Erie highlights need for prison reform • A5

FORUM

Microsoft's military contract draws backlash • A7

SCITECH

A broken shoe's effect on college athletes • A10

SPORTS

Lunar Gala brings high fashion to CMU • B4

PILLBOX

THE TARTAN

Carnegie Mellon's Student Newspaper Since 1906

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Lockheed signs research agreement



Courtesy of Carnegie Mellon University
Lockheed Martin's Robie Samanta Roy and Carnegie Mellon University vice president for research Michael McQuade after signing.

ADAM TUNNARD
News Editor

Late last month, Carnegie Mellon University and Lockheed Martin entered a new stage of their longstanding research relationship in the signing of a new master research agreement, which aims to "guide future joint research projects and enable the organizations to respond quickly to new opportunities," a Carnegie Mellon press release states.

This new agreement comes following over 30 years of collaboration with Lockheed Martin, a prominent aerospace, defense, security and advanced technologies company, and one of the world's largest defense contractors.

Currently, no funding matters have been finalized, as the agreement is new, and as specific projects get funded separately.

At the signing event, Carnegie Mellon University vice president for research Michael McQuade stated that the university is "especially pleased that Lockheed Martin is joining our CMU AI ecosystem, advancing a technology that will be critical for our nation's welfare."

Lockheed Martin Vice President for Technology Strategy and Innovation Robie I. Samanta Roy stated at the event that "Lockheed Martin is making significant investments in AI, so expanding our research partnership with CMU was a natural next step that will help us to continue accelerating the pace of innovation and create next-generation and generation-after-next technologies."

In an interview with The Tartan, McQuade expressed excitement in the ability of agreements like this one to "[create] a direct link to real-world experiences for our faculty and students," and explained that it "is just one way that our faculty and students stay current on technology trends and continue to push the envelope of what is possible through research."

He also explained that the

See **LOCKHEED,** *A3*

Power outages due to wind resolved quickly

JAMES HAGERTY
Junior Staffwriter

On Monday, Feb. 25, winds reaching as high as 60 mph caused a power outage that affected multiple facilities on and off campus. Specifically, Morewood E-Tower, Morewood Gardens, and Stever House lost power for several hours. The affected housing facilities, almost exclusively first-year housing, kept emergency lighting with gas generators, but most essential utilities were disabled: outlets, lights, heat, hot water, internet and cable, and washers and dryers.

"I wanted to riot," first-year civil engineering major and Morewood resident Jared Hayes said in response to the power outage. Although said jokingly, this sentiment was telling of student attitudes about the loss of electricity, the disconnected routers and boilers inconvenient for the residents of these facilities.

Several residents took advantage of the otherwise unaffected campus, fleeing across Forbes Avenue to take showers in the Cohon Center gym, braving temperatures as cold as 22°F the morning of these treks. First-year electrical and computer engineering major and Morewood resident, Breyden Wood, said that "I've dealt with cold water before, and I went into the [Morewood] shower to try and tough it out. And it was just colder than cold, so I had to go to the UC."

First-year rowers, Morewood residents, and engineering majors Nicholas Acuna and Benjamin Pavlat may well have enjoyed the last of Morewood E-Tower's hot water that morning thanks to their 5:30 a.m. rowing practice. "The rowers get the hot water," Nicholas joked. A good fifteen minutes of hot water that is, as Benjamin and Nicholas estimated.

Right next door, things became somewhat theatrical in Stever House, another site of the power outage. "The elevators did this weird thing where they let out this strange buzzing sound, the doors stood wide open, and the lights were flickering wildly. All of the doors of the building that are left open shut," said Augustus Saalfeld, first-year information systems and creative writing major and Stever House resident. According to Saalfeld, disappointment swept the building when vending machines froze, but some students were relieved thanks to the good excuse to take a break from homework.

Beyond first-year housing facilities and Carnegie Mellon's campus, the outage affected much of the nearby area: streetlights along Fifth Avenue intersections, Walnut Street, and some Murray Street storefronts and apartments all lost power.

As for businesses, The Underground, a loved Carnegie Mellon dining and workspace in the Morewood basement, had to close due to the outages, reopening at around 4:00 p.m., seven-and-a-half hours after it typically opens. Manager Garrett Moran reported that the freezers luckily stayed on for the most part.

Even so, The Underground's General Manager, J.R. Teyssier, estimated that $500 worth of food had to be thrown out due to the power outage, with $2,000 in lost business, which he considered an inconvenience for both the campus community — students looking for something to eat — and the restaurant itself.

Costs on Carnegie Mellon's part, like heat restoration, were covered by everyday maintenance fees, with Duquesne Light responsible for bringing energy back to campus. At the height of the power outage, Duquesne Light was also responsible for restoring power to what may have been as many as 125,000 customers across Allegheny and Beaver counties. Total damages included approximately 125 downed poles and 500 downed wires.

Power returned to student housing at around 1:30 p.m. on the same day of the outage. Had the outage lasted into the evening, Carnegie Mellon Facilities Management and Campus Services and Residence Education were working on a backup plan to restore at least heating and hot water.

Wednesday, Feb. 27, two days after the outage, Executive Director of Housing Services & Space Planning, Thomas Cooley, said that "the CMU team worked well to get communications out to students with what they knew, and there are still people in the area without power today. Three buildings out of all our buildings is pretty small relative to the campus. Looking at the campus as a whole, the impact was minimal, which was something I was happy to see."

Lunar Gala sells out Weigand again



Courtesy of Brian Tao
Vincent Derienzo, Leah Kendrick, and Tyng Peck, the designers of the envirometally-themed eden line, are presented with flowers.

CLYTZE SUN
Junior Staffwriter

This past Saturday night, Lunar Gala, the long-anticipated fashion show of the year took place in the Cohon University Center. The goal of Lunar Gala is to showcase the creative exploration of Carnegie Mellon students through clothing, drawing inspiration from different aspects of life.

The show itself incorporated a variety of art forms, from visual to print to web motion design. The event's reputation and popularity were evident in the fact that almost a thousand tickets sold out before the event, and the on the night of, the line stretched throughout the entire first floor of Cohon University Center.

Anna Gusman, the creative director of Lunar Gala, told The Tartan that the planning team started preparing for Lunar Gala ten months ago. The planning process was roughly divided into recruiting, advertising and preparing for the day of the show.

She explained that one of her most important jobs was to set the theme of this year. The team ended up choosing the word "Anomie", which described "a condition of society that isolates the individual through the dissolution of community". This theme word was derived from "breeziness" and "honesty," two common descriptors attributed to the boar — this year's zodiac animal of the Lunar Calendar. Based on this central idea, a production team consisting of more than 120 students unleashed their creativity.

The event started around 7:40 p.m. As the light dimmed and the opening dancers infused the stage with abstract beauty, Lunar Gala models, wearing the realizations of designers' innovative concepts, walked out one after another.

The concepts were greatly diverse from one another: Broqué, a pop culture take on baroque art; eden, addressing the degradation of Earth; Phantasus, inspired by the poem "They are not long" by Ernest Dowson; and Shibui, a Japanese concept emphasizing simple forms and pure beauty. A variety of fabrics were utilized, from cotton and nylon to resin and paper. Teaming up with professional makeup artists, Lunar Gala successfully allowed the beauty of their creativity to breathe through every single detail of the on-stage presentation.

Jessica Timczyk, a sophomore student in Dietrich working towards a self-defined degree, was both model coordinator and a model at Lunar Gala this year. She gave The Tartan insights to the rigorous model training: in order to achieve perfection on the night of the performance, the models trained for four hours per week from last August to this March.

"Coming into my job, one of the improvements I wanted to make was to cut the down time in these trainings and improve the efficiency of the model team." As Timczyk further elaborated on her responsibilities, she noted the difficulties in overcoming the barriers of communication across teams and handling the logistics of every detail.

But the passion she had for Lunar Gala overshadowed these problems she encountered. "Although a lot of hard work was required for this huge production, at the end of the day, I met some of my best friends in Lunar Gala, I enjoyed the camaraderie between

See **LUNAR,** *A3*



Courtesy of Miles Gehm via Flickr Wikimedia Commons
Morewood E-Tower, and The Underground below it, were among the affected spaces.

FEATURE PHOTO

“Keeps Me Warm:” a paper-based exhibition at The Frame







Lisa Qian/Photo Editor

The works of Christine Pheng, Brandon Ngai, and Aldy Lawantara, bridge graphic storytelling to gallery art in their weekend installation “Keeps Me Warm,“ showcased at the student-run gallery The Frame.

STUDENT GOVERNMENT COLUMN

PRATHAM GUPTA
Special to The Tartan

Experiential learning, either through research opportunities or practical internships, has always been an integral aspect of Carnegie Mellon University’s mission for all its students. However, asymmetric information and the financial stress of registering for summer internship courses and summer research courses, in practice, act as systemic barriers against fully leveraging these opportunities, especially for our international students.

The Committee on Academic Affairs of the Undergraduate Student Senate, after realizing the importance of this issue based on student feedback, undertook this initiative, and after thoroughly researching the issue and obtaining stakeholder feedback, drafted a proposal.

The Committee has partnered with The Office of the Provost and the Office of the Vice Provost for Education in translating this set of student needs into feasible and implementable policies, compliant with federal regulations, with a holistic focus on affording all undergraduate students the option to benefit from these research and internship opportunities at as little additional cost as possible.

To that effect, Carnegie Mellon University established a “free” internship course that students can pursue by registering for a summer course to perform research for free. This draft proposal is being continuously refined and improved with constant feedback from all stakeholders, to ensure student needs are met.

As always, the Undergraduate Student Senate is happy to hear from our constituent community on the initiatives we undertake on their behalf. We look forward to incorporating additional student feedback in the proposals and in these discussions to ensure the best possible solutions are achieved. You can reach out to your college’s senators or to the Undergraduate Student generally at *student-senate@andrew.cmu.edu*.

SOCIAL ACTION CALENDAR



Crime & Incident

Fire

Feb. 23, 2019

University police responded to Doherty Hall for a small fire. The fire was extinguished without incident.

Underage Drinking

Feb. 24, 2019

University Police responded to Margaret Morrison to follow up on reports of an intoxicated student. The student was provided medical attention and issued a citation for underage drinking.

Disorderly Conduct

Feb. 24, 2019

University police responded to Morewood Gardens for a welfare check, and discovered that a Carnegie Mellon student had smoked marijuana. University police seized a small amount marijuana and drug paraphernalia and the student was issued a citation for disorderly conduct.

Theft

Feb. 25, 2019

University police responded to the Margaret Morrison Plaza after a report of clothing theft from a dryer. An investigation is ongoing.

Compiled by
ADAM TUNNARD

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.

Lunar Gala inspires in its 22nd annual show



Courtesy of Darren Mok
Rebecca Kim's Lachesism line tackled the themes of transformation and disaster.

LUNAR, *from A1*

models through various bonding events, and I get to experience our final production on stage, which was extremely thrilling and rewarding. These are the things that motivate me to keep coming back to the Lunar Gala," she said.

"One word to describe Lunar Gala would be, 'astonishing'", said creative director Anna Gusman, continuing, "I'm constantly astonished by how well the designers were able to create something from nothing. Astonished by how strange, beautiful, different and difficult everybody's work is and I feel very privileged to be able to weave it all together and guide that process into a cohesive vision."

Furthermore, Anna was also "astonished" by the power of trust she learned through working with Lunar Gala's huge production team, she poetically concluded how she was able to fulfill her responsibility: "trusting in the absence of certainty is the most essential thing to do."

Gusman's astonishment also reached the audiences. During intermission, two senior neuroscience students talked about being dazzled by the show. "Knowing some of the designers, hearing them talk about their ideas and then seeing the ideas actually comes to life on stage was incredible to me," said Cory Bird, one of the wowed students. He also made comments on this year's U-shaped stage, saying "I think the stage design was crazy too, being able to incorporate the audience within the performances was really cool."

Miranda Milencek, one of the aforementioned student attendees, talked about her amazement in the stories behind each designer's line, noting that her favorite was "the one with all the reused materials from around campus. I think it conveyed a really impactful story with cool visuals," referring to the Found line, in which sophomore Jessa Westheimer and first-year Ashley Burbano used found objects around campus to sculpt garments.

In its 22nd year, Lunar Gala has become an influential uniting force that brings together talented students across the campus to create a platform that celebrates each other's unique creativity, igniting the passion for many others, not only in clothing design, but also in the pursuit of art and beauty.

"Concern" for *Post-Gazette* publisher

JACOB PAUL
Layout Manager



Courtesy of Michael A. Fuoco
Following publisher John Robinson Block's faliure to comply with both federal law and the Pittsburgh News Guild's contract in supplying fair health insurance premiums, the following sign went up in the *Pittsburgh Post-Gazette's* newsroom.

On Saturday, Feb. 9, John Robinson Block, the publisher of the *Pittsburgh Post-Gazette*, entered the newsroom intoxicated and shouting. In an apparent meltdown, Block went "berserk," threatened employees, and "manhandled" his pre-teen daughter who was accompanying him.

The Pittsburgh Newspaper Guild has been engaged in contentious contract negotiations with the publisher. They have been working without a contract since March 31, 2017. For the second year in a row, the Blocks have refused to pay the five percent increase for the health insurance premium, which is required by contract and by federal law.

The newsroom posted a sign reading "Shame on the Blocks" in the newsroom in early December, after the Blocks announced that once again they would not be paying the increase.

On Friday, Feb. 9, Block threatened to close the paper if the sign was not taken down, according to multiple accounts published by the Pittsburgh News Guild. Reporters described him as "angry and irate," "violent" and clearly "intoxicated." He was "slapping and kicking" the wall.

Block attempted to pose his daughter for a photograph with it, and demanded that it run on "the front page of tomorrow's paper," according to the *Post-Gazette's* web editor, Marianne Mizera.

He "forcefully grabbed" his daughter, who was "crying, shaking and pleading." Web editor Marianne Mizera, who was present at the time, reported that the publisher shouted at her "You're a Block, don't you forget it. You're a Block you're not one of them!"

"Do you want to be high class or low class?" he shouted, according to another employee statement. "You're a Block, you're one of us! You have to learn how to lead!"

In the days after the incident John Robinson Block's twin brother and the chairman Block Communications Inc., Allan Block, released a contradictory statement to Next Pittsburgh.

Allan Block's statement addressed an "unfortunate exchange with employees," which he attributed to the financial challenges of the newspaper industry. He expressed regret "if anyone present may have misconstrued what occurred as anything other than an indication of strong concern and support for the legacy and future of the *Post-Gazette*."

The *Pittsburgh Post-Gazette* was founded in 1786. The paper has been published by the Blocks family since 1927. John Robinson Block has been publisher since 2002.

Last year the *Post-Gazette* published an editorial title "Reason as Racism," defending President Trump's comments about "sh-thole countries." The editorial, which was published on Martin Luther King Jr. day, drew national criticism as "racist." On Monday Feb. 18, The *Post-Gazette* named the editorial page director who wrote the controversial editorial, Keith C. Burris, as leader of the newsroom.

The Pittsburgh Newspaper Guild released four corroborating employee accounts in response to Allan Block's statement. The Guild also filed a complaint with the National Labor Relations Board.

Michael A. Fuoco, enterprise reporter and President of the Newspaper Guild, spoke with The Tartan to comment on the incident. He called it a "human crisis" that "had nothing to do with journalism." Fuoco told The Tartan that "he should not be allowed back in the building until he received some type of evaluation that says he is not a threat to himself, his child, or his employees."

Fuoco told NEXTpittsburgh that "We are very concerned for his safety and for ours." He added that "given the statement issued by Allan Block, we no longer believe [company representatives] have the same empathy and concern for John Block's mental health that we do."

Shortly after the event the Guild sent out an email encouraging employees to work from home if they felt concerned for their safety, as reported by NEXTpittsburgh.

Yet Fuoco told The Tartan that "you won't notice any drop off in the excellent journalism that we produce on a daily basis."

Fuoco, who has been reporting at the *Post-Gazette* for 35 years, said he was proud of the "high degree of professionalism exhibited by [his] colleagues."

"There has not been any drop off in the way that we [do] our job." said Fuoco. "There's tension, but people are putting that aside to do our job. This is our calling, to be journalists. We went into this profession to report for our community, and will continue to do that until they close the doors. We hope they don't."

Lockheed, CMU partner

LOCKHEED, *from A1*

master research agreement, now signed, "sets overall terms and conditions for future projects" but no "specific projects have been determined yet."

Defense research partnerships like this one, and the recently launched Army AI Task Force, have raised concerns among students and faculty about research ethics and community input in research partnership choice.

McQuade stated that there is no mention of ethics in the agreement with Lockheed Martin, but that it would have been atypical for such a clause given that agreements like this one just set the "framework for terms and conditions between the sponsor and CMU."

He holds that "CMU, as a world-class university, always takes into consideration the ethical and social impacts of everything it does. This is no exception. We never ask faculty or students to work on projects that they view as against their values."

Before earning a position at Carnegie Mellon, McQuade served as the Senior Vice President for Science & Technology at United Technologies Corporation, which among other things, manufactured engines and systems for aircrafts, earning them around 10 percent of revenue in government funding.

To this past experience in the defense sector, McQuade states it "provides useful insight into how industry partners want to engage with universities, their priorities and their emphasis on timeliness, and the real value they see in fundamental academic research," but notes that his experience doesn't apply to just defense partners.

Last month, Robert Strauss, a Carnegie Mellon professor of economics and public policy, explained to the *Pittsburgh Post-Gazette* that as the Army AI Task Force "occurred without internal CMU discussion [that I am aware of], shows that the line has blurred now." He continued, "it reflects a continued, accelerating decline in the faculty governance in the university."

This new agreement with Lockheed Martin, though bearing many differences with the recently established Army AI Task Force, does raise similar community concerns in the militarization of Carnegie Mellon research.

McQuade defends the agreement by stating that Lockheed Martin were selected as a research partner after looking into a "wide range of factors," but does not cite student insight as one of them. He cites faculty interest in the work of Lockheed Martin as one of the metrics considered.

"It is also important to note that Carnegie Mellon University faculty and students always have the flexibility to pursue the research projects that best fulfill their interests and curiosities. This ensures they have the freedom to participate, or not participate, in the initiatives of their choosing," McQuade concluded.

This past week, McQuade was taking meetings at the Pentagon with "our sponsors in the DOD" and with "other government leaders" to "make sure CMU's capabilities are viewed positively and that we are represented in the national dialogue about university research," he said.

Whether partnerships like this one with Lockheed Martin are popular or unpopular among students and faculty, it does not appear that they will cease any time soon. McQuade assures the university, "I think this is very good for the university community and for our partners."



Forum

FROM THE EDITORIAL BOARD

The Tartan sparks discussion on climate change

In last week's issue, our SciTech editor, Ashwin Srinivasan, wrote about a Cambridge study showing the degree to which the arctic ice shelves were breaking up due to global warming. It was a good article and received positive responses from all we knew who read it.

The Tartan has dabbled in coverage of climate change, especially in our SciTech and Forum sections, but it lacks the consistency with which we write about other high-profile topics like gun control or the baffling resurgence of diseases from anti-vaccination trends. As an Editorial Board, we agree that climate change, and a lack of action to combat it, is an existential crisis that deserves consistent coverage on our pages.

We decided it would be worth it to try exploring, in a public space, some of the reasons why this topic in particular is easy to forget to talk about, some of the ways we can possibly rectify it, and why it is particularly important to continue to boost student conversation about it here at Carnegie Mellon.

This problem is not limited to just The Tartan, or media coverage in general. But the way that we think about the stories we write can be used to think about what we do.

A Columbia Journalism Review article found that climate stories in 2018 were often dominated by "hard news" coverage, or coverage that centered around a specific event or report. Understanding the workings of climate change on a macro level is a scientific endeavor. It would be irresponsible for non-expert journalists to just speculate about the effects of climate change, so it follows naturally that the coverage of climate change usually follows big, blockbuster studies or huge meta analyses of existing literature.

Often, those reports provide material that shape how scared we ought to be of some impending crisis. Notably last year, the Intergovernmental Panel on Climate Change released a report which found the predicted date for 1.5°C of warming to be somewhere between 2030 and 2052, which is the figure that has been agreed upon as a crisis level of warming, spurring global consequences. Furthermore, the National Climate Assessment released by the White House chronicled how climate change might affect natural disasters across the U.S.

These kinds of hard science reports are few and far between, as exemplified by the fact that the last year brought somewhere around two. And hard news coverage is difficult to do here at The Tartan since we keep our news section strictly Carnegie Mellon-related. Writers and editors also sometimes struggle to link events on campus or in Pittsburgh to individual international reports.

But climate change is an issue that affects the student body, and considering that we, as an institution, are meant to serve and inform the student body, we ought to be directing more attention to it.

As mostly young people, we will likely be alive in the critical climate period which may seem abstract to some, "2030 to 2052." Even though this is an overly repeated point in climate change activism, to the point that it may feel a little guilt-inducing to older folks, it is actually true that people will feel the effects of a continuous disaster in different ways.

Though it might take a couple decades for people in this specific region to feel the effects of global climate change, there are places where the effect on natural disasters and natural resources has already created terrible effects in the lives of millions. An average of 24 million people are displaced every year by climate disasters.

But we ask not what effect climate change might have on Carnegie Mellon students, but instead what effect that Carnegie Mellon students might have on climate change.

It's easy to find examples of conservation on campus. For instance, the Tepper Quad and Gates have composting in their food locations, and that the Green Practices Committee is thinking about the ways in which we can reduce waste on campus. But the bulk of pollution in the world is not happening on the Carnegie Mellon campus, or indeed from direct consumer waste at all.

The ways we can best influence the direction the world is heading in regards to climate change is what we do after graduating. There are obviously those who spend their time here majoring in something like Environmental Policy or Engineering and Public Policy and go on to deal more directly with environmental issues in the policy sphere or in research. There are courses offered every semester that deal with the environment and energy policy. But even those who choose an entirely different path will enter careers that will directly affect pollution and energy consumption on a global scale.

According to a survey by the Career and Professional Development Center, the top hiring companies of the Carnegie Mellon class of 2018 were tech companies like Amazon, Apple and Google, consulting firms like Deloitte or Pricewaterhouse Coopers, or financial institutions like Goldman Sachs or Capital One. Furthermore, much of the funding for research at Carnegie Mellon goes to military groups or military contractors.

These students will go on to make decisions about how products are shipped around the world, how hazardous materials are dealt with, how to invest in fossil fuels or how weapons cause lasting environmental devastation overseas. To this end, students should not recognize understanding climate change as something that is separate from their area of study, but instead as something that they are choosing not to weave into their understanding of the world.

As students that, according to the 2025 strategic plan, ought to "recognize, frame and address complex problems; the capacity to combine reflection with appropriate action; the ability to communicate effectively," we should not shy away from tackling an issue like climate change just because its global effects are hard to consider in the context of your personal actions and influence.

At The Tartan, we want to embrace this challenge by writing pieces that attempt to look at what we can influence and change in our own community. Sometimes we will struggle to talk about its effects in the context of our sometimes sheltered campus. Instead, we must try to talk about some causes that may be rooted here. We applaud students and campus community members who are addressing these issues in their own work, and we encourage others to consider their work in that context.



Emily Giedzinski/Staff Artist

Can repatriation actually be done?



SUJAY UTKARSH
Pillbox Editor

The Shamima Begum case has been one that has sparked a huge controversy in the U.K. For those who don't know, Shamima Begum was one of three teens who snuck out one night in 2015 and flew to Syria to join ISIS. Cut to four years later: recently, she requested that she be allowed to return to the U.K. so she can raise her child safely, as ISIS is falling and her husband is in captivity. She also said she had no regrets for joining ISIS and wasn't fazed by seeing severed heads. In response to this, the British government revoked her U.K. citizenship, but she will also not be allowed into Bangladesh since she does not have dual citizenship. In other words, she is stateless.

The only reason I could say she should be allowed back is that she was a British citizen when she left, and she is Britain's problem, rather than any other country's problem. She should face trial, and her child should be taken in by child protective services and given a chance to have a normal life. Leaving her stateless by taking away her citizenship is illegal, and it is unfair to just try and leave her to be someone else's problem for the sake of pandering to right-wing stances. But the Begum case also brings up another question: is repatriating someone who joined a terrorist organization even possible in the first place?

I have been torn on this case. I thoroughly believe in being innocent until proven guilty, but that would imply that joining a terrorist organization isn't a crime. That then leads to the question of whether joining a terrorist organization should be illegal or not. In the U.S., it is illegal due to a provision in the Patriot Act, but under U.K. law, it isn't officially illegal. However, if she is allowed back to the U.K., she would face trial and likely be immediately incarcerated anyway. There is also the case to be made that perhaps she is a victim of circumstance. She was a child when she was radicalized, and her formative years were spent in a warzone being brainwashed. At that point, I drew the line. She knew what she was doing, so to say that she is a victim is pretty nonsensical. After a lot of deliberation, I concluded that her repatriation isn't possible, and in general, repatriation of anyone who joined a terrorist organization isn't feasible.

As far as criminal justice goes, I am a firm believer in rehabilitation and second chances rather than outright punishment. Repatriation would fall under this second-chance policy, but there are many issues with it. First, even if the individual hasn't participated in any crimes themselves, they still joined an organization that is responsible for heinous crimes and is considered a foreign threat. So, in some sense, it is aiding and abetting, although it is for crimes committed in another country. Second, it is very difficult to judge whether someone actually committed a crime or not in the first place, beyond just joining. In a recent development, Begum's husband said that he kept her as sheltered as possible from everything, but that contradicts Begum's own claim of saying she isn't fazed by seeing severed heads.

At the end of it all, I don't think that those asking for repatriation are threats to national security or anything of the sort. I do believe that they could even be functioning members of society again if they were fully allowed back. But, those who joined made a choice, and knew that there was no turning back from their decision. Both Begum and her husband gave up their passports when they joined ISIS. Their choice should have consequences, and there shouldn't be any sympathy for them if they realized they made a mistake by joining ISIS. Those who are being radicalized should see this as a message. They should know what they are getting themselves into. They are free to do that, but they shouldn't expect forgiveness for making a bad decision.



Courtesy of laurencehorton via Flickr Wikimedia

Shamima Begum is currently stateless after having her UK citizenship revoked.

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THE TARTAN

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Office: Cohon Center 314
Web: *www.thetartan.org*
E-mail: *contact@thetartan.org*

Mail:
The Tartan
Box 119, UC Suite 103
5000 Forbes Avenue
Pittsburgh, PA 15213

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Cohen and growing partisanship

ATAHAN KILICCOTE
Junior Staffwriter

This past Wednesday, Michael Cohen, personal lawyer to President Trump, gave his testimony before the House Oversight and Reform Committee. In his testimony, Cohen called Trump a "racist," a "con man" and a "cheat." According to Vice, Cohen implicated Trump in 11 different felonies "from potential involvement in a grand Russia conspiracy to pilfering money from his own charitable foundation."

This was a very polarizing event. Vocal Democrats have been pushing for impeachment since the first inklings of collusion surfaced, and this testimony seems to validate those claims. On the other hand, Republicans continue to rally behind the president, attacking Cohen's character and motivations. This environment put a bright spotlight on the members of the committee. Their questions and actions would be watched and recorded by their constituents, and a wrong step could spell disaster for the next election cycle, where rising Democratic support threatens to dislodge even the safest Republican seats.

I don't want to write about the controversial testimony of Mr. Cohen. Instead, I want to focus on the actions of the members of the committee, specifically the form and content of their questions.

Committee members are like anyone else in a democratic political office: the most important thing to them is getting reelected. For this reason, high profile committee meetings are a way for politicians in the House to make a name for themselves and connect to their constituents. They need to present themselves as relatable in order to show that they are representing their voter base. Because of this, the questions they ask are based on politics, constructed to benefit the image of the official instead of advancing the goal of the committee. This is even more pronounced in polarized, high-profile committee meetings. In this environment, freshman Democratic House representative Alexandria Ocasio-Cortez — commonly referred to as AOC — defies the norm.

Republicans play a similar game every time in these House committees. They try to appeal to three different images: strength, relatability, and morality. First, to show strength, they will get red-faced and angry. Raising their voice, bullying, and suppressing arguments are what winners do, so they do it too. In this hearing, many Republicans said to Cohen, "it's my [question] time, not yours!" silencing him and continuing their questions. Second, Republicans try to be relatable and understandable by speaking in metaphors. In a famous hearing, one Republican evoked the image of a bull stuck in a house to explain the debt problem. Third, they show their morality and piousness by referring to their time in the army, the police force, or as a minister. These narratives are not at all related to the committee hearing at hand or the current problems facing the nation. Instead, they are constructed to present a caricature that appeals to their voter base.

Democrats are very similar; the major difference is that their voter base is oppositely polarized. First, they still want to appear as strong, but they present it as staying calm and aloof. Democrats who yell and get red-faced are seen as weaker than those who maintain a quiet, authoritative presence. Second, they still want to be relatable, but they accomplish this by bringing up understandable issues and rhetoric that appear in liberal media. This is because the Democratic voter base is informed by this media. Democrats tend to quote journalism, while Republicans like to bring up new issues that they can "own" and put their name on. Third, they act as though they are moral, just like Republicans do. All this is further evidence for the theater that lawmakers engage in. Especially in the House, where elections happen more often, it is especially important that committee members make a big name for themselves.

In all this, AOC defies the norms. In her short five-minute question time with Cohen, AOC implicated Trump in tax fraud, linked crimes to Trump associates, and brought forth a scheme to basically steal public funds. She still did many of the same things as her Democratic colleagues, but she toned it down considerably. The only time she pandered to her voters was in a short exchange where she referred to a Trump golf course, "near [her] home borough of the Bronx," which she drives past "every day" creating the image of her connectedness to the community. Other than this, she conducted what has been referred to as a "surgical strike" of questions. She knew what information she wanted to get and how to get it, and she didn't waste time with decorum and image manufacturing. This is the strength of the new-wave Democrats: they create an appealing image by doing what needs to be done and making the government seem efficient and effective. Instead of having to spend their time pandering and puffing up their feathers, new young Democrats can create change, and get reelected because that's what the new voters like.



Courtesy of Wikipedia
President Trump's former lawyer, Michael Cohen, has recently undergone a hearing that caught international attention.

U.S. prison system in need for change

MATTHEW BENUSA
Sports Editor

On Jan. 24, Kynesha Grant died from complications from a brain tumor in the custody of a state corrections facility outside of Erie, Pennsylvania. On Dec. 28, Grant had a doctor's appointment canceled. Two days later, she was unresponsive during roll call, and she faced a 15 day punishment that caused her Jan. 9 request for a CT scan to be denied. Five days later, she filed another request for a CT scan that said "I am very tired of suffering. I need some help. Please."

It took until Jan. 23 for Grant to be taken to a hospital. For two years, she complained of crippling headaches, and the corrections facility kept insisting that she allow her medication — Topamax, a common migraine medication — to take effect. Since her death a little over a month ago, Grant's friends, fellow inmates, and relatives are pushing for reform in the justice system because of the unfair treatment Grant faced.

Early in Feb., a detention center in Brooklyn lost heat, light, and hot water. The inmates were all kept under lockdown, and the utilities were in a state of dysfunction for almost an entire week. A few days before that, and just a few days after Grant's passing, there were reports of an inmate in Indiana who died in police custody. Before that, there were reports of inmates dying for various reasons in Springfield, Massachusetts, Oklahoma County, Oklahoma, and Orleans Parish, Louisiana. These five who died in police custody were in their 20's or 30's with a drug addiction — from prescription medication to opiates — that landed them in prison, and none of them were given proper medical treatment.

There are a few other issues with the current prison system. A recent Congressional report stated that there was a culture of rampant sexual harassment and assault in federal prison systems. The United States holds the most prisoners out of any nation on the planet, around 500,000 people more than an autocratic nation with three times our population. One in five of those prisoners are locked up for non-violent drug offenses, with most being held in state or local jails: at best, low-level dealers in much larger systems. And the people held in custody can be forced to work for pennies on the hour, which includes all of the immigrants in ICE detention centers. 465,000 people are held without a conviction according to the Prison Policy Initiative.

The United States is dependent on the incarceration of millions for an industry that is worth $629 million in profit last year according to NBC. That means each private, federal prison, supposedly centers of rehabilitation and reintegration, made around $60 million in profit last year. Prison workers are often forced to manufacture products for the parent company of the private prison corporation, and those products are sold for the profit of the investors. At best, the system takes advantage of people in disadvantaged positions, and at worst, it systemically robs millions of their livelihoods, and thousands of their lives.

I can go on with statistics and journalism about the lack of accountability that the criminal justice system has faced for their role in harming prisoners. Ultimately, the political question comes down to a moral question that is dependent on a belief in the role of prison. Are prisons designed to rehabilitate prisoners? Are jails reserved for those who have a legitimate possibility of committing the crime? And is it ethical to make a profit on the prison system?

I think that, at the least, there need to be major overhauls of the prison system to ensure that loss of life is minimized. But it's also unethical to profit from the punishment of a person. To say that a person deserves to be paid slave wages for their production while investors and middle-management live their lives comfortably, yet the prisoners making the products live in squalor and danger is unethical. People's lives are at risk while they are incarcerated for crimes, and the sentences they serve should not end up killing them. Grant was in prison for forging pain medication prescriptions, and the argument for the prison system suggests that she would not have died if she had not gone to prison.

However, the individual is created out of a multitude of environmental factors that predispose a monetary need, ease of revenue creation, and a relative morality that isn't too different from our legally allowed immoral experience. The Sackler family sold opioids on a massive scale that has harmed millions of people, but Grant is given fewer rights because of her status as a prisoner. Kynesha Grant dies in police custody, and the Sackler family is fined for their role in the opioid crisis, with their names still on buildings. To say there is any similarity in the cases, to say that Grant got what was coming to her, is to establish a false moral equivalence.

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

Undergraduate summer employment at Carnegie Mellon University is available with the Pennsylvania Governor's School for the Sciences (PGSS). The PGSS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Counselor appointments are available in the areas of biology, chemistry, computer science, physics and mathematics. In addition, one or two positions may be available as Co-Directors of Residential Life. Academic duties of the TA/Counselor include assisting with lecture and lab courses and mentoring team research projects. Counselor duties of the TA/Counselor include living in the same dormitory as the PGSS students, ensuring that students adhere to the PGSS disciplinary rules, providing tutorial help in the academic program, and arranging and conducting social activities. Co-Directors of Residential Life (a.k.a. Head Counselors) are responsible for overseeing the TA/Counselors and fostering a safe, collaborative living and learning environment for the PGSS students.
TA/Counselor applicants should have finished their sophomore year by the start of the summer program. Consideration will also be given to extraordinarily qualified first-year applicants. Preference will be given to applicants with strong academic records and strong social skills. Prior experience with PGSS or a similar summer program is preferred, but not required. Applicants for Co-Director of Residential Life should have graduated from college or university by the start of the summer program. Further information is available at the PGSS web site: http://sciences.pa-gov-schools.org/.

Stipend for five-and-one-half week period:
$2,500 for new TA/Counselors, $2,750 for returning TA/Counselors
$3,000 for Co-Director of Residential Life
Housing is included (in the PGSS dorm) as well as a food allowance.
Duties begin Wednesday, June 26, 2019, end Sunday, August 4, 2019
Applications are available from the PGSS Office in DH A301
or may be downloaded (pdf format) from the PGSS web site:
http://sciences.pa-gov-schools.org/
Contact the PGSS Program Office at (412) 268-6669
or e-mail pgss@cmu.edu
Application Deadline: March 31, 2019
(Applications may be accepted after the deadline until all positions are filled.)

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North Korea-U.S. Summit 2.0: negotiations continue

FRANK HU
Operations Manager

Originally planned as a two-day event, the most recent summit between the U.S. and North Korea ended abruptly ahead of schedule, with President Trump claiming that the talks had run aground due to President Kim Jong-Un's unreasonable demands to lift all current economic sanctions in exchange for closing the Yongbyon nuclear facility, a key research and production site. This is the second meeting between Trump and Kim, a follow up to their first summit in Singapore, which was the first time a sitting U.S. president had met in person with a North Korean leader.

At the outset, the summit seemed promising. Unlike past presidents, Trump appears to have a good rapport with Kim, with the two frequently exchanging letters and showering each other with praise. Indeed, each summit has been marked with excessive pageantry and constant flattery, each leader playing to the other's ego and projecting an image of friendship and collaboration that feels worlds apart from the inflammatory rhetoric of the past.

Although it is worrying that the current president is so willing to trust and defend dictators and autocrats (Trump has similarly espoused his closeness with Russian president Vladimir Putin), there were hopes that the apparent camaraderie between two of the most aggressive leaders in the world would lead to a deal that not only tackled the complicated issue of denuclearization, but would also end the Korean War and help ease tensions on the Korean peninsula. There was also a marked shift in Kim's priorities for his nation: while he previously focused on reinforcing North Korea's nuclear and military power, he is now looking towards the future, hoping to bring his country back onto the world stage and earn the respect of the international community. After all, remaining an isolated country in the 21st century is a disadvantage, and Kim realizes that modern prosperity is inextricably linked to globalization.

In the end, little progress was made and the summit failed to live up to the hype, although this is hardly surprising. Lifting all economic sanctions in exchange for the shutdown of one nuclear facility is a deal that decidedly favored North Korea, since the nation possesses other research centers and a stockpile of missiles and bombs, products of its long-running nuclear program. To accept the deal would have shifted the balance of power and allowed North Korea to increase in power and influence, while continuing to maintain its arsenal. North Korea n officials contest Trump's claims, saying that the demands were not nearly as extreme, but regardless of whether the president was exaggerating, conceding one nuclear center out of many for the removal of sanctions is an unfair bargain. In that sense, walking away is still better than a concession.

The path moving forward with North Korea is riddled with uncertainty, as a second inconclusive summit has damaged the relationship between the two nations. While Trump continues to remain enthusiastic about his ties with Kim, claiming that the two remained very good friends and allies, Kim claims that he has lost some of his desire to negotiate with the U.S., and that if a deal cannot be reached, he will seek other avenues that circumvent Washington entirely.

How future negotiations will play out remains to be seen, but one thing that the U.S. needs to keep in mind is that they do not have the upper hand in this situation. The fact that Kim is willing to negotiate at all is evidence that North Korea has already solidified its nuclear power, so advancing their weaponry is no longer the top priority. Because of the country's past conduct, there is not much that past U.S. administrations and the international community could have done beyond sanctions, as Kim uses the threat of nuclear war to ensure that he retains his position of power, well aware that no one would be willing to spark catastrophic annihilation.

A key part of North Korea's continued survival is its support from China, which provides the country with food and fuel, acting as their biggest trade partner. While China has historically supported North Korea's regimes, they have gradually shifted towards condemnation, seeing the country's nuclear development as a threat to peace. Yet despite these concerns, the two countries continue to maintain close economic ties, in effect enabling North Korea's continued defiance of international accords, despite the heavy sanctions.

America's relationship with China is a complicated one given the ongoing trade-war, which hurts the possibility of collaboration between the two nations. While China is one of the biggest economic competitors to the U.S. and has done questionable things in the past, it and North Korea might have to consider a joint approach to try to denuclearize North Korea. By disconnecting North Korea from its closest ally and supporter, it is conceivable that the impoverished country would be more receptive to outside demands. Of course, China is unlikely to stop trade with North Korea, but it has become clear that direct U.S. confrontation with North Korea is unlikely to resolve the problem, and international rebukes are similarly ineffective; denuclearizing North Korea and stabilizing the peninsula is a complex problem that requires new and multilateral solutions.

Hopefully, negotiation and communication between the U.S. and North Korea will continue, as nothing's worse than letting evil fester in darkness. If the Trump administration wishes to make any significant headway, they need to rethink their strategy and draw on the support of other nations to present a united and tangible front. International condemnation and American intervention have not worked in the past and likely will not work in the future: there needs to be a different approach if we wish to resolve one of the most dangerous and complicated imbroglios in foreign policy.



Science & Technology

Microsoft U.S. military contract draws backlash from employees

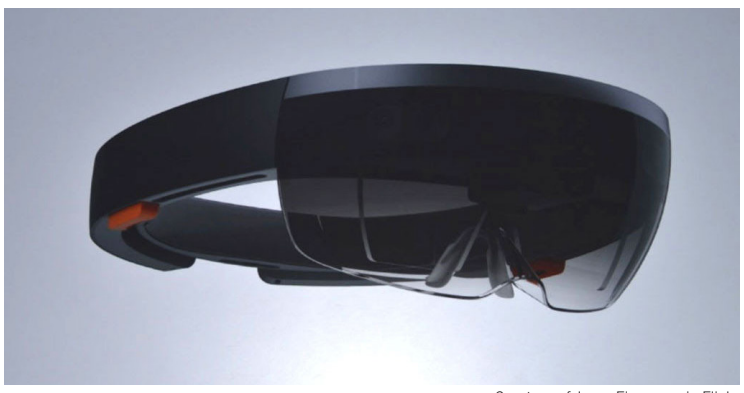
TRENTO VON LINDENBERG
Junior Staffwriter

If you've ever read or seen *Ender's Game*, then the concept of using video games as a form of warfare may not be foreign to you. Since their inception, the presence of violence in video games have inspired all sorts of concerns: do games incite violence in children? Are children who play violent games becoming desensitized to violence? Or could war, real-life war, become nothing more than a video game, as in *Ender's Game*?

Whether you believe it could happen or not, as of Friday, Feb. 22, some employees at Microsoft think it might be more truth than fiction. In a letter written to Microsoft CEO Satya Nadella, around 50 workers demanded that the company break off a contract with the U.S. Army that provided the military with HoloLens augmented reality headsets.

The concern was that the HoloLens could turn warfare into a "simulated 'video game,' further distancing soldiers from… the reality of bloodshed." Indeed, according to research by *The Washington Post*, the military planned to use augmented reality to "supercharge" its soldiers; they hoped soldiers could use the headsets for navigation, identify hostile threats (including explosives), and even track biometrics.

This is not the first time Microsoft has dealt with internal strife over their decades-long dealings with the military: in June of 2018, workers demanded via an open letter that Microsoft back out of a contract to provide



Courtesy of Jorge Figueroa via Flickr
Microsoft will use its HoloLens virtual reality head set to train the U.S. military.

Immigration and Customs Enforcement (ICE) with cloud-computing and AI software. In that letter, they wrote that they represented a "growing movement" of workers who believe their work should be "used for good, not for harm." Similarly, the most recent letter was titled "HoloLens for good, not war," posted by the Microsoft Workers 4 Good group.

The heart of the matter can be summed up in this line: "as employees and shareholders we do not want to become war profiteers." Employees feel that Microsoft is in a position to make a choice, determining the morality and ethics of the company. The vision of the HoloLens was to create a device that could help people build, learn, and play. But when used as a tool for war, that vision is tainted.

While employees who are uncomfortable working on a project due to ethical reasons can transfer to other projects within the company, the Microsoft Workers 4 Good believe that it ignores the key issue: employees are not "properly informed of the use of their work."

Although it is unlikely that Microsoft will pull out of a $479 million contract at the behest of a handful of employees, the protest still sets an unusual precedent in an industry ruled by tech giants. Historically, workers at companies like Microsoft, Amazon, and Google have had little impact on what was done with the products they helped make.

In recent years, however, this trend has started to shift. Amazon is a notable (and recent) example: after choosing to build their second headquarters in Long Island City, the company was forced to look elsewhere after local workers protested. Additionally, a Google employee walkout and an open letter at Amazon against military research have seen some success in influencing company decisions.

Moving forward, it's possible that the rising activism seen across the industry will inspire people to make their voices heard. Likewise, as tech giants feel a growing pressure to respect the wishes of their employees, petitions and open letters like these might start to bear more weight.

Serious vulnerability found in 4G and 5G

ASHWIN SRINIVASAN
SciTech Editor

With each generation of new cellular network technology, engineers have tried to eliminate security flaws that plagued the earlier version. Third generation networks were vulnerable to an exploit in Signaling System 7, a protocol used by telecommunications companies to route text messages and phone calls. 4G was designed to mitigate these flaws, but recent studies have found that it is just as vulnerability-ridden as its predecessor. Now, researchers have discovered a new issue in 4G and the upcoming 5G technology that allows attackers to intercept phone calls, text messages, and track users' locations in real-time.

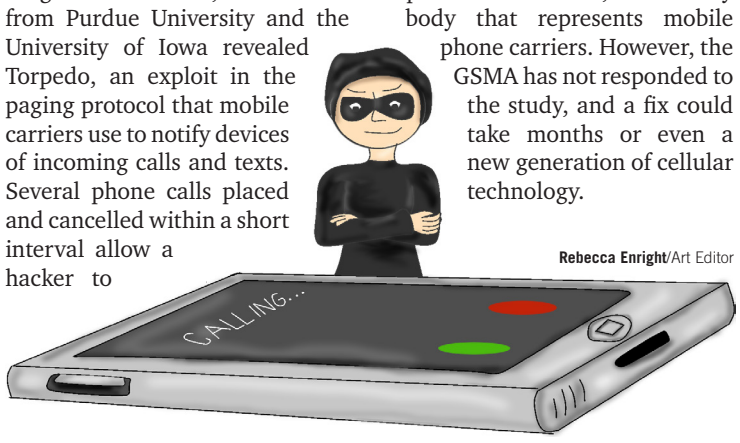
"Any person with a little knowledge …can carry out this attack."

Syed Rafiul Hussain
Purdue University

In a paper presented at the Network and Distributed System Security Symposium in San Diego on Feb. 26, researchers from Purdue University and the University of Iowa revealed Torpedo, an exploit in the paging protocol that mobile carriers use to notify devices of incoming calls and texts. Several phone calls placed and cancelled within a short interval allow a hacker to send a faux paging message, track a user's location, and hijack the paging channel to inject or deny messages. Additionally, Torpedo puts even the latest 5G devices at risk from Stingrays, fake cell networks used by law enforcement officials to survey phones in an area and log users' locations.

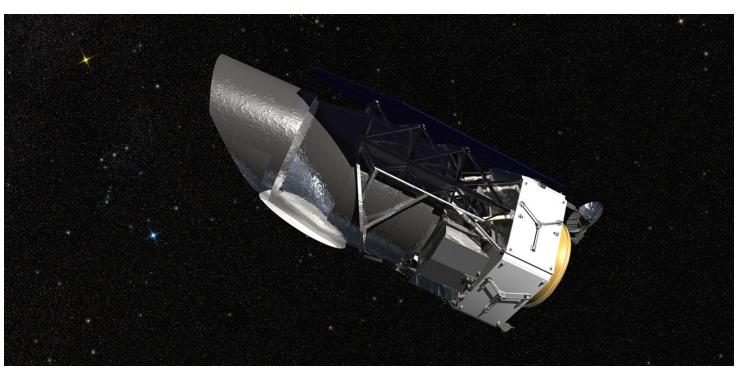
According to Syed Rafiul Hussain, one of the co-authors of the paper, all four major carriers in the United States, as well as most networks in Europe and Asia, are affected by Torpedo. "Any person with a little knowledge of cellular paging protocols can carry out this attack… such as phone call interception, location tracking, or targeted phishing attacks," Hussain told TechCrunch. It would only take $200 of radio equipment, but the researchers refuse to provide proof-of-concept code due to the nature of the flaws.

The vulnerabilities were reported to the GSMA, the industry body that represents mobile phone carriers. However, the GSMA has not responded to the study, and a fix could take months or even a new generation of cellular technology.



Rebecca Enright/Art Editor

NASA mission could find 1,000 planets



Courtesy of NASA Goddard Space Flight Center and Conceptual Image Lab
A rendering of the Wide Field Infrared Survey Telescope, launching in the mid-

FRANK HU
Operations Manager

The Hubble Space Telescope was a technological achievement that gave humanity a clearer view of the deep cosmos than ever before. Now, NASA plans to launch a new telescope called the Wide Field Infrared Survey Telescope (WFIRST) that will hunt for new planets and research the nature of dark energy, continuing the work done by its predecessor Kepler.

According to a study by a team of astronomers at Ohio State University, the potential reach of the new telescope is quite impressive. What distinguishes WFIRST from past telescope designs is that it leverages the technique of gravitational microlensing, which depends on the gravity of stars and planets to bend and magnify the light from stars passing behind them. This will allow WFIRST to detect planets farther away from their host stars, leading to the potential discovery of over 1,000 more planets. Furthermore, around 100 of those soon-to-be discovered planets may have a mass lower than or similar to that of Earth.

Compared to past projects, WFIRST represents a significant improvement. Although it is set to continuously scan only a small portion of the sky — no more than two square degrees — it is still an appreciably larger area than past telescopes were capable of, and at a higher resolution as well. In addition, the WFIRST will include infrared imaging, which will allow the telescope to see through clouds of cosmic dust, making it possible to accurately survey areas of the sky that are more densely packed with stars and previously inaccessible to optical telescopes.

The discovery of new planets can not only lead to a greater understanding of the structure of our galaxy, but also help us understand better the origins of our universe, and the mechanics that shape stars and planets and solar systems similar to ours. Perhaps when deep space travel becomes feasible, we may visit and seek to colonize these planets if they're similar enough to Earth, something that scientists have dreamt of for decades.

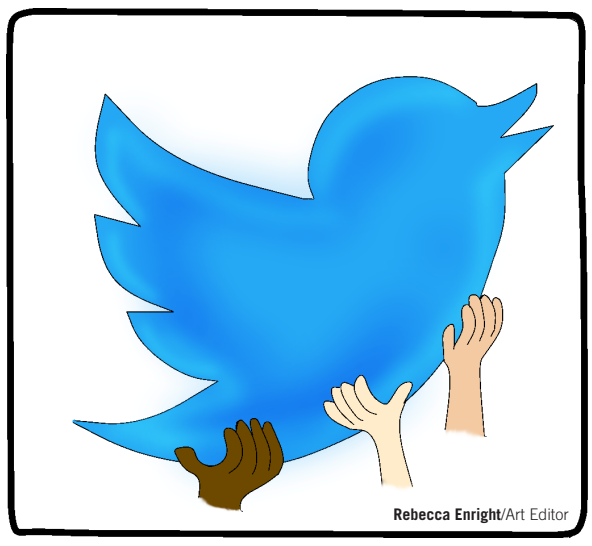
For now, the WFIRST project is still in its initial planning stages. NASA first announced plans to move forward with the initiative in Feb. 2016 and began planning in May 2018. It may be a quite a few years before WFIRST takes flight, but when it does, we will gain an exciting new perspective on the nature and behavior of distant planets, and it will reinforce the notion that space is not nearly as empty as we once thought it was.

The race of Twitter users can impact perception of Tweets

EMMA FLICKINGER
Contributing Editor

Many believe that taking an online stance on social issues is important — but does it ever feel like tweeting into the void? What's the point, anyway? Can you really change anyone's mind with 280 characters?

Well, you *might*. A study this month from the University of Kansas found that a very small number of tweets changed viewers' beliefs about a social controversy. However, the race of the person tweeting can have an impact on white readers' perception of what issue the tweet is about.



Rebecca Enright/Art Editor

Mass communications researchers Joseph Erba, Yuchen Liu, and Mugur Geana from the School of Journalism and Mass Communications set out to determine how users see race when a social controversy is being discussed on Twitter. "We were interested to see…if the visual identification of a Twitter user influences how people perceive the message," said Erba.

"It does."

As a test case, the team chose the national anthem kneeling protests initiated by football player Colin Kaepernick in 2016, a controversy with strong racial overtones.

The researchers showed white participants real tweets about the protests, paired with constructed Twitter identities that displayed the writer of the tweet as a white man, a white woman, a black man, or a black woman. Each participant saw tweets that were either for or against the protest.

In a straightforward pre- and post-test setup, participants answered questions about the protest, as well as their opinions on race. They also rated which profiles they believed to be most credible, and whose opinions they would seek out on the topic. Most participants reported that they would be most likely to seek out the opinions of black men.

But experimental data from eye-tracking software told a different story. White participants spent the most time looking at tweets from white people, and especially white men.

"Forty percent of white millennials voted for Trump," said Elba. "In the study, they looked more at people who looked like them, but when asked directly, said they supported black men." The researchers pointed to this result as a warning against giving too much weight to self-reported data.

The study's post-test also found that participants' views on the protests largely changed depending on which group of tweets they read. Anti-protest tweets decreased their support, while tweets in support of the protests gave participants a more favorable view.

"Four little tweets were enough to significantly change their views on the NFL protests. We did not find a difference in their attitudes toward black people or racism though," Erba said. "We think it was because the tweets were directly about the protests, and making the connection to larger issues may have just been too much."

The research will be presented at the International Communication Association conference in May.

Interested in space? Cellular technology? Science and technology in general?

Write for SciTech at The Tartan!
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Carnegie Mellon University
College of Engineering

FALL 2018 DEAN'S LIST

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Ashwin Adulla
Chantal Elise Alano
Tahlia Altgold
Nicholas Amano
Grace An
Nathan Ang
Caio Augusto Araujo
Carmel Baharav
Emma Barake
Vivian Beaudoin
Esther Bedoyan
Anoop Bhat
Vikram Bhat
Albany Bloor
Chloe Brown
Fan Bu
Ning Cao
Ludi Cao
Amelia Chan
Chun Yiu Jesse Chan
Angela Chang
Esper Chao
Honghao Chen
Ketong Chen
Wanyi Chen
Vivian Cheng
Hsian Ming Cheng
Sharon Chu
Sabrina Chua
Melinda Cornwall
James Crews
Wenxin Cui
Kathryn Cutler
Vincent Dai
Swathi Damodaran
Richard Dauksher
Donald Decaro
Saisiddarth Domala
Keaton Drebes
Jeremy Dropkin
Xingran Du
Mansour Elsharawy
Olivia Fernau
Grace Fieni
Sara Fisher
Molly Fitzgerald
William Foy
Isha Gadgil
Neel Gandhi
Douglas Gearhart
Stella Getz
Siddharth Girdhar
Alexander Glass
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Yuxin Guo
Andy Guo
Rachel Hagani
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Summer Lee
Meredith Levene
Xingyang Li
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Ryan Liu
Aria Lorenz
Nathan Love
Edward Lu
Madison Lui
Ranjan Mahanth
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Brandon Wang
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Erin Westberg
Connor Wholey
James Wong
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Raymond Xiao
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Rashmi Anil
Adam Assaad
Kristen Atcheson
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Kyle Bannerman
Mabel Bartlett
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Jae Woong Choi
Lane Darby
Jeanette De La Torre-Duran
Thomas Delauro
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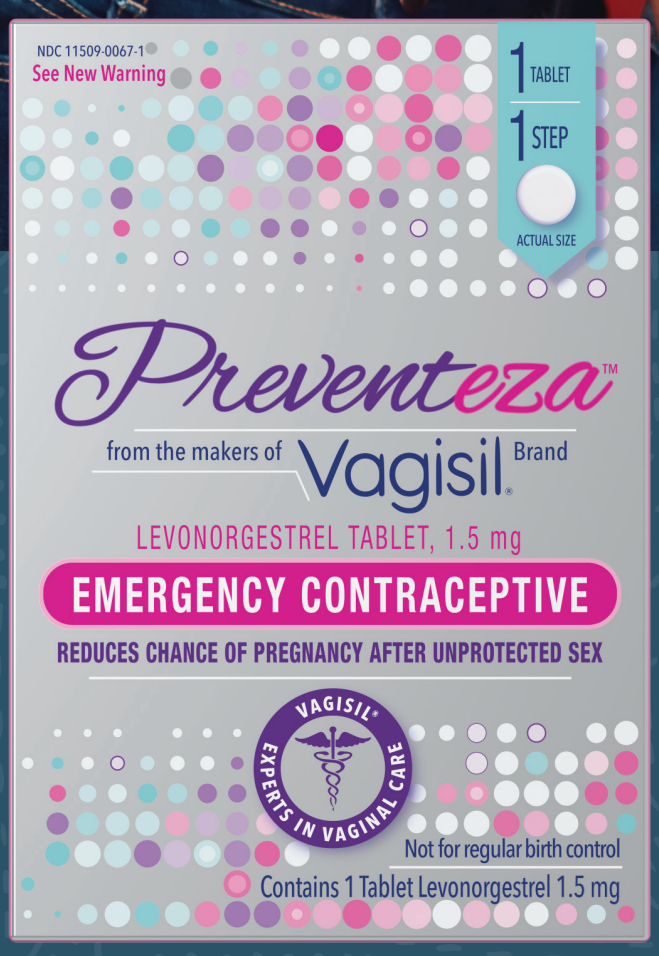
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RITE AID PHARMACY

Sports

Machado, then Harper, sign big contracts with Padres, Phillies

MARIKA YANG
Publisher



Photo courtesy of Scott Ableman via Flickr Wikimedia Commons
Harper, formerly of the Washington Nationals, joins the Philadelphia Phillies.

On Thursday, the baseball world finally let out a sigh of relief. With MLB spring training already underway, Bryce Harper finally, *finally* got off the market and signed a 13-year, $330 million contract with the Philadelphia Phillies, setting the record for the largest contract in baseball history, and the second largest in the history of sports.

Though Harper isn't the Tom Brady or Lebron James of the MLB (Mike Trout wears the crown as the best player in baseball), he matches them with name recognition as one of the biggest stars in the sport. The reaction to the contract reflects that: the Phillies sold 100,000 tickets less than 24 hours after the news broke and the Phillies' World Series odds jumped from 14 to 1 up to 10 to 1.

Though the contract's numbers are eye-popping, both Harper and the Phillies got what they want. The contract comes with no opt-outs for Harper — something he demanded — as well as more than 10 seasons. In Philadelphia, Harper wants to win championships, of course, but there is also something he craved that he got: stability, a team to play for the rest of his career.

The Phillies are based in one of the biggest markets in the country, but they have maintained a relatively low payroll the last few years compared to the huge payrolls of teams like the New York Yankees and the Los Angeles Dodgers. They can more than afford Harper, and he gives them what they want: star power and a better roster with a chance to contend for the World Series. He's a streaky player, with the highest of highs like his unanimous MVP season in 2015 and the lows of bad hitting and abysmal defense of last season. But he's young, only 26 years old, and undoubtedly makes the Phillies a better team.

The other big free agent of the year was star shortstop Manny Machado, who signed with the San Diego Padres on Feb. 20 with a 10-year $300 million contract (which was the biggest free agent contract in history before Harper's). Machado, after spending the first six-and-a-half years of his career in Baltimore, was traded to the Dodgers last season for the team's (failed) World Series push. As a shortstop, he has more value as a position player on defense than Harper, an outfielder, and is nearly as young. He hasn't won an MVP and doesn't have as much star power, but he makes the Padres, a team that lost 96 games last season, instantly better.

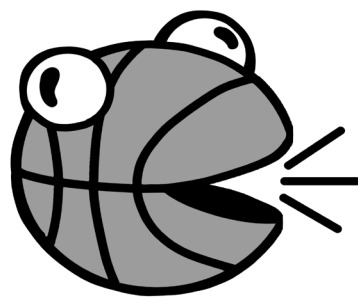
Much of the glacial pace of this off-season's free agency market has been discussed and dissected. Teams have been scared off by previous blockbuster contracts that weren't worth it, like Albert Pujols' contract with the Los Angeles Angels. Other teams, like the New York Mets, have historically frugal ownership who don't seem to want to commit to spending in order to win. Both Harper's and Machado's contracts contradict these reasons, but they are the rare exception, not the rule. They are young superstars who have high enough ceilings that the possible floors are worth the risk.

Other players don't get contracts for double-digit years, or $300 million. Reliever Craig Kimbrel, coming off a World Series win with the Boston Red Sox, is still a free agent, as is Dallas Keuchel, a recent Cy Young winner and former Houston Astros ace (before they got Justin Verlander and Gerrit Cole). Pitcher Gio Gonzalez and outfielder Adam Jones are still on the market, but at 33, they are near to their careers' ends.

Penalty Shouts: the future of the NCAA

MATTHEW BENUSA
Sports Editor

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.



Anna Boyle/Visual Editor

Last week, I wrote about Robert Kraft, and most of it came from a place of anger at the way the system works. Good comedy rarely stems from a place of anger, so I'm going to return to the origins of this here column: basketball.

In the NCAA, conference tournaments are getting started this week. And the Atlantic Sun, or as I like to say, Atlantic Buns, Conference kicks it all off. One of the first matches is between No-Name Middle State University (N-NMSU) and Lipscomb. John Smith of N-NMSU has at least one double-double this season, and he is looking to add one more to the total over the course of the conference tournament. According to their local publication, *The Where Am I? Tribune*, Smith believes that a strong performance during the conference tournament might earn him a spot in the Sunday League in his hometown. From there, he might even be able to graduate to the Sunday and Wednesday league: "those guys are so good, I would love to be able to get their autographs."

On another side of the conference tournament weeks, which conclude on March 17, is the ACC championship game. And as it turns out, Duke and the University of North Carolina are already in the finals! Pitt lost in the first round to Virginia. None of these things have actually happened, but I have a stunning foresight called common sense. I also have a time machine. But like the plot of *Back to the Future II*, the protagonist will not allow me to profit from my future knowledge. Instead, I'm resigned to writing ice-cold sports takes that aren't even slightly funny for a college newspaper at a college that would find themselves six feet under before touching anything sports-related with a ten-foot pole. It's a rough life.

On some things related to the NCAA, I've been sworn to secrecy by the organization, but I can tell you one thing: the dark horse candidate for the conference tournaments this year is Tennessee Tech. They are 4-14 in the Ohio Valley Conference, and Belmont is, like, actually good. But Tennessee Tech is going to run the gauntlet and win their tournament; it's a verified fact, from the future. I'm unable to tell you if tomorrow ever comes, though, as it is unsubstantiated malarkey.

Williamson gets hurt: what it means for college athletes

GRANT LI
Junior Staffwriter

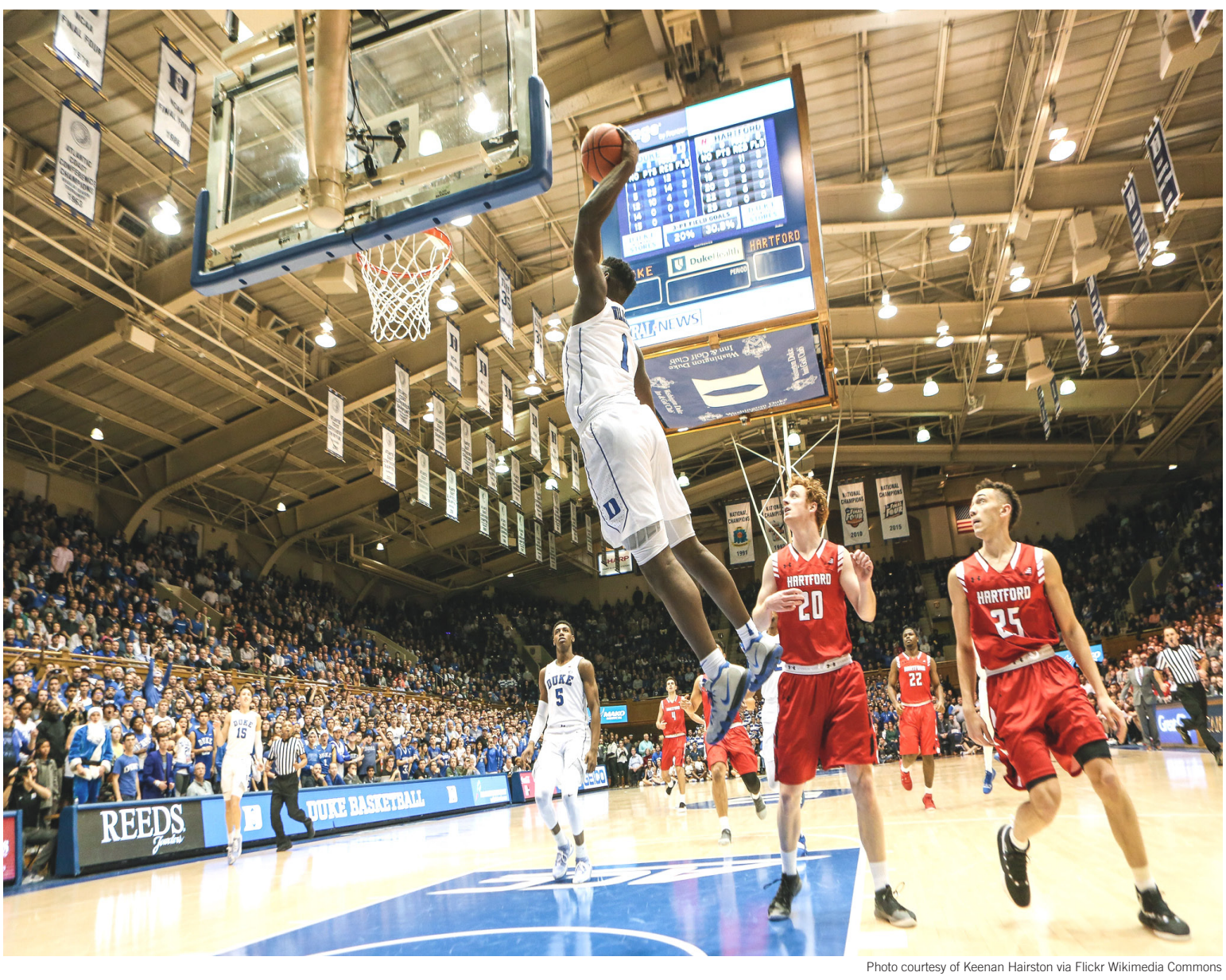


Photo courtesy of Keenan Hairston via Flickr Wikimedia Commons
Zion Williamson has yet to return to the court for the Blue Devils. He's sat out their past few games with an apparent knee injury from a fall against UNC.

Zion Williamson is the name of a 6 foot 7 inch, 284 pound man who is widely regarded as the best basketball prospect of this generation. Don't let those numbers deceive you — he's famous for absurd athleticism and flashy dunks.

Currently, Williamson plays for Duke University on one of the best college basketball teams ever assembled, on paper. The team was practically unstoppable until Feb. 20, when 33 seconds into a game against rival University of North Carolina at Chapel-Hill, Williamson's left foot ripped through his shoe. He ended up leaving the game with a knee sprain. Duke went on to lose that game and another against Virginia Tech in the three games played since.

The injury has reignited a debate surrounding college athletes: should they be paid? Many are calling for them to have some sort of salary, or have expressed frustration at the "one-and-done" rule, where high school players are essentially coerced into playing a year in college before they're allowed to declare for the NBA draft. Many regarded Zion as the #1 overall pick, had it been possible for him to declare out of high school. Unfortunately, he had to risk injury by playing college basketball, and that risk has become a reality.

While the debate about paying college athletes is overwhelmingly complex, the "one-and-done" debacle might soon be resolved. The NBA notified teams last October that high school players can declare as soon as the 2022 draft. Coincidentally, at almost the same time of Williamson's injury, it was reported and confirmed that the NBA was proposing to abolish the "one-and-done rule."

Additionally, the NBA G League (the development league), recently announced the Select Contract, where elite high school players can sign for $125,000 through a five month season. This is good news, as it will potentially draw in more talent, since one of the issues in the past was that the competition was arguably not as strong as the college scene.

Another option is to play overseas. Recently, the NBA has seen an influx of exceptional players from Europe and elsewhere, like Kristaps Porzingis, Luka Doncic, and Giannis Antetokounmpo. As these players become stars, hopefully more high school athletes will begin to see it as a viable option. Despite the complications that come with living alone in a foreign country as an 18 year old, players can be paid for their time there.

Ideally, NBA teams should have academies like top soccer clubs do (and in European basketball), where talented kids play in a development system that gives them an education and a path to the top flight for those as young as 16. This is regrettably unlikely to happen, and the best potential scenario would be for the G League to grow larger than the NCAA. In many ways the G League is close — had Zion Williamson signed into the G League, it wouldn't have been far from the imagination to see the G League as a prime-time affair. $125,000 is already a lot more than a free year of tuition, and the Select Contract program includes life mentorship and other developmental implements as well. Perhaps it should be said that the NCAA is the last place where we should give our money to, and the last place Williamson should lend his talents.

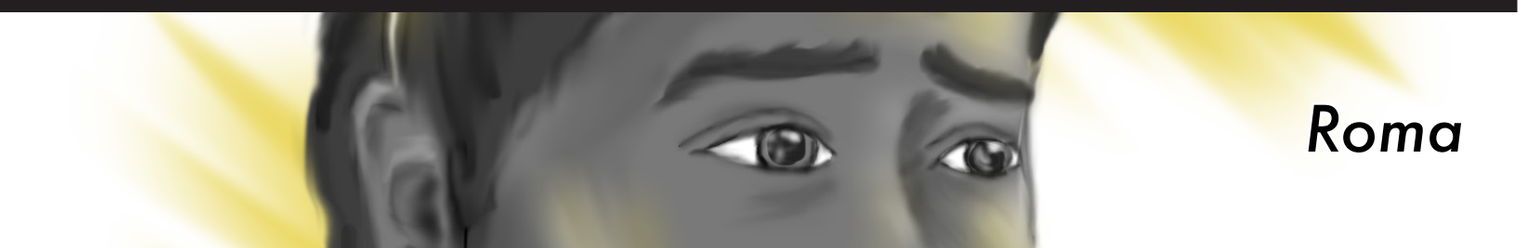
March Madness is just around the corner, and we'll have to see if Williamson plays the remainder of the season or decides to not risk injury again and prepare for the draft. For now, all basketball fans will be wishing him a speedy recovery because a once-in-a-generation talent deserves to play.



pillbox

The Tartan's Art & Culture Magazine

table of contents



3 *Roma*



6 Watsky



15 The Oscars

4 *Cabaret*

7 Javier Grillo-Marxuach

8 Lunar Gala

12 Maddy's Monthly Meme Madness

14 The Jonas Brothers

16 Horoscopes: The signs as board games

17 Comics: Abandoned, Bother, Sorry Charlie

19 Monthly Calendar

20 The Tartan Playlist: Travel Edition

Publisher Marika Yang **Editor-In-Chief** Nora Mattson
Pillbox Editors Sujay Utkarsh and Alexandra Yu **Comics Editor** Emeline Fromont
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Copy Manager Wilson Ekern **Cover Photo** Liam van Oort

The Tartan. Box 119. Cohon Center Suite 103. Carnegie Mellon University. 5000 Forbes Ave. Pittsburgh, PA 15213. www.thetartan.org.

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ROMA

As the 91st Academy Awards revealed its winners, *Roma*, a black and white artistic film based in Mexico City in 1970, won Best Foreign Language Film, Best Director, and Best Cinematography. To me, *Roma*'s success was well deserved.

The beginning scene of *Roma* immediately set the pace of the film. It was a long close-up shot of a stone-paved driveway with soapy water gradually coming into our vision to rinse the driveway. Then we saw the protagonist of the film, Cleo, standing at the end of driveway, performing her daily cleaning task. After that, we followed her through the daily housekeeping routine via mainly still camera positions, as if we were invisible observers standing in the house. Cleo was also not visible all the time; she walked in and out of the frame, casually living her life. This technique created suspense for the audience. I found myself imagining what she was doing outside the frame and agitatedly anticipated her to come back on screen. This style of cinematography allowed the audiences to come closer to the Cleo and quickly connect with her.

Another particularly skillful and artistic scene happened after Cleo broke the news of her pregnancy to her boyfriend in a movie theater. The camera was positioned a few rows behind their seats, so as the audiences witnessed the unfolding of their story, we felt as if we were in the cinema with Cleo. Upon hearing her pregnancy, Cleo's boyfriend excused himself to go the bathroom although their movie was ending soon. So, we waited with Cleo. As Cleo waits, she keeps on gazing back to the direction of the camera. In the half-lit setting, her eyes of anticipation and inquiry almost seemed to be directly looking at us, seeking for an answer. I felt a strong urge of wanting to crawl through the screen and through the few rows that separated us to hug her. Only when I was reading the reviews afterward did I realized that this single-shot and almost silent scene lasted for several minutes. But in the theater, I felt those minutes fly by, and it was packed with emotion. In those few minutes, each one of the audience members got a chance to reflect on their own stories and project them onto the movie. Alfonso Cuarón's extraordinary cinematography and use of silence allowed a truly interactive experience that fully immersed us into Cleo's life.

Besides these breathtaking scenes that provoked everyone's deepest emotional responses, *Roma* also accurately captured the relationship dynamic between Cleo and the family she served with all its intricacy, intimacy, balance, and imbalance. When Cleo's water broke, the grandmother of the family pushed the limit of her old, deteriorated body to get Cleo to the nearest hospital. But she also cried with shivering guilt when she couldn't answer even the most basic information of Cleo and could only manage to state their formal relationship, saying "I'm her employer." When Mr. Gutierrez abandoned the family, Cleo and Mrs. Gutierrez held each other up through difficulties and safeguarded the kids from the harsh reality of the world. The complex relationship between these two women, made me almost certain that *Roma*'s screenwriter had to be a woman. But I realized that this was masterful writing by Cuarón.

Cuarón noted that this was his most personal film, telling the public that "ninety percent of the scenes that you see in the film come out of my memory." Later when asked if the real-life Cleo had seen the film, he said, "Yes, [she did]. She just cried. She kept on saying, 'It was like this. It was like this.'" In Cuarón's Oscars speech, he advised and reminded fellow artists around the world: "As artists our job is to look where others don't. This responsibility becomes much more important in times when we are being encouraged to look away." Even without knowing all the remarkable details of *Roma*, I believe Cuarón's reminder was already a sufficient reason for anyone to watch his masterpiece.

written by Clytze Sun | Staffwriter
art by Rebecca Enright | Art Editor

CABARET



A few ways of describing *Cabaret*:

The word "blindsided."

A bubble bursting.

The sound of the police knocking on the door of a party.

Perhaps that last one is too literal, but I think you get the point. The play follows an American writer (Cliff, although his name may as well be Chad or Brett) as he moves to Berlin in 1939 to write his big novel. He goes to a cabaret (an edgy night performance, picture burlesque, and drag shows) and falls in love with the British performer Sally, and the two spend a few months living together as Nazism grows from a fringe extremist group to the ruling political ideology in Germany.

Their story intertwines with that of Ernst, a Nazi who befriends Cliff and gives him employment running mysterious errands to Paris, and Frau Schneider, who owns the boarding house where Cliff and Sally live and gets engaged to Herr Schultz, a Jewish fruit grocer. You can probably guess how that all ends up.

At first, it seems like a love story. The first act is full of upbeat cabaret performances and budding romance. The choreography of numbers like "Two Ladies," "Don't Tell Mama," and "Money" feature innuendo, filthy jokes, and comically exaggerated mimed sex acts which made me feel bad for any parents of young children watching the show. Outrageous fun. Cliff's fast-moving romance with Sally is contrasted with the quiet, wholesome relationship between Schneider and Schultz, and until the end of Act I you almost believe there's hope for any of the characters' relationships.

Though it feels odd to say so, *Cabaret* was fun to watch. The stage transformed itself with every scene switch so that the cabaret and life outside it, where things are hitting the metaphorical fan, truly seem like two different worlds. The lighting shifted from more traditional orange-yellow to purplish, the costumes went from beige-brown suits and shawls to something akin to burlesque: high heels, red stockings, gaudy makeup and lots of skin. Even the German accents seemed happier (Willkommen!) and less serious during the cabaret numbers. I'm sure there were other, subtler changes I didn't pick up on, but the message is as clear as the emcee tells us in the opening number: "In here, life is beautiful!"

The distinction between "in here" and "out there" is what ultimately leads to Cliff and Sally's separation in the end. Cliff sees what's going on outside of his escapist sabbatical (he doesn't even start writing the book until he's traveling home to Pennsylvania) and finds something wrong with it. Sally, like the emcee, says exactly how she sees things: "life's a cabaret." She loathes talking about politics and strives to avoid it at all costs.

This bubble is popped at the end of Act I, when all of the subplots converge at Frau Schneider and Herr Schultz's engagement party. This is my favorite scene in the play; it's akin to the moment a volleyball player drills a perfectly-set spike. Tension is built subtly throughout the act while everything is still fun and happy, then explodes when another tenant, Frau Kost, tells Ernst that Schultz is Jewish. There was an awkward pause at the end of this scene, where the audience really wasn't sure if clapping was the right response. Do you clap for a group of Nazis singing nationalist folk songs to keep the mood "light" at a party? This is the kind of way *Cabaret* makes you feel.

It's not hard to imagine why they chose this play given the political climate in the U.S., is it? Purnell has always played relevant mainstage shows (*Ragtime, Detroit '67*), but *Cabaret* feels more like a call to action than previous productions. Without being heavy-handed, the musical makes a strong case against complacency. If conflict is a spectrum, with words at one end and war at the other, *Cabaret* falls closer to the former than the fall's mainstage *Detroit '67*, which takes place during the 1967 Detroit riots against racism and police brutality.



article by Gabriel Bamforth| Staffwriter
layout by Anna Boyle | Visual Editor
photo courtesy of Louis Stein

In this way, *Cabaret* unscrambles the questions that a wealthier audience (like us!) is likely to grapple with in conflict: is it okay to be close with someone with a dangerous political ideology? Should we really avoid talking about politics, religion, and sex with those we are close to? The play seems to answer no to these kinds of questions. Cliff ends up punching Ernst in the face (satisfying until he gets his ass kicked by three Nazi brownshirts) and leaving for the states without Sally.



Of course, the "politics" over which Cliff decides to leave Germany end up being much more to his German friends. Frau Schneider points out in Act II that transients like Cliff and Sally always have the option of just leaving, while Herr Schultz, and the cabaret performers, aren't so lucky: they have nowhere to run. *Cabaret* gives a nod not only to Jewish persecution in Nazi Germany but also nonwhite and non-straight persecution, as the show is infiltrated by Nazis towards the end. As for Schneider and Schultz, who are older and think Nazism will pass, they seem to fall under the description of dramaturg Agatha Woodbury's address in the playbook: "they witnessed all of the warning signs and just didn't act […] because they were too distracted or because it benefited them."

Upon leaving the play, I found myself wondering what our equivalent is; what the warning signs we're missing are. Is it spending weekends at clubs in the Strip District, dancing next to people who might be white supremacists? Is it focusing on careers or love interests or passions while missing the articles popping up on our newsfeeds? What is our bubble and when will it burst?

Talk about politics. Argue about politics. Especially with the people closest to you.

WATSKY

written by Madeline Kim | Forum Editor
art by Ryan Sunada-Wong | Staff Artist

As someone who has idolized slam poet and rapper George Watsky for years, I immediately knew that I had to see him when he announced his *Complaint* tour at the start of the new year. This past Monday, I got to see him at Mr. Smalls Theater with a couple of friends. I knew that Watsky would be killer, but nothing could have prepared me for the experience that lay ahead.

Right before Watsky released his album, he tweeted a photo that showed a handwritten note. "Something I've been thinking about a lot is the importance of pain. Without pain, joy has no context." The album's theme of having "both joy and darkness" definitely shone through both Watsky's performance and his openers'.

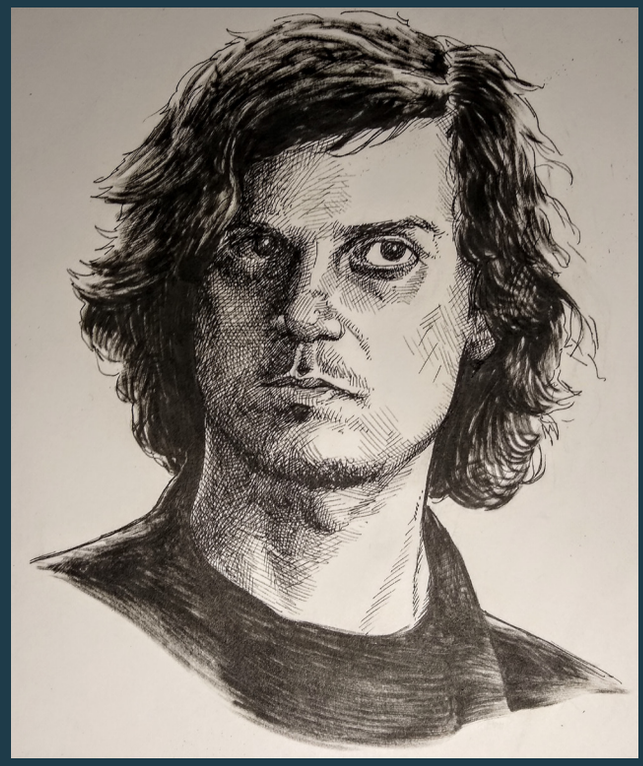
The concert opened with duo Feed the Biirds, consisting of Camila Recchio and Kush Mody. Mody has been a long-time collaborator with Watsky, and helped Watsky write a good number of songs like "Brave New World" and "Don't Be Nice," both of which were performed that night. Recchio has also collaborated with Watsky in "Tiny Glowing Screens Part 3," which Mody also wrote with Watsky.

Before this performance, I had never heard of Feed the Biirds, but now I can say that I'm hooked. Recchio's voice is hypnotic, and Mody's ability to hop from instrument to instrument is unreal. Later that night when I got home, I added the tracks that the duo performed on Spotify, but something about Recchio's vocals almost felt lacking in the studio version. The live performance had so much energy and felt freer than the studio version, which felt as if Recchio was holding herself back from being as expressive. That's not to say that they sound bad in recordings, but if you get the chance to see Free the Biirds, I would definitely recommend seeing them.

Rapper Benjamin Laub, more popularly known as Grieves, performed after and really got the audience hyped up for Watsky. I only knew him from Watsky's track "Exquisite Corpse," which features six guest rappers. He performed a handful of his songs. His style definitely has a different flavor than Watsky's, but I can't exactly lay my finger on how. Saying that Grieves feels more effortless whereas Watsky's is more existential feels too simplistic, but that's the best way I can differentiate them. Regardless, Grieves was absolutely phenomenal.

Right when the audience was worked up, Watsky appeared with Free the Biirds. He kicked off the show with "Brave New World." Although the tour was named after Watsky's recent album release, a good portion of the songs he performed were from previous releases. Classics like "Sloppy Seconds" and "Hey Asshole" that introduced many fans to his music were played. Throughout the concert, the energy was absolutely unreal. It's cliché and said about virtually any concert that anybody goes to, but I honestly felt connected with the audience and performers. Songs like "Welcome to the Family" and "Limo 4 Emos," both from his most recent release, was a nod to Watsky's message of love and acceptance.

Right after performing "Tiny Glowing Screens Part 3," the stage appeared to clear off. However, the crowd chanted "Watsky!" repeatedly until he came back with a broom. He said he wasn't sure why he decided to, but he was going to go with it anyways. He and the band performed two more songs, closing off with one of my favorites, "Whoa Whoa Whoa." This was the track that ultimately turned me into a fan back in freshman year of college; hearing it live felt like I was listening to it for the first time all over again.



After the show, Grieves was near the merchandise stand. Despite my usually rotten luck in life, I managed to snag a selfie and an autograph before a line could even form. While my friend and I were waiting for our Uber driver, we heard someone saying that Watsky was chatting with fans. We had at least a good 15 minutes until our ride arrived, so we decided to at least try to take a picture before leaving. It still feels surreal that I got to chat with someone I looked up to and personally thank for inspiring me through his art.

In the first opening act, Recchio said something along the lines of "art is where you can show your passion for life." She said that art can take any form, and music was her form. Watsky's ability to elegantly capture both the pain and beauty in the world is his art, and it definitely resonated with me. There were hard days where I blared his music and felt less lonely, almost as if I was having a friend who just understood me, without me having to say anything. His candidness with his struggles and experiences that he shares through his music definitely encouraged me to straighten my back and seize every day, and I'm confident that I'm not the only one who feels that way. Although I'm not sure if I have quite found my "art" in that sense, Watsky continuously inspires me to be more loving, accepting, and resilient and to share that with others.

Javier Grillo-Marxuach endows scholarship, gives shop talk

article by Matthew Benusa | Sports Editor
layout by Anna Boyle | Visual Editor

Carnegie Mellon alumnus and Hollywood producer and writer Javier Grillo-Marxuach will visit campus on March 6 to present a scholarship award to an undergraduate in Creative Writing and give a talk on his craft. The award is endowed by contributions from the Grillo-Marxuach family. Altogether, the family is responsible for the endowment of more than 20 scholarships across a variety of fields, from science research to peace and justice studies.

But writing has a special place in Grillo-Marxuach's heart. He wrote to The Tartan, "When my parents set up the fund that makes all of this possible, they encouraged me to take an active role in the family's philanthropy, and my mind immediately went to screenwriting and creative writing."

Grillo-Marxuach graduated from Carnegie Mellon in 1991, and he went on to graduate from the School of Cinematic Arts at University of Southern California (USC) with an MFA in Screenwriting. After that, he became a junior executive at NBC, which helped to jump-start a career in TV writing that landed him as a member of the writing team on *Lost*. Since then, he's worked as a producer or writer on TV shows like *The Middleman*, *Medium*, and *The 100*. He's also written a series of comics and two collections of non-fiction. It requires a certain amount of capital to thrive like Grillo-Marxuach has, especially in Hollywood, and he recognizes that "supporting new voices is crucial" to the development of young writers.

"Our field is highly speculative and requires a great deal of exploration, you don't just transition smoothly from your student life into a high-paying job as a novelist upon graduation," he wrote.

Before endowing the current award at Carnegie Mellon, the Grillo-Marxuach family fund endowed an award at USC for Masters screenwriters interested in Hispanic language and culture, so the awards are designed to follow Grillo-Marxuach's educational career. As a student at Carnegie Mellon, Grillo-Marxuach was a member of Scotch'n'Soda and The Tartan, where he wrote two columns every week for a while: "I was generally tied to a keyboard most of the time."

And Carnegie Mellon gave Grillo-Marxuach the space to experiment, and fail, in his growth as a writer. The time spent typing and practicing his craft at college paid off for Grillo-Marxauch, and he says that "it was the totality of my experience that made it clear to me that supporting others who have chosen the crazy life of a writer is a good idea."

As with anybody who comes to Carnegie Mellon, the city plays an important part in leaving a mark on the experience. The Carnegie Museums and the Warhol museum were some of Grillo-Marxuach's favorite places in Pittsburgh. He says they are "a source of endless inspiration for me." And one year during college he tried vegetarianism, but he decided he had had enough and walked from Craig St. to The Original Hot Dog Shop, where he consumed a half-pound burger with bacon and an egg on top.

But Grillo-Marxuach is more than just a Carnegie Mellon alumnus who has gone on to a successful career; he's choosing to endow a scholarship for a greater purpose than just the value of a single student's education. The scholarship is one small way of giving back to the community that is responsible for a part of his education that helped him on his way through the world. More importantly, it's part of a lifelong commitment to a larger system of making education more accessible for people that struggle financially.

Through his podcast, "Children of Tendu," Grillo-Marxuach and co-host Jose Molina have given away their intimate knowledge of the back rooms of Hollywood for free and for everyone. They've covered everything from production to agents to actors, and last year, they pitched a TV show on the podcast. The description of the two-part episode reads, "Most TV writers do not hear a series being pitched until they are the ones doing the pitching."

Grillo-Marxuach will be visiting campus on Wednesday, March 6 to give a talk on screenwriting to share a little more knowledge with our campus. The talk will be in the Gladys Schmitt Creative Writing Center, or Baker Hall 260, at 4:30 p.m. Food will be provided.

anomie
lunar gala 2019











written by Natalie Schmidt | Staffwriter
layout by Tracy Le | Visual Editor
photos courtesy of Liam van Oort

Shiny patent leather, soft sheer white fabric, and structural breakdowns of traditional silhouettes were all the rage at this year's Lunar Gala. Contrast and tension in the designs brought forth an exploration of shapes and textures, as the harsh runway lights reflected off of metallic pants and glittering panels of fabric. This tension was borne out of an examination of this year's theme: Anomie.

Fashion's industrial side was notable throughout the show, and there was a decidedly structural and monochromatic feel to each collection. Fierce reds, muted blues, and tennis-ball yellows popped against clean blacks and stark whites, but the focus was more on unique constructions of silhouettes and contrasts of materials. This year's Lunar Gala featured 20 collections, including a line that showcased alumni designs, and another that featured a local Pittsburgh designer. With over 120 people involved, the show was a testament to the stunning creativity and truly admirable work ethic of Carnegie Mellon's student body.

The show opened with a stunning dance routine, performed by members of Carnegie Mellon's own Soulstylz, LG Dance, and Infra Dance. There were three total performances throughout Lunar Gala, each decidedly lyrical, but with the high energy and edginess of a hip hop routine. Dramatic and sharp, the performers themselves embodied the "incongruence of realities," breaking their bodies into angular shapes to transition into smoother, more ballet-based movements.

The first collection, Lucid, designed by Chaeyun Lee, Nicole Lee-Park, and Somin Shim, emphasized the contrast between the opaque and the translucent. Much of the collection utilized paneling of the different fabrics to subtly conceal the model's bodies and reveal new silhouettes. The laser-sharp focus on composition encouraged the viewer to pay closer attention to the shapes and textures of the fabric. One of my favorite collections, Lucid was an incredibly strong opener that jumped enthusiastically into the show's theme.

Lautus, designed by Yoon Young Kim, featured an absolutely stunning dress made out of belt buckles and white chiffon-like material. This collection embraced the softer looks of dresses and flowing fabrics with the utility of thick belts and straps, creating a combination of clothing that deconstructs traditional styles. The tighter white bodies of the clothes were broken up by dark panels of glittery blue fabric, adding another interestingly angular component to the playful line.

Nautico was a journey into the sea, combining the traditional styles of nautical clothing with the shapes of the sea itself. Designed by David Perry, the line featured impressive ropework and knit detailing that resulted in an incredibly cohesive design. One of the most memorable pieces of Nautico was a playful and more abstract take on the diving suit, as pale red stripes circled a model's head to resemble a helmet.













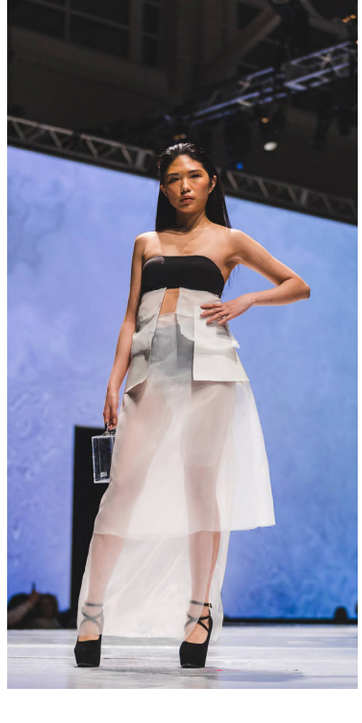











photos courtesy of Liam van Oort (left, center, right), Brian Tao (third from left, second from right), Darren Mok

Tennis never looked so good with Charlotte Deiss's Grip. Dramatic and powerful, the line combined tennis-related materials (like mesh, a net, and the blocked outlines of the court itself) with feminine power wear. Muted blues and neon yellows popped against the dark blacks of sporty skirts and low-cut power-suits, bringing the intense energy and confidence of a tennis player onto the runway.

Straps of denim fabric swayed beautifully around models' legs in Xiaoying Meng's Re:born. Featuring discarded fabrics from local designers, the collection is a comment on the excessive waste generated by the fashion industry. Weaving together bits and pieces from different fabrics and pieces of clothing with raw hems, models wore asymmetric outfits that highlighted the individuality of each piece.

Lily Cunicelli and Laura Riviere teamed up to design Fete. The line was sophisticated and elegant, with beautiful flowing sheer dresses and tiny pearl detailing on long sleeves. Fete heavily utilized silk, chiffon, and ruffles to construct a dinner-party of 8 different styles, from a more ready-to-wear party dress decorated with copper wiring to a more structured black square top. While the many styles resulted in an only mildly cohesive line, they were meant to celebrate and bring to light the contributions of eight groundbreaking women in art history. An interesting concept and impressive execution – I only wished I knew who those eight women were.

Eden was an especially impressive line, examining the degradation of the earth through the use of paper-like textiles and dyes. Use of color was an especially strong point in this collection, especially when it came to expression of theme: the coral-like dresses ombréd from muted reds and blues to a white, signaling the loss of life in the ocean's coral reefs; their powerful feathered coat blended from an immaculate white to shiny black, indicative of oil spills. Designed by Vincent DeRienzo, Leah Kendrick, and Tyng Peck, Eden was raw, refreshingly experimental, and really strong in its execution. Synergy:Coexist heavily featured great swaths of fabric draped over more skeletal frames made of a flexible wood-like material. Described as an exploration of "the rigidity and flexibility of organic relationships and human nature," the collection meshed intricate string work with fixed frames and structures to create a style that I can only describe as "Abstract Roman." Synergy:Coexist was designed by Min Young Jeong and Christine Kim.

Found was another one of my favorite collections. Utilizing found materials around campus – like garbage bags, Red Bull cans, and newspaper – Found discovered ways to reuse old materials "to redefine and expand the definitions of object value and beauty past their traditional means." Designed by Ashley Burbano and Jessa Westheimer, the collection was innovative in drawing attention to our community's own habits in connection to sustainability.

Opaque dives into the experiences of life with mental illness, seeking to encourage a conversation that connects the experience of shielding one's emotions with the use of clothing as protection from the outside world. Handling a balance between protection from one's own thoughts and protection from the harsh elements of the world, the collection heavily featured utility pieces like belts and straps alongside softer panels of fabric. The collection was designed by Alice Fang, Sophia Kim, and Jaclyn Saik.

Designed by Mariana Alberola Rezza, Zain Islam-Hashmi, and Stephanie Smid, Alluminare was a showstopping end to Part One of Lunar Gala. Glow-in-the-dark resin was integrated into each piece, creating intricate geometric patterns on coats and halos of orange glowing around a model's head. The true strength in the duality of this collection was the clothing itself – even without the fun glow-in-the-dark component, each piece was dynamic and strong enough to stand on their own.

"You've never seen the Kardashians quite like this." Combining the Fashion Nova-like energy of Kardashian fashion with the ironic twist of popular memes ("Kim, there's people that are dying!" was embroidered on the back of a jacket), Broqué was a playful






collection in both its style and humor. It was one of the few collections that showcased bright and colorful pieces, with blue silk outfits with Obama's portrait, wire crowns, and long yellow coats. Designed by Katie Boyle and Arden Wolf, Broqué was a fun comment on internet celebrity fashion trends.

Beaux was designed by Daniela Delgado and Rishi Karthikeyan, featuring a heavy focus on femininity and corsets. The collection aimed to subvert the "traditional function of corsets by allowing them to conform and accentuate the natural body rather than retrain it." With dresses that were half-corset frame and half-full-length dress, the collection put forth an interesting concept surrounding the strength and power in female clothing.

Shibui was an expert use of different textiles and silhouettes, combining thicker knit fabric with dynamic shifting reds. The clothing was made up of simple, yet beautiful shapes, presenting a clean look with fine detailing that introduced complexity into the simplicity of the looks. Ellen Zhu's designs were a fantastic exploration into a contrast between different texture detailing in clothing.

Phantasus, designed by Clara Zhao, combined structural form-making and contrasting materials to create intricate designs. The sculpture-like draping of tulle was beautiful and regal, emphasizing the movement and shape of the body. It was dream-like and poetic, and the collection's construction was stunning.

Next was a line that featured a unique set of pieces designed and constructed by past Lunar Gala alumni. With ready-to-wear pieces like royal blue blazers to more bold rainbow skirts, the Alumni Line was a nice celebration of the earlier years of Lunar Gala that encouraged current students to "explore all the opportunities in the world with passion."

Dedicated to reforming the traditional feminine power-suit, Unpoetic Beauty expertly utilized dynamic color blocking and peplum-like silhouettes. Designer Christianna Murray took inspiration from Japanese Samurai armor and Victorian-era clothing to create a blend of power, confidence, and authority. One particularly cool moment from this collection was the pairing of two models with similar color schemes and garments. Decked out in muted royal blue and purple, the pair looked stunning as they walked down the runway.

Lachesism was another one of my favorite lines. Bold in its use of color and its attitude, the street-fashion collection truly showcased the personality of the designer and the models. Designer Rebecca Kim "encompassed the desire to shed all constancy," with neon yellow cropped puffer jackets and sporty mesh-like two pieces, breaking against the traditional shapes of such clothing. Meant to also explore disaster, the accompanying sound design was disruptive and eclectic – which, in all honesty took me out of the experience, but I appreciated the integration of the rest of the production environment with the clothing.

SLOG was another collection that cleverly incorporated sound design into its experience, weaving in alarms and industrial alerts to reflect the worker-inspired pieces on the runway. "SLOG poses the worker as a figure of beauty," and beautiful it was! The futuristic dissections of industrial work attire were inspired, finding beauty in the functional. It was an effective collection, and one of the most cohesive of the night. Designed by Mimi Jiao and Nina Yoo, SLOG was a captivating and professional runway experience.

Yang Gao, D.K. Wang, and Veronica Wang's line Urban Nomads closed Lunar Gala. Taking harsh industrial materials like denim, wood, and plastic to reflect ancient tribe-like nomadic clothing, the collection was a rich exploration of transformation through one's surroundings. Powerful shapes created out of a symmetry of looping circles of wood and straps of fabric, creating a strong line that was simultaneously modern and explorative.

The organizers explained their theme by saying, "ANOMIE embraces an uncertain future on the horizon and the resilience of communities who are defining it." And embrace it, it does. This year's show was a true celebration of the student body, and everyone who contributed to it should be insanely proud.

written by Madeline Kim| Forum Editor
layout by Tracy Le | Visual Editor

MADDY'S MONTHLY MEME MADNESS

Welcome to Maddy's Monthly Meme Madness, where we take a look at the Top 5 most-liked memes on the Facebook group, Carnegie Mellon Memes for Spicy Teens, posted in a month.

9.5/10

"CAN I COPY YOUR HOMEWORK?"

Tracy Cui



A+ meme. For the most part, this nicely summarizes the stereotypes of different colleges' cultures. Had to knock off half a point because there's no way that Tepper would say "yeah sure" if you asked them if you could copy their homework or even if you asked them if they could give you a hint on how to do the homework. I would probably switch it with CIT, which is "bold of you to assume I did the homework."

10/10

"THE 11 SEASONS OF PITTSBURGH"

Julius Yordnoff

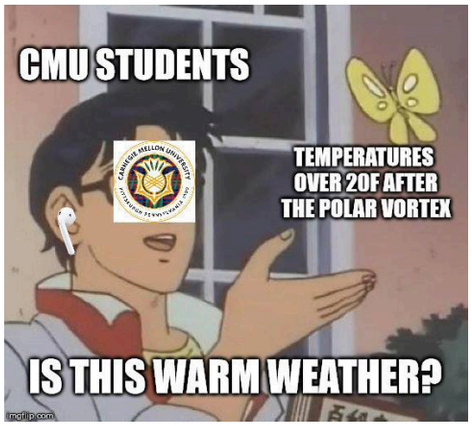


Another strong meme that's too accurate. As much as I love Pittsburgh and the Carnegie Mellon community that I now call home, the weather here is absolutely abysmal. I know many people will call the weather of wherever they live the most fickle weather possible, but I really do think that Pittsburgh deserves to be recognized for its incredible ability to cram all four seasons in the span of 24 hours.

8/10

"IS THIS WARM WEATHER?"

Al Levine



The "is this a pigeon" meme is a bit of an older format that's losing steam so a point is docked there. The meme also uses the font Impact, which is one of the banes of my existence, so another point is lost. With all that said and done, the added Airpod is a nice detail, and this meme points out an extremely important phenomenon. Like many other students, I have a pair of eyes that has fallen victim to the "witnessing boys in shorts in freezing weather" epidemic that has swept the nation even at the cost of potential familial disappointment. Please, if you brave the freezing cold with shorts, take your Airpod funds and invest in a pair of seasonally-appropriate pants. Your legs will thank you.

9/10

"TRIBUTE TO MAO YISHENG"

Likhitha Chintareddy

Ladies if he:
- is always waiting outside for you to finish your classes
- is steadfast, no matter rain, heat, or wind
- is the tallest man in CMU
- is the strongest man in CMU
- will always be there for you

he's not your man. He's my man the Mao Yisheng statue outside Baker Hall

Chintareddy is the online editor of The Tartan. This affiliation has no bearing on the meme rating.

As the previously uncultured swine that I was, I did not understand why this meme was the fourth liked meme that was posted in February 2019. However, after doing some casual research and realizing that this meme was in honor of a man Chintareddy calls "her boyfriend every time [sic] someone asks me if I'm single... and they end up thinking he's a real guy until I tell them he lives outside Baker Hall," I came to understand why this meme racked up so many likes. Godspeed, first Ph.D. graduate of Carnegie Mellon.

7.5/10

"IS THIS WARM WEATHER?"

Nick Marotta



This is a simple meme; it isn't really a meme, hence the lower rating. It's more of a picture of a moving truck that says "Airpods" outside of the Tepper Quad with the caption "Looks like David Tepper has a big surprise for us." As much as I'd love to imagine that the 2.9 percent tuition hike would be spent so that I could flex on non-Carnegie Mellon students with my prestigious and status-signaling overpriced earbuds, I know pretty well that instead, it will be going towards Construction Mayhem University.

article and layout by Marika Yang | Publisher
art by Rebecca Enright | Art Editor

THE JONAS BROTHERS ARE BACK

Of all the things I expected to happen in 2019, the Jonas Brothers reuniting was never one of them. But we tweens and teens of the late aughts can rejoice: after nearly six years, the best brother band is back, and the balance of the universe has been restored.

While the signs were there, the announcement and new single came as a surprise. Last year, the band's social media accounts were reactivated, but nothing came of it until Feb. 28, when the accounts were blacked out and they announced that they were dropping a new single, "Sucker," due at midnight on March 1.

Cue the screams, the memes, the cries of joy. Personally, I was excited, but my action didn't really come until I saw the music video. If I'm being completely honest, I wasn't a huge Jonas Brothers fan. I never saw them in concert, I didn't own any of the "Future Mrs. Jonas" t-shirts, and I didn't even buy any of the CDs.

But if you grew up during that time, you understand. The Jonas Brothers were everywhere. Everyone from ages five to 15 watched *Camp Rock*. We remember Joe's crazy hair, Nick's wild curls, and Kevin's … poor Kevin, the older, responsible one who didn't sing as much and was in a long-term relationship. No matter. We remember the excessive vests and scarves and sunglasses. "Burning Up" and "Lovebug" on loop.

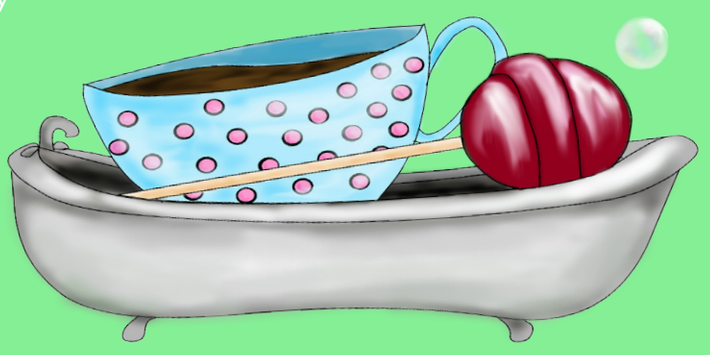
Since the band's not-so-amicable breakup in 2013, Joe and Nick have seen solid solo success, while Kevin semi-retired from music and became an entrepreneur and a father. Joe's band DNCE had the 2015 earworm "Cake by the Ocean," while Nick's "Jealous" and "Chains" were all over pop radio and he ventured into acting roles. And both are probably just as famous for their celebrity relationships: Joe with fiancé Sophie Turner of *Game of Thrones*, and Nick with new wife Priyanka Chopra, a huge international Bollywood star.

But a reunion wouldn't work unless the song (and subsequent music) was good. Their solo success makes the comeback feel more authentic (versus washed up, middle-aged former boy banders coming together to make some money), and legions of JoBros fans would eat up concert tickets, but without decent music, they wouldn't survive. The music industry in 2019 is vastly different than it was in 2009, at the height of their fame, or even 2013, the last time they released music together. They're no longer perfect Disney products, but that's probably a good thing.

Fortunately, "Sucker" is good. Co-written and co-produced by pop mastermind Ryan Tedder, the song is light and breezy, and doesn't take itself too seriously. Nick and Joe trade verses about being infatuated with someone, singing about being "a sucker for you." It mixes elements of Nick's solo pop career with DNCE's fun, funky pop. With a breathy baseline, rhythmic claps, and jazzy whistles, the high falsetto of their voices gets to shine. I can see it dominating pop radio from the spring into summer.

"Sucker" is a catchy song, but what it really has going for it is an expertly planned and produced music video. Starring their significant others, Turner, Chopra, and Kevin's wife Danielle Jonas, the self-dubbed "J sisters," the video is romantic and fun and makes a bold statement that the Jonas Brothers are all grown up. There will be no "Future Mrs. Jonas" shirts anymore. Taking place in Hatfield House, the castle featured in *The Favourite* and where Queen Elizabeth I grew up, the video has *Alice in Wonderland* vibes with bright colors, extravagant costumes, fancy tea parties, and bubble baths in the hedge garden. The video ends with the three couples posing for an old-masters style painting, driving the point home that this new era is all about family.

I'm excited for what comes next. The Jonas Brothers will release an album, go on tour, maybe do it again, or perhaps maintain their solo careers. It doesn't matter. What matters is that sometimes childhood memories can come rushing back in a tornado of nostalgia, and that can't help but put a smile on my face.



The Oscar Offenses

written by Sujar Utkarsh| Pillbox Editor
art by Christa Hester | Staff Artist
layout by Marika Yang | Publisher

Another year, another Oscars. This time there wasn't a host (thank god). The Academy almost cut out Best Cinematography and Best Editing from the broadcast but then they didn't. They also nominated at least four movies for Best Picture that shouldn't have been on there and there were wrong decisions made for awards (again), but we'll get to that in a little bit. It was a bizarre ceremony this year. The Academy is clearly trying to move away from art films and trying to incorporate more crowd-pleasing films at the expense of integrity. So without further introduction, here is another recap of why the Oscars were a joke (again).

Chapter 1: Most of the award choices

Bohemian Rhapsody got Best Editing? I mean, I suppose it's a miracle the film even got made into something coherent after all the production drama behind the scenes. There should be a separate Oscars category for those films that manage to get made despite going through a production nightmare. But besides that, you're gonna give a film that cuts 100 times in two minutes the award for Best Editing?

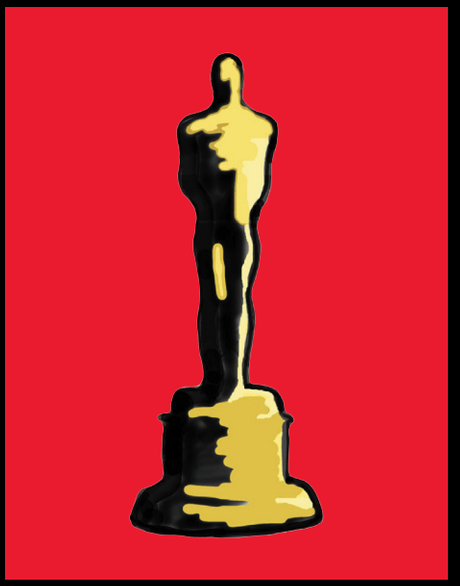
> Award shows are pretty irrelevant and useless, and they don 't mean anything in the grand scheme of things. For the most part, it's not a celebration of achievements in film.

To be fair, it's not like the category was stacked in the first place, with *Vice* and *Green Book* both being very annoying films that didn't have good editing. Did the Academy forget what good editing looks like? Is that why they wanted to move the category off screen to the commercials? Besides editing, there weren't any other technical awards that particularly aggravated me. *Black Panther* won more awards than it should have, and there were better films in each category that deserved the award more, but I was fine that it won. I was indifferent to most of the actor and actress wins. Olivia Colman's win was my favorite, and she gave one of my favorite speeches ever. Alfonso Cuarón, my idol, got three awards that night for *Roma*, including Best Director, and those were the best decisions of the night. *BlacKkKlansman* shouldn't have won Best Adapted Screenplay, but Spike Lee finally getting an award was long overdue. There were many other films that deserved nominations that didn't get any, but that's not a surprise.

But the two worst wins of the night, and maybe two worst wins in the last ten years, go to *Green Book*'s wins for Best Screenplay and Best Picture.

Chapter 2: *Green Book*

This movie was bad. It was repetitive, boring, cliche, cookie cutter Oscar bait that did not deserve any of the praise it got. It wasn't shot well. It wasn't edited well. It was paced terribly. The acting was good, but that was all in the performance and not in the weak direction. It handled the subject matter with the subtlety of a train derailing. This was the worst film in the list of eight films nominated for Best Picture. To top it off, Don Shirley's family said the film was inaccurate. Why does the Academy think they've solved racism with simplistic films like *Green Book*? Why do films like *Green Book* always portray racism as individual instances rather than a systemic issue that individuals perpetuate? It's embarrassing that works of art like Roma that handle social and class issues much more subtly are swept aside in favor of the more obvious, vanilla, and plain films like *Green Book*. I shouldn't be surprised by their choice, but given that there were better choices



in the Best Picture and Best Screenplay categories that were more favored, *Green Book* is a baffling choice and it will go down as one of the worst Best Picture winners.

Chapter 3: The honest truth about awards shows

Awards shows are pretty irrelevant and useless, and they don't mean anything in the grand scheme of things. For the most part, it's not a celebration of achievements in film. If it were, *Green Book* wouldn't have won Best Picture or Best Screenplay, and many other films would be nominated for awards. Films that are truly great works of art, like *Roma* and *The Favourite*, will be remembered for that. They will be studied, referenced, and recommended for years and years to come. There are many timeless films that exist that never won an award, like The Shawshank Redemption. That just shows how much these awards don't matter.

The only reason I watch the Oscars are because I've watched most of the films nominated, so I feel some sense of obligation to see what wins. Otherwise, there is no real reason to watch it. Maybe one day the Academy will come to their senses and get experts in each category to curate actual lists for the best of the best in each category. But that's not going to happen anytime soon.

horoscopes and puzzles

Emeline Fromont | Comics Editor

horoscopes: the signs as board games

Aries
march 21 – april 19
Scrabble.

Taurus
april 20 – may 20
Pictionary.

Gemini
may 21 – june 20
Game of Life.

Cancer
june 21 – july 22
Sorry.

Leo
july 23 – aug. 22
Settlers of Catan.

Virgo
aug. 23 – sept. 22
Battleship.

Libra
sept. 23 – oct. 22
Chess.

Scorpio
oct. 23 – nov. 21
Clue.

Sagittarius
nov. 22 – dec. 21
Monopoly.

Capricorn
dec. 22 – jan. 19
Chutes and Ladders.

Aquarius
jan. 20 – feb. 18
Risk.

Pisces
feb. 19 – march 20
Candy Land.

sudoku

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

sudoku courtesy of *www.krazydad.com*

last week's solution 2-25-19

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

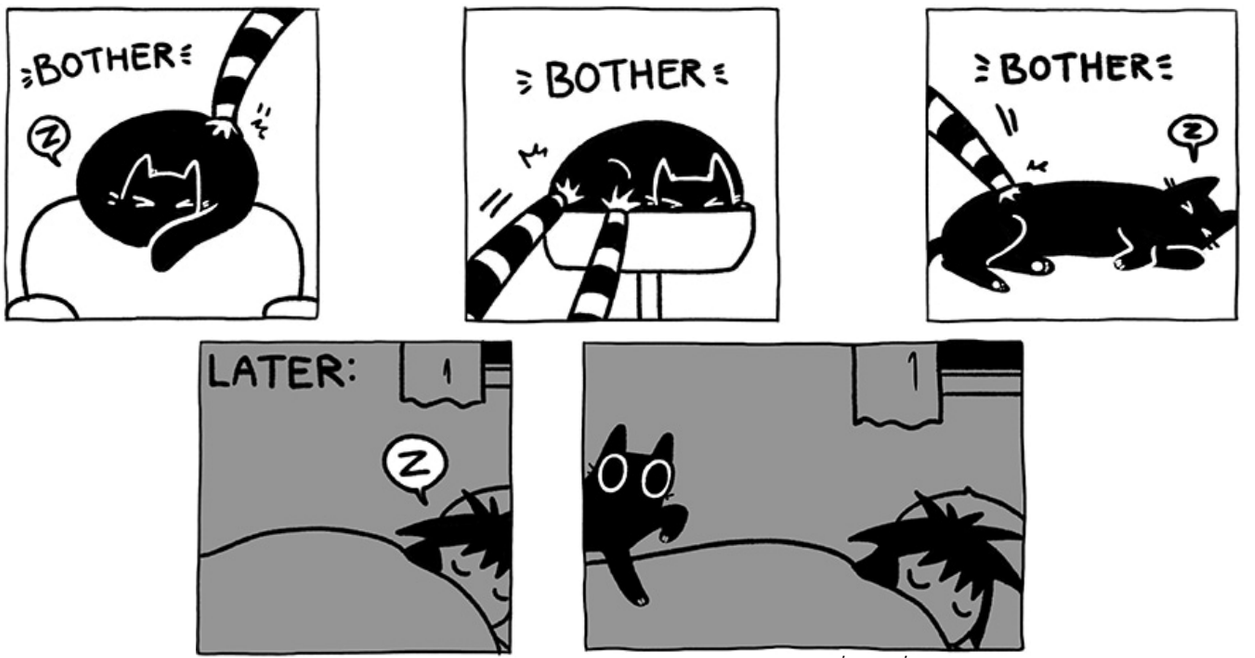
"Abandoned"

by Meg Quinn



artbymoga.tumblr.com

Bother
by Sarah Andersen



sarahcandersen.com

Sorry Charlie
by Parmita Bawankule







parmdraws.tumblr.com

calendar

newly added

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

Carnegie Mellon Philharmonic - Student Composers Concert (Carnegie Music Hall of Oakland)
3.6.19 8 - 10 p.m.

A Doll's House, Part 2 (Pittsburgh Public Theater)
3.7.19 - 4.7.19

Cat Video Fest 2019 Pittsburgh! (Row House Cinema)
3.10.19 - 3.21.19

AB Presents: Grant Imahara (McConomy Auditorium)
3.20.19 7 - 9 p.m.

Carrie Mae Weems & Claudia Rankine (Carnegie Library Lecture Hall)
3.21.19 7 - 8:30 p.m.

In Bed By Ten Dance Party: March 80s Night (Spirit)
3.22.19 6 - 9 p.m.

CMU Art Lecture: Tavares Strachan (CFA 300)
3.26.19 6:30 - 8 p.m.

Carnegie Mellon Chamber Series: "Romantic Embarkment" (Kresge Theater)
3.27.19 7:30 - 9:30 p.m.

Ramen Fest 2019: Japanese Film Festival Opening Night (Row House Cinema)
3.29.19 6:45 - 11:15 p.m.

Greek Sing 2019 (Soldiers and Sailors Auditorium)

week of 3.4.19 - 3.10.19

CMU Art Lecture: Sean Lynch (CFA 300)
3.5.19 6:30 - 8 p.m.

Pittsburgh Zine Fair Pop-Up Party (Small Mall)
3.8.19 6 - 8 p.m.

week of 3.11.19 - 3.17.19

spring break

week of 3.18.19 - 3.24.19

Pittsburgh Humanities Festival (Cultural District)
3.22.19 - 3.24.19

Reception: Above, Below, After, Until: CMU MFA Exhibit (Miller ICA)
3.22.19 6 - 8 p.m.

Late Night Event: A Little Night Music (Cohon Center Black Chairs)
3.22.19 10 p.m. - 1 a.m.

Bookish in the 'Burgh (Cultural District)
3.23.19 9 a.m. - 7 p.m.

Vintage Pittsburgh (Heinz History Center)
3.23.19 10 a.m. - 3 p.m.

Battlezone XII: 1v1 Breaking | 1v1 All Styles (UC)
3.23.19 6 p.m. - 11:59 p.m.

Pittsburgh Pickers: Vintage Market (Ace Hotel Pittsburgh)
3.24.19 12 - 6 p.m.

week of 3.25.19 - 3.31.19

2019 Pittsburgh Japanese Film Festival - presented with Tekko (Row House Cinema)
3.29.19 - 4.11.19

ongoing

Orchid and Tropical Bonsai Show: Eye Candy (Phipps Conservatory)
Open until 3.4.19 - open every day 9:30 - 5 p.m. (10 p.m. on Fridays)

Pittsburgh's Harry Potter Film & Cultural Festival 2019 (Row House Cinema)
Running until 3.7.19

Home Language (Assemble)
3.1.19 - 3.29.19

THE TARTAN PLAYLIST: Travel Edition

- Billy Joel, "We Didn't Start the Fire"
- Dionne Warwick, "Trains and Boats and Planes"
- Peter, Paul and Mary, "Leaving on a Jet Plane"
- MIA, "Paper Planes"
- Rusted Root, "Send Me on My Way"
- Bill Joel, "Travelin' Prayer"
- Rascal Flatts, "Life is a Highway"
- twenty one pilots, "Ride"
- James Black, "I'll Come Too"
- Beach House, "Drunk in LA"
- Summer Salt, "Driving to Hawaii"
- Mississippi John Hurt, "Since I've Laid My Burden Down"
- Todd Rundgren, "International Feel"
- International Harvester, "There is No Other Place"
- The Avett Brothers, "The Traveling Song"
- Bright Eyes, "Another Travelin' Song"
- The Proclaimers, "I'm Gonna Be (500 Miles)"
- Aloitta Yanes Jeremiah, "Lake Shore Drive"
- The Eagles, "Life in the Fast Lane"
- Green Day, "Boulevard of Broken Dreams"
- Joe Dassin, "Les Champs-Élysées"
- John Denver, "Take Me Home, Country Roads"
- Bing Crosby, "Home on the Range"
- The Ramones, "Rockaway Beach"
- *The Muppet Movie* Soundtrack, "Movin' Right Along"
- James Taylor, "Home by Another Way"
- Connie Allen, "Rocket 69"
- Led Zeppelin, "Stairway to Heaven"
- Boy Genius, "Souvenir"
- Summer Salt, "Revvin My Cj7"
- Ida Håkannson, "Going on a Trip (Little Einsteins Rocket Remix)"

recommendations by Anna Boyle, Matthew Benusa, Rebecca Enright, Emma Flickinger, Frank Hu, Tracy Le, Grant Li, Nora Mattson, Adam Tunnard, Sujay Utkarsh, Marika Yang, Alexandra Yu

layout by Alexandra Yu | Pillbox Editor