Conflict Kitchen’s Palestinian theme causes contention

The concept for Jon Roush and Dov Weiss’s newest venture — a restaurant at which Pittsburgh police agents in locating and arrest-Conflict Kitchen’s Palestinian theme causes contention

Conflict Kitchen, a restaurant opened by a Carnegie Mellon professor of art and former student, recently announced plans to feature Palestinian cuisine from a country with which the United States is in conflict. Roush and Weiss, an associate professor of art at Carnegie Mellon and alumnus (CFA ‘10), respectively, were surprised when their first “curtain-raiser” of the restaurant didn’t stir the conversation that they were hoping for. But, upon opening their latest venue, inspired by the people and culture of Palestine, they have a conversation of a different kind. Over the summer and the past few months, the conflict with Palestine has reached time and space over and into the Pittsburgh community. The interesting thing is that 10 percent of the reactions that we’ve heard — phone calls, emails, and comments from both Pittsburgh, the national community — have been positive,” Weiss said. “That doesn’t mean we’re winning the argument, because that’s not our intention.”

“Kingsford develops genetic data searching algorithm,” SCITECH

Pennsylvania Attorney General Kathleen Kane announced an arrest of eight right-wing Pakistani protesters, including student Ahmad Mansoor, who had rented a room for his master’s degree in art at Carnegie Mellon, was arrested on charges of child pornography possession and distribution. The arrest took place on Carnegie Mellon’s Oakland campus with the help of the Carnegie Mellon Police Department and the Pittsburgh Police Department, according to the official attorney general’s civil police press release. Further details regarding the arrest on campus have not yet been disclosed.

Confident Kitchen’s dining room is located in a room at the Fence in the afternoon, as well as hundreds of students around campus for the evening. “We’re trying to talk to environmental organizations at Carnegie Mellon,” Chief Investment Officer Kennedy, who is also responsible for all investment funds managed by third-party vendors, said. “We’re trying to talk to the university’s endowment portfolio, “Carnegie Mellon manages cases concerning a specific student. In related to allegations involving sexual assault, the university manages cases concerning a specific student. In related to allegations involving sexual assault, the university will act with specific members of the university community when it comes to the university’s endowment portfolio,” Kennedy said. The university’s endowment portfolio is managed with a long-term, risk-managed approach. Using a combination of academic theory, quantitative analysis and informed market research, the university’s endowment portfolio locates the portfolio according to a long-term strategic plan, which is overseen by the university’s endowment committee.

Kennedy announced, “As we are allocated to invest-ment funds managed by thirdparty vendors who specialize in particular strategies. We believe this approach — with broad, global diversification and exposure to emerging and established asset classes — can help us to continue to strengthen our investment portfolio and provide students with access to the latest trends in the investment community.”

“Student arrests for child pornography,” CHELSEA DICKEN

Before making the official arrest on campus, police combated a protest in Mon- The concept for Jon Roush and Dov Weiss’s newest venture — a restaurant at which Pittsburgh police agents in locating and arrest-

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Campus Crime & Incident Reports

Alcohol amnesty/ underage drinking
Oct. 26, 2014
Univeristy Police and CMU EMS responded to the Intramural Field after a call for alcohol amnesty was made. Medical aid was provided, and because the call met the criteria for alcohol amnesty, no citations were given. Medical aid was provided.

Services theft
Oct. 27, 2014
A Carnegie Mellon student filed a theft report regarding her Carnegie Mellon ID card. The student said that she left her ID card unattended in the her Carnegie Mellon ID card.

Criminal mischief
Oct. 31, 2014
University Police are investigatng an incident of criminal mischief after they responded to Margaret More-

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Sexual assault awarness meeting in Allegheny June 2014. (Photo credit: Amanda Pollock)
The additive manufacturing process used for 3-D printing allows for the creation of intricate shapes.

Kingsford receives grant for genetic data searching research

A4 • thetartan.org/scitech The Tartan

Mammoth skeleton

LeDuc studies significance of cell signaling

Science and Technology

Kingfisher receives grant for genetic data searching research

By now, you’ve probably heard about a marginal discovery of a mammoth skeleton at a construction site in Ribet, France. It is one of the largest found in Europe and the only one in the United States. The mammoth was about 16,000 years old when it died of natural causes.

Scientists have already begun to analyze the DNA from the mammoth’s bones, trying to learn more about the species and its environment. The results of these studies will help improve our understanding of prehistoric life.

DNA from the mammoth’s bones shows that it was an Asian mammoth, related to the modern woolly mammoth. Researchers hope to use this information to better understand the evolution of the species.

The mammoth’s teeth contain a layer of material called dentine, which is harder than bone. It was used by early humans as a tool for cutting and shaping bone.

The mammoth lived in a cold climate, as evidenced by the presence of ice. Researchers hope to learn more about this climate and how it affected the mammoth’s behavior.

Researchers have also found that the mammoth was related to the elephant, another large mammal. This finding supports the idea that elephants and mammoths are closely related.

The mammoth’s large size and long lifespan make it an important subject for study. By learning more about these animals, researchers hope to gain a better understanding of the history of life on Earth.

Science and Technology
Military research at academic institutions raises questions

The researchers found that confidentiality of military research was somewhat alluded to in the technological odyssey, but this edge came with some inherent drawbacks. Many groups who define themselves in opposition to American policies or the military itself may argue that such research reduces the potential for thinking through possible levels of technology.

Mechanics play important role in cell communication

Over the past few years, the 3-D printer has become extremely important, and the market has really been growing up. For example, in one study,3D printed human skin was used to test a new treatment for burns. The researchers found that the printed skin was able to heal as well as the real skin, which was an important breakthrough. In another study, researchers used 3-D printed organs to test new drugs. They found that the drugs worked better when tested on the 3-D printed organs than when tested on cells in a Petri dish.

The printer can certainly play a role in the future of medicine, but it is still early days. There are many challenges to overcome, such as long-term printing and the need for more reliable materials. However, the potential benefits are clear, and researchers are working hard to make 3-D printing a reality. In the meantime, the excitement and possibilities of this technology continue to grow.

New 3-D printer types emerge

In addition, Froehlich’s Ph.D. candidate, Zeke Rosenbecker, discussed the potential of confidential research to shape military policy. He argued that confidential research could be a powerful tool for shaping military strategy, allowing the military to pursue long-term goals without fear of public scrutiny. He also suggested that the military could use confidential research to pursue new technologies that are in the early stages of development, without hesitation about the potential for public criticism.

Professor Solomon Bushuk, from A4

Professor Solomon Bushuk from A4 explained the importance of confidentiality in military research. He argued that confidentiality is essential to protect the military’s technological edge, and that it allows the military to pursue research that would otherwise be too risky to conduct. Bushuk also discussed the role of confidentiality in military innovation, and how it allows the military to experiment with new technologies without fear of public or political backlash.
Last week was Asexuality Awareness Week, which highlighted the importance of recognizing people’s unique sexual identities, even when these sexual identities do not conform to preconceived normal notions of attraction. ALLIES painted the Porch with the purple, gray, and white of the asexual pride flag and chalked sidewalk art all over campus to promote awareness.

Like all sexual and gender identities, asexuality exists on a spectrum. It is important to remember that sexual attraction, romantic attraction, and sex drive are distinct from one another in the asexuality (or “ace”) spectrum. For example, a person who is sexual may be attracted to someone romantically, but not sexually. Asexual may be attracted to someone physically, but not sexually. As well, asexual may not experience sexual attraction, romantic attraction, or sexual desire. It is important to remember that sexuality is something people have the right to define for themselves. If a person does not feel sexual or romantic attraction to whatever degree, others should respect and recognize that experience. The Tartan is thrilled to have been able to do so during Asexuality Awareness Week on campus.

Pittsburgh eatery Conflict Kitch- en recently launched a Palestin- ian menu and hosted a program of events that has incited debate within and outside the Pittsburgh community. According to its website, Conflict Kitchen aims to use food and conversation “to provoke thought about the polarizing notion of governmental policies and the power lens of media headlines.”

In addition to preparing Palestinian food, Conflict Kitchen also hosts events and distributes literature promoting Palestinian voices and ap- plication of the perspective on both culture and politics. It is a space for open conversation of interest, which provide the op- portunities of Palestinians in both the Palestinian and the United States. Statements range from culturally enlightening — “Our culture de- tains that the woman decides on her spouse’s — to patently idiocy — “How can you compare Israeli F-16s to 750-people gun-toting little Benjamin Franklin motorbikes in the world, to a few hundred homemade rockets?”.

The Palestinian focus has sparked conversations locally as well as out- side Pittsburgh. Though the eatery owners have said that the majority of responses have been positive, some national publications have published Conflict Kitchen as vividly anti-Isra- eil, even anti-semitic. The Wall- street Journal describes the eatery as a “flood cart that hands out free- and-propaganda.” The Sydney Morning Herald, in an article titled “The Heinz Endowment, of all entities, should be evaluated on its own merits and faults, not tied to blanket sanctions and delegitimized by both the public and the LGBTQA community at large.”

Conflict Kitchen in such a radical turn is dangerous. The restaurant may well be advocat- ing a particular viewpoint — and with all the consequences. "No reviews, no newsprint will be published in Conflict Kitchen as vividly anti-Israeli, even anti-semitic. The Wallstreet Journal describes the eatery as a "flood cart that hands out free-and-propaganda." The Sydney Morning Herald, in an article titled “The Heinz Endowment, of all entities, should be evaluated on its own merits and faults, not tied to blanket sanctions and delegitimized by both the public and the LGBTQA community at large.”

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Conflict Kitchen in such a radical turn is dangerous. The restaurant may well be advocating a particular viewpoint — and with all the consequences. Conflict Kitchen is giving voice to a subset of people and through them promulgating thought conversation. Protesting an interview with a Palestinian that naturally of- fers another counterview is a far cry from being wholly anti-Israel or anti-Semite. Many of the conversations of last week was Asexuality Aware- ness Week, which highlighted the importance of recognizing people’s unique sexual identities, even when these sexual identities do not conform to preconceived normal notions of attraction. ALLIES painted the Porch with the purple, gray, and white of the asexual pride flag and chalked sidewalk art all over campus to promote awareness.

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2014 elections are all in the family

Senator Mark Begich is the son of such candidates: Alaska incumbent lists just a few of many Senate candidates are related to may- this election, there seems to be noth- ing gridlock and the fact that, in 25 percent of voters that closely to be one of the most boring elec-

In response to Sandy Hook, the Maryland-based company Hardwire, LLC has created a line of bulletproof products, including bulletproof vests, helmets, and Bulletproof windows. These products are designed to protect those in law enforcement, active shooter situations, and those who are at risk of gun violence.

In conclusion, it was found that active shooter situations are becoming more common and that the need for protective equipment is increasing. The lack of these outsiders makes it more difficult to respond effectively to shootings when they occur. This eventuality will be inevitable and the public should be prepared to take action in order to combat serious health effects.

“The tragedy in Washington has stimulated a call for action from various gun control action groups, including Moms Demand Action (MDA). As stated by Shannan Watts, founder of MDA, ‘schools should be safe from the gun violence that kills 48 Americans every day,’ according to an MDA press release. However, as reported by CNN, the school shooting since Sandy HookEarly influences on Vietnamese culture...
Volleyball

On Saturday, the Carnegie Mellon volleyball team fin- 
ished off their regular season when they traveled to Allegh- 
ey College.

The Tartans quickly fell be- 
hind 2–0, losing the first two sets 16–25, 22–25 before ral-
laying back to tie the match at 2–2, with back-to-back 25–18 
wins. Unfortunately, Allegh-
eyy regrouped their composure 
and finished off the match 15– 
11 to win 3–2. Sophomore middle blocker Jackie Gibbons 
and defensive specialist Molly Higgins were dominant in 
both facets of the game, with Gibbons recording a team-
high 15 kills and game-high five blocks, while Higgins led 
the team with 27 digs.

The Tartans will now host 
The University Athletics Asso-
ciation (UAA) Championship 
beginning on Friday. Carnegie 
Mellon will open the tourna-
ment in the third seed.

Cross Country

The Carnegie Mellon men’s and women’s cross country teams competed in the UAA Cross Country Championships 
Saturday, hosted by Wash- 
ington University.

For the women, junior Eliz-
abeth Snyder was the highest placing finisher for Carnegie 
Mellon, placing eighth with 
a time of 22:13.04. Overall 
the Tartans finished 10th 
as a team, also helped by a 
strong showing from senior 
Erin Blankenship, who finished 
11th individually with a time 
of 22:36.61. Both Snyder 
and Blankenship finished high 
enough to earn second team 
UAAM honors.

On the men’s side, senior 
George DeGenn was the best for 
Carnegie Mellon, and every-
one else racing, as he took the 
top individual spot with a time 
of 25:05.85, crossing the line 
more than two seconds before 
the next competitor. 

DeGenn’s individual win was 
the Tartans’ first since 1995, 
when Jim Langer took the 
crown. His first place finish 
was also good enough for All- 
UAAM first team honors.

As a team, the Tartans fin-
ished second overall, combin-
ing DeGenn’s win with 8th and 
11th place finishes by junior 
Ian Gonzalez and senior 
Trenton Stein. Julian fi-
nished with a time of 25:40.61, 
while Stein won in 25:41.24, 
with both times good enough to earn All-UAAM 
second team honors.

The Tartans will next com-
pete at the NCAA regionals on 
Saturday, Nov. 15.
Oscar Taveras was killed in a car crash last Sunday in the Dominican Republic. He was 22.

Rest in peace, Oscar Taveras.

SPORTS COMMENTARY

MLB rookie Oscar Taveras, girlfriend die in car crash

ZIKE ROSENBERG
Sports Editor

This article should be its best young players on one different dimension
never realized, stolen far too deep.

His talent and potential are out what makes this death
more since every moment is a one-on-one bat-

This season turned to be a horror— the greatest World
Series pitcher ever, mowing down Royals like the Tampa
Bay Rays and Boston Red Sox were devoured by minnows
like the Baltimore Orioles.

This article should be about the amazing individual
performance from all sorts of unlikely sources. We
witnessed the emergence of young sluggers in Chicago
White Sox first baseman Jose Abreu and Miami Marlins out-
fielder Giancarlo Stanton, the

#22, his initials and number,
the back half of the World Series.

This baseball season was truly a gut punch. In a year
where no one could possibly

Taveras was killed in a car crash last Sunday in the Dominican Republic. He was 22.

Oscar Taveras was supposed to be a hero— the next great
cardinal, and another example of the great-
ness of the Cardinal Way.

he got used to Major League
pitching. That future is gone.

This baseball season was truly a gut punch. In a year
where no one could possibly

The personal connection
to a one-way street. These are
real people, with extremely
different lives.

However, no one could watch
this masterpiece by Bumgarner.

No one could have imagined
what made this death
particularly gut-wrenching. To lose one so young is

The loss of Taveras
is truly a gut punch. In a year
where no one could possibly

The personal connection
to a one-way street. These are
real people, with extremely
different lives.

we will never have a chance to

This season turned to be a horror— the greatest World Series pitcher ever, mowing down Royals like the Tampa Bay Rays and Boston Red Sox were devoured by minnows like the Baltimore Orioles.

This article should be about the amazing individual performance from all sorts of unlikely sources. We witnessed the emergence of young sluggers in Chicago White Sox first baseman Jose Abreu and Miami Marlins outfielder Giancarlo Stanton, the star at the minor league level of familiarity with most players in the league.

The loss of Taveras is truly a gut punch. In a year
where no one could possibly

the personal connection
to a one-way street. These are
real people, with extremely
different lives.

Even the stars of the teams we
hate still hold meaning to us.

You will be missed. Rest in peace, Oscar Taveras.
The Carnegie Mellon football team lost to Thiel University on Saturday, 40-27. Thiel won the coin toss and deferred to the Tartans and defended the east goal. After a scoreless first quarter in which both teams dug in defensively, resulting in four consecutive three-and-outs, Carnegie Mellon went on a 26-yard drive which ended, on the one-yard line, just eight yards short of the goal line. Junior quarterback Tyler Kolima from 32 yards out.

Thiel began the second quarter with an impressive 14-play, 55-yard drive to put just six minutes on the clock. After a 6-yard rush by senior running back Jeremy Wilson, Thiel took three consecutive incomplete passes, one of which was batted away by junior cornerback Vince DeJesus. After one more incomplete pass, one was dropped by junior wide receiver Shannon O’Donnell, giving Thiel possession at the CMU’s 23-yard line. Thiel ran a three-play drive that ended with a Thiel field goal from 25 yards out. On fourth and four at the 38-yard line, Thiel’s junior quarterback Thiel marched the offense to the Tartans’ 10-yard line, but the drive failed and eventually turned into a Tartan punt.

Both teams dug in defensively, resulting in a scoreless first quarter in which both teams managed just five total yards of offense. Carnegie Mellon put the ball right back to senior wide receiver Shae Sealey. Kolima’s point-after attempt failed, but he was able to capitalize on the next kickoff with a 14-yard tackle that was recovered by Carnegie Mellon on their own 49-yard line. Huard once again led the Tartans offensively on a seven-play, 51-yard touchdown drive that ended with a 30-yard pass from Huard to senior wide receiver Brian Rottmayer. Kolima connected on senior wide receiver Eric Benger for the touchdown. A scrarming Carnegie Mellon team went on a three-play, 54-yard run in only 44 seconds that was capped by a senior wide receiver with only four seconds left on the clock after this run. Thiel was able to run out the clock for the victory.

The Tartans are now 3-5, and will attempt to rebound as they conclude their schedule at the University of Chicago on Saturday.

The Carnegie Mellon women’s soccer team continued their offensive point after attempt. The Tommies were allowed to march to the CMU’s 23-yard line, Thiel ran a three-play drive that ended with a Thiel field goal from 25 yards out. On fourth and four at the 38-yard line, Thiel’s junior quarterback Thiel marched the offense to the Tartans’ 10-yard line, but the drive failed and eventually turned into a Tartan punt.

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Bhangra in the 'Burgh
Annual Indian dance competition draws crowds • B8

1989 hits the stands
Swift matures in this album • B5

Storytellers exhibit
Duane Michals’ photos premiere • B6

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...this week only

3 Run the Jewels
The explosive collaboration of producer El-P and rapper Killer Mike sees its second release.

4 Manic Focus
The electro-soul producer continues to improve his sound with his fourth release.

5 Taylor Swift
The country-pop superstar ditches the banjos on her latest album.

6 Duane Michals
Photo exhibit showcases the diversity of the “anti-artist's” work.

8 Bhangra
The annual Bhangra in the Burgh competition lights up Soldiers & Sailors Memorial Hall.

10 Fall Cooking
This apple cobbler will certainly put your warm childhood memories to shame.

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Everything you need to know about Halloween laziness and ruling the thermostat.

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AB Films presents Guardians of the Galaxy and The Amazing Spider-Man 2 in McConomy.

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Did you know that being hopeless may be the key to happiness?

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Get your giggle on.

13 Puzzles
Strain your brain.

14 Horoscopes
See your future through song.

15 Calendar
Next time you’re complaining that there’s nothing to do, just look at this calendar!
Run the Jewels roars back

Run the Jewels II features strong production, varied lyricism

"My beats is banging. F**k what you rapping, who produced you?" Killer Mike and producer El-P form the rap duo Run The Jewels and just released their second album, creatively titled Run The Jewels II. El-P comes out in this record with some hard and driving beats that are catchy and aggressive at the same time. Indeed, as the tagline suggests, the production is the main draw of this album. Killer Mike's lyricism is as dynamic as it ever was on albums like R.A.P. Music. This album does suffer in its lyrical content; still, considering that the album is free on iTunes and other digital venues, it would be ridiculous for any rap lover not to pick this one up.

The production is the strongest element of this album. From driving bangers to eccentric drums provided by Travis Barker, El-P leaves no stone unturned. Building on the subtle electronic beeps and bloops found on R.A.P. Music, El-P turns the electronic sci-fi accents up to 11 on the latter half of the album on tracks like “All My Life” or “Lie, Cheat and Steal.” (There’s a chopped sample of the sound of Pac-Man dying on “Early” that works very well.)

On the front half, El-P makes it impossible not to start tapping your foot or bobbing your head to chopped vocals on “Close Your Eyes” or the infectious beats on the latter half of “Oh My Darling Don’t Cry” or “Blockbuster Night Part I.” With the sound Run The Jewels is aiming for, it’s not surprising that they got former Rage Against the Machine frontman Zack De La Rocha to drop a verse on “Close Your Eyes.” Just a word of warning: Even though they’re infectious, these are not club beats — they’re catchy but incredibly aggressive.

The lyricism that Killer Mike brings to this album is some of his best, matching his dynamic flow on albums like R.A.P. Music. He drops quotable lines every other bar, ranging from lines like “I’ll beat you to a pulp, no fiction” to “run backwards through a field of d***s” and many more. Mike goes, as he often does, for an intensely aggressive approach to lyricism, keeping the tempo up on most tracks, (with notable exceptions on tracks like “Crown” and “Love Again”) resulting in lines like, “so f*** you f***boys forever/Hope I said it politely / And if I can’t rap it, maggot, f***, then fight me.” El-P’s lyricism, when he raps, is less stellar. He holds his own with Mike surprisingly well, but can’t match Mike’s flow, and often it seems like he doesn’t really know what he’s rapping about.

The lyrical content on this album is ... varied in quality. If you’ve listened to R.A.P. Music, it’s more of the same, though slightly more socially cognizant in light of the tragic events in Ferguson, Mo. But if you’re tired of Killer Mike complaining about how the U.S. is a fascist state where every cop is crooked, every clergyman wants to touch your kids, and the government’s biggest agenda is to murder African-Americans, then the album’s latter half may not be for you. Tracks like “Early” are a good example of this, even though that song has the best hook on the record.

I’m fairly positive this album won’t incite a single violent protest, but one wonders if there’s some sense of accountability when the duo raps “And even if some good ones die, f*** it, the Lord’ll sort ‘em” or “I love Dr. King, but violence might be necessary.” The high point of the album content-wise is Mike’s verse on “Crown,” a surprisingly heartfelt portrayal of guilt as a drug dealer. Unfortunately, it doesn’t last very long before El-P comes in and starts rapping about something barely related. Indeed, it seems that in general, Mike’s verses have the most impact when he’s rapping not about shooting cops and urban discontent, but about personal events that shaped his view of the world. Another high point content-wise is Gangsta Boo’s verse about objectifying men in “Love Again.” For a split second, I had an insight into how uncomfortable women must feel when listening to verses that are all too common in rap music.

7.5/10

Sid Bhaduria | Staffwriter

Rapper Killer Mike (right) and producer-rapper El-P make up Run the Jewels.
Manic Focus delivers hip-shaking grooves

Producer’s fourth album, Cerebral Eclipse, features guest collaborations and funk

Granted that this is a broad over-simplification, there are typically two kinds of musical artists: those who achieve popularity and success on the back of one breakout hit, and those who slowly build a following by consistently releasing quality songs. Chicago-based electro-soul producer Manic Focus (birth name John McCarten) rests comfortably in the latter category. Classically trained on the piano at a young age, McCarten has been blending hip-hop beats with funky bass lines since 2011, releasing a new album each year that improves upon the last. While many of his early releases sounded like emulations of more successful artists in the genre, such as his Liberated Music label-mate GRiZ, the release of his fourth album Cerebral Eclipse, available for free download on his SoundCloud page, demonstrates that Manic Focus is establishing a sound much more his own.

Throughout Cerebral Eclipse, Manic Focus makes interesting use of samples that highlight some of the best elements of the electro-soul genre. "Just Another Fool" samples a blues guitar riff straight out of the haunted Mississippi Delta sounds of Robert Johnson, blending it with futuristic electronica bass that would make the Devil rather shake his hips than steal your soul. "Space Scholar Synthesis," a collaboration with producer Michal Menert, opens with soulful horns reminiscent of Motown before dropping into a blasting groove. Halfway through the track, every element falls into an abyss before roaring back into a triumphant drop. These kinds of exciting moves are one thing that electronic music has over traditional instruments: Without the power of a computer, artists don’t have such total control over the sound or nearly as many options of places to take the listener.

Electro-soul is known for being one of the most fun and danceable subgenres of EDM, and Manic Focus certainly delivers plenty of party-starting grooves on Cerebral Eclipse. “Rooster” features a funk that tangles around itself, the bass dancing up and down the register.

“Bumpin’ in the Voodoo,” a collaboration with saxophonist and Big Gigantic frontman Dominick Lalli, blazes right out of the speaker. Funky bass blasts, blaring horns, and an attitude-filled vocal sample makes this track an irresistible booty shaker. Lalli brings an incredibly catchy sax riff as well as a flaming solo to the table, taking “Voodoo” to a pretty sublime stratosphere.

“Travelin’ On My Mind,” a collaboration with jazz-electronic group The Coop, makes great use of all the participating artists’ strengths. Manic Focus provides a walking slap bass line and trip-hop drums, which The Coop then fill out with a lush soundscape of organs, wandering guitars, and shaking horns.

While there are plenty of bangers on Cerebral Eclipse, it is also in the diversity of moods that the album succeeds. “On The Horizon” floats in a calm ambiance, with a vocal sample that croons “I’m as high as I wanna be.” The track builds into a drop that proves quite calm, merely speeding things up a little without ruining the feel of the song.

Album closer “Life Goes On,” which features GRiZ, brings the album in for a soft landing after the turbulence of “Bumpin’ in the Voodoo.” Bright and watery organs ring over smooth jazz guitar, with playful drums that will keep you bobbing your head. A testament to the power of creative collaboration, this track is actually a decent departure from the typical sound of both artists in a very positive way. Sometimes two heads really are better than one.

Manic Focus has been a rising name in the genre since he arrived, and has certainly been getting places quickly. Last year, he opened for Gramatik in Pittsburgh, and this year, he is co-headlining with electronic hip-hop duo Break Science at Mr. Small’s Theatre on Nov. 6. Perhaps next year he’ll be solo billed. Given the trajectory his career is currently taking, I don’t see why not.

Joey Peiser | Pillbox Editor

movies in mcconomy

McConomy Auditorium, University Center

Meredith Newman | Staffwriter

Guardians of the Galaxy

Friday, Nov. 7 — 8, 10:30 p.m.
Sunday, Nov. 9 — 8 p.m.

In Guardians of the Galaxy, all of your weirdest and wildest fantasies come to life: Andy Dwyer ripped and fighting aliens, Zoe Saldana trading in her signature Avatar blue skin for Gamora’s green shade, Vin Diesel being used solely for his body (he’s a CGI tree that can only say three words), and Bradley Cooper being Bradley Cooper. All these elements added up to an enormous amount of buzz this summer (For real, people would not shut up). But it wasn’t for nothing. Guardians of the Galaxy is a movie that has a golden ratio of chuckles to action. You come out of the movie feeling light, happy, and slightly confused — happy and light because Marvel essentially announces there will be a second one and confused because the end credit scene was more than baffling. You will need to Google it. I had to.

The Amazing Spider-Man 2

Saturday, Nov. 8
8, 11 p.m.

Look! It’s a bird, it’s a plane, no; it’s the wrong reference, but another superhero movie sequel. I can’t say I fully understood why Sony was making a parallel series to the Spider-Man trilogy called The Amazing Spider-Man — I’m still sort of confused to this day — but I’ll play along like any good pawn in a capitalist society. However, Toby Maguire will always be Spider-Man/Peter Parker, James Franco will always be Harry Osbourne, Kirsten Dunst’s M.J. will always be the main love interest. With that said, here Andrew Garfield is Spider-Man/Peter Parker, Dane DeHaan is Harry Osbourne, and Emma Stone’s Gwen is the new main love interest. The movie starts off with Peter becoming more comfortable as Spider-Man; he’s swingin’ from buildings and doing cool tricks and such. There are also three villains in this installment. Three! If you ask me, once you move past one, one-and-a-half, two villains, it starts to get crowded. So if you like a will-they-won’t-they kind of love story and awesome fight sequences that make movies drag on a little too long, The Amazing Spider-Man 2 is the movie for you.
Taylor Swift hits the big city
1989 pushes pop superstar’s sound in new directions

Taylor Swift set the tone for 1989, her fifth studio album, with the album’s first single, “Shake It Off”: The video shows Swift trying to fit into industry moldes, but eventually ends up just dancing with her fans. The whole album is more self-aware than her past work — Swift knows her reputation and isn’t afraid to talk about it in 1989.

In “Blank Space,” Swift sings that she’s “Got a long list of ex-lovers/They’ll tell you I’m insane.” In “Shake It Off,” she sings that “I go on too many dates/But I can’t make them stay/At least that’s what people say.” The whole point of 1989 is to actually “Shake It Off.”

She’s not done writing songs about her exes, however. Depending on who you ask, about half the songs on the album could be about One Direction member, and most recent ex-boyfriend, Harry Styles. Still, 1989 is the first of Swift’s album that feels like it’s really all about her.

In the album’s opening track, “Welcome to New York,” Swift repeats (and repeats, and repeats) “Welcome to New York,” appropriate given the multimilliondollar Tribeca penthouse Swift purchased earlier this year, moving in next to neighbors like Beyoncé and Gwyneth Paltrow. In early October, select fans got a sneak peak at 1989 when Swift threw a penthouse pizza party and private listening session.

1989 makes it clear that Swift is a long way removed from the pop-country sound that initially made her famous. 1989 replaces the banjos and country twang of Swift’s first album with synth intros and pop radio beats. This shouldn’t surprise anyone who listened to Red, which, although it kept the instrumentals, made it clear that Swift was done playing the grown-up country girl. 1989 transcends the modern pop-country genre she helped popularize with her first few albums, still common on the charts in songs like Florida Georgia Line’s “Cruise” or Darius Rucker’s “Wagon Wheel.”

For the most part, 1989 feels like the right balance of Hot 100 pop and the emotional connection that first endeared Swift to her fans. Only a few songs feel like empty-headed radio fodder, like the annoyingly catchy “Welcome to New York” and “Out of the Woods,” which feels on the third or fourth listen like the same two lines stitched together for three minutes and 52 seconds straight (“Are we out of the woods yet?/Are we in the clear yet?”).

Swift hasn’t lost the strong vocals that catapulted her from Myspace wannabe to industry mainstay. In the voice memo for “I Know Places,” included in the deluxe version of the album, she sings a few lines sans postproduction and proves that she doesn’t need a recording studio to sound good.

The only place the synth falls flat is in the ballads. No one does a power ballad like Taylor Swift, but 1989’s “You Are In Love” and “Wildest Dreams” feel more like momcore soft rock than heart-rending anthems. Swift doesn’t come close to matching the emotional build of Speak Now’s “Haunted” or the damning chorus of Fearless’s “You’re Not Sorry.”

1989 is about Swift’s fans, too. Beyond the early release penthouse pizza party, Swift features her fans in the video for “Shake It Off,” and has spent the past week #Taylurking,” or reposting pictures of her fans buying up 1989 taken from their Tumblr or Twitter accounts. This is a product of Swift herself, who is more personable on her Twitter and nascent Tumblr than any PR manager could be. Her strong, I’m-just-like-you voice comes across in her music, and although Swift doesn’t completely write her own songs like she used to, her influence is still strong.

While Swift spoke for thousands of teenage fans in her first four albums, she couldn’t help but occasionally sound petty. In Speak Now’s “Better Than Revenge,” Swift sings of a female rival who’s “better known/for the things that she does on the mattress,” and no one will forget the iconic line “She wears short skirts, I wear T-shirts” from Fearless’s “You Belong with Me.” Songs like these caused a fair amount of outcry when third-wave feminists began to decry slut-shaming and oppressive, gendered school dress codes. Over the summer, however, Swift labeled herself as a feminist in an interview with The Guardian, after denying it back in 2012.

Granted, it’s hard to be popular without making it clear that you’re for gender equality. Just look at Beyoncé, who reached near-cult leader levels of popularity with the surprise release of her eponymous album, which explicitly embraces feminism as a theme. Or look at Shailene Woodley, the Divergent and The Fault in Our Stars star who took a nose dive after telling TIME magazine in May, when asked if she considered herself a feminist. “No because I love men, and I think the idea of ‘raise women to power, take the men away from the power’ is never going to work out because you need balance.”

The change of heart shows itself on 1989; it feels much less girl versus girl and more girls versus their oppressors. In “I Know Places,” Swift tells her listeners that “They take their shots, we’re bulletproof.”

Swift isn’t singing that “We are never, ever, getting back together/like, ever” anymore; instead continuing in “Clean” with “And that morning, gone was any trace of you, I think I am finally clean/I think I am finally clean.” It feels like Swift has finally taken some me time, and it feels right.

1989 isn’t perfect, but it’s far from falling flat (it has, after all, already sold an impressive 1.3 million copies, give or take). Swift loses some of the emotional clout of her previous albums and sometimes strays a little too close to the army of interchangeable female pop vocalists surrounding her, but she still has the voice that captured her fan base early on. She finally feels like an adult — not to mention a self-labelled feminist — and it shows in 1989.

Tim Fitzgerald | Staffwriter

1989 isn’t perfect, but it’s far from falling flat (it has, after all, already sold an impressive 1.3 million copies, give or take). Swift loses some of the emotional clout of her previous albums and sometimes strays a little too close to the army of interchangeable female pop vocalists surrounding her, but she still has the voice that captured her fan base early on. She finally feels like an adult — not to mention a self-labelled feminist — and it shows in 1989.
Duane Michals styled himself an anti-artist, and in doing so, he became an important artist of his time.

The Carnegie Museum of Art exhibit Storyteller: Photographs of Duane Michals, which opened on Saturday, is devoted entirely to the McKeesport-raised artist. His many works, ranging widely across media and subjects, cover every wall of the deep exhibit space.

In the 1960s, emerging as a pioneer in his form, Michals prided himself on his lack of education in photography. “I never went to a photography school, which was my saving grace,” he said; occasional quotations from the artist are painted in a large, clean serif beside his works.

Michals fashioned himself an amateur in a world of narrow-minded photography, and no one can question that he crossed boundaries. More than craft or technique, his photographs, especially when viewed in sequence, are valuable at the conceptual level. Each piece leaves viewers with something distinct and sensational — an idea, a question, a feeling. It’s a phenomenon that defies any unifying kind of analysis, and can only be examined on an individual basis, distinct from work to work.

Photography and Reality

Immediately stepping into the exhibit space, it’s apparent Michals lives in a distant, high-up conceptual world. When visitors first enter the exhibit, they are greeted with a hanging translucent plaque, covered in the artist’s childish, scratched, sprawling cursive. It’s headlined in harsh caps, “A FAILED ATTEMPT TO PHOTOGRAPH REALITY.”

“How foolish of me to believe that it would be that easy,” Michals wrote. “I had confused the appearances of trees and automobiles and people with reality itself and believed that a photograph of these appearances to be a photograph of it.”

“I am a reflection photographing other reflections within a reflection,” Michals continued. “To photograph reality is to photograph NOTHING.”

It seems like a hopelessly abstract assessment. It has the desperate edge of an artist on the verge of what he’s seeking. Many of Michals’ works attempt to upend our notions of reality, if only momentarily, and it’s a sensation best experienced by viewing his works.

Things Are Queer

Maybe the best (and most proximate) example is “Things Are Queer,” one of the many photographic sequences Michals produced throughout his career: a horizontal series of nine frames, placed side by side and viewed chronologically, from left to right.

The first photo depicts a dingy, but otherwise unremarkable bathroom: toilet, bathtub, and sink. Hanging above the sink is an object too small to identify. Is it a mirror revealing the photographer’s indistinct shape, or a photograph within a photograph?

In the second frame, labeled “2,” a man’s hairy leg and foot emerges on the scene, giant in comparison to the bathtub and sink, cut off at the top. In “3,” the photo pans out further, revealing a man bent from the waist over a miniature bathroom setup in what appears to be a window display.

The first three slides are head-spinning enough, but the series doesn’t end there. In “4,” the same image “3” appears on the page of a book, thumbed down by an off-screen hand. In “5” and “6,” we see the owner of that thumb holding that small book at eye level, standing alone in a dark tunnel.

In “7” and “8,” we realize that the image of the man is framed on a wall above a sink. And the original mystery object above the sink is identified. The first and ninth photos are identical.

It’s an Inception-reminiscent cycle, with a similar mind-bending twist. It’s not clear what Michals intends to impart with this series, but we can guess it’s something along the lines of, “Things are not as they seem.”

Not all of Michals’ works weave such implicit messages, though. Some of them are scratched right onto the paper, in the artist’s own distinct inky cursive.

Black Is Ugly

On the wall opposite “Things Are Queer” hangs a seemingly unremarkable profile of an ordinary black man in a rough suit, looking ahead, lips pursed as if in mid-thought. Unlike the photo sequences, it stands alone, accompanied only by the artist’s uneven, looping scrawl below the photograph.

“All his life he believed the lies white men had told him,” Michals wrote. “He believed that black was ugly and a punishment from God, although he could not guess what his sin must have been. So he spent his life being cold when white men were warm, and being hungry when white men were fed.”

“And when I told him it was not true, he would not believe me,” Michals concluded. “It was too late.”

The caption, relayed in the artist’s own hand, gives the simple portrait a dynamism it could not have achieved on its own. The message is grand in scope, yet concise, powerful, and almost poetic in delivery.
Many of Michals’ portraits aren’t so politically infused. Most of them offer simple snapshots — skilfully captured, to be sure, but empty of direct commentary.

Portraiture

In addition to his deviations from the form, among Michals’ work are more than a few traditional portraits — some of everyday subjects, others of celebrities and artists. His 1958 “Children in Leningrad” is of National Geographic type, capturing three inquisitive children in a half-candid, half-posed state. The rightmost, taller girl stares expressionless above the photographer’s head, while the center girl stares the camera straight on, a lift to the corner of her mouth, rectangles of light reflecting white off her too-narrow round glasses. Half-obscured behind her, a boy peers, smiling, over her shoulder, his long hair tousled back and his face bearing a glint of hesitant curiosity.

Michals’ 1975 portrait of Meryl Streep is similarly half-posed, half-candid, though the subject is vastly different. This portrait shows the actress facing the camera, arms open, long hair lifting, eyebrows raised, mouth open as if in mid-sentence. Her expression verges on almost-surprise, instead, it’s a sort of spontaneity. Everything in this portrait is bursting with the potential for movement.

Storyteller highlights the diversity of Michal’s work by presenting multiple themed collections.

A Global Glimpse

These descriptions just scratch the surface, though. From even a casual walk-through of the exhibit, it’s apparent that the diversity of Michals’ works is unusual for an artist, especially a living one. In addition to portraits and photo sequences, Michals did commercial work as well — magazine and album covers — and his “Paris Stories,” a commissioned assignment, spans two walls with whimsical single-subject snapshots of a playful blond among various Paris monuments and landscapes.

At the end of the exhibit, it’s clear that the curator struggled to somehow tie the many straggling ends that represent Michals’ incredibly broad foray into photography and beyond. The most interesting item in the farthest-back room is a huge blown-up photo of a large pickle on a sterile-looking white plate and background. The accompanying quotation warns, “Never trust any photograph so large it can only fit inside a museum.” The automatic and necessary response is, “And look where it ended up.”

In a painfully timely display, “Self Portrait with Robin Williams” hangs on the adjacent wall, depicting a whimsical, photo-booth-like series, showing the artists laughing, embracing, and pointing at one another.
The eighth annual Bhangra in the Burgh competition lit up Soldiers & Sailors Memorial Hall in Oakland on Saturday. Top-tier teams traveled from all over the country to participate in the event, with all-female New York City-based team Shaan Mutiyaaran Di (SMD), taking home top honors.

Bhangra, known for its energetic performances and colorful costumes, is an important facet of South Asian culture. The dance originated as a way to celebrate the harvest, and is popularly practiced in a region known as Punjab, which extends from East Pakistan to Northwest India. Modern Bhangra performances infuse Western elements, such as hip-hop or reggae music, making them incredibly popular amongst people of all cultural roots.

Bhangra in the Burgh is a charitable event, with all of the profits benefitting the Homeless Children’s Education Fund, which helps children in the greater Pittsburgh area.

Bhangra, as it is known today, originated in the 1990s, blending elements of traditional Punjabi folk dance with Western dance and pre-recorded audio mixes.

**Bhangra in the Burgh Results**

**First place:** Shaan Mutiyaaran Di

**Second place:** First Class Bhangra

**Third place:** University of North Carolina Elite Bhangra
I wouldn’t feel right not suggesting a hearty apple cobbler as the perfect finish for any delicious meal. Served warm over some farm fresh vanilla ice cream, there’s nothing that beats America’s favorite fruit-filled concoction. If anyone tries to tell you that apple pie is superior, ask that saucy inquisitor if they’ve ever rolled out dough for a crust. When the answer is no, you can shoot back “Then shut your piehole,” and everyone will appreciate your punniness.

Ingredients:

**Filling:** 5–6 apples of your choice; chopped with the peel and core removed
- ¼ cup of walnuts, optional of course (I’m a purist; I say no)
- 3 tbsp of flour
- ½ cup of brown sugar
- 2 tsp of cinnamon (or if you want to zing it up a little, pumpkin pie spice)

**Topping:**
- ¾ cup of flour
- 1/3 cup of brown sugar
- 1 tsp of cinnamon
- 1 tsp of nutmeg
- 6 tbsp of cold butter, diced into pieces (it must be cold)
- 2 tbsp of butter, melted

Directions:

1) Preheat the oven to 350 degrees and grease a glass 8x8 baking dish. It doesn’t have to be glass. It’ll just look better when you can see the inside of the cobbler in all of its gooey glory.

2) Mix the ingredients for the filling together in a large bowl, and set aside to marinate. The apples will soak up the flour and sugar, and become the most delicious little pieces of “fruit” (if I may use that term loosely).

3) Next, mix all of the dry ingredients for the topping together in a bowl. I have no further comment on this step, except that if you can’t do it, you should find someone who can and relinquish this project to their superiority.

4) When the dry ingredients are mixed, take the pieces of cold butter and blend them in to make a lumpy mixture. Because I’m baking with limited resources, I like to use two forks, but if you have a pastry cutter, do yourself a favor and use that. If you want to buy me a pastry cutter, I wouldn’t hate it.

5) Pour the filling into the baking dish. Sprinkle the topping evenly over it. There will probably be extra, so don’t be afraid to be generous.

6) Drizzle the melted butter over the top. Lean down and admire the calories glistening in the light.

7) Bake for a little less than 40 minutes or until the crust is bubbly and golden. You will know. You just will, I promise.

8) Serve warm over vanilla ice cream with an extra sprinkle of cinnamon. God, I love autumn.

Laura Scherb | Operations Manager
**Centaur** by Reza Farazmand

![Centaur Comic]

poorlydrawnlines@gmail.com  poorlydrawnlines.com

**Extra Ordinary** by Li Chen

![Extra Ordinary Comic]

email@exocomics.com  exocomics.com
**Dressed Up Like A Mummy** by Alex Culang and Raynato Castro

**Hallowhy?** by Doghouse Diaries

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**Halloween: A Timeline**

- **Hallowait**: When you start getting excited for Halloween
- **Hallowhen**: When you question if your decorations are too early, but proceed anyway
- **Halloween**: A week filled with everything being Halloween-themed, and costume parties
- **Halloweek**: Trick-or-treating with kids
- **Hallowhocares**: Leaving the Halloween decorations up
- **Thankstheating**

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**Buttersafe**

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**Doghouse Diaries**

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thedoghousediaries.com
Sudoku Puzzle: Very Tough Difficulty

Fill all empty squares using numbers 1 to 9. No number may be used in the same row or column more than once.

Sudoku courtesy of www.krazydad.com

Kakuro Puzzle: Tough Difficulty

Fill all empty squares using numbers 1 to 9 so the sum of each row equals the clue on its left, and the sum of each column equals the clue on its top. No number may be used in the same row or column more than once.

Kakuro courtesy of www.krazydad.com

Solutions from Oct. 27

Crossword

Tough Difficulty

Super Tough Difficulty

Spar
Idle
Acre
Gus
Habitat
Ise
Senses
Senses
Senses
Agatha
Rational
Meuse
Node
Elected
Noir
Gbles
Lichen
Pepper
Cryptic
About
Antitoro
Deer
Yves
Etat
Redette
Rose

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

Your Musical Tunes

aries
march 21–april 19
“I Am” by Christina Aguilera
“I have insecurities. You show me I am beautiful”

“Stairway to Heaven” by Led Zeppelin
“Cause you know sometimes words have two meanings”

“Split Personality” by P!nk
“Said I’ll say it again, you’re my only friend”

“Yesterday” by Leona Lewis
“But they can never have yesterday”

“Dancing Queen” by ABBA
“You can dance, you can jive, having the time of your life”

“We Don’t Need Another Hero” by Tina Turner
“There’s gotta be something better out there”

“If There’s Any Justice” by Lemar
“And you’ve seen a thousand times. There’s not much justice in the world”

“Pirate Bones” by Natasha Bedingfield
“What if I bend myself into any shape and I still don’t fit?”

“Eternal Flame” by The Bangles
“Sun shines through the rain”

“It’s a Hard Knock Life” by Orphan Annie
“Once a day, don’t you wanna throw the towel?”

“Mathematics” by Little Boots
“Don’t know my Fibonacci or Pythagoras”

“My Immortal” by Evanescence
“And I held your hand through all of these years”

Maryyann Landlord | Comics Editor

Crossword courtesy of BestCrosswords.com
Tuesday 11.4.14

Jeezy, Stage AE. 8 p.m.
Young Jeezy in support.
The full spectrum of Jeezy will be playing Stage AE. Expect to feel like you're in the Dirty South. Tickets can be purchased at ticketmaster.com.

Wednesday 11.5.14

Keys 'n' Krates, Rex Theater. 8 p.m.
gLAdiator and Thugli in support.
Live trap group Keys 'n' Krates will be blasting the roof off of the Rex, if trap friendsgLAdiator and Thugli don't beat them to it. Expect ratchetness, lots of ratchetness. Tickets can be purchased at ticketfly.com.

Thursday 11.6.14

Break Science, Mr. Smalls Theatre. 8 p.m.
Manic Focus and Space Jesus in support.
Electronic hip-hop duo Break Science will be bringing hard-hitting beats with live drumming to Mr. Smalls. Expect plenty of vibing. Electro-soul producer Manic Focus and future-trap artist Space Jesus will play in support. Tickets are $15, and can be purchased at ticketfly.com.

Open Mic Night, Baker 260. 7 p.m.
Hosted by Oakland Review.
The Oakland Review will be hosting their first Open Mic night of the year. Students can read poetry, prose, grocery lists — anything you want. Contact a member of the Oakland Review board if you're interested in reading. Admission is free, and refreshments will be served.

Friday 11.7.14

Rusko, Xtaza. 9 p.m.
Dubstep pioneer Rusko will play Xtaza, bringing his driving beats that helped define the genre. Tickets can be purchased at ticketfly.com.

Royal Ballet of Cambodia, Byham Theater. 8 p.m.
Renowned for its graceful hand gestures and stunning costumes, the Royal Ballet of Cambodia has been closely associated with the Khmer court for more than 1,000 years. The traditional style celebrates graceful, subtle movement. Tickets start at $25, and can be purchased at trustarts.culturaldistrict.org.

Saturday 11.8.14

Carnegie Mellon Wind Ensemble, Heinz Chapel, University of Pittsburgh. 8:30 p.m.
With examples and a performance by the Carnegie Mellon Wind Ensemble, musicologist Robert Fallon will present a lecture titled "A Veteran's Day Anti-Requiem: The Music and Symbolism of War, Death, and Resurrection in Messiaen's "Et exspecto."" Dr. Fallon will explain the background and rich musical and religious symbolism. Admission is $5 for the general public and free with a valid Carnegie Mellon I.D.

Sunday 11.9.14

R.L. Grime, Mr. Smalls Theatre. 8 p.m.
This rising trap producer and DJ is coming to Pittsburgh as part of his first headlining tour. Anyone remember when he played in Rangos and there were like 50 people there? Branchez and Tommy Kruise will play in support. Tickets can be purchased at ticketweb.com.

Ongoing

Storyteller: The Photographs of Duane Michals.
This retrospective collection examines and celebrates the groundbreaking and rule-bending Pittsburgh photographer's life and work. Admission to the Carnegie Museum of Art is free with a valid Carnegie Mellon student I.D.

Public Record, SPACE Galleries. Through Nov. 9.
A collection of works by nine different artists from the international community. This presentation is part of the Pittsburgh Biennial 2014. Admission to the SPACE Galleries is free and open to the public.

Chuck Connelly: My America.
As part of the 2014 Pittsburgh Biennial, the Warhol is presenting works from Pittsburgh native and surrealist painter Chuck Connelly. Admission to the museum is free with a Carnegie Mellon student I.D.

The 13 Most Wanted Men.
This exhibit explores a controversy Warhol ignited at the 1964 New York World's Fair when he expanded and displayed mug shots from NYPD records of the 13 most wanted men of 1962. Admission to the museum is free with a Carnegie Mellon student I.D.

Compiled by Joey Peiser | Pillbox Editor
Want your event here?
Email calendar@thetartan.org.
Late Night and Peer Health Advocates hosted a pumpkin carving and painting party at the Jared L. Cohon University Center black chairs on Halloween night. Offered as an alternative holiday activity, students were encouraged to arrive in costume, and free food was available for those in attendance.