Smart traffic signals assist the blind in crossing the street

EVAHNAH RAVI

On Sept. 28, the World’s Wellness exhibition presented a panel discussion with Rob Kemeny, World’s Wellness artist and Steve Tonsor, Director of Science and Research at the Carnegie Museum of Natural History. The accomplished presentations discussed the relationship between science and artists, and how this collaboration can be beneficial to scientists, both tangible and intangible. Through some struggle, he established a book deal with a small publishing firm. His first book, titled Play with Victory, is colorized microscope electron images. This work was only possible because Kessler found a scientist excited to work with him: Madeline Harley, a pollen researcher at Kew Gardens with a love for photography and a passion for the beauty of the images of pollen she finally created. They are created aro

...
A celebration of Machine Learning for Social Good

Welcome back students of Carnegie Mellon! After a summer full of new and fulfilling experiences, whether you were interning, working summers, researching, or relaxing at home, we are already back in the swing of things and ready to start off the fall semester while continuing to put our hearts into the work. As your student representatives for the 2017-2018 school year, we have strategized on how to make wellness courses as well as figuring out how to make wellness more viable option. Fiscal transformation deals with a more viable option. Fiscal transformation deals with the initiatives of each pillar. Fiscal transformation aims to unite student organizations to meet the needs of the entire student body. As your student representatives, we are incredibly excited to share for this semester.

Student body government has identified four main pillars that demonstrate our priorities for this school year: mental health awareness, fiscal transformation, collaboration, and diversity. Students with a passion to improve each sector were appointed to the Student Body President’s Cabinet to spearhead the initiatives of each pillar. The mental health awareness pillar focuses more on providing students with a more accurate understanding of the demands of their courses, as well as providing students with a more accessible option. Fiscal transformation aims to provide greater entrepreneurship opportunities to students. Finally, the diversity pillar focuses on the inclusion of students from all backgrounds. To accomplish the goals of each pillar, we are working with university administration and entities, such as Counseling and Psychological Services and the new Center for Diversity and Inclusion, to meet the needs of the entire student body.

If you have any questions regarding the pillars, please contact the respective chair. Their contact information can be found below:

- Mental Health Awareness Chair: Michael James, mjamesm@andrew.cmu.edu
- Fiscal Transformation Chair: Tiffany Lu, tlu@andrew.cmu.edu
- Co-Collaboration Chair: Simon Janampudi, cj@andrew.cmu.edu
- Co-Collaboration Chair: Christie Chang, cchang2p@andrew.cmu.edu
- Diversity: Cameron Bradley, k Bradley@cmu.edu
- Other notable points of contact for student body government include:
  - Student Body President: Neal Choudhary, sbp@andrew.cmu.edu
  - Student Body Vice President: Pulkit Dua, sbvp@andrew.cmu.edu
  - Student Body Vice President: Gaby Cach, sbvpo@andrew.cmu.edu
  - Student Body Vice President for Finance: Gabby Cash, sbvfin@andrew.cmu.edu

Other notable points of contact for student body government include:

- Undergraduate Student Senate: Manpreet Joda, student-senate@andrew.cmu.edu
- Graduate Student Senate: Maitreyee Joshi, graduate-student-sen@andrew.cmu.edu
- Undergraduate Student Government: Lauren Weitz, sbu@andrew.cmu.edu
- Graduate Student Government: Travis Carter, gsgpresident@andrew.cmu.edu

Together, we can all work to improve the overall student experience. We wish you a successful semester!
Dept. of Statistics name change reflects shift in the field

NORA MATTSO
Senior Staff Writer

The change from the Department of Statistics to the Department of Statistics and Data Science was marked by some interesting statistics of its own. Applicants to Dietrich think- ing about studying statistics have doubled since 2013, and the number of under- graduate statistics majors has increased four times the size of what it was in 2010, and more than doubled the size of what it was in 2003.

This change was promp- ted not by an abrupt shift in what the Statistics Depart- ment does, but rather was meant to reflect the culture of the state of the field. “Because our approach to statistics encompasses the essence of what data science is and can be, we have decided to change the name of the department to the Depart- ment of Statistics and Data Science. We feel this name more accurately reflects the department’s position on the leading edge of re- search and education in a data-rich world,” stated Richard Scheines, the Dean of Dietrich, and Christopher Genovese, head of the Department of Statistics and Data Science in a Dietrich- wide email.

As “big data” becomes more and more central to the work of the Statistics Depart- ment, the work done by the department is also on the cutting edge of the technol- ogical atmosphere preva- ilent at Carnegie Mellon, as evidenced by the degree in Statistics and Machine Learning, offered jointly by the Department of Statistics and the Department of Ma- chine Learning in the School of Computer Science.

The Statistics Department at Carnegie Mellon has al- ways somewhat defined clas- sification. It is housed within Dietrich, and as such, takes a uniquely social-science- oriented approach to statis- tics. “Our statistics and data science exemplify the Carnegie Mellon approach to the humanities and social sciences, which infuses foun- dational and deep research across disciplines to take on and offer solutions for issues that are important to the world today,” stated Richard Scheines in a university press release. Some knowl- edge of statistics is required for all Dietrich students, so a change in the mission of this department touches dozens of majors in this university.

The distinction between data science and statistics is sometimes blurred, but often statisticians tend to view more into the realm of the theor- ical, while data science tacks- on the interpretation of large data sets. The Department of Statistics and Data Sci- ence has long pursued both, even before the re-brand. “For the past 50 years, we have made a big impact in both statistical theory and applying those theories to real problems and real data as fields of genetics and astronomy to sports and fi- nance,” stated Christopher Genovese.

The real world application of theoretical and technical concepts is a cornerstone of both the philosophy of our university and the practice of data sci- ence, so this approach fits easily into the larger mission of the depart- ment. “Our curriculum is designed to give students a taste and a wide variety of experiences of what it is like to do statistics and data science,” continues Scheines.

Statistics and Data Science have entered the realm of the theoret- ical and logical atmosphere preva- ilent at Carnegie Mellon. “There has been an increasing interest in fields from genetics and astronomy to sports and fi- nance,” stated Christopher Genovese.

The real world application of theoretical and technical concepts is a cornerstone of both the philosophy of our university and the practice of data sci- ence, so this approach fits easily into the larger mission of the depart- ment. “Our curriculum is designed to give students a taste and a wide variety of experiences of what it is like to do statistics and data science,” continues Scheines.

Women make up majority of Carnegie Mellon first-years

SNEHA BERTA
Junior Staff Writer

Carnegie Mellon Uni- versity’s first-year class of 2021+ has a majority of women for the first time in the University’s history. A record 38% of the college’s 7,911 students are women, a 1% increase from last year.

The name change from “Department of Statistics” to “Department of Statistics and Data Science” was implemented because of an increase in the number of students, professionals, and programs as well as its application in the real world. We take prob- lems that are real — from research, in- dustry and govern- ment — and put them straight into the classroom, said Rebecca Nugent, director of data science.

This year especially, the university’s dedication to prioritizing building a sense of community and prioritizing inclusivity in all settings has paid off. The number of students, professionals, and programs as well as its application in the real world. We take prob- lems that are real — from research, in- dustry and govern- mental studies.

Ericka Mathus / Editor
The restructuring of Title IX practice onto campus colleges is one of many changes made by the Trump Administration to initia-
tives made under President Obama’s Administration. Title IX of the Education Amendments Act of 1972 states that “no person in the United States shall be excluded from participation in, or denied the benefits of, any education program or activity on the basis of sex.” In the Obama-era, the Office of Civil Rights asserted that this law should be applied to all aspects of on-campus life, including sexual assaults and harassment. This has led to the creation of Title IX investigations at numerous universities, students and faculty members on how to report allegations of sexual harassment or assault while also strengthening the women’s rights. Letters intended for publication must be signed and include the author’s address. Letters to the Editor must be submitted by 5 p.m. on the Wednesday before publication. The Tartan reserves the right to edit any copy it deems unfit.

Letters to the Editor

Email: contact@thetartan.org
Mail: The Tartan, 112 14th St. Denver, CO 80202

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THE TARTAN

October 2, 2017

The Tartan is a student-owned newspaper of Colorado College. Students are the editors and the writers of the paper. The Tartan is a private, non-profit student publishing organization.

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CMU students must work to create community identity

In an effort to gain some better perspective on the mutual ties of the local Houstonian and Golden State students, President Donald Trump and the Protests for the people of those who protest the sport<br/>and world<br/>had no issue buying tickets to support him or the<br/>no such thing. I think that's enough. A univer-<br/>city should be a community, and a community built on things to share. Although a diverse community may not be very rich or interesting, an overly-diverse one has too much even existing, be-<br/>cause it lacks common ground. I am exaggerating, of course: we will have Carnegie Mellon's motto to share. "My heart is in the work."<br/>Admittedly, we all work a lot —<br/>which also has a drawback, as shown in this column's previous in-<br/>terest. Still, I believe we could share more that than.<br/>But we won't make compre-<br/>hension on diversity just rely to have more in common, will we? Of course not — that would be a terrible and stupid sacrifice. So how do you build common ground when you lack common background? Well, the answer lies in the question: by building it. Actively. Through university-wide events, or non-academic projects we could all take part in.<br/>Such things already partially ex-<br/>ist, of course. There are many great initiatives — but one is the Seal reptile project. In addition, a great many of the students at the University of Chicago have initiated a community-building project. The aim of this project is to bring together students from diverse backgrounds and create a sense of shared identity. This is done through various events, such as workshops, discussions, and community service projects. The goal is to create a supportive and inclusive environment where students can learn from each other and build strong relationships. The Seal reptile project is a great example of how community building can be achieved through collaboration and mutual understanding. Additionally, there are several other initiatives that are aimed at promoting diversity and inclusion on campus. For example, the Office of Diversity and Inclusion offers a range of programs and resources to support students from underrepresented backgrounds. These programs include mentorship, tutoring, and networking opportunities. Overall, the Seal reptile project and other similar initiatives demonstrate that community building is possible through dedication and hard work. The key to success is to identify common ground and find ways to bridge the divides that may exist between different groups. By doing so, we can create a more cohesive and inclusive community.
Apple's Face ID paves way for police surveillance

**JOFUNING PARK**  January Staff Writer

It is less than two weeks away when Senate Republicans announced another strategic push in “attack and replace” the Affordable Care Act (ACA) — a premise that they had made clear weeks back in January, when the ACA was first signed into law. (The Graham-Cassidy Bill) would replace the pillars of Obamacare and replace the failed law’s failed approach with newer and more modern perspectives, where the government acts to actually implement better healthcare ideas by taking more decisive action and fixing past mistakes. As the Senate prepares for the vote, it looks as though the ACA’s days are numbered, and will be replaced with a new health care framework.

Apple’s Face ID is a recent addition to Apple’s lineup, first introduced on the iPhone X. In this three-dimensional (3D) model, Apple created a method that literally scans the user’s face in 3D. The technology is based on several years of work in computer vision, computer graphics, and machine learning, and it is designed to be as secure as the Touch ID biometric system.

**Apportion some federal funding**

In 2014, the Supreme Court of the United States (SCOTUS) held in Varner v. California that it was improper to law enforcement to search cell phones without a warrant. Our right to be safe from unlawful search and seizures is protected under the Fourth Amendment. However, a warrant was issued to the Los Angeles Police Department (LAPD) in October, 2016 which essentially allowed the LAPD to treat your smartphone like a personal computer, with all of its personal data — in violation of your privacy. Even though this distinction is seemingly insignificant, one important legal precedent is that the defeat of a precedent is protected under the Fifth Amendment: One’s biometric information is under the same category as DNA, which one can never change. Still, several legal experts are regularly required to provide fingerprints and mug shots, the very same fingerprints used for Touch ID and Face ID. This dangerous precedent was further supported with an additional ruling by a Virginia circuit court judge in late 2014. Under the rules, it was established that law enforcement cannot force anyone to provide their biometric information as passwords are protected under the Fifth Amendment; however, biometric info is not and cannot be forced to provide them for biometric requirements for Touch ID.

According to Joelle Barr, a research professor at George Washington University Law School and the director of the Cybersecurity Law Institute, said “From a legal standpoint, the decision is a stinger.” Since there’s no definitive landmark case, the courts are left to interpret the SCOTUS in terms of biometric information. Apple’s most recent precedent is under the Fifth Amendment yet, Apple’s new technology is allowing more sensitivity in exchange for less overall benefit.

Face ID not only replaces a two-dimensional scan to unlock the iPhone but also makes a mathematically complex equation that is projected over 30000 points on their face and encoding a three-dimensional (3D) model. Another caveat avoid called by Apple is that users cannot change their smiles easily, which will only work if our eyes are open to see that one can unlock your phone if you’re sleeping or you’re holding it up to your face. When it comes to law enforcement, it is a different story. The department said that they only unlock the Face ID in the future.

Apple has continued to update and improve its biometric systems over the years. The latest iteration of Face ID, called Face ID 2.0, introduces a few new features, including improved accuracy and faster unlocking times. The system also uses infrared light to create a 3D map of the user’s face, which helps to improve accuracy and reduce the risk of facial recognition errors.

Apple has faced some criticism over its biometric systems, particularly with the use of Touch ID. In 2016, an Apple employee reportedly accessed a user’s data without a warrant, leading to a lawsuit against the company. Apple has also been criticized for its use of facial recognition technology, particularly with its use in the FBI’s Cross Match system. The FBI has reportedly accessed Apple’s facial recognition database without a warrant, raising concerns about privacy and security.

The Graham-Cassidy Bills should be passed for impact, not to fulfill promises

The decision to scrap the ACA was a major political challenge for the Trump administration. Public opinion polls had consistently shown that the majority of Americans supported some form of healthcare reform, and many were concerned about the high cost of insurance. When it comes to insurance, many people have to choose between affordability and quality, with the ACA being more focused on reducing costs and providing access to care for all Americans.

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Why don’t poison dart frogs poison themselves?

The poison dart frog of Central and South America are some of the world’s deadliest creatures. The largest poison dart frogs are the length of a paper clip (the smallest are barely half an inch), yet the poison in their tiny bodies is 200 times stronger than morphine, and the amount of toxin in a single frog can kill a water buffalo. The poison contained in the frog’s body doesn’t affect it because it has mutated acetylcholine receptors that don’t bind to the paralyzing neurotoxin epibatidine.

The poison dart frog, characterized by its brightly colored exterior, has enough toxin in its body to paralyze a water buffalo. So why doesn’t it kill itself? “It almost seems unlikely that something like that would evolve,” says Tarvin. “Yet, it did evolve — and it did.”

The toxin found in many poisonous frogs is a neurotoxin called epibatidine. Chemically, it resembles the compound acetylcholine, which is crucial for the transmission between nerve cells.

Scientists looked into the mutation’s precision and specificity, and found a community of people who claim to have “no gender.” There is a potential bias regarding women in STEM careers in STEM. Another particularly recent issue that has come up is the potential grading bias and void of human influence on the relatively large perforation of the STEM industry is explicit and rational. Thus, these characteristics have become the statistics show that for the past two decades, women in the workforce. Although women have been earning bachelor’s degrees earned in computer science and engineering, two fields still considered to be primarily studied by men. However, the gender gap becomes much more evident after the undergraders’ level of studies. Women have been earning fewer than 30 percent of the B.D. degrees in computer science, engineering, mathematics, and the physical sciences since 1993.

The same pattern appears in the workforce. Although women account for half of the workforce in the United States, fewer than 25 percent of the STEM industry is occupied by women, according to the US government’s Economic and Statistics Administration. This indicates that even women with STEM degrees are relatively less likely to pursue STEM career paths than their male counterparts.

The second is that women are so reinforced by society and today, few people consider to be true, but do not outnumber women in all STEM fields. A study from the National Science Foundation shows that for the past two decades, women in the workforce, social science, humanities, education, and law, more than 50 percent of the bachelor’s degrees, meaning they cannot be considered minorities in these areas anymore. The biggest difference in the number of bachelor’s degrees earned between men and women in computer science and engineering, two fields still considered to be primarily studied by men. However, the gender gap becomes much more evident after the undergraders’ level of studies. Women have been earning fewer than 30 percent of the B.D. degrees in computer science, engineering, mathematics, and the physical sciences since 1993.

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There is a potential bias regarding women in STEM careers. Another particularly recent issue that has come up is the potential grading bias and void of human influence on the relatively large perforation of the STEM industry. Though we do not know exactly what we can credit the relatively large performance gaps (25 to 50 percent difference) to, we need to ask ourselves if certain topics, especially the fundamental ones like projectile motion, present disadvantages to certain genders. When this is combined with the fact that, as proven through studies performed in several German-speaking countries, inexperienced physics teachers tend to give better grades to male students than female students, we can see the disadvantages women face from the early stages of their involvement in STEM.

Many analyses of eight years of data show that there were consistent gaps in the performance of male and female students solving questions regarding projectile motion: the measure of an object subject only to the force of gravity. Nevertheless, we do not know exactly what we can credit the relatively large performance gaps (25 to 50 percent difference) to. We need to ask ourselves if certain topics, especially the fundamental ones like projectile motion, present disadvantages to certain genders.

The Massachusetts Institute of Technology, perhaps the hub of development in engineering and the sciences, especially offers programs like the Women’s Technology Program to “spark high school girls’ interest in the future study of engineering and computer science.” The Massachusetts Institute of Technology, perhaps the hub of development in engineering and the sciences, especially offers programs like the Women’s Technology Program to “spark high school girls’ interest in the future study of engineering and computer science.”
Bubbling of ice could explain the beginning of life on Earth

Scientists at the Hokkaido University in Sapporo, Japan studied the effects of radiation and temperature on a mixture of water, ammonia, and methane. This combination of compounds is thought to be found in hothouses of stars — comets and interstellar clouds.

They experimented at the temperatures at which ice forms, negative 233 degrees Celsius and negative 226 degrees Celsius, and then researched if they could create conditions close to that of a young Earth. From negative 208 to negative 123 degrees Celsius, they found that ice undergoes bubbling similar to that of champagne and carbon dioxide, only in liquids whose levels had increased as the bubbling occurred. The amount of ammonia, methanol, and water increased and decreased the amount of bubbling.

Also, from about negative 105 degrees to negative 115 degrees Celsius, the ice seemed to flow like a hot, but not very hot, fringe in honey. After both of these effects, it has explained the possibility to explain chemical reactions that occur at these temperatures and how, it has been able to take the formation of molecules that are not normally seen in liquid form. It could potentially be crucial to understanding how life as we know it, started on Earth.

MITH SINGH
Science Editor

Researchers at MIT’s Computer Science and Artificial Intelligence Laboratory (CSAIL), recently published a study in Science Robotics that explains how “origami robots” that fold in and out of different exoskeletons can help them navigate over various types of surfaces and perform different types of motion. The robot that they describe can “change” from different skins — a glider that allows it to “fly”, a walker that it can use to roll for faster motion, a walker, and a boat-like skin that allows it to sail. In an article in Science Daily, Danielava Ross — a robotics researcher at MIT and one of the co-authors of the study, says “It’s almost like putting clothes onto the robot to give it different kinds of powers.”

Conventional robots operate with specific physical parts that perform a single function. This system is different from that of the origami robot which leads to bulky, non- portable, and expensive products. However, these robots use several self-folding skins and the same mechanisms to control them all. As quoted in a press release, Ross says, “If we want robots to help us do things, it’s very efficient to have a different one for each task...” With this metamorphosis-inspired approach, we can extend the capabilities of a single robot by giving it different ‘accessories’ to use in different situations.”

As a very basic level, these robots are composed of a metallic core that is made of magnetic coils of wire called solenoids, in a cube that is only a few millimeters in length. These solenoids are used to control these tiny machines. The core is then wrapped in origami sheets, that are basically made of heat-shrinkable material placed between two layers of polyester. The heat-shrinkable material in between the polyesters sheet is exposed along one of the fold lines. Thus, when this robot was placed on a heating pad at a temperature of 65 degrees Celsius, it would start shrinking material because accord- ing to its folds and seals into the shape of a skin, it would, glides, rolls, or sails, depending on what skin it has on.

Researchers then combined these -bots with wheel-bots, or boat-bots, or Glider-bots into bigger vehicles, with more sophisticated exoskeletons using water-resistant claps that the bots could use to move through or disassemble the origami.

The origami robots have a lot of potential due to their adaptable nature. It is minimally invasive airships, space travel, natural disaster response, or deep sea mining operations these robots open up opportunities for a resurrection in human-robot partnerships.
SPORTS BRIEFS
October 2, 2017 « The Tartan                                                                                                                                      thetartan.org/sports
Junior quarterback Alex Cline identifies an open target. The Tartans dominated on offense and defense. 

score 10–0 on a 33-yard field goal in the first quarter. Four minutes later, the nine minute mark of the fourth quarter. The Tartans scored four of those touchdowns, four of them coming in the red zone, converting all five opportunities. Tartans also perfect from inside the 20.

Tartans 205 yards. The Tartans were able to move the ball in the fourth quarter.

seven tackles, four solo. The defense was led by senior linebacker Chandler Stacy. Stacy ended with eight tackles including five double tackles.

the team's all-time tackle list. The Tartans now has 240 tackles for his career. The defense was led by senior linebacker Chandler Stacy. Stacy ended with eight tackles including five double tackles.

football team traveled to Bethany, WV, on Saturday to play theainen and sophomore Michael Lehman.

Tartans senior linebacker Sean Grifl intercepted the ball on the first play of the second quarter. The进攻 squad led by senior linebacker Sean Grifl intercepted the ball on the first play of the second quarter.

The Tartans finish 10–1 overall and 6–0 in the UAA. The win over the urlencode(39) 17th-ranked Washington & Lee University's player in three rounds.

Rae and Strome move on to the ITA Oracle Cup to be played at Berry College in Rome, GA on Friday, Oct. 13 through Sunday, Oct. 15.

Women's Cross Country
The Carnegie Mellon women's cross country team competed at the Paul Short Invitational hosted by Lehigh University on Saturday, Sept. 29 and finished ninth in the non-Division 1 race. 

Senior Aparna Alavilli paced the Tartans; with a second-place finish.

Alavilli's time of 21:27.59 was the second-fastest time of the day, finishing second only to the winner of Mary Washington. Alavilli's time of 21:27.59 was the second-fastest time of the day, finishing second only to the winner of Mary Washington.

The Tartans will next race at the Carnegie Mellon Hampton Invitational on Saturday, Oct. 7 in Schenley Park.

Women's Golf
The Carnegie Mellon women's golf team placed third at the 2017 Allegheny College Invitational after carding 36-hole score of 646 (332-314) while Senior Jurgens again also totaled 20 kills. Donohue and Mueller again led the team with 20 kills.

The volleyball team suffered their first loss of the year against Case Western before rallying to defeat NYU.

The volleyball team suffered their first loss of the year against Case Western before rallying to defeat NYU.

In singles action, first-year Ray Boppana of 32 to tie the University of Mary Washington while first-year Ross Ash and sophomore Robert Lovett, seeded 8-3, defeated Ontario's Goucher College.

Boppa and sophomore Nicholas Caldesaro were seeded sixth and ninth picked up an 8-2 victory against Virginia Wesleyan University to advance to the round of 16.

Two singles and doubles pair play continues on Sunday, Oct. 1, at the campus of St. Louis University.

Men's Tennis
The Carnegie Mellon men's tennis team began play at the Intercollegiate Tennis Association's Southeast Regional Champions- 

the top-ranked player of the tournament and broke through the first two rounds. The pair advanced to the final four with a 6-2, 6-1 victory.

The Carnegie Mellon men's tennis team began play at the Intercollegiate Tennis Association's Southeast Regional Champions-

fourth individually with 149 after two rounds, won the tournament.

The Carnegie Mellon men's tennis team began play at the Intercollegiate Tennis Association's Southeast Regional Champions-

The tennis team suffered their first loss of the year against Case Western before rallying to defeat NYU.

The Carnegie Mellon men's tennis team began play at the Intercollegiate Tennis Association's Southeast Regional Champions-

Women's Tennis
The Carnegie Mellon women's tennis team began play at the Intercollegiate Tennis Association's Southeast Regional Champions-

First-year Ben Ash and Nicholas Cheng and first-year Kailan stacker won twice. Cheng and first-year Kailan stacker won twice. Cheng and first-year Kailan stacker opened the day with an 8-4 win against Shenandoah University. The pair then open the number one seed of Christopher Hole and Chad Goebel of William & Mary for a 9-8 (7-5) victory.

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Women’s soccer ready as UAA competition begins

KATE LISTON

As junior defender Emily Tolmer moved quickly across the soccer field after a day of training, her focus was on her
hamstring. After the sprint, she sat on the benches and looked dejected, a slightly exhausted and tormented soul. Tolmer pushed herself hard.

This is the problem that soccer’s women’s teams face: The fast-paced, full-contact sport forces players to train harder—mentally and physically—in order to make the team.

“This year, there was a lot of pressure to make sure everyone was to earn their places,” said Tolmer. “I wasn’t even sure I wasn’t going to be cut for the team.

The new fitness standards were the focus of the team.

So far this season, every player has had to continue working on their fitness. Including the anthem

football.

The new fitness standards forced players to overcome both physical and mental barriers. Many athletes fostered the respect they had for one another.

“I think respecting fellow teammates is really different players on the team, that’s

As senior forward Haili Casey who raced down to win a loose ball in the 29th minute after an NYU shot on the goal of the season, put

Parker following up on a turnover.

The men’s soccer team pressures New York University’s defense, keeping the ball away from their side.

The Tartans will next host the menstrual cycle, but he knows that he’s not alone.

Tolmer in a game against Emory.

The men’s soccer team pressures New York University’s defense, keeping the ball away from their side.

The Tartans will next host the best of four series.

Tolmer in a game against Emory.
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Advice for Awkward People
On friend crushes

Hi Ruth,
I have a serious question that needs answering. Most people are familiar with the scenario of liking someone romantically and having them not feel the same way back. You’re either casually friendzoned or just straight up rejected. It’s totally not fun, but at least it’s not nearly as confusing as the less common conundrum that I’m currently experiencing.

What do I do when someone I just want to kick it with doesn’t feel the same? Like c’mon, man. I don’t want to fluff your nut, I just want to be your friend, so why don’t you feel the same way?! I might be coming off a bit too strong, but I just want them to know I think they’re really cool! Or maybe I’m not coming on strong enough? I just can’t figure it out... I mean, who wouldn’t want to be my friend? I give good hugs and I’m always down to buy you a cookie from ABP. Anyways, please help. I just want to be friends!

XOXO,
Platonic Admiration Only

Dear PAO,
You know, I’ve been writing this column for nearly a year now, and I’m honestly surprised that I haven’t yet had to answer “how do I make friends.” Which, if we’re honest, is not exactly what you’re asking, but hang in with me for a bit.

The big secret on making friends, or at least getting people to think positively about you, is to find a connection. Literally any connection. That old small-talk joke about how people just complain about the weather? That counts. Is something happening on the CUT? Counts. Do you both have a shared professor who neither of you like? Definitely counts.

Look, people like people that they have things in common with, especially if it’s easy to hold a conversation with that person. Of course, you ideally won’t just talk about the weather for the rest of your acquaintance, but that’s what being an interesting human being is about. (You’re an interesting human being, I promise. Everybody has something they’re passionate about, and passion is what makes people interesting.)

Once you’re ready to move past the small-talk phase, assuming you guys haven’t already sort of fallen into a friendship, all you really need to do is start inviting them to things. Things you think they’d be interested in, obviously, but don’t be discouraged if they say no.

The first time they might think you’re just being nice, so you might want to invite them to a few things before you rule them out. (If they keep saying no and not offering to reschedule or don’t have any legitimate excuses, then maybe you should give them the space to come to you. They could just be going through a busy period in their life, but you shouldn’t be putting in all the effort.)

But here’s the thing — it sounds like you’ve already done all this. You’ve chatted with them, you’ve asked them to hang out, and they just seem... uninterested. Well, I hate to break it to you, but you can’t force anyone to be friends with you. I know, I’m sorry.

Even if they seem really cool, and you really want to hang out with them, if they don’t feel the same, there’s really nothing you can do. Friendship isn’t always that different from love in that way.

If someone doesn’t want to befriend you when you’ve been nothing but a decent person to them, it’s going to feel like a rejection of you as a person, but it’s really not. It can’t be, not if they don’t know you that well. Sometimes that’s just how life plays out. It’s kind of a bummer, but you shouldn’t waste effort on someone who you’re getting no response from. You deserve better.

Keep hugging,
Ruth

Need advice? Submit a question at https://goo.gle/xk23wd

Bar Buddies: Gooski’s
A tragic story of love destroyed by distance and bus times

Part of becoming part of the over-twenty-one world is finding your bar aesthetic. Are you a classy wine bar person? A clubbing kind of person? Me, I’m a dive bar person. Give me cheap drinks, smokey air, and a pool table, and I’m a happy camper.

This week we trekked out to Polish Hill for what Pittsburgh Magazine has labeled the best dive bar in the city, Gooski’s.

The location: The location was my least favorite part of this bar. What looks like a long but doable trip on two busses from campus during the day turns into an odyssey at night when busses run less regularly. Also, the trip there was a little nerve wracking as a girl traveling alone. Once in Polish Hill, Gooski’s is tucked away on an otherwise unassuming street.

There’s not much else going on in the area, but that gives the bar a “hidden gem” feel. It’s a smokey hole in the wall with graffitied walls illuminated with dusky red lights. A chalkboard behind the bar reads, “Southside called, they want their douchebags back.”

The drinks: They’re cheap, they’re strong, and they’re served by a no-nonsense bartender with a dry sense of humor. What more could you want?

This is not the place for fruity cocktails with a dozen ingredients. The bar is fully stocked but the only menus (written on the walls) are for their plethora of microbrews, so this isn’t really the place for exploring drinks. Go in knowing your go-to cocktail. This bar is cash only, so that’s another way you’ll need to come prepared.

The vibe: We were at Gooski’s on a Thursday, so the crowd was mostly from the neighborhood and pretty relaxed. Gooski’s is divided into two rooms, a slightly cramped front room with the bar, and a larger back room with ping pong and a pool table, as well as a stage for music acts on the weekends.

As the night wore on, the front room filled up and became more boisterous, though the back room remained pretty empty and quiet. On a weekend, the place seems like it would get pretty rowdy.

The music is all jams from the ‘80s, the walls are covered in sassy commentary, and the bathroom graffiti is downright hilarious.

At the end of the day, Gooski’s is a classic dive bar, with all it entails. You’re gonna be around some fun and eccentric folks, might play pool with some new friends, and you’re definitely going to reel of smoke by the time you get home.

Lit or Nah: We’re going to go with Lit. It’s got a very clear vibe, and it does it well. If you want a no-nonsense dive, this is it. Unfortunately, it’s a bit too out of the way to justify the trip. If you happen to be out the way in Polish Hill, it’s 100 percent worth hitting up. But alas, it’s not the convenient neighborhood dive I’ve been dreaming of.
BANNED BOOKS

We need to be more accepting of those who “turn the world to glass.” Like Ralph Waldo Emerson says in his essay, “The Poet,” the ideal individual in society is unconventional and deviates from the norm in order to expose society to the realities of the world. However, people like these, including the authors of many controversial yet important texts, are people we often need but do not want in our lives, so we try to silence their voices and society’s access to their bold claims.

Last Sunday, Sept. 24, marked the beginning of the 35th celebration of Banned Books Week. Started in 1982 by Judith Krug, a past employee of the American Library Association (ALA) and former director of ALA’s Office of Intellectual Freedom (OIF), the goal of the week is to bring awareness to the books that are challenged or banned in public libraries in America.

But books aren’t banned anymore, right? Many people probably assume this to be true, especially living in the United States, a country so proud of its Constitution and the freedoms declared under the First Amendment. However, if anything, book challenging and banning are becoming more prevalent and problematic.

Challenges, filed by people trying to prohibit books and other materials in their libraries or mandatory school curricula, mostly stem from concerns including “sexually explicit” content, “offensive language,” age inappropriateness, LGBTQ representation, and “religious viewpoints,” according to studies conducted by the OIF on reported book challenges. Of the hundreds of challenges filed and reported in 2016, more than half of the materials that were challenged were actually banned and removed from those particular libraries’ circulation. According to OIF data, bans previously were only implemented, on average, for 10 percent of total yearly challenges. The book bannings of 2016 are a concerning escalation from the norm.

With arguments about how society is becoming too “politically correct,” free speech and censorship have been the focal point of many discussions. People are worried about their ideas being suppressed in favor of more diverse and inclusive perspectives, yet fail to realize that they themselves often treat opposing people in the same way. In fact, the OIF reported that, “of the 2015 Top Ten Most Frequently Challenged Books, nine of them contained diverse content... including content by or about people of color, LGBTQ people and/or people with disabilities.”

In the divided and polarized society we live in, we must learn to recognize our differences and the rights granted to us under the First Amendment.

While people may have conflicting viewpoints, none really have the right to silence others’ voices or restrict access to materials just because they clash with their values or beliefs. This year, Banned Books Week’s theme was appropriately named “Our Right to Read,” and encouraged people to express their opposing views on problematic literature, instead of immediately pushing to ban.

Most, if not all, of the concerns leading to book challenges are subjective, merely a matter of differing opinions. Everyone should be able to freely choose to read as they please and not restrict others’ access to education and broader perspectives.

Several years ago, the Library of Congress created an exhibit entitled, Books that Shaped America. Among the 100 titles included on the list, 30 of them have been challenged or banned. Truthfully, this makes a lot of sense. The most influential works are typically the most controversial — they make such a big impact because they leave us reeling from their words and the messages within. They open our eyes to new perspectives and make transparent the bitter truth of our reality (or the harsh realities of the past), which we try so desperately to ignore or forget.

Restricting books is not the solution. Facing conflict and dissent is easier said than done, but it’s the only way society will ever come close to being where it should be. Because even if we have differing views and our ideal societies don’t seem to align, we all essentially want the same things: respect and acknowledgement. Whenever we shut others down, nobody wins — resentment only grows, and the chasm between each side widens.

As Banned Books Week comes to a close, we must remember that although officially over, the celebration doesn’t have to stop. We should continue to carry out the values that the week has taught us and become well-informed, vocal members of society. Rather than shutting each other down and shying away from dissonant opinions, we must strive to educate ourselves through literature and conversation.
With a delivery both straightforward and dynamic, author Susan Perabo read the second chapter of her latest book *The Fall of Lisa Bellow* to a rapt audience in Danforth Conference Room last Monday. A Professor of English and Writer in Residence at Dickinson College, a small liberal arts college about a three-hour drive away in Carlisle, PA, Perabo has published numerous works of fiction over her career, in both literary magazines and as four books. *The Fall of Lisa Bellow* is her second novel, and her other two published books are short story collections.

Prior to her reading in Danforth, Perabo visited an introductory fiction course where she talked to students about her craft, her writing process, and her experience as an author. In her introduction to the students in the course, Perabo mentioned her surprising evolution into being the author she is today. She was initially interested in film, and in the course of studying film at college took a writing course to help with her screenplay skills. From then on it became a passion, and she eventually went on to get her MFA.

Her work, particularly her short story work, seems a little at odds with her confident, no-nonsense demeanor. Her work in *Why They Run the Way they Do*, a recent short story collection, explores deeply emotional themes of infidelity, loneliness, and coming to terms with a life one might not have envisioned for oneself. Her characters are always complex, and a bit acerbic, and their emotional lives seem to pop off the page. Perabo said it herself that she wouldn’t define herself as an “emotional person,” or a person who wears their heart on their sleeve. This contrast between her more stoic public persona and the intimate and vulnerable character portrayal in her writing makes reading these works all the more fascinating.

Her newest novel seems to continue her thoughtful and emotional examination of her characters’ lives and ways of thinking. *The Fall of Lisa Bellow* follows a middle-school aged girl Meredith and her mother Claire as they recover from the abduction of Lisa Bellow, a classmate of Meredith’s who was kidnapped in front of Meredith in a sandwich shop. Due to the use of these two protagonists, the book is as much about Meredith’s process of coping with the tragedy and her coming-of-age story wherein the horrific event of the abduction features so prominently as it is a thoughtful rendering of a mother who is trying to navigate the process of supporting her daughter through a life so completely altered by something out of her control.

During the question part of the afternoon, Perabo talked further about her writing process, such as having an ending in mind prior to beginning, or at least close to the beginning of a narrative, as well as her first published piece, and her editing process. Unlike some fiction writers, Perabo does very little research, and instead likes to get the story on the page, and then during revisions, fill in the vague depictions with accurate descriptions and terminology. Though of course an endlessly challenging endeavor, Perabo’s visceral, thoughtful, and introspective narratives seem to demonstrate a more clinical process than an overwhelmingly emotional one.

When asking about her use of individuals from her life as a basis for fictional characters, Perabo stated that no person on the page was a representation of someone she knew, and that it is very difficult, if not impossible, to do justice to a living individual through a fictionalized account. However, she mentioned, she remembers feeling intense anger and confusion when her children faced undeserved nastiness in school. While she never went to the lengths that Claire did, in developing the character of Claire Perabo tried to imagine what type of person would actually act on her feelings of frustration with a stranger’s child. Thus the dentist section was born. In imagining what sort of person might have the opportunity to lash back out to a young offender, she fell upon dentistry as this sort of opportunity for her character.
Friday night I found myself backstage at Stage AE surrounded by black leather-clad, heavily makeup-ed, world-class musicians. These were not just any musicians, they were the members of Marilyn Manson’s band. Among them was Tyler Bates, a highly sought-after rock guitarist who has proven himself a master at creating astounding musical narratives.

Bates is a life long musician who transitioned from the world of touring and live performances into a prolific career composing television and film scores. He has created musical landscapes for films such as Dawn of the Dead, 300 and more recent blockbusters including Guardians of the Galaxy Vol 1. and Vol 2, John Wick, and Atomic Blonde. Throughout his career, Bates has forged partnerships with countless artists, including film directors Zack Snyder and James Gunn, and musician Marilyn Mason. Currently on tour with Manson in support of their latest album, Heaven Upside Down, Bates spends his time delivering killer guitar performances, composing music in makeshift hotel room studios, and trying to get some sleep. Humble, immensely talented, and fully enamored with his craft, Bates hopes that this new album will excite and impress fans and that he can continue to craft stories through composition both on screen and on stage.

You’ve worked on numerous projects as a producer, composer, and musician. How do you see those roles as similar to or contrasting each other?

I would say all three roles overlap. For film composition I need a serious degree of production skills and for production, my work is informed by my experience as a musician. Everything has started to intersect in my life, so all of my projects, no matter what role I’m approaching them from, are about understanding my collaborators and telling their story through music. The core is about storytelling and emotion, and that carries into every space I inhabit.

What does the physical process of composing for the screen look like? Is the score informed by the movie or is the movie informed by your music?

Every single project is a triathlon. And each one is constantly evolving, with certain scenes getting compressed or drawn out and the score changing to fit those adjustments. So it might end up being a 90-minute score, but there were well over 100 minutes of composition that changed as the process went on. And that’s the crazy thing; I might end up producing more hours of music for one film than most musicians produce in their entire career.

And the give and take between the visuals and the composition differs project-to-project and person-to-person. For Guardians of the Galaxy, I worked with James Gunn who I’ve known for years and collaborated on tons of projects with, so we were able to approach the process a bit differently. I actually composed the score based off the script and certain pre sketches, so I was writing to the film sequences before they even existed. The actors would act with ear buds in so every one would move to the tempo and the emotion of the composition.

“Everything has started to intersect in my life, so all of my projects, no matter what role I’m approaching them from, are about understanding my collaborators and telling their story through music. The core is about storytelling and emotion, and that carries into every space I inhabit.”

You’ve worked on incredibly distinct and unique projects with talents in both the film and music industry. How would you describe your creative process, and how is that process informed by collaboration?

I’m always open. My creative process is never the same twice, and it’s never about just making music. It’s about creating a conversation. It’s about understanding people. Music is a vehicle, it’s how I get through things, so I’m always looking for projects that teach me and challenge me where I can continue to grow and maintain some relevance.

I never really know what to expect because there’s always some new direction I’m able to take my work. Recently I worked on the composition for the Guardians of the Galaxy attraction at Disney California Adventure, and I got to work with their team of Imagineers. The spirit they brought was definitely not Hollywood, and I found it really refreshing. We got to work in a team, so I knew that I needed to bring my skills and point of view to the work but that ultimately we had a job to do and we would do it together.

So when it comes to collaboration I would say it depends on what you’re working on. If you’re working on an indie film versus a project for a large studio, the experience is completely different. The size of the team changes, so the whole process and feeling changes. But I try to make my collaborators feel comfortable so that they can feel what I’m trying to convey even if they don’t have a technical understanding.
What do you look for in a collaborator, and how do you go about forming those partnerships?

I just ask the universe to bring good people into my life. I don’t know if life is too long or too short to work with people you don’t like, but I have had the good fortune of working with people who elevate my game. I mean, James Gunn is a genius. Zack Snyder, Rob Zombie, both geniuses. And I’ve been lucky enough to work with them on multiple occasions. Ultimately, I like to work with people who are excited and striving.

That’s why I’m so appreciative of all my time working in film and television. That process of iterating and meeting deadlines is what gave me the ability to articulate ideas quickly, and that’s what has allowed me to collaborate with people like [Marilyn] Manson. Those experiences gave me the stamina and capabilities needed for us to work well together, and I didn’t have that before working in the film industry.

“Rock music is hurting so badly right now, and Manson is the last bastion of real icons, so I want to do my part to help the cause. We’re like brothers; the first time I met him I never would have expected to be writing or playing with him, but somehow it works.”

Could you elaborate on what it’s like working with Marilyn Manson and how it may be different from other collaborations?

Well, [working with Manson] is different because there’s nobody else like him. And it’s different than my film score work because no matter what, I will always love to write, record, and play rock music. Rock music is hurting so badly right now, and Manson is the last bastion of real icons, so I want to do my part to help the cause. We’re like brothers; the first time I met him I never would have expected to be writing or playing with him, but somehow it works. He challenges me and we feed off each other’s energies.

You’ve worked on such a diverse range of projects across different mediums and genres. Is there a certain tone you’re trying to convey in all your work, or does it change depending on the project?

I think the me of it, whatever project it is, is identifiable. People who know me can recognize my guitar playing or sense it’s my work immediately. So in a sense I think there is a signature in all my work. I’m looking through the lens of my life experience, and that authenticity and sincerity is what I hope is transcendent to the audience. I’m trying to convey emotion, not an impression of emotion, in all my work.

What advice do you have for young artists?

Be in touch with your spirit, and pursue your art for that reason and purpose it gives you. It’s easy to get jaded to the value of your work, especially when certain industries aren’t paying as much or there isn’t as much demand. But you can’t pander to the climate of the industry. You can change things. You just have to be willing to do whatever it takes so you can do what you love. Music has been my whole life; it’s all I’ve known. I’ve had other jobs, but they were never instead of music, they were so I would be able to keep doing it. Ultimately, I would say a backup plan is a bad idea. Because if you have one, you’ll take it.
Questions on how we consume and present art on the oppression of people of color have moved to the forefront of conversation in the art world as a result of the election and the turbulence of our current global climate.

Recently, white artists such as Dana Schutz have come under scrutiny for their use of the history of violence against black bodies in their art. Turning non-black audiences into spectators of people of color and excluding artists of color from these spaces can perpetuate the tendency of American society to profit off of racial violence and exploitation. How do we curate and share the work of artists of color without falling into that trap?

While the function of gallery spaces is a place for the dynamic current conversations of art, museums like the Carnegie Museum of Art (CMOA) are a place to learn the visual language to understand art as a broader field. Art museums create a cultural history, and the items preserved in museums are what generations to come will reflect on when understanding our current views of our past. And it is the place where future generations will see how we ask questions about the relationships between race, oppression, and art.

This summer, an exhibition entitled 20/20 opened at the Carnegie Museum of Art. The exhibition is a collaboration between the Carnegie Museum of Art and The Studio Museum in Harlem to bring together the work of forty artists — twenty from each venue — created over the past 100 years. The gorgeous, white wall spaces of CMOA are filled with an expansive array of artists from various periods in art history and at different levels of the art industry. Documentary photographers, leading contemporary artists of color, and outsider artists of color are brought together in this exhibition on the narrative of racial politics and black identity in America.

With the huge range of work and seriousness of subject matter, the curation is ambitious. Each piece is paired with a longer museum label explanation, and each section of the exhibition comes with a title and explanation of the curatorial choices. The viewer’s movement through the gallery is key to the narrative of this exhibition. Although it is not strictly chronological, it feels conscious of an unfolding historical narrative. The subtle growth of strength and subjectivity of black voices in the work as the exhibition progresses serves as the framework for this curation.

The first room open with the centerpiece of Pennsylvanian artist Horace Pippin’s “Abe Lincoln’s First Book,” a piece which paints Lincoln with the visual language of sainthood. The surrounding work in the first two sections entitled “A More Perfect Union” are intended to discuss historical context, with artists of color working to come to terms with the history of slavery and oppression. The inclusion of one of Jasper Johns’s American flag pieces was odd, given that Jasper Johns was a white artist, as was the central focus on the glorification of Lincoln, because of their turned focus on White America. The museum states it intended to question national identity and democracy; the voice of the paired statements is anthropological, an outsider looking in. It relies on the idea that the viewer sees American identity and Blackness as exclusive ideas and asks the viewer to explore that conflict.

The jump from this perspective into the sections of “Working Thought” and “American Landscape” was then at once jarring and natural. The work in these spaces was dedicated to the discussion of class, violence, and exploitation. Artists such as Kara Walker, David Hammons, and Titus Kaphar vary in degrees of abstraction and modes of expression, but all in all it is an exploration of trauma perpetrated by the American economy.

Turning non-black audiences into spectators of people of color and excluding artists of color from these spaces can perpetuate the tendency of American society to profit off racial violence.
Walker’s folksy silhouettes portray graphic violence against black women while Black Wall Street by Noah Davis is a remembrance of the incredible violence of the 1921 race riots against an affluent black community. This section tries to cover so much, and the matter of factness of violence on black bodies feels uncomfortably contained in these vignettes of history.

This part of 20/20 builds into the central exhibition of the Teenie Harris and James VanDerZee documentary photography segment entitled “Documenting Black Life.” Both these exhibitions begin to demonstrate the struggle of building identity through violence and class struggle, but this section focuses on the nostalgia of intimate moments that would have otherwise been forgotten by history. The Pittsburgh and Harlem communities presented in sepia film and older generations of clothing played with this narrative of history lost, hidden, or ignored.

It was unexpectedly startling to enter the final sections, “Shrine for Spirit” and “Forms of Resistance.” The enormous portrait of Michelle Obama by Collier Schorr that was published in T: The New York Times Style Magazine was the piece that articulated the feeling of these sections. These rooms were dedicated to the unabashed, intensely personal focus on the self. These works focused on activism, honoring the identity and culture of people of color. They shared the interactions of artists of color and media from their first person perspective. But the Michelle Obama and Kerry James Marshall portraits as end pieces had the biggest impact. Contrasted in the same room with Ellen Gallagher’s mixed media pieces with magazines and Lorraine O’Grady’s performance stills where she flays herself with a cat-o-nine-tails in a beauty pageant character, these pieces stood out in emotional resonance.

It was because Michelle Obama’s portrait had the only black woman given a name and understood as a person and cultural icon who was not in this exhibition because of her connection to exploitation and violence. A regal, accomplished, and beautiful black woman who is so beloved placed so prominently in the exhibition with admittedly complicated symbols of wealth was powerful. In contrast, the vibrant, joyful portrait “Untitled (Gallery)” by Kerry James Marshall of a black woman relaxed in her own space was important because it allowed for the more intimate, ordinary person parallel to the Michelle Obama photograph.

The effect of these portraits in the final room would not have been the same without the documentation of struggle and trauma we saw previously. It was important as well that the ending of this exhibition wasn’t through rose-colored lenses, and that it didn’t stick to a chronological order — it recognizes that the fight for equality is ongoing. The collections allow the viewer to see how the artists of color choose to play with Western artistic traditions versus to create their own. It parallels the tension of existing within a white dominated society, and the questions of how to move forward.

The Carnegie Museum of Art and all white cube gallery spaces were created with a literal manifesto of whiteness connecting to sophistication. But exhibitions such as 20/20, and society as a whole, are working to transform these kinds of elitist institutions into something more inclusive. The people who come to this exhibition are likely to be middle and upper class individuals open to racial discourse, and some of the messages of industry and oppression feel overly subtle as if trying not to offend. The desire for a nationalistic sentiment is present throughout the gallery spaces, but the question about American identity is presented as confused as we feel it today.

This exhibition, though imperfect, was ultimately successful. The discomfort with these questions of consuming violence and oppression, being a spectator in the room where you learn about the complexities of identity and racial politics in this country, is important. The exhibition is not only about grief and trauma, but also about hope and agency. It allows for the black artist and subject to be the primary voice and announces a commitment to understanding these stories. 20/20 is open until the end of the year. In this time in our history, with the national dialogue about neo-colonialism and NFL protests and class conflict ever-present, it is important to hear the voices of artists of color and sit with your questions.
Attending The Holiday event on Saturday evening definitely helped push me out of my comfort zone. The Holiday: A Dinner Party, was hosted by four Carnegie Mellon students: Daniel Yongxin, Nick Boston, Faith Kaufman, and Sarah Stinson-Hurwitz. It took place in the Art Park, a green space for use by artists, right next to the Carnegie Mellon Integrated Innovation Institute, and across from Chipotle and Orient Express.

The purpose of the event was to commemorate The Holiday, which used to be Pittsburgh’s oldest gay bar that opened in 1968 and closed in 2007. The bar was located where the Art Park is now, and it was a popular spot for people in the local LGBTQ community to mingle, hang out, and enjoy themselves without the pressures and judgement from others in society. For about forty years, the bar fostered a safe space for people from all different backgrounds and sexual orientations. These overarching themes of inclusion and freedom of expression were the focus of the dinner party. Several activities were organized, and the setting was decorated to create a very casual and relaxed environment for strangers to get to know one another.

I don’t usually go out for large gatherings, and it’s been a while since I had the opportunity to meet new people in a single setting. Because it’d been a long time since I attended any mix and mingle event, I’d become more comfortable staying reserved and only spending time with people in my close friend group; I had forgotten the exuberant feeling of getting to know new people. When I arrived at the event, one of the hosts immediately paired me with the person I was standing next to. The host explained that every guest needed a partner to experience the event with, and partners must be complete strangers to one another.

I was excited, but also a little nervous to get to know someone new. I didn’t know what to expect, and I was afraid that the entire experience would end up being awkward. My partner and I walked into the parklet together, and the first thing that caught our eyes was the event’s setup; it was very simple, yet elegant. A bar was set up where people were serving guests apple cider and cookies, blankets and rugs were laid on the ground, and fairy lights along with the sounds of soft music surrounded all of us. The space itself gave off such good vibes, and it helped me to calm down and become more relaxed before getting to know my partner better.

The first activity we participated in involved my partner and I writing down a secret we have and placing it in a jar of other people’s secrets. Then, we each had to take out a secret from the jar and talk about them with one another. By participating in this simple activity, I was able to learn a lot about my partner, like where she’s from and her opinions on events going on in the world. We were getting along well, and I realized that we had a lot in common.

Another activity during the event encouraged me and my partner to engage in more conversations about random topics, like how do we define a perfect day or whether or not we’d like to become famous. Learning these new and random things about my partner, and vice versa, was exciting and reminded me of how wonderful it is to meet new people. In a way, I was able to learn more about myself and the things that make (and don’t make) me happy in life, just by figuring out what my partner and I shared in common. My partner and I agreed that there actually is comfort in the “newness” that comes with new experiences and meeting new people. Because I was only meeting my partner for the first time and she knew nothing about me, I felt like I had this freedom to be my genuine self and not conform to any expectations that she may or may not have of me. Looking around me and seeing other partner pairs talking and laughing with each other, I sensed that I wasn’t the only one who felt this comforting freedom.

My evening at The Holiday: A Dinner Party was filled with engaging conversations, good food, and relaxing vibes. These were what The Holiday bar had to offer to the local LGBTQ community, and I have a better understanding now of why it was so beloved by its guests. At the dinner party, partners were also able to draw each other on a mural. Before leaving the event, I looked at the mural, which was almost completely covered with drawings of people’s partners. It was amazing to see how partners became friends during the event, and how what looks like an empty lot beside a busy road was able to create such an inclusive environment that fostered these friendships.
puzzles

sudoku

2 4 3 8
6 7
5 8 4

4 1

7 5

2 8

1 6 7

3 5

4 9 2 1

sudoku courtesy of www.krazydad.com

maze

Solutions from Sept. 25

crossword

RING OPA LS ALPS
URAL AESOP PEAL
BASALT WARE ISLE
YEAST DEBASED
SIDI ELDERS
ROSY BABY FIBER
AMC SERB POSADA
JAIALAI BOOTLEG
ONYM FULL SIMMEE
HINGE AICOCKYAD
USHER APE
SHELTER OPTED
DONA MEASUREABLE
UNIT ENDO RAIL
LUDE FEATOTREE

sudoku

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

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

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

maze

maze courtesy of www.krazydad.com
comics

Love Potion
by Charlie Higson

You Make My Life Special
by Guy Kopsumbut

chigson@gmail.com
heckifiknowcomics.com

4amcomics.com
Reporters
by xkcd

How worried you should be if you see local reports interviewing scientists about a breaking news story, by field:

More worried

Economist  Criminologist  Botanist  Marine Biologist  Astronomer  Vulcanologist

Nutritionist  Archeologist  Ornithologist  Entomologist  Virologist  Astronomer who studies the sun

Lists
by Nick Seluk

You'll drive yourself mad trying to fix everything on your list! You need to relax!

And do everything on my list!
horoscopes for October

Aries
You are the one person who still screams, “OC-tober!”
march 21 – april 19

Taurus
Oct. 1, 12:00 a.m.: Halloween mode activated.
april 20 – may 20

Gemini
Pumpkin spiced everything is now your entire life.
may 21 – june 20

Cancer
Fright Night at Kennywood!!!
June 21 – July 22

Leo
You’re going to dress up in matching costumes with your BFF/SO.
July 23 – Aug. 22

Virgo
You will immediately go watch The Nightmare Before Christmas.
Aug. 23 – Sept. 22

Libra
Time for that really ugly pumpkin sweater.
Sept. 23 – Oct. 22

Scorpio
You eat mounds of candy corn even though you know it’s disgusting.
Oct. 23 – Nov. 21

Sagittarius
If lost, check under giant pile of blankets.
Nov. 22 – Dec. 21

Capricorn
Infinity scarves for days.
Dec. 22 – Jan. 19

Aquarius
Winter is coming.
Jan. 20 – Feb. 18

Pisces
Feb. 19 – March 20

crossword

1. Opponent of Ike
2. Refuse
3. Takes it easy
4. Hole-boring tool
5. Fashionable
6. Rose
7. Island of Hawaii
8. Chicago paper, for short
9. Plunder
10. Some sculptures
11. Director Welles
12. Words on a Wonderland cake
13. Swung around
22. Hi-___ monitor
23. Sea birds
25. Calculus calculation
28. African language group
29. Thus
30. Pampering, briefly
31. Unit of corn
32. Layer
33. Actress Merrill
34. Wall St. debut
35. Singer Torme
36. Find the sum of
38. Without a hat
39. Play opener
41. Mex. miss
42. Sorrow
43. Aviator
44. Dove’s sound
45. Pilfer
46. Greeting
47. Author Calvino
48. Frog sound
49. Mild cheese
50. Grenoble’s river
51. Horne and Olin
53. Author ___ Stanley Gardner
54. Specks
58. Actress Barkin
60. ___ breve
61. Neighbor of Sask.
62. Native Israeli
63. Crazy as a ___
64. Writing table
65. Eye sores

1. Be of one mind
2. Be of one mind
3. Refuse
4. Takes it easy
5. Fashionable
6. Rose
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62. Native Israeli
63. Crazy as a ___
64. Writing table
65. Eye sores

Crossword courtesy of FreeDailyCrosswords.com
## Tuesday

**CMU Art Lecture: Shannon Ebner**  
*6:30–8 p.m.*  
Kresge Theater, College of Fine Arts  
More info: facebook.com  

Join the remarkable Shannon Ebner for a fascinating lecture about the evocative symbolism that ties into her artwork. Ebner’s work has been on display in the Museum of Modern Art and the Whitney Museum of American Art, amongst others, and is known for its fresh perspective on how we approach the most pressing issues of today.

**Pixies**  
*7–10 p.m.*  
Stage AE  
400 N Shore Dr.  
Pittsburgh, PA  
Tickets: ticketnetwork.com  

The Boston-based alternative rock band is coming to Pittsburgh as a part of its North American tour this fall. Fresh off their latest LP *Head Carrier*, the band is making rounds of both the United States and Canada. Be on the lookout for hits from *Head Carrier* such as the title song “Head Carrier,” “Might as Well Be Gone,” and “All I Think About Now” to prep for this incredible show.

**THALI**  
*5:30–9 p.m.*  
The Frame Gallery  
5200 Forbes Ave.  
Pittsburgh, PA  
Join Gowri Sunder, a senior pursuing a Bachelors of Humanities and Arts in psychology and fine arts, for the opening of her show exploring the stories of second-generation Indian girlhood. The eclectic exhibit uses a variety of media to evoke tradition, change, and the collision of cultural worlds. Snacks will be provided. The show will be on display until Oct. 8.  

*Editors note: Gowri Sunder is a staff artist for The Tartan*

## Wednesday

**Manor At Midnight: The Fly**  
*11:59 p.m.–1:45 a.m.*  
The Manor Theatre  
1729 Murray Ave.  
Pittsburgh, PA  
Tickets: manorpgh.com  

Catch David Cronenburg’s monumental film this Saturday and re-live the classic story of a science experiment gone terribly wrong. What’s more, the event kicks off at midnight. This is the perfect way to get into the Halloween spirit. Check out The Manor’s website to see their other “Manor At Midnight” films.

## Fright Night at Kennywood

**Fright Night at Kennywood**  
*6 p.m.–12 a.m.*  
Kennywood Park  
4800 Kennywood Blvd.  
West Mifflin, PA  
More info: kennywood.com  

If you love amusement parks and you love being spooked, Fright Night at Kennywood is an opportunity that simply cannot be missed. Experience the joys of the park at night, packed with eerie surprises around every corner. Fright Nights will occur throughout October.
This past Saturday evening, the Carnegie Mellon University Wind Ensemble put on their first performance of the season, featuring soloists junior flute performance major Jennifer Jo, senior trombone performance major Kevin Hannequin, and senior trumpet performance major Matthew Hannequin. With soulful music and a packed audience, the evening was truly one to remember.