Lavelle, Burgess call on CMU to invest in community after mass shooting

Isaac Jacob

For over ten years, Carnegie Mellon has registered a map to monitor the resilient populations of certain areas of Pittsburgh over others. A recent data dump found in university pamphlets and posted on the walls of the Cohon Center, centered on the university and emphasized several neighborhood printouts in Pittsburgh, but omit several predominantly-black neighborhoods, including the Hill District, Homestead, and Garfield. The omission of neighborhood printouts in the map due to national coverage for its stemming administrative city of the city.

David Gray Wülder, a Ph.D. student in Software Engineering, sent an open letter to the administration saying "Visa is authoritarian" on paper, on screen, and on the wall of a building at the heart of our university.

Ethnology of Teams, of suicide, and self-identified groups, which said "Blood Line Matter," and highlighted Epiphanies, Garthill, Larnett, Homewood, East Hills, Hazelwood, and the Hill District. Spered Hill, where Carnegie Mellon resided, was omitted, with an elegy in place.

Carnegie Mellon responds
Carnegie Mellon was quick to respond to the outrage. The map was taken down from the Cohon Center, and it was edited from the admissions website. Pamphlets were pulled aside.

In a statement to Pittsburgh's Action on Pittsburgh's behalf, the speaker stated, "We sincerely apologize for this mistake and the hurt it created. We know we must do better and are committed to learning from this and making immediate and longer-term changes as a result."
The statement continued to say that the university had scheduled a meeting with "campus community members," and said that "a committee on campus is already working to identify and implement better practices to foster a more welcoming, respectful and inclusive environment for everyone in the CMU community, including all of our neighbors."

This response is a stark change from a declaration of black happiness seemed to be expected to perform blackness for the sake of a white audience.

Alas explained that this idea impacts white artists who wish to "respond to the American reality," a story that honestly features white actors. He said Alia Dukakis' "Open Cafoos," a painting of Emmit Till's body after he had been beaten to death on the accusation of him flirting with a white woman. The piece garnered controversy because it was painted by a white woman. While Alas does not appreciate "Caucasian" aesthetically, claiming that it is just "an okay piece," he argued that it was not deserving of the controversy it faced. He referenced other white artists who have depicted black skin and done so respectfully, including photographer Diane Arbus. Throughout his career, Alas has been an early and vocal supporter of supporting people of color, as he noted that when someone was facing racism, then he would step in and offer help. While Alas does not support the idea of performing blackness for the sake of a white audience, he feels that this is a "problematic" practice for an artist who is non-white. Alas argued that this is a rehearsal of "artistic resources," one of the main tenets of his work. While Alas does not appreciate "Caucasian" aesthetically, claiming that it is just "an okay piece," he argued that it was not deserving of the controversy it faced. He referenced other white artists who have depicted black skin and done so respectfully, including photographer Diane Arbus. Through his research, Alas has been an early and vocal supporter of supporting people of color, as he noted that when someone was facing racism, then he would step in and offer help. While Alas does not support the idea of performing blackness for the sake of a white audience, he feels that this is a "problematic" practice for an artist who is non-white. Alas argued that this is a rehearsal of "artistic resources," one of the main tenets of his work.
Corrections & Clarifications

Last week, in an article titled “CMU's largest hackathon held on Valentine’s Day,” the grand prize-winning team was mistakenly referred to as “Emirates XR.” Their team name was actually “Emirates Skywards Improvement.” The article has been updated online.

If you would like to submit a correction or clarification, please email The Tartan at news@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.

Miller Gallery hosts Andrea Zittel’s “An Institute of Investigative Living”

The above exhibition, which opened in the Miller Gallery Jan. 25, hosts “15 years of Zittel’s ongoing investigations into the forms, patterns, and materials that shape daily life,” according to the gallery’s print materials. It will close Mar. 8, 2020.

WEATHER

Source: www.weather.com

Alcohol Amnesty
Feb. 16, 2020
Officers responded to the Homerschlag House after receiving a call about an intoxicated individual. Officers arrived and made contact with a Carnegie Mellon student who was provided medical assistance. No citations were issued, due to alcohol amnesty.

Assist Outside Agency
Feb. 16, 2020
Officers responded to the intersection of Forbes Avenue and Morewood Avenue for an individual who was struck by a vehicle. The individual was identified as a Carnegie Mellon student who was transported to the hospital to be further evaluated. The investigation is being conducted by the City of Pittsburgh Police Department.

Public Drunkenness
Feb. 16, 2020
Officers responded to an area near the Alumni House for an individual seen lying on the ground. Officers arrived and made contact with the Carnegie Mellon student who was intoxicated. The student was provided medical assistance and issued a non-traffic citation for public drunkenness.

Disorderly Conduct
Feb. 16, 2020
Officers responded to the intersection of Forbes Avenue and Margaret Morrison Street for an individual observed to be carrying a street sign who also appeared intoxicated. Officers arrived and made contact with the Carnegie Mellon student, who displayed signs of intoxication, and was cited for being disorderly.

Theft/Larceny
Feb. 21, 2020
A Carnegie Mellon student made contact with Carnegie Mellon Police Officers to file a report for property that was unlawfully taken from Posner Hall. The investigation is ongoing.

Crime & Incident: Feb. 15–22

SOCIAL ACTION CALENDAR

FORWARD!
a few of this week’s activism
opportunities at Carnegie Mellon

25
Milk Day Keynote Lecture with Brettney Cooper
27
Destini Nick on Sustainable Energy Transformation
As for what made the map particularly problematic, Burgess said, “I think there is an attitude that’s bigger than any institution where you sometimes do not appreciate, misappropriate, or celebrate different things in African American communities.” The communities excluded from the map, Burgess says, “are often only spotlighted for negative, hard, perhaps hurtful things, but are not celebrated, and at the same time, not subject to the same sort of investment that other communities have received.”

Burgess jumped on the opportunity to amplify the voices of uncelebrated institutions in the Pittsburgh community.

Reverend Ricky Burgess said, “All of us working together to make our city great.”

Moving Forward

Carnegie Mellon has acknowledged Lavalle and Burgess’ letter, but with the school deciding to implement a communication to schedule a time to meet and discuss its contents.

Burgess said, “I look forward to partnering with CMU to find ways that we can meet in what we call these ‘communities of opportunities’ for the map’s omitted communities, Burgers says. “There are all sorts of strengths in the community, I just mentioned two in Homewood, but there’s all sorts of strengths in the community that we can celebrate and lift up,” he said. "But that’s just my two cents.”

The councilman says that Carnegie Mellon, “has been a little bit talkative, but with the school deciding to move forward,” he said. “How can we partner in ways to move forward? Because really, we need all of us working together to make our city great.”


Carnegie Mellon's socials are anything but traditional. The team runs on the model of “Attract, Connect, Share. It’s a Social Media channel that should “Attract the bright and innovative—students, alumni, and potential students—by showcasing the stories that make Carnegie Mellon so unique and provide our audience with content relevant to them.” The team says it is “constantly monitoring [their] social media channels to capitalize on trending topics that can help the team reach broader audiences.”

When asked about Carnegie Mellon’s socials, Burgess said, “and I’ll tell them that… we have to use their resources to help the city.”

The Tartan

Editor, is a student worker [who] help with the Student Media Center. 

The Tartan has a total staff of 35 individuals. The Tartan has over 200 student workers that are helping to advance local social media channels to capitalizing on trending topics that can help the team reach broader audiences.

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Located between Baker, Namesheng, and Studio Halls, the spending new multi-story ANSYS Hall houses a massive makespace, a computer lab, student collaborative spaces, and offices. Hidden behind is a massive corridor for students from major STEM fields, as well as maker computer for system simulation and large-scale assembly projects. As with most of the building projects on our campus, a significant portion of the funding for these expansion projects has been funded by the tuition diligently paid by students every year. $534,465 per student per year, with mostly annual increases (3-4 percent increase was approved for the upcoming 2020-21 school year), provides Carnegie Mellon with the financial resources to construct these lavish spaces and furnish them with state-of-the-art equipment for undergraduate and graduate use and, ultimately, build a reputation as a world-class university.

These massive expansions in both our campus and faculty demonstrate that Carnegie Mellon is focused primarily on the sciences. Buildings like ANSYS Hall, as well as the person lab spaces, laboratories, computer labs, and makerspaces, provide ample proof of where the university’s ambitions lie. The main sense for two reasons: STEM education tends to require a smaller budget than a technical education, requiring only the labor budget of education. Other line items, like printer paper or food budgets, are negligible in comparison. Technical education and the requisite graduate research require a high material cost. There are cutting-edge technologies — computers, specialized printers, drones, expensive lab materials, and more — that are in the foreground of technical education. Meanwhile, the humanities departments need paper, photos, books, and maybe some cheap computers. At the same time, humanities departments are limited funding going towards important database initiatives, such as open and open access to journals, magazines, or newspapers; many schools grant funding for technical-proven individuals in the present economy. Directing money towards these STEM-related assets appears to be the best investment in the long run, for both the university and students in those fields.

But this raises an important question: what about these students studying something outside of STEM? What utility does an English or psychology student gain from another makespace or computer lab? Financial aid notwithstanding; whether you are in drama, ICE, chemistry, or technical writing; every student is expected to pay the same price. This is true even when the money is used to fund projects that bring little to no tangible benefit to that student. In the case of a building like ANSYS Hall, it’s fair to say that the engineering student gains far more than a humanities student.

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Judging candidates’ supporters

A Sanders nomination could be a risky move for Democrats in beating Trump.

LAUREN KELLY
Assistant Forum Editor

On Wednesday’s Democratic debate in Nevada, one moderator asked, “Are Senator Sanders and his supporters making it harder for Democrats to unite?” Sanders, the “Bernie Bro,” a pejorative term used to describe Sanders supporters, became a debating worthy issue in the election — but it shouldn’t be.

First, Sanders’ supporters shouldn’t be generalized only as malignant online bullies. On Twitter, the platform most cited by people criticizing the candidate’s supporters, only 60 percent of users lean Democratic. What’s more, only 15 percent of tweets are explicitly national politics. Of that 15 percent, 97 percent of them are made by the chronically online top 10 percent of users (of which 65 percent are women). It doesn’t make sense to view with such a small slice of people on a platform that only 22 percent of American adults use as representative of all Sanders base. Even then, you’d have to imagine every one of those extremely online Democratic supporters embrace him.

What happened to the adage of “Twitter isn’t real life?” What’s more likely to be happening here is that because polarized journalists and campaign operatives are spending so much time on Twitter, the “shooting claw” on social media is making it look like a war zone and vis-à-vis what Sanders supporters look like. If Biden supporters were more active on social media, we’d likely not see nearly as many stunts about the “Bernie Bro,” given that survey data from September found his supporters hold the highest levels of both “hostile sexism” and “racial resentment” among supporters of the leading Democratic candidates.

However, even if we were to assume that there’s something unique about the Sanders supporter that makes them angry and harmful, Sanders is not his supporters. His campaign does not condone his supporters to post and manage any of the harmful content that people feature as examples of their toxicity.

Some pundits and politicians have used handmade tweets from Sanders supporters to explain him to Trump, but that argument is ignored at least and dealt with at worst. Unlike Trump, Sanders doesn’t single out people to personally bully. Unlike Trump, he hasn’t gone along with a supporter when they said at a rally that they should shoot people. Unlike Trump, he doesn’t call for his political rivals to be jailed. Unlike Trump, Sanders radicals don’t likely contribute to an increase in area hate crimes. Sanders’ rhetoric is not like Trump’s rhetoric.

That hasn’t stopped Michael Bloomberg’s campaign from using a small share of his supporter tweets as a point of attack, using them to criticize Sanders as divisive and insincere. Last week, “Alliance for Progress,” a digital ad with a compilation of anti-Sanders tweets from Sanders supporters” attacking Democrats did the same. The video is itself a microcosm as to why it’s so important to attack Sanders through his supporter. Opponents, he doesn’t say anything, saying, “It is vitally important for those of us who hold different views to be able to engage in a civil discussion.” It showed how Sanders doesn’t behave like the very people they’re trying to tie to.

Bloomberg’s campaign account tweeted a similar compilation of Bernie Bro tweets on Saturday, many of which were found out to be Trump supporters.getUserType

Bloomberg similarly tried to use the angry Bernie Bro narrative against Sanders during the Democratic debate on Wednesday, arguing, “I think you have to accept some responsibility and ask yourself what is it about your campaign, in particular, that seems to be motivating this person to act in a certain way. I don’t see what this is, but is there something about Sanders’ campaign, I wish Bloomberg just said what it was instead of posting a rhetorical question.

Pointing this around “leadership,” as Bloomberg does, misses the reason why the Bernie Bros are angry in the first place, and it’s not because of what Sanders says or does. Typically young, they are facing enormous pressures that aren’t being addressed. Their student debt has dramatically increased. They have less wealth than Baby Boomers did at their age, even though they have more education. They see on an upcoming climate crisis that they are going to live with while the government response has been tepid. They are at war with what they see as an unjust system destroying their generation’s hopes.

While the #BernieArmy is certainly online, Sanders supporter would not be without Bernie Sanders. He has little to do with their behavior.

As a general rule, don’t judge a behavior more than others.” But that the argument still assumes that Sanders is doing something to motivate people to act in a certain way. I don’t see what this is, but is there something about Sanders’ campaign, I wish Bloomberg just said what it was instead of posting a rhetorical question.

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The Twitter thread begins by asserting elite universities’ role in enforcing the status quo of capitalism and imperialism. 

“Elite universities...are not only the epitome of prestige, and our institution makes it a point to appear as a unique alternative to Ivy League universities, making it a point to be part of a purposeful and intentional system...”

“Though our student body jokes about and disavows the ‘CMU Bubble,’ it has proven itself to be a part of a purposeful and intentional system...”

jokes about and disavows the ‘CMU Bubble.’ It has proven itself to be a part of a purposeful and intentional system that aims to maintain the capitalist and imperialistic goals of the university. It sounds dramatic in this one sentence, but let me explain.

First, you get to campus for orientation week—the schedule is purposely filled to the brim with networking activities and meetings for you to get to know your classmates. There are Pittsburgh Connections—seminar-style activities that are meant to connect students to the city—but you only go to those if reflexive on the money to afford them or the interest to attend them. There are bare minimum efforts from the university to connect you to real grassroots organizations in Pittsburgh, but you guess that thinking you will explore the city—or at least the nice areas the map in the College Catalog highlighted until the other week—evenually.

You may say, “If that’s the case, why do we still think of Carnegie Mellon? You really want to make sure you have your head in the game—the game of giving Carnegie Mellon the donor reputation (and more donations) by getting a fancy tech internship, or a job at one of the big-name companies. So they make classes incredibly difficult, no matter what your major is. When you aren’t in class, you’re copping, sleeping, or doing homework. You start to feel lonely. It’s hard to make meaningful connections when you are working day in and out at five on a Monday.

Clubs, you are told, are a good way to make friends. But after browsing or reading numerous books and textbooks for your classes, picking an octopus, or purchasing handfuls of dollars worth of art supplies, are you just too much? And, again, can you role want living time that can be spent anywhere? Two or three months later, when you see a variety of microaggressions or blatant racism. You feel less, especially when the perpetrator is a TA or professor. You thought your classmates listened as they did workshops and discussions during orientation, or that Global Horizons provided enough context. You thought Carnegie Mellon, as a global university, carefully selected and trained staff, faculty, and professors. But now they are not certainly. 

Pittsburgh Connections, the Tartan Community, the Campus Climate Survey, the CARE Task Force, and it is so confusing. Diversity, Equity, and Inclusion don’t forget, however, that we are not only the epitome of prestige and more. The Tepper Quad—Tepper Quad and ANSYS Hall, we are building a new Scale Hall, and more. The Tepper Quad is the building’s namesake being a multi-billion dollar project that has been working very hard to reach culture-changing goals. Unfortunately, real results won’t appear until way after you graduate. Yet, for some reason, you still have hope that Carnegie Mellon University cares about you and their global and local impacts. They don’t.

Throughout numerous areas of university expansion—financial and financial—Carnegie Mellon has made its intentions perfectly clear. Our endowment is around $2.4 billion, which though nowhere near the likes of Harvard or Stanford, is increasing steadily. With more money, you would think we would truly invest in low-income, first-generation students. Instead, we have a disappointing 4 percent of the student body, but from the bottom 20 percent of the student body, an active effort to be more like our neighbors. Title IX. It is just too bureaucratic and emotionally exhausting. To appear as a unique alternative to Ivy League Universities, making it a point to be part of a purposeful and intentional system—rather than give them what your major is. When you aren’t in class, you’re eating, sleeping, or doing homework. Aren’t in class, you’re eating, sleeping, or doing homework. With more money, you would think we would truly invest in low-income, first-generation students. Instead, we have a disappointing 4 percent of the student body, but from the bottom 20 percent of the student body, an active effort to be more like our neighbors. Title IX. It is just too bureaucratic and emotionally exhausting.
In collaboration with Carnegie Mellon University, the department of computer science at Carnegie Mellon University has developed a new system to fight lung disease by generating lung cells with the help of machine learning.

Chronic obstructive pulmonary disease (COPD) is a condition that develops in response to the inhalation of irritants or chronic bacterial infection. In patients with COPD, the tissue within the lungs begins to deteriorate, worsening airway blockage. In addition, gas exchange is negatively affected by the constriction of the alveoli—the lung’s air sacs—which increases the main absorption and release of gases.

The alveolus decreases in number, which harms the affected individual’s ability to breathe. Common risk factors for COPD include smoking, second-hand smoking, inhalation of toxins, and exposure to toxic fumes. COPD and many other lung diseases, such as idiopathic pulmonary fibrosis (IPF) and neonatal respiratory distress, involve the scarring or deterioration of lung tissue, most of which is composed of lung cells made from induced pluripotent stem (iPS) cells. According to the National Institutes of Health (NIH), iPS cells are “adult cells that have been genetically reprogrammed to an embryonic stem cell-like state by being forced to express genes and factors important in maintaining the defining properties.” In this study, the iPS cells were used with growth factors for over a month in order for the cells to gain the properties of adult lung cells.

Since their discovery in 2006, scientists at Carnegie Mellon University have turned these multicellular lung cells using various receptors. The team aimed to facilitate the growth of a gene called Nkx2-1, a gene characteristic of lung cells. Using a supplementary “receptor gene” that allowed green with the expression of Nkx2-1, the team at Carnegie Mellon University was able to detect the burgeoning iPS cells and ameliorate the other stem cells.

Interested in memes? Lung models? Write for SciTech!

scitech@thetartan.org
Improving meme accessibility for vision-impaired users

Cole Gleason
Ph.D. Student, Carnegie Mellon University

People suffering from visual impairments rely on screen reader software to use social media. However, current screen reader software is insufficient for those with visual impairments to read some online content, such as memes. Many memes don’t include alternate (alt) text, text which informs readers of what the image is depicting.

Carnegie Mellon University researchers created a tool to recognize memes automatically and apply premade templates of alt text that describes them. Now able to be read using screen reader software, memes can be enjoyed by even more people.

“If you’re blind, you miss that part of the conversation,” stated Cole Gleason, a Ph.D. student in Carnegie Mellon’s Human-Computer Interaction Institute (HCII), in a press release. Jeff Hightower, an associate professor in HCl, added, “Memes may not seem like the most important problem, but it’s a vital part of accessibility. It’s also something people who are visually impaired might need. People use memes, and so they should be made accessible.”

Social media platforms, where memes are usually shared, make editing alt text difficult. While some platforms like Twitter have the ability to add alt text, the feature is usually ignored, making alt text difficult. Often, a particular meme’s image is required for the identification of the overlaid text. Only one template describing a meme’s image is required for each iteration, so optical character recognition techniques allow for the identification of the overlaid text. This allows the complex feelings behind memes to be conveyed with text effects and music.

“Memes may not seem like the ‘accessibility issue’ to people who just see the visuals,” Gleason said. “Some of the visuals are behind the scenes.”

Gleason explained that adding alt text would kill the joke, so what’s needed is a way to communicate the humor translated. “One of the reasons we tried the audio memes was because we thought alt text would kill the joke, but people still preferred the text because they’re used to it,” Gleason said.

Moving forward, the main challenge for researchers is deploying the meme transcription software. It could be integrated into meme generation websites, but that wouldn’t replace alt text on social media. Gleason remarked that his team would have to persuade Twitter into adding a new feature, speculating that adding it might burden users, especially on smartphones.

Other Carnegie Mellon researchers are working on a browser extension to add alt text to images on social media sites, which could involve translating memes as well. Another project aims to insert alt text into image metadata, making the images more understandable to those who jump between social media sites. In a few years, the magic of memes will be accessible to more than just those with keen eyes, but to anyone who can hear.

Astronomers study over 300 young stars in the Orion Clouds

Astronomers study over 300 young stars in the Orion Clouds

Using the Atacama Large Millimeter/submillimeter Array (ALMA) and the National Science Foundation’s Karl G. Jansky Very Large Array (VLA), an international team of astronomers photographed over 300 young stars in the Orion Molecular Clouds region. These protostars develop in these clouds of gas and dust where leftover material falls into planet formation. This was the largest study of protostars ever conducted.

The team of researchers included nine million tweets and found that images were well hidden and seldom used. The researchers examined nine million uploaded images, the feature is in one million of them — in their estimation, only 0.1 percent of these images featured alt text. According to Gleason, basic computer vision techniques allow the team’s software to describe the images featured in each meme. The software can distinguish between categories of images such as celebrities or cartoon characters. Often, a particular meme’s overlaid text differs with each iteration, so optical character recognition techniques allow for the identification of the overlaid text. Only one template describing a meme’s image is required for each type of meme, and then, any required text is added in the meme. Despite the accuracy of transcription produced by the software, it is significantly more difficult to describe the intended meaning of a meme.

“One depended on the meme if the humor translated,” explained Gleason. “Some of the visuals are more nuanced, and sometimes it’s explicit and you can just describe it.”

One example of such a simple meme is the “success kid” meme. The alt text for one iteration of the meme is: “Told mom I had a good day. Overdue text on top. 8th grade boy.” In another iteration, the text reads: “Told mom I had a good day. Overdue text on bottom. Still got awesome presents from Santa.”

The team of researchers also developed a platform that translates memes into audio as opposed to text. The platform allows meme creators to associate sounds with meme formats using a simple drag-and-drop interface. This allows the complex feelings behind memes to be conveyed with text effects and music.

One of the reasons we tried the audio memes was because we thought alt text would kill the joke, but people still preferred the text because they’re used to it.”

The Tartan >> February 24, 2020

The Tartan
Spring sports round-up as mid-semester nears

The men’s swim team performed exceptionally well, with first-year Alex Chiu setting a school record in the 100-yard butterfly with a time of 49.29 and Britton surpassing his own momentum-losing swim in 48.25 to top the podium. Their performances allowed both athletes to provisionally qualify for the NCAA Championships in the event. Ducat then hosted his seed time in the 200-yard backstroke by over nine seconds, setting a new school record of 2:03.61, giving him a chance to be invited to the NCAA Championships. First-year Aleksandr Tarasenkov also provisionally qualified for the NCAA Championships by dropping four and a half seconds in the 200-yard IM time trial, finishing in 2:00.65. A third Carnegie Mellon men’s swimming record came from the 400-yard medley relay consisting of Britton, Daniel, Rau and Hawke, who finished their time trial in 3:17.90.

After the start of a successful winter semester with a win in the NCAA Championships over the Bucknell for their tune-up. The men’s swim team traveled to Roanoke last weekend. They raced in Baldwin Wallace University, where the team placed fifth out of five teams, and this past weekend, the team traveled to Bucknell for their tune-up. In a similar start as the women’s team, the men’s team and field team beat Case Western in the Battle for the Obelisk. At the Nike Elite Meet, the men’s team placed first, coming in at 1:45.5 points higher than second-placed Washington University. At the Balden Wallace and Lee-McFarland between the men’s, day-by-day, the men’s team placed second out of four teams, only losing the NCAA Championships to the NCAA Championships.

CMU triumphs over Case Western Reserve to go 8-1

Top highlights from this week’s cricket

CRICKET, from A10

Australia vs South Africa

Ashton Agar’s hat-trick steered Australia to a romping victory against South Africa in a low-scoring T20 game. Previously known for his partnership with the late Phillip Hughes and his 98 runs at Trent Bridge that saved the Australian batting collapse, Agar struck again with an outstanding hat-trick, the second Australian bowler to T20 internationals against South Africa, giving England in the right place at the right time,

England vs South Africa T20

After last ball thrillers in Dutch and East London, England won the series in a thriller at the final at Centurion, beating the home side for the first time since May 2019. The ball flew out of the Centurion ballpark due to its short boundaries and power-hitting from fiery bowlers. Captain cool, Eoin Morgan, led the side with an unbeaten 57 runs, with Jonny Bairstow and Jos Butler chipping in with notable contributions. In the second T20, Ben Stokes and Moeen Ali claimed the ball over the top to give England an explosive finish to cement their daunting total of 204 runs in style.

Underdogs Bangladesh beat India U19

Amazing capacitancy and tenacity from Quinton de Kock’s strong partnerships with Temba Bavuma, along with Dwaine Pretorius’ patient batting, gave South Africa something to build on. The new talents that we have seen...
Colin Daniel batted his seed time by over nine seconds in the 200-yard breaststroke to set one of several school records achieved at Kenyon College.
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Last week in this series I started with Korean cinema, since Parasite had just won best picture, and I praised Korean films for being over-the-top in a way that’s believable and really entertaining. Then I realized that statement also describes a lot of Japanese films, so it made sense to explore Japanese films for the next installment of this series. The Japanese film industry has been thriving for a good amount of time, and it’s a shame that the technical achievements aren’t more well known to people.

For anyone who’s really into movies, the name that often pops up in discussions of Japanese cinema is Akira Kurosawa. He is my personal favorite director, and I’ve seen almost all of his films. There are whole books and video essays about why he’s so great. Star Wars, a few late Westerns, and many other American films and directors, including Martin Scorsese, are influenced by him.

Every single one of his films is visually arresting and distinct. The camera movement, lighting, and, in his later films, color, all come together to make every shot look like the watercolor paintings he often used as a visual reference. The editing is also seamless. There’s a saying that the best editing is the type where you don’t see it.

Kurosawa’s movies are the best examples of that. Every Frame a Painting on Youtube has a really good video about the visuals and movement in Kurosawa’s movies and he articulates it way better than I can.

There is a distinct theatricality and sense of grandeur to his films, which makes sense because he has adapted a lot of Shakespeare’s stories. Throne of Blood is based on Macbeth, The Bad Sleep Well is based on Hamlet, and Ran is based on King Lear. He also directs actors to be larger than life, and combining that with the visuals creates an experience that is so rewarding and satisfying.

If you want to delve into his filmography, I would start with his samurai classics. My favorite of the bunch are Rashomon, Seven Samurai, The Hidden Fortress (aka Star Wars), and Sanjuro. Ikiru, High and Low, The Bad Sleep Well, and Stray Dog don’t feature samurai, but they are still awesome. My favorite of his films is Ran for which he got a best director nomination in 1986. This is a great one to build up to because it is a culmination of everything he does best and then some.

Another influential director, and one of Kurosawa’s peers, is Yasujirō Ozu. He
is the man who famously defied all the “conventions” of the time, like not using over the shoulder shots and breaking the 180 degree rule. But his films are sort of the opposite of Kurosawa’s. They showcase a different type of great directing that can still be cinematic.

Whereas Kurosawa is theatrical in his presentation, Ozu is more intimate and minimalist. For example, his best film, Tokyo Story, is mainly dialogue driven and slow-paced. The intricacies of the family drama are the highlight of the film, and plot beats are not the focus. Everything he does is a clear effort to make the viewer focus on the characters as much as possible. I haven’t seen a good chunk of his filmography, but An Autumn Afternoon and Floating Weeds are also both great films.

One common, silly stereotype about Japanese cinema is that it’s all weird, probably driven by people finding YouTube videos of absurd reality TV, commercials, and out-of-context scenes from certain movies. But Japanese horror films embrace the discomfiting, existential weirdness, and that’s what makes it so effective for me. That’s going to be off-putting for a lot of people, but if you find that entertaining, then here’s a list of Japanese horror to watch.

My favorite J-horror film is Audition, directed by Takashi Miike. The story follows a widower who creates a fake audition to find a new partner for life and how progressively worse it gets. It’s stomach churning and stressful in all the right ways, and it’s bizarre in a way that makes it more frightening. Miike also directed Ichi the Killer, which is about a sadomasochistic yakuza enforcer. It’s one of the most perverse, violent, and horrifying things I’ve ever seen that makes me laugh uncomfortably.

Sion Sono is another director with great J-horror under his belt. I personally didn’t like Suicide Club as much, which is a story about police investigating a string of suicides, but I know some people will get a kick out of it. However, Riaru onigokku, or Tag, is really riveting and a great, intense blend of sci-fi and action.

The Ring was a remake of the 1997 Japanese original, Ring. The Ring is fine, but it’s still the more standard, American, in-your-face horror. Ring, on the other hand, is a psychologically challenging and made it hard for me to sleep after watching it. Even though it’s more subtle, it still manages to be stranger and more twisted than the American version by a long shot.

The film also has an interesting exploration of a common theme in many Japanese films: the forced modernization of Japan post-World War II and its clash with Japanese tradition. It’s a common existential theme that has been explored through films as far back as Yasujiro Ozu. In Ring, it’s used to a chilling effect and shows how that clash has impacted the collective mindset of Japan.

If you have always hated The Hunger Games like me and wished the movie was only about the game, then Battle Royale is the movie for you. Japanese action is insane, and the stuff I’ve seen is all really brutal and jaw-dropping. 13 Assassins, also from Takashi Miike, is an awesome historical action film and has a great 45 minute ending battle.

Versus is a really cool zombie action film shot on a low budget. Killers, which is an Indonesian and Japanese joint effort, is a really intense action thriller. For some older ones, Lady Snowblood and Harakiri are excellent action dramas that give Kurosawa a run for his money. You can also never go wrong with any of the Godzilla movies released over the years.

Of course, anime should be given attention. Studio Ghibli is the most famous anime
Ghibli is a studio with Hayao Miyazaki being the most recognized director. If you haven’t seen *Princess Mononoke*, *Spirited Away*, *Howl’s Moving Castle*, *Kiki’s Delivery Service*, or *My Neighbor Totoro*, those movies are a good place to start.

Ghibli also had Isao Takahata, who co-founded Ghibli with Miyazaki and passed away two years ago. He directed *Grave of the Fireflies*, which made me ugly cry for 20 minutes. The movie is so devastating that they had to release *My Neighbor Totoro* alongside it so that audiences could watch something uplifting after crying. He also made *The Tale of Princess Kaguya*, which has a really unique animation style for Ghibli and is unlike anything I’ve seen.

While Ghibli is a studio with the most consistent filmography, there are loads of other great anime films. *Akira*, which I talked about at length before, is a great cyberpunk thriller, as is *Ghost in the Shell*. Satoshi Kon directed *Perfect Blue* and *Paprika*, which are both amazing, fantastical, psychological dramas. *A Silent Voice* is one of the best anime movies to come out in the past few years, and I thought it was a Ghibli film at first.

Finally, I am going to mention my favorite contemporary Japanese director: Hirokazu Kore-eda. He makes some really great, humanistic dramas that explore themes about family. *Like Father, Like Son* takes a switched at birth premise and actually makes it interesting. *Our Little Sister* is a really moving story about a broken family. But my favorite film is *Shoplifters*, which is about a non-biological family in poverty resorting to shoplifting to get by. The film combines his exploration of family themes with themes about class consciousness.

Japan has a really well established and influential film industry that is continuing to thrive. The growing popularity of anime is also helping a lot of Japanese films gain recognition, and hopefully, directors like Hirokazu Kore-eda get some more recognition in the U.S. For the next installment in this series, I will talk about Indian movies, and no, that doesn’t mean only Bollywood movies.

Other notable movies:
- *All About Lily Chou-Chou* (Shunji Iwai)
- *Woman in the Dunes* (Hiroshi Teshigahara)
- *Hausu* (Nobuhiko Obayashi)
- *Sonatine* (Takeshi Kitano)
- *Noroi* (Koji Shiraishi)
- *The Bird People in China* (Takashi Miike)
Into the Woods was only the second play I’ve seen in person and the first play I’ve seen here at Carnegie Mellon. As you’d expect from a production from the School of Drama, the acting, singing, and productions values were all far superior to the one high-school-level play that my whole high school was forced to watch. My high school’s rendition of Ragtime was certainly engaging in its own right, but it pales in comparison to this grand rendition of Into the Woods. After watching such a magnificent performance, I just regret that I haven’t watched more of the School of Drama’s plays in the year and a half I’ve been here. With that said, I am eagerly looking forward to watching more of its excellent plays in the future.

Into the Woods features an ensemble cast in which the majority of them play characters from four prominent fairy tales: “Little Red Riding Hood,” “Cinderella,” “Jack and the Beanstalk,” and “Rapunzel.” For example, Georgia Mendes portrays Cinderella and Khailah Johnson plays Little Red Riding Hood. There are a few original characters such as a baker, played by Ben Cherington, and the narrator and the baker’s dead father, both played by Daniel Neale. Concerning the plot adapted by dramaturg Sydney Isabelle Mayor, some of the themes include family, coming-of-age, and transient, toxic, and shallow love. In addition, it skillfully alternated between a serious and hilarious tone at a moment’s notice, and it was an intriguing subversion of the four aforementioned fairy tales. Into the Woods seamlessly interweaves these stories with one another and its own overarching story. The story revolves around the baker and his wife, played by Allison Ferebee, who are desperate to have a child despite their inability to have one. Cate Hayman’s Witch, adapted from the witch from “Rapunzel,” reveals that the baker’s father had wronged her which leads her to place a curse on his family making future childbirths in the family impossible. The Witch asks the baker and his wife to seek out four objects from the four central fairy tales. These tales all play out in a vaguely similar way to the versions most of us are familiar with, but there are many surprising twists and darker and more cynical modifications. All the characters embark into the woods on their own quests, thereby setting the stage for a host of interesting and well-acted interactions.

By the end of the first act, most of the characters, sans the Witch, are content with their lives. However in the second act, a giant whose husband was murdered by Jack in his bid for gold from the giants’ home in the clouds seeks vengeance against Jack, and ends up killing, sometimes indirectly, most of the characters. I am a sucker for meta moments in any type of media, so one of my favorite death scenes in the play was when the Witch took offense with the narrator’s supposedly biased portrayal of her and sacrificed him to the giant. The other characters object on the grounds that only the narrator knows the story; therefore, after his death, the characters are forced to make choices on their own without the narrator’s aid. In the end, the baker, Cinderella, Red Riding Hood, and Jack slay the giant and decide to live together happily ever after along with the baker’s child.

As many have pointed out in the past, the original iterations of most of Grimms’ fairy tales were actually quite dark and creepy. Into the Woods makes no attempt to hide these dark undertones, and in fact, it makes them darker and more cynical.
For example, the Wolf from Little Red Riding Hood is made far more predatory than he is in most modern adaptations of the story. Early in the story however, the Wolf is killed by the baker and Granny, and the Wolf is then skinned and turned into a fur coat which replaces Little Red Riding Hood’s trademark red cloak. Trever Clarida pulls double duty by playing both the Wolf and Cinderella’s Prince, a strong condemnation of the Prince’s predatory and vile tactics employed both in the original fairy tale and more explicitly in Into the Woods. Both Rapunzel’s and Cinderella’s princes are unfaithful, insincere, and selfish, a subversion of their wholly positive natures in the original fairy tales.

As for the songs written by Stephen Sondheim, they were all clever, catchy, and heavily contributed to the musical’s plot. I had never before seen a musical composed almost entirely of songs. It would not be an exaggeration to say that there were only a few minutes of scenes that were not musical numbers. I found it very impressive how Sondheim stuffed so much meaning, both explicit and implicit, and emotion into each song. Some personal favorites of mine included “Agony” and “Agony (Reprise)”, two humorous and intentionally overly dramatic duets featuring the princes of Rapunzel and Cinderella and “Last Midnight”, a somber solo performance from the Witch which humanizes her and explains her actions without justifying her vengeful and cynical attitude.

Although I have watched film musicals in the past before such as Les Misérables and Frozen, I had not realized before that the discrepancy between a film musical and an actual musical would be so large. I was mesmerized by the atmosphere and the feeling that this was a wholly unique performance. Although I had some experience with enthusiastic audiences from the opening nights of Star Wars: The Force Awakens and Avengers: Endgame, I felt more immersed in the experience due to the increased physicality plays possess as opposed to films. It was certainly a wonderful experience and something that I will never forget.
“Swipes of Color”

swipes of color paint my eyes
in broken brushstrokes, green and blue.
the coating of a thousand lies

sat handsome, tall and wise,
staring at me in silent moons.
swipes of color paint my eyes

in the rays of its moonlight,
when I chose to stare back at you.
the coating of a thousand lies

clawed in detailed, demented skies.
oh, how I’d love to be held by you!
swipes of color paint my eyes

in strokes of red, smothered dry
when you rose and left a lingering tune,
the coating of a thousand lies.

in shattering loneliness I will cry
into you a green and blue lagoon.
swipes of color paint my eyes,
the coating of a thousand lies.
This past Valentine’s Day, reggae punk rock band Ballyhoo! released their EP, Fighter. Since the band started in 1995, they have experimented across genres and with various sounds. Fighter leans mostly into punk rock with strong reggae influences.

Before diving into the tracks, the album cover deserves special recognition. The band’s name is stylized like Sega’s logo; the title and artwork are obvious nods to the Street Fighter franchise. It definitely differs from their previous beach-related album artwork, and I probably wouldn’t guess the genre correctly if I were presented with just the EP cover and no knowledge of the band. Still, I found myself intrigued by the stylistic change and am curious to see if this will be a trend as the band’s career continues.

“Fighter” (7.5/10): The EP kicks off with the title track. This was the only song from the EP that had not been formerly released. It’s an encouraging feel-good anthem that sends the message that “you are a fighter” who can take control over your own life. Is it cheesy and cliche? Yes. Is it my favorite release from them? No. But is it a fun track that I’ll keep in mind when I need a pick-me-up? Definitely.

“Dark Sunglasses” (8/10): This was one of two songs released in their single, Sounds of Summer 19, this past August. I actually first thought it was a catchy summer single that wasn’t anything too remarkable, but the track’s grown on me since then. Scratching below the peppy melody, I found it wasn’t quite the happy-go-lucky summer track I had originally written it off to be. Maybe we haven’t had to hide injuries from a drunken bar fight behind dark sunglasses, but surely, we can all relate to losing control over our lives, left to deal with the consequences.

“California King” (8/10): This was the other song from Sounds of Summer 19. Compared to “Dark Sunglasses” and the rest of the EP, it leans more pop lyrically and melodically. It’s a nice contribution to the EP that contributes enough contrast.

“Renegade” ft. Ted Bowne (9/10): This song closes off the EP. The lead of Passafire, Ted Bowne, features in the song’s bridge. Passafire also toys with various music genres, but its take on reggae-rock tends to lean more towards reggae than does Ballyhoo!’s. The two bands had collaborated with Bumpin Uglies in the track “Hard Liquor” in 2018, so I was immediately intrigued since the second Ballyhoo! dropped this song as a single last May. This is easily my favorite song from this EP and finishes it strong.

Overall, I’m content with the EP. Was it my favorite release? No. Then again, their last major album, Detonate, is going to be tough to beat. It’s been two years since then, and I’m excited to see what the band has next in store.
“So Long”

I walked the boulevard as evening fell
With New York City shining in my eyes;
The light extending far as I could tell,
As if a trail of blazing fireflies.
But as I strolled my feet did halt abrupt
As, surging forth from deep within my heart,
A flood of pure emotion did erupt:
A wave of gladness sweet and sorrow tart.
Beside the painful thoughts of letting go,
The joyful mem’ries of each hour passed
Live on; I know quite well but, even so,
Lament that blissful day did end too fast.
So long as New York’s embers in me burn
Keep watch for me for one day I’ll return.
A Review of the Long-awaited Sequel to *To All the Boys I’ve Loved Before*
After the release of the first movie, fans called for another cheesy teen romance, and the creative producers of this movie definitely delivered. But instead of leaving you with a warm feeling of hope and love, this movie somehow manages to inspire frustration and incite annoyance.

To All the Boys: P.S. I Still Love You, which can be streamed on Netflix, is the second movie in a series based on the book trilogy written by Jenny Han. It was directed by Michael Fimognari, and the third movie is already in production. But the real question is: “how?” How are they going to make a new movie when there was barely enough content to fill the second one?

Advertised as a romance, To All the Boys: P.S. I Still Love You had me not only questioning the storyline, but also the concept of love itself. This movie follows Lara Jean Covey (Lana Condor), as she navigates through her first relationship with Peter Kavinsky (Noah Centineo). To add more strain to their relationship, Covey’s sixth grade crush John Ambrose McClaren (Jordan Fisher), returns into her life.

With a childish plot and no character development, this movie merely brushes over the criteria of what constitutes a movie. This movie picks up right where the first one left off, and we begin to see the cracks in their relationship. Covey and Kavinsky’s relationship begins wavering under the stress of teenage angst and unrealistic expectations.

Lara Jean is portrayed as needy and naive. The directors went out of their way to demonstrate that this was her first relationship, but as a result, she is seen as an insecure girl with seemingly no understanding of how the world works. Even though she might not have first-hand experience, stories and general societal norms should have added structure to her decisions and guided her actions. However, Condor delivers a convincing performance and does a great job in projecting Covey’s anxieties.

The largest issue with this movie is the lack of communication transpiring between the characters. Drastic decisions seemed to be made without sufficient discussions or thoughts. Most of the events seemed sudden because of the absence of meaningful dialogue. Communication is a pillar in any relationship, and the weakness of the script often leaves the audience questioning what just happened. This is unfortunate because Lara Jean’s inner monologue is sometimes overlaid, but the movie does not capitalize on that. They could have used this opportunity to provide deeper insight to her decisions and emotions. Instead, we get brief narration and reflections on her life.

There is no one cohesive storyline that manages to encapsulate Lara Jean’s struggles to choose a man. We get many small, mildly related scenes that either highlight a strength or a flaw of each of her love interests.

The plot operates on a surface level, which does not allow the audience to make significant attachments to the characters. Furthermore, the secondary characters do not really affect the main storyline; instead, their own individual stories get partially told. For example, we partially watch Dr. Covey, or Lara Jean’s dad, fall in love, but at the expense of watching him interact with his daughters. Similarly, aside from her slightly devious actions, Kitty, her sister, adds almost no significance to the movie. Her presence is just annoying and every time she speaks, she reiterates one point: the fact that she set her older sister up in the first movie.

It almost seems as if there are too many simultaneous story arcs being built, with none of them being particularly successful. Since we see no significant character development and navigation through each struggle, it becomes
harder to resonate with the characters. In terms of the main storyline, it is hard to fully support Covey’s relationship with either boy because they all seem juvenile and not ready for a relationship.

We watch her and Kavinsky fight and make up, then passive aggressively forgive each other. And we watch her and McClaren mildly flirt throughout the movie. Then within the last 30 minutes of the movie, all of her small issues blow up. But this does not last for long because almost immediately after, the scene changes and the mood completely changes too.

After very little character growth and conflict resolution, Lara Jean still ends up making a decision based seemingly on a gut feeling, and the ending of the movie is very reminiscent of that which preceded it. Her options were either McClaren or Kavinsky, and although they were both supposed to be great options, they were both immature and selfish.

Kavinsky managed to convince the world that he would be a great boyfriend in the first movie, but he soon fell short. He is both arrogant and insecure, jealous and hypocritical. He does have some cute moments, but they are quickly overshadowed by his negative actions. Centineo delivers a mediocre performance, and he loses the spark that made him so lovable in the first movie.

McClaren is supposed to be the cute, nerdy love interest. But his entire character consists of flirting with Covey or bashing on Kavinsky, which is highly unrealistic, because if he did not know that she was dating Kavinsky, why would he spend so much time bashing an old friend from middle school?

But who did she end up with at the end of this movie? For that information, you will have to watch this tolerable, teenage romance movie for yourself. And to find out how Covey’s story ultimately ends, you will have to stay tuned for their third, and final, installment.
a way too intricate ranking of CMU buildings

written by Sujay Utkarsh | Publisher
photos and layout by Alexandra Yu | Pillbox Editor

I’m not an architecture student, but I do have eyes and opinions on what looks good. I also like buildings and maximizing the utility of a space. So I thought it would be a fun, relaxing, and harmless exercise to spend a little bit of time ranking the various buildings on the main part of campus. This is all my personal opinion, and honestly, my opinions on this are not serious.

Tepper - I’m dunking on the home of my major, but I don’t like Tepper. The inside is somewhat interesting, but I hate how much glass there is in many parts. It makes me feel really paranoid. From the outside, it’s an eyesore. The design of it is supposed to look sleek and modern, but it just looks really bland and there isn’t much going on with it. Also I don’t like how access for study rooms is restricted to just people who are enrolled in Tepper. Yeah, sure, I get to access them, but I don’t like that exclusivity. It’s a contradiction to the constant, disingenuous reminder that the school is “interdisciplinary.” Everyone should have equal access. I don’t mind master’s students getting their own space as much. This really is the type of building a pretentious billionaire would want to have his name on.

Scaife - If we’re gonna talk about visual eyesores, Scaife is another one. I’ve heard people say it looks like a prison, but that’s an insult to prisons. It does have the same feeling as one though. That being said, no one goes in there a lot of the time, so it is a nice place to cry if necessary. The building shares a name with xenophobes, if you want to feel more sad as you cry.

TCS - I’m going to dunk on this before it even opens, but that also looks like it’s gonna be an eyesore. It’s in the close vicinity of Tepper, so that doesn’t help it.

Doherty - This building is a mess. The design is inconvenient at times. Sometimes it’s hard to remember how to get to different parts of the building. If you’re a graduate student, I don’t even know how you make it to the third and fourth floors. It looks kind of bad, but it’s older so it gets a pass. The newer extensions are kind of unfortunate. Also don’t go to the basement levels of Doherty. You’ll probably get heat stroke.

Skibo - I am not an athlete, so I don’t care.

Gates - If we’re gonna talk about buildings from pretentious billionaires, here’s another one. The ratio of glass is better but some parts are still too “glassy.” It also has a major issue of exclusivity like Tepper does. The garden patches are nice though, and the Pausch bridge entrance is pretty cool. I don’t know why the third floor isn’t just labelled the first floor. The helix is cool, but I don’t get the point of having it. Also, who decided there would be no right angles in this building? I’m sure that wasn’t Bill Gates’s idea when he was donating the money. If it was, then that was his second worst philanthropic idea, right after the millions he spent lobbying for charter schools. Also, the inside smells like the hopes and dreams of CS majors died there.

Morewood - The building just doesn’t look great. The garden near the turnaround is a great place to sit and relax. Inside, the smell of the Underground really wafts around. If you’re in there a lot, which I unfortunately am, you get used to it, but it’s still not great. The interior color design is bad. The Underground redesign is cool, but it lost a lot of the charm of the old interior, even if the new design is probably more sanitary. The makerspaces are pretty neat, although it’s unfortunate that access is limited. CaPs is in there, so that’s important. University Health Service is chill.

Hunt - For a library, this building also has too much glass. I also work here, so it’s fun to chill on the first floor. However, you all are really bad at putting books back. Is it that difficult for you all to read the numbers on the spine of the book and, I don’t know, place them in order? It’s really easy to do. Anyway yeah, Hunt’s design is fine. It’s just a rectangular prism of stress.

Warner - This building looks alright, but it’s placed this low because I have to go here to replace my ID every time I lose it, so it’s a place of negativity for me.

Cyert - This is another all glass building, but most of the glass has a very dark tint, so it’s a little better. Tint your glass buildings, Carnegie Mellon. This is another administrative building,
so it contains important administrative stuff. The actual design of the building is a bit messy, but nothing to be super upset about. It’s cool they made a building on a hill like that.

Scott Hall - What’s with the glass on this building? It’s glass overload. I don’t like glass like that. If it’s a skyscraper, that’s one thing. But these small buildings look like mirrors, and you can see what everyone is doing because they’re still at a level where I can see things. Putting all that aside, the design over the hill is pretty neat. The interior also has a cool look, and the sky light in the main dining area is pretty rad. That’s the part of the building where the glass makes sense.

Margaret Morrison - This building is a bit confusing, but I like the look from the outside. The interior is a bit shabby, but the newer classrooms are nice. I like the area near the tennis courts with the trees where you can sit at the tables outside. I play music here a lot, and the rooms are generally well suited to that. The building is also a giant L, which coincidentally is what the Carnegie Mellon experience is.

Hamburg - I’ve never been in the building. The outside entrance with the driveway is really great, and it’s easier to tell UberEats drivers to pull into there instead of wait outside Tepper.

ANSYS Hall - This building is also glassy, but the workspaces are really nice. It seems like they’re all open access. I’ve walked into random parts of the building and haven’t had to hear the sad beep I get when I scan my ID and it gets rejected. I’ll give the glass a pass on this one because even though it’s an engineering building, anyone can come in and use the space, which is how it should be.

Hamerschlag/Roberts - A lot of the interior looks weird, though Roberts is better. The floor connected to Scott Hall looks cool with all the equipment, but then you take half a flight of stairs up. Then, it’s miserable. I had a terrible differential equations class there, so that experience is in my brain. The rotunda is wonderful, and I love going up there.

College of Fine Arts - This is a really architecturally pleasing building, and the first floor is gorgeous. It’s a shame the second and third floors don’t live up to that. The recording booths on the third floor are incredible.

Purnell - I get lost in this building a lot, so subtracting a few points for that. However, if you want some free live music 24/7, the main lobby of Purnell will provide you constant entertainment. I don’t go in there very often, but it’s pretty easy to have access to every part of the building from what I have seen. The actual building has some cool design. The entrance to the lobby looks really fancy, and I like the pillars and how long it is.

Porter/Baker - It’s not the best looking in any way, but I appreciate it regardless. The redesigns of the classrooms are actually useful. Rolling down the hall in chairs is really fun at night. Also, some shots in Mindhunter were filmed here, so that automatically makes it cool.

Newell Simon Hall - The entrance to Newell Simon from the bridge and from the front are really cool. Also, it has the famed iNoodle, and you know what? I like iNoodle, cockroaches and all. Great building.

Robert Mehrabian Collaborative Innovation Center - This building is also awesome. The whole design is great, and the glass doesn’t seem that bad to me in this one. The inside is really sleek in a good way. Plus, if you live on Fifth Avenue or Craig Street, CIC is part of a shortcut you can take to get to the far end of campus like Wean or Baker.

Cohon Center - I just really like this building. The interior looks really nice. I like the Kirr Commons area a lot, especially the skylight and the stairs. The Tartan office is in there. The gym is amazing, though I don’t know why the gym has to be the most “glassy” part of the building. Most of the UC food is edible, so that helps. I also like the parallel design with Purnell. The consistency is really cool.

Wean - This is the best building on campus. It’s got a library, even if it is kind of small. There is a lot of space and secret quiet spots. The entrance from the fifth floor near La Prima looks like a turtle, and who doesn’t love turtles? Also Wean has La Prima. There’s no contest. Wean is objectively the best building on campus.

So I think that’s all the buildings I could remember. I don’t know why I did that. That took longer than I thought it would.
Aries
March 21 - April 19
Most likely to...
Pre-game before their exams
Cosplay as a bagpiper
Steal all of the soups at ABP
Hack into the SIO system and change their grades

Taurus
April 20 - May 20
Cry to Big Thief in bed
Create multiple sinkholes
Commit arson
Steal their friend’s ID card to buy a UG brownie

Gemini
May 21 - June 20
Start an Overheard comment war
Match with their TA on Tinder
Get caught in the steam tunnels
Actually sleep at a reasonable time

Cancer
June 21 - July 22

Leo
July 23 - Aug. 22

Virgo
Aug. 23 - Sept. 22

Libra
April 20 - May 20

Scorpio
Oct. 23 - Nov. 21

Sagittarius
Nov. 22 - Dec. 21

Capricorn
Dec. 22 - Jan. 19

Aquarius
Jan. 20 - Feb. 18

Pisces
Feb. 19 - March 20
Schrodinger
by xkcd

Website: https://xkcd.com/2250/
Spring Festivals

made by Kian Nassre | Staffwriter

Across
01. Morsel
07. Babylonian god
10. Spring festival of D.C.
12. Spring festival of pagans
13. Rail line SE of Pitt.
14. Prefix meaning “high”
15. Milk product
16. Vitamin B3
18. Regret
19. Unit now called siemens
20. Cool wind
21. Prefix meaning “mars”
23. Source of Blue Nile
25. Bean used like vanilla
27. Place for pickup baseball game
29. Accord
30. “Uh-huh”

Down
01. New or Old
02. Edible thistle
03. Spanish Mrs.
04. Norse god
05. Online auction site
06. Thai festival
07. Without a doubt
08. Persian New Year
09. Sizeable ordinal
11. Hindu festival
14. Having a handle
17. Moon of Jupiter
20. Act that created Canada
22. Rice-a-____
24. On the ocean
26. Picnic insect
28. Used to row

Answers to crossword from Feb. 17

Across.
01. Hic
05. Emo
07. Slaughter
11. Iowa
13. Aoki
14. Chi
15. Civil
17. Hasbro
19. Items
21. Disc
22. Florida
23. Ohio
24. Oil
25. Pain
27. Droid
29. Angst
31. Niger
33. Oir
34. IO
35. Turned On A Dime

Down.
01. Hoo-Has
02. CSA
03. Audi
04. Lek
06. Michigan
08. Haiti
09. Toledo
10. Ribs
12. Wisconsin
16. Virginia
18. RFID
20. Maine
25. Parts
26. Igor
28. Diode
30. Tree
32. Rhea
ongoing

Orchid and Tropical Bonsai Show: Out of This World Until 3/8/20
Phipps Conservatory

Into the Woods Until 2/23/20
Purnell Center

3/02/20 - 3/08/20

AB Presents: Hannah Hart 3/4/20
6:30 - 8 p.m.
McConomy

Killer Partners Week 3/6/20 - 3/12/20
Row House Cinema

Pittsburgh Arts & Lectures: Esi Edugyan 3/9/20
7:30 p.m.
Carnegie Music Hall of Oakland

3/16/20 - 3/22/20

The 2020 Pittsburgh Japanese Film Festival 3/20/20 - 4/2/20
Row House Cinema

Philharmonic Soloist Competition 3/21/20
6 - 8 p.m.
Kresge Theater

ScottyCon: Old-School 3/22/20
11 a.m. - 11 p.m.
Cohon Center
TARTAN PLAYLIST

all the feels

layout and playlist by Robyn Lee | Visual Editor

PLAY

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<tr>
<th>SONG</th>
<th>ARTIST</th>
<th>ALBUM</th>
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<td>“00:00 (Zero O’Clock)”</td>
<td>BTS</td>
<td>Map of the Soul: 7</td>
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<tr>
<td>“In And Out Of Love”</td>
<td>Oh Wonder</td>
<td>No One Else Can Wear Your Crown</td>
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<td>“Last Time”</td>
<td>Anson Seabra</td>
<td>Single</td>
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<td>“fomo”</td>
<td>EDEN</td>
<td>no future</td>
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<td>“Collision”</td>
<td>Hayden Calnin</td>
<td>Dirt</td>
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<td>“17”</td>
<td>Julia Michaels</td>
<td>Inner Monologue Part</td>
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<td>“Winter Flower”</td>
<td>Younha, RM</td>
<td>Unstable Mindset</td>
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<tr>
<td>“Come and See Me”</td>
<td>PARTYNEXTDOOR, Drake</td>
<td>Single</td>
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<td>“Nikes”</td>
<td>Frank Ocean</td>
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<td>“Feels”</td>
<td>Kiiara</td>
<td>low kii savage</td>
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<td>“Sad Forever”</td>
<td>Lauv</td>
<td><del>how i’m feeling</del></td>
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