

THE TARTAN

Carnegie Mellon's Student Newspaper Since 1906



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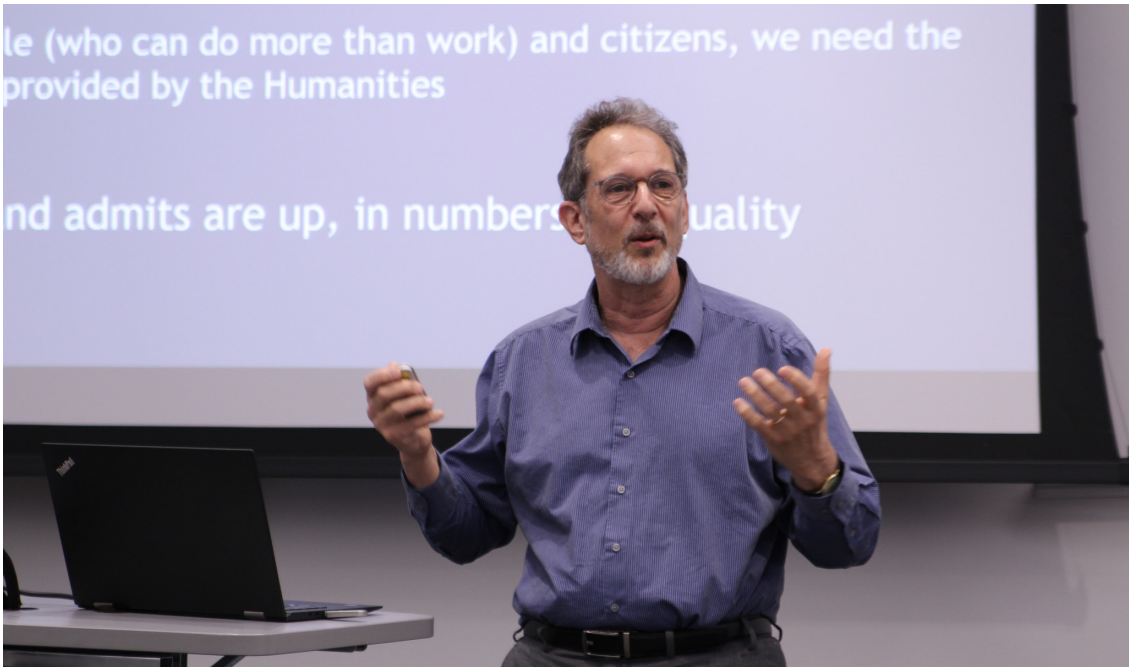
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The Tartan

April 15, 2019

Volume 113, Issue 22

Town hall discusses Dietrich's role



Courtesy of Carnegie Mellon University
Richard Scheines, Dean of Dietrich College, addressed the crowd in Baker Hall about the future role of humanities at Carnegie Mellon.

DAVID KOGGAN
Junior Staffwriter

A conglomeration of Dietrich students, faculty, and staff filled the Adamson Wing of Baker Hall last Wednesday to hold a town hall on the future of humanities at Carnegie Mellon. The event was a discussion on what it meant to be part of the Dietrich community, and how the members of the college wanted themselves viewed in the eyes of others.

Framing the town hall, Dietrich College Dean Richard Scheines described the improving state of Carnegie Mellon's humanities, with a 56 percent increase in Dietrich as the first-choice college among enrolled students within

the past two years. However, this was against a backdrop of a national decline in humanities students since the Great Recession. "When people come to think about college, they [are] very anxious about jobs and they don't perceive that the humanities are the right way to get yourself a job," said Scheines.

The town hall laid out two strategies for enhancing the humanities' presence and recognition on campus. The first approach integrates humanities with popular disciplines; the second approaches it as "supporting humanities qua humanities," looking to advance more internal humanities efforts by building off humanities

departments within Dietrich.

In the breakdown presentations, head of the philosophy department, David Danks, explained that philosophy asks the foundational questions of human experience, building upon the intellectual history of the discipline to answer contemporary questions through an interdisciplinary lens.

Reflecting the national conversation, there was also an emphasis on the importance of the soft skills. Department of English head Andreea Ritivoi stated that while technical majors have higher earnings upon graduation, this overlooks earnings over time, which is where soft skills have the

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Housing survey called an "invasion of privacy"

ADAM TUNNARD
News Editor

Following reportedly low initial rates of freshman returning to on-campus housing, resident assistants (RAs) on campus have been asked to aid university housing services in an information collection initiative that some RAs are calling "an invasion of privacy."

Every year, housing services run on-campus room selection, which opens in February and closes in early March. This year, "room selection participation was appreciably lower than it has been in past years, especially amongst the first-year class," according to information distributed to housefellows by the office of Josh Hoey, Assignments Coordinator at housing services, and later sent to RAs in an email.

Due to this low turnout, a survey was distributed by housing services to those that did not fill out room selection forms. Though this survey got over 70 percent participation, housing services engaged in attempts to get more responses.

RAs were told to get 100 percent participation by engaging in an in-person survey that would get more information about why non-returnees did not go through the room selection process. One RA, who is choosing to remain anonymous due to concern about their job status, told The Tartan that in some cases, this means

reaching out to "over 30" people, in-person, in less than a week.

The three questions RAs were told to ask residents were "why didn't you participate in room selection," "what are your housing plans for next year," and "if you're going off-campus, where are going (a general response is ok)," as sent in an email from housefellows to RAs. The information obtained from RA's outreach in person was to go into a Google spreadsheet to report back to Carnegie Mellon housing.

The third question, regarding the location of future off-campus residencies, was concerning to some residents and RAs. Another RA, who is also choosing to remain anonymous for the same reason, said that this was an "uncomfortable question," and stated that one of their residents refused to answer it.

They continued that "the main thing about the survey that bothered me was that the RAs were told to push [the questions] on their residents, who had already received [them] multiple times through email, so it felt like we were being asked to harass them about a somewhat personal decision, and their personal information."

Both RAs that communicated with The Tartan felt their role as an RA did not include information collection for the

See **HOUSING**, A3

Alumni, from class of 1969 to 2018, converge during Carnival

JACOB PAUL
Layout Manager

Among the many events hosted this Carnival weekend was the 50th reunion for alumni from the class of 1969. Many had not seen each other or returned to campus since they graduated.

The reunion kicked off on Friday morning with breakfast and a "Then and now" presentation by the university archivist, Julia Corrin. Corrin showed black and white photographs of campus taken from the years from 1966 to 1969, and alumni chimed in when they recognized familiar faces.

The class of 1969 arrived on campus in 1965, when the school was still the Carnegie Institute of Technology. The football field was located where the Donner Ditch is now. When Corrin showed a photograph of the kiltie band spelling out "CIT" on the field during the halftime show, the class of 1969 laughed. Ms. Ramsey joked, "I remember when they used to misspell CIT." Ramsey explained, sometimes the band would spell out "TIT" instead.

When Warner Hall was built, the entire architecture department picketed the opening, recalled Denis d'Ambrosi. Nearly all the buildings on campus were yellow-brick, and the mostly glass Warner Hall stood out like a sore thumb. Students called it the "flash cube," referring to a flash mechanism for film cameras.

Margaret Morrison Hall housed the women's school, Margaret Morrison Carnegie College. Students of the school were called "Maggie Murphs." In the fall of 1965, when the class of 1969 arrived on campus, there was not enough housing in the women's dorm, according to Nancy Morris, a Maggie Murph who majored in English. Morris and three other Maggie Murphs were housed in the home economics building, an old Victorian house that stood adjacent to where Donner is today. They had fun throwing hard candies out the window at passersby, and that's how



Jacob Paul/Staff Photographer
Carnegie Mellon president Farnam Jahanian happily addresses the class of 1969, who were all poured champagne, in Purnell Center.

Nancy Morris met Greg Morris, a chemical engineering major. They started dating in the first week of freshman year, got married as sophomores in 1967, and have been together since then. "People don't do that these days," joked Greg.

Indeed, things have changed. In the years that the class of 1969 was studying at Carnegie Mellon, Simon and Garfunkel performed at Carnival, The Beatles played their final performance as a group, Fred Rogers advocated for public broadcasting on the Senate floor, and the United States was embroiled in the Vietnam War.

And campus was smaller back then. Nearly every returning alum was impressed by the size of Carnegie Mellon University today. "There's definitely a lot more stuff," said Greg Morris.

"It's bigger! Much, much, much bigger. But the people are still nice," said Ramsay, a Maggie Murph art major.

Sixteen members of the 50th reunion toured the Tepper Quad, the 315,000 square foot home of the business school that opened in the Fall of 2018.

Alumni were impressed as Pauline Ting, Coulter Center ambassador, explained the state of the art "audio-visual technology" of the Simmons auditorium.

Looking at the new fitness center, Harry Wold, who graduated with an engineering degree, remarked that he felt "envious."

"Would you guys prefer taking the stairs, or would you guys prefer taking the elevator?" asked Ting. "Let's do elevator," she said, after no one indicated a preference. When the elevator stalled, the group didn't hesitate to walk down the three flights of stairs.

"I used to bring my dog to class, and he'd run around afterwards and stay by my car," said Mike Colbeck, a graduate of the business school. Colbeck recalled that one day, his dog bit someone walking by his car. That someone happened to be Dean Richard Cyert. "Imagine going to Cyert and apologizing," said Colbeck.

"This place is unusual," said Frank Marshall, "the whole building, the round room over there." Marshall said he'd never been in a building where all the walls were glass. "This was a parking lot when I was here."

Marshall is an alum of Sigma Alpha Epsilon (SAE), a group that represented a majority of the 1969 alumni. 15 of their 30 person pledge class were present at the reunion.

Marshall and other alumni of SAE began to recall a booth they

once built for Carnival that "won all sorts of awards." Titled "The Ultimate Machine," the booth was a silver painted Rube-Goldberg-like contraption with colorful wheels that spun on a motor. An artist in Pittsburgh was impressed when he saw it on display at Carnival, and said he'd like to show it in the Three Rivers Arts Festival, so long as SAE could get it downtown.

"It was very prominently displayed," said Wayne Pottmeyer. "I still have a rendering of it hanging in my office."

At 3 p.m. on Friday, the class of 1969 gathered for a swanky reception in the lobby of Purnell. Servers walked around with platters of shrimp, and fruit tarts were stacked on shelves adjacent drink coolers. Most alumni were dressed in button-down shirts, but Thomas Burgess was proudly wearing his track jersey from senior year. On the jersey, "Carnegie Tech" was spelled out in red letters.

Carnegie Tech merged with the Mellon Institute to form Carnegie Mellon University in 1968, just months before the track season started. Burgess got his time in the quarter mile down to 52 seconds, and when the season was over the coach told the team to take their uniforms home. A new set had

been ordered.

The reception began with a performance by Catherine Hayman, a junior musical theater major from San Francisco, who sang "What Did I Have That I Don't Have," from the musical *On A Clear Day You Can See Forever*.

After the performance, President Farnam Jahanian was welcomed with applause. He quipped, "Who's idea was it that I follow her?" Jahanian highlighted that Carnegie Mellon has become a world leader in STEM-related fields, and that both the diversity and quality of the student body have greatly increased. 50 percent of undergraduates are women, and last year, Carnegie Mellon saw a 13 percent increase in the number of applicants. "Aren't you glad you aren't being admitted now?" joked Jahanian. At the conclusion of his speech, glasses of champagne were served, and Jahanian led the class of 1969 in a toast.

On Saturday morning, Mitchell Koster, Executive Director of the Office of Gift Planning, gave a presentation about the legacy of Andrew Carnegie and the importance of philanthropy. Koster emphasized how Carnegie planted "apple trees," planning long term investments, and referred to the alumni of Carnegie Mellon as Carnegie's heirs.

Harry Wold recognized the subtle, underlying message in the presentation — "give some money to CMU" — but was not troubled by it. He continued, "from my perspective, my education at CMU is what brought me to where I am today." Wold explained that it wasn't so much how his degree pushed his career, "it taught me problem solving skills and invited the confidence that I could deal with a situation in which there were a lot of unknowns."

"I agree with everything Harry just said," added Jack Stephenson, who roomed with Wold in Donner, room 114, for three years. He continued, "it's the philosophy of how the education was done. I tell ya, that's really what it was."

FEATURE PHOTO

CMU Holi brings bright colors and music, hosting Pav Dharia



This Saturday, CMU Holi took place on The Cut with a performance by Pav Dharia in addition to the traditional throwing of colored powders. All proceeds from the event went to Ekal Vidyalaya, an Indian non-profit that build schools.

Campus Crime and Incident: April 7 to April 13

Alcohol Amnesty

April 7, 2019

Officers responded to McGill House following a report of an intoxicated Carnegie Mellon student. The student was provided medical assistance and no citations were issued due to alcohol amnesty.

Alcohol Amnesty

April 7, 2019

Officers responded to Resnik Café following a report of an intoxicated Carnegie Mellon student. The student was provided medical assistance and no citations were issued due to alcohol amnesty.

Alcohol Amnesty

April 11, 2019

Officers responded to Beeler Street following a report of an intoxicated Carnegie Mellon

student. The student was provided medical assistance and no citations were issued due to alcohol amnesty.

Disorderly Conduct

April 11, 2019

While completing a routine check of the campus area, officers made contact with Carnegie Mellon students who were smoking marijuana outside of the Shady Oak Apartments. The students were issued non-traffic citations for disorderly conduct.

Vehicle Hit and Run

April 11, 2019

Officers responded to Carnegie Mellon Facilities Management Campus Services after a vehicle in their fleet was damaged in a hit and run. The investigation is ongoing.

Harassment

April 11, 2019

Officers responded to Wean Hall following reports of harassment by a Carnegie Mellon staff member who was attempting to film under two Carnegie Mellon students' clothing at a bus stop. The investigation is ongoing.

Possession of Alcohol

April 12, 2019

Officers responded to Doherty Graduate Apartments following reports of an intoxicated Carnegie Mellon student. The student was provided medical assistance and issued a non-traffic citation for underage drinking.

Criminal Attempt

April 12, 2019

Officers responded to Wean Hall after a group of students

attempted to break into the top floor of the building. The investigation ongoing.

Drug Paraphernalia

April 12, 2019

Officers responded to Spirit House after a fire alarm activation. After further investigation, officers discovered that the fire alarm was activated by several students smoking marijuana. No citations were issued since officers were unable to properly identify the students departing from the large party.

Alcohol Amnesty

April 12, 2019

Officers responded to Fairfax Apartments, a Carnegie Mellon-leased property, following reports of an intoxicated Carnegie Mellon student. The student was provided medical assistance and

no citations were issued due to alcohol amnesty.

Alcohol Amnesty

April 12, 2019

Officers responded to the Cohon University Center following reports of an intoxicated Carnegie Mellon student. The student was provided medical assistance and no citations were issued due to alcohol amnesty.

Alcohol Amnesty

April 12, 2019

Officers responded to Morewood Gardens following reports of an intoxicated Carnegie Mellon student. The student was provided medical assistance and no citations were issued due to alcohol amnesty.

Compiled by
ADAM TUNNARD

SOCIAL ACTION CALENDAR

FORWARD!

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

USE ENERGY AND EFFICIENCY: PROGRESS, OPPORTUNITIES, AND CHALLENGES

12:00-1:30PM, SCOTT HALL 5201

SAFEZONE TRAINING

6:00-8:00PM, CUC DANFORTH

april 16

april 16

Corrections & Clarifications

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



FALL 2019 POSNER INTERNSHIP

Research and create an exhibit of your own at the Posner Center.

Apply by Friday, May 3 at 11:59 PM

\$3000, option for credit

15 hours per week for 15 weeks

Application & More information:

www.cmu.edu/posner-center/internship

Carnegie Mellon University Libraries

Dietrich town hall fosters discussion



Courtesy of Carnegie Mellon University
A group including Dean Scheines, student presenter Emma Flickinger, and other Carnegie Mellon affiliates discuss post-presentation.

HUMANITIES, from A1

greatest impact and where her department can impart these skills to students across colleges.

It was two of Dean Scheines main points, however, that that stood out during the open discussion. He described how students and faculty in the humanities “can feel that they’re lost in a sea of STEM at Carnegie Mellon”; additionally, Dietrich members “feel that there’s not quite an identifiable community for us to attach ourselves to... it’s not as easy to find each other.”

Student presenter Emma Flickinger’s Tartan article “Humanities fall by the way-side at CMU” helped catalyze the town hall. She states that because Dietrich students were outnumbered overall, humanities students are often outnumbered in humanities courses to students from other colleges taking something as a general education requirement. “It can be demotivating when there’s something you want to devote yourself to... and in your class the other students see it as a fun extra,” she said.

When class rigor was brought up during the discussion, this frustration was echoed by others. “The rigor isn’t higher in certain classes, not because of class difficulty, but because we have so many people who don’t have basic fundamental skills – and the level of discussion just goes down because of that,” said Maggie Mertz, a senior global studies and creative writing student.

“You know the one class [first-years] hate more than anything? Interp,” Mertz continued to murmurs of agreement. From her perspective, she saw rhetoric as a good introductory English class

that everyone had to take, but “because the rhetoric that’s put around it is so negative, people do not value the work we do.” There was a real sense that Dietrich courses were seen as unimportant throw-away classes.

These frustrations around the feeling that Dietrich was just seen as a “service college” proved indicative of a broader goal that students and faculty had — they wanted to define what it meant to be a Dietrich student and what their ideal community would look like. Some, such as Director of the Humanities Scholars Program and adjunct professor of history Timothy Haggerty, advocated for dedicated shared spaces for humanities students. Other students voiced preferences for more linear sets of classes that students from the same major would take together over semesters. These steps would help define for students who is in their community and who they can collaborate with rather than feeling adrift both in and outside the classroom.

“It’s students’ belief that we have the crappiest building, with the crappiest classrooms,” as one professor put it. According to Dean Scheines, next summer the Tepper School will be making space available in other academic buildings as they move into the Tepper Quad. He states that one of the plans for this is to provide humanities majors with collaborative learning spaces. The last time Dietrich had a new building was in 1912.

One professor also pointed out the potential for departmental events to foster community. However, he explained how in his department, Modern Languages, advertised events have 2:1 faculty to student ratios. Mertz then pointed out how in Dietrich, some

departments aren’t addressing the culture of community. She suggested that with events, departments need to “start at the beginning... and make it enjoyable because otherwise why would you want to come and hang out with 10 professors you’ve never met in a dark room?”

Professor Danks then described the effect that Carnegie Mellon has had on his work. He explains how using more data-based techniques have “provided new opportunities for research,” but that it’s “come at some cost to me, both personally and professionally... a lot of people struggle with those kinds of compromises.” When the Dietrich community envisions what the humanities ought to be, he pointed out the internal conflict of incorporating non-humanities disciplines while maintaining Dietrich’s identity as a college for humanities.

One faculty member later stated that for Dietrich’s struggle for a sense of community, “the solution might be less trying to change how Carnegie Mellon sees us and more trying [to] change how the world sees us.” While this discussion had mainly focused on how to make the rest of Carnegie Mellon value Dietrich, she contended that the college’s real goal was to make the world see them, and therefore the humanities, as important. To her, the rhetoric around Dietrich won’t change until this happens first.

“The issue to me is more about how we see ourselves... I think the self-conception of people of their fields is what we want. We want people in humanities to be proud of their work,” said Flickinger as the town hall concluded.

Emma Flickinger is also a contributing editor to The Tartan.

Housing asks where residents are living after low initial room selection

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university. Correspondence from a housefellow to RAs stated that the initiative fell under an RA’s “role of advisor,” according to an email sent to RAs, whereas John Hannon, Associate Vice President of Student Affairs for Community Life, told The Tartan in an interview that it fell under the role of “administrator.”

The second of the two RAs that communicated with The Tartan stated that the administrator role as only been described in the past regarding things like “maintenance, or facilitation of room selection,” not “helping housing with internal information collection.”

John Hannon told The Tartan that the questions RAs were told to ask were not a violation of privacy because “it was up to each student to decide what information they chose to provide, and some declined to provide any, which was absolutely fine. Much of the data that was collected from students was very generic in nature (such as ‘apartment in Shadyside’ or ‘house in South Oakland’).”

Hannon stated that the effort to get RAs to interview residents, which he calls the “RA outreach initiative,” was to “better understand the market forces currently at play related to off-campus student housing in the area,” in addition to seeing if people had simply missed room selection and didn’t have housing yet.



Courtesy of rmcnicolas via Flickr Wikimedia Commons
First-years, like those living in Hammerschlag House, had low turnout in room selection.

In terms of university expansion, Hannon stated that moving forward, the university will seek to not buy existing properties, like what was seen in the 2018 purchase of the Fifth Neville apartments, but rather “primarily focus on buildings that are fully designed and constructed by the university, toward ensuring that they offer the optimal student experience based on student input.”

The Tartan reported on the purchase of Fifth Neville last year, finding that then-residents would be unable to renew their leases in the building, many of them Carnegie Mellon upperclassmen.

“I see a lot of issues with how the university is approaching housing right now: buying up off-campus options [like Fifth Neville]

that are more affordable than on-campus housing,” as opposed to prioritizing “renovating the facilities that already exist,” the first RA that communicated with The Tartan said.

The same RA continued, “the reality is that people can live off-campus for cheaper and with a better quality of life.”

Despite all this, Hannon stated that he does not “think the entire story has been told yet regarding the number of upper-class students returning to on-campus housing.” However, with the “appreciably lower” rates of initial room selection participation compared to past years, Carnegie Mellon is sure to make an effort to avoid depreciation of on-campus housing relative to other options available to students.

Forum

FROM THE EDITORIAL BOARD

#CarnegieState carries harmful, elitist implications

When Carnival Weekend rolls around every April, some typical things show up on campus: the fair machinery, the booth construction area, and the white tents on the Cut for alumni. As students, we hope for some blue sky and spring weather, but with two days off and a four-day weekend, not even rain or cold temperatures can truly dampen our spirits.

Each year when Carnival is here, the campus is busier with alumni and Pittsburgh residents coming to campus for events and activities, but more students also come out of their hidden places, minds away from midterms and papers and projects for a couple of days. It’s a wonderful thing, to be able to destress and enjoy ourselves.

When we scroll through our Instagram feeds, we see photos of our classmates having fun, checking out the booths, and partying somewhere. But accompanying many of these posts is the hashtag #CarnegieState. Essentially, the hashtag represents the idea that Carnival is the one time during the year Carnegie Mellon students can go all out and party, that the campus becomes cool for a couple of days, and

students can “have fun like a state school.”

It’s great that Carnival is a time when students get to take a break, have some fun in the (hopefully) nice weather and enjoy themselves before the final stretch of the semester hits and everyone becomes completely consumed by school. Alumni return, parents make a visit, or students might travel for a couple of days. Everyone is thankful for Carnival — sometimes it feels like the recharging period we all need. And if part of that is going to parties and living it up with friends, more power to you.

But #CarnegieState (or the extended version, #CarnegieStateUniversity) is concerning in what it implies about how Carnegie Mellon students view themselves and other schools. This is not just confined to Carnival; it is a toxic attitude that says quite a lot about us as a student body. We are saying that for a couple of days, during which we don’t have classes and we can party and have fun and enjoy ourselves, we become an “inferior” state school.

First, it is very sad that there is a constant atmosphere of stoic suffering at Carnegie Mellon. It’s

all work, work, work, paired with piles of stress and expectations. Yes, Carnegie Mellon is a great university that challenges its students, but it’s also just another school. What we do is our choice — what we study, what classes we take (except for GenEds, of course), who our friends are, what clubs and extracurriculars we do, that we’re here in the first place — and what we do should build us up, not bring us down. We shouldn’t feel that Carnival is the only time we can be a school with fun and cheer.

However, the more dangerous aspect of #CarnegieState is what it says about our views on other schools. Yes, Carnegie Mellon is a great university that we should be proud to attend, but that should never allow us to look down on other universities, and like it or not, intentional or not, that is what the hashtag implies.

If Carnegie Mellon “becomes” a state school during Carnival, it implies that state schools are all about party and play, with no classes, responsibilities, or expectations. State schools do generally have more parties and more opportunities to do different things because they are different schools. They are larger, with larger student

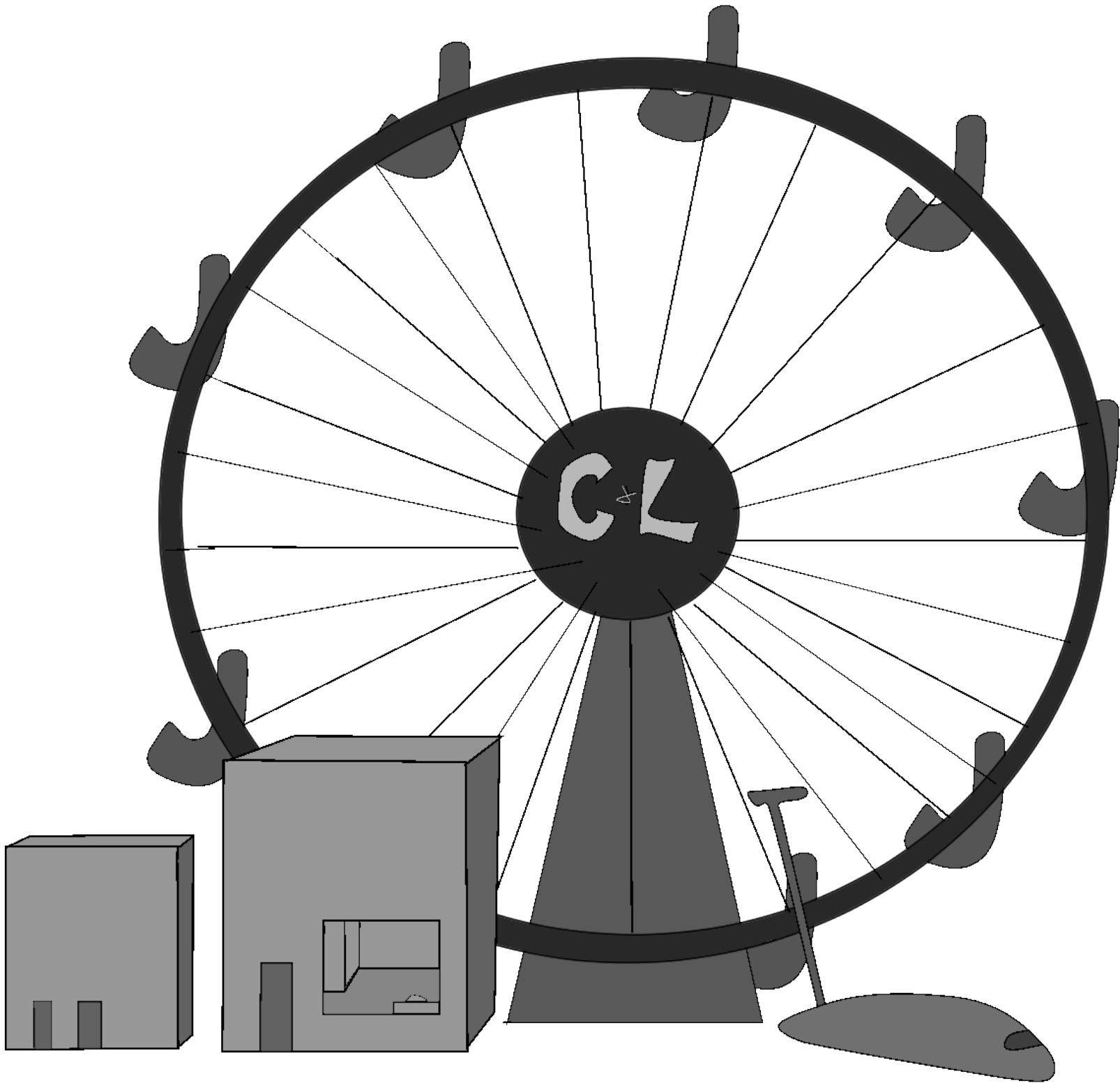
bodies, which means more diversity in its students overall (something Carnegie Mellon could use).

#CarnegieState in this context is an extension of a common on-campus perception regarding other schools, a sense of elitism and entitlement. We make jokes about our hefty tuition, but there are individuals who see that high price tag as a badge of honor, implying that they are better than others for going to an expensive school. Beyond that however is simply the idea that we are better than other schools, especially state schools. Pitt, our next-door neighbor, might be lower on the U.S. News & World Report’s National Universities list, but that in no way means we’re a better school. They have a stellar medical program, something Carnegie Mellon lacks, and also an upper hand in variety in the humanities.

Even if we are placing a college’s value solely on such rankings (which we shouldn’t), we aren’t better than some state schools. The University of California, Los Angeles and the University of California, Berkeley are ranked at #19 and #22, respectively, which

is higher than Carnegie Mellon at #25 (tied with University of Virginia). The University of Michigan, Ann Arbor isn’t far behind at #27. So if we’re getting technical about it, as Carnegie Mellon students are wont to do, we’re not better than public institutions in the U.S. These schools serve as a base for essential publically funded research. Additionally, they are part of the idea that high-quality education should be open and attainable to all, even as they are often unappreciated and underfunded.

Interestingly, this sense of entitlement is also paired with some wishful dreaming, that going to a state school would’ve been so much more fun. In a nutshell: people look down on others going to state schools, but secretly wish they had the same experiences. And maybe it would be; they tend to have more of everything, especially compared to our small school. If you genuinely feel that way, then let’s pose this question: why are you here? Why are you at Carnegie Mellon? Take that answer and hold onto it. Have your fun and enjoy yourselves during Carnival, but let’s leave #CarnegieState in the past.



Rebecca Enright/Art Editor

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THE TARTAN

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Buttigieg joins rainbow wave



MADELINE KIM

Forum Editor

Pete Buttigieg, the mayor of South Bend, Indiana, seemed to emerge out of nowhere. He didn’t have the publicity edge that more prominent Democratic candidates like Bernie Sanders or Joe Biden have, yet Buttigieg has been polling in third in both Iowa and New Hampshire, following right behind those two candidates. Already, he has racked up \$7 million in donations by the beginning of April, which is extremely impressive considering he officially announced his presidential campaign this past Sunday.

 Strides towardsLGBTQrights have not gone unnoticed over the years. Conversion therapy is on the decline; Massachusetts recently became the 14th state to ban the practice. People who identify as LGBTQ have risen to the political realm, on the local, state, and national level. In 2015, Oregon governor Kate Brown became our nation’s first openly bisexual state governor. Danica Roem (D-VA) was elected to the Virginia House of Delegates in the 2017 Virginia elections, making her the first transgender elected official in the U.S. Following the 2018 midterms, *The New York Times* reported a “rainbow wave” of

over 150 candidates earning seats in the Senate and in the House of Representatives. Now, we have an openly gay candidate running for president for the 2020 presidential election.

 Of course, a candidate’s sexuality isn’t an indication of how qualified they are in leading. However, it’s refreshing to see that someone who identifies as part of the LGBTQ community can openly bring it up as though they are bringing up any other personal attribute such as their ancestry or socioeconomic background. Buttigieg had an inkling that his sexuality wouldn’t be as big of a hindrance for his chances to be elected as it would have been in years before. He had a reason for such confidence. *The Washington Post* suggests that over two-thirds of Americans would,attheveryleast,notmind having an openly gay president. Compare that to a mere 26 percent that would have been okay in 2006; we have more than doubled the percentage. Of course, it’s heartbreaking that a third of our country doubts a candidate’s qualifications based on sexuality, but the number has shifted dramatically in the span of 13 years.

 Perhaps I’m naive in believing that even increasing visibility can help shift the public’s perception in the future. Ignorance and prejudice thrive on misinformation and faulty beliefs. By empowering more LGBTQ people to hold political positions, we can help give them a platform that proposes

social equality. It would also demonstrate that people can be great leaders not despite identifying a certain way or because they identify a certain way, but rather regardless of their identity.

 There is diversity within diversity, and many people seem to overlook it far too often. Even in casual conversation, some people fear the “gay agenda” as if being LGBTQ is a monotheistic cult wanting to indoctrinate our country. Not once has the person I love had any bearing on my views on topics such as international trade or education, and neither does it for many other members of the community.

 Of course, being part of a marginalized community may impact one’s perspective and thus impact their beliefs, but too often people make generalizations based on characteristics such as race, gender, or sexuality. Although Buttigieg is a Democratic candidate, he still remains diplomatic with conservatives and engages with Fox News to bring light to his platform to those who more than likely lie on the other end of the political spectrum. Although progress may appear to be slow — I, too, would like people to understand that merit, not sexuality, should be an indicator of one’s qualifications for being elected to public office — I have hope that the influx of LGBTQ candidates leading our country can create a ripple effect and a more inclusive playing field.



Courtesy of Marc Nozell via Flickr Wikimedia

 Pete Buttigieg, the Mayor of South Bend, IN, is one of the latest Democratic candidates for the 2020 Presidential election.



forum@thetartan.org

Underage drinking in college campuses



FRANK HU

Operations Manager

There are many things people associate with the college or university experience. Though it varies depending on the individual, most would agree that alcohol has a strong presence on university campuses everywhere, both in the U.S. and abroad. Some even venture to say that underage drinking and alcohol abuse on college campuses is a national health crisis, and the statistics seem to justify that claim. According to a report from the National Institutes of Health (NIH), around 1,825 college students die annually from alcohol-related injuries or accidents, nearly 700,000 are assaulted by another student who has been drinking, and around 100,000 report alcohol-related sexual assault or date rape.

 It’s no mystery why college students drink. Living independently from family members — often for the first time — and surrounded by like-minded peers in a college environment, the inconsistent enforcement of laws, social pressures, and newfound freedom combine to push students down the slippery slope of alcoholism, leading to potential negative consequences. As is the prevailing narrative, it’s no wonder that college campuses try so hard to quash underage drinking, rooting it out like a modern-day inquisition against those who imbibe.

 The policy of abstention is especially common among schools who have strong drinking cultures, and among those institutions with strong athletic traditions or Greek life. But even at Carnegie Mellon, where we are more renown for our AI research and cutting-edge technology than frat parties or binge drinking (Carnival aside), there are still clear expectations for students on how they should conduct themselves around illicit substances — i.e., they should stay away from them — a policy enforced through Resident Advisors and the Carnegie Mellon Police Department.

 The prohibition of alcohol in accordance with state law sounds like a great idea on paper, so long as every single college student is going to hold themselves to the highest standards of integrity and strives to always do right by resisting such temptations, which is a laughable assumption. It has pretty much been ingrained in the teenage conscience that college students drink, so by the time they arrive on

campus for orientation, they are prepared to either engage, or have knowledge that others will be engaging, in underage drinking. The age of 18, for all intents and purposes, is regarded as the age to start drinking, with its invocations of adulthood continuing to reflect attitudes that stem from the 1960s, when student activists first campaigned to have the drinking age reduced from 21.

 Despite best efforts of enforcing restrictions, the fact that underage drinking continues to be a problem shows that it is not a very effective approach, and policies like alcohol amnesty are an open acknowledgement by campuses that they cannot always stop students from drinking. Besides, if a college bans drinking in the dorms and on campus, students will just go off campus and seek their booze elsewhere in more dangerous and unsupervised places where the threat of injury is tangibly higher.

 Instead of trying to stop students from drinking, colleges should further efforts to educate students to stay safe and protected when engaging with such substances, instead of cracking down on their use, something that we see in initiatives like AlcoholEdu. Such programs and policies would not only ensure that students drink in moderation, but it would also serve to remove the thrill and allure surrounding underage drinking, transforming it from a forbidden taboo to a normalized occurrence that people are aware of and undertake with moderation.

 Many will argue that such leniency on campus is a dangerous thing, as it would help establish unhealthy habits that would have adverse effects later on. While it’s true that some may become habitual drinkers, experimenting with alcohol in a sheltered environment and learning how to maturely handle such situations early on is far better than encountering alcohol later on in life, when impulsive choices could lead to disastrous outcomes that incur the full weight of the law. In that sense, ensuring that students have instructive experiences that instill control within them can have a positive impact down the road.

 Note, however, that I am not encouraging underage drinking outside of the college context, as alcohol abuse is a serious offense that should not be taken lightly. However, the four years that we spend in university cannot be said to be reflective of the real world in its nuance or complexity. For many, college is a time of discovery, growth, and bad decisions, a limbo between the teen years and full adulthood that should be treated as such.



Jarel Grant/Staff Artist

Nielsen resigns as DHS Secretary

ATAHAN KILICCOTE
Junior Staffwriter

Department of Homeland Security (DHS) Secretary, Kirstjen Nielsen, announced her resignation from the department this past Sunday, April 7. It is difficult to confirm if Nielsen left the department or if she was pushed out by Donald Trump, but there is agreement that there is pressure to take immigration policy in a “tougher direction.” Some news sources — but not Fox News — are stating that Stephen Miller, a key Trump advisor who was a leading proponent of the travel ban, orchestrated the resignation to force such a policy change. It is interesting to me that different news organizations are creating opposing narratives. For example, Fox News wrote that Trump oversaw the change in leadership. However, CBS News writes that, “[Nielsen’s] departure is a part of a massive DHS overhaul engineered and directed by top Trump adviser Stephen Miller, according to a senior U.S. official.” These news organizations put different levels of emphasis on Trump’s role in making decisions, trying to create narratives of weakness and strength. Recently, the prospective

nomination for the role of the Director of Immigration and Customs Enforcement (ICE) has been rejected by Trump, who stated that he wants ICE to go in a “tougher direction.” If you don’t know, the current policy is brutal. Children of illegal immigrants are still being taken from their parents and sent into specialized detention centers. In these camps, two young children, aged seven and eight, have already died, along with a reported 20 others in the past two years. Obviously, concentration camps have a bad history. It is interesting to me that the current administration wants to fight a battle where these analogies can be referenced. Maybe they even benefit from the analogies. Many fringe liberal sources have begun circulating the idea that these changes to the DHS, orchestrated by Stephen Miller, constitute a kind of coup. A few threads on Reddit threw around claims that this could lead to the creation of a “police state” which threatens everyone. I think this theory is supported in the public mind by the current narrative of the prioritizing security over privacy, which causes anxiety among libertarians. The narrative, which characterizes this resignation

as a kind of coup, inflames those who feel strongly about liberty, and antagonizes the Trump administration. Articles with this kind of speculative reporting create sensationalist headlines and attract more clicks than level headed commentary. Sensationalism is defined as, “the use of exciting or shocking stories or language at the expense of accuracy, in order to provoke public interest or excitement.” They also overplay the potential consequences, which hinders organized and well-timed popular opposition. Lots of sensationalist reporting make people hear that the world is ending every day. This creates the feeling of exhausted apathy. Apathy snoozes the alarm of injustice until the pressure is too great. The response does not come at the right time, and is weakened and disunited. As an individual who opposes the current immigration policies, these kinds of speculations frighten me, even though I know they are sensationalist. Since the potential consequences are so great, the obviously inflammatory reports need to still be considered. One cannot ignore an assault on core social values, even if the assault is probably smaller than it’s made out to be.



Courtesy of Jetta Disco via Wikipedia
Former Department of Homeland Security Secretary Kirstjen Nielsen was sworn in Dec. 2017 and is leaving April 2019.

LETTER TO THE EDITOR: CHARTWELLS CARES ABOUT STUDENT FEEDBACK ON DINING OPTIONS

I’m writing today to introduce myself as the dining leader for Chartwells Higher Education at Carnegie Mellon University. I speak on behalf of myself and my colleagues when I say that we are extremely humbled to have been chosen as the dining provider for Carnegie Mellon University. Over the past 10 months we have spent countless hours speaking with students, faculty, and staff to better understand the community’s needs as they relate to dining and life on campus. We believe that our success depends on ensuring our associates feel valued and able to support their families. We are proud to provide associates with opportunities to help shape their careers and lives in a positive, productive work environment. Chartwells offers individuals with the opportunity for rewarding professional and personal growth. We are committed to treating all associates with dignity and respect. In fact, this week we are participating in our annual company-wide diversity and inclusion week that celebrates our commitment to our people and their unique differences. We are also looking forward to hosting our “Respect Effect” training shortly with both our hourly and salaried team members. We care deeply about our people and take pride in offering

great benefits and a people-first culture that make our associates feel appreciated. To further our commitment, this month we have rolled out an enhanced associate engagement program called YouFirst. This program offers opportunities for associates to develop their career goals and enhance their skills to be recognized and rewarded. I want to personally thank all of our associates for all their hard work and dedication over the past year as we prepared for a new and improved dining experience at Carnegie Mellon. I also want to clear up some miscommunication around several articles printed on January 28 and April 1. None of the associates mentioned were released from employment. Instead, we offered them first choice of part time hours. Furthermore, all employees maintained their full-time benefit status and there was no disruption in service. In light of recent requests by the Union, we have been working in full cooperation and have committed to ongoing meetings to address any concerns that may be brought forth in a speedy and productive manner. At Chartwells, we don’t leave anything to chance. The food we serve, the retail locations we choose, and the events we run are all part of a strategic plan that was developed based


on the insights we learned from listening to and evaluating the needs of the campus community. During our research we found that:

- Dining options were limited near Legacy Plaza. In response we recently opened up the “Say Cheese” food truck to service that area of the campus and provide additional job opportunities.
- There wasn’t enough variety at Entropy, so we have added a new selection of ethnic and fresh foods.
- The BYOB grill concept was no longer popular with students. In response, we opened a new sought-after comfort food station, Urban Revolution, which will create an efficient point of service for our guests.

Thank you to everyone in the Carnegie Mellon community who has provided feedback. We can’t do what we do without your engagement. Please don’t hesitate to reach out should you have any questions, concerns, feedback, or ideas about campus dining. You can join Chartwells during Carnegie Mellon’s monthly Dining Student Advisory Committee meetings, attend a teaching kitchen, register for one of this year’s focus groups, or text us on our Text2Chat line at 412-906-4447.

— Mindy Segal is the Division President of Strategic Accounts for Chartwells.

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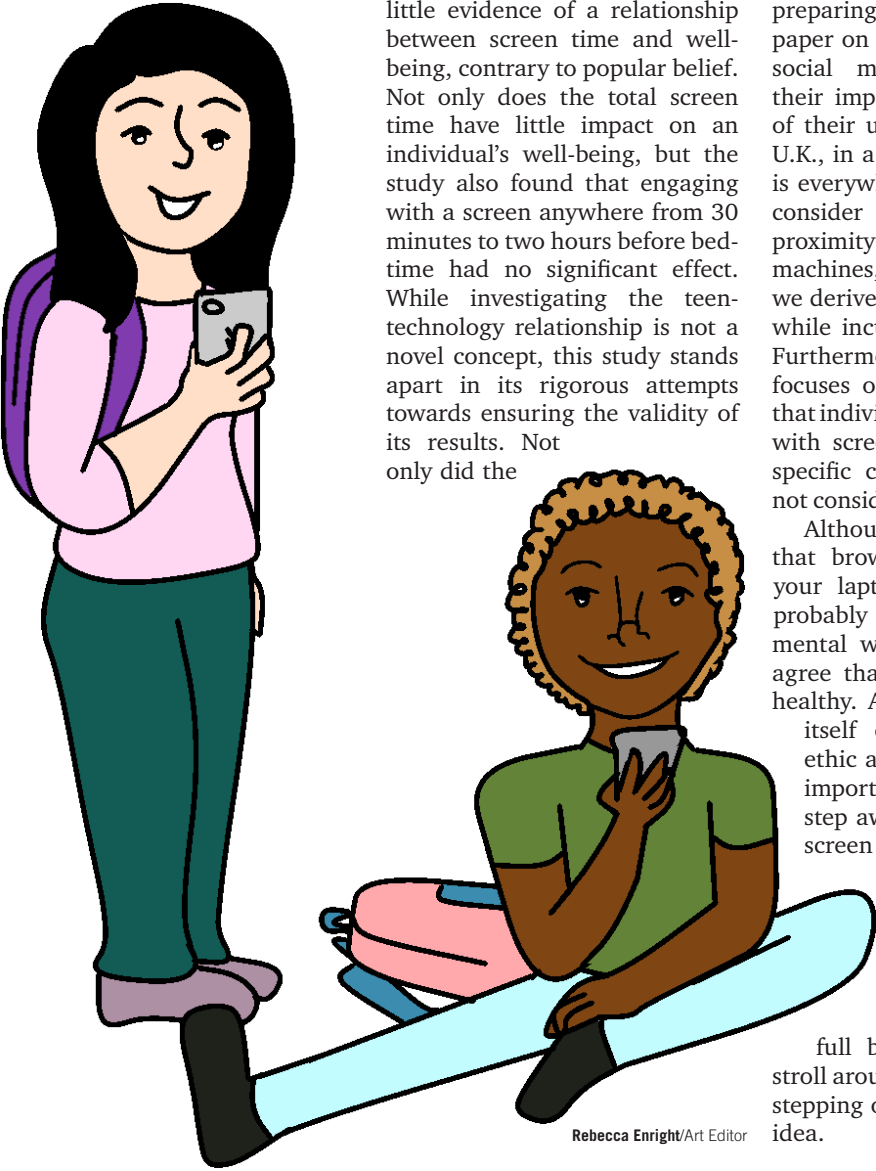
Screen time, even before bed, has little impact on teenagers

FRANK HU
Operations Manager

Screens have become an integral part of our lives. Our phones and computers serve a variety of purposes, from browsing the internet, text messaging, and sending Snapchats to completing home-work assignments, programming, and playing video games. Often,

we spend more time looking at screens than anything else in our day. This can be seen as troubling, since it's been widely accepted that excessive screen time is somehow bad for our mental health as young people. Folk wisdom like this, however, tends to lose to empirical science. According to a recent study published in *Psychological Science*, an analysis of over 17,000 teenagers showed little evidence of a relationship between screen time and well-being, contrary to popular belief. Not only does the total screen time have little impact on an individual's well-being, but the study also found that engaging with a screen anywhere from 30 minutes to two hours before bed-time had no significant effect. While investigating the teen-technology relationship is not a novel concept, this study stands apart in its rigorous attempts towards ensuring the validity of its results. Not only did the

researchers incorporate data from the U.S., Ireland, and the U.K., it also considered both self-reported data and measured time-use data. Furthermore, the researchers preregistered their study, making their intended analyses publicly known before conducting them, in order to avoid any controversy of retrospective hypothesizing. The study comes at an important time, as the U.K. is preparing to release a new white-paper on online harms targeting social media companies and their impacts on the well-being of their users. Even beyond the U.K., in a time when technology is everywhere, it is important to consider the implications of proximity between people and machines, and how to ensure that we derive the maximum benefits while incurring minimal harms. Furthermore, the study only focuses on the amount of time that individuals spend interacting with screens, meaning that the specific content consumed was not considered. Although the study suggests that browsing the internet on your laptop for hours on end probably won't degrade your mental well-being, we can still agree that that is probably not healthy. At a school that prides itself on its rigorous work ethic and can-do attitude, it's important to remember to step away from the computer screen from time to time and get a breath of fresh air. Pittsburgh's weather is usually nothing to boast about, but with spring coming into full bloom, taking a quick stroll around campus or even just stepping outside isn't such a bad idea.



SpaceX and Boeing compete for funding

ASHWIN SRINIVASAN
SciTech Editor

It has been decades since humans last stepped foot on the moon. While unmanned landings have allowed scientists

Crew Development programming intended to stimulate the development of flight hardware, NASA was prepared to hand out \$7 billion to the providers, Boeing and SpaceX, to finish production of their spacecraft and fly

“We go for substance, not pizzazz.”
John Elbon
General Manager of Space Exploration at Boeing

to study the lunar surface from a distance, NASA wants to do better — put humans back on the moon by 2024. Five years ago, NASA decided it would select two private providers to design and build a spacecraft that could transport U.S. astronauts to the moon. As part of its Commercial

up to six missions each after their systems were approved. At the time, NASA had already spent \$1.5 billion to aid Boeing, SpaceX, and the Sierra Nevada Corporation to build shuttles that could ferry astronauts between

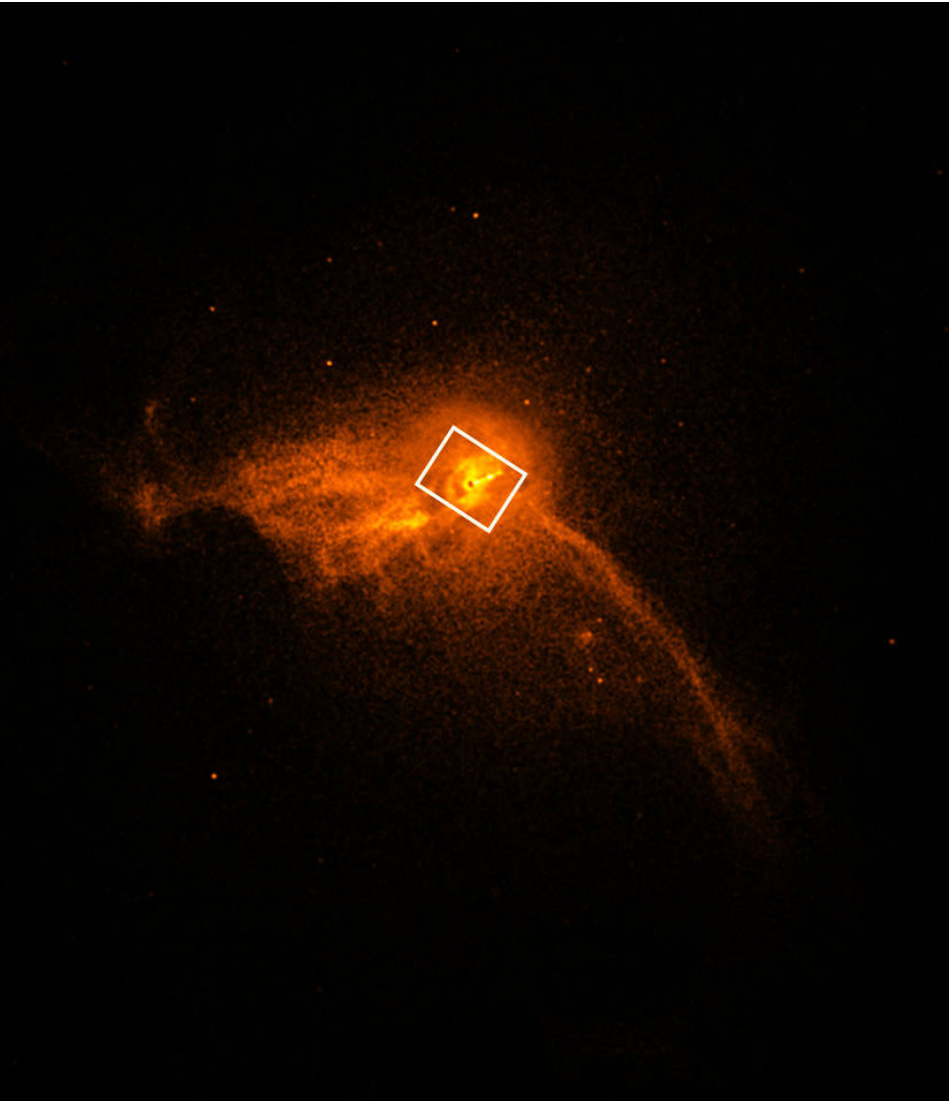
See **SPACEX**, A8



Courtesy of NASA via Wikimedia Commons
SpaceX's Dragon spacecraft on a resupply mission to the International Space Station. The same hardware could be used to carry astronauts to the moon.

SCIENCE & TECHNOLOGY FEATURE PHOTO

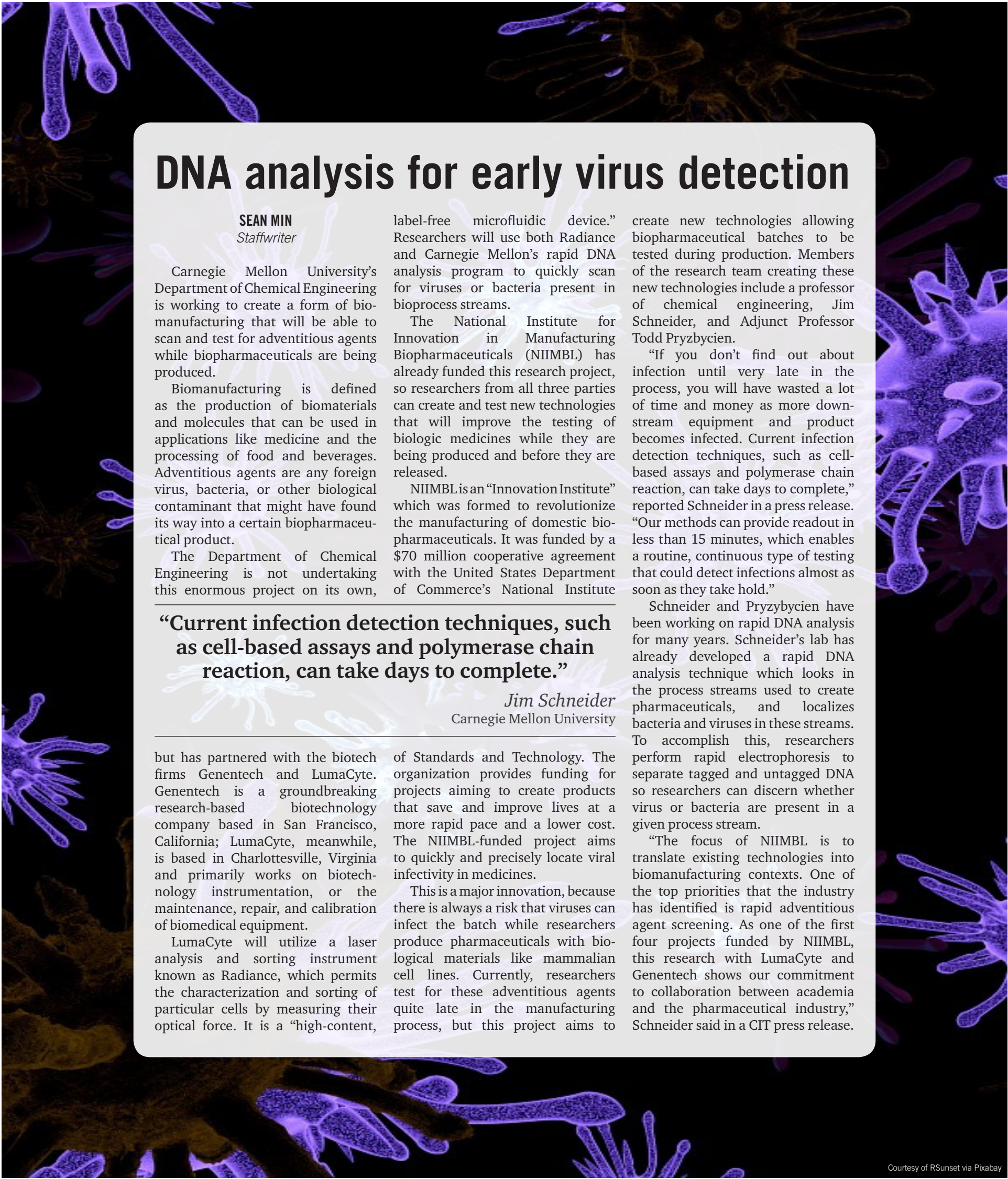
Event Horizon Telescope captures black hole for first time



Courtesy of NASA Jet Propulsion Laboratory via Caltech, Joey Nielsen via Villanova University of Pennsylvania
NASA used the Event Horizon Telescope (EHT) system as well as the Chandra X-Ray Observatory and Nuclear Spectroscopic Telescope Array to trace the black hole at the center of the Messier 87 galaxy, producing the never-seen-before image decades ahead of schedule. The black hole itself, 55 million light-years from Earth, is not visible by nature but the image shows hot gas swirling around the event horizon.

Interested in space travel? Biopharmaceuticals? Science and technology in general?

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DNA analysis for early virus detection

SEAN MIN
Staffwriter

Carnegie Mellon University's Department of Chemical Engineering is working to create a form of bio-manufacturing that will be able to scan and test for adventitious agents while biopharmaceuticals are being produced.

Biomanufacturing is defined as the production of biomaterials and molecules that can be used in applications like medicine and the processing of food and beverages. Adventitious agents are any foreign virus, bacteria, or other biological contaminant that might have found its way into a certain biopharmaceutical product.

The Department of Chemical Engineering is not undertaking this enormous project on its own,

label-free microfluidic device.” Researchers will use both Radiance and Carnegie Mellon’s rapid DNA analysis program to quickly scan for viruses or bacteria present in bioprocess streams.

The National Institute for Innovation in Manufacturing Biopharmaceuticals (NIIMBL) has already funded this research project, so researchers from all three parties can create and test new technologies that will improve the testing of biologic medicines while they are being produced and before they are released.

NIIMBL is an “Innovation Institute” which was formed to revolutionize the manufacturing of domestic biopharmaceuticals. It was funded by a \$70 million cooperative agreement with the United States Department of Commerce’s National Institute

create new technologies allowing biopharmaceutical batches to be tested during production. Members of the research team creating these new technologies include a professor of chemical engineering, Jim Schneider, and Adjunct Professor Todd Pryzbycien.

“If you don’t find out about infection until very late in the process, you will have wasted a lot of time and money as more downstream equipment and product becomes infected. Current infection detection techniques, such as cell-based assays and polymerase chain reaction, can take days to complete,” reported Schneider in a press release. “Our methods can provide readout in less than 15 minutes, which enables a routine, continuous type of testing that could detect infections almost as soon as they take hold.”

Schneider and Pryzbycien have been working on rapid DNA analysis for many years. Schneider’s lab has already developed a rapid DNA analysis technique which looks in the process streams used to create pharmaceuticals, and localizes bacteria and viruses in these streams. To accomplish this, researchers perform rapid electrophoresis to separate tagged and untagged DNA so researchers can discern whether virus or bacteria are present in a given process stream.

“The focus of NIIMBL is to translate existing technologies into biomanufacturing contexts. One of the top priorities that the industry has identified is rapid adventitious agent screening. As one of the first four projects funded by NIIMBL, this research with LumaCyte and Genentech shows our commitment to collaboration between academia and the pharmaceutical industry,” Schneider said in a CIT press release.

“Current infection detection techniques, such as cell-based assays and polymerase chain reaction, can take days to complete.”

Jim Schneider
Carnegie Mellon University

but has partnered with the biotech firms Genentech and LumaCyte. Genentech is a groundbreaking research-based biotechnology company based in San Francisco, California; LumaCyte, meanwhile, is based in Charlottesville, Virginia and primarily works on biotechnology instrumentation, or the maintenance, repair, and calibration of biomedical equipment.

LumaCyte will utilize a laser analysis and sorting instrument known as Radiance, which permits the characterization and sorting of particular cells by measuring their optical force. It is a “high-content,

of Standards and Technology. The organization provides funding for projects aiming to create products that save and improve lives at a more rapid pace and a lower cost. The NIIMBL-funded project aims to quickly and precisely locate viral infectivity in medicines.

This is a major innovation, because there is always a risk that viruses can infect the batch while researchers produce pharmaceuticals with biological materials like mammalian cell lines. Currently, researchers test for these adventitious agents quite late in the manufacturing process, but this project aims to

Artificial intelligence creates art and music

TRENTO VON LINDENBERG
Staffwriter

If you’re a student at Carnegie Mellon, you might know about the university’s role in artificial intelligence. Although an undergraduate degree in AI hasn’t been offered until last year, Carnegie Mellon has had faculty and students involved in AI for decades. From 1956, when the first AI program was created, to the inspiration for Baymax in *Big Hero 6*, to the development of self-driving cars in Pittsburgh, Carnegie Mellon has been key to developments in this field.

Now, Carnegie Mellon is once again influencing the future of AI by looking into how machine learning can be used as a tool for generating art. Students of the Art and Machine Learning course have been able to create works of art from their code, even a script for traditional Chinese opera and accompanying music. But that’s only a sample of the AI arts initiatives and courses in the works, including a partnership with New York Live Arts.

Still, this avenue of creation comes with many new questions, and not as many answers. Who actually owns the rights to AI-generated art — the artist behind the concept or the programmer behind the code? What are the copyright implications for machine

learning datasets that contain copyrighted works? And how will an artist’s role change in the coming years as this technology begins to creep into creative fields?

Unfortunately, we might need to wait a while for those answers, according to Brett Ashley Crawford, professor of arts management and director of the Arts Management and Technology Lab here at Carnegie Mellon. “We’re still in the first generation of artists working in these spaces... people are learning as they go to market,” Crawford said in a university press release. “There aren’t best practices or public policies yet.”

But one thing is clear: While it’s highly unlikely that robots and AI will ever replace humans, as is often feared, artists will need to look into incorporating technology into their work as time progresses. According to Crawford, “Many artists are going to have to either work with coders or learn to code.”

So, instead of taking away jobs, we can look at the use of AI tools as a new opportunity for artists. These opportunities would encourage interdisciplinary work, bringing together designers, artists, and programmers into the creative space. It also means that we might see a growth of electronic and time-based media, utilizing the power of data analytics and machine learning.

SpaceX Dragon spacecraft is cheaper than Boeing Starliner

SPACEX, from A7

Earth and the International Space Station. In anticipation of the commercial crew program, Boeing and SpaceX began a fierce rivalry highlighted by John Elbon, head of Boeing’s space division, saying, “We go for substance, not pizzazz” — an indirect shot at the flashy marketing and delayed launch targets of Elon Musk and his California-based SpaceX.

Boeing wanted to win all of NASA’s funding for the commercial crew program, urging the administration to choose the company they had worked with since 1961 during the first stage of the Saturn V rocket. However, NASA chief of human spaceflight

William Gerstenmaier elected to keep two providers.

His decision appears to have been the right one. Despite Boeing’s tremendous experience with rockets and NASA programs, the SpaceX option is closer to launch and more cost-effective than Boeing’s alternative.

Seat prices are costs per astronaut transported to the International Space Station. In the past, NASA has paid Russia as much as \$81.8 million for a single astronaut, but Gerstenmaier has quoted a \$58 million average seat price across all 12 missions for the commercial crew program. According to the U.S. Government Accountability Office and an analysis by Ars Technica, NASA

will be paying SpaceX \$44.4 million per seat on its Dragon spacecraft, as opposed to \$71.6 million per seat to Boeing on its Starliner shuttle. In all likelihood, Boeing is receiving the additional funding simply because it requested more. In fact, SpaceX president Gwynne Shotwell said in 2018, “Knowing I could have bid more, after the fact, I sure wish I would have bid more.”

While SpaceX has experienced some technical challenges with Dragon’s parachute system and its Falcon 9 rocket, it has already flown a demonstration mission for NASA and is currently making progress on final testing that would allow its first mission to take place in late 2019. On the other hand, due to an anomaly during a test in 2018, Boeing will not be able to provide a demonstration to NASA until at least August, and the administration is not confident the company will adhere to this date. It is quite possible that SpaceX will transport a full crew of astronauts into space before Boeing even attempts a demonstration to NASA.

The commercial crew program shows how market competition can cut government costs and stimulate technological advancement. Perhaps more significantly, the space travel industry is undergoing rapid change, and behemoths like Boeing cannot remain complacent if they want to compete in the modern era.



Courtesy of NASA and Boeing via Wikimedia Commons
An artistic illustration of Boeing's Starliner crew capsule. It is expected to perform an automated test mission for NASA to the International Space Station in August.

Grays and Crawfords essential to modern sport identity

MATTHEW BENUSA
Sports Editor

The professional sports teams in Pittsburgh today are responsible for much of the identity of the city as we know it; the Steelers, Penguins, and Pirates are small market teams that punch upwards, defeating teams from much larger markets to win championships. Pittsburgh is a small city with an outsized national reputation, something that holds especially true in the sports world.

Pittsburgh has world-class universities. Popular movies and TV shows have been shot here. Google, Uber, and Lyft have important branches for the development of new technologies. There are a million other things that put Pittsburgh on an important global stage, and with a population smaller than Wichita, Kansas to boot. Not to mention, the population is declining. Pittsburgh, in spite of its massive economic decline following deindustrialization, is still a city with a national and global reputation, even if it wasn't that way.

The story goes that Pittsburgh started to pull itself out of the post-industrial hole sometime around 2003, when it became an Act 47 city. Under Act 47, a state program to oversee cities with financial trouble, Pennsylvania appointed a committee to oversee the budget of Pittsburgh to help promote growth in the city. Since then, various organizations have exploded to make Pittsburgh into an important city again. Carnegie Mellon, Pitt, UPMC, and Highmark saw massive growth in the early 2000s, and most important to our city, so did all the sports teams. PNC Park and Heinz Field opened in 2001, and PPG Paints Arena in 2010. The Steelers drafted Ben Roethlisberger in 2004; the Penguins, Crosby and Malkin in 2004 and 2005; the Pirates, McCutchen in 2005.

All in all, these things did little for economic production in Pittsburgh, but sports have provided a unique and united

identity for the city since the 1970s. All of the most renowned figures from the city's sporting history won championships for the teams that raised them into stars. Roberto Clemente and Franco Harris were drafted by Pittsburgh teams and stuck with them. And this sporting and cultural identity — a small city of people born and raised here — was not created out of the heroes of post-industrial Pittsburgh. If anything, they capitalized on the existing reputation.

About 40 years before Clemente got his 3,000th hit, Pittsburgh was the home of the two best baseball teams in the Negro Leagues: the Homestead Grays and the Pittsburgh Crawfords. Both of these teams held deep roots in the community, with everybody in the early years of the team working for U.S. Steel or other manufacturing companies in town; the teams played on a semi-professional basis. Even the owners, Gus Greenlee and Cumberland "Cum" Posey, worked closely with local economies. Greenlee was a racketeer in the Hill District, where the Crawfords played, and he often used the money from his schemes to fund the famous Crawford Grill and bigger and better Crawfords players. Posey owned a steel company in Pittsburgh and often worked alongside Henry Frick. Posey is also the only person in both the basketball and baseball Halls of Fame.

But the players on the Grays and the Crawfords in the late 1920s and early 1930s were the real nationally renowned powerhouses. Josh Gibson, often called the black Babe Ruth (really Babe Ruth is the white Josh Gibson), Satchel Paige, Cool Papa Bell, and Buck Leonard are some of the best black players to ever play baseball, and all of them played in Pittsburgh at the same time. Gibson has reportedly hit the longest home run in baseball history, at 580 feet. The ball caromed off the top of the facade at Yankee stadium, traveling about 25 feet farther than Mickey

Mantle's Major League record of 565 feet. Satchel Paige was the oldest rookie ever in the Major Leagues, joining the MLB at the age of 42; he went 6-1 with a 2.48 ERA that year. Sometimes Paige would tell the infielders behind him to take a seat and promptly strike out the side.

Cool Papa Bell's claim to fame was his speed. Paige is quoted as saying, "One time he hit a line drive right past my ear. I turned around and saw the ball hit him sliding into second." Bell's plaque in the Hall of Fame says that he consistently hit over .300, sometimes jumping above .400. If Josh Gibson equates to Babe Ruth, then Buck Leonard is Lou Gehrig. Leonard hit consistently, drove in runs consistently, hit home runs consistently, and played a solid defensive first base.

And both the Grays and the Crawfords started out of a confluence of steel corporation teams, amateur sandlot teams, and local youth organization teams.

Local historian and professor of history at the University of Pittsburgh Rob Ruck says, "Steel is what defined Pittsburgh. There's a bend in Schenley Park where you could look across the Monongahela and see the Jones and Laughlin Steel Mill. Today when you look across the river at that bend, you see the Steelers practice facilities."

Steel was the foundation of cultural identity in Pittsburgh, but after the loss of iconic manufacturing work in Pittsburgh, sports took over as the core of that identity. The Homestead Grays are the epitome of that transition, caught somewhere between the origins of Pittsburgh as a steel city and its future as the City of Champions. The famous heroes of Pittsburgh in the 70s captured that same magic of the Grays and the Crawfords. Josh Gibson, Cool Papa Bell, Gus Greenlee, and Cum Posey are heroes of Pittsburgh of a time past, but they are as important to a Pittsburgh social identity as Bill Mazeroski, Honus Wagner, Ben Roethlisberger, or Sidney Crosby.

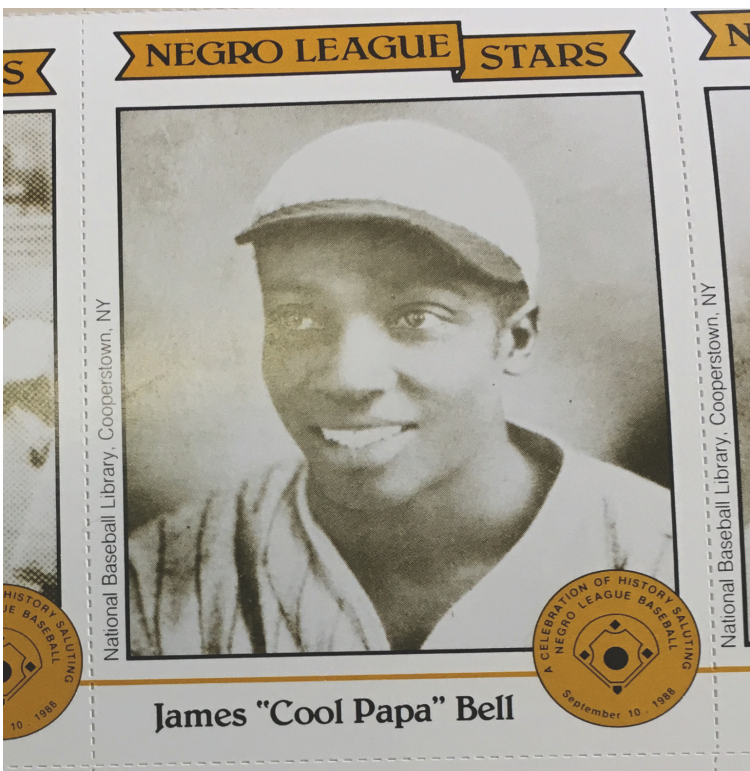


Photo courtesy of Rob Ruck
Ruck helped produce baseball cards for the stars of Pittsburgh to help promote awareness of a bright past that created a city's social identity.

99th year of Buggy narrowly won by SDC, PiKA second

MATTHEW BENUSA
Sports Editor

The 99th annual buggy sweepstakes took place on Friday and Saturday morning over Carnival Weekend. All of the races took place between 8 a.m. and 12 p.m. as Schenley Drive, Frew Street, Tech Street, and Margaret Morrison Street closed down to accommodate the event.

According to the university and many of the buggy teams' web pages, buggies can reach a speed of 40 mph, but this weekend, the fastest buggy only hit 36.45 mph.

The men's Sigma Epsilon (SigEp) team had the fastest buggy. They placed fourth. However, men's Student Dormitory Council (SDC) was only 0.01 mph slower than SigEp's buggy with a strong second place showing for top speed.

Last year, SDC won first place overall in the women's heats. They also won first and second place in the men's heats. This year, SDC won first place handily in the women's competition beating Pi Kappa Alpha (PiKA) by four seconds, but the men's SDC team just eked out the win.

The difference between the first place SDC team and the second place PiKA team was 0.18 seconds. If SDC and PiKA were on the same heat, it would have been a photo finish.

Rounding out the top three in both men's and women's races was the Carnegie Involvement Association (CIA). The winning time for the women was 2:27.30 and 2:06.61 for the men.

Next year is the 100th anniversary of Buggy, and teams will likely step up their game; the first time under two minutes may come next year.



Photo courtesy of Zhu Li
There are five pushers per team in Buggy, matching the number of hills.

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Sports

SDC men and women win for another year in Buggy



The Student Dormitory Council won Buggy on Saturday afternoon. Buggy runs from the hill up Margaret Morrison and Tech St. through Schenley Park on Schenley Drive finishing outside Posner via Frew St.

Photos courtesy of Zhu Li

NCAAMB champions University of Virginia take out Texas Tech

GRANT LI
Assistant Copy Manager

The University of Virginia is the NCAA Division I champions! Virginia has now completed a story that will last the ages. They have gone from their scarring upset in the first round of the tournament last year to being champions of the whole division. Virginia beat Texas Tech 85-77. Both teams were led by even, strong performances. For Texas Tech, five different players managed to score more than 10 points. Virginia had three players score above 15, and another player grab 10 rebounds. As an exceptional defensive team, other players, especially Mamadi Diakite, managed to make their presence felt even if it didn't translate into statistics. Twice during the game, it appeared that Virginia would run away with near 10 point leads, only for Texas Tech to bring it

all the way back with a barrage of threes, gaining their own leads of a few points. The game stayed close until the very end of regulation. The scoreboard read 68-65 in favor of Texas Tech when De'Andre Hunter put in a corner three for Virginia to tie the game. The game headed into a rare championship overtime where Virginia got a lead and never relinquished it. When the buzzer sounded, celebrations commenced in Charlottesville, Virginia. Students stormed the court of their John Paul Jones arena where a watch party was being held, and students and residents took over the streets. In particular, De'Andre Hunter had a widely praised performance by scoring when it mattered and putting the team on his back when they were slowing down. Kyle Guy won Final Four Most Outstanding Player for his massive contributions to Virginia

winning the title. "Cardiac Cavs" has been a name that's been attached to the Virginia team and their journey to becoming champions this year. It's accurate — from the Purdue buzzer-beater or the Auburn free throws to Hunter's clutch three in the dying seconds of regulation in the championship game, the Cavaliers never gave their fans an easy time breathing. For many Virginia fans, the first feeling when the game was over was perhaps as much relief as it was joy. The stain of their loss to a 16th seed last year was a source of memes and shame, but now that loss only adds to the incredible feat the team pulled off this year. And for a community and campus that's had a few difficult years, from the Unite the Right rallies to racist yearbook photos, the trophy won't just be a new piece in the trophy case, but something that will continue to bring their community together.

Penalty Shouts: the NBA's king of kings

MARIKA YANG
Publisher

This is Penalty Shouts, The Tartan's sports column inspired by the The New Yorker's column Daily Shouts. This satire-fueled column will focus on anything and everything funny in the sports world that is deserving of our comedic attention.

just be banking in full-court shots every game. What kind of defense will beat that? And the Philadelphia Sixers? Led by someone whose conditioning level is "at 69 percent" and an Australian guy who can't shoot who is going to get the Kardashian kurse. The Toronto Raptors? Come on. The NBA will die before it lets the one



Anna Boyle/Visual Editor



Photo courtesy of Michelle via Flickr Wikimedia Commons

It's over. The tournament has finally wrapped, and the Cavaliers are at the top of the college basketball world.

The NBA playoffs are here, and nobody should be excited. Seriously. We all know what's going to happen. The Golden State Warriors are going to go for their third straight ring in a row, and they will get it. Maybe it'll be more than four games, which happened last year, but in the end, no one can stop them. The only things that have "beaten" this boring regular season team are the Kevin Durant vs. Draymond Green drama and learning that Steph Curry was blind up until a month ago. Seriously! He has some genetic condition and was legally blind before this. Shooting threes and breaking every record. Now he'll

team in Canada win. Nope. The Houston Rockets? They had their chance to unseat the Warriors last year and failed. And LeBron and the Lakers? With the coach fired and the Magic gone, who knows. Maybe LeBron will somehow get 37-45 Lakers into the playoffs after they start. I mean, LeBron can start a school, and media company, and make movies, so he can get the Lakers in the playoffs. But no, the Warriors are still winning. If I were a betting woman, I'd bet my life savings on the Warriors winning. But since everyone thinks that, it's probably good that I'm not a betting woman.

pillbox

The Tartan's Art & Culture Magazine



4.15.19 • B4 *Mamma Mia!* • B6 Booth • B10 Old Mill • B12 DRAM

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MAMMA MIA!

For this year's Carnival, Scotch'n'Soda put on a rendition of the musical, *Mamma Mia!* Both *Mamma Mia!* films are my personal guilty pleasures, so there wasn't any way I was going to miss this. I'm happy to say that Scotch'n'Soda's rendition did not disappoint at all. I spent the whole show tapping and singing along to all the songs, and it was an absolutely great time.

I was impressed at the effort that went into coordinating everything. The choreography was well done, the set was interesting, and the changes were smooth for the most part. The pit was interestingly placed on stage, with the drums located backstage, and the music sounded great. It was impressive that the music stayed on time despite this separation of the drums and the rest of the instruments. My only complaint was that the sound mixing was a bit quiet for the first act. Considering it was the first Thursday show I went to, it is a process of trial and error, and getting the right mix is difficult to figure out. It seems like they were receptive of this, and the mix got much better during the second half.

The cast was all stellar. Ayda Ozdoganlar and Hannah Cornish as Sophie and Donna, respectively, were my favorite part of the whole show. Every time they were on stage, they had a commanding presence with their singing and performances. That's not to say no one else had their moments, but I was the most engaged with the show whenever the focus was on them.

I would imagine that some of the cast weren't singers, but they all did good work with the material. There were some hilarious one-liners from a lot of the supporting cast, solidified by really good delivery. I watched the show with a friend, and we laughed for a solid minute at the Oedipus joke. Everyone looked like they were having a great time, and the packed audience was really hyped for every moment of it.

All in all, *Mamma Mia!* was really fun and I'm glad that I caught this amongst the whirlwind of activities during Carnival. This was my first Scotch'n'Soda performance I've been to, and it's unfortunate that I haven't been to any others yet. After this, I will definitely be checking out anything they do in the future.

article by Sujay Utkarsh | Pillbox Editor
layout by Anna Boyle | Visual Editor
photos courtesy of Bernice Yu



BOOTH

ON MIDWAY

article, photos & layout by Marika Yang | Publisher



Bright lights shine from the looming Ferris wheel, and small cars spin around in circles, kids screaming in delight. Large white tents of alumni activities dot the green next to enclosures of games typical at state fairs, rife with enticing displays of stuffed animals. The place smells of greasy food, and massive balls of blue and pink cotton candy call to people walking past the windows.

This is Carnegie Mellon University's Carnival Weekend. This is when students get two days off to relax and enjoy the spring weather, countless alumni from classes decades ago to recent graduates come back for reunions, and families from the Pittsburgh community come to our campus for a fun day.

But one of the most anticipated events of Carnival that students are excited for every year is Booth. Lined on Midway



(also known as the CFA Building parking lot), these wooden boxes of different sizes, colors, and themes are a highlight of the weekend, a project that students from fraternities, sororities, and many other campus organizations work hard on, often late into the night before the grand opening on the Thursday of Carnival.

This year, Midway looked as it always does, off to the side of many Carnival attractions, but buzzing with people lined up to check out what great creations students have made. This year's Carnival theme was Planet Earth, a vague concept that found limitless expression in the booths.

Most organizations went the movie and pop culture route, using movies that had some relation to the Earth, many of them Disney IP. Kappa Kappa Gamma's Lion King booth was a polished creation of several staircases, wide, detailed murals of the nature scenes from the classic movie, and countless decorations from



papier-mâché bugs to favorite quotes in fancy calligraphy. Of all the booths, this was the most complex and realized, and I could really see all the hard work they put into it.

Continuing on the Disney movie track, independent organization Fringe’s booth was made in the theme of *Lilo and Stitch*, connected more broadly with Hawaii. While the Planet Earth connection is there, I think a more effective direction could have just been the Hawaii/surfing/ocean route, rather than recreating scenes and details from the movie. However, the booth was really beautifully made, and I could tell the people behind it really love the movie.

Another booth that took after a children’s animated movie was Kappa Alpha Theta’s *Madagascar*. While it was clearly inspired by the movie, the choice made sense because the movie is about the place of Madagascar and the animals that live there. Like nearly all the booths, this one

boasted wonderful colors and paintings, including a large mural on the back of the box of several characters from the movie. Kappa Alpha Theta’s *Madagascar* won first place in the sorority competition.

Next door was Taiwan Student Association’s *Animal Crossing*, based on the popular video game. While the theme took me by surprise at first, the decision to focus on animals was an inspired choice. With the outside designed like a blue and pink retro van next to a white picket fence and flowers and the inside adorned with scenes and characters from the game, the booth was a particular hit with kids. TSA’s *Animal Crossing* took first place in the independent booth competition.

Alpha Phi also took a movie that had a direct connection to the theme: *Winnie the Pooh*, or the 100 Acre Woods. Like all the booths based off of these nostalgic entities, this one also conjured a cute vibe that really catered to the young children visiting the booth, with a “Pin the tail on



the donkey” game on the exterior patio of the booth.

Phi Delta Theta’s booth was the first on the left of Midway, a clean-cut booth with colorful tiles of blue, green, coral, and yellow that made up the famous house from *Up*. The theme was Paradise Falls, the fictional destination of beautiful rock formations, forests, and waterfalls from the movie. The booth also had a game that took after *Flappy Bird*, this time challenging users to keep the house floating.

Asian Students Association's The Lorax booth found a perfect marriage between a beloved Dr. Seuss book that is instantly recognizable with the Planet Earth theme. With cut-out characters glued to painted walls, stumps of old cut down trees lining the halls, and a room filled with decorations of the famous fluffy pink and orange trees, the booth truly recreated the visuals of the book (and movie adaptation).

Service fraternity Alpha Phi Omega's booth, designed as scenes from *The Jungle Book*, was a welcome concession stand, selling carnival staples like funnel cake, hot dogs, and burgers, with the proceeds going to charity.

Two fraternities, Sigma Phi Epsilon and Delta Tau Delta, presented beautiful booths based on *Coco* and *Spirited Away*, respectively, that were quite impressive in their attention to detail and commitment to recreating the movies. However, of all the larger booths, and the booths inspired by movies, these two were the biggest head-scratchers in terms of their relation to the Planet Earth theme. Regardless, I enjoyed exploring the booths and seeing the hard work that my fellow students put

into them. Ultimately, SigEp's booth won the fraternity competition.

Midway also features Blitz booths, smaller booths that are often just as interesting. Like the Lorax booth, the American Society of Civil Engineers took the technology and environment themes from the Pixar movie *Wall-E* to decorate their booth, which won the Blitz competition. The booth was filled with intricate piles of layered ripped newspapers and hanging multi-colored CDs.

The Astronomy Club's Roswell, New Mexico, took the alien conspiracy theory to a new level, with a wall full of maps and photos and headlines. Finally, Kappa Sigma's Italy was painted pink on the exterior and relatively sparse on the inside; the organization sold pizza with the proceeds going to charity.

In one of the more abstract booths, Alpha Epsilon Phi took on The World Wide Web, creating a booth all about the internet with walls painted with memes, social media logos, and tech symbols. While I'm not sure this was what the theme was originally intended for, I do concede that the world wide web is an integral part of



the world today, and technically connects all of us on Planet Earth.

Two sororities decided to design their booths relating to the ocean: Alpha Chi Omega's California Beach and Delta Gamma's Great Barrier Reef. Both chose eye-popping pastel colors to stand out in the Midway lineup. In California Beach, the front of the booth was like a front porch of a beach house, with beach chairs and sand. At the end of the path into the exit, the booth incorporated empty water bottles and statistics about pollution. The Great Barrier Reef was decorated with

several large reefs made from paper and foam.

Next to Delta Gamma was Delta Delta Delta's Pompeii booth. With green vines, gold coins, and a funny gold bust in the likeness of President Jahanian, this booth leaned into an Ancient Rome aesthetic inside, while the outside highlighted the volcanic ash that led to the downfall of the city.

The Student Dormitory Council's Atmosphere was unique in that it wasn't based on a movie, book, place, or

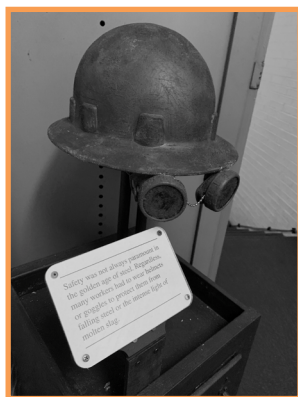
historical event. It instead incorporated an interactive game about the weather. Decorated with paper planes and hanging clouds against a sky-blue backdrop, the booth was one of my favorites this year.

Every year I'm always shocked to see what my fellow students can design, build, and create in a week, in the middle of the final stretch of the semester. All the booths were amazing, and I'm sad that they have to be torn down every year. But that's also the beauty of Booth, that each year something new and different is made, and we start all over again.



OLD MILL RIDE

article and photos by Likhitha Chintareddy | Online Editor
layout by Tracy Le | Visual Editor



This year's Spring Carnival had a lot of activities and events — from Ferris wheels to the booths built around the theme of "Planet Earth" to Sweepstakes. But this year has also seen the addition of another attraction that was designed and built entirely by Carnegie Mellon students — the Old Mill Ride. The ride is a celebration of visual and sound effects which, put together, create a sensory experience that will remain memorable to visitors.

The Tartan interviewed Project Manager Roly Garcia, a junior majoring in Information Systems, and his team on Wednesday, one day before the opening of the dark ride. A visibly excited Garcia and his team members Donovan Gionis, a first-year majoring in electrical and computer engineering (ECE), and Jack Dagremond, a senior also in ECE, gave The Tartan a tour of the ride, which was located in the Skibo Gym.

Garcia and his team created a fictional

museum called Garfield Steel Works Museum — the name inspired by the Garfield's Nightmare ride at the Kennywood Amusement Park — and developed a backstory about how the museum was built in an abandoned steel mill as an attempt by mill workers to keep history alive. Since the museum is "under construction" and is running on backup power, visitors will be pushed around in wooden vehicles by tour guides.

As soon as one enters through the gym doors, a rusty sign with "Garfield Works" emblazoned upon it greets them along with strains of 1920s Jazz music. Garcia and his team's attention to detail is evident in the form of a "break room", a room with a closed door opposite to the ride's entry, where they set up a hidden speaker in the hallway that created sounds as though there were people talking behind the closed door.

There's a display of the kind of clothes that steel mill workers had worn when it was functioning. The team had also sourced a green full-sleeved shirt that was actually worn by a steel mill worker and even bore some stains due to working in the mill. The first thing that visitors will see is a work cart that was actually used by steel-mill workers.

"This work cart is real," said Garcia, "it was from the Chemical Engineering department. They got it from god knows where, but this is real!" Chemical Engineering department's Matt Kline is the one that kept it, Garcia informed us.

There's a recorded voice that narrates, providing interesting tidbits of information about each of the displays as soon as we approach them. The next display is that of a big diagram of a blast furnace. "We're going to label it up with different temperatures and how it works," elaborated Garcia. The recorded voice that was narrating in the background over Garcia's explanation suddenly goes fuzzy before cutting off. "This is where stuff starts going a little weird," explains Garcia.

The tour guide then drives us into a

wooden enclosure with a flashing yellow lightbulb — the furnace — before leaving to check what's going on. The lights shut off revealing a single strip of red LED lights surrounding the furnace floor. "What happens here is the blast furnace starts up and you're going to smell all the burning coal — and as this is happening what's going to happen is you're going to have a photo-op — you're going to get an on-ride photo! And your tour guide is going to run in freaking out and push you out of the blast furnace," said Garcia. The next few moments in that furnace until the tour guide came involved some really interesting and creative sound effects which, coupled with the darkness that is banished only by the crimson LED light strip on the ground, create an intense sensory experience. The smell of coal, explained Donovan Gionis, is due to a hidden humidifier. The smell outside the furnace — the scent of dirt — is the smell of iron ore.

Soon after moving out of the furnace, the next display awaits — a steam engine. A huge moving wheel with six spokes, it has steam pouring out of it — the work of another humidifier, Garcia reveals. After passing by the steam engine, there will be a surprise awaiting right around the corner in the form of a railroad track that will come rushing at the visitors and the tour guide, who will push the visitors out of "harm's way." Of course, it's all a part of the ride's experience, and is actually a piece of railroad track that's being straightened by a bunch of steel rollers. But that's not the end of the "danger." "And we come over to this last little area over here — this is just like a big ambiguous part. The tour guide recognizes where you are now but will be like 'Where's the steel crucible?' And they look up and it's about to pour right on top of you!" exclaims Garcia, pointing towards a tilting bucket, filled with a golden metallic fabric that depicts the slag, hanging from the roof. Again, the audio effects here are noteworthy — with the sound of bubbling liquid subtle but prominent over the sound of chugging machines.

The ride is the brainchild of Garcia, who

said that the idea had taken root in him about a year and a half ago: "I woke up one day and said 'I want to build a dark ride!'" He started the process by doing a little bit of research on ride systems that people have previously built, and since people had built tiny single-person dark rides that were motorized and automated, he says that he thought "If they could do it, I could do it!" He started gathering a team, starting off with just friends.

"They thought that I was crazy, at first," he said, chuckling. "But we sat down in an architecture studio, discussed our options, and then we decided that this was a feasible idea. We wrote up an initial budget which was very very rough. In fact, our budget didn't actually change very much from the beginning," he revealed. After writing their budget, they did more feasibility research, and what was left was coming up with a story. "The story ended up becoming about Pittsburgh," he said. "Initially we were going to do an urban legend or something weird like that, but we decided that it's probably better to base it off on Pittsburgh steel history because that's Pittsburgh in a nutshell." They worked on their story and did the storyboarding for about six months. "We worked through the summer," he said. And when fall came around, they went to Student Dormitory Council and Graduate Student Assembly and received some initial funding.

The ride is the result of a year and a half of dedicated work — half a year of Garcia doing research by himself, and a year of working as a team. "Monica was the first member on my team," he said, pointing to Monica Toren, a senior in Architecture. "She was the first person that I walked up to and said 'We're building a ride so come on!'" The first engineer to join the team was Benton Shortridge, a senior majoring in mechanical engineering. Shortridge

had just started the Theme Park Engineering Group on campus, a brand new club under whose umbrella the Old Mill Ride had been made. The actual first round of construction — their first big purchase worth \$2000 of vehicles and walls — started right before winter break. Purchasing pieces for the track, set pieces, doing all the work of electronics was the second phase, said Garcia. The third phase was putting it all up.

So why the name Old Mill Ride? Garcia said "There was this old ride that was built in Kennywood in 1901. It was called the Old Mill, but the Old Mill was like a kind of ride, it's like a type of attraction, it's like a tunnel of love thing. And that was actually closed down in 2004 for a ride called Garfield's Nightmare, which I will not comment on in public." Garcia's team members chuckled at the jibe. He continued, "But we're hoping that this brings back the movement to bring back the Old Mill Ride to Kennywood."

"I used to ride rollercoasters — I rode my first one at the age of 12, so a lot later than most. But before that, all the rides that could satisfy me were dark rides, and the little stories they told and the weird stuff that they did — so funny! So that's where this came from. And I said, you know what? I'm gonna do it," reminisces Garcia. "And this is the biggest achievement of my life."

Seems like Garcia and his team's work did pay off. After the ride opened, lines stretched out of the Skibo Gym doors every day, with people eager to experience the ride for themselves. Sunjana Kulkarni, a computer science first-year, experienced the Old Mill Ride on its last day of running after waiting 45 minutes in a long line. "I was very confused during the ride and after it ended. The sound and light effects were scary, and the tour guide's 'panic' made me quite worried!" laughed Kulkarni. "I was very impressed by the acting skills of the tour guide who pretended to be freaking out and steering us away from the trouble throughout the ride!"

**"... THIS
IS THE
BIGGEST
ACHIEVE-
MENT OF
MY LIFE."**

Carnegie Mellon's Spring Carnival was topped off this Saturday by a performance from artist DRAM, a name derived from an acronym for the descriptor, "Does Real Ass Music."

The concert was located inside in Wiegand Gymnasium instead of outside between the Cohon Center and Purnell Center, where the Wale concert was hosted last year. Wiegand was filled with thick fog from the fog machines, and the fog was cut through by laser-like colored lights and projections.

DRAM's DJ warmed the crowd up with several hits that were not DRAM's, from "Mo Bamba" to "Old Town Road." It did work to spark engagement from the crowd, with students jumping in unison before DRAM even made his way to the stage.

He started out with songs that were less familiar, but kept crowd engagement up with lots of moments of call and response in between songs.

He led students in a memorial chant for recently deceased Pittsburgh rapper Mac Miller and controversial Florida rapper XXXTentacion. DRAM is credited with giving XXXTentacion a big boost early in his career when he brought him out as a surprise guest while opening for Kendrick Lamar's DAMN. tour.

The poster advertising the concert across campus featured an adorable smiling picture of DRAM resting his face on his hands on a pink background, a pose he emulated when introducing the song "I think you're cute."

DRAM certainly amped up the cuteness while cuddling with a stuffed giraffe that got passed up from the audience, and I believe got returned to the original owner, as I saw someone walking out of Wiegand carrying it.

He wrapped up several of his hits in a row, going from "Cash Machine" to "Cha Cha" to "Broccoli."

A striking moment for audience members was when he hopped off stage to mingle as he performed his second rendition of his hit song "Broccoli." Carnegie Mellon concert-goers were at first very polite, giving DRAM a wide berth as he reached the edge of the crowd. However, as he finished up the song, students got less timid and he began to be thronged by students in the center of the crowd.

DRAM closed out the show by playing "Live Shek Wes Die Shek Wes" disappearing as the crowd chanted along.

The choice for who to select for the Carnival concert is a difficult one, since AB Concerts must balance familiarity, attainability, and quality of the acts. DRAM resolved this dilemma well by having a few well received hits, but also putting on a show that was overall engaging and fun.

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Spring concert:

DRAM

article and photo by Nora Mattson | Editor-in-Chief
layout by Alexandra Yu | Pillbox Editor

JIMMY O YANG

written by Alexandra Yu | Pillbox Editor
layout by Tracy Le | Visual Editor

Bringing in Jimmy O. Yang, as well as opener Julia Shiplett, Activities Board put on a fantastic Carnival Comedy Show this year. I, unfortunately, did not make it to last year's show, but this year's event was a definite success, packing all the seats in McConomy on Thursday and ending with a standing ovation for Yang.

Shiplett grew up with a Chinese mother and a white father, constantly braving personal attacks from her mother about looking boyish or not being Asian enough, including for roles she's tried out for. There have been quite a few critics when it comes to biracial Asian actors playing Asians in Hollywood (including Henry Golding who starred in *Crazy Rich Asians*) when in reality the critics should be more worried about movies that whitewash, but I digress. Yang touches briefly on this later.

As much as this event was a comedy show, both Shiplett and Yang didn't shy away from talking about their problems, as well as relevant social issues. In fact, most of each act was fueled by them.

Of the topics Shiplett discussed, the ones that stood out most to me were sex positivity and gender. She argued that there was a gender disparity when it comes to declaring sex positivity — it is usually more acceptable for men to discuss sex than women, but she made it clear throughout the night that sex was not something she was afraid to talk about. If I'm being perfectly honest, comedy shows always surprise me because I sometimes forget how normal it is — or how normal it should be — to talk about relationships and sex. If we're able to discuss these things through thinly veiled jokes, we should be able to discuss them (or at least the

issues regarding these topics) more openly.

She went on to complain about going to baby showers and how nobody really cares about the gender of the baby. Unless they were giving birth to a puppy or something, she thought it was uneventful and unnecessary for people to host such affairs. In her view, a human baby is just a human baby. Besides, she would prefer if gender reveals were at the discretion of the individual, throwing them as if they were bar mitzvahs or quinceaneras.

Although Shiplett was a strong opener, the excitement in the room hit its peak when Yang stepped onto stage and the audience roared its approval. You could instantly feel the strength of his stage presence merely from his entrance and introduction.

Despite this confidence on stage, he never shied away from self-deprecating jokes. He thrives on watching unscripted television, such as shows like *Hoarders*, because it makes him feel better about the state of his life. Even if he's had a terrible day, the show makes it better because at least he's not buried under piles and piles of junk. He complained about how it's so hard as a mildly famous celebrity to be on dating apps because nobody believes he'd do it. And yet, he ponders why anyone would want to catfish with his face. He joked that he'd be the person who showed up instead.

Yang spoke a lot about racial stereotypes, the obscurity of being thanked for representation, and tips on how to use being Asian to your advantage. For example, if you don't want to attend an event, just make up a fake — in his case, Chinese — holiday that is extremely important that you can't miss. As someone who grew up in Hong Kong, Yang did not feel like he fit into stereotypes until he moved to the U.S. in middle school. In Hong Kong, it was normal to play competitive ping pong, play the violin, and be good at math. Everyone just did it. So when he came to the U.S., Yang tried to stray away from

the Asian stereotypes and do everything the stereotypical American way.

Speaking on the "good at math" stereotype, Yang shared that his parents forbid him from using a calculator until the age of 15. In fact, it was so bad that even though Yang was forbidden from locking the bedroom door or using a calculator, he did both and explained away his forbidden door locking — without getting in trouble — by throwing out his calculator and pulling down his pants.

Yang highlighted the importance of representation. When *Great Wall* starring Matt Damon came out, "That was not our year." When anime-turned-live-action film *Ghost in the Shell* starred Scarlett Johansson, it wasn't our year either. *Crazy Rich Asians*, though? That was our year. However, Yang admitted being someone to represent others was a weird thing. He wakes up every day in this body as an Asian. It's not a choice to represent Asians. It's all he can do, although he would happily jump on board to play Washington if anyone decided to make a film like *Great Wall* based on Mount Rushmore.

Even though Shiplett seemed to be more interactive with the audience, she lacked a flow from one story to the next that Yang excelled at. He pinballed from one topic to the next with such ease that the set never got dull.

Both Shiplett and Yang offered humorous and refreshing sets that touched on a wide range of topics, both serious and more lighthearted. Speaking to other attendees, the audience definitely enjoyed this year's Carnival Comedy Show. Sophomore David Kim told me, "I thought it was a fantastic show; Julia Shiplett was unabashedly clever and insightful, and Jimmy O. Yang's bits were executed hilariously."

All in all, the Carnival Comedy Show was a massive hit, and I hope the Carnival Comedy Shows of the years to come will be just as great.



THE TARTAN PLAYLIST: Chill Edition

"A Rose for Emily" - The Zombies
"Pale Blue Eyes" - The Velvet Underground
"Pass the Vibes" - Donnie Trumpet and the Social Experiment
"Blaze This Weed" - Ballyhoo!
"Bootleggin'" - Quinn XCII
"talk is overrated" - Jeremy Zucker ft. blackbear
"Above the Clouds of Pompeii" - Bear's Den
"Fourth of July" - Sufjan Stevens
"You're Somebody Else" - flora cash
"Japanese Denim" - Daniel Caesar
"Congratulations" - MGMT
"Multi-Love" - Unknown Mortal Orchestra
"Broccoli" - DRAM ft. Lil Yachty

"Love It If We Made It" - The 1975
"Shine On You Crazy Diamond (Pts. 1-5)" - Pink Floyd
"Colourway" - Novo Amor
"Sense of Home" - Harrison Storm
"Sense" - King Gizzard and the Lizard Wizard
"Nights in White Satin" - The Moody Blues
"A Map, a String, a Light" - Yvette Young
"Harvest" - Opeth
"Aftermath" - Tricksy
"Brown Rice" - Don Cherry
"Autumn Leaves" - Bill Evans
"My Sweet Lord" - George Harrison
"Fooled Around And Fell In Love" - Elvin Bishop

recommendations by Anna Boyle, Matthew Benusa, Wilson Ekern, Madeline Kim, Tracy Le, Grant Li, Nora Mattson, Adam Tunnard, Sujay Utkarsh, Marika Yang, Alexandra Yu

layout by Alexandra Yu | Pillbox Editor

The Lego Movie 2: The Second Part

Friday, April 19
Saturday, April 20
Sunday, April 21

This week, *The Lego Movie 2: The Second Part* will be screening in McConomy.

No one at The Tartan has been able to watch this film. Based on review aggregate sites, we would recommend that you see this film, which many of us will do this weekend. If you are a fan of the first film, definitely check it out.

horoscopes: the signs as Disney movies

sudoku

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

sudoku courtesy of www.krazydad.com

last week’s solution
4-8-19

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

- Aries

march 21 – april 19

The Incredibles.
- Taurus

april 20 – may 20

Big Hero 6.
- Gemini

may 21 – june 20

Tangled.
- Cancer

june 21 – july 22

Lady and the Tramp.
- Leo

july 23 – aug. 22

Up.
- Virgo

aug. 23 – sept. 22

The Little Mermaid.
- Libra

sept. 23 – oct. 22

Beauty and the Beast.
- Scorpio

oct. 23 – nov. 21

Brave.
- Sagittarius

nov. 22 – dec. 21

Bambi.
- Capricorn

dec. 22 – jan. 19

Cinderella.
- Aquarius

jan. 20 – feb. 18

Lilo and Stitch.
- Pisces

feb. 19 – march 20

Aladdin.

W-A-L-K

by Meg Quinn



Reality

by Sarah Andersen



sarahcandersen.com

Computers vs. Humans

by xkcd



xkcd.com

ongoing

Spring Flower Show: Gardens of the Rainbow (Phipps Conservatory)
Ongoing until 4.21.19

Da Vinci The Exhibition (Carnegie Science Center)
Ongoing until 9.2.19 10 a.m. - 5 p.m.

newly added

Gallery Crawl in the Cultural District (Cultural District)
4.26.19 5:30 - 10:30 p.m.

Magical Musical Week (Row House Cinema)
5.10.19 - 5.16.19

week of 4.15.19 - 4.21.19

Carnegie Mellon Percussion Ensemble (Alumni Concert Hall)
4.15.19 8 - 10 p.m.

School of Drama: *Atlas of Depression* (Studio 201)
4.17.19 - 4.19.19 8 - 9:30 p.m., additional 4 p.m. showing on Friday

School of Drama: *The Comedy of Errors* (Philip Chosky Theater)
4.18.19 - 4.27.19 8 p.m., additional 2 p.m. showing on Saturdays

Reception: CMU School of Architecture Thesis Exhibition (Miller ICA)
4.19.19 6 - 8 p.m.

KPDC Spring 2019 Showcase: Reputation (Rangos Ballroom)
4.19.19 8 - 10 p.m.

Made & Found Spring Market (Made + Found Pittsburgh)
4.21.19 10 a.m. - 4 p.m.

week of 4.22.19 - 4.28.19

SA Presents: Matsuri 2019 (Rangos Ballroom)
4.23.19 3 - 8 p.m.

School of Drama: *Marisol* (Helen Wayne Rauh Studio Theater)
4.24.19 - 4.26.19 8 - 9:30 p.m., additional 4 p.m. showing on Friday

School of Drama: New Works Series, *Cosmo St. Charles is Dead and Someone in this Room Killed Him*
4.25.19 - 4.27.19 6 - 7:30 p.m. (Thursday, Saturday), 9 - 10:30 p.m. (Friday)

School of Drama: New Works Series, *Something Massive Looms Overhead*
4.25.19 - 4.27.19 9 - 10:30 p.m. (Thursday, Saturday), 6 - 7:30 p.m. (Friday)

Stop Motion Animation Week (Row House Cinema)
4.26.19 - 5.2.19

April Night Market (Market Square)
4.26.19 5 - 10 p.m.

Show and Sell: a pop-up market presented by Handmade Arcade (Construction Junction)
4.27.19 9 a.m. - 5 p.m.

August Wilson Block Party (August Wilson House)
4.27.19 11 a.m. - 6 p.m.

PGH Photo Fair (Carnegie Museum of Art)
4.27.19 - 4.28.19 10 a.m. - 5 p.m.

week of 4.29.19 - 5.5.19

Carnegie Mellon Chamber Series: "The Clarion Quartet" (Kresge Theater)
4.29.19 7:30 - 9:30 p.m.

BOUNCE: CMU SENIOR ART EXHIBIT (Miller ICA)
5.4.19 - 5.18.19

The PGH Flea! (The PGH Flea)
5.5.19 11 a.m. - 4 p.m.

2019 Ex-Change Year-End Show (CFA 201)
5.6.19 - 5.7.19

May Market (Phipps Conservatory)
5.10.19 - 5.11.19 9:30 a.m. - 7 p.m. on Friday, 9:30 a.m. - 5 p.m. on Saturday



photos by Marika Yang | Publisher

Carnival 2019

