false stories of attacks at screenings, saying that African-American attackers called people out saying “This movie ain’t for you, whitey” or “You’re in the wrong theater.” To make matters worse, pictures of “victims” from these Twitter accounts ranged from pictures of domestic abuse victims to pictures of people who were attacked up to five years ago.

To combat the racism and bigotry, a little while after, some Twitter users pushed back and mocked the attackers with tweets such as “last night I was attending Black Panther when a black child who looked to be around four years old told me ‘this movie wasn’t for me’ and proceeded to violently assault me with an eighteen megaton atomic bomb,” accompanied by a picture of an atomic bomb, and other stories of “attacks” combined with images of beaten up people from pop culture. The overwhelmingly positive response Black Panther has generated from people shows that overall, the movie aims to be a force for good and a catalyst to shape the future. And perhaps most importantly, people are supporting that change and working harder to make it happen.

In an op-ed piece with CNN, host of The Dean Obeidallah Show, Dean Obeidallah, stated how Black Panther’s success “gives me hope that one day my minority group, Arab Americans and Muslims, will see a superhero from our community on the big screen.” Throughout most of our lives, African-Americans and members of other minority groups like myself have seen people who don’t look like us as people needing to be saved, or as villains, or simply not on the screen at all. But Black Panther changes all of that drastically.

From a financial and business standpoint, Black Panther proves that African-Americans on the screen are bankable and can generate profit, and that consumers are yearning for more diverse properties where they can see themselves on TV or in a packed theater. From a cultural standpoint, Black Panther is the newest addition to a prestigious and widely celebrated list of movies like Star Wars and fellow MCU entries The Avengers and Raiders of the Lost Ark, celebrated for their impact on history, on people, and on a generation. And for African-Americans, Black Panther is an overwhelmingly positive reminder that you truly can do anything you set your mind to, because someone who looks just like you might just be doing the exact same thing.
Every year, Carnegie Mellon is lucky to have passionate students work together to organize events that celebrate diversity on campus. They help create comfortable and safe environments for students to share their various differences with others in the university. One of the most recent of these events that occurred was the Spark the Movement showcase, which took place in the Cohon Center Rangos Ballroom last Friday. The showcase, which has now become an annual university event, started just last year as a project by former fifth year scholar, Rachel Freer. I was fortunate to have been able to attend last year’s showcase, and I was excited to see how similar and different this year’s event would be.

The live performance part of the showcase was divided into two parts. The show opened with a powerful performance of Nina Simone’s “I Wish I Knew How It Would Feel To Be Free,” by electrical and computer engineering major and senior, Arnelle Etienne and Ziv Piper accompanying her on the piano. The performance easily moved the entire audience, and it set a very empowering and reflective tone for the rest of the event. The acts that took place afterwards all had a similar impact on the audience, with each and every performance being very genuine and representative of the student performers’ experiences. Junior Art major, Emily Giedzinski’s personal choreography to the song “Ugly” by Nicole Dollanganger, was a powerful example of the honesty that the performers put into their acts, as her dance was a personal reflection of an experience of bullying. Stories of other various social and internal hardships were told through spoken word poems and songs, as well as paintings and photographs throughout the event. The second part of the Spark the Movement showcase took place immediately after the live performance portion, at a reception sponsored by the Center for Student Diversity and Inclusion. All the performers and audience members were able to celebrate the event together and view visual art pieces that share similar messages to those from the live performances.

What’s so amazing about this showcase is how strong of a connection you can feel with all the artists. They shared personal feelings and stories on topics and issues that many in the audience, including myself, could easily relate to. Last year, as a freshman first seeing the showcase, I didn’t truly understand the importance of this event. Now I can say that I’ve truly realized how significant it is to talk about our feelings on both social and personal issues with others in the campus community. Sparking such conversations can help lead to creating more safe spaces for people to fearlessly be themselves and connect with others who can also understand their experiences.
"Tyler, the Creator has emerged as an unlikely voice for honesty and compassion with his latest work, and his show at Stage AE fully reflected that commitment."
The music of rappers Tyler, the Creator and Vince Staples is seemingly diametrically opposed. Tyler, on his latest album *Flower Boy*, adopted a floral theme rife with garden imagery and immaculate live-instrumentation arrangements. Staples, on the other hand, worked with rising electronic producers on *Big Fish Theory* to craft an industrial, almost Orwellian work. *Big Fish Theory* is abrasive and wordy, while *Flower Boy* is inviting and catchy. This is not to say that Tyler failed lyrically on his album, but rather that his typically baritone flow managed to put together an album as well-known for its hooks as its verses. Both projects are successes in their own rights, but this is perhaps the only unifying factor that brought Tyler and Vince together on their ongoing joint tour.

The show last week, with Vince opening and Tyler headlining, drew a packed house at Stage AE. The majority of the crowd, it seemed, came to see Tyler, and that was most apparent during Vince’s set. The crowd bobbed along to his electronic-inspired bangers, but for the most part seemed disinterested in his music. This was especially upsetting given Vince’s level of notoriety in hip hop and the quality of his music. The set, too, was great, as the stage and Vince’s presence felt like something drawn straight from 1984. Digital cubes were able to display video twisted and turned to the beat of each song, giving the stage a surreal look meant to unsettle the audience. Hits like “Big Fish” and “Norf Norf” drew excitement from the crowd as Vince’s most well known songs, but there were noticeable dips in energy when lesser-known songs like “Party People” came on. Much of Vince’s new music is crafted to be danced to, as it creates an almost club-like atmosphere. It became more explicitly clear once Tyler took the stage, the crowd was evidently more interested in moshing than dancing.

There was a lull of almost 40 minutes between Vince’s and Tyler’s set, and the crowd grew noticeably more restless as time went on. Then the clock struck 10:00 p.m., and Tyler’s entrance began. Vince’s wall of digital cubes had been disassembled to reveal a purple curtain, and the curtain eventually dropped to reveal Tyler standing atop a log resting on its side at an incline. He was well above the audience, facing away from the crowd as *Flower Boy* hit “Where This Flower Blooms” faded in. He turned to face the crowd only once his vocal part began, and immediately grabbed the energy of the crowd. He held it for the entirety of his set. The set itself was fairly substantial in length, as well. He played almost the entirety of *Flower Boy* in addition to songs off earlier albums like *Goblin* and *Wolf*. Bangers like “Who Dat Boy” and “I Ain’t Got Time” sent the crowd into a frenzy. I was hit in the face at least three times, at one point so hard that my glasses flew off and went missing for half of a song. Luckily, a good samaritan helped me find them, and I was able to quickly fix them before the next track.

Aside from former Odd Future collaborators Taco — who opened the show with a DJ set before Vince came on — and Jasper, who sat off to the side, Tyler was the only person on stage, and he commanded it with ease. For someone sharing such personal details in songs like “Garden Shed” and “Glitter,” both of which he performed, Tyler showed uniform confidence in the words he rapped and sang. For an artist like him, who went from spouting homophobia in his early works to quietly coming out of the closet on *Flower Boy*, Tyler carried the same genuine energy on stage that sold me on the album. The show felt personal, cathartic — especially for Tyler as he screamed “I’ve been kissing white boys since 2004” — and celebratory. Tyler, the Creator has emerged as an unlikely voice for honesty and compassion with his latest work, and his show at Stage AE fully reflected that commitment.
CMU ALLIES is hosting their third Open Mic Night event, taking place Friday, March 2, as part of their observance of Zero Discrimination Day. Zero Discrimination Day, an annual holiday celebrated by the United Nations (U.N.) and other international organizations, focuses on challenging discrimination by celebrating “diversity, tolerance, and inclusion,” a goal which ALLIES aims to fulfill with their “Shine a Light” Open Mic Night.

ALLIES is Carnegie Mellon’s primary student activist organization, with a strong focus on the diverse undergraduate LGBTQ+ community. In addition to offering materials and hosting events in support of LGBTQ+ students, they also aim to create a more inclusive and educated community at Carnegie Mellon. Frequently tabling on campus and coordinating social activities, ALLIES creates spaces for their students to become more connected and more informed. A few of their main initiatives include running support groups for various demographics and intersections within the LGBTQ+ community, like the Queer Women Support Group and the Trans and Non-binary Support Group, as well as recognition of formal holidays, like the Trans Day of Visibility, National Coming Out Day, and GAYpril.

“Shine a Light” will celebrate inclusion by placing marginalized groups at the forefront; it aims to place a spotlight on the challenges those groups face, as well as highlight the wonderful diversity that exists within them. Members of those groups will have the opportunity to perform a piece that shares their experiences, helping to create an atmosphere of understanding across the many communities and cultures within Carnegie Mellon, and even Pittsburgh as a whole. In the true spirit of inclusion, ALLIES encourages everyone and anyone to perform, “regardless of identity or affiliation.” While pieces relating to the LGBTQ+ community are welcome, “Shine a Light” will feature a variety of pieces relating to a variety of topics, so they do not have to solely relate to LGBTQ+ issues. However, there are a few requirements:

ALLIES also encourages everyone to stop on by and listen to the performances, even if you do not perform. Some notable performances from past years have included songs from Carnegie Mellon’s Christian a capella group Joyful Noise, as well as spoken word on the struggles of growing up queer in a homophobic society. “Shine a Light” will take place Friday, March 2, 7:30 p.m. - 9:30 p.m. in the Connan Room.

If any individuals are interested in performing for the event or have any further questions, please send an email to allies.open.mic@gmail.com. If you’d like to gain more information about ALLIES, feel free to stop by their weekly general body meetings, which are every Wednesday at 5 p.m. in the Cohon Center Room 335 (SoHo).

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sudoku

2 4 3 8
5 8
4 1
7 5
3 5

4 9 2 1

sudoku courtesy of www.krazydad.com

kakuro

Solutions from Feb. 19

crossword

DEEM ARSON PACT
ISTONENHRUASHY
ESTOSLIDEITIN
MOUNTAINVENICE
BATTMOLT
SERENESSAYIST
PLEASRADONNCO
LIAMCAROLPLOW
ITDSLISIRENE
TESTCASEHOOITER
LACECOUP
TYRANTPASSOVER
REALINERTSAGA
OTTOORATEANAT
DISCGNATANALIFNA

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

sudoku

maze

kakuro courtesy of www.krazydad.com
This could be YOU!
by Parmita Bawankule

HEY YOU

Yeah, I'm talking to you,
Carnegie Mellon student

Do you want your comic over here?

No artistic experience required!
Just share your funny/witty/silly/memey story!

any art style!

The only requirement is that you censor any #@%&*! swear words

Just send an email to
comics@thetartan.org to set things up!

parmdraws.tumblr.com
Eating for Two
by Charlie Higson

WOW, THAT’S A BIG PLATE, JEN.

WELL, AFTER ALL, I AM EATING FOR TWO.

ME AND MYSELF.

... ARE YOU GUNNA BEAT ME UP?

heckifiknowcomics.com
horoscopes: The signs under stress

Aries
march 21 – april 19
Zones out

Taurus
april 20 – may 20
Screams

Gemini
may 21 – june 20
Pretends nothing is wrong

Cancer
june 21 – july 22
Has a panic attack

Leo
july 23 – aug. 22
Binge watches Netflix to avoid problems

Virgo
aug. 23 – sept. 22
Cries a lot

Libra
sept. 23 – oct. 22
Asks for help

Scorpio
oct. 23 – nov. 21
Goes on a cleaning spree

Sagittarius
nov. 22 – dec. 21
Meditates

Capricorn
dec. 22 – jan. 19
Tries to get themselves together

Aquarius
jan. 20 – feb. 18
Has a dance party

Pisces
feb. 19 – march 20
Hangs out with friends

Crossword courtesy of FreeDailyCrosswords.com

across
down
1. Some mattresses
2. Biblical high priest
3. LBJ's successor
4. Drunkard
5. Bailiwicks
6. Exchange for money
7. Hoi ___
8. Belief involving sorcery
9. Writer Dinesen
10. High-kicking dance
11. At full speed
12. Florence's ___ Vecchio
21. Oppressively hot
22. Cricket team
23. Wears well
24. Atoll unit
25. Mouthlike opening
29. "The Crucible" setting
30. Claw
32. Alberta's home
33. Dark brownish red color
34. Partly melted snow
35. Keep an ___ the ground
36. Celsius, for one
44. Final course
45. Say again
46. Commands
48. Copycats
49. Chilean pianist Claudio
50. Artist Matisse
51. Abnormal body temperature
52. Continental identity of a Chinese person
54. Cincinnati club
55. Dresden's river
59. Orch. section
60. Driving peg
61. Source of iron

Parmita Bawankule | Comics Editor
### all week
02.26.18 - 03.04.18

**The Drowsy Chaperone**
8:00 p.m. - 10:30 p.m.
Purnell Center

Come see the School of Drama’s production of The Drowsy Chaperone, which is a musical about a musical! You don’t want to miss this!

### Monday
02.26.18

**Kiltie Band Midwinter Concert**
7:30 p.m. - 8:30 p.m.
Phipps Conservatory and Botanical Gardens
Cohon Center, Rangos Hall

The 17th annual Kiltie Band Midwinter Concert will be taking place this week. Come watch and support your friends! Refreshments will be provided.

### Friday & Saturday
03.02.18 - 03.03.18

**Detour Improv Comedy Festival**
Cohon Center, Studio Theater

Come stop by Carnegie Mellon’s first two-day improv comedy festival, hosted by The No Parking Players. Various improv comedy groups from other universities and organizations will be performing too. Be sure to check this out during your free time, they’ll be performing for eight hours!

### Saturday
03.03.18

**ICCA Central Quarterfinal**
7 p.m. - 10 p.m.
Soldiers and Sailors Memorial Hall

Get excited for the International Championship of Collegiate A Cappella (ICCA) quarterfinal. Watch some of Carnegie Mellon’s a cappella groups, like Counterpoint, the Treblemakers, and the C# Singers compete with groups from the University of Pittsburgh for the top spot.

### Sunday
03.04.18

**AB Films Presents: Oscars Viewing Party**
9 p.m. - 11 p.m.
McConomy Auditorium

Interested in watching the Oscars on the big screen? Head over to McConomy this Sunday to see who will be the big winners this awards season.
The Carnegie Mellon Activities Board brought the CMU Cyphers back to The Underground last Thursday night for their spring performance. Since the club’s start four years ago, the Cyphers have continued to surprise and entertain the Carnegie Mellon community with their freestyle rap skills, covering a wide range of topics and showcasing their unique talents. A mix of CMU Cyphers alums and current students of their StuCo, “Introduction to Freestyle Rap,” performed a mix of cyphers, written pieces, freestyles, and a variety of other pieces. The CMU Cyphers have weekly meetings on Saturdays from 4:30 p.m. - 6:30 p.m. at 5308 Beeler Street.