





FEATURE PHOTO

# Black Panther actor Bambadjan Bamba talks DACA



Bambadjan Bamba, actor, filmmaker, activist, and DACA recipient was hosted by the Activities Board last Tuesday. He gave a talk about his career and life story, highlighting the importance of supporting DACA.

## Campus Crime & Incident Reports

### Alcohol Amnesty

March 31, 2018

Police were called to Donner House with reports of intoxicated students. Two Carnegie Mellon students were provided with medical attention. Criteria for alcohol amnesty were met, and no citations were issued.

### Underage Drinking

March 31, 2018

Two Carnegie Mellon students were found intoxicated in Morewood Gardens by University police. They were provided with medical attention and issued citations for underage drinking.

### Disorderly Conduct

April 1, 2018

University Police responded to Margaret Morrison Apartments following reports of an intoxicated student. While she was being provided with medical attention, she became disorderly and struck EMS personnel. The student was issued citations for disorderly conduct and harassment.

### Underage Drinking

March 31, 2018

A male Carnegie Mellon student was reported to be drunk and disorderly in The Underground. He was provided with medical attention and issued a citation for underage drinking, public drunkenness, and disorderly conduct.

### Burglary

April 1, 2018

A backpack was taken from a room in Stever House. An investigation is ongoing.

### Access Device Fraud

April 2, 2018

A Carnegie Mellon student alerted University Police about an unauthorized transaction on his PNC account. An investigation is ongoing.

### Theft of Camera

April 4, 2018

A Carnegie Mellon staff member reported to University Police that her camera was stolen

from Hunt Library. An investigation is ongoing.

### Disorderly Male

April 6, 2018

University Police responded to the Cohon Center following reports of a disorderly man. A CulinArt employee was escorted off campus without incident.

Compiled by  
NORA MATTSO

### WEATHER

Source: [www.weather.com](http://www.weather.com)

#### TUESDAY



47° / 31°

#### WEDNESDAY



53° / 42°

#### THURSDAY



68° / 47°

#### FRIDAY



76° / 55°

#### SATURDAY



75° / 56°

#### SUNDAY



60° / 39°

### STUDENT GOVERNMENT COLUMN

#### BENJAMIN JOHNSON-STRAUB

Special to The Tartan

In October, we published an article expressing our concern at the lack of student involvement with the consideration of proposed changes to the course drop and withdrawal deadlines. Six months later, we are happy to report that both the new policy and the process that got us to that new policy have shown great improvement.

Starting next fall, the drop period will be six

weeks long rather than two. A system of vouchers will be introduced allowing undergraduates to drop any course up to the last day of classes three times during their academic career. A robust evaluation plan is being developed to ensure that when the new policies are evaluated in two years, future changes to the drop and withdrawal period will be beneficial to students and faculty.

This new policy is the result of a decision on the part of the Task Force for

the CMU Experience and Provost Laurie Weingart to engage meaningfully with student and faculty elected bodies. Faculty Senate, Undergraduate Student Senate, and the Graduate Student Assembly all had valuable input to give the Task Force which had not been heard in previous discussions.

Most importantly, however, the involved members of the Task Force showed a willingness to iterate on the proposed Drop/Withdraw policy until we

found a policy that was acceptable to everyone involved. This is in contrast to a dynamic in which students provide information or opinions to the university and are not consulted again until a decision has already been made. We hope that the interactive process of crafting the new Drop/Withdraw policy will serve as a precedent for many more productive collaborations in policy-making between the university administration and its students.

### SOCIAL ACTION CALENDAR

## FORWARD!

a few of this week's activism opportunities at Carnegie Mellon

**BOOK SALON: RACE AND AMERICAN PROGRESS**  
4:30PM-7PM, WALTON ROOM

april 10

**FILM SCREENING: TALKING BLACK IN AMERICA**  
4:30PM-6PM, GATES 4401

april 11

**SOCIALLY ENGAGED ART AFTER SOCIALISM**  
4PM, FRICK FINE ARTS BUILDING

april 12

### Corrections & Clarifications

If you would like to submit a correction or clarification, please email The Tartan at [news@thetartan.org](mailto:news@thetartan.org) or [editor@thetartan.org](mailto: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.





# Dr. Cranor, head of privacy lab, on impact of CUPS research

ADAM TUNNARD  
Staffwriter

The revelation that Facebook may have passed on the data of as many as 87 million users to Cambridge Analytica has brought the issue of privacy online to the forefront of the public consciousness. Consumers are asking who has their data, where their personal information may have been distributed, and how their interests fit into a business model where the product is their own data. Carnegie Mellon's CyLab Usable Privacy and Security Laboratory, or CUPS, has been researching these issues since its foundation.

According to their website, the lab focuses their research on three distinct aspects of security systems, "building systems that 'just work' without involving humans in security-critical functions; making secure systems intuitive and easy to use; and teaching humans how to perform security-critical tasks."

This type of research is imperative in the world in which we live: security systems have never had more of an impact than they do now. The complex nature of privacy in the era of the internet brings together PhD candidates, masters students, and other researchers across a variety of disciplines including, but not limited to, societal computing, engineering

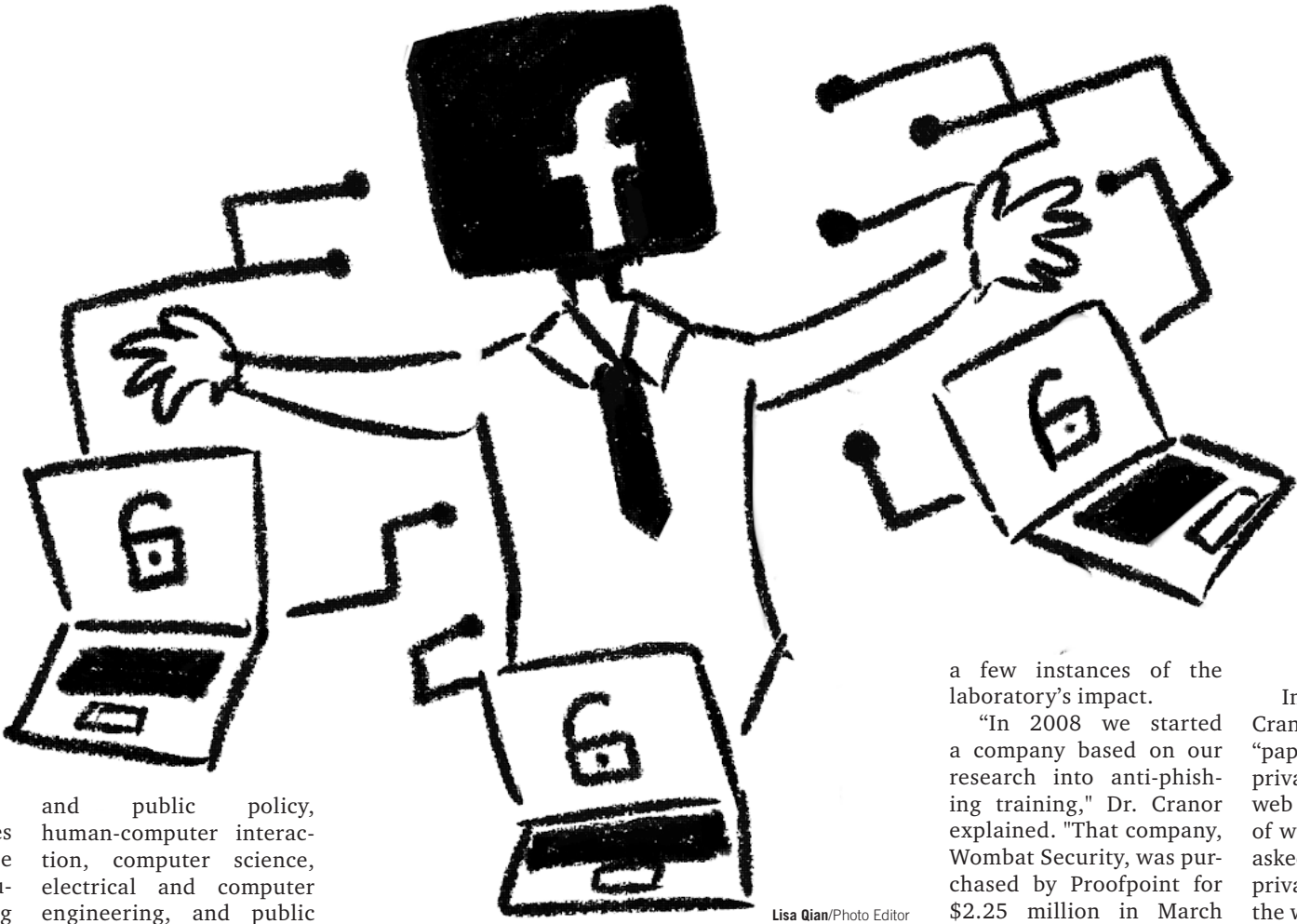
and public policy, human-computer interaction, computer science, electrical and computer engineering, and public policy and management.

The Tartan spoke to the founder and director of the laboratory, Dr. Lorrie Faith Cranor, who also serves as a professor of computer science and engineering and public policy, as well as associate department head of engineering and public policy. She started the lab in 2004 "shortly after [becoming] a faculty member at Carnegie Mellon" and has "been the director from the beginning."

She explains that privacy and security applications need to be less "hands on" for humans, as "any time humans have to

remember to do something or pay attention, there is a risk that they won't." She continues, "for example, when web browsers pop up security warnings, humans tend to just swat them away without paying attention." A more secure and usable browser or system would handle the security threat accurately and without human interaction, which is a great example of what the lab researches and develops.

Some examples of published CUPS research in the past include a Joshua Tan, et al. paper titled "Can Unicorns Help



a few instances of the laboratory's impact.

"In 2008 we started a company based on our research into anti-phishing training," Dr. Cranor explained. "That company, Wombat Security, was purchased by Proofpoint for \$2.25 million in March 2018. It is now a leading supplier of security awareness training services to companies and organizations around the world."

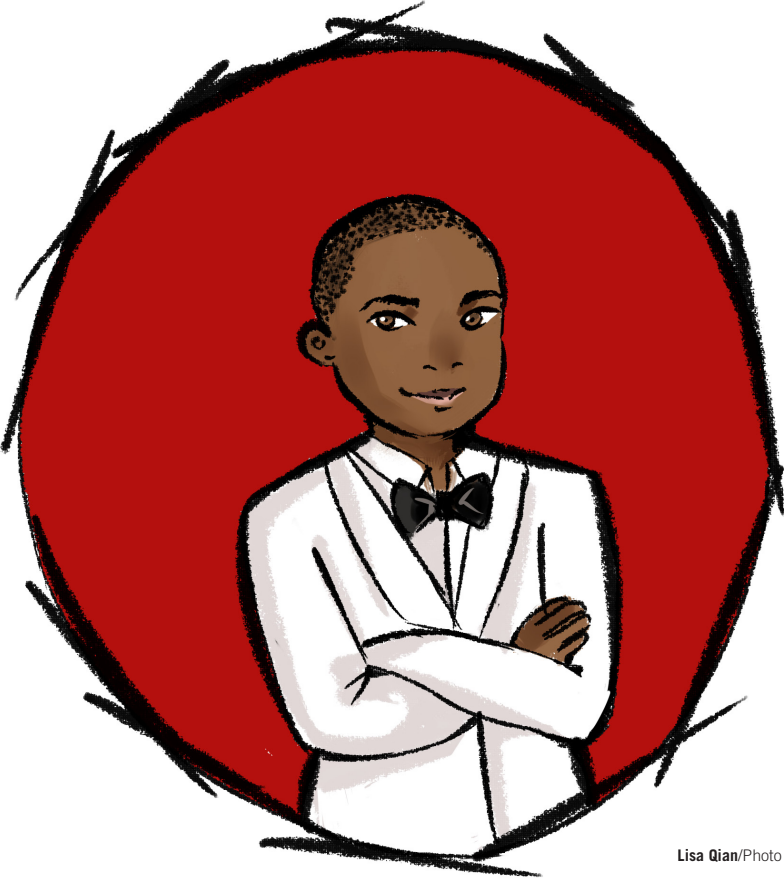
Furthermore, Dr. Cranor stated that "Microsoft Internet Explorer phishing warnings were improved based on [our] research" and that "Facebook implemented privacy nudges to remind people to adjust their settings based on [our] research." Also, Dr. Cranor "started the Symposium on Usable Privacy and Security (SOUPS)," which is now "in its 14th year and run by the USENIX Association."

While no papers have been published this year, one that is currently being worked on is something that a lot of Carnegie Mellon students and faculty are stakeholders in. Titled "It's not actually that horrible': Exploring Adoption of Two-Factor Authentication at a University," the paper looks into Carnegie Mellon University's use of Duo Mobile login authentication. It will be presented at the 2018 Conference on Human Factors in Computing Systems later this month.

In addition to this, Dr. Cranor commented that a "paper on how people use private browsing modes in web browsers" and "a study of what people draw when asked to draw pictures of privacy" are currently in the works.

Issues relating to privacy and security systems are only becoming more central to global technology conversations, with corporations and governments constantly in the news for privacy and security violations. As consumers may become more wary about their presence on the internet, the work that the CUPS laboratory does will likely become more auspicious. Although privacy policy is currently determined on the supply side, it is possible that demand will shift in the wake of these scandals, and more attention will be paid to the work of the CUPS lab.

## Leslie Odom Jr.'s new book lends advice to graduates



ODOM, from A1

to have this kind of creative outlet for myself always."

Odom graduated from Carnegie Mellon University's School of Drama in 2003. He dedicates his book to his teachers, the many people who have served as mentors to him throughout his life. In the book, he discusses his relationship with voice coach Professor Thomas Douglas and cites his dance teacher Professor Judy Conte as someone who was "really important and special to me."

The Tartan asked, considering the recent dialogue that has surrounded mental health at the School of Drama, how Odom makes time to take care of his own mental health, to which Odom credited the art form with being a meditative and therapeutic aspect in itself.

"As you work on the issues that are holding you back in your work, it frees you up in your life as well, and vice-versa," he says. "When you choose to really devote yourself to a life in the theater, a life as an artist, it comes with challenges for sure, but there is sort of a built in therapy aspect because there is so much self-analysis. We spend our time dealing with empathy, we spend our time dealing with humanity and human foibles, and so you can allow time to keep an eye on those things in your life as you work on them on stage."

For those moments where you can't push through closed doors and are facing personal limitations that you can't reach beyond, Odom states that "in those times, it helps to have a real spiritual practice to deal with that."

On April 27, Odom can be seen in his first televised concert on PBS as part of their *Live from Lincoln Center* series. Odom calls the hour-long performance a "half diary journal entry, half concert," where he performs songs from his albums and others he calls some of his "favorite songs on the planet."

"We really married the music and the song choices with a deeper look into what life has been like for me over the past year since the *Hamilton* phenomenon," says Odom. "It was a really big deal for me...I'm really proud of the concert special."

As for future projects, Odom can soon be seen starring alongside Freida Pinto in *Only from* writer-director Takashi Doscher and in the as-yet untitled feature film directorial debut from Sia.

## Mayor Cruz on energy loss in PR following Hurricane Maria

CRUZ, from A1

Carnegie Mellon that she often praised throughout the speech. The island had to completely rethink all procedures: "We can't think out of the box because we have no box." In this spirit, she unfolded what looked to be a small plastic pouch in her hand, which turned out to be a solar lamp that could flash (to signal SOS without using one's voice) or function as a regular lamp that students could use to study when they were without power. She insisted that "technology must have a heart."

A theme of the lecture was the hope that was inspired in her when she saw people helping each other, not just in Puerto Rico but also gestures of goodwill toward the island from complete strangers on the

mainland. Cruz recounted the story of how one day in November, she received a postcard from someone in Ohio, with a one-dollar bill attached. Soon, she started getting other postcards with small amounts of cash attached to them, and finally packages from Amazon with solar components from strangers who wanted to help, including some from Texas, which had just been hit by Hurricane Harvey. Her heart surged with hope. "When others had failed, you hadn't," she said, her voice choked with emotion. "You saved lives because you gave us hope."

A point she frequently reiterated throughout her speech was that we need to be fearless and unapologetic when standing up for what we believe in, although she clarified her point by saying to make sure that what we believe in is actually good

for the majority of people. "Make sure you don't let anybody, no matter the color of the house they live in, tell you that you don't have the right to speak up. Or the address," she told the audience, referring to the President again.

She implored the student audience to go out and make a difference in the world. "Don't ever forget that you're blessed to be educated in one of the finest institutions [in the world]," she said. Although one cannot possibly help every person, one should never let someone go without help because one didn't try his or her best, or because one looked the other way. It may seem overwhelming, but she said, "change it one step at a time." She asserted in her speech that we owe it to the world, to Pittsburgh, and most of all to ourselves, to do good.



Mayor Carmen Yulin Cruz Soto of San Juan, Puerto Rico pictured, speaking to students at Energy Week.



# Forum

FROM THE EDITORIAL BOARD

## Sinclair shows problem of media consolidation

Sinclair Broadcast Group has spent decades acquiring the 193 local TV news stations it currently owns and for the last couple of weeks, has been the subject of many local news stories. Though Sinclair’s broad reach into the television-viewing households of America has not exactly flown under the radar, with many news outlets covering Sinclair’s acquisitions of outlets and struggles with regulators, it took a video published by Deadspin to make this issue really become part of the public consciousness.

The video depicted anchors from forty different news outlets reciting the script that had been handed down by Sinclair. Timothy Burke of Deadspin overlaid the dozens of news anchors all repeating the same message: the media is biased, and you should be on the lookout for journalists who push their own agendas through their work. The effect of the myriad of outlets making the same statement all at once was chilling and led many, including late night host Jimmy Kimmel, to bemoan Sinclair’s effect on democracy.

This is not the only instance where Sinclair has required that the news stations run their own particular content. While, according to *The Washington Post*, most “must-runs” from broadcast groups are meant to promote station content, Sinclair makes stations run segments like commentary from former Trump advisor Boris Epshteyn, or their daily “Terrorism Watch Desk.”

While dystopian-looking visuals of this particular Sinclair must-run were indeed disturbing, the real insidious nature of Sinclair’s effect on the minds of the public comes not from this specific must-run, but from their overall effect on local news.

A recent study by Gregory J. Martin and Josh McCrain of Emory University examined the effects of a Sinclair acquisition on the local station being acquired. They found that vocabulary of news coverage became more similar to the lexicon of rightward rhetoric, and that news covered more national politics at the expense of local issues.

Local TV stations are one of the few remaining bastions of local journalism, with a Pew study showing that 37 percent of Americans use local news as a news source — a far larger share than cable news. Americans return to local news because the news covered pertains to their immediate community and comes from local figures they know and trust. Since local newspapers are on the decline, it is actively detrimental that these trusted local news sources are shifted away from vital local coverage to national, partisan issues, and that the voices and faces of the anchors they trust are used to promote a

partisan agenda — even if it is labeled as editorial.

Journalists from a Sinclair-run news station found, in a piece they wrote anonymously for Vox to avoid losing their jobs, that the must-run content felt contrary to their journalistic mission. “We hated the way the PSA bashed other news outlets and the way it insinuated that we were the only truthful news source — despite the rightward tilt our network has taken over the years. Our anchors privately said they felt like corporate mouthpieces, especially when they found out no edits of the script were permitted. Yet bosses made it clear that reading the message wasn’t a suggestion but an order from above.”

A general distrust in “the media” harms all news outlets as consumers will deem reputable, well-sourced journalism biased. These Sinclair journalists understood that, in making these general attacks the “PSA” was attempting to lower public trust in the media.

The pro-Trump slant of the must-run pieces that Sinclair forces on broadcast stations has led to accusations stating the uproar around Sinclair’s editorial content arose solely due to the side of the political spectrum that it fell on. However, the problem with Sinclair stations is twofold: namely, that they have been allowed to hold such an unprecedented percent of the American television news market, and that they have used that share to push their ideals, even at the expense of the viewership of the stations

they own, as the Emory study holds that viewership declines at Sinclair-owned stations.

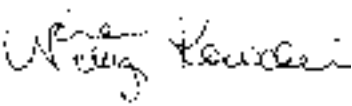
On the issue of promoting a partisan platform, Sinclair protested in an internal memo that their editorial content is clearly labeled as commentary, and further argued that people were “upset about our well-researched journalistic initiative focused on fair and objective reporting” meant to highlight stories like Pizzagate that were entirely unmoored from the realm of fact. However, their statement in the must-run that “unfortunately, some members of the media use their platforms to push their own personal bias and agenda to control ‘exactly what people think’” made no reference to specific stories, instead choosing to push broad distrust in the media. Furthermore, using the local anchors to promote their statement made the editorial content, however clearly labeled, hard to distinguish from the news.

It would be impossible to levy a critique at the partisan impact of Sinclair’s content without also critiquing the mechanisms that made it possible, namely, the increased consolidation of media. If their deal to acquire Tribune Media succeeds, Sinclair will be able to access around 70 percent of American TV owning households. This deal is pending the approval of the Federal Communications Commission (FCC) and the Department of Justice, and is coupled with an internal investigation in the FCC to see if the chairman, Ajit Pai, improperly coordinated with Sinclair when he loosened regulations around the acquisition of news stations.

This deal is expected to be approved by the FCC, and President Trump himself stepped in to defend Sinclair after the must-run scandal, stating on Twitter, “The Fake News Networks, those that knowingly have a sick and biased AGENDA, are worried about the competition and quality of Sinclair Broadcast.” This statement harshly contrasts President Trump’s claim that Amazon is cheating the taxpayer by underpaying the Post Office for package shipping due to the negative coverage he has received in *The Washington Post*, which Amazon CEO Jeff Bezos owns. Negative coverage of the Trump administration means that Trump will push for policies that harm companies affiliated with the news organization. Positive coverage, however, will lead to a loosening of regulation by the Trump administration.

This is the means through which the partisan content and the consolidation intersect: partisan content can be pushed through the large platform that large acquisitions afford, and that partisan coverage means the executive branch will allow these acquisitions to go forward.

## Robots will take away from human interaction



NINA NELLY KOWALEWSKI

The technology in our world is constantly evolving to become less and less dependent on humans and more and more automatic. You’ve definitely seen it just from the increase in self-checkout registers at your local supermarket. Have you ever considered a world in which there are no more cashiers and your trip to buy some milk is devoid of any human interaction? Or where most of interaction with anything came from with that of a humanoid robot? No more chit-chatting with a friendly cashier from whom you can learn how often the items you buy go on sale or receive thirty-second life advice from!

As our world becomes more and more efficient, we seem to be trying to replace people with robots in jobs that are ranked as relatively simple, meaning at a level that robots could do with no potentially huge risk for them messing up. Since robots do not take lunch or bathroom breaks and do not get distracted by a surly or attractive coworker, they have hiked up factory productions and increased revenue. Maybe they need periodic maintenance to tighten some loose screws, but they do not require health benefits, retirement plans, vacation, or a sick leave. Thus, they are a solid investment.

As we develop increasingly more sophisticated robots, they are being programmed to engage in more and more complex interactions with human beings. A voice recognition system enables robots to choose a musical piece by our favorite composer or a performer, make a phone call for us while we are driving, or find the nearest restaurant or gas station. Life is becoming easier and driving is becoming safer with the help of artificial intelligence. It seems that robots can improve our quality of life in every respect.

However, one needs to wonder if developing humanoid robots to aid the elderly or to serve as disabled care companions should be met with the same enthusiasm and brouhaha as we display when receiving a roomba as a gift. Without a doubt, robots can help the elderly and disabled to receive medication, have items delivered to their bedside, or to receive reminders about doctors’ visits. It seems that in this role, the robots are efficient and practical. However, if the ones in care of the robots have mostly machines as their companions, they are deprived of true human interaction. No matter how sophisticated robots are, or how much they are designed to look like humans, they cannot display emotion and provide a human touch. Being subjected to long-term companionship of robots appears dehumanizing to those who must depend on the robots’ care. It is a prescription for loneliness and depression.

As a society, we cannot afford going that route — we haven’t designed robots who can assist with lifting depression yet!

As short-term assistants, robots may be a solution and a way to make in-home care affordable. It may be the best option for someone wheelchair-bound and struggling to take care of oneself, but without any relatives or friends who might be willing to help. Perhaps a person may want to retain independence or simply can’t afford to move in to a care home? Then hiring or purchasing a humanoid robot to assist and serve as a companion in your daily life to make tasks easier and increase your quality of life. In the future, this may even end up being a cheaper alternative than hiring an actual person as an assistant. But, it’s a little bit freaky when you think about it — imagine having to spend your entire day talking to someone who can’t even feel anything! Relying entirely on a robot in this way takes away the aspect of human interaction and companionship, important factors for establishing emotional connections for most people. And, if your life is void of emotional connection, what do you have?

As humans, we are, by nature, largely social creatures. In order to be happy, we need to maintain some sort of balance with human interaction during our daily lives. Depriving someone of it deliberately for the sake of cheaper “labor” is simply inhumane and takes away that person’s dignity. Some argue that robots could be developed to be social with an increased range in flexible facial expressions. However, human companionship itself is utterly irreplaceable, and I would argue that the realization that you are talking to an empty machine that will never truly be able to love you nor laugh at your jokes on a meaningful level is more lonely and isolating than spending all of that time by yourself. Not to mention the fact that robots will do what they are programmed for, and so far there is no algorithm that can be used to program for creative and nuanced use of language that can feed both our souls and our brains. Robots can feed our bodies by bringing us food, drink, or medication. But, a long-term dependence on a robot’s companionship equals deprivation of what makes us human — the creative use of language to express novel thoughts, to make us laugh and cry. In a sense, being locked up with a robot for days on end may be compared to being locked up in a solitary confinement. Isn’t that the hardest prison sentence? If we do not invest in creating affordable social care for the elderly and the disabled and we make robots the only option of companionship they can afford, we will be sentencing them to a life of solitude in the presence of advanced technology.

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## THE TARTAN



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# Studios should “pull a Christopher Plummer” on racist content

**IZZY SIO**  
*Pillbox Editor*

Last Thursday, I saw performances by artists from 1HoodMedia, a group of black musicians and activists who use their platform to speak out about current political and social injustices in order to spread awareness and invoke action. One of the most prominent lines from the set came from rapper LiveFromTheCity, who opened the show by performing his song “Black Girl Magic,” a song that praises black women and their beauty. After the song, he talked about how the best way to represent marginalized voices was to “give them the mic” before happily passing said mic to fellow 1HoodMedia artist, and black woman, Jacquea Mae.

This statement could not possibly be truer in our current pop culture climate where representation is becoming more and more important, as shown by events such as the astounding success of *Black Panther* (which is now Marvel Studios’ highest-grossing domestic movie) and the heightened importance of women due to the #TimesUp and #MeToo movements. The only way to further this momentum is by supporting through your dollar, going out to support content created by these marginalized voices. The biggest indicator of a film’s performance to a studio is through its financial performance, often and unfortunately even more so than critic and audience reception.

So, by that logic, the opposite should be true. Content produced by sexual assailants and rapists such as The Weinstein Company’s *The Current War*, a film about Thomas Edison and his rivalry with George Westinghouse, should not be supported in any way, and such action has been taken to reflect this. After premiering at the Toronto International Film Festival, *The Current War* was pulled from the company’s release schedule after Harvey Weinstein’s allegations came to light. After allegations of Kevin Spacey’s sexual misconduct hit news, Ridley Scott decided to scrap all of Spacey’s scenes from *All the Money in the World* and reshoot them with

Christopher Plummer recast in Spacey’s role, J. Paul Getty. Content produced by racists, such as ABC’s reboot of the beloved television series *Roseanne*, should not be encouraged and spurned on at arrival. However, *Roseanne* is receiving positive reviews and 18 million viewers watched its premiere, according to *The Washington Post*.

Among a pop culture landscape that is largely liberal, it was a smart and tactical business decision for ABC to green-light *Roseanne*, a beloved sitcom with a conservative twist, in order to take advantage of an opening in the TV market: a show featuring a character with highly conservative, pro-Trump political beliefs made by a

woman with highly conservative, pro-Trump beliefs. Maybe ABC saw Barr as a marginalized voice, even though she’s a white, working-class woman. So, ABC decided to give her the mic, and everyone involved saw their benefits from the deal.

What ABC should have done was take a look at the larger picture. What does taking on this property convey about our company image? What kind of public relations will this show receive, rather than just blindly accepting whatever random assortment of attention *Roseanne* collects? Will we be able to still exercise some form of control over *Roseanne* if it gets out of hand? While ABC has worked with Roseanne Barr before, and therefore would have known what they were getting themselves into, these are questions they still should have asked in 2018 before coming under any possible fire.

That’s not to say though that film studios and producers today haven’t made changes to reflect anti-racism. Last Wednesday, it was

announced that *Riverdale*’s K.J. Apa would “pull a Christopher Plummer” and replace YouTuber Kian Lawley in 20th Century Fox’s book-to-movie adaptation of Angie Thomas’ *The Hate U Give*, a novel which follows the life of 16-year old Starr Carter after she witnesses police officers shoot her unarmed childhood friend. Lawley was set to play Starr’s white boyfriend at the prep school she attends, and was dropped from the production last February after a past video of Lawley resurfaced showing him using the N-word and making racial slurs such as “We’re all black drinking purple Kool-aid and eating Kentucky fried

motherf\*\*\*ing chicken,” according to *Variety*.

While it is a little easier in today’s liberal pop culture landscape to support a movie this socially aware and progressive, 20th Century Fox did what ABC did not do, and take a step back to look at the larger picture. When initially buying the rights to this movie, 20th Century Fox also saw an opening in the market — a politically charged movie about African-American issues — and hoped to profit lucratively from it after its release, which is still unknown due to Lawley’s recasting. In fact, they may even profit more after the release of *Black Panther*. They saw the hypocrisy and image disparity in choosing a racist YouTube star to participate in a movie about a young black woman’s draw to activism inspired by the Black Lives Matter movement.

It’s an easy decision today to take action against properties featuring actors, producers, and writers who have committed or

been accused of sexual assault or rape, so the hesitancy to take action against content produced by racists is puzzling. Has racism been such a timeless, unmovable, large, awkward issue that no one wants to strike it in the heart and instead keep prodding it with sticks for the next century?

Recently, *Roseanne* featured a joke digging at other ABC shows *Black-ish* and *Fresh off the Boat*, where Roseanne and her husband Dan fall asleep through all the ABC programs between “Wheel to Kimmel.” Dan remarks, “We missed all the shows about black and Asian families,” to which Roseanne retorts back, “They’re just like us. There, now you’re all caught up.” In a barrage of tweets made after the

episode, writer Kelvin Yu slams the joke for belittling the black and Asian experience and saying that “I actually think it’s *too* accurate.”

In order to better align their slate to their company image and draw in as many people from diverse backgrounds as possible, studios need to look at all elements of any film or property they decide to invest in, from the views and beliefs of everyone involved to the creative content of the property itself. But we should be too. I’m not saying that we should be researching the backgrounds of every actor and crew member on a film and stay as up-to-date as possible on all of Hollywood’s controversies and global political actions whenever we watch TV, because I certainly am not. Isn’t that why we

read books, or watch TV and movies, to escape and get away from stuff like this? What I’m saying that is we should strive to be a little more aware with what we invest our time and money into. We should think a little more about what we’re supporting, and what our \$9 or an hour i n front of a television will mean to the larger studios on the other side of the coast. It has a larger impact than it seems, and, in a couple years and with more calculated and aware distribution, it will make Hollywood listen more to its public than to its bank account.

# Surpassing the hype: the power of 112 and Concepts

**PAOLA MATHUS**  
*Visual Editor*

From painting the fence to participating in buggy, Carnegie Mellon’s traditions take many forms, and adding the notorious 15-112 (hereafter referred to as 112) and Concepts of Mathematics (referred to as Concepts) to your academic resume is a tradition every student is quickly introduced to when first arriving at Carnegie Mellon. Despite the two courses falling under the School of Computer Science, they are understood across nearly every college to be a vitally defining aspect of the university experience that feeds well into the “interdisciplinary” academics Carnegie Mellon advertises. But, how can we make this interdisciplinary emphasis expand past the realm of computing? And why are 112 and Concepts the only classes that seem to garner interest across the entirety of our campus?

Since its inception, Carnegie Mellon found its niche in technology, being aptly named Carnegie Institute of Technology (CIT) as early as 1912. After the merging of CIT and the Mellon Institute, the university grew exponentially; however the focus remained on science, technology, engineering, and mathematics (STEM), creating a reputation for the school that remains today.

15-112: The Fundamentals of Programming and Computer Science has become a stereotype of the Carnegie Mellon experience.

Every year, the 112 lecture hall fills to the brim with students of varying backgrounds and degrees, regardless of whether the course applies to their individual practices. 21-127: Concepts of Mathematics holds a similar reputation, and, when brought up on campus, these two courses are referred to as cultural rites of passage within the community. While both 112 and Concepts are infamously demanding and time intensive courses, students flock to their doors regardless as a result of the significance assigned to them within the campus culture. To many students, not taking

either of these classes seems stranger than going out of your way to do so, and despite this sounding like a positive motivational force in theory, it also results in creating a stress culture that upholds STEM abilities above others.

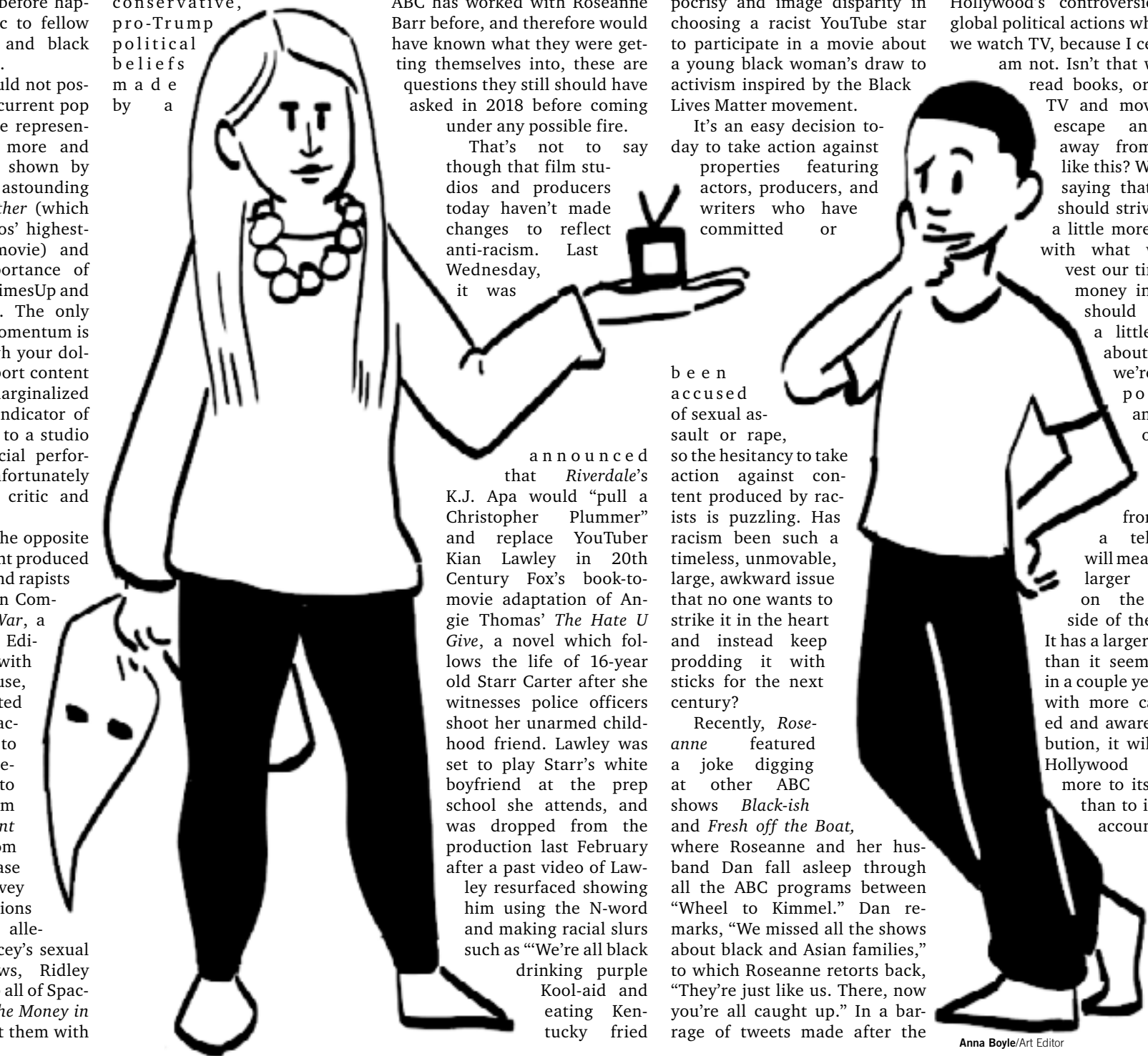
It is no surprise that the general emphasis on STEM over other disciplines has tainted our own university culture. The continuous push towards STEM fields is intensified as a consequence of the stereotypes and

insecurities attributed to the Arts, and as scientific progress and tech jobs continue to mark a large portion of our global conversation, it becomes difficult to dispel these beliefs and convince students to give other disciplines their equal respect. These concerns become a part of the academic hierarchy as generations of students seek to join fields they believe will supply them success, further engraining the stereotypes into the institutions they attend.

But, what makes Carnegie Mellon so partial to this problem? The Carnegie Mellon mindset has

long been founded on a STEM emphasis that supersedes that of other studies — a mindset that is due to change. Programming, in many ways, is presented as a valuable life skill regardless of whether it aligns with a student’s personal pursuits, equating it to something as essential as learning to write. This assigns an inherent merit to taking 112 and Concepts — a merit that does not extend to other classes outside of the computing field. As the other colleges continue to grow, expand, and succeed, much of the student body finds itself at odds with these perspectives. Through the introduction of newer programs, such as BXA, that focus specifically on creating cross-disciplinary degrees and academic opportunities, the Carnegie Mellon culture has begun to embrace the idea that interdisciplinary practices across all of the colleges can be equally valuable.

The student interest in 112 or Concepts was never the issue itself; the problem is in how this attitude does not expand beyond these two classes, in turn influencing the way students navigate both their academic and professional careers. There is space to give credit to these classes while at the same time acknowledging the worth of classes that fall under other disciplines. By introducing other courses as essential parts of the university identity, the power of classes like 112 and Concepts can be given to them equally, providing an inclusive, holistic education.



Anna Boyle/Art Editor



Anna Li/Staff Artist



# Scotland creates dangerous precedent for censorship



Scottish YouTuber Mark Meechan, known as Count Dankula, was recently found guilty of a hate crime. The reason? Training his girlfriend’s dog to make a Nazi salute and posting it on YouTube.

In his now-deleted video titled “M8 yer dugs a Nazi,” Meechan begins the video by saying he wanted to turn the pug, Buddha, into the “least cute thing I could think of, which is a Nazi.” Buddha was trained to react excitedly upon hearing the phrase “gas the Jews,” give a Nazi salute when Meechan calls out “Sieg Heil!,” and watch videos of Adolf Hitler’s speeches with seemingly great enthusiasm. As someone who does not find shock value to be very humorous, I found this type of humor to be brash at best. There are many adjectives that I would use to describe the video: distasteful, insensitive, provocative, even offensive. However, should it be prison-worthy? No.

Meechan’s video was not made to promote white supremacy or anti-Semitism. In fact, if we could build a time machine and show people in Nazi Germany this video, they would more likely be offended than supportive. In the early 1940s, Tor Borg, a man from Finland, trained his dog to respond to Hitler’s name by raising his paw. Nazi Germany actually found this to be offensive and patronizing and summoned Borg to the Germany Embassy in Helsinki. Although neither the dog nor Borg were negatively impacted, Borg potentially put his business in jeopardy by provoking the German suppliers that his company relied on. This suggests that this video would more than likely not empower neo-nazis; rather, it would more likely be perceived as a threat to the Nazi identity and make it appear to be a joke.

In the Jewish community, the reception of Meechan’s video appears to be mixed. Jewish comedian David Baddiel, who has been vocal about anti-semitism, came to Meechan’s defense. He

took to Twitter to say that “an actual Nazi would not be teaching his ‘pug’ to Hitler salute.” Rabbi Abraham Cooper took a softer stance. Like Baddiel, Cooper does not find jail time to be an appropriate punishment for the video. Rather, he suggests “[sentencing] the young man to meet with aging Holocaust survivors and U.K. World War II war heroes to learn why the Nazi Seig should never be a laughing matter.” However, this is not to say that everyone in the Jewish community is on the same page. Ephraim Borowski, director of the Scottish Council of Jewish Communities, agrees with the ruling. “It is grossly offensive. It stuns me that anyone should think it is a joke...My immediate reaction is that there is a clear distinction to be made between an offhand remark and the amount of effort that is required to train a dog like that.” This comes to show that those whom we would

believe would be the most directly impacted in this case is diverse in thought and we cannot rely on one voice or project our own voices to speak on someone else’s behalf or to speak for a group.

I understand the appeal of wanting to inhibit the spread of potentially harmful messages. When Richard Spencer, the creator of the term “alt-right,” announced he would start his college tour at Auburn University, my initial reaction was “why isn’t Auburn shutting the event down?” I, like many others, feared that the university was giving him a platform to encourage radical ideas; therefore, shutting down the event felt like the logical reaction. However, looking back at the event a year later, I realized that taking away that platform could have been more detrimental, meaning what started as a noble intent to lessen extremism may actually have the adverse effect. Currently, Spencer’s ideology relies on the notion that it is so “dangerous” and incompatible with modern society. By prohibiting him from speaking, we

are further confirming one aspect of his ideology, thus potentially solidifying his ideology overall. Instead, allowing him to speak gave him less reason to believe that his ideology is being oppressed. His ideology became less mysterious and intriguing; rather, it showed itself to be illogical and weak. However, this is in a case in which someone had intent on radicalism and, arguably, hate speech; Meechan’s was in the context of humor and shock value. If allowing Spencer to speak was the better alternative, we should allow Meechan to continue comedy (albeit tasteless and unhumorous comedy) without imprisonment.

Furthermore, this could set a dangerous precedent to censorship and the end of freedom of speech. Although a party that has the intention of protecting minorities is in power, who is to say that the power might not fall into different hands who would censor content that *they* deem is harmful or offensive? Even though the intentions now discouraging anti-semitism are good, allowing censorship and imprisonment now could give moral ground to imprison other actions that are

considered “offensive”: protests, criticism, or anything showing disapproval of the government could all become “unacceptable.” This would shake the core of democracy. Democracy lies within the voice of the people; what would become of it once that is limited?

This is not to say that hate crimes don’t exist. However, we cannot conflate hate crime or hate speech with “bad” speech. Of course, this line may become blurry at times; when does derogatory speech become malicious? The FBI currently defines it as “criminal offense against a person or property motivated in whole or in part by an offender’s bias against a race, religion, disability, sexual orientation, ethnicity, gender, or gender identity.” However, it notes that “hate itself is not a crime — and the FBI is mindful of protecting freedom of speech and other civil liberties.” Thus, the FBI would more than likely consider Meechan’s video to fall into the latter category, not a hate crime. The laws in Scotland extend their definition to include “offensive literature such as letters, leaflets, posters” and “verbal abuse or insults including name-calling.” This is where the line gets trickier to draw. By this definition, Meechan’s video would be considered a hate crime, but again, it sets a dangerous precedent for what could be considered “offensive” or “verbal abuse.”

There are obviously potential consequences to any action. Such a video, like Meechan’s, might have sparked online outrage at worst, dialogue about the appropriate use of freedom of speech at best. YouTube, a privately owned company, could take whatever action they deemed necessary in regards to the video. However, a prison sentence is a completely different story. Protecting freedom of speech includes protecting speech that you don’t agree with, don’t like, or even find offensive. By shutting down dialogue, we are chipping away at the fundamental value that comprises democracy.

Madeline Kim (@madelink) is the Assistant Forum Editor for The Tartan.



# Trump’s opioid death penalty proposal is archaic



The opioid crisis has swept the nation quickly in just a few years, and calls for action from the federal government have been met with little to no support.

Until now. President Donald Trump, a self-certified “stable genius” and the people’s President, has come forward with a plan to destroy the opioid epidemic and save the world. Well, at least that is what he thinks it will do. It is comprehensive in scope and legitimately the most sweeping legislation proposed in regard to the issue, but it is deeply flawed. One element of the proposal, in particular, has drawn shock and severe criticism from numerous pundits dealing with the issue directly. That element is Trump’s proposition that some drug dealers be put to death.

Yes, the death penalty for drug dealing. If you are thinking, “that seems to be an extreme punishment that could sentence someone to death for simply sharing a drug with a friend,” you are not alone. Even Trump recognizes this, but worry not, he assures only the “big pushers, the ones who are really killing people,” will face the death penalty.

This notion is alarmingly vague, as are most of Trump’s half-baked policy proposals. Implementing this into law, though, would be remarkably difficult and expensive. To even write legislation, Trump would have to clearly define his intentions and answer a number

of questions. What defines a “big pusher?” Have they sold opioids twenty-five times? Fifty? One-hundred? Have any of their buyers died from overdose? How many of their buyers must have died for them to face the death penalty?

These questions call to mind the “war on drugs” and its numerous failures. Started by President Nixon in part as an effort to suppress black

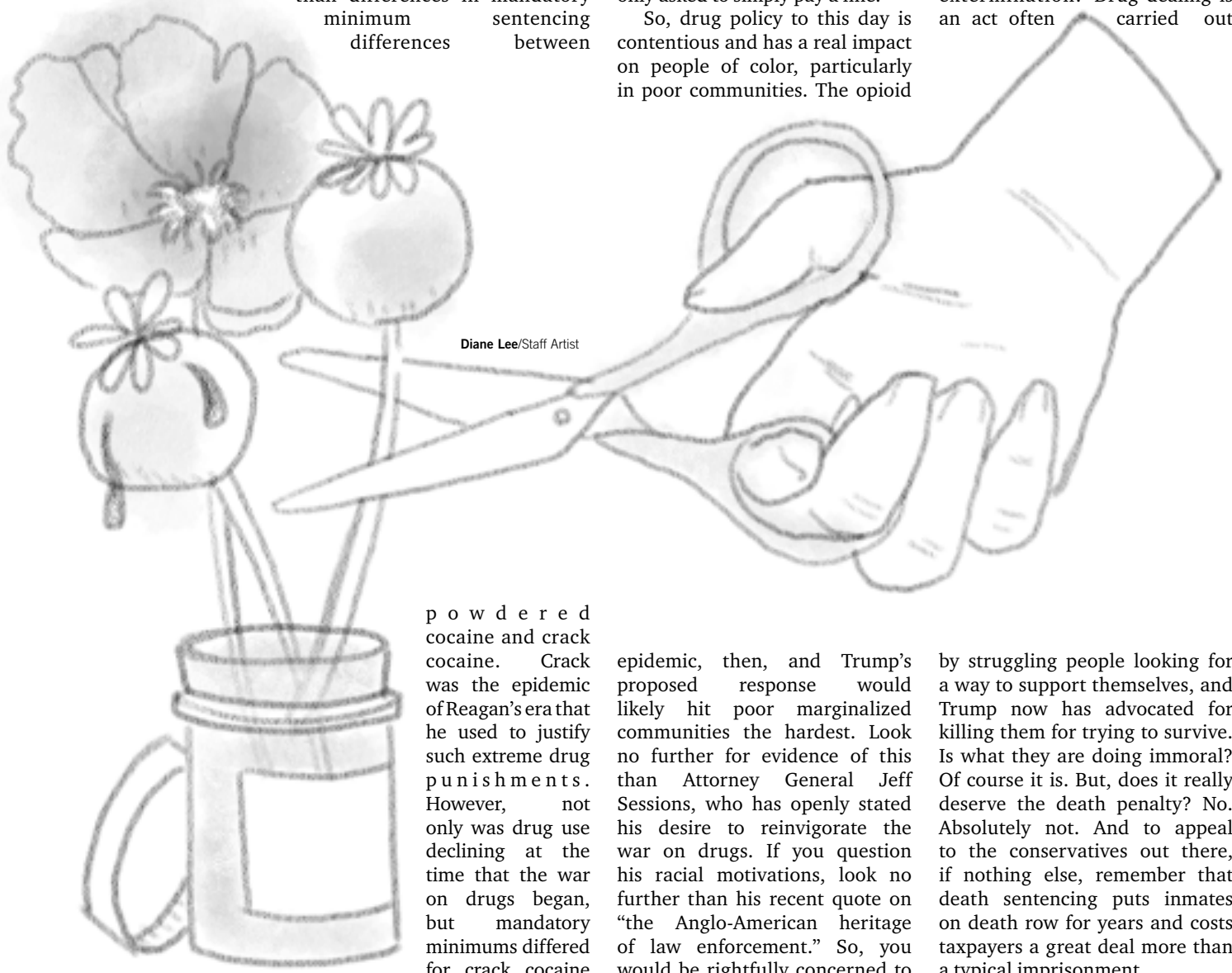
voters in a tumultuous time — this was confirmed by a Nixon advisor in 1994 — the war on drugs ravaged poor and marginalized communities across the nation. Through mandatory minimum sentencing laws implemented under President Reagan a few decades later, mass incarceration took shape in the United States and disproportionately imprisoned people of color. Look no further than differences in mandatory minimum sentencing between

and powdered cocaine. To be clear, the two substances are essentially the same. The only difference was their prominence: crack was most common in poor marginalized communities while powdered cocaine was mainly found in wealthy white communities. And yet, crack users would spend years in prison for an equivalent amount of the material that powdered cocaine users would spend a few months in jail for if they weren’t only asked to simply pay a fine.

So, drug policy to this day is contentious and has a real impact on people of color, particularly in poor communities. The opioid

worry how these policies might affect people of color, especially at a time rife with active voter suppression efforts undertaken by Trump himself.

Moreover, moving the conversation on drug policy to the death penalty sets a dangerous precedent. If this actually were to be enacted into law, who would be most affected? And this time, the punishment would not be mass incarceration, it would be mass extermination. Drug dealing is an act often carried out



powdered cocaine and crack cocaine. Crack was the epidemic of Reagan’s era that he used to justify such extreme drug punishments. However, not only was drug use declining at the time that the war on drugs began, but mandatory minimums differed for crack cocaine

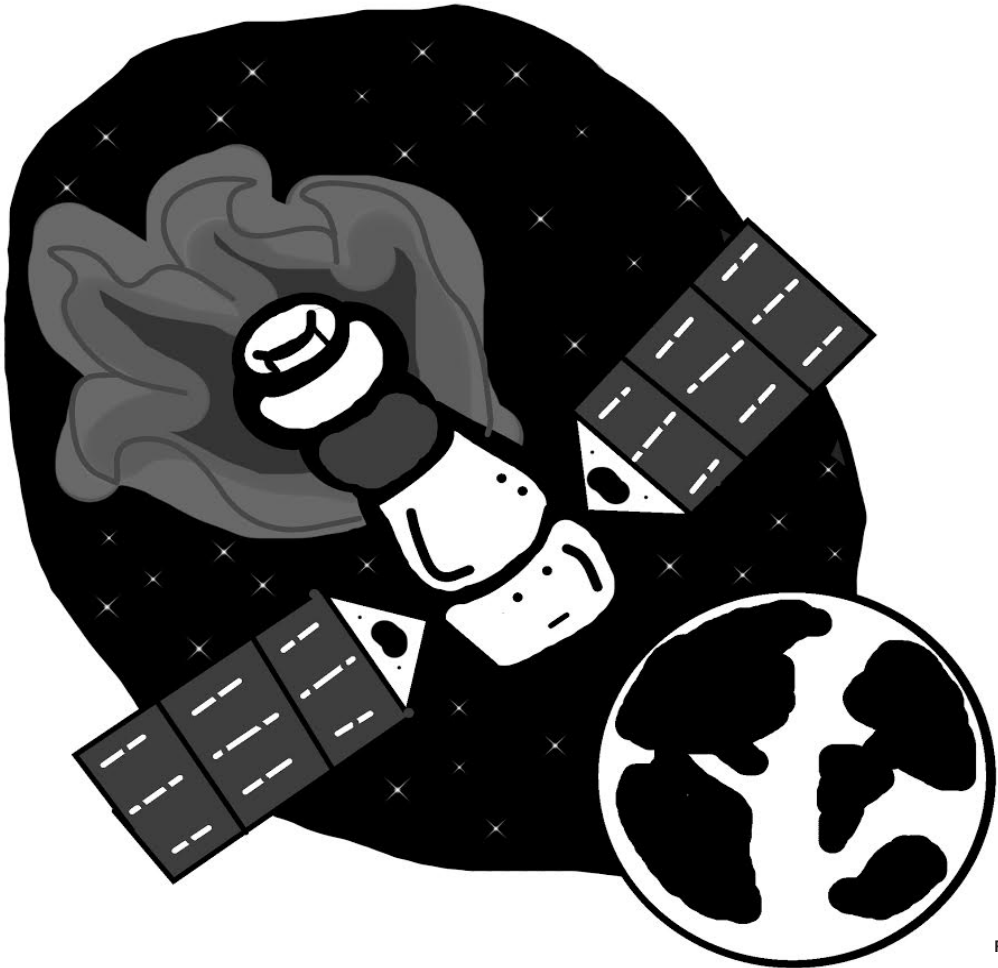
epidemic, then, and Trump’s proposed response would likely hit poor marginalized communities the hardest. Look no further for evidence of this than Attorney General Jeff Sessions, who has openly stated his desire to reinvigorate the war on drugs. If you question his racial motivations, look no further than his recent quote on “the Anglo-American heritage of law enforcement.” So, you would be rightfully concerned to

by struggling people looking for a way to support themselves, and Trump now has advocated for killing them for trying to survive. Is what they are doing immoral? Of course it is. But, does it really deserve the death penalty? No. Absolutely not. And to appeal to the conservatives out there, if nothing else, remember that death sentencing puts inmates on death row for years and costs taxpayers a great deal more than a typical imprisonment.



# Science & Technology

## Defunct space station Tiangong-1 crashes to Earth



Rebecca Enright / Staff Artist

**EMMA FLICKINGER**  
*SciTech Editor*

The Chinese space station Tiangong-1 crashed to Earth last week, following the decay of its orbit. It was China’s first prototype space station and was in orbit around the Earth from Sept. 2011 to April 2018. Tiangong-1, out of use since 2013, entered Earth’s atmosphere at 8:15 a.m. Beijing time on the morning of April 2 and landed in the Pacific Ocean. Most of its major components burned up before they hit the water. Both scientific agencies and media outlets were closely watching the space station in the weeks preceding its descent to Earth. Tiangong-1’s fall was planned to be a controlled descent from the skies, “much like the Mir space station was,” according to U.S. astronaut Leroy Chiao. “There’s a specific location in the ocean known as

the spacecraft graveyard where nations try and put down into.” However, Chinese space agency officials reported to the United Nations that they had lost communications with the space station and would be unable to control when or where it fell. Despite the anticipation, the space station’s crash was not particularly eventful. Though it missed the “spacecraft graveyard” by a few thousand miles, Tiangong-1 landed in a remote area of the Pacific, far from land — as probability would dictate, given that oceans cover most of Earth’s surface. “It did exactly what it was expected to do; the predictions, at least the past 24 hours’ ones, were spot on; and as expected it fell somewhere empty and did no damage,” said Jonathan McDowell, an astrophysicist at the Harvard-Smithsonian Center for Astrophysics.

## Nano-structure of eggshells protects baby birds in vitro

**ROSE EILENBERG**  
*Junior Staffwriter*

Eggshells, of course, have the important job of providing adequate protection for the developing chick it contains, allowing it to develop outside of a hen’s uterus. But, it doesn’t just have to be strong — it also needs to allow the chick to escape when its development is complete. Biom mineralization is a 550-million-year-old process by which organisms make hard structural features. The eggshell of a domestic chicken is roughly 95 percent the mineral calcium-carbonate and about 3.5 percent organic material by weight. The incorporation of organic material and the specific nanostructure lead to mechanical properties that provide distinct advantages for the animals that produce them. Even though an eggshell is only a third of a millimeter thick, it is not uniform. It is in fact comprised of different layers, each with distinct nano-structures. Biom inerals have complex nano-structures that can’t form without the help

of specific proteins. There are hundreds of these proteins that are critical to the precise crystallization patterns found in nature. The structures help improve the shells’ mechanical properties, making it strong and preventing cracking (before it becomes necessary). A team of researchers from institutions from Canada, the U.S., Germany, and Spain worked to find out how these protein-mineral interactions make eggshells what they are. In their March 2018 paper published in Science Advances, the researchers identified the existence of a nano-granular structure in eggshells. The size of these nano-building blocks varied depending on the shell region. The changes in structure through the shell are thought to stem from variations in protein content though the exact processes are not well understood. By testing across the shell cross-section, the scientists found that hardness and elasticity gradually decreases from the outside of the eggshell towards the central region, which fits

logically with what scientists predicted about material hardness. Curiously, as they approached the innermost layer, the measurements no longer matched the prediction; the team is still unsure of exactly why. An eggshell’s composition is not static over the course of the chick embryo’s development: it actually partially dissolves throughout the incubation period. The scientists compared the nano-structures of the shells from incubated and un-incubated fertilized eggs. They found smaller nano-structure sizes in the innermost layer; they believe this special structure enables it to partially dissolve. This dissolution serves two important purposes: the dissolved material is a source of calcium required for the development of the chick’s skeleton, and it reduces the shell’s thickness, facilitating the chick’s escape. To explore the effects of protein on shell development, the team grew synthetic calcium carbonate crystals in the presence of the protein osteopontin (OPN), which is so named because of its initial discov-



Courtesy of Drew Avery via Wikimedia Commons

A picture of a frigate egg hatching. Eggshells are made up of several layers with varying nanostructures. ery in bone. The crystals grown in the control experiment did not show any specific internal nano-structure, but when grown with OPN, a nano-structure was clearly present. They found that the size of the nano-structure was dependent on the amount of protein in the initial mixture. These findings can inform the development of bio-inspired nano-composites with unique properties. The higher the OPN concentration, the smaller the size — a sign that the nano-structure size, and the resulting material properties, is tunable. These results have some promising applications. Egg-

shell mechanical properties abruptly decrease after a hen has been laying for a year, which is a substantial problem for the egg industry. Understanding the mechanisms by which eggshells get their strength can help find a way to extend the egg laying period of hens while maintaining eggshell strength.

### SCITECH BRIEFS

#### Researchers find that old brains have as many new neurons as young brains

Scientists have found that the memory-related parts of the brain, of people in their seventies have just as many new nerve cells as teenagers, or young adults. This study was published in *Cell Stem Cell* on April 5 and contradicts another study published in March that stated that the process of creating new nerve cells — neurogenesis — stopped in childhood. The researchers studied the autopsied brains of 17 men and 11 women, between ages 14 and 79. The donors had no psychiatric or chronic illness, and the researchers found no alcohol or drugs in the specimens. Furthermore, because the researchers had access to the entire hippocampus — an area of the brain related to emotion, memory, and learning — they were able to gather more data before

making estimates — which leads to more accurate estimates on the number of newer nerve cells. This is not to say that the older brains structure and function exactly the same as younger ones. Some signs of decline were found in the older brains, such as lesser formation of blood vessels and protein markers. This would mean that the older people would have less neuroplasticity — the brain’s ability to make connections between cells. The study of changes in the brain’s structure and its functioning over time is important, as it helps us gain a better understanding of what several conditions look like in older brains and perhaps, how a better understanding would help us solve them.

Source: *Science News*

#### China announces new brain-research center which will be located in Beijing

China has announced its plans to build a brain science center — one that will also function as the core facility for the country’s brain project. This comes right at the heels of the U.S.-Europe billion-dollar initiative in 2014, Japan in 2015, and South Korea in 2016. The Chinese Institute for Brain Research, as it will be called, will be headed by Rao Yi from Peking University and Luo Minmin from the National Institute of Biological Sciences in Beijing. It was officially established on March 22 with an agreement signed by the municipality and seven research organizations from Beijing. The institute will work in partnership with other premier institutions in the country — Chinese Academy of Sciences,

the Academy of Military Medical Sciences, Peking University, and Tsinghua University. Luo has said that he would be in-charge of 50 principal investigators while Rao would look at supporting around 100 scientists all over China. In the next year, Luo plans to use the 180 million Chinese yuan (29 million USD) by the Chinese municipal government to hire five to six research groups and move them to an already constructed building, which is a short distance away from his institute. At the moment, few concrete details have been released to the public. It is expected that the government will launch the initiative more formally by the end of this year.

Source: *Nature*

#### Milky Way has black holes in binary systems with stars in the center

Researchers from Columbia University have found evidence for the prediction that black holes at the center of galaxies are surrounded by smaller black holes by studying data from NASA’s Chandra X-ray telescope. This study was published in *Nature* on April 5. Charles Hailey and colleagues found that there were dozens of black holes and binary systems — where stars orbit another celestial object like a black hole — around the center of the Milky Way. Hailey explains, “Isolated, unmated black holes are just black — they don’t do anything... But when black holes mate with a low mass star, the marriage emits X-ray bursts that are weaker, but consistent and detectable.”

The black hole at the center of the Milky Way, Sagittarius A, provides an ideal environment for stars to be formed around it. The black holes reel in passing stars, and form these binary systems. Hailey confirms the importance of the work, saying “It is going to significantly advance gravitational wave research because knowing the number of black holes in the center of a typical galaxy can help in better predicting how many gravitational wave events may be associated with them.”

Source: BBC

Compiled by  
NAVIYA SINGLA



only the numbers are changing

08 - 671

is now

17 - 681

Java for Application  
Programmers

08-671 Java for Application Programmers is getting a new course prefix Fall 2018: 17-681.

The content, instructors, and everything else that has made it a great CS course will remain entirely the same.

Several other popular courses in the School of Computer Science are also being renumbered:

15-214

Principles of  
Software  
Construction

17-214

15-313

Foundations  
of Software  
Engineering

17-313

15-437

Web  
Application  
Development

17-437

15-421

Information  
Security, Privacy  
& Policy

17-331



institute for  
SOFTWARE  
RESEARCH

Carnegie Mellon University  
School of Computer Science



FEATURE PHOTO

# With two titles in three years, Villanova dynasty is born



Courtesy of 10thYearSeniors via Flickr Wikimedia Commons

Last Monday, April 2, the Villanova Wildcats defeated the Michigan Wolverines 79–62 to claim the NCAA men’s basketball championship title, the school’s third, which they previously won in 1985 and 2016.



## SPORTS BRIEFS

### Women’s Tennis

The ninth-ranked Carnegie Mellon University women’s tennis team won a battle on the road at 19th-ranked University of Mary Washington on Saturday, April 7, when the Tartans pulled out a 5–4 win. The victory puts the Tartans at 14-3 for the season.

A 2-1 lead after doubles for the Tartans turned to a 4-4 match with sixth singles playing for match point. First-year Hannah Rosenfield, ranked 33rd

nationally, pulled out a three-set win for the Tartans after falling behind 6–4 in the first set. Her final score was 4-6, 6-2, 6-4 and marked her team-leading 14th win in singles play this year.

In doubles action, the fifth-ranked pair of sophomore Vinaya Rao and first-year Melissa Strome earned an 8–5 win at second doubles for their 19th victory of the season. The third doubles team of senior Katie Lai and junior Jamie Vizelman had an important

win with an 8–3 score.

Other victories for the Tartans came from senior Cori Sidell at first singles and Rao at third singles. Sidell won 6–4, 6–4 with Rao earning a 6–3, 6–4 victory.

The Tartans will next face Kenyon College on Sunday, April 15 at 1:00 p.m. on their home courts in Pittsburgh.

### Men’s Tennis

The Carnegie Mellon University men’s tennis team, ranked ninth in

the nation, took to the road and faced 14th-ranked University of Mary Washington on Saturday, April 7. The Tartans defeated the Eagles, 6–3, for their second straight win and 11th of the season.

Mary Washington clung to a 2–1 lead after doubles with the Tartans’ victory coming at first doubles by junior partners Daniel Levine and Chaz Downing. The 15th-ranked doubles pair won 8–2.

Singles matches were played on three courts with

the first three positions in action first.

First-year Ray Bopanna pulled the score even at 2-all with a 6–0, 6–2 win at third singles before Downing made the score 3–2 to the Tartans with a 6–4, 6–2 win at second singles.

With four and five singles taking the court, Levine won a three-set match, 7–6(7–4), 6–7(7–9), 6–3, to put the Tartans within one point of taking the match.

First-year Kailas Shekar was the one to finish next, rallying from a 6–0 defeat

in his first set, to win 6–4, 6–3 and give the Tartans the victory.

Sophomore Robert Levin earned the last win of the day for the Tartans when he won at fifth singles, 6–7(6–8), 7–6(7–4), 10–7.

The Tartans continue the season on Sunday, April 15, against 19th-ranked Kenyon College at 1:00 p.m. on their home courts.

*Compiled by*  
**MARIKA YANG**



Courtesy of CMU Athletics

Ranked 33rd in the nation, first-year Hannah Rosenfield claimed her 14th win of the season on Saturday.



Courtesy of CMU Athletics

First-year Kailas Shekar’s singles victory helped the Tartans defeat the University of Mary Washington.



# Sports

## Autumn Hair jumps toward CMU track & field success



Courtesy of CMU Athletics  
In her third season, junior Autumn Hair continues to improve her jumping distances at competitions.

MARIKA YANG  
*Sports Editor*

Fresh off competing at Carnegie Mellon University’s annual Quad meet, junior Autumn Hair is ready to finish the last four weeks of the track and field season. Hair, a professional writing major, recorded a career-best distance of 10.80 meters in the triple jump, winning the event and helping the Tartans win the overall meet by a wide margin. Growing up mainly in Georgia and the Philadelphia area, Hair had a rocky start to her track and field career, which began when she was in seventh grade at the age of 12.

“I was really terrible at it,” Hair said in an interview. “I started off as a sprinter, and [the coaches] basically told me that I needed to try other stuff, because I was so bad at sprinting. Luckily, I’ve gotten a lot better now.”

Hair switched to jumping, which proved to be a much better fit. Though today she still competes in the 4x100 meter relay, the long jump and the triple jump are the main events she competes in for the Tartans. Her journey to Carnegie Mellon’s track and field team began with an acceptance letter and an email, not recruitment.

“I wasn’t recruited for track,” she said. “I had already gotten [into Carnegie Mellon], then I emailed [Head Coach] Aldrich, and we were in

touch and he said, ‘Your distances are good’ — not that much to it.”

For Hair, both the team and individual aspects of track and field contributed to her desire to continue competing in college.

“I wanted to try to get better at jumping too, ‘cause I didn’t feel like my career was over in high school. I just love competing and I love being part of a team.

**“I wanted to try to get better at jumping too, ‘cause I didn’t feel like my career was over in high school. I just love competing.”**

But, I do like that it’s more of an individual sport — if I have a bad performance, I only let myself down. It’s not like with the 4x100, if I drop the baton, then I let that whole team down.”

The team aspect of the Tartan squad translates off the track. The team spends most of their time together away from competing with each other. Hair says most of her friends have come from track and field.

“Even when we’re not at practice, we just hang out with each other,” she said. “We definitely are very close. It definitely has impacted the people I’ll be friends with for the rest of my life.”

The track and field schedule is a full-year, two-semester grind. After several weeks of strength and conditioning workouts in the fall semester, the team competes for six weeks in indoor track and field, followed by six more weeks in outdoor competitions.

Athletes in different events maintain different schedules. Hair’s schedule consists of five practices a week: three days of two-hour workouts and two days of three-hour workouts each week. Though it is a packed schedule, Hair says that it has helped her better prioritize and manage her schedule.

Hair’s collegiate track and field career will not end this semester, as she has one year left of eligibility. She is excited to continue competing and improving.

“I didn’t start off very good at it, but I got better and I could see myself improving. The results are very tangible. You can see that your distances are getting farther, and you can feel your form improving,” she said. “I really like to be able to focus on myself and improve my own skills, but also being able to cheer on my teammates.”

## NHL Playoffs Preview: Penguins aim for a three-peat



MEL KERBER  
*Online Editor*

This spring, the weather is inconsistent, but one thing about Pittsburgh holds true — the return of playoff hockey. For the 12th year in a row, the Pittsburgh Penguins will be returning to the NHL Stanley Cup playoffs. Decided late on Saturday, the Penguins will be facing their rivals to the east, the Philadelphia Flyers, in the playoffs for the first time since 2012. Now as they look to win the Stanley Cup for the third straight year, their future looks promising. The Penguins’ offensive production this season has maintained the same punishing pace started last year, with 270 goals in 81 games thus far, only eight behind their previous mark. Although they are now allowing the fewest number of shots against per game in the past two seasons, the Penguins have also suffered from goalie issues throughout the season, plagued with injuries and call-ups throughout the season. Thus, their defense has struggled, landing them

in second place in the Metropolitan division behind the Washington Capitals. However, they held that spot both in 2016 and 2017, and were able to beat the Capitals in Round 2 of the playoffs on their way to a Cup victory. What are the chances for a three-peat? Only a few teams have ever won the Cup more than twice in a row — notably the New York Islanders and the Montreal Canadiens — but, the Penguins have continued to impress throughout the season with their high level of play. Expectations were extremely high entering this season, and while some stretches of the year left much to be desired, the Penguins have returned to their rightful place as a threat to any team. Forward Evgeni Malkin is having a career year, only two points away from reaching 100 on the season. This would be his fourth time accomplishing the feat. He leads the team with 42 goals, while team captain Sidney Crosby has recorded 60 assists on the year. Looking into the postseason, these are

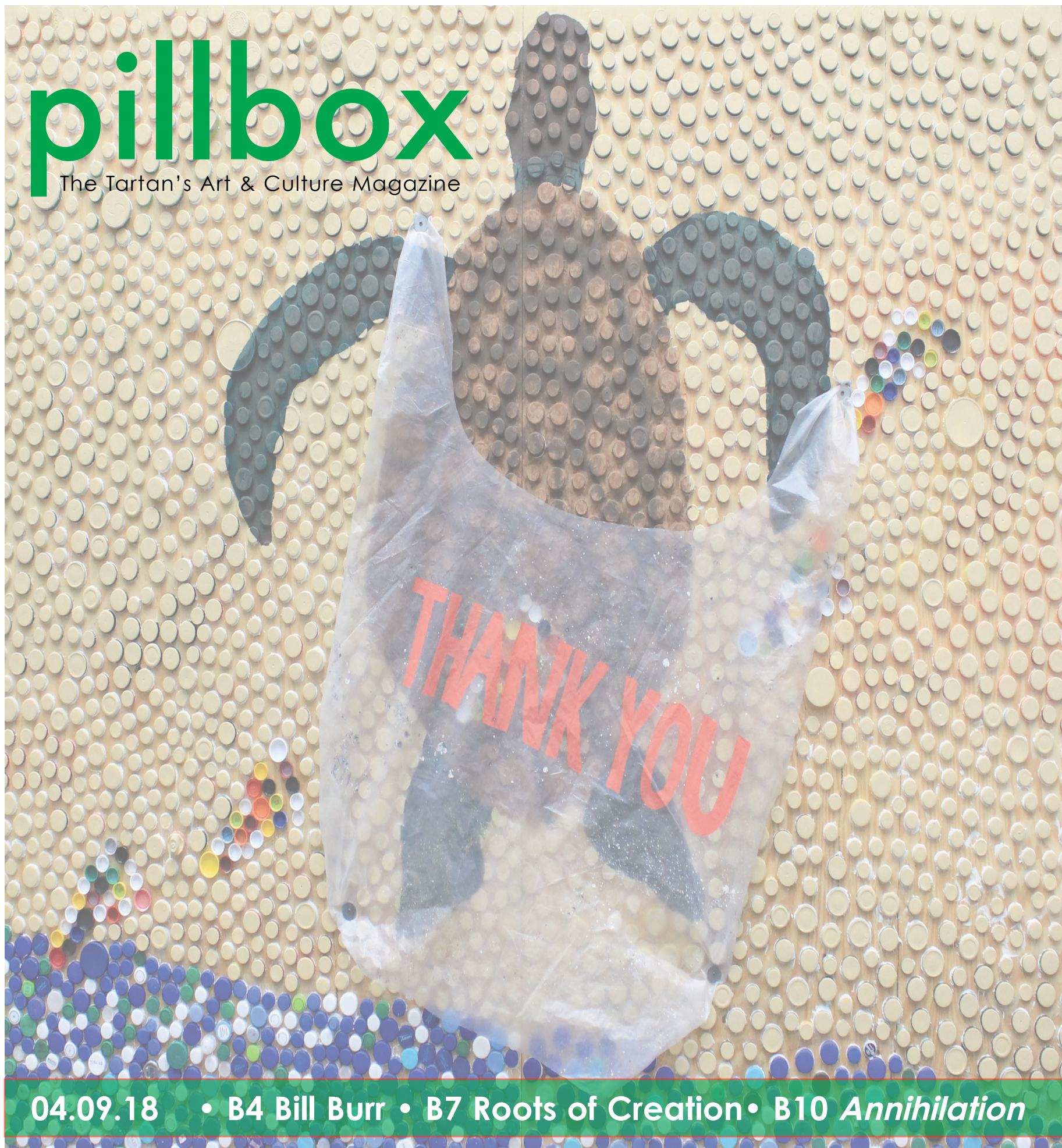
promising numbers for a team facing astronomical expectations. Starting goaltender Matt Murray, who was the star of the 2016 playoffs and held down the back end last year as well, has been putting up high numbers rounding into the postseason, and backup Casey DeSmith currently leads the team in save percentage and goals allowed. The problem comes at the Eastern Conference finals, where, if the Penguins are able to win both their first two series, they will likely be staring down either the Tampa Bay Lightning or the Boston Bruins, two teams who are having incredible years after missing last year’s playoffs. Not to mention, in the West, the Nashville Predators have clinched the President’s Trophy for the first time in team history and have a solid chance of making the finals for the second year in a row, an opportunity to get revenge on the Pens this time around. However, they first must defeat the Flyers, a task that sounds simple on paper, but draws plenty of complications. After clinching third place in the

Metropolitan Division by handily defeating the New York Rangers, the Flyers finished only two points back from the Penguins, despite struggling earlier in the season. Flyers captain Claude Giroux scored three goals in the victory on Saturday, bringing his total to 34 goals on the season and 102 points on the season, beating out Pittsburgh’s top scorers. While no one else on the team has met his offensive production, rookie Nolan Patrick and second-year Travis Konecny have both had breakout seasons, scoring 13 and 24 goals respectively. The Pens have won all four games against the Flyers this season, although two of them were decided in overtime. Right now, the Penguins are favored to win the playoff series, but the Flyers are unlikely to go down without a fight, and have a strong chance of becoming this year’s underdog story. The NHL Stanley Cup playoffs begin this week. Since the Penguins came in second, they will have home ice advantage. Game dates and times have not yet been announced.



# pillbox

The Tartan's Art & Culture Magazine



04.09.18 • B4 Bill Burr • B7 Roots of Creation • B10 *Annihilation*



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# Advice for Awkward People

On struggles with love life

Izzy Sio | Pillbox Editor

Dear Izzy,

I'm pretty sure whichever deity — Cupid, Aphrodite, Beyoncé — controls my love life or the love lives of those around me, just like dropped dead off the face of the earth because not only did all my friends get their hearts broken this week but so did mine!!!!!! Many people got dumped by significant others. A few got badly rejected. One got cheated on. For me, my past strong feelings for someone I thought I got over decided to resurface again and be like "WHAT UP IT'S YA BOI."

So, I guess I have several questions. The first one is more general: do you have any ideal group pick-me-up solutions to help us get over our situations, or just ways that I can help my friends, even though I'm also hurting? The second one is a little bit more personal and geared towards me: how can I keep this from happening? How can I get myself out of this cycle of falling in love, then accepting and being falsely happy about my situation, then digging up my feelings again? I always knew my feelings for this person were really strong, and that this person was really important to me and that I wanted them in my life for a long time, but I always keep relapsing and hurting myself over and over again. Can you help me and my friends get over these manses?

Sincerely,  
Somehow I'm Not Getting Love Ever (again)

Dear SINGLE (again),

First, please don't scare me like that. Beyoncé is still gracing us with her presence on this lowly earth and is very alive and well preparing to smite the masses with her talent, while headlining this year's Coachella lineup.

Second, the best part about struggling in a group is that you're all struggling together. You can all relate to each other and are all in the same boat. If you all really are true friends, you can always rely on them to help pull you out of your situation. And they can rely on you, too; your friends are going through a lot right now, and they will need you now more than ever.

Sometimes, the best kind of solutions are extremely low-key. At the start, just all sit down somewhere — in the comfort of someone's home, in a loud bar, in a restaurant with great food — and vent it out with each other. Just spitting out things you want to say or get off your chest is pretty therapeutic, and no matter where you are you will be surrounded by a community of people who love you.

You can also branch out from there. Form a little lonely hearts club and plan some fun things to do together every day so that you all have something to look forward to. Explore Pittsburgh some more, try new restaurants, or see some movies that look surprisingly good. Friends really do help fill

those empty gaps in your heart, and from these experiences, your bond between each other will just grow stronger.

Third, I can't deny the fact that you're stuck in a really weird position and situation — and it can sometimes make you feel like you've got it the worst out of all your friends. But, you're doing a great thing so far: recognizing that you are in a cycle. The next time you find yourself in it, stop and take a breath to assess your situation. Recognize how you led yourself to this spot, and remember it for the future so you can plan out what to do next time you encounter it. That way, you can fight it off with positivity or whatever solution you come up with.

I also applaud you for the fact that you're trying to make it work! It can be really hard, and you'll struggle, but the most important thing to know is that it takes time. And, it'll work itself out. It's one of the harder yet truer things to hear because waiting for things to fix themselves in your mind does take a while, or sometimes never happens. But, life goes on. And stuff happens in life that'll push your pain to the side or cure it with something — or someone — new.

Hope you and your friends get over your manses,  
Izzy

## Bar Buddies: Bakersfield

For loud country music and delicious pineapple margaritas

Jade Crockem | Contributing Editor

This week, I once again found myself downtown looking to spend my hard earned paycheck on two things: tacos and tequila. This led me to Bakersfield on Penn Ave. I know I'm going to spend most of this article talking about the drinks, but I have to mention the food at least once. The tacos are amazing, especially the baja shrimp ones featuring fried shrimp, guacamole, and red cabbage among other toppings. All the tacos feature house-made tortillas and are served on a single platter, and everyone is given plates to help grab their tacos. The queso is also amazing. It's basically a skillet of cheese and they give you the perfect cheese-to-chip ratio which is so important. Okay, now that I've gotten that out of the way, on to the good stuff.

**The location:** Located on Penn Ave., Bakersfield is in the middle of all the action downtown. This makes it a considerable ride away from campus, so it's not the place to just stop by on a night out, it's your destination for the night. It's also right next to Sienna Mercato and a few other bars if

you find yourself wanting to hop around. Getting out of the Oakland, Shadyside, Squirrel Hill triangle makes me feel like I'm actually hanging out in Pittsburgh rather than the mini Carnegie Mellon bubble that covers campus and all the surrounding areas.

**The drinks:** I should actually just rename this section "the drink" for this week because there was only one drink that I had the entire night: margaritas. The margarita pitchers at this place are delicious. My personal favorites are their house mix and the pineapple margarita. They're so good that it's easy to forget that it's alcoholic so let me remind you: margaritas contain the devil's drink a.k.a. tequila. No matter how good they are, do not drink a whole glass super fast. I made the mistake so that you don't have to. Also, maybe don't order two pitchers.

**The vibe:** Like most restaurants in Pittsburgh, the space is rather small so you'll wait a while for a table, but it's definitely worth it. I recommend

popping over to the rooftop bar in Sienna Mercato to have a drink and pass the time. Since the restaurant is so small, much of the seating is communal or are tables that are very close together so it can feel a bit like you're out to dinner with twenty of your closest friends. Bakersfield only plays country music which is a bit confusing because it makes it difficult to really pick up on a theme. I mostly just spent the whole night hoping that they would play different music, because I really wanted to sing and dance, but it never happened. Downstairs there's even more bar space in a place that feels a bit like a saloon which I guess makes sense with the country theme.

**Lit or nah:** It's definitely lit. The music is loud, the food and drinks are good, and the vibe is nice. Honestly any time I go out with my friends, it feels like we're the only people in the room and everyone else are just bystanders to our good time. But, having a place like Bakersfield with good drinks and better food definitely helps to facilitate our good time.



# Interview with Bill Burr

written by Rohit Harlalka and Natalie Schmidt | Staffwriters

layout by Izzy Sio | Pillbox Editor

Bill Burr, one of the most lauded comedic voices of his generation, came to Pittsburgh's Benedum Center on April 6. Featured in shows like *Chappelle's Show* and *Breaking Bad*, the comedian boasts a large screen presence in addition to his stand-up specials.

The Tartan sat down with Burr prior to his performance. In the interview, writers Rohit Harlalka and Natalie Schmidt are "R" and "N," respectively, and Bill Burr is "B."

**R: I'm looking forward to seeing you live on Friday in Pittsburgh. I've been following you, since I was a teenager, so I'm really excited!**

B: Oh, that's awesome! I'm ready to go! I've written a whole new 90 minutes, and it's been a minute since I've been in Pittsburgh. I'm flying in a day early, 'cause Randy Baumann from WDVE has been putting me on since 2006 or 2007, and he's one of the major reasons that I was able to finally start selling some tickets in Pittsburgh. I love those guys.

**R: I love your "City Tour" videos. Do you think you'll have time to do one here?**

B: I should do one! Since I've had my daughter, traveling's been a little different than the way I used to do it. I don't want to miss her being a little girl, so I just fly in the day of. I don't have much time in cities the way I used to, but it's a sacrifice I'm willing to make because she's awesome.

**N: Has it gotten any easier balancing touring since the start?**

B: Sometimes after shows, you're like, oh man, I'm missing something [my daughter's] doing! But, that's where FaceTime comes in, thank God. It's one of those deals where, if I was a plumber, I'd still have to go out

and fix things. But, I'm home a lot. I work two weekends a month, most of the stuff local. I just build the schedule around her, which is a fun thing to do.

**R: What would you say is the most satisfying part about your job?**

B: It's the dream of mine to be a comedian, to go around the country and sell tickets. I have to work at living a dream! (laughs) When I had other jobs, my motivation was getting the hell out of there. I'm not gonna lie to you, there were definitely a lot of tough years and tough gigs. Even then, I get to do what I love.

**R: Do you remember the worst you ever bombed?**

B: I don't think about them, but I could sit here for hours and tell you all kinds of stories of getting stuff thrown at me, getting fired, people writing letters. I was never the flavor of the month, so I had to do all the gigs, so I have the stories! (laughs) I do have a lot of empathy for people who get shot up the ladder. They have to figure out all of this stuff when they're in their twenties, and it's not an easy thing. Life is all about getting knocked down and learning how to come back up even harder. Not being stupid about it and keep running into the same wall the same way, you adjust and try to get over it. That was a skill I didn't have early on, and I used to get eaten up by a lot of things. It's gotten to the point now that when I do get knocked down, I get this adrenaline rush. It's weird, it's just like, "Alright, you just watch this. I'll come back f\*\*\*ing harder." (laughs) They're not telling young people things like that. They're telling them, "You can do whatever you want blah blah," but they're leaving out how hard you have to work and how you gotta develop that skill of getting punched in your face, falling on your ass, and then getting back up again and learning how to stop your brain

from sending you negative messages and that you can't do it. You gotta be cognizant of those thoughts and beat the shit out of them so they don't take your dream away!

**N: A lot of people have a lot of different reactions to your comedy, and I think it's because you have a really different outlook. What's your process writing new material?**

B: It's a combination of saying what I'm thinking and trying to annoy people before I go somewhere. (laughs) Sometimes, if a crowd is being overly sensitive, I will deliberately say things that make 'em groan, and then I go even harder in that direction until they start laughing because it's so ridiculous! If someone's being malicious and hateful, and that's all they're doing, I understand that. The amount of people that waste all this energy getting offended for another group of people that won't even get offended by the joke is ridiculous. There's a couple of bits that I've actually done in front of the group of people — and this isn't a race or religion thing, it's more like a branch of the government — and they love them. I think comics get in trouble because it's lazy journalism. A lot of people that should be getting s\*\*t don't because they're advertising these on news channels. But when we do a gender-neutral joke or something like that, all of a sudden it becomes like this big thing. And it's just a giant pile of nothing.

**N: Do you find it harder being a comedian nowadays?**

B: No. Absolutely not, I find it way more fun because it's bulls\*\*t! A majority of people don't go to a



comedy show to get offended. You do a show in front of 500 people and 499 enjoy it, and one person complains, that's what people focus on. If you had that approval rating as a president, you'd be the most popular president of all time! And, if Donald Trump taught me anything, I couldn't believe the lack of follow-up with the press when he ran for president. They would call him out on stuff and he'd be like, "I never said that!" and they'd go, "Yeah you did!" and he'd say, "Eh, you're probably right!" And then, nothing after that. I guess they were so used to people trying to dodge questions, and not owning up to it. And it's just like, "Now what do we do?" The first person I ever saw do that was Madonna. They found nude pictures of her. She goes, "Oh you found those? I got better ones." And it was supposed to be a huge scandal, but she just completely didn't give a shit. The whole thing just died. Which is cool to see a pop star do that! And this isn't some kind of liberal rant, I didn't like either one of 'em.

**N: *F is for Family* got picked up for a third season. What's it like writing for that show now that you're a father yourself?**

B: The only difference was I tried to get out of the writer's room a little earlier (laughs). 'Cause I spend time with my daughter in the morning and then I'd go to work. I'd miss her, and she'd nap, and then she has the afternoon when she's up and then she'd nap again. So I'd miss the afternoon thing. But once a week my wife would come in for lunch and she'd bring her. That's all. I'm not gonna do this thing where I'm a dad now and I'm gonna pretend like I'm not a crap moron, you know? That is what I am, and that's what got me here, I'm not gonna sit there all of a sudden with this "holier than thou" schtick.

**R: Do you think you're gonna focus more on shows like *F is for family* now, or continue doing stand-up for the foreseeable future?**

B: Oh God no. No way! This business is a hustle. If you have any sort of hustle in this business that you have control of, you can't let that go. My stand-up and my podcast are my number one things because I can't fire me. I love doing *F is for Family*, but that show ends the second Netflix decides they don't want to do it anymore.

**R: It's good to hear that you're sticking with the stuff you like to do!**

B: Yeah! I love doing *F is for Family* and I love the people I work with. It's great, their notes are unbelievably supportive. At the end of the day, it's their show. Plus, I love doing standup, I love doing my podcast, but it would be too unsettling to be in a position like that with anybody where they could fire me. And I think that for anybody who's ever worked with themselves, to go back into that situation would be a little scary.

**N: Was it a big change writing standup as opposed to writing an animated Netflix show?**

B: Jokes are jokes. I didn't know how to write a script, really. My writer's room is wall-to-wall killer, I learn from them every day. The great Mike Price, the co-creator of the show from *The Simpsons*, just watching how he runs the room. I could get too focused on a conversation or bit, and he's the guy that keeps the story moving. I didn't get it at first, I was like, "Aw man, you cut out this whole chunk, blah blah blah," and I didn't realize that it was spinning off into this whole tangent, I wasn't staying on story. With each season, I feel like I'm getting a little bit better at that. There's definitely days when the script isn't working and I think, "how the hell did I sign myself up for this?" But the days

when it is — which are most days — it's worth it.

**R: I've always wanted to ask you — if you were God for a day, what would be the first thing you would do?**

B: I'm trying to think of the one thing that would fix the most things. I would somehow restructure corporations, so that they actually function in a human way. I think that would eliminate a lot of wars. I don't think that people who work in corporations are evil, I think the way the game is set up is. I would like to think that people wouldn't want to kill other people so they could make a profit. But I don't understand [why] war is still legal. They talk about the economy, but they don't say the real thing: you have dead bodies on your conscience. It's so funny to me to see Hollywood people going, "I'm gonna run for President!" It's like, "Dude, you're gonna have to make decisions where to drop bombs and they're gonna land on somebody's baby and you're gonna to go to bed justifying that." You wanna be that guy that makes that f\*\*king decision? I have learned though, that we gotta stop blaming each other and we have to just sit down and try to figure out how to get out of this thing.

**R: Is there anything you want to say to people who are going to your shows this weekend?**

B: I want to say thank you so much for buying tickets and allowing me to continue to live my dream! I plan on giving you more than your money's worth! And go Bruins! (laughs) That's for the Penguins fans out there!

To see more of Burr, check out his Netflix specials, his podcast *Monday Morning Podcast* and be on the lookout for his feature in the 2018 film *The Front Runner*.



# Bill Burr Show Review

written by Rohit Harlalka | Staffwriter  
Photo courtesy of Pam Loshak  
layout by Ikjong Choi | Layout Designer

Bill Burr has a personality that perfectly complements the brand he's built himself — confident, informal, and always angry. Hailing from the outskirts of Boston — which explains his lovely accent — he's had one of the most successful careers of any stand up comic around: five Netflix specials (and counting!) and a successful animated show called *F is for Family*, co-created by him and Michael Price, who won an Emmy Award for his writing on *The Simpsons*. Fans of *Breaking Bad* will also recognize him as Patrick Kuby, one of Saul Goodman's hired hands. He also runs a podcast called *Bill Burr's Monday Morning Podcast*, which consists of him ranting about every topic you can think of, from going to the dentist to nuclear proliferation. In short, he's everywhere, and if you like comedy that seeks to offend, Bill Burr is your man.

The Tartan recently got the chance to talk to him about his show at the Benedum Center on Friday night, and I am happy to say that he sounds and behaves exactly like he does on screen. He has no qualms about going political, talking about race, or even talking about sexism and double standards. He makes himself laugh with his jokes, and his laugh is so infectious you can't help but laugh along with him at some of the seemingly most inappropriate jokes you will ever hear. Bouncing from story to story, he goes off on tangents that seem to never end, but yet he ties them back together somehow at the end. One of his rants starts at how African-Americans dominate basketball in the United States, and he ties it back to Hitler wanting to create a superior race, saying "I think we already did! Send a select group of people

every day for a couple hundred years, and it's paying dividends!" He just mixed race, Hitler, and slavery into one sentence, something I didn't think was possible. However, if you are easily offended, you might want to think twice about watching him perform. His favorite pastime is offending people who are easy targets.

One of the big changes in his material is about family — he spent most of his career talking about being single or having a girlfriend, but he now has a one-year old daughter, which has led to some fascinating changes. Watching his older material and comparing it with the newer stuff, you can see how he's grown into his role as a dad. He talks about the story of how his daughter was born, and how his love took the form of anger towards anyone he suspected would harm her. His material has gotten softer in the way he looks at relationships and family, while retaining the edge with which he cuts through every trending topic you can think of. Burr walks the very fine line between good taste and insensitivity, and does so with aplomb. He talks about the "rules" that define masculinity, and why guys are going to die early because "It's from five decades of suppressing an urge to hug a puppy, admitting a baby's cute, saying you want a cookie." Moments of vulnerability are quickly followed by self-deprecating taunts, which allow him to get away with exploring thoughts best left unsaid in polite company.

Burr has an unmistakable sense of charm, swaggering across the stage with a puffed up chest, going on an angry rant about overpopulation. He walks over to the mic

stand, leans on it, and lowers his voice, and suddenly goes off talking about how hitting women should be acceptable. He embodies the persona of a middle-aged confused white guy in these modern times, with everyone so sensitive that he can't speak his mind. A short fuse means that he gets to talk about and analyze the smallest details in daily life we all experience and hate — like people who take off their socks and shoes on commercial planes. Now I'm sure that annoys all of us, but he takes it to another level by playing the hothead who wants to kill everyone on cruise ships. You read that right. One of his favorite solutions to overpopulation is sinking all the cruise ships, because those are the people you want to lose anyway. Making you laugh at such jokes is his specialty, and the skill lies in his nonchalant, indifferent delivery.

I think Burr is someone the world sorely needs right now — someone who makes light of the dark parts of the human existence. His style of "uniformed logic" forces you to think about some of the most fundamental facets of society that we take for granted, and whether we all just need to take a step back, take it easy, and get less offended at all the little things we experience in life.





# ROOTS OF CREATION

written by Natalie Schmidt | Staffwriter

layout by Michelle Madlansacay | Pillbox Editor

Reggae-rock fusion band Roots of Creation is every adventurous music lover's dream. Combining their love of Northeast reggae and jam/dub influences, the band has masterfully crafted their own stand-out style in the music scene. Their most recent album *Grateful Dub* released March 9, 2018, debuted at no. 1 on the Billboard Reggae chart. Featuring artists like Fortunate Youth and Stephen Marley, *Grateful Dub* is an impressive tribute to The Grateful Dead with a reggae-dub flavor. To learn more about the album and the band, The Tartan sat down with lead singer and guitarist Brett Wilson.

Note: Natalie Schmidt is "N," and Brett Wilson is "B".

**N: Are you guys excited to perform in Pittsburgh?**

B: Yeah, we're super excited to come back! It's actually one of our favorite places to play! We have a really awesome pocket of fans in Pittsburgh and street team guys. We call our fans "RoC Family," and we've got a nice crew down there that we have a lot of fun with.

**N: I read that Roots of Creation got its start in college?**

B: Yeah, we were just jamming at college parties and having a good time. Our first couple of club shows sold out too. Everybody's that's been seeing us at parties came and supported us! After college, we recorded an album, moved into a house together, and just started doing 100-150 shows a year, touring the country, and building the fan base up organically, grass-roots style.

**N: What originally drew you to reggae in particular?**

B: There's a nice reggae scene in New Hampshire, what people are calling reggae rock or surf reggae. It's a fusion made popular by bands like Sublime, Slightly Stoopid, The Clash. One of the first times I ever heard reggae music in a live setting was at the Vermont Roots Reggae Festival when I was really young. Outdoors, people are hanging out, eating brownies, smoking. My mom was like, "Uh, I don't know if I should've brought you here..." (laughs) She used to make me mixtapes of reggae music. We traded tastes back and forth, and that's how I got into it. I just really identified with the positive message and with a lot of the bands that were mixing it into their sound.

**N: What drew you all in particular to The Grateful Dead?**

B: For me, there's always been a direct line to our

music and The Dead. I learned how to play guitar by listening to Grateful Dead bootlegs, the electric guitar solos and acoustic guitar that Jerry Garcia did and trying to figure out what he was doing. We always teased the idea, it was just always in the back of our minds. After Livin' Free did really well, we were really stoked on it and we were like, "Okay, how do we take it to the next level? What if we tried this *Grateful Dub* concept?" We were brainstorming and I got introduced to Errol Brown, who had done the last three Bob Marley albums. I was talking to him and I showed him some stuff and he was immediately like, "Let's do this!" He saw the vision! We did about 14 days in the studio, 12 plus hour days, and we'd never done that as a band. We started to invite all of our friends and have our team reach out to people, and it really turned into this amazing collaborative project that we're really proud of. Everybody on it knocked it out of the park, and we're just really honored to have the support of our fan base and all the special guests. The Deadhead community started to embrace it, which is really important to me as a fan.

**N: What's something that you guys learned just by collaborating with all of these people?**

B: I just really think that it takes us off and over the top. It takes you out of your comfort zone; you might do things your way with your band, but they bring their special flavor to it. It's also cool cause it exposes our fan base to their music and their band. And, it brings people together in a variety of ways. It's super fun for me, it's one of my favorite things to do! You send the track out and either you're in the studio and watching it unfold, or we communicated with the artist and you don't know what it sounds like. And, all of sudden, we get a verse back from these people and it's almost like Christmas: you don't know what it's going to be, and you're unwrapping it and you're like, "Woah! Look what they did with the art we're creating!"

**N: Was it more of a challenge or an opportunity for creative freedom when trying to stay true to The Grateful Dead?**

B: A lot of the songs just flowed like no problem, but there were a couple songs that almost didn't make the record. "Shakedown Street," wasn't liking any of the vocals that I did, and we ended up replacing it with the horns instead to make it instrumental. "Standing on the Moon" was tough because it's such a delicate emotional song. It's actually probably my favorite. Once we started adding the reggae to it, it felt like that was taking something away from it, so Errol started telling us the story of "Redemption Song" and recording that with Bob Marley — how it just sounded better

stripped down. And, we said, "Let's apply that to this song." So we started off the song acoustically and gradually brought the band in at the end. Most of the other songs I've been playing my whole life, so it was just a matter of having fun and coming up with creative arrangements, making sure the guitar and keyboards were always rhythmically skanking together. All the things that made a powerful sound. It was mostly super fun, especially since we didn't have to write the songs (laughs). They're already iconic, so let's just have fun rearranging these and have an awesome record.

**N: What's coming up for the band that you're most excited about?**

B: The touring is super exciting! We're ready to spread our wings and do a couple shows in New York and hit Pittsburgh, and then we're westbound! We're really excited to play Stephen Marley's Kaya festival in California, and in San Diego, we're gonna have Slightly Stoopid playing with us. We're starting to talk about all the new original music we have and about who we wanna tour with/open for in the fall. Maybe even doing a volume two to this *Grateful Dub* album!

**N: How do you want to stand out in the music scene?**

B: For me, it's about creating iconic music that will stand the test of time. It's always searching to create that piece or body of work that will live forever and create a positive impact on the world and make people forget about their troubles and just have a good time. We're also just always trying to redefine our sound so it's completely original and our own. I'm always searching for that: something so original that when you put it on you know exactly who it is.

**N: Is there anything you want to say to the fans coming to your show?**

B: People who might be thinking of coming to the show: it's free! Make sure you reserve your tickets 'cause it's almost sold out, from what I'm hearing! Also, if you come out and see the show, make sure you come out and say hi to us! We like to meet everybody, so stop by the merch table at the end, we usually hang out there. Shake our hands, give us a hug, and we're happy to meet you and welcome you into the RoC family. Definitely come say hi, don't be afraid!

Roots of Creation will be performing at the Rex Theatre on April 14 with Bumpin' Uglies. For tickets and more information, check out their website [rootsofcreation.com](http://rootsofcreation.com).





As a part of Carnegie Mellon's Sustainability Weekend, The Frame Gallery hosted "*Everyone is Welcome – An Inclusive Sustainability Showcase*," curated by junior art major Anna Schulz. The exhibit was held from Wednesday, April 4, to Sunday, April 8, and a reception was held on Thursday, April 5. Alongside the works from Carnegie Mellon students that tackled and combined issues about sustainability with issues about diversity and masculinity, the reception also featured performances from Tribe Eternal, 1Hood Media, Katherine Bussato, Javier L.H. Gonzalez, and Samaras, an 11-year-old student who recited a poem about sustainability.

The showcase truly embodied its title, *Everyone is Welcome*. Each of the different works masterfully showcased the beliefs of the artist behind it, with some of the works by different artists even contrasting each other at times, making the diversity even more refreshing. Additionally, along with the topic of sustainability, it was also refreshing to see a wide breadth of social issues shown and discussed through the works, making me feel like I was learning more not just about the artist but about the world around me. All of the art pieces were engaging, using a wide variety of materials – such as living frogs, red solo cups, and oil – in new and unique



ways that I'd never thought possible, enriching the beauty of not only the artwork but also the material used to create it.

Additionally, the talent of the performers was top notch. Tribe Eternal and 1Hood Media used their musical platform to truly speak about the issues they cared about and were passionate about, and did so in such a powerful, engaging, and infectious entertaining way. They also loved bringing the audience and crowd along, showering them with their high energy and livening the spirit of the whole event. I can't wait to support all the artists that were involved on their next ventures, and I hope they can carry that mission of activism further on in their careers.

Overall, *Everyone is Welcome* was an astounding success that spoke up for not just sustainability, but for racial injustice, for toxic masculinity, for pro-choice, and for a lot more social issues that the artists and people were passionate about. It was a moving, thoughtful, and engaging exhibit that instantly made me feel welcomed among a crowd of strangers and made me feel more empowered about the world around me.



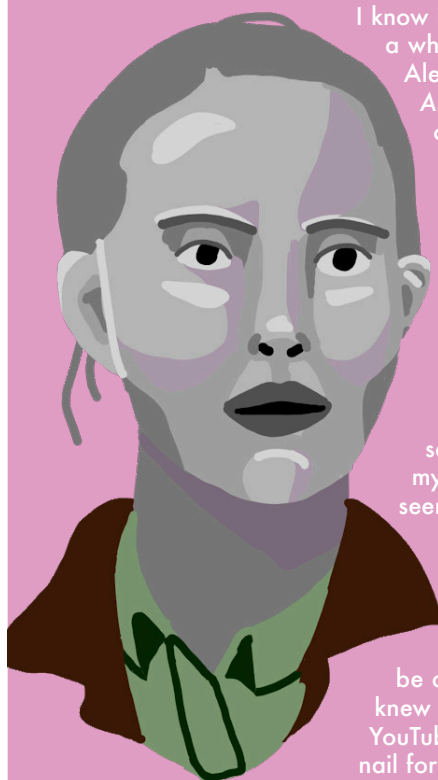


# ANNIHILATION REVIEW

An unforgettably thought-provoking movie with a talented female cast.

written by **Michelle Madlansacay** | Pillbox Editor

art by **Anna Boyle** | Art Editor



I know it's been a while since Alex Garland's *Annihilation* came out in theaters, but a friend and I decided to watch it only recently. To be honest, at first I didn't have any plans to see the movie myself. I hadn't seen the trailer beforehand and I had no clue as to what the movie would be about. All I knew was that the YouTube thumbnail for the trailer creeped me out, since it had a large wolf-like creature with big teeth standing right behind a distressed-looking Natalie Portman. My initial thought was that this would be a horror movie, and I don't do horror movies.

I'm the type of person that gets scared pretty easily so, not surprisingly, I was freaked out by the end of *Annihilation*. The movie is about a former U.S. army soldier and cellular biology professor named Lena, portrayed by Natalie Portman, who is sent to explore and research The Shimmer, a mysterious region inhabited by continuously mutating organisms. Almost everyone who has gone into The Shimmer in the past has never returned, except for Lena's

husband, Kane, portrayed by Oscar Isaac, who became very ill shortly after. To learn more about what happened to her husband during his expedition, Lena decides to go into The Shimmer with four other female researchers. During their time in the area, they encounter various mutated versions of animals and plants. As they look for a way out, they slowly begin to realize that The Shimmer causes anything and everything to quickly mutate, including themselves.

Something that definitely stood out to me when I was watching the movie was the talent of the cast. The main cast was all female, including Natalie Portman, Jennifer Jason Leigh, Gina Rodriguez, Tessa Thompson, and Tuva Novotny. Each actress brought a unique personality to their character, which made watching all their interactions on screen even more interesting.

What I especially found entertaining was Gina Rodriguez's performance as Anya, a paramedic who also takes part in the expedition into The Shimmer. Her character is introduced as very quirky, talkative, and likable. However, midway into the movie, as The Shimmer has its full effect on the characters, it is Anya who especially becomes delirious and dangerous to the rest of the group. The change in my perspective towards Rodriguez's character was surprising and felt very sudden. Overall, all the actresses, and especially Rodriguez, portrayed their characters very well in the movie.

Another thing that I enjoyed about the movie was the world that was created for The Shimmer. It was so bizarre and yet so intriguing. Everything was made to look like a dream, with sceneries too good to be true but also with many dark places of the unknown. Both the film characters and I, as the viewer, certainly had no expectations

while visually exploring The Shimmer, and that's mainly what made my experience watching the film so nerve-wracking and freakish. The Shimmer's mimicry of human life and nature was, like most things in the movie, both beautiful and disturbing. The colors and depictions of all the wildlife were alluring, while I found the mannerisms of The Shimmer's alien-like humans, as well as its effects on the main characters to be very creepy.

It's been a long time since I had seen a movie that left me feeling both disturbed (in a somewhat good way) and curious; the last time was when I was about five and I saw Steven Spielberg's *A.I. Artificial Intelligence*. After all those years, I never forgot about that movie, and I don't think I'll ever forget about *Annihilation* either. Alex Garland's film will surely leave you with many questions, both film-related and personal. It's a movie that makes viewers think about what exists outside of our lives and worlds. If you're interested in films like this one, I definitely recommend seeing it.





# The Annihilation of Asian Representation

written by **Marika Yang** | Sports Editor

layout by **Izzy Sio** | Pillbox Editor

What does Natalie Portman have in common with Mickey Rooney, Tilda Swinton, and Scarlett Johansson?

These actors, all of whom are white, have acted in film as characters who are of Asian descent, or who are of Asian descent in the original iteration of the character.

Rooney's degrading portrayal of I.Y. Yunioshi, Audrey Hepburn's land-lord in 1961's *Breakfast at Tiffany's*, is the classic example of "yellowface," the portrayal of distinctly Asian characters by white

actors, and the use of racist stereotypes in film. In 2016's *Doctor Strange*, Swinton plays The Ancient One, who was originally Tibetan in the comics. For the film, the character was "reimagined" as Celtic. Johansson plays Major Motoko Kusanagi in 2017's *Ghost in the Shell*, a live action remake of a Japanese anime film. Her casting was a blatant sign of whitewashing an Asian character with a white actress.

In this year's *Annihilation*, released last February, Portman portrays the protagonist who is described as a character having part-Asian descent in the original novels written by Jeff VanderMeer. The whitewashing in *Annihilation* has reignited an on-going conversation not only about the whitewashing of Asian-Americans in the American entertainment industry, but the continual racial and cultural ignorance that permeates the United States.

As an Asian-American, I am used to not seeing myself and characters who look like me on screen. I am usually surprised when I see an Asian-American character on screen that is a speaking, or is a developed character that matters. But I am tired of the film industry constantly misinterpreting and ignoring my culture, and of the blatant absence of Asian-American representation in Hollywood.

According to a 2016 study from the University of Southern California's Annenberg School for Communication and Journalism, of all speaking or named characters evaluated across film, television, and streaming services, only 5.1 percent of them were Asian, and at least half of the projects had no Asian characters at all.

There is a clear lack of roles for Asian-Americans in Hollywood. If there are roles, particularly high-profile ones, they often go to white actors, like Portman. This leads many Asian-American actors to either abandon their attempts to break into the acting business, or to settle for stereotypical and one-note parts that service lead characters, who are often white. They play IT guys, geeks, prostitutes, if they're present at all. This is not a problem unique to Hollywood. Stereotypes in American culture consistently reinforce a shallow and hackneyed image of Asian-Americans in society.

American society continues to be racially and culturally ignorant of Asian-Americans and their culture, appropriating their culture without true understanding, and reducing them to stereotypes. Despite the prevalence of the internet and the information about other cultures it provides, despite a shrinking world that is more connected than it ever has been before, despite the fact that Asians have been living in America since at least the 17th century, there remains an underlying sense of otherness — that Asian-Americans are foreigners and aliens that should "Go back to China!"

Not only does this sentiment ignore the many Asian-Americans who were born in the United States and consume the same culture, eat the same food, attend the same schools, and so on, but it also overgeneralizes the diversity among Asian-Americans themselves. Many are just as "American" as any paragon of American identity.

Stereotypes in film reflect the stereotypes of society. Asian-American culture and identity is often brutally simplified to IT guys, geeks, prostitutes, Kung Fu and ninja masters, comic relief, or weak, fragile characters, which in turn, are depicted on screen. This is not reality. Entertainment is an integral part of popular culture and, in many ways, directly influences social discourse in everyday society.

In 2016, the Academy Awards received intense backlash for the lack of diversity among the nominees, called #OscarsSoWhite, which

plagued the build-up to the award ceremony. African-American actor and comedian Chris Rock was chosen as the host in reaction to the controversy, and he spoke extensively about it in his opening monologue. Later in the broadcast, Rock introduced three Asian-American kids dressed in oversized business suits as "Academy accountants" in a skit. This was planned and written by the ceremony writers and executed by Rock. The irony, hypocrisy, and tone-deafness of the skit exemplifies how people in Hollywood, even those that advocate for representation and equality, continue to play into stereotypes and be ignorant of Asian-American identity and culture.

Hollywood's enduring depiction of these restrictive stereotypes about an entire ethnicity is both hurtful and detrimental. Asian-Americans, like other minorities, are tired of seeing themselves flatly portrayed on screen, or not portrayed at all. We are tired of being boiled down to thinly-drawn roles that are often created solely to fit tokenism, a superficial practice of including minority characters simply to check off the diversity box. We want to see ourselves properly represented in popular culture. We want to have our stories told.

Many have celebrated the diversity and progressiveness of *Annihilation*, a science-fiction studio film with a predominately female cast, including African-American Tessa Thompson and Latina Gina Rodriguez. But, does this diversity and progressiveness stop before Asian-Americans are represented? Casting Thompson and Rodriguez is wonderful, but does casting them seemingly mean that other minorities can't also be represented — that the minority of the lead character that is explicitly described in the novels can't be correctly portrayed?

How is this acceptable, in 2018, when Hollywood is (rightfully) beaming in the goodwill of *Black Panther's* success, which celebrates not only diversity and inclusion, but an appreciation and understanding of a non-white and non-American culture? African-Americans have been able to finally see themselves beyond the basic stereotypes of black characters, or in the backdrop of slavery and poverty. They have experienced an empowering, representative film that they can relate to. This is something I want to see on a movie theater screen, something I, as an Asian-American, want to experience.

Your move, Hollywood.



sudoku

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

sudoku courtesy of [www.krazydad.com](http://www.krazydad.com)

kakuro

	17	37			15	38		4	9	
9			13	6	10		5	6		
45										
	15				11			10	36	
7				9			9			
5			4	13			17			14
	11			11				17		
	5			6			3	7	6	
		12	3	16		6	6			8
	45									
	11			8				4		

kakuro courtesy of [www.krazydad.com](http://www.krazydad.com)

Solutions from April 2

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

sudoku

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

kakuro



## Types of People

by Meg Quinn



[artbymoga.tumblr.com](http://artbymoga.tumblr.com)



# Netflix

by Parmita Bawankule



parmdraws.tumblr.com



parmdraws.tumblr.com

The poster features a red background with a white clock face logo on the left. The text '3MT' is in large white letters, followed by 'THREE MINUTE THESIS' in smaller white letters. Below this, in even smaller white letters, is 'FOUNDED BY THE UNIVERSITY OF QUEENSLAND'. The word 'CHAMPIONSHIP' is written in large white letters across the middle. The background has a subtle pattern of white and yellow lines.

**3MT** THREE MINUTE THESIS  
FOUNDED BY THE UNIVERSITY OF QUEENSLAND

# CHAMPIONSHIP

**TUESDAY, APRIL 10**  
**5:00–7:00PM EST**  
**KRESGE THEATER**  
**CFA BUILDING**

The 3MT Championship is a public event,  
all are encouraged to attend.

For more information: [LIBRARY.CMU.EDU/3MT](http://LIBRARY.CMU.EDU/3MT)



## tuesday

04.10.18

**JSA presents: Matsuri**

6:30 - 8:00 p.m.

Wiegand Gym

Celebrate the Japanese culture at Matsuri, an annual event hosted by Carnegie Mellon's Japanese Student Association (JSA). Eat a variety of foods, play traditional festival games, and enjoy live performances by student groups and others from the local Pittsburgh area. You don't want to miss this!

## thursday

04.12.18

***A Bright Room Called Day***

8 - 10 p.m.

Purnell Center for the Arts

Tickets: <http://drama.cmu.edu/box-office/bright-room/>

As a part of the School of Drama's Subscription series, the production of Tony Kushner's *A Bright Room Called Day* tells the stories of communists, artists, and intellectuals during the Weimar Republic in 1932 Berlin. The play looks at each character's perspective on the world they are living in and how they come to learn that "the demons of the past are the prophets of the future."

**The Steel City Slam Grand Slam!**

7 - 10 p.m.

City of Asylum

40 W. North Avenue, Pittsburgh,  
Pennsylvania 15212

Get ready for Pittsburgh's annual poetry slam championship, organized by the Pittsburgh Poetry Collective. Come see performances by some of the best slam poets in the local area and watch as they compete for the grand cash prize and the opportunity to represent Pittsburgh at the National Poetry Slam in Chicago. If you're interested, this is definitely worth checking out!

## friday

04.13.18

**KPDC Spring 2018 Showcase: *Dream High***

8:30 - 10:30 p.m.

Cohon Center, Rangos

Do you love K-pop? Well then you'll definitely be interested in Carnegie Mellon's K-pop dance club's (KPDC) Spring Showcase: *Dream High*. Come eat food sold by CSA and ASA, support your friends, and listen and dance to your favorite K-pop songs. Admission is also free! It's an event you definitely don't want to miss.

## saturday

04.14.18

**The 38th Annual Latin American & Caribbean Festival**

12 - 8 p.m.

Center for Latin American Studies at Pitt

230 South Bouquet Street

4200 Wesley W. Posvar Hall

Pittsburgh, PA 15260

Experience and learn more about the Latin American and Caribbean culture by attending the 38th annual Latin American & Caribbean Festival, hosted by the University of Pittsburgh's Center for Latin American Studies (CLAS). Eat authentic Latin American and Caribbean food, listen and dance to live musical performances, and participate in fun arts and crafts activities. The event is free and open to the public!

## classified

**Custom Made Tire Sandals**[eddiebshaw@gmail.com](mailto:eddiebshaw@gmail.com)

I have been making sandals for 40 years; they are made of leather straps and a leather footbed which is nailed to a tire sole. I measure each foot and place the straps in just the right place for your feet. They cost \$85, will last for years and are very comfortable. Get ready for the spring/summer. You can text me at [eddiebshaw@gmail.com](mailto:eddiebshaw@gmail.com), and I will send you some pics.



# Immutable Stage

Izzy Sio | Pillbox Editor

Photos courtesy of the Miller Gallery

Running from March 17 to April 8, the Miller Gallery featured the new works of School of Art Master of Fine Arts candidates Shobun Baile, Alex Lukas, KR Pipkin, Gray Swartzel, and Lee Webster. Inspired by the current political climate and expressed through different mediums such as various forms of video, 3D models, audio, acrylic, the five students' clever and stimulating art pieces "examine pop culture fantasies of entertainment, capital, and collapse," showcasing how "a historical cycle of wealth and decay" echoes in the present.

From top to bottom: Baile's *Sector 78: A conversation on the 14th floor*, entries from Swartzel's *mother / me*, Pipkin's *Library of Free Objects*, Lukas' *Marginalia 1-5*, Webster's *Dream House* and *Slow Scan*.

