A multitude of Nubian goats from Allegheny GoatSpace visited Carnegie Mellon University last week to clear the vegetation between the Gates-Hillman Center and the Purnell Center for the Arts as a more eco-friendly means of vegetation management.

The goats were enclosed in about two-thirds of an acre of enclosures by electric fences. The goats’ diet consists of water and water-irrigated grass and weeds. The green fields of vegetation were behind a plastic fence adorned with a tartan sign that read “Green Working.” The goats had a small enclosure with water and solar powered lights and were accompanied by a man (named Ham) to keep an eye on the load of prodancers.

Onlookers craned over the edge of the Randy Pausch bridge or climbed up the hill to watch the goats and local student, staff, and members of the Pittsburgh community. The goats even prompted local news coverage, with the local CBS station KDKA-TV calling it a “keep in touch” for our technologically advanced community.

Daren Rossow, grounds supervisor, said this visibility was one of the reasons that the site was chosen. “It’s a good location for the initial pilots and give the students a chance to really think about what this could look like for the future,” he said.

The goats clear the invasive ivy vines without the use of harsh chemicals. The only thing they need is the plants in their enclosure, which they turn into a natural fertilizer. The Allegheny GoatSpace workers also claim that goats are perfectly suited to manage Pittsburgh’s ever-changing urban space. They can navigate the steep hills with ease and even climb out to shallow ledges on buildings. Steve Guenther cited the multitude of environmental benefits that goat landscaping provides to the university as one of the reasons that the university decided to rent goat services from the local nonprofit organization dedicated to renting goat services.

In the case of Allegheny GoatSpace, the Pausch Memorial Bridge this past week to see what they were doing. Onlookers craned over the edge of the Randy Pausch bridge or climbed up the hill to watch the goats and local student, staff, and members of the Pittsburgh community. The goats even prompted local news coverage, with the local CBS station KDKA-TV calling it a “keep in touch” for our technologically advanced community.

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Students for a Democratic Society reject militarism

Carnegie Mellon’s Students for A Democratic Society, an organization that seeks to raise awareness of injustice, held a rally at the Black Chairs to protest “institutions that profit from war” present at the Technical Opportunities Conference.

CAMPUS CRIME & INCIDENT REPORTS

Alcohol Amnesty
Sept. 11, 2017
University Police responded to Remik House after receiving a report of an intoxicated female. A Carnegie Mellon student was provided medical attention, and no citations were issued due to alcohol amnesty.

Underage Drinking/Disorderly Conduct
Sept. 11, 2017
An odor of marijuana was reported to be coming from Purius Apartments. After surveying the scene, University Police recovered marijuana, drug paraphernalia, and several cans of beer, and issued citations to a student for underage drinking and disorderly conduct.

Theft of Bicycle
Sept. 12, 2017
A Carnegie Mellon University student’s bicycle was stolen from the bicycle rack between Morewood Garlands and Morewood E-Tower. An investigation is ongoing.

Theft of Suit Jacket
Sept. 12, 2017
A student reported that his suit jacket was stolen from Posner Hall. An investigation is ongoing.

Theft of Boots
Sept. 12, 2017
A Carnegie Mellon University student reported that his boots were stolen from the Purnell Center. An investigation is ongoing.

Theft of Purse
Sept. 12, 2017
A Carnegie Mellon staff member reported that her purse was stolen from the Cohen Center. An investigation is ongoing.

Theft of Backpack
Sept. 13, 2017
A student reported that his backpack was stolen from the Purnell Center. An investigation is ongoing.

Theft of Bicycle
Sept. 13, 2017
A student reported that his bicycle was stolen from outside of Webster Hall. An investigation is ongoing.

Theft of Suit Jacket
Sept. 14, 2017
A student reported that his suit jacket was stolen from Foster Hall. An investigation is ongoing.

Theft of Suit Jacket
Sept. 14, 2017
A student reported that his suit jacket was stolen from Foster Hall. An investigation is ongoing.

Theft of Purse
Sept. 14, 2017
A student reported that her purse was stolen from inside of Resnik House. An investigation is ongoing.

INTERNATIONAL NEWS IN BRIEF

British police arrest London bomb suspect
LONDON — On Saturday, British police arrested an 18-year-old man who they believe was involved in the bombing of a London train a day earlier. Officers reportedly found the man on a ferry port in Dover and then proceeded to evacuate the area before discovering a number of items. Hours later, officers were seen raiding a house in a commuter town northwest of London. They also evacuated nearby residents as a precaution. Prime Minister Theresa May put Britain on the highest security level of “critical” on Friday after the attacks, indicating that another attack could be possible. Police are also keeping an open mind about multiple other individuals being involved in the attack that involved over 30 people on the London commuter train.

“This is a very significant arrest,” said interior minister Amber Rudd. “The police have made very good progress but the operation is ongoing.”

Hundreds of Tunisians march against contested amnesty from prosecution
TUNIS — Hundreds of Tunisians gathered together this weekend to protest a new law that grants officials from the former regime amnesty from prosecution. Those officials are accused of political corruption during the rule of autocrat Zine Ben Ali. Around 1,500 people were seen marching through the capital, waving flags saying “No to forgiveness” and “Resisting against media rule.”

Critics of the law say it is a step back from the momentum behind Tunisia’s 2011 revolution to oust Ben Ali against corruption and inequality. Government officials, however, say the new law will help the country move on from the past.

Vatican recalls priest accused of child pornography from Washington Embassy
VATICAN CITY — The Vatican has recalled a high-ranking priest working as a diplomat in the Holy See’s embassy in Washington on Friday after American authorities sought to charge him with possession of child pornography. The Vatican said the priest would face an investigation and potential trial in Vatican City. Although the cleric has not been identified and specific details of the case have not been disclosed, Italian news media and an American official familiar with the investigation said it was Msgr. Carlo Alberto Capolu- ca, who was ordained in Milan in 1993 and entered the diplomatic corps in 2004.

If convicted, the priest could be charged under a 2013 law signed by Pope Francis regarding crimes related to child pornography which carries a prison sentence of up to 12 years and a fine of up to 250,000 euros. In response to criticisms about protecting one of their own, the Vatican said it was exercising standard diplomatic practices as a sovereign state.

“Not only are we seeing no action, we are seeing actions that are taking us backwards,” said Barbara Doris, the managing director of the Survivors Network of Those Abused by Priests.

Corrections & Clarifications
If you would like to submit a correction or clarification, please email The Tartan at editor@thetartan.org or visit www.thetartan.org with your correction. Please include the date of the issue and the name of the article. We will print the correction or clarification in the next print issue and post it online.
Six goats and a donkey visit Carnegie Mellon University

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Six goats and a donky visit Carnegie Mellon University
It’s never too early to find your dream job at EncompassCMU

Nothing to lose
Take a moment to sit back and think about your dream job. I bet there will be at least one company at EncompassCMU where you can get that job, or do something related that’s equally exciting. EncompassCMU is one of the few events at which you’ll have absolutely nothing to lose by talking to recruiters. Your passion may even impress them enough to land you that dream summer job!

Prep for future fairs
If you’re firmly convinced that there’s no way that the company of your choice will hire a first-year or a sophomore, here’s a more practical reason to go to EncompassCMU. Going to EncompassCMU this year is good preparation for your following years at Carnegie Mellon. Attending this semester will allow you to feel what it’s like, so that you know what to expect as an upperclass student. Simply walk up to the company that you’re eyeing for a job in the future, and chat with the recruiter. Ask about the company’s required qualifications and interview process, so that you know what they’re looking for and can be better prepared for the following year, when you’re in the running for a job.

Small booths are hiring
While you’re at it, check out some of the smaller booths that none of the upperclassmen are going to. Chatting with the recruiters there is less stressful — sometimes even fun — and can definitely boost your confidence. And remember, they’re hiring, too. So if they offer any opportunities you’re interested in, go for it! The odds of getting that job are substantially higher, and the company probably pays more than traditional summer employers. So, hunt out your newest formal clothes and be prepared to join the crowd of well-dressed students. Draft a quick résumé — or update an already existing one — and print out a few copies. Make a name tag, dress nicely, and get ready to go.

Editor’s Note: This article appeared in a previous special career fairs edition of The Tartan.
TUESDAY, SEPTEMBER 19

EncompassCMU

10 a.m.–5 p.m. in Wiegand Gymnasium

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## EncompassCMU- September 19, 2017

### Wiegand Gymnasium

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*CPDC Career Partner

Editor's Note: Attending companies subject to change.
Transgender military ban endorses harmful prejudice

When Donald Trump announced his intention to ban transgender troops from serving in the military, the reaction was swift from a significant portion of the population. But the decision was a surprise to many, as it should invoke a question of why the American military is not safe for transgender individuals to serve. Trump’s decision, along with the release of a memo from Secretary of Defense Jim Mattis, would reverse many of the policies that the military has in place to ensure the safety and security of its personnel.

The ban, which is set to go into effect in August, would affect all branches of the military and would apply to active-duty service members, as well as future recruits. The ban would apply to all transgender service members, regardless of their gender identity or expression, and would exclude them from further consideration for enlistment.

Mattis, the acting defense secretary, announced the ban in a memo to service members and their families, saying that the military is “not prepared to handle transgender personnel at this time.” The memo cited concerns about the safety and security of military personnel and the potential for harm to the military’s ability to operate effectively.

The ban is likely to face legal challenges and criticism, and it has already sparked a debate over the impact on transgender service members and the military’s ability to maintain a diverse and inclusive force.

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Grading system places burden of stress on CMU students

Politicizing national disasters risks victims

St. Martin needs international relief

St. Martin (from A6)

Martin and Sini Maureen were left without water and electricity for three months. Today, the French and the Dutch army need to protect citizens against armed gangs trying to steal water and food, scarce commodities. Yet, despite the international efforts of the French and the Dutch, keeping in the street may be the only option for many days to come for the numerous people who have lost their homes. I was hoping that the international community of Saint Martin would respond more to immediately start organizing food-donations, as we are doing for those afflicted by Hurricane Harvey, even if it means only helping one victim of the hurricane at a time to restore their lives. I am not the only one who is concerned that the devastated Saint Martin may need the help of the very people who used to flock to it when it looked like a paradise.

Dr. Moskoff is also afraid that, since the hurricane has vanished, so will the global attention to the island. He and his wife are trying to get in touch with the people who work there and whom they got to know through years, but has taken a long time to find even the first person by posting and using their connections via Facebook. With Saint Martin being a speck of land in a vast body of water and its international airport destroyed by the hurricane, even the people who lost their houses and who would like to help feel powerless. Unless there is an organized aid effort spurred by an organization such as the Red Cross and donations to Saint Martin’s akademie, this paradise will live in an isolated form for a long time to come.

Nina Nelly Kowalewski (@kowalew) is a Staffwriter for the Tartan.

September 18, 2017 • The Tartan

Grading system places burden of stress on CMU students

Politicizing national disasters risks victims

St. Martin needs international relief

Editor's note: Translative Thoughts is a weekly column that examines Carnegie Mellon's student life from a foreigner's perspective.

When I arrived at Carnegie Mellon one year ago for my Masters, I knew that the school would be different from my French undergrad. And indeed, as I discovered it quicks and customes, I began to blend into its environment and assimilate as culture. Nevertheless, a num- ber of things still surprise me here, and I wanted to bring into this col- umn an outsider's perspective that will hopefully highlight a different way of solving Carnegie Mellon's grading policy.

To begin, I would like to discuss the university's grading policy, at least in the computer science depart- ment, which is the one I know the most. I am still impressed by the level of excellence that is expected of the students, especially with the “as- signments are 50 per- cent of the grade” policy - a rule that emphasizes practical knowledge that is complementary to the theory. But while I was struggling, like everyone else, to complete all my assignments and projects, I realized something about the grading policy: it does not reward those who are able to quickly acquire new knowledge and apply it, but rather those who are able to spend the exam time completing tasks to avoid making mistakes.

This article is not a rant about the course's difficulty; it is precisely the difficulty that makes a Carnegie Mellon education so valuable. But, what I am trying to convey is that having a high 70/90/99 percent grade cutoff with expected-to-be-com- pleted assignments and class- to-class lecturers incentivizes students to adopt a harmful behav- ior, instead of teaching them to increase their stress. To bet- ter explain it, in order to suppose that you have a typical ex- amination worth 12 points of your total and score 95 percent on it, then, you know that you have lost 0.75 percent of your total grade, and coming to a 70 percent average that you score is 95 percent on the next assignment.

This shows that one temporary weakness during the se- mester actually decreases for students, especially given what thinking a class entails. Requiring thousands of dollars for educational material you have already bought, yet knowing that you may still even surpassing your ex- pected grade, can have happy consequences for your future. Given that, it is no wonder why the stress culture at Carnegie Mellon exists.

Some might say that it is the price to pay for excellence. To those, I would argue that there is a balance to be found. From my expe- rience, I am very common classes on how to break the pyramid (yes, the one that is at the level of stress it applies to students and stress- ing the same excellence). The first proposition would be to lower the grade cutoff to something like 50/70/90 percent, to remove the pressure of a single part of a single failure over the whole semester and keep the same level of difficulty, assignments and exams should be designed a little bit differently: the first half of the exam should be simple but manageable with a basic understanding of the concepts and, for those aiming for a high total grade, would half would require students to develop more complex reasoning and put the last lecture material's help. I know that this change is very difficult to implement, especially for programs where content assumes a cumulative nature is more binary: either the implementation is correct, or there is still a bug to fix. I also know that more professors and teaching assistants work hard to ensure the fairness of the grading. I propose, I think, a change in phi- losophy of how assignments and ex- aminations are designed: instead of putting all problems solvable by everybody to implement, make one part of it easier and another part more chal- lenging, with a more manageable difficulty gradient.

My second proposition is something that is monadic in France but apparently disappears here. Everyone knows how easy it is to fail an exam, look deep into isolation, and think about taking the exam time. That is why in France, and other countries, students are guaranteed another chance. When your total grade is below C, you can re-take the final exams for free to hope for a higher grade at the end. If you succeed, you can improve your final course grade and get a C. With- out taking the course again, you would get an “F” and after two waves of exams it usually or re-take a class or a part of it the vacations just before the semes- ter begins.

Rattapages, as they're called, are very important for some students (especially those who work part-time during their studies) don't come to the first semester of exams because of the stress, and study everything in time. Without going to such extremes, the possi- bility of re-taking an exam is a huge deal concerning stress: when you know you'll have a second chance, your fear of failure is less likely to kick in and hinder your performance. I know this is a free-you-passed-the-course ticket: it gives you more stress and pressure than the possi- bility to show that you have acquired the required knowledge.

Obviously, this procedure would entail a financial loss for the univer- sity: lower students re-taking and paying for courses, plus the cost of organizing a second wave of exams. However, those additional funds could come from the last 3 percent undergraduate tuition increase, re- present million dollars more per year. With these new ideas, I hope that Carnegie Mellon's grading sys- tem would become a lesser factor in the stress burden shared by many students.

From Nina Nelly Kowalewski.

St. Martin needs international relief

Editor’s note: Translative Thoughts is a weekly column that examines Carnegie Mellon’s student life from a foreigner’s perspective.

When I arrived at Carnegie Mellon one year ago for my Masters, I knew that the school would be different from my French undergrad. And indeed, as I discovered it quicks and customes, I began to blend into its environment and assimilate as culture. Nevertheless, a num- ber of things still surprise me here, and I wanted to bring into this col- umn an outsider’s perspective that will hopefully highlight a different way of solving Carnegie Mellon’s grading policy.

To begin, I would like to discuss the university’s grading policy, at least in the computer science depart- ment, which is the one I know the most. I am still impressed by the level of excellence that is expected of the students, especially with the “as- signments are 50 per- cent of the grade” policy - a rule that emphasizes practical knowledge that is complementary to the theory. But while I was struggling, like everyone else, to complete all my assignments and projects, I realized something about the grading policy: it does not reward those who are able to quickly acquire new knowledge and apply it, but rather those who are able to spend the exam time completing tasks to avoid making mistakes.

This article is not a rant about the course's difficulty; it is precisely the difficulty that makes a Carnegie Mellon education so valuable. But, what I am trying to convey is that having a high 70/90/99 percent grade cutoff with expected-to-be-com- pleted assignments and class- to-class lecturers incentivizes students to adopt a harmful behav- ior, instead of teaching them to increase their stress. To bet- ter explain it, in order to suppose that you have a typical ex- amination worth 12 points of your total and score 95 percent on it, then, you know that you have lost 0.75 percent of your total grade, and coming to a 70 percent average that you score is 95 percent on the next assignment.

This shows that one temporary weakness during the se- mester actually decreases for students, especially given what thinking a class entails. Requiring thousands of dollars for educational material you have already bought, yet knowing that you may still even surpassing your ex- pected grade, can have happy consequences for your future. Given that, it is no wonder why the stress culture at Carnegie Mellon exists.

Some might say that it is the price to pay for excellence. To those, I would argue that there is a balance to be found. From my expe- rience, I am very common classes on how to break the pyramid (yes, the one that is at the level of stress it applies to students and stress- ing the same excellence). The first proposition would be to lower the grade cutoff to something like 50/70/90 percent, to remove the pressure of a single part of a single failure over the whole semester and keep the same level of difficulty, assignments and exams should be designed a little bit differently: the first half of the exam should be simple but manageable with a basic understanding of the concepts and, for those aiming for a high total grade, would half would require students to develop more complex reasoning and put the last lecture material's help. I know that this change is very difficult to implement, especially for programs where content assumes a cumulative nature is more binary: either the implementation is correct, or there is still a bug to fix. I also know that more professors and teaching assistants work hard to ensure the fairness of the grading. I propose, I think, a change in phi- losophy of how assignments and ex- aminations are designed: instead of putting all problems solvable by everybody to implement, make one part of it easier and another part more chal- lenging, with a more manageable difficulty gradient.

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From Nina Nelly Kowalewski.
Free speech protects unpopular opinions, not dangerous ones

PHANTAM GAUTAM
Journal Reporter

A false dichotomy is blacked out for almost anyone who follows the national anthem on behalf of a minority. Senator Bernie Sanders' Violence on campus experts have engaged in a fight over white ‘abides’ rights and controversial speech (Phantom GAUTAM/ The Tartan).

A Harvard-educated Google employee was asked if he believes nearly 30% of campuses are “overly litigious” and “simply don’t want to see... any speeches that they're for” because he was not liberal enough. Sanders supporters, and of course the leaders and Sanders fans...

On Nov. 8th, 2016, the movement achieved their biggest coup yet, as Sanders supporters and sympathizers argued with liberals. But I also believe that there is a legitimate argument for those who do not feel that the First Amendment is being abused. They claim that their allies for this has amounted to a complete failure. Moreover, the current political climate in Venezuela has been filled with white supremacy, anti-communism, and xenophilia.

The answer is “Yes.” There is no support for the First Amendment, which guarantees freedom of speech. It does not protect dangerous speech, which protects free speech, but only refuses to promote dangerous action. The First Amendment is not about protecting the thoughts that we hate. It is about protecting the thoughts we hate.

In the aftermath of the alt-right, News about the alt-right increased. News about the alt-right includes the alt-right, which protects freedom of speech, not just hate speech.

The burning question on everyone’s mind right now is the 2016 current political climate in Venezuela, which 2016 candidates were better.

In light of current events such as the burning question on everyone’s mind right now is the 2016 current political climate in Venezuela, which 2016 candidates were better.

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HURRICANE DAMAGE PREVENTION COULD BE MORE INTELLIGENT

SCIENCE BRIEFS

FATAL TESLA CAR CRASH WITH AUTOPilot ON PINNED ON HUMAN ERROR

A year and a half ago, a man called Joshua Brown died behind the wheel of a Tesla while using the Auto- pilot feature. A truck bumping into his lane was not seen by the Tesla’s sensors or cameras. Model 3 this is the side and slowing down Brown instantly. The car doesn’t become immune to the objects it’s turning around. Autopilot handles steering and speed during highway driving (which can become autonomous). The National Highway Traffic Safety Administration has ruled that the crash was caused by human error — or Brown’s negligence. Tesla itself, however, continues to defend itself, meaning it’s still being investigated. The automaker made sure to tell us in an interview with the popular LinkedIn network, disconnected Firestone, manufactured a new generation of tires and removed it from the market. Apple, Inc., believed in position in the race by showing its on. AR is coming to the latest iPhone and millions of people.

"It’s no surprise that the next biggest thing in technology is going to be the ability to get AR and VR in the hands of everyone. Big name tech companies such as Facebook, Google, Intel, HTC, Sony, Samsung, and Apple are all competing for that opportunity. And, as augmented and virtual reality (AR/VR), has captured the imagination of the world over in fields such as medicine, military, engineering, communication, and entertainment. Virtual Reality (VR), in particular, is reaching the mainstream by Facebook’s Oculus Rift, VR has done with other products, the tech giant removed the widely used drive from their popular MacBook line, discontinued Firestone, manufactured a new generation of tires and removed it from the market. Apple, Inc., believed in position in the race by showing its on. AR is coming to the latest iPhone and millions of people.

It’s for this very reason that the crash is being pinned on Brown, even though the car was autonomous. Brown was required to still monitor the road.

Mit lab combines injection and therapeutic evolution in one single injection

MIT has recently developed a solution. Patients could be able to be saved several days before they would die. Each vaccine will then be actively delivered, and at a right amount of time. Each vaccine is contained in a micro-capsule of a biocompatible polymer. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience.

The study is yet to prove whether the nanotechnology works over extended periods of time. That study will likely be needed to affect the giving of the vaccines, each of which studies have to be carried out. Each vaccine will then be actively delivered, and at a right amount of time. Each vaccine is contained in a micro-capsule of a biocompatible polymer. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience. The magic of PLGA is that it can be designed to break down after a specific amount of time. It can then be perfect to deliver the vaccines, and the consumer experience.
Cassini spacecraft plummet into Saturn's atmosphere

EMMA FLICKINGER Staffwriter

Cassini, the probe whose 20-year mission to Saturn transformed scientific understanding of the bodies in our solar system, has finished its journey. Early Friday morning, the probe dived into Saturn's atmosphere, where it rapidly disintegrated due to extreme heat and pressure.

The end of the mission was a bittersweet moment for the team of scientists who made it happen. "It was a perfect spacecraft," said spacecraft operations chief Julie Webster. She continued, "Right to the end, it did everything we asked it to. It's perfect, it's perfect."

While it's sad to see Cassini go, the team knew the mission had to end sometime; the research segment of the probe's tour was originally supposed to last four years, but it was extended in 2008 and again in 2010. Eventually, the hardy probe started to run out of fuel. Thus, the mission's "Grand Finale" was conceived: Cassini would end its journey with a fatal plunge into Saturn's atmosphere.

"This is the final chapter of an amazing mission, but it's also a new beginning," said Thomas Zurbuchen, associate administrator for NASA's Science Mission Directorate at NASA Headquarters in Washington. Cassini's plunge not only ensures that Saturn's moons will not be contaminated with Earth materials. It also supplies us with the first data transmitted from within Saturn's atmosphere.

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Scientific firsts are nothing new for Cassini. Well-armed with various instruments — described by science writer Maggie Koerth-Baker as "a Swiss Army Knife in the sky" — Cassini orbited Saturn for 13 Earth years, or almost half a Saturn year. During that time, it made nearly 300 orbits around the planet, and completed 127 close flybys of Enceladus, both moons of Saturn.

Before Cassini, the only thing known about Titan was its size and the fact that its atmosphere is dense. There was no way to tell what lay below its thick nitrogen clouds. When Cassini arrived there in 2005, it sent a smaller probe named Huygens to investigate Titan's surface. Through stunning photographs and atmospheric data, Huygens revealed a world NASA described as "surprisingly Earth-like." We discovered that Titan has lakes, rivers, deserts, seasonal weather like Earth's, and an underground ocean. These discoveries led many scientists to believe that Titan could be a hospitable environment for life.

Cassini discovered another underground ocean on Enceladus, hidden under a thick crust of ice. Scientists were intrigued by unusual magnetic data collected near the moon, and directed Cassini to take a closer look. The magnetic activity turned out to be caused by a geyser-like phenomenon — jets on Enceladus' south pole shoot out material at 800 miles per hour through cracks in the ice, creating a gigantic spray of salt water, ice, and chemicals. Data from Cassini's examination of the jets determined that Saturn's outermost ring is composed of material ejected from Enceladus. Cassini also demonstrated that the interior of Enceladus was much warmer than previously thought, sparking further discussions about life on Saturn's moons.

Cassini also brought a greater understanding of Saturn's rings — perhaps the most iconic feature of any planet in our solar system. By studying shadows of particles in the rings, Cassini supplied data on the rings' size and composition. They're mostly made of chunks of ice and are flat, not warped. Some of the ring's ice chunks are gigantic, to the rings aren't perfectly smooth.

Cassini eventually transmitted amazing data on the planet's jet stream known as the Hexagon, observations of a 300,000-kilometer megastorm that encircled as entire hemisphere, the first images of lightning on a planet other than Earth. Cassini's breathtaking photographs of Saturn are one of its most widely-celebrated accomplishments.

"Cassini carried on providing revolutionary insight about Saturn's atmosphere. Scientists are already beginning to study this final transmission and the information it contains. Even during its demise, Cassini carried on providing revolutionary insight about Saturn."

Cassini spacecraft plummets into Saturn's atmosphere

Cassini spacecraft plummets into Saturn's atmosphere

Cassini spacecraft plummets into Saturn's atmosphere

2 MILLION COMMANDS EXECUTED

514 GB SCIENCE DATA COLLECTED

7 MOONS DISCOVERED

3039 SCIENCE PAPERS PUBLISHED

320,000 IMAGES TAKEN

2 BILLION MILES TRAVELED SINCE ARRIVAL

206 ORBITS COMPLETED

291 ENGINE BURNS

Taste of the Tartans

Tuesday, September 26, 2017

11:00 am - 2:00 pm

Cohon Center, Rangos Ballroom

Take your tastebuds on an international tour as you enjoy free, tasty samples offered by Dining Services. Make sure to taste all the samples and cast your vote for your favorite bite for the Andy Eats "Best of Taste of the Tartans"!
The Tartans will next race at the Paul Short Invitational with a time of 19:22. Senior Reilly in 21st. Reilly crossed followed by sophomore Kate 19:11 to place 18th overall the race was first-year Parvathi Jill Nelson crossed eighth with placed sixth overall with a time of 18:06. Sophomore Emmalyn Lindsey Levine with a time of 18:06 of 11 teams. 

Senior linebacker Sue Graff's interception set up the Tartans on the Waynesburg course in 20:40. 

The Carnegie Mellon women's tennis team host Stevenson and won by 9–0. With the win, the Tartans 16, defeating the Griffins, University on Saturday, Sept. 23 when Thomas More Carnegie Mellon's defense held their opponent under 300 yards of total of 270 yards. It marked the third goal that left the score 30–20 with 1:15 to 100th career win. 

The Tartans swept through with set scores of 26–24, 25–21, and 25–16, defeating the Griffins, the number with six kills. Sophomore Sahara Aqui and junior Sarah Jurgens each had three block assists. 

The official start of the 2017 NFL season brings fantasy football competitions nationwide to their beginnings. 

Fantasy football recap one 

The 16th-ranked Carnegie Mellon men's volleyball team finished the Susquehanna University on their picture. My goal this season is paired together. Hope Valley. Women's Tennis 

For the 16th-ranked Carnegie Mellon volleyball team, ranked the Saint Joseph's University with a 3–0 win against the hosts and a 3–0 win against Stevenson University. The Tartans move to 4–1 on the season. The Tartans opened the day with a 25–16, 25–15, 25–22 win against the Bearcats. The team hit .497 for the match including a 452 batting average for the evening. Senior William Mitchell led the back line with 25 assists, an assist with senior Amanda South. 

The Carnegie Mellon volleyball team opened Division II Sonn Hill University on Sept. 16, defeating the Griffins, the Griffins with the win, 25–16 to 2–0 for the year. The Tartans cruised through against Robbinsville. The team hit .287 for the third set including a .452 attacking those with cool names, but the loss nine kills. Sophomore Laura Kohman. 

Ollie and Thiele each had three block assists. 

Senior Tommy Mansfield on a connection. Alex Cline connected with goof ball sailed wide left and left 21-yard touchdown. The extra point sailed wide left and left 

Push, two doubles. 

With Aparna Alavilli was the first of the Allegheny College Classic between them. Law crossed with a total of six seconds between them. 

Senior linebacker Sue Graff’s interception set up the Tartans on the Waynesburg course in 20:40. The Tartans will next com 

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Men’s soccer earns fourth straight win in Friday game

HANNAH TANG
Junior Staff Writer

The men’s soccer team faced the Westminster College Titans in a home game on Friday evening. The Tartans scored early and ended the match with a 3-0 victory against the Titans, the fourth game in a row with a record of four wins.

The Tartans set the tone for the match, drifting into Titans territory with quick passes and deposits inside the box. In the fourth minute, sophomore midfielder Zach Painter opened scoring with his first goal of the season, and he was assisted by senior midfielder Jack Painter in the 24th minute. The Tartan_delays primary play and the 3-0 lead, but the team is而且 to their addition to the lead with a goal from junior Zachary MacKenzie’s fourth goal of the season, off of a second assist from Cohen, bringing the score to 2-0. The Titans managed two shots on goal that were saved by junior goalkeeper Alex Lam. Despite their efforts, the Tartans grabbed the ball from out of the middle of the field couldn’t get the Titans a goal to stay in the match. The final 3-0 and the goal kept the ball away from the Titans; goalkeeper Adam Petrie got the clean sheet. Petrie went on to lead a goal by former forward Anthony Galli, his first of the season, the assist by former forward Michael Perez. The Tartans scored three goals off of the 3-0 lead, and with the clean sheet the Tartans won their seventh and seven consecutive clear-against away attack after periods like my Interview with the head coach of the first half of the match, the second half remained scoreless for the first 35 minutes. Both Carnegie Mellon and Westminster had two shots on goal.

Katie Leston
Junior Staff Writer

Life just is like a game of soccer, according to sophomore midfielder Zach Painter. When asked if junior goalkeeper Alex Lam is his favorite part of the team, Lam said, “It’s a great concept to be a part of such a team.”

Editor and American Football

fabulous lineup ate dirt this Tucker Must (not) Die 106.3-Team Andah over Justin Tucker, so...and he’s a healthy staff competition. If Regardless, I look forward into the shade thrown from league week is any indication, then the amount of trash talk this season complete, a few things our season. The autumn sun is shining, and the Titans are ready for the next match against the Allocco Group in Munhall. At 7:30 p.m. on Monday, Sept. 16

Junior Staff Writer

Despite my awe-inspiring

leagues do everything they

struggling to match advance

stagnant old boy’s club that is

awareness of mental illness.

In 2013, then-Chicago

Generating Nutrients...

in 2015, the NFL

squashing players’ personali-

disciplinary action. In 2015,

The NBA has also

recently come under fire for

boring entertainment. Players

make a living from and has

the Lem's primary volun-

around the school. One of

something larger than myself

atmosphere and being able

to be part of something larger

as a whole and achieve some-

thing,” said Lam.

The first two years of Lam’s

season complete, a few things

into that winning team,”

here to win and our goal is to

championship. We all came

experience personal growth

opportunities he's found through

part of Lam's life from pre-

school to college. The oppor-
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Advice for Awkward People

On scratching back at cat calls

Hey Ruth,
Today was laundry day, so I’m wearing a t-shirt with holes in it under a men’s extra-large flannel, my oversized comfy jeans, and a beanie, since showering is so much work. Want to know what still happened on my way to campus? I got honked at and catcalled by not one, but two cars on Fifth Avenue. This has been a frequent occurrence since I moved off campus. Apparently it’s so common that a lot of my friends won’t even walk on Fifth in the mornings. What the heck is wrong with some people? I’m not awake enough to make breakfast at eight in the morning, much less yell obscenities at a complete stranger. I wish I could yell or flip them off or SOMETHING, but by the time I know what’s happened they’ve already sped by. Whenever it happens, it ruins my day. I’m constantly worrying that what I’m wearing or even my body or very existence is somehow inappropriate. How do I make them stop, or at least not let it bother me, or, at the very least, somehow magically get from Shadyside to campus without going on Fifth?

Please help,
Men’s Existence Others Women

Dear MEOW,
I’m going to start this response with the disclaimer that yes, I’m sure there’s a theoretical cat caller out there who isn’t a man, and I’m also very aware that people of all genders face street harassment. For simplicity’s sake, however, I’ll be using “he/men” to refer to cat callers and “she/women” to refer to the cat called. OK? OK.

Cat calls aren’t about compliments. Cat calling is about power. Specifically, giving power to the caller at the expense of the called. It’s dehumanizing, objectifying, and it’s an insidious way to make women feel unsafe in public and subconsciously remove them from the visible world.

But what I hate the most? That cat calls are a reminder.

A reminder that a very vocal group of people on this planet believe they have a right to comment on my existence. A reminder that public spaces are inherently balanced against me and that every single woman I know goes through the same thing. A reminder that I will be thinking about this for the rest of the day, if not longer, and he’s already forgotten.

If you’re trying to avoid Fifth, you can try the bus, or the CMU Shuttle if you’re in range. You could try taking more streets that go through housing parallel to Fifth, or you could even walk up the Negley hill and take Beeler. (I don’t recommend this unless you have killer quads.)

But you shouldn’t have to. You really shouldn’t have to.

Nothing you have done — not the route you took or the clothes you wore or even the fact that you existed caused this to happen. This really, really isn’t your fault and it really shouldn’t be your problem, but it is, and I’m sorry. The world is a gross, frustrating place sometimes. For anyone, having to put up with street harassment is disempowering and demoralizing.

To stop cat calling is to change society at large, something that, I admit, is not within this column’s purview. To stop feeling disempowered and demoralized, on the other hand? That’s something you’re in charge of. Empower yourself. Go to a protest, document harassment, participate in Hollaback!, write an article, talk to your friends — any of them — about your experience and your feelings, and why you’re more than just an object tooller “baby” at.

Because you’re a human being, not an object.

Live your life,
Ruth

Bar Buddies: Urban Tap

As a pair of newly minted 21-year-olds heading into our senior year, we face a vital question: where is the best place in Pittsburgh to crack open a cold one with the boys or just drink away our existential angst about the future? We are embarking on a semester-long journey to find the best watering hole in Pittsburgh, one shot in the dark at a time. This week: Urban Tap.

The location: If you haven’t been to South Highland Avenue between Shadyside and East Liberty, yes, you’re missing out. The two blocks around Urban Tap are home to Millie’s Homemade Ice Cream, an excellent ice cream shop, Noodlehead, my favorite noodle place in the city, and Shadyside Hideaway, a dive bar that has been reviewed in this very column. It’s very easy to get to from campus, just a short ride on the 71B drops you off right out front of Urban Tap.

The drinks: We drank rather more than our wallets would have liked, so I feel well-qualified to give drink recommendations. Overall, the mixed drinks were a touch pricey ($9–$12 a pop), but beautiful. I’m talking cinnamon sugar around the rim of the hard cider cocktail, tall glasses of ombre liquid, and classy garnishes galore. The drinks were satisfyingly strong.

If you’re a grown-a** adult I would recommend the Snap Dragon or the classic cocktail menu. If you’re more middle of the road, the Urban Cider is the way to go, and if you’re like us and are only technically an adult and still have the palette of a 16-year-old, the Katy Berry and Cast Away have all the sugary goodness you could desire. What makes Urban Tap special, though, is the beer. The entire back wall of the bar is dedicated to beer, with 100 beers on tap.

While the core of Urban Tap is the bar in the center of the main room, it’s also a restaurant. The kitchen is open until midnight on weekends. While the food is good, the really important thing is the Coffee and Donuts, five huge donut holes with a creamy coffee sauce.

The vibe: Let’s set the scene: the bar is trendy, all wood, glass, and exposed brick. The crowd is a little above college age, but definitely young and fun. And blasting over all of this is “Bye Bye Bye” by *NSYNC. So, it was millennial in every way. Being part bar, part restaurant, the vibe was chiller than a full-on bar.

The service was excellent, and it was busy enough to feel energetic without being too loud to relax. It’s a great place to go with a friend or two if you want to feel like adults while you drunkenly rant about life, the universe, and everything.

Lit or Nah: Honestly, neither of the above. It was definitely a fun time, and I totally recommend it for a night out with a friend, but it’s not precisely lit. Urban Tap is all about pretty drinks, delicious food, and good conversation.
Thursday night, I found myself standing in the lobby of the Byham Theater surrounded by couples young and old, groups of artsy friends, and entire families, as we waited to see The Moth mainstage event Voices Carry. The Moth is a non-profit organization dedicated to the art of storytelling. Unlike The Moth’s more commonly known StorySLAM events, which feature the stories of audience members, mainstage events host a set of practiced storytellers.

The Byham’s stage was bare except for a microphone standing in a single pool of light. The theater was filled with the kind of anticipation that comes from knowing you’re in for a good story. The lights dimmed, and the audience fell silent. Our host for the night, Kate Teller, emerged, infectiously excited to introduce the night’s storytellers who would be responding to the prompt, “Tell us about a time you were truly speechless.”

Then, the storytellers took the stage. Each speaker had ten minutes to share their experience, but as the stories continued, I lost track of time. From filmmakers, to journalists, to slam poets, the night’s storytellers spun tales that were vulnerable, powerful, nostalgic, and, overall, beautiful. Stories spanned broad experiences and tones, from Jason Trieu’s retelling of his childhood as an orphan in Vietnam trying to raise his younger brothers and escape to the United States, to journalist Sarah Shourd’s experience as a political prisoner in Iran, to the hilarious escapades of Adriana E. Ramirez and the trouble she’s gotten into due to her brutally honest personality. Despite these vastly different experiences, a few themes remained common. The first was appreciation for the city of Pittsburgh.

Many of the night’s storytellers were Pittsburgh natives and therefore Byham Theater was full of a considerable amount of Pittsburgh pride. Kate Teller shared tales of walking up Mount Washington with her dad and thoughts on how Pittsburgh still feels like home after years in New York, while producer and filmmaker Tony Buba recounted memories of growing up in Braddock and watching Pittsburgh emerge as a creative hub.

Another prevalent theme was that power comes from knowing yourself. Each of the storytellers ultimately came to the conclusion that their sense of self and fulfillment stems from the unshakeable truths they have come to learn about themselves, through lessons passed down by friends and family and through undergoing hardship.

Finally, the night’s stories were united by the idea that everyone has a meaningful story to share. You just need to find the right way to tell it. Though the speakers had little in common with each other, and even less so with me, we were joined by shared experiences of grief, truth, love, and hope in our everyday lives.

The Moth’s event invited us to laugh hysterically, cry without embarrassment, and share moments of reflection. When the lights came on, everyone was reluctant to leave, but we left feeling connected and inspired.

Be sure to check out The Moth if you get the chance. If you’re feeling brave, check out a StorySLAM, or sit back and enjoy a Mainstage event. Either way, you’re sure to leave with an appreciation for the perspectives each of us carry, and the stories within yourself.
Songs of the Summer

Caleb Miller | Staffwriter

1. Dan Auerbach, Waiting On A Song

Auerbach is the most famous of this group — as singer and guitarist for the Black Keys, he has already topped the Billboard Charts and snagged Grammys for singles like “Tighten Up” and “Lonely Boy.” Released in June, his second solo effort Waiting On A Song diverts away from the blues rock sound of the Black Keys, instead crafting an album that feels like it was just discovered in a time capsule from the 1970s.

While there are some slower, moodier songs like the masterpiece “King Of A One Horse Town,” this nostalgic-sounding collection features sunny tones that are a drastic contrast to the dark sounds of Auerbach’s work with the Black Keys and The Arcs. The country-pop vibe and silvery guitar sounds make many of the songs seem like they were written by George Harrison, Tom Petty, or Paul Simon. This sound comes in part from the team of greats Auerbach recruited to assist him — Mark Knopfler of Dire Straits, Duane Eddy, and John Prine as well as several legends from Nashville, where Auerbach now lives. The airy guitar and soft vocals of Waiting On A Song make the album feel like it is was designed to be played in the summer, and the irresistible bounce of the catchy “Waiting On A Song.”

2. Trombone Shorty, Parking Lot Symphony

The first two tracks of Trombone Shorty’s fourth studio album, Parking Lot Symphony, set the tone for how Shorty will blend sounds on the album. The opening song “Laveau Dirge No. 1,” a mournful, wailing jazz number, is followed by the up-tempo cover of The Meters’ “Ain’t No Use.” Hailing from New Orleans, Shorty fuses jazz with rock, soul, and funk, with a hint of hip-hop in some of the beats. While the album’s genius stems in part from its diversity — from the slinky, groovy “Dirty Water,” which features electric piano, to the lush harmonies on the title track and the relaxing, soulful “No Good Time” — Shorty makes his bid for song of the summer with three songs that feature memorable hooks and danceable rhythms: the anthemic Allen Toussaint cover “Here Come The Girls,” which celebrates his love for the opposite sex with a dynamic riff and a simple but infectious chorus, “Where It At?”, which is darker lyrically but remains catchy due to its funky groove, and the brash, hip-hop inspired “Familiar” that shows off Shorty’s swagger. Had Bruno Mars recorded any of these songs, you’d already know by heart... and you still should.
Welcome Home

Greeted by pulsing music and the proclamation of a “black multimedia space,” I immediately felt the gallery buzzing with energy around the brightly colored portraits of young, black, gender non-conforming males and color-blocked sculptures constructed from found materials. “My Boys” is spray painted along the wall of portraits, functioning as a sort of shrine to the young men portrayed in the softly lit, rosy photographs. Trash bags, nets, and a very specific shade of blue break up the white and grey of the Future Tenant. Welcome Home, which opened last Friday and was curated by Sean Beauford, featuring the work of Carnegie Mellon art student Kasem Kydd and artist Brendon Hawkins, is a vivid celebration of youth, community, and identity.
Hawkins is a photographer and artist who recently moved back to Pittsburgh from New York, and this is his first exhibition. Bouncing and dancing around the gallery, he projects exuberance and sincerity, qualities reflected in his work. “My BOYS” is a series of work capturing his community of black queer men. At first glance, the portraits have a feel that is somewhere in-between editorial photography and pop art; the rosy background and the soft artificial light interact with the blocks of color to create this effect. However, the millennial editorial style of photography transcends fashion or aesthetic genres in the relationship between subject and photographer. Each portrait is titled by the name of the subject. The gazes of these men are soft. These portraits then become incredibly intimate, relationships which became clear in my conversation with Hawkins. He talks of having personal relationships with each of the subjects — whether it is the 19-year-old who he affectionately refers to as “his son” or an ex whose shared history became part of the photo.

Hawkins describes the goal of this photo series and his upcoming project “SOFT MASC” as a way of using images to complicate the archetypes expected for gay males. Traditionally, he explains, you’ll see depictions of gay black men as hyper-sexual, hyper-masculine, or hyper-feminine. There’s not a lot of nuance or diversity of identity in representation, and that’s what he would like to work against in his photography.

This is where that intimacy in portraiture becomes key. We write interesting stories and break down societal caricatures when we can paint individuals as people, as complex and cherished as we see each other in real life. “I shoot them so I don’t have to date them,” Hawkins says. He talks about how gay culture can be so sexual, that it’s hard to reach that level of deep relationship without the expectation for physical relationships as well. The camera lifts that pressure to give way to honesty and vulnerability. But make no mistake; although these portraits come from a place of deep social awareness, they are shot and presented for the purpose of celebration. And it is this dichotomy that plays towards the subversiveness of Hawkins’ work, through the exultation of a community presented without overt reference to “otherness.”

History and personal narrative are what tie Hawkins’ work to Kydd’s, but woven through sculptures and installations are the stories of displacement and diaspora rather than queerness. In the past, Kydd has worked towards art that reflects on the black body and spirit in a white society. In this show, his work tells his own story. The work is not only about generations of men in his family from the West Indies, but also about his personal history tied to New York and Pittsburgh. It wrestles with the question of what place defines the self, which intrinsically is tied to a question of home.

Materials in this work have almost become a shrine to the experience of feeling foreign or out-of-place in society. It tells a story of history that doesn’t fit a clear timeline or a narrative, but creates a portrait of a person — it’s about routine, family, and loss. The relationship of art to history is always interesting because on one hand, we understand humanity through the sequence of complicated, messy events. But art often is about the individual and the effort of building home or security in the midst of all of the broader commotion.

The history of colonialism, slavery, and oppression are evoked through these installations. “My Father Was A Soccer Player, And Built Boats By Hand,” for instance, tells a story of his father’s life as a way of understanding his place in the world. Each piece is paired with a story that paints a large picture of, perhaps more than where he came from, who Kydd is. The installation “Mourning Cricket” and video piece “Whaler Out of Water” pull music from artist Alston Beckett, who was a cultural icon in the West Indies in political and social movements.
In the fall of 2016, Son Little found himself in the remote city of Darwin, Australia, wrapping up a long tour. He had been swamped since his self-titled debut album came out in 2015, touring and working with other musicians’ projects, and had been yearning to write again. He finally found his chance under Darwin’s starry, tropical night sky but was in need of a guitar. Luckily, a blind Aboriginal singer Gurrumul (who passed away soon after earlier this year) lent him a guitar. It was a lefty guitar, so Son Little had to play it upside down, yet he still found enough inspiration to write five songs in just twenty four hours. Three of those songs would make the final cut on Son Little’s sophomore album. New Magic was released this past Friday, and it is a sonic departure from his debut: he will be playing a 21 and over show at the Club Cafe in Pittsburgh on Thursday, Sept. 21.
Little won a Grammy in 2015 as a producer, working with soul legend Mavis Staples. But as a songwriter and performer he is part of a generation that is defying definition, and fusing genres and production techniques to create songs that sound both primal and fresh. Artists like Little or New Orleans’ favorite son Trombone Shorty may be too ambitious to top the pop charts but they have gained critical acclaim and a loyal following.

In an interview with The Tartan, Little cites a wide range of artists such as Gary Clark Jr., Curtis Harding, Anderson. Paak, Tame Impala, and Grizzly Bear as part of this new wave who are “chipping away at the same sort of monolith, the same sort of strict genre-based music.”

Born Aaron Livingston in Los Angeles, he grew up listening to rock, jazz, and R&B. His family migrated across the country, ending up in Queens where he discovered hip-hop. After spending high school in suburban New Jersey, Livingston returned to New York to attend Columbia University. He was unhappy there and dropped out, later enrolling in Temple University in Philadelphia, where his musical career really began to gather steam. There he met The Roots, playing music with them and featuring on a song on their album Undun. But, slowly, the music in Livingston’s life began to die out. He grew unhappy again, bouncing from job to job. “I got to a point where I almost fell out of love with music,” he said, “I felt like I was over it."

A few years later, however, Livingston would rediscover music and songwriting, ironically finding himself by taking on a new identity, Son Little. This fresh persona helped free him up to break down those genre walls he found so confining.

He described his debut album, Son Little, which was released in 2015, as a “rebirth,” returning him to his love of music. The project was a revelation, as he combined blues, R&B, soul, rock, hip-hop, country, and electronic to create a unique fusion. The genre-breaking sounds of his first record were important to him because he strives to avoid the “tight, little, three-word phrases to describe what [genre] something is.” With his music, he said, “I get to those three words, and then it’s six words, and then ten words and now I’m writing you an essay about what this is because there’s so many things that warrant saying.”

Songs like the grooving “Toes” or rowdy “The River” fall more towards rock, with energizing guitar riffs and drum beats, while the mixture of acoustic guitar and a twangy riff on “Carbon” lend it a country vibe. The heartfelt “O Mother” bleeds with soul, “Lay Down” is simple but soothing, and the sparse opening track “I’m Gone” sounds like blues from another planet.

Most of the album sounds heavily produced — the tracks are deeply layered, and he uses many unusual and hard-to-place sonic elements. Little has always liked to experiment with creating bizarre sounds, and says that while on tours “we’re all in the van and I might take my laptop or my iPad out and just make beats.” In fact, he had been experimenting on his laptop on the van ride just before this interview.

However, despite messing around with electronic music in his spare time, Son Little says that he does not add in many computerized sounds in production, and that “almost everything that you hear in my songs is something that I played out in the studio through some combination of gadgets.” Furthermore, most of these sounds come from “traditional instruments: guitar, bass, drums, synths, which is becoming a traditional instrument in a way, and electric piano.” His ability to create such odd yet captivating sounds using mostly traditional instruments reveals his versatility as a musician.

His sophomore effort, New Magic, sounds more raw and less produced. For Son Little, “new magic is just like the old magic.” This mantra ushers a return to basics for him, with the album taking on a more stripped down, acoustic vibe. “Most of these songs on this new record, these songs are rooted in the lyrics and the melodies, kind of the grooves, not necessarily the instrumentation but the feeling of it,” he explained.

While it is still recognizable as Son Little, the vocals are less smoothed over, showing off a smokier, more emotional side of his voice that wasn’t as apparent on the first album. This change was not intentional. Instead, he would just go for “whatever feels natural to come out” and for the shift in style “not to feel forced.” This approach also ties into how Son Little thinks about the magic of music. For him, there is a certain mystery to it; he doesn’t quite know where it comes from but the music, the magic is there within him.

The album opens with “Kimberly’s Mine” and the muted strums of the acoustic guitar and ambling piano line immediately signal the simple, more old-school sound of New Magic.

This is followed by the mellow lead single “Blue Magic,” its bouncy guitar and calming harmonies making you feel like you’re floating among the clouds. The much more dark and eerie “O Me O My” is next, and Son Little describes the tone as “looking around and seeing a society crumbling.” The tender “Mad About You” is another highlight. The track shows off the emotion in Son Little’s voice — as he yearns for love, his vocals become rougher, but it’s these imperfections that make the song feel beautifully real.

The way Son Little cries out over fuzzy guitar on the ominous “The Middle” makes it sound like a Brothers-era Black Keys song, until the solemn, delicate strings kick in. The album closes with “Demon To The Dark,” a slow, sincere dialogue with Washington Phillips, a deacon and little-known musician from the early 1900s whose music was deeply religious, in which Son Little pleads for forgiveness and asks for direction in life.

Son Little will play in the Steel City later this week, and since much of his library, especially Son Little, incorporates many electronic sounds, the live performances may sound different than his studio cuts. He says that he and his band have gone back and forth on how to incorporate these elements, sometimes playing them on loops in the background and sometimes excluding them. His attitude has changed recently, however. “Rather than try to replicate what is on the record, we try to capture the essence of each song as best as we can with what we have.”
Rodriguez

The old, nearly blind shaman slowly crossed the stage, holding his daughter’s supportive hand to enter the dimmed spotlight. After taking his seat center stage, the almost mythic singer-songwriter Rodriguez immediately looked more at home when he put on a white straw hat and took his guitar in hand, and the show was off.

Last Wednesday night, Rodriguez played at the Carnegie Library Music Hall of Homestead. The musician is probably best known in the United States for being the subject of the 2012 film Searching for Sugar Man, which won the Academy Award for Best Documentary Feature. In his music career, Rodriguez recorded two classic albums of psychedelic folk rock that featured his profound counterculture lyrics, Cold Fact (1970) and Coming From Reality (1971), which garnered critical acclaim in the U.S., but little in the way of financial success. The recordings proved successful in Australia, where Rodriguez toured in 1979, but other than that tour, he had for all intents and purposes retired from music and gone about an unassuming working-class life in the United States. It wasn’t until a group of diehard South African fans tracked him down in the mid-1990s (as recounted in Searching for Sugar Man) that he found out his recordings were hugely popular in their country, where his anti-establishment, political songs resonated with a generation of young, white conscripted soldiers who had grown disenchanted with the Apartheid government (whose censors banned Rodriguez).

Rodriguez was in good voice for Wednesday’s concert, sounding much like he did as a younger man on his records. One might hypothesize that this is a benefit of his being denied the rock stardom he deserved in his youth and thereby being spared the hazardous excesses of such a lifestyle and the years of live performance which can deteriorate the voice. For the set list Rodriguez supplemented the material from his two albums with a selection of covers of pop and rock standards. After choosing the white straw hat on the table next to him rather than the other black hat, he explained that the hats have particular personalities. He then opened with a solo acoustic rendition of “Your Song,” looking vaguely reminiscent, with his hat and glasses, of Elton John on the cover of his 1974 Greatest Hits album. The awkward tension of kicking off the show with an acoustic solo that left the band standing there, holding their instruments, had me on the edge of my seat. As “Your Song” wrapped up, the band members, a guitarist, a bassist, and a drummer, kicked into the decidedly harder rocking Cold Fact classic “Only Good for Conversation.”

Rodriguez did justice to a number of songs off his albums, including his best known song “Sugar Man.” He provided an amusing commentary, warning that “Sugar Man” described a reality of drug dealing and purchasing but did not advocate such endeavors, and, after a solid performance of another relatively famous one of his songs, “I Wonder,” joked that he wondered but did not want to know the answers to the questions in the song.

The show also contained numerous surprising quirks. In “Inner City Blues,” the distinctive beeping sound effect present on the Cold Fact album was mimicked live by the drummer who had a percussion instrument like a special type of cowbell to hit the approximate tone. For one of his songs about the wealthy versus the poor, Rodriguez took off the white straw hat and grabbed a do-rag out of his shirt pocket to wear, giving him the personality of one of the street toughs in his songs. After that he changed his glasses to a pair of something like night-vision goggles that gave him an almost alien look as the green lights filled the space of his eyes.

One of the best performances was his placid, longing rendition of “I Only Have Eyes for You” and “On the Street Where You Live,” Rodriguez closed out the encore with a stirring rendition of “I’m Gonna Live Till I Die,” which came to a rocking conclusion as Rodriguez arose from his stool to rock out on the interplay with his lead guitarist. Having taken his final bow, Rodriguez left his audience with the enduring message: “Power to the people!” with a fist raised in solidarity.

Regardless of whether he played ballads or rock songs, what stuck out through the whole show was Rodriguez’s ultra-chill composure and persona. Between songs Rodriguez did not talk a whole lot, but when he did he spoke very gently as though he were the embodiment of the humility and wisdom that comes with living the type of hard-knock life he has had for most of his 75 years. He is a man who has long held the idealistic dreams of the hippie-era and been humbled by the stark, conservative realities, which have since that time squelched any such dreams. In the intervening years between his early retirement from music and rediscovery, Rodriguez managed to earn a degree in philosophy and even ran, albeit unsuccessfully, for Detroit city office. He beautifully condensed the complexity of the human condition into the basic statements that people are highly emotionally sensitive beings, that love and hate are extremely powerful forces, and that we should be aware of these things in our interactions and act kindly toward each other.

Jeremy Goldstein | Staffwriter

art by Bernice Yu | Staff Artist
I don’t know if it is the thought of aristocratic English folk flailing about in an embarrassing way, or nostalgic thoughts about the comedy greats of Monty Python, but for whatever reason I find that comedy is 150 percent funnier when performed by those from across the pond (i.e., Brits). Even the English accent itself occasionally causes me to giggle. It was with this great accent-related joy that I attended my fourth Cambridge Footlights performance on Monday night in McConomy Auditorium.

The 11:00 p.m. performance was attended by far fewer people than the troupe merited. Not even half of the rows of seats were filled as we were patiently ushered toward the front after buying $5 tickets. There had been a fire drill before whose alarms had kept performers and audience members outside during the time when the show was supposed to start. It’s possible that with this delay and no promise of the performance occurring, some audience members gave up the ghost early in favor of snuggling in bed with some homework.

The performance opened with Carnegie Mellon’s very own No Parking Players, the comedy subtroupe of the drama club Scotch’n’Soda, performing a series of comedy sketches to consistent laughter and applause. Though perhaps a little less ribald than later audience responses, there was still an air of appreciation and enjoyment.

Particularly successful was the sketch that turned the watching of a network TV nightly news show into something resembling the conversation that serious fans of Game of Thrones might have while watching the show. Talks of spoilers and a thoroughly fabricated characterization and plot line of the featured meteorologist causes giggles to erupt from the audience. Instead of books offering spoilers to those watching, one of the characters read a newspaper that the other two on the couch did not want to hear anything from. The depth of the joke and its different facets and references captured the audience and entertained them at each clever turn.

When the Footlights came on stage, the energy in the audience definitely picked up. Throughout the evening, they performed sketches that ranged in length from 30 seconds to 15 minutes or so. Throughout the evening, they also called out audience members sitting in the front row, much to these individuals’ mortification and glee. Perhaps one of the best sketches of the night was an extended scene that chronicled a school bus full of children on their way to an evening performance of Cats. The field trip had already encountered other difficulties, so the evening performance was the last shot. The two female teachers, both played by male actors, were very thorough in attempting to confirm that everyone had used the restroom prior to getting on the bus. At one point, both actors mimed going to the back of the bus to examine the onboard toilet, and their miming of the motion of walking back on a school bus had the audience completely erupting in laughter; rather flamboyantly, they walked in synchronization while grabbing on to the backs of invisible seats on either side. It was absolutely absurd and also entirely relatable.

One of the more bizarre sketches of the evening was between two of the individuals and contained very little dialogue. One of the women performing held out a sheet of paper to another performer to show him that it was warm. The actor touched the paper, and then in the following minutes with more and more intensity and drama, the actor proceeded to moan in ecstasy and bewilderment and rub the paper all over himself. It was the type of comedy wherein half of the humor came from the duration of the sketch. The poor actor looked like he wasn’t breathing, such was the intensity with which he was moving this paper over himself. It was so strange and totally hysterical.

These are just two of the amazing sketches from Monday night. The five actors — two women, three men — put their all into it, even after being delayed by the fire alarm. For those lucky enough to have more years at Carnegie Mellon, I hope they come back, and if they do, please attend and laugh until your belly hurts.

The renowned comedy troupe filled Carnegie Mellon’s campus with laughter yet again
Auto Correct
by Peter Sheehan

Secret Shame
by Brian Gordon
horoscopes: The signs as Fall Things™

**Aries**
march 21–april 19
Outwardly hating that everything is pumpkin spice flavored, but eating it all anyways is your aesthetic.

**Taurus**
april 20–may 20
Pumpkin patterned EVERYTHING.

**Gemini**
may 21–june 20
Who cares if Halloween is in October? Start decorating today.

**Cancer**
June 21–July 19
You are constantly in a state of stress because how does one dress for a day that is 55 degrees in the morning but 80 degrees by mid-afternoon?

**Leo**
July 20–August 22
Sweater weather!

**Virgo**
August 23–September 20
Leaves! (Crunch!)

**Libra**
September 21–October 19
Sipping warm apple cider in your 8:30 just to be extra.

**Scorpio**
October 20–November 20
Going apple picking and then regretting wearing your good shoes.

**Sagittarius**
November 21–December 20
Go ahead and wear those beanies you've been hiding all summer.

**Capricorn**
December 21–January 19
Watch *The Nightmare Before Christmas* and internally wonder which holiday is more appropriate to watch it.

**Aquarius**
January 20–February 20
Your hands are *always* cold. Maybe you have a new ghost friend?

**Pisces**
February 21–March 20
It is now Prime Flannel Time™.
**Tuesday 09.19.17**

**CMU Art Lecture: Ian Cheng**  
6:30–8 p.m.  
Kresge Theater, College of Fine Arts  
More Info: facebook.com  

This Tuesday, Ian Cheng will be lecturing in collaboration with the Carnegie Museum of Art to commemorate his digital simulation “Emissary Sunsets the Self.” The piece will be on display from Sept. 22, 2017 to Jan. 28, 2018. Cheng’s digital work explores a unique blend of artificial intelligence and cognitive science. He is deeply interested in the human experience and often works with live simulations.

**Wednesday 09.20.17**

**Connects: Design Thinking Through Understanding People**  
12:30–2 p.m.  
Gates Hillman Center 8102  
Register Here: cmu.edu/swartz-center-for-entrepreneurship  

Director of the Imaginaries Lab in the School of Design, Dan Lockton, will be presenting this installation of the Swartz Center for Entrepreneurship’s CONNECT series. “Design Thinking Through Understanding People” promises to be an exploration into the mind of the average person to better understand how to translate thought into innovation. The event will also be live-streamed via Facebook Live.

**Thursday 09.21.17**

**Some Assembly Required: Opening Night**  
7 p.m.  
Contemporary Craft  
2100 Smallman Street  
Pittsburgh, PA 15222  
Tickets: showclix.com  

Attack Theater’s Some Assembly Required is coming back to Pittsburgh, and bringing with it a fusion of art, music, and dance in one amazing performance. The show incorporates improvisation and spontaneity with planned choreography, making every performance brand new. Performances will also be held on Sept. 22 and 23. Check out the ticketing information for specific details.

**Friday 09.22.17**

**Gallery Crawl**  
5:30–10 p.m.  
Cultural District  
Pittsburgh, Pennsylvania 15222  
More info: crawl.trustarts.org  

The Fall Gallery Crawl is the perfect opportunity to take in the Pittsburgh arts scene and includes everything from music to visual arts. This year’s line up of events include a Night Market in Market Square, Wigle Whiskey Tasting Rooms, The Rising Voices Youth Choir, and much more. The entire line-up and brochure are available online.

**Miller Gallery Exhibition Reception**  
6–8 p.m.  
Miller Gallery  
More info: millergallery.cfa.cmu.edu  

This Friday, the Miller Gallery is proud to kick off not one, not two, but three exhibitions in collaboration with the Hunt Institute for Botanical Documentation, the wats:ON Festival SHIFT 2017, and have related programming at The Frank-Ratchye STUDIO for Creative Inquiry. The exhibitions, Worlds Within, DESIGNING THE COMPUTATIONAL IMAGE, and Hadi Tabatabai: Transitional Spaces, feature everything from rare photographs and films to original artwork.
This past Thursday, Activities Board brought the L.A.-based indie and alternative band Flor to The Underground. The band recently released their full-length studio album "come out. you’re hiding," featuring the hits "hold on," "back again," and "warm blood."

Flor most notably revives nuances of the ‘80s electronic music movement through their music, primarily with electronic music-making programs and synthesizers. However, while playing live, the band performed many acoustic renditions of their songs.

photos by Neil Khera
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