The organizers, ScotLabz, offered a grand prize of $2,000 to anyone who could correctly identify the person from Carnegie Mellon. The event sponsors set challenges for the students. Entrants, the only diamond level sponsor, asked students to spend their Valentine’s Day working on three separate challenges. The winning team, Cursor2110, developed a system integrated with the emojis app to communicate with and allocate agents in the Dubai airport. They won a two-day-long trip to Dubai, where they will present their hackathon project to Entrants management.

One student explained See Mck, 43

Walking To The Sky is missing a person. Where’d he walk off to?

Hojung Rehwood
Coeditor

Over the past 13 years, the 100-foot stainless steel pole in front of Wurster Hall has become a distinctive part of Carnegie Mellon. The people who walk up to the pole and command the attention of anyone entering Carnegie Mellon from Forbes Avenue, often the first thing visitors see on campus. But inter winter break, Walking to the Sky has been missing one of its pieces.

One of the men at the base of the sculpture, made for Carnegie Mellon alumnus Jonathan Borsellino, a police, holding the body typically holds hands with a group and points toward the pole. A patch of drill marks where the power tool was used and missing man has garnered a fan base on social media. The sculpture is a visual call to action on how the university can do things better to serve its students.

In a press release issued Tuesday, the Tartan reported that the statue had been destroyed, but there was no confirmation. The Tartan quoted that the statue was "undamaged, and eventually replaced with the legend pole that remains on campus today.

However, this time only one of the figures of the statue has been removed, and the statue is not due for any replacement. Despite its absence from the sculpture, College of Fine Arts Dean Dan Martin made it clear in The Tartan that the figure is "fully accounted for." From time to time, outdoor public art pieces need removing," he said. "Since 2007, several of the figures of Walking to the Sky have been removed to repair or replace." Martin added that the public art committee has removed the figure, and the sculpture will remain in place until a decision is made on whether to replace it.

The Tartan noted that the sculpture is part of a larger effort to improve the campus environment for students. Martin said that the university’s public art committee has been working on the project for some time, and that the sculpture will remain in place until a decision is made on whether to replace it.

The sculpture’s presence on campus has been controversial from the start, with some students, like the editorial board of The Tartan, questioning the decision and claiming that the sculpture has been left out of the decision-making process.

Despite the controversy, the sculpture remains a symbol of the university’s commitment to community and the importance of public art on campus. The sculpture serves as a reminder of the university’s dedication to providing a safe and welcoming environment for all students.

In response to the prospect of the sculpture’s removal, the Tartan board reported in March 2020 that the university was considering replacing the sculpture with a new one. The board cited concerns about the sculpture’s condition and its impact on the community.

The sculpture has been a source of debate on campus, with some students and community members advocating for its removal and others calling for its preservation. The sculpture’s fate remains uncertain as the university continues to consider its options for the future of the sculpture.

The Tartan board has asked the university to provide an update on the sculpture’s status and to consider the impact of its removal on the community. The board has also called for a public dialogue on the issue, so that the university can hear from all members of the campus community.

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**Crime & Incident: Feb. 1–7**

**Disorderly Conduct**  
Feb. 11, 2020  
Officers responded to Wean Hall after hearing a report of an Aramark employee being disorderly. Officers arrived and made contact with witnesses, who were able to positively identify the individual. Due to the nature of the incident, charges were filed via summons.

**Retail Theft**  
Feb. 12, 2020  
Officers responded to Stationary after an employee reported a retail theft. The investigation is ongoing.

**Theft, Suspicious Person**  
Feb. 12, 2020  
Officers responded to the College of Fine Arts following a report of an individual unlawfully taking art supplies and creating an exhibit within another Carnegie Mellon student’s work space.

**Retail Theft**  
Feb. 13, 2020  
Officers responded to Au Bon Pain after an employee filed a report involving a retail theft. The Carnegie Mellon student responsible was identified, and paid for the items taken.

**Vehicle Accident**  
Feb. 14, 2020  
Officers responded to the intersection of Fifth Avenue and Anderson Avenue after a Carnegie Mellon student was struck by a vehicle. Officers arrived and made contact with the student, who was transported to the hospital. City of Pittsburgh Police are conducting the investigation.

**Hit and Run**  
Feb. 14, 2020  
A Carnegie Mellon student reported a vehicle hit and run on Frew Street behind Hunt Library.

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**WEATHER**

Source: www.weather.com

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<th>Day</th>
<th>High/Low</th>
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<td>SUNDAY</td>
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**SOCIAL ACTION CALENDAR**

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**CMU VP of Finance Angela Blanton speaks at Leadership Conference**

Angela Blanton, Vice President of Finance for Carnegie Mellon, delivers the opening keynote address at the 2020 Leadership Conference on Empowerment and Wellness, an annual event hosted by the Tepper Women in Business Club.

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**FORWARD**

**SUSTAINABLE LOCAL UNIVERSITIES**

LUNCH & LEARN  
Panel Discussion  
Smart Canteen

**19**

**NAOMI OREIXES PRESENTS:**

**WHY TRUST SCIENCE?**

**20**

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**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.
Weeding out books means a limited option. Sometimes, books were sold off, and which collections can be sold off, and which collections can be recycled.

Why Trust Science?
Dr. Naomi Oreskes
Professor of the History of Science and Affiliated Professor of Earth and Planetary Sciences at Harvard University.
A reflection on gun violence and policy

LINDSAY Glick Assistant Copy Manager

For 16-year-old Jaime Guttenberg, a gifted dancer, sports A students, and superlative occupational therapist, the possibilities seemed endless. But on Feb. 14, 2018, my family friend walked through the gates of Marjory Stoneman Douglas High School for the final time. She was just one of the 17 students and faculty members whose lives were claimed in the tragic Parkland, FL, shooting.

Within the greater Pittsburgh community, we understand that gun violence can happen anywhere. On Oct. 27, 2018, a gunman opened fire in Pittsburgh’s Tree of Life Synagogue, taking the lives of 11 congregation members. Eight months after losing a friend in Parkland, people who share my cultural heritage were forced to do it all again. My friend walked through the gates of Marjory Stoneman Douglas High School for the final time.

The bill, which would have prohibited some 75,000 people from owning guns, was passed in response to the shooting at Sandy Hook Elementary School. Although many studies have shown that people with mental illnesses are not at high risk of harming others with mental illness are at much higher risk of self-harm. By building this bill, Trump and his administration are enabling self-directed gun violence, a form of violence that claimed over 24,000 lives last year. During Trump’s State of the Union, a man named Fred Guttenberg stood up to oppose this outrageous position on gun laws. Guttenberg became a gun safety advocate after the loss of his daughter, Jaime, who was subsequently escorted out of the state.

Guttenberg later apologized after it was uncovered that he had lied about his name. Two years after the Parkland massacre, many have been forced to confront not just our current gun safety policies but also the more pressing need for a future that is free of gun violence.

On Feb. 5, the Pennsylvania State Senate voted to send HB1100 to Governor Tom Wolf, who is expected to veto the bill. HB1100 would grant petrochemical companies in Pennsylvania a conditional tax break. Any company receiving the credit must redevelop a brownfield site which would be the location of the factory, extraction site, or mineral manufacturing site. They would have to use Pennsylvania natural gas in their operations, make good faith efforts to employ local construction workers, and provide those workers with a fair wage (rather than the low wages for construction workers in the area). Additionally, the capital investment in the project receiving the tax credit would have to be at least $450 million.

The tax credits, which will likely be used to attract a very small number of very wealthy corporations, will already have been handed out as both members of the PA State Legislature voted with a pro-growth supermajority. Numerous rural Democrat and independents voted for the bill, which follows the same path of a similar tax credit that attracted Shell Oil to build a cracker in Beaver County. There’s an established pattern in PA politics whereby the legislature gives a tax credit to any corporation that承诺ed to put a few hundred permanent jobs and a few hundred construction jobs. Most people in Pennsylvania would see little benefit.

For such a massive tax credit, it’s shocking that so little money will enter into the Pennsylvania economy (in the case of the Shell cracker plant and HB1100). Few people will see any gain in income, especially in the long term, as a result of either measure. There are no legally binding commitments to renewable energy made in HB1100. However, HB1100 forces the corporations involved to redevelop brownfield sites, which are sites of previous manufacturing companies that left the land unsafe. Often, brownfield sites are the former locations of slag heaps, petrochemical dumping, or plants manufacturing. Essentially, those companies who plan to use the tax credit provided by HB1100 are planning to clean up the brownfield site by putting another manufacturing site on the land that would otherwise decay on its own.

This is just one in a series of commitments made by states and local governments to maintain the name of natural gas production, even when renewable sources are the future of energy production. With the cost of renewable energy going down, more people are recognizing renewable as the sustainable future that the planet needs. Without renewable, the supposed geopolitical stability enforced by fossil fuels is more an intervention of intergovernmental organizations with many people will be put into direct lines of danger, and the corporations with tax-break-earning governments will be in a bind.

Amid all of the tax breaks and new construction is a wel of monetized investments that implicate Carnegie Mellon as a proponent of natural gas. Neither Carnegie Mellon nor the University of Pittsburgh has divested their oil and natural gas investments. Higher education in Pittsburgh is pushing the boundaries of our way of life by continuing to invest in fossil fuels that are altering the planet’s climate beyond anything we as a species have ever seen. Carnegie Mellon claims to be so innovative and forward-thinking school, running on the “OUTLAW” energy as outlined by President Subra Suresh. The POTUS’ banking and finance operations are quite conservative about changing its investments, especially given the rapidly dropping costs of renewable energy production. Craft energy is not only a good investment, but it is also the only way to guarantee human survival beyond the next century. Every drop of fossil fuel we extract from the ground is another grain of sand dropping in the hourglass of humanity.

Not only do Carnegie Mellon’s investments point toward a general disregard of humanity, but recent controversy, like the widely-reported racist map of Pittsburgh that excluded predominantly black neighborhoods, indicates a disregard for a more specific subset of humanity. Poor neighborhoods, which in the United States are disproportionately the brunt of industrial pollution and the associated increased mortality rates. The rich, white, and largely non-minority executives of fossil fuel companies berating Congress that the tax breaks and institutional investment, much like those institutions themselves, care nothing at all for the health and lives burned down the past 21 years, we have invested in the future that is free of gun violence.

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to properly allocate their $1,000 income plan is a great example of capitalism. His universal basic income plan centered around “human-socialism of the compromise crowd. At the end of the day, compromise is "unrealistic." They supposedly like, and taking that away is "unrealistic." People and the party of the elite. That’s the most problem of a lot of things: compromise. Yang was ultimately the best candidate to win the nomination. At least he had a few meaningful and concrete policies that focused on strengthening and rebuilding federal programs and some of the deciding voters. He won the nomination through his commitment to be hardest to be both the party of the people and the party of the elite. Because of this, they compromised and bring about policies that don’t work and get easily sabotaged by Republicans, such as the Affordable Care Act. Then Republicans get to point fingers and say, “look, policies that don’t work.” The pendulum is always going to swing back and forth in favor of the people. That’s all I can think of when I hear the “vote blue no matter who” slogan similar to “Bernie or Bust,” which is a slogan that I still remember when I was growing up. The meeting took place over breakfast and toasting to Trump’s nominees aren’t going to stop the work to stop the working-class and healthcare, housing, transit, and free and free elections, the Internet, and many other things and encapsulates the core of that change. The meeting took place over breakfast and debasing the integrity of that change. The meeting took place over breakfast and debasing the integrity of the nomination. His goal is to use value-
Anti-photovoltaics generate power without sunlight

February 17, 2020 • The Tartan

Efficient by staying cool, so a temperature at a distance. Imaging cameras to measure example, we can use thermal efficiently. Warm objects radiate while still generating power. Anti-photovoltaics must be kept while producing electricity, keeping temperatures at a distance. Photovoltaics from the input of light, these cells emit thermal radiation into the atmosphere, causing a negative voltage and a negative current while still generating power. Anti-photovoltaics can be kept instead of generating electricity. Warm objects radiate thermal energy. That’s why, for example, we can use thermal imaging cameras to measure temperatures at a distance. Photovoltaics are highly efficient by staying cool, as a cooling system can increase the generation of traditional solar cells by almost 10 percent. Anti-photovoltaics on the other hand, as long as they are pointed away from the sun but kept cool, keep up with their surroundings, can keep up with the power drop during the day. Anti-photovoltaics could solve the issue of plugging energy grids with large deployments of solar cells, common in California. Currently, a huge strain is created in the power grid when the sun sets and traditional photovoltaics go offline. This phenomenon is known as the “duck curve,” and it is a major concern for the California power grid. During summer, gas power plants need to be quickly maxed out to meet demand and often the drop in energy production. These “peaking units” are subject to incredible high operations and maintenance costs, since they undergo massive stress when shifting from low to max generation in a short period of time. These hasty transfers strangle peak power transmission system. Anti-photovoltaics can offset this duck curve issue since their power generation increase as traditional photovoltaics begin to drop off. Anti-photovoltaics could produce power whenever there are no clouds to block it. If anti-photovoltaics are replaced by anti-photovoltaics and their power would peak immediately. Such a scenario would somewhat relieve gas or other fast-responding units, but the problem would not go away. There does not seem to be a definitive path clearing away from this problem, despite, of course, the use of massive amounts of (still costly) battery storage acting as regulating buffers. Even though anti-photovoltaics represent a promising new field, it seems that innovation in battery technology is the key to unlocking their potential and solving the world’s energy difficulties. Like traditional solar generation, the impact of anti-photovoltaic developments might not reach society for another generation. Yet, Carnegie Mellon University, an institution leading the world in technological innovation, must remain optimistic while striving to explore a variety of solutions to existential issues like climate change.

CNNs, which were developed a decade ago, are revolutionary.

Ziv Bar-Joseph
Professor, Carnegie Mellon University

CNNs, which were developed a decade ago, are revolutionary. I’m still in awe of Google Photos, which uses them for facial recognition,” Bar-Joseph said in a press release. “We sometimes take this technology for granted because we use it all the time. But it’s incredibly powerful and it’s not restricted to images. It’s all about matter of how you represent your data.”

To fully comprehend human development or diseases, researchers must find out how genes work with one another in networks and complexes, as all 20,000 human genes function interconnectedly. These relationships can be inferred by studying gene expression, which represents gene activity levels in networks and complexes, activating by another gene. If two genes are active at the same time, they are interacting. It is still incredibly hard to discern the activity level of all genes in a given cell. The data from hundreds of thousands of these single-cell analyses were organized into a matrix or histogram. In this matrix, every cell serves as a representation of a different level of co-expression of some pair of genes. By representing the data in this manner, it more closely resembles an image, which CNNs can analyze better. The researchers used data from genes with already-established interactions to train the CNNs to detect the genes that were interacting and those that were not on the basis of the matrix’s visual pattern.

"It’s very, very hard to distinguish between causality and correlation," Yuan commented. While the CNN method’s effectiveness is limited by the quantity of gene expression data available, it proved statistically more accurate than existing methods. Yuan and Bar-Joseph trained CNNs on single-cell expression data to analyze gene relationships. Single-cell expression data are taken from experiments that can discern the activity level of all genes in a given cell. The data from hundreds of thousands of these single-cell analyses were organized into a matrix or histogram. In this matrix, every cell serves as a representation of a different level of co-expression of some pair of genes. By representing the data in this manner, it more closely resembles an image, which CNNs can analyze better.
Polyethylene nanofiber displays extraordinary thermal properties

Kian Nassre

Molecular research has seen tremendous evolution over the past century and continues to evolve today. One of the most recent discoveries in the field is a polymer that can rapidly switch between acting as a thermal conductor and insulator.

This development arose through research conducted by Carnegie Mellon University associate professor of mechanical engineering Sheng Shen, in his work investigating mechanically fabricated polyethylene nanofibers. These nanofibers are produced by stretching ordinary polyethylene, the plastic used in plastic bags.

"Commonly in bulk polyethylene, we have the polymer chains tangled. But when we get the nanofiber by stretching it, it becomes highly aligned, and that makes it crystalline," said Xiao Luo, a master's student working under Shen's direction in the Tartan. "What's interesting is that at low temperatures, it is very thermally conductive. But at a certain temperature, the polymer maintains its unusual properties and acts like a thermal insulator." 

This property was entirely surprising to the team, as it has been hypothesized for some time. "The crystallization of polyethylene by stretching it was discovered as early as the 1960s. But at that time, the technique was limited to a microscope. Even the 10-micrometer nanofiber, they had found, had high crystallinity," Luo said. "This piece of work was inspired by a molecular dynamics simulation." 

Xiao Luo

Master's Student, Carnegie Mellon University

"This acetylation can serve as a switch," Chen said in a UC Berkeley press release. "So, when it is acetylated, this inflammasome is on. When it is deacetylated, the inflammasome is off." 

Chen and her team found that a protein, called SIRT2, is capable of deacetylating the NLRP3 protein complex. By testing on two types of cells called macrophages, they found that mice that were bred without SIRT2 had inflammation at a younger age when compared to the control group. They were also shown to have higher levels of inflammation, which is seen in individuals with type II diabetes and metabolic syndrome.

Anna Li

Junior Staff Writer

"I think this finding has very important implications in treating major human chronic diseases," Chen explained. "It's also a timely question to ask, because in the past year, many promising Alzheimer's disease trials ended in failure. One possible explanation is that treatment starts too late, and it has been in the point of no return. So I think it's more urgent than ever to understand the reversibility of age-related conditions and use that knowledge to aid drug development for aging-related diseases." 

This research has important implications for those suffering from Alzheimer's, Parkinson's, and diabetes, which are currently among the leading causes of death in the U.S. No current cure exists for these diseases. For instance, Alzheimer's disease is a progressive, neurodegenerative condition that causes memory loss. It is done mainly through cholinesterase inhibitors, which block the breakdown of chemical messengers involved in learning and memory.

Chen seeks to continue her research. "This finding has very important implications for those suffering from Alzheimer's, Parkinson's, and diabetes, which are currently among the leading causes of death in the U.S. No current cure exists for these diseases. For instance, Alzheimer's disease is a progressive, neurodegenerative condition that causes memory loss. It is done mainly through cholinesterase inhibitors, which block the breakdown of chemical messengers involved in learning and memory. But at that time, the technique was limited to a microscope. Even the 10-micrometer nanofiber, they had found, had high crystallinity," Luo said. "This piece of work was inspired by a molecular dynamics simulation." 

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Tartans win close game 84-73

The Tartans seemed to come back from the break reinvigorated, however, and two free throws scored by McNeil, along with a jump shot and a free throw by Howarth extended Carnegie Mellon University's lead to 71 – 62.

Although both teams continued to score points, neither team seemed to be able to get any significant gain on the other, and the game headed into the final five minutes of action with the score reading 74 – 66, prompting the Tartans to call a 30-second timeout.

This had no significant effect on the flow of the game, however, and the teams continued to trade all scoring, with the Tartans maintaining their slight margin. Two free throws by McNeil made the score 82 – 75, and with just 46 seconds left on the clock, Carnegie Mellon University called their second full timeout.

This time, the timeout seemed to momentarily hinder the Maroons, and the last 46 seconds saw little change to the score aside from two successful free throws from Watson. The game ended 84 – 73.

This win meant that the Carnegie Mellon University men's basketball team swept the season series. Having scored 26 points during the game, Howarth moved into 10th place in terms of Carnegie Mellon University's all-time scoring list. With 16 points and 14 rebounds, Suddeth recorded a University Athletic Association-leading double-double. With his assist, McNeil continued to extend his school assist record.

The Tartans now look forward to facing Emory College on Friday, Feb. 21.

Additional changes proposed include that the technical program's technical elements would account for 50 percent of the overall score and the program component score (PCS) or artistic score would account for 40 percent of the total whereas the technical score would account for 40 percent of the total and the PCS would account for 60 percent of the free skate.

In email exchanges with NBC Sports, Fabio Bianchetti, the current chair of the ISU’s singles and pairs technical committee, has stated that these proposed changes are ultimately intended “to push skaters to look for quality and not only for difficulty with much more time than today for transitions and choreographic moments.”

If approved by the ISU, the changes would take effect in the 2022 – 2023 season.

While there have also been ideas to split the short program and the free skate into two distinct competitions with separate medals awarded for each, no formal proposal has yet been made.

Overall, figure skating has recently seemed to stray from its artistic qualities in favor of raw athleticism. While proposing changes in order to preserve the sport’s artistic qualities is reasonable, the framework outlined, though seemingly well-thought-out and unquestionably radical, may not be the best way to address this situation.

On the other hand, however, it is completely possible that the radical nature of the proposal is, in fact, the best way to address these issues.

Essentially, the draft plan is not at all difficult to write out. Its implementation, however, could lead to a degree, will affect athletes, judges, and all those involved in the sport on a global scale. Possibly, the proposal will cause unnecessary consolation, while changing fields in terms of shifting the sport back towards its original artistic roots.

It would be a mistake, though, to consider the fact that it is certainly plausible that the radical nature of the proposal is exactly what the figure skating community needs right now, and that that proposal will spark a change that alters the course of the sport for the better.

Either way, it will be fascinating to see how the proposal process plays out, and how these changes, if passed, change the sport of figure skating.
Basketball completes season series sweep

The Carnegie Mellon University men’s basketball team beat the University of Chicago last Friday in a close match that ultimately gave the Tartans their 10th win of the season.

The Tartans started out strong in the first half, with two baskets from junior Brian Suddles and junior Ethan Miller, both assisted by senior Colin McNeil, putting Carnegie Mellon University a solid four points in front of their opponents. Although the Maroons sought to bring the score closer with a successful three-point jump shot, the Tartans continued to maintain their lead for the rest of the half.

A well-aimed three-point jump shot by junior Daniel Warner extended the Tartans’ lead to 13 – 7 with just under 11 minutes left on the clock. Through both teams made efforts to improve their position, the score stayed locked for nearly two minutes. A 3-point jump shot by Warner made the Maroons was soon matched by a layup by Carnegie Mellon University junior Zach Watson, making the score 15 – 9.

Watson then made both free throws awarded to him off of a University of Chicago foul, and though a layup from senior Zach Howarth, along with a free-throw shot by one by Miller, then brought the score back towards the Maroons, though a layup seemed to turn the tide of the game back in favor of the Maroons. University of Chicago to call their first timeout and reduce the Tartans’ lead to just 18 points, the score reading 62 – 44 in favor of the Tartans. With three-and-a-half minutes left on the clock, University junior Zach Watson, staying locked for nearly two minutes left on the clock, the score now reading 64 – 54, the Maroons kept the Tartans from scoring while holding onto their lead for the rest of the half.

This is Penalty Shouts, The Tartan’s sports column inspired by The New Yorker's column, Daily Shouts. This satire-fueled commentary on the sports world that is deserving of our attention. By The New Yorker's column, Daily Shouts. This satire-fueled commentary on the sports world that is deserving of our attention.
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Celebrating Korean Movies

Little Shop of Horrors

After School

Birds of Prey

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Poems

Horoscopes: Advice

Comics

Crossword: Swingy States

Monthly calendar

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It has been less than a year since singer-songwriter Melanie Martinez came back to the music scene after a three-year hiatus. Her sophomore album, _K-12_, and its corresponding film of the same name, marked the end of her three-year hiatus. She announced on her Instagram story that she would be releasing seven songs in 2020. Many fans speculated about an EP release to accompany _K-12_, especially considering a song that is not on the album was featured in the film’s credits and fans allegedly overheard Martinez rehearsing unreleased music behind the scenes.

On Feb. 9, Martinez confirmed the speculations on her Instagram stories: _K-12_ would have a sequel released as an EP, _After School_, that would be coming out “sooner than you think.” She then released “Copy Cat” featuring Tierra Whack, the next day. In the same Instagram story, she praised Whack as “one of [her] favorite artists.”

“Copy Cat” is the first time Martinez has collaborated with another artist or incorporated hip-hop into her music. However, she keeps her same take on avant-garde pop and Whack’s rapping meshes seamlessly into the track. This single was certainly an unexpected release in its style, but it is a welcomed sneak-peek into _After School_.

“Copy Cat” is a vicious jab at another singer-songwriter, Timothy Heller. Martinez and Heller had been friends when they began their journeys as musicians. However, Heller accused Martinez of sexual assault in a now-deleted tweet. Martinez responded to the claim that Heller repeatedly said “no” with “she never said ‘no’.” It did not take long for Martinez’s quote to be perceived as victim-blaming Heller.

Some inconsistencies of Heller’s accusation were quickly noticed. The date of the alleged incident — June 25, 2015 — just so happens to overlap with Martinez’s _Cry Baby_ tour. This contradicts Heller’s claim that the alleged sexual assault occurred in Martinez’s house. Heller responded to this criticism by claiming “it’s frustrating to feel like I need to prove myself to people who clearly have no sympathy for victims.” Additionally, screenshots from deleted posts show that Heller not only stayed in contact with Martinez but also dressed up as Martinez and tagged her in a now-deleted Instagram post.

_After School_ is expected to be released in spring 2020.
Since *Parasite* won best picture, I couldn’t write my usual rant about how bad the Oscars are again. But it did show that international, non-English language films, are gaining recognition in the U.S., and there is a whole world of film across the globe offering stories that people here can connect with. The one-inch barrier of subtitles is starting to be broken down, so I thought it would be fun to go through and talk about international films. This will be part of a longer running series where I talk about different films from different parts of the world. So for this first one, we’ll start with Korean cinema.

In my opinion, the contemporary Korean film industry is making some of the best films currently, especially when it comes to their thrillers. *Parasite* is a great example of this and has become one of my favorite films. The director Bong Joon-ho’s other Korean language films are also excellent. *Mother, Memories of Murder, The Host, and Barking Dogs Don’t Bite* are all great films of different genres with memorable characters, amazing production, and biting social commentary. He also has two English language films, *Snowpiercer* and *Okja*, that are also great, but I personally prefer his Korean language films.

Another fun thing about Bong Joon-ho’s movies is that he has a consistent theme he likes to explore across his different films and comes to different conclusions with them, which is often related to class consciousness. For example, *Mother* and *Parasite* explore how class solidarity can break down. On the other hand, *The Host* and *Snowpiercer* explore how the lower class unites. All of them explore the futility of class mobility, and, for the sake of not spoiling, you can view the conclusions of all of them and get a really unique and holistic picture about class from a director who has created this thematic universe. It’s neat to see a director do this.

What’s also interesting about Korean thrillers, and East Asian cinema as a whole, is how they go all out in the production of all of their movies. The financiers trust the directors, and the directors trust the audience to stick with them through the ride. There are American films that do this as well, but for some reason with Korean cinema, it’s at another level.

My favorite Korean director who embodies this philosophy is Park Chan-wook, who has made masterpieces like *Oldboy, The Handmaiden, Thirst, Sympathy for Mister Vengeance*, and *Lady Vengeance*. The first two in that list are two of my personal favorite films ever.

*Oldboy*, which came out in 2003, is one of the most twisted, hypnotic revenge sagas I have ever seen. It is a visceral deconstruction of revenge and the injustice of taking justice into your own hands. I have seen it four times, and I feel physically gross after finishing it each time. Park Chan-wook is also a master at getting the audience to glean a lot about a character while not showing a lot. It also has one of the best fight scenes ever, with the three minute one take in the hallway. It’s not very common to have a film like this have a fight scene with 25 guys flailing around, but this film does it incredibly well.

The *Handmaiden* came out in 2016, and it was my favorite film from that year. It’s a historical erotic thriller of a man using a caretaker to con a Japanese heiress. If that premise doesn’t entice you, watch the film anyway because it gets more insane as it goes along. I won’t say anything more about it.

What’s amazing about Korean thrillers is that as crazy as they can get, it still feels grounded and believable because there is such a great understanding of the characters.
within the story. Their motivations make sense, and the insanity of the story is helped along by the decisions each character makes.

From my understanding, these are also considered mainstream films in Korea. It’s a bit similar to the American cinema in the 1970s, where films like The Godfather were also mainstream, commercial films. It’s amazing how there are producers who understand that it’s possible to create original and unique stories that are profitable. I wish they were more common in the U.S today.

The last director I’ll mention is Lee Chang-dong. He directed Burning, which was one of my favorite films of 2018. It also has Steven Yuen from The Walking Dead, and it’s easily the best performance I have seen from him. Whereas the films of Bong Joon-ho and Park Chan-wook are faster paced, this one is a slow burn, patient mystery. But it’s one of the slow burn films that even those who aren’t into slow burn movies would be into because of how entrancing it is.

Lee Chang-dong’s films in general are a lot more slow burn and meditative, so if you’re into that, Secret Sunshine is another great one I’d recommend, too. The film follows a widow dealing with grief, and while it’s a really sad film, it’s incredibly breathtaking and really powerfully acted. I haven’t mentioned the actors yet, but if the Academy actually recognized Korean actors, then Song Kang-ho and Jeon Do-yeon would have been nominated for this film and many others.

I haven’t seen any Korean films from before 2000 that I can remember off the top of my head, so that’s something I would like to personally find out more about. But as of now, Korean cinema is doing really well, and I’m glad that Parasite winning best picture is getting Korean films more attention. There are many Korean directors I am following, and I am really excited to see what other films we will get from them.

Other notable recommendations:
The Man From Nowhere (Lee Jeong-beom)
Train to Busan (Yeon Sang-ho)
A Taxi Driver (Jang Hoon)
A Tale of Two Sisters (Kim Jee-woon)
I Saw the Devil (Kim Jee-woon)
The Wailing (Na Hong-jin)
Moss (Kang Woo-suk)
The Chaser (Na Hong-jin)
Spring, Summer, Fall, Winter ... and Spring (Kim Ki-duk)
Prey feels like DC’s alternative option for a female empowerment film for critics of 2017’s Wonder Woman, or maybe for those who liked the Patty Jenkins-directed film but didn’t absolutely love it.

In other words, it shows DC’s aim to widen their market to provide different kinds of stories for different people. One of Harley’s defining and more controversial characteristics is her toxic and abusive relationship with the Joker. By breaking that relationship, director Cathy Yan launches a refreshing female take in the superhero sphere. Yan showcases all of Harley’s strengths and weaknesses: her intelligence, her tendency to be an airhead, her kindness, and her proficiency in leadership. Most profoundly, Cathy Yan attempts to candidly show the up-and-down cycle of Harley’s life and her recovery from (in the words of Harley Quinn) being a really shitty person into a less shitty person.

While the fundamental messages of Birds of Prey clearly exist in the film, the writing somehow makes them simultaneously too ham-fisted and too hidden. In trying to highlight each of Harley’s fellow female crime fighters, the movie’s pacing suffers. While it is easily attributed to Harley’s chaotic personality, having that translate into a storytelling format wasn’t the greatest decision. Throughout the first 30-40 minutes of the film, the timing jumped around so much that it felt hard to tell where things started and things ended.

Like the timing and pacing of the movie, the time and attention spent on characters also felt a bit haphazardly distributed. Some characters and their storylines fell flat, such as police detective Renee Montoya’s storyline. Highlighting sexism in the workplace and the protection of the upper class, familiar archetypal storylines seen throughout this year’s Oscar campaigns made the underlying tone of female empowerment feel hammered in and suffocating. Some characters and storylines stood out. The motivations of the allegiances of Jurnee Smollett-Bell’s Black Canary were a compelling foil that injected a bit of life into Renee Montoya’s overdone storyline. Ewan McGregor truly looked like he was having fun portraying villain Black Mask. And Mary Elizabeth Winstead’s Huntress was a surprising and entertaining comedic foil, serving to highlight female vengeance. They all added color (both metaphorically and literally) to the world-building and society of the movie, and it’s a shame that there couldn’t be more time spent on these storylines.

In trying to be as unbiased as I could, I can say that at the very least Birds of Prey is still a ton of fun. While a bit all over the place, Birds of Prey embraces as much of Harley’s odd-ball energy as possible while still telling the story of female unity and empowerment that feels refreshing within the male-dominated superhero landscape. In a movie landscape that is always trying to please higher-ups to earn acclaim, Birds of Prey candidly embraces irreverence and chaos, no matter who’s along for the ride.
XX_CUTEPixel_XX: THE INTERVIEW
Last weekend, the art exhibit *xX_CutePixel_Xx* by Yixin He, Alyssa Lee, Eileen Lee, Connie Ye, Lexin Yuan, and Lauren Zhang came to the Frame Gallery. Coming from art, computer science, and HCI backgrounds, the artists’ aim was to “explore what it means for digital representations to be ‘cute’ or nostalgic, deconstructing the word as it relates to 2010s digital culture” and “investigate how nostalgia plays into placing humanity back into data-driven, web or creative technological works.”

I was fortunate enough to have the opportunity to ask the artists some questions about their experiences with the internet and creating the exhibit after the reception.

**What was your inspiration for this exhibit?**

**LZ:** For the exhibition theme, we were thinking about what we all had in common, and as artists who all deal with or use technology heavily in our art, it made sense to think about our roots, reexamining our childhood experiences with technology and how they influenced our work today.

**AL:** I wanted to create this exhibit as homage to all of the websites, games, TV shows, etc. that inspired me to become an artist and computer scientist.

**CY:** I wanted to make a Frame show that was explicitly “cute”!

**What was the inspiration for your specific pieces?**

**LZ on Untitled Blob Man:** *Untitled Blob Man* kind of unintentionally fit the theme – I made him at a craft/painting hangout my friends had, and when I moved into my apartment, I didn’t have something to hang him on the wall so I just left him on a stand on the floor, and there he remained. I thought he looked like a little internet profile icon, and it was cool that he was sitting in 3D space, not on a wall or computer screen.

**LZ on Mii Simulator:** I was back home and I found my old Wii controllers and simultaneously thought about my memories of the Mii Channel and how fun it would be to play computer games with the Wii remotes. Up until this point I’d been struggling to think of something that resonated with me that would be relevant to “cute pixel” and digital nostalgia, but I spent a lot of time on my Mii’s as a kid, so I thought it would be cool to elevate these nuggets of memory to something of a spectacle.

**LZ on Clark’s Empire:** a website that links to a number of businesses that have the name Clark in their titles. It was very much a “shower thought” moment that came when I was trying to remember the link to a website that had the name Clark in it and found some very interesting, clearly outdated websites.

**LZ on Dress Down Game:** My main piece was *Dress Down Game*. I played a ton of dress up games in my childhood, so I wanted to make something fun and surprising based on those games.

**AL on Trainer Cards:** I made a station where people could assemble their own ID cards because I wanted everyone to be able to take a piece of the show home with them and interact with the work. Part of my inspiration for this was something like a dress up game, where you can piece together an image that reflects your personality. It was fun to make something physical for a change since most of my work is computer based.

**AL on @good_egg_bot:** @good_egg_bot was inspired by the many Twitter bots that already exist, plus my love for eggs and giving away art. I like the idea of a friendly bot that will do something simple like give away eggs.

**AL on Ink Game:** *Ink Game* was made to simulate drawing in first person view of the paint. It is similar to making a big drawing in the snow or sand, but with the added utility of MS Paint-like features (changing colors, line width, and flood filling). The CMYK color scheme is inspired by a printer.

**CY:** I made the *Digital Pet Graveyard*, *Utopia* (face morphing webpage) and the *Pixel Art ML studies*.

**EL:** I created the customized cat characters (screenprint on paper). The vaguely-shaped cats all vary from each other in small ways (different eye colors and eyes, clothes, etc). They are lined up in multiple rows, and you can choose one to take home!

Although my work is not usually themed around old internet nostalgia, I grew up with games like Neopets and Club Penguin as a kid, and I miss when the internet had chaotic, ugly websites. (It feels much more intimate and personal visiting a website designed by someone who just wanted to show the world some funny cat pictures.)
I used to spend a long time creating my own characters, changing the body color and adding on ribbons and hats, and this customization was my favorite part of playing a game. I wanted to imitate that experience but alter it a bit so that the characters are more tangible and participants can physically take one home with them (kind of like Build-a-Bear).

How has growing up with the internet impacted you and your work?

LZ: I think the internet has given me a lot of appreciation for self-referential, irreverent, and “stupid” meme humor, like puns. I think there’s a reason memes and other related things on the internet resonate with our generation so much, and I feel like I always end up trying to capture parts of that energy.

YH: The topic of this show weirdly isn’t something that’s too present in my work normally. I haven’t thought about a lot of the games and websites we talked about for years, but I think after this show I’d like to make more.

AL: Neopets was the place where I learned how to create web pages and share my art with others. I think that the internet has impacted my work because there are so many sources of inspiration and learning. I have benefited a lot from free online tutorials.

CY: I’m really inspired by how you can make your work really easily interactive and accessible with the internet! I also think that sometimes we build items that we yearn for, and so I like reminiscing about what was on the internet when I was younger. For example, the longing for connections with others with social networks, the longing for pets with Neopets/Webkinz, longing to experiment with identity and realities through avatars and games, etc.

What was the creative process like working across different disciplines?

LZ: It usually doesn’t feel like I’m working “across disciplines” when I create my work, because it feels like technology is not another discipline but just another medium/tool. Most of us didn’t collaborate on pieces together, but I think the experience of planning the show together was very fun. Everyone brought their own childhood experiences into the space, not just in their work but also in the food and decorations.

AL: The six of us came together because we have similar interests, and we were pretty familiar with each other’s work so it was a good experience to work together. A lot of us are usually working across disciplines so it just feels normal at this point.

EL: It was great to see a variety of work come together to represent our theme of digital nostalgia. Although our work was not too collaborative, I loved seeing how everyone brought the most memorable piece of their experience with the internet to life. It was a pleasant surprise to remember a game that I completely forgot about, or to see icons and imagery that felt nostalgic, but I couldn’t quite place a finger on.

How do you think the internet culture has changed over the years?

LZ: I feel like if the internet has shifted, it’s because I’ve grown older and moved to other parts of the internet, although I’m glad that the cute but “cringey” aspects have been reclaimed by many people our age.

YH: The old aesthetic of saccharinely cute things is gone, and the old games made with the minimal amount of tech and programming are gone. Cute things definitely still exist and are super popular – just look at the hype around the upcoming Animal Crossing game and Animal Crossing Switch. It’s just different.

AL: I think that there are still cute things on the internet but I don’t really use it for that purpose, and even if I did I don’t think it would feel the same. Age is probably a huge factor, since when I was younger I had a lot of curiosity and excitement about the internet. Now that I’m older the technology is a lot less impressive and interesting. For example, I can see that a lot of my favorite games were essentially random number generators, and that makes them lose their magic.

EL: As the internet grew, it shifted a lot in both content and aesthetic. As interface design and website design grows and becomes more of a polished study, the websites and applications we use and visit are built by a team of professionals, hired by companies who aim to sell and keep up a professional image. There are some areas of the internet that are still cute, but it’s hard to find many websites that were as horrid and clunky as websites like “I Can Has Cheezburger?”.

What former internet trends are you most nostalgic about?

LZ: I will always love Homestuck. That is all.

YH: I’m really going to miss a lot of the flash games I played when I was younger since Adobe Flash is being phased out. I hope someone preserves The Impossible Quiz in a non-Flash form.

AL: I really miss Neopets, I spent so much time on that site as a kid and I really feel like it inspired me the most.

CY: I miss Webkinz!

EL: I miss Neopets, “I Can Has Cheezburger?” The Oatmeal, sending chain emails, flash games (like This Is The Only Level).
Fame, fortune, human-eating plants; these are just a few themes in the classic 80s musical Little Shop of Horrors, and its film adaptation. You weren’t around to see it in theaters in 1986? Me neither. Thankfully, you have one more week to catch it at the O’Reilly Theater in Downtown Pittsburgh.

When I first sat down in the theater, I was confused. A man dressed in tattered clothes walked along the edge of the stage, talking to a few patrons and roaming around. I nudged my boyfriend next to me to see if he had noticed. Seeing that security hadn’t been called, I realized this man could be an actor in the play. My suspicion was confirmed when Trash Man crawled under a blanket of trash and remained there through the beginning of the show.

Three actresses formally introduced the show with a catchy prologue. The entire company was introduced during the next musical number, “Skid Row.” Trash Man (a very nice actor named Patrick Cannon) emerged from his trash blanket to sing with the whole ensemble.

The story follows the woes of employees at a flower shop on Skid Row. The shop has three employees: Seymour, a nerdy florist; Audrey, a woman stuck in an abusive relationship; and Mr. Mushnik, the cranky old owner. While obviously different, these three have one thing in common: they dream of a better life for themselves, somewhere free of poverty and far from Skid Row.

Here’s a quick plot summary: Seymour discovers that his plant can talk, and on top of that, will only feed on human flesh and blood. Seymour falls in love with Audrey, whose evil boyfriend accidentally dies from nitrous oxide poisoning and gets fed to the plant by Seymour. Seymour then has to grapple with the guilt of feeding people to his talking plant (who he’s named Audrey II) that is making him rich and famous. I know that may seem weird. However, this musical has some meaningful messages behind it, and the Pittsburgh Public Theater’s production did a wonderful job delivering those.

One of the strongest deliveries came from Philippe Arroyo, a Carnegie Mellon alum who played the lead role of Seymour. You could see through his facial expressions and body language that he put every ounce of his artistic self into the role, and his vocals were absolutely top-notch. I thoroughly enjoyed his performance.

Patrick Cannon proved to be a versatile actor throughout the show. In Act 1, he played Orin, Audrey’s abusive boyfriend who became a dentist to inflict pain on other people. He effortlessly switched over to a variety of characters who came to Seymour with business inquiries in Act 2. The greatest actor you barely saw was Monteze Freeland, the booming voice of Audrey II. He was a great choice to bring the plant to life. The plant itself was also impressive. It was a huge puppet, moved around by a puppeteer, with incredibly colorful and realistic details. It’s those types of details that really made this show shine: the spots and colors on the plant, the coordinated projection design, the actors always remembering to come in through set door to the flower shop, even if they had to walk around the entire stage to do so.

The most impressive part of the show, in my opinion, was that the actors and orchestra could not see each other, yet they were always perfectly in sync. The orchestra was underneath the stage. Completely underneath. If the conductor hadn’t poked her head out at the beginning of the show to acknowledge the audience, I would have never seen her. The actors never showed any anxiety or hesitation without a conductor to watch, and the orchestra never missed a beat. Witnessing the total trust between the cast and orchestra and its flawless execution was inspiring.

Okay, so you may be reading this and thinking: “So what if the acting was great? This show sounds weird.” It’s definitely unique, but it touches on questions people face all the time: How far would you go to get what you want? If you were living in a life of poverty or homelessness, what would you do to get out of it? If you suddenly came into financial fortune, what would you do to keep it? Would you sacrifice relationships with people you love? Would you knock over people who could threaten you?

This show may have a giant talking plant in it, but it’s incredibly human in so many ways. I encourage you to explore these questions for yourself and see it while it’s still on stage here in our backyard at the O’Reilly Theatre.
### mood swings

#### song

- “Bite Your Teeth”
- “PPP”
- “money machine”
- “Stoney”
- “No Happy Place”
- “Accelerating Universe”
- “Texas Reznikoff”
- “Cult of the Dead”
- “Off Deez (with J. Cole)”
- “M.A.H”
- “STONEFIST”
- “L’idiot Leon”
- “Gravity Eyelids”
- “You and I”
- “Daydreaming”
- “I Shot the Devil”
- “Honeybee”
- “Astronomy Domine”
- “Cranes in the Sky”
- “Lorem Ipsum”
- “The Perpetual Glow of a Setting Sun”

#### album

- I Disagree
  - Depresson Cherry
  - 1000 gecs
- Bucket List Project
  - Rat Songs
  - Black Future
- Bury Me At Makeout Creek
  - Cult of the Dead
  - Dicaprio 2
- In a Poem Unlimited
  - DEATH MAGIC
  - Viva Boma
  - In Absentia
  - You and I
- A Moon Shaped Pool
  - Suicidal Tendencies
  - The 2¢ Show
  - Nothing Face
  - A Seat at the Table
  - [USA]
  - Illusory Blues

#### artist

- Poppy
- Beach House
- 100 gecs
- Saba
- Dream Rats
- Vektor
- Mitski
- Legion of the Damned
- JID
- U.S. Girls
- HEALTH
- Cos
- Porcupine Tree
- Caribou
- Radiohead
- Suicidal Tendencies
- Steam Powered Giraffe
- Voivod
- Solange
- Anamanaguchi
- Messenger
It’s Valentine’s Day, and I don’t really have anything going on. I just went through my daily routine of trying to find my ID and sorting out my issues. But that didn’t matter, because the evening is, as Anakin Skywalker famously said, “where the fun begins”. I had made plans with friends to watch a horror movie that I had seen no promotion or reviews for, had barely heard about, and had released in the middle of February. The film in question? Fantasy Island.

Just the name alone is enticing. Unfortunately for us, the film is only playing at AMC and in the Dolby Cinema format, with the rolling sound and sharp contrast screen. As we bought the tickets at the front desk, I got to glean more information about the movie. Turns out, it’s directed by the man who made Truth or Dare, which is a really terrible horror film from a few years ago, and it stars the same lead actress. It’s a remake of an old ABC show from 1977. The producer is Jason Blum of Blumhouse Productions, who has brought us gems like Ma, Unfriended, and Ouija. And it’s PG-13, which is highly correlated with bad horror. Now my hype is through the roof.

I should say, for the record, that we were all sober, and the things I say happen in this movie are real. However, it’s hard to remember what happens. It’s one of those movies that’s simultaneously memorable and forgettable, like a traumatic experience. There’s five movies in one, and it makes a movie that was only an hour and 49 minutes feel like four hours.

The premise of Fantasy Island is very simple. Five contestants are picked to spend some time on this island where there are two rules: 1) every guest has only one fantasy, and 2) each fantasy must be seen through to its natural conclusion. I don’t even know where to start with this movie, so I’m just gonna go in order of what I remember.

Every one of the five central contestants is just so painfully cringe. You have Melanie (Lucy Hale), who is someone who wants revenge on a bully. There’s Patrick (Austin Stowell), a generic looking white boy who wants a reenactment of Call of Duty because he feels bad that his dad is a war hero. Not to mention, he’s a coward cop who once let someone die on the job. You have JD (Ryan Hansen) and Brax (Jimmy O. Yang), who are two stepbrothers who “want to have it all.” Then there is Gwen (Maggie Q), who wants to accept a marriage proposal from a man she loves because she is filled with regret. This is the only fantasy that Mr. Roarke (Michael Pena) actually likes and considers a challenge.

I thought this was a horror movie, but this is already the best comedy of 2020. There is actual comedy in the movie, with lines such as “why don’t you bung-a-LOW with me?” making my eyes roll so hard they got lost inside my head. But fear not, for comedy is not the only genre this movie tackles. It’s also a romance movie, an action movie, a war movie at one point, and a thriller.

So the opening scene has this woman named Sloane (Portia Doubleday) being kidnapped. Very predictably, it turns out she is part of Melanie’s fantasy for getting revenge. Sloane used to torment Melanie all the time, and Melanie had a therapist she called “Dr. Torture,” whose mouth she wanted to staple shut because of how much he talked. She wrote letters to her classmates as part of her therapy, which Sloane steals and plasters all over the school. Melanie is then rebranded as “psycho stalker girl.”

So anyway, Melanie thinks Sloane is a hologram as she is torturing her, but then realizes that she isn’t when she posts a video of Sloane having an affair on Facebook and watches Sloane’s real husband’s reaction. Then a man comes out to torture Sloane, and lo and behold, it’s Dr. Torture with his mouth stapled shut. Dr. Torture is about to cut Sloane up, but Melanie saves her by electrocuting Dr. Torture to death. My laughter overpowered the theater at that point. This is the level of writing we are talking about, and it only gets worse.

The film is honestly a blur, and there is so much other stupid nonsense that takes place that I can’t even begin to describe. Patrick gets to play Call of Duty with his dead dad. Gwen spends time...
with her new husband and daughter she always wanted. JD and Brax have it all, but then get held hostage by a Russian mobster. Melanie and Sloane escape, but Dr. Torture, who was supposedly killed, is alive again and trying to kill them. I look over at my friend, and our jaws have dropped as we try to make sense of it all.

It doesn’t help with how horribly edited this movie is. There is no sense of direction with any of the edits. It just cuts back and forth between five different storylines, and it’s so jarring because each one is tonally different. None of it flows at all. I also couldn’t tell how much time had passed at any point, but not because that was the intent. I’m sure at one point it was night, but then it suddenly cuts to daytime in the next scene but the stories are supposed to be occurring concurrently?

The space of the island itself felt so large and small at the same time. Like apparently people get lost there, but also they are able to find each other relatively quickly somehow? There are also no real scenes. It will go from a half-baked story point to some random filler that doesn’t develop any of the characters. There is one line where Brax jokes that Roarke had spiked their drinks, and I felt like the movie did that to me too.

I have seen a lot of movies in my time, and I have seen a lot of plot twists. The twists in these movies are up there with some of the worst ever. The first one is that the movie is, indeed, a fantasy. Michael Rooker plays some private investigator named Damon who says the island has this mystical water and rock that is able to make people’s desires become real, like bringing people back to life. Roarke is a slave to it because he wants to be with his wife, but the only way to do that is to stay on the island and fulfill other people’s fantasies.

It gets more stupid. Later on, Roarke reveals to Gwen that his wife doesn’t know who he is because she keeps dying and coming back to life for a reason I still don’t get. It’s pretty obvious the wife is his assistant, Julia (Parisa Fitz-Henley), but the movie tries to subtvert that for some reason even though there is a scene that shows her coughing up blood. Gwen changes her fantasy with some weird hand-wavy loophole, and instead decides that the moment she regrets most is not saving her neighbor, Nick (Evan Evagora), in a fire she started, which is just so out of left field. She also sees that JD, Brax, and Patrick are all in her fantasy.

It turns out that everyone’s fantasies are connected on multiple levels. Patrick’s fantasy leads him to the mansion where JD and Brax have their fantasy. There is a really dumb standoff where Brax is holding the pin of a grenade and threatening to blow up the mobsters. Things happen that don’t make sense. JD dies, the mobsters they kill return as zombies now, Patrick watches his dad die, and my hyena-like laughter has earned the ire of the innocent people sitting to my left trying to enjoy the movie.

So yeah, it turns out that everyone is actually a part of Nick’s fantasy because everyone there has had some hand in Nick’s death. But then it isn’t Nick’s fantasy, but Nick’s mother’s fantasy, and everyone thinks Julia is the mother. They try to get off the island, but the plane they are gonna leave on gets blown up by the zombies from earlier who have an RPG. They instead decide to destroy the rock that grants people their desires.

There are some fight scenes that are like a bad version of It. Then in the dumbest of reveals, it turns out the whole thing is actually Melanie’s fantasy all along. But that would mean she had two fantasies instead of one? I don’t know. Anyway, she had been putting on an act to save everyone apparently just so they could know her worth before she killed them all. She feels horrible that she was made to believe that she couldn’t get love because the night Nick died was supposed to be their second date or something, and she thought he stood her up. I love that this movie continues the trope of “bullied kid goes crazy and wants to murder everyone at the end.”

The movie spells everything out for you with detailed exposition, and it still makes no sense. But yeah, I lose track of things again. Somewhere in there, there is another grenade standoff with Melanie. Roarke decides to let Julia go and gives Sloane a fantasy, and she has Melanie drowned by Nick’s zombie who shows up in every predictable jumpscare this movie has. Before Melanie dies, she drops the grenade in front of everyone, Patrick jumps on top of it and sacrifices himself just like his dad did.

This is still only scraping the surface of the stupidity of this movie. I didn’t even tell you about the part where Michael Rooker literally yeets himself off a cliff to try and kill Dr. Torture for the third time. Just go watch this movie. There’s really nothing else like it, and I hope we never see anything like it again. 11/10 experience for a 1/10 movie. Congratulations Blumhouse Productions for having this masterpiece under your belt.
Jack White is definitely not a normal person. His weirdness has been clear since his days as frontman for The White Stripes in the early 2000s, when he and his drummer ex-wife Meg White would dress in outlandish red, white, and black outfits and bill themselves as a brother-sister duo. But, White's latest record Boarding House Reach—his third solo effort since The White Stripes parted ways in the late 2000s—takes the strangeness to a whole new level, producing an over-the-top, self-indulgent project that, despite a few bright spots, is difficult to listen to.

While White's work with The White Stripes had a raw garage rock sound and revolved mainly around scrappy guitar playing and unrefined drums, he has branched out in his solo career. His first two solo albums, Blunderbuss and Lazaretto, introduced the heavy use of piano and violins and an overall more polished, produced sound. Despite being more cleanly recorded, White retained the bristling energy from his White Stripes days, as well as continuing to write wacky yet interesting lyrics. White also began to experiment more, such as with "High Ball Stepper," a raucous instrumental track featuring a shrieking guitar solo.

In Boarding House Reach, White opts for a more electronic sound. While he has long been a believer in old-school recording, he has experimented with new sounds and genres, pushing the boundaries of his musical expression. The result is a project that is both a celebration of his past and a reflection of his current artistic vision.

"Four Years"

Four years of waking up to 5 a.m. alarms
Of wincing at sore legs and aching arms
Ignoring how the winter chills
Just jump in, swim, and do the drills
Till all I hear is water rushing 'pon my pounding heart
And then it's over
The memory a blur
Another sunrise greeting me as I depart

Four years of chlorine mixed with sweat
And hair that's always wet
Or damp still
When I awake
With nothing fueling me but my will
To make
Each day a chance for better progress
And forging friendships in the process

Four years of bracing for the start to sound
Of waiting for my chance to fly
Perhaps not very high
Perhaps not very far
But still as if a shooting star
I'm soaring, floating, falling to the ground
Except I travel through
And find that there is naught but water all around

Four years of laughing with my team
Some moments filled with ecstasy
As if a dream
Though other times did seem
Less joyous in sincerity
Yet I've no doubt in me
That these four years were worth the pain
For flowers blossom after rain

written by Cynthia Xu | Sports Editor
photo courtesy of Wonderlane via Flickr Wikimedia Commons
layout by Robyn Lee | Visual Editor

14
“Photograph”

Sprinting towards the top of a hill
Camera gripped tightly in one hand
The other hand clutching my keys
(Clinking and jangling as I run)
Legs pumping beneath me
One stride following another
Across the grass

Air rushing into my lungs with each inhale
Promptly forced out by the ensuing exhale
A tinge of adrenaline in my veins
And perspiration beginning to form on my brow
Hearing nothing but blood rushing in my ears
Feeling nothing but the urgency to reach
The top of the hill

At last I mount the summit
Legs slightly shivering from
The journey or the breeze
Breath coming out in short gasps
And raise my eyes with hopeful triumph
Only to find that the sun
Had already set.
What troubles you? You shouldn’t have to bottle it up.

Don’t get hopes too high. Don’t be like Icarus.

Opportunities are everywhere! Be as picky as you want!

Here’s an idea: spring cleaning as a new hobby.

You cannot be Superman everyday.

Your self-restraint is a virtue. Use it well.

Relationship repair time! PR skills to the rescue!

Stop acting “knight in shining armor,” please.

You can be vulnerable, you know?

You should re-read the tale of the boy who cried wolf.

Don’t bother with typing loose ends up.

You’re capable of being a leader. Be one.
OK/okay/ok
by xkcd

How your spelling of "okay" makes you sound

okay
NORMAL

ok
NORMAL

OK
KIND OF OLD

O.K.
LIKE AN ALIEN IMPERSONATING A HUMAN

Website: https://xkcd.com/2250/
Swingy States of America

made by Kian Nassre | Staffwriter

Across.

01. Fruit punch maker
02. Enemy of the Union
03. German auto company
04. Romanian currency
05. Punk rock off-shoot
06. Wolverine state
07. Massacre
08. Haiti
09. Great Lake port city
11. Hawkeye state
12. Badger state
13. Japanese golfer Isao _____
14. After sigma
15. Kind of engineer
17. Monopoly maker
19. Paraphernalia
21. Frisbee
22. Sunshine state
23. State of 9 down
24. Black gold
25. Prerequisite for gain
27. R2-D2, etc.
29. Distress, anxiety
31. African Republic
33. Spanish listen
34. Moon of Jupiter
35. Changed direction quickly

Down.

01. Kurfuffles
02. Kurfuffles
03. German auto company
04. Romanian currency
05. Punk rock off-shoot
06. Wolverine state
08. Haiti
09. Great Lake port city
10. Barbecue dish
dogs, passports, etc.
12. Badger state
13. Japanese golfer Isao _____
14. After sigma
15. Kind of engineer
17. Monopoly maker
19. Paraphernalia
21. Frisbee
22. Sunshine state
23. State of 9 down
24. Black gold
25. Prerequisite for gain
26. Faithful assistant
28. D in LED
30. Oak or maple
32. Moon of Saturn
33. Spanish listen
34. Moon of Jupiter
35. Changed direction quickly

Answers to crossword from Feb. 10
(clue numbers after 24 were off by 1)

Across.

03. Acid
05. Erie
09. Salem
13. Tap
15. Song
16. Manhattan Beach
21. Ottoman
22. Allentown
23. Carrion Crow
24. Lyric
28. USA
29. DEA
31. Anaconda
34. Seaweed
38. Green
39. Nextis
40. Tie-able
41. Ant
42. Dubs
43. Bearers
44. Tuna Sub
46. Or so
47. ESP
48. Gaea
49. Us
50. Esop
52. Pittsburgh
53. Osbit
54. Eats
55. Leaflet

Down.

1. Bamboo
2. Titan
4. Dac
5. Folly
6. Rat
7. Internet
8. Ego
9. St. Louis
10. Atens
11. Lancaster
12. Entri
14. Philadelphia
16. Mac
17. Anaconda
18. Harrisburg
19. Ali
23. Yarn
26. Ice
27. Conquest
29. Decrapt
30. Eel
32. Measure
33. NTSB
35. Erase
36. Aerosol
37. War
38. Galop
43. Boise
44. Tata
45. Nabs
48. GTE
51. Ore
2/17/20 - 2/23/20

100 Years Stray
2/19/20 - 2/21/20
Carnegie Mellon School of Drama

Into the Woods
2/20/20 - 2/29/20
Carnegie Mellon School of Drama

Detour Festival
2/21/20 - 2/22/20
Studio Theatre

In Case You Missed It
2/21/20 - 2/27/20
Row House Cinema

Battlezone XIII: 1v1 Breaking | 2v2 all styles
2/22/20
6-11:59 pm
Cohon Center

ongoing

Keanu Reeves Week
Until 2/20/20
Row House Cinema

Little Shop of Horrors Until 2/23/20
Pittsburgh Public Theater

2/24/20 - 3/01/20

Memory Habit
2/26/20 - 2/29/20
Carnegie Mellon School of Drama

Black Culture and Fine Arts
2/28/20
10p.m. - 11a.m.
Black Chairs

Lunar Gala 2020: Yesterday
2/29/20
8pm, Wiegand Gymnasium

Pittsburgh Art & Lectures: Colum McCann
2/26/20
7pm - 8:30pm
Carnegie Library Lecture Hall

Semi Annual Dollar Sale
2/28/20 - 3/1/20
Avalon Exchange

Internet Cat Video Fest 2020
2/28/20 - 3/5/20
Row House Cinema
From the Archives:

Pittsburgh in 2010

left photo by Alexandre Kaspar | Staff Photographer
right photo by Jonathan Carreon | Staff Photographer
layout by Sahaana Sethu | Visual Editor