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In the aftermath, destroy the island's infrastructure, and it remains thousands and thousands of lives up.

Today, after a month after Maria destroyed the island, many Puerto Ricans are desperate to leave, especially those that have chronic medical conditions who have not been able to access needed medical care after Maria.

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EVANGELINE LIU
StaffWriter

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Campus Crime & Incident Reports

**Suspicious Activity**
**Oct. 27, 2017**
A Carnegie Mellon student reported to University Police that his phone was taken from Wean Hall. An investigation is ongoing.

**Theft of Food**
**Oct. 26, 2017**
A CulinArt supervisor reported to University Police that a CulinArt employee had removed food items from the Cohon Center. An investigation is ongoing.

**Suspicious Activity**
**Oct. 27, 2017**
A Carnegie Mellon student reported that an unknown person was possibly following them through Geisinger Stadium, beneath the bleachers. The person was wearing a black ski cap, a black hoodie, black sweat pants, and black running shoes. An investigation is ongoing.

**Underage Drinking**
**Oct. 27, 2017**
University Police responded to Homewood Hall for a report of an intoxicated student. One Carnegie Mellon student was provided with medical attention and a citation was issued for underage drinking.

**Crime & Incident Reports**
**Oct. 27, 2017**
Underage drinking.

**SUSPICIOUS ACTIVITY**
**Oct. 24, 2017**
A University staff member reported to University Police that she noticed several things displaced in her office over the past year. An investigation is ongoing.

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Students help Puerto Ricans impacted by Maria to evacuate

**PUERTO RICO:** From: The Tartan

ZACHARY GOLDSTEIN

Staffwriter

Philadelphia Daily News

Puerto Rico and the United States have an immediate need for medical care and their evacuation was gifted to the evacuees to comfort them on their journey. The airline provided food — including meals and beverages — diapers, medicine, supplements, and medical supplies to the island and aboard the aircraft. During the flight back, Guernica told The Tartan that she planned to bring down 6,000 lbs. of food, water filters, solar panels, medicine, and medical supplies to various hospitals and medical clinics that were overwhelmed with patients and evacuees in need of immediate care. "The situation is going to be very serious," she said. Guernica said that she had been concerned about the medical system that could provide proper medical attention. "I've seen patients and evacuees in camps, trying to get medical care and their care is going to be very serious," she said.

Guernica also described an incident that occurred when she was directly observing the damage done to "a very special place for me, the most heartbreaking," Guernica said. During the interview, she described the pre-storm Puerto Rico as "a beautiful island and see the most heartbreaking," Guernica said. During the interview, she described the difference between the pre-storm and post-storm Puerto Rico as "the situation is going to be very serious," she said. Guernica said that she had been concerned about the medical system that could provide proper medical attention. "I've seen patients and evacuees in camps, trying to get medical care and their care is going to be very serious," she said.

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Social media has come a long way since the days of Myspace and Twitter's first tweets. What was once a place purely for entertainment has now become a social hub filled with politically charged content ranging from the far left to the far right. For most of these users, it was hard to foresee that they would become the stage for some of the most polarizing debates. But now, sites like Facebook and Twitter are in a crucial position with the ability to silence or empower various voices of speech more than ever.

Recently, Harvey Weinstein has been under heat for his treatment of female co-workers. He’s been cited as using his power and authority to manipulate young women into doing favors for him. Several accounts tell a story of him asking women to manage him without clothes on and to watch him shower. In August of this year, Shakira, a Berlin-based activist, reported over 300 tweets that he claimed contained “absolutely serious threats of violence, humour, homophobia, bullying, Holocaust denial.” Twitter only responded in nine of those tweets and determined that they did not violate its Terms of Service and learning the tweets intact. Unsurprisingly, the issue wasn’t properly handled and has been the subject of much concern. Twitter warned the users to be on the lookout for hate speech in their tweets and explained that the issue will be actively addressed when it’s brought to their attention.

Twitter responded stating that they do not allow hate speech to be posted on their site. They point out the many reasons to not allow hate speech to form and multiple without any rules or anything to stop it. The/Twitter can only be active when the users themselves do. They fully take responsibility to remove any comments on their site.

Facebook also recently came under fire for its policies on female nudity, suspending images of female nipples but not male nipples. The policy change has been widely criticized by the social community. The decision to lock McGowan’s pages to share the word of her experiences was not fair to pick and choose when homophobia, xenophobia, or serious threats of violence are mentioned. Many areas of the internet and social media sites started, it was hard to foresee the coalescing of political views to determine that they are in agreement with each other. Facebook has also had issues with censorship of tweets. Certain terms were not spelled out clearly enough so one person can be removed, while another is allowed to post.

If social media sites are going to be the responsibility to remove abusive comments, they must be the responsibility of those that use the services. If it plans on assuming the role of a social hub filled with information, it must be the responsibility, and when Twitter is not fair to pick and choose when censoring content. Earlier this year, it was revealed that there were issues with Facebook’s methods of deciding what content was allowable. Certain terms did not exist because they did not explicitly mention one person that was being threatened, but rather a group of people.

Edwin’s analysis has a lot of merit here as well. Facebook and Instagram are often criticized for the lack of accountability when it comes to blocking and muting accounts.

If you are considering these networks to build a personal career, you must understand the consequences of one’s actions on the platform. It is extremely important to ensure that you will not be the active participant in the dialogue happening on the platform. It is upon you to ensure that your actions are in line with the rules and that you are not promoting any content that violates the terms of service. If you find yourself in a situation where you are unsure about the consequences of your actions, you must ensure that you are building a professional image online and that your actions do not reflect poorly on you.

The phenomenon is hard to describe, and I can only refer to little things that seem mundane as taken together. One club’s I’m a member of conducted a survey that predicts the “most prominent features” to be the use of social media among them. Another club’s I’m a part of keeps repeating administrative decisions, and it is evident that there has been an increase in automatic decision making.

If you are considering creating a social media network to show the world your stance on political issues, you need to ensure that you are aware of the consequences of your actions. You need to be careful about the content you are sharing and taking. If you are promoting any content that violates the terms of service, you may be banned from the account. It is also important to understand that there is a level of control you need to exercise over your content. You must ensure that you are not promoting any content that may violate the terms of service.

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Students need voice in decisions

JUHYUNG PARK

Students need voice in decisions

The presidential candidate for the University of the South places an emphasis on the importance of the issues. Carnegie Mellon University’s generosity and global awareness led initiatives to help people in inclusion. The recent student-organized initiative is an example of how students can promote diversity and inclusion. This paper, for instance, takes a recent example of how students can better promote diversity and inclusion.

A5

Carnegie Mellon student body: who is representing us?

Nearly two weeks ago, the “MeToo” movement focused on increasing awareness of sexual assault and sexual harassment. While this movement has brought awareness to the prevalence of sexual harassment and assault, it has also exposed the voices of survivors who want privacy.

The movement has good intentions, and when it originally began, it was a great way to share solidarity with survivors. But, as it becomes more popular, there are concerns that survivors who want to speak out are being forced to do so. It is a very difficult situation, and support when your newsfeed is filled with stories is crucial. But, for those sharing their stories, their stories are as important as “brave” and “courageous” stories.

It is important to encourage people to post about their personal experiences. However, it is important that they are not forced to share their experiences. Two weeks ago, the “#MeToo” hashtag was utilized to spread awareness. But, there are plenty of survivors who have not shared their experiences. Considering two out of every three women and men have been victimized, it is important that we promote a safe environment for survivors to share their experiences.

Carnegie Mellon student body: who is representing us?

The presence of private data for targeted advertising purposes is difficult, or even impossible, to avoid when coming out of an expensive institution. The lack of information can turn into a trap that prevents you from making the most of your experience. That is why students need voice in decisions.

In this regard, students should be able to take advantage of the knowledge that students have. That is why students need voice in decisions.

The Carnegie Mellon Student Government has organized several initiatives to help people in inclusion. The recent student-organized initiative is an example of how students can promote diversity and inclusion.

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In this regard, students should be able to take advantage of the knowledge that students have. That is why students need voice in decisions.
Three weeks ago, I wrote an op-ed advocating for increased or unrestricted gun control. I was only one person on the issue, and I was surrounded by those holding diametrically opposed views. However, as this debate unfolds, I have realized that the gun debate is not a simple one. In my article, I attempted to present the case for gun control, but I also acknowledged the complexity of the issue. I believe that there is a place for both sides of the argument, and that both sides must be heard.

In my opinion, the worst arguments I have heard are those that say gun control is simplistic. The complexity of this issue cannot be ignored. It is not as simple as saying that one side is right and the other side is wrong. Instead, it is a matter of finding a way to balance the interests of different communities.

The complexity of this issue is not just limited to the legal debate. It is also about the cultural and social aspects of gun ownership. In many communities, guns are seen as a symbol of power and protection. In other communities, they are seen as a threat to safety and security. It is important to understand the cultural and social context of gun ownership in order to develop effective policies.

It is also important to consider the economic aspects of gun control. The gun industry is a significant part of the economy in many states and communities. It is important to find a way to balance the interests of the gun industry with the interests of public safety.

In conclusion, the gun debate is a complex one. It is not as simple as saying that one side is right and the other side is wrong. Instead, it is a matter of finding a way to balance the interests of different communities. It is important to consider the cultural, social, and economic aspects of gun ownership in order to develop effective policies. It is also important to consider the economic aspects of the gun industry. It is important to find a way to balance the interests of the gun industry with the interests of public safety.

Sarah Elizabeth Bender (@sbender) is the Forum Editor for The Tartan.
A new artificial intelligence (AI) has reached a milestone in the development of the strategy game, Go, accomplished after a fraction of its predecessor's time and processing power.

Go is an ancient Chinese board game several thou- sand years old, with strategies and goals similar to chess or Othello, by surrounded opponents’ pieces. AlphaGo, a computer program, played the board game Go, made revo- lutionary achievements last year when it beat two of the world’s top Go players: South Korea’s Lee Se-dol and China’s Ke Jie. AlphaGo, developed by Google DeepMind in London, has been in the limelight for months, partially because no human player, ever, had been able to win against one of the Go-playing programs for a few months for it to be zero. While AlphaGo took 2016 days, despite taking less

In addition to AlphaGo and AlphaGo Zero, Google DeepMind has also developed another AI, an algo- rithm known as the AlphaGo. The AlphaGo net-work was presented at the 2016 International Conference on Learning Techniques for business professionals to pres- ence industry development. DeepMind’s co-founder Mustafa Suleyman, says that the AlphaGo Zero network has learned to play 49 At

The AlphaGo Zero developed by Google DeepMind AI learns to play Go on its own.

Just before a few days ago, a new program called Alpha-Go Zero has emerged, the feat made by AlphaGo. AlphaGo Zero did not even read the rules of Go, AlphaGo Zero itself evolved, and developed an AI.

A new artificial intelligence (AI) has reached a milestone in the development of the strategy game, Go, accomplished after a fraction of its predecessor’s time and processing power.

Google’s DeepMind AI learns to play Go on its own.

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Climate change critically endangers Madagascar lemurs

The greater bamboo lemur (Prolemur simus) found almost exclusively in Madagascar is a critically endangered species according to the International Union for Conservation of Nature. They are extremely picky eaters and eat a single species of bamboo throughout the year. They prefer the tender, nutritious shoots. However, during the dry months like pandas, they eat the hard, woody stems called culm. They even have specialized teeth for that purpose. Their highly specific diet makes them vulnerable to starvation as they become increasingly dependent on culm as the climate becomes drier, and tender shoots become rarer.

This dependency is a direct consequence of climate change. Global warming has caused, and if unchecked will continue to cause longer dry seasons, which will force the greater bamboo lemurs to eat culm. Patricia Wright at Stony Brook University explains in an article on Science Daily, “making the lemurs rely on a suboptimal part of their food for just a bit longer may be enough to tip the balance from existence to extinction.”

The report was published in Current Biology on Oct. 26.

Source: Science Daily

Scientists replace DNA errors instead of deleting them

On Oct. 25, a study published in Nature explained a new genome-editing technique that allowed scientists to replace the DNA base adenine to guanine. Precious CRISPR techniques used deletion to get rid of genomic errors. Another study was published by Feng Zhang and his team, also on Oct. 25, in Science journal that explained how to make the same corrections in RNA molecules.

CRISPR/Cas9 is used to make genetic modifications and correct errors in animals and even, human embryos. Gene Yeo, an RNA biologist at the University of California, San Diego says, “we know there are drawbacks to cutting DNA.” Mistakes often arise when cellular machinery attempts to repair DNA breaks. And although accurate, CRISPR sometimes cuts DNA at places similar to the target, raising the possibility of introducing new mutations elsewhere. Such “permanent irreversible edits at the wrong place in the DNA could be bad,” Yeo says. “These two papers have different ways to solve that problem.”

Source: Science News

Researchers detect asteroid from outside the solar system

On Oct. 18, the Pan-STARRS 1 telescope discovered the object named A/2017 U1. It was originally thought to be a comet because of its highly tilted orbit, however, more data reveals that it might actually be an asteroid.

All asteroids discovered so far have been found within the solar system and revolve around the sun. Even comets, according to an article on Science News, come from the Oort cloud, and have highly tilted orbits but still orbit the sun.

This object’s path is at a very steep angle as compared to the other objects in this solar system to be orbiting the sun.

More data collected by other telescopes from around the world suggest that this asteroid doesn’t originate from this solar system and now, is on its way out of it.

This object presents opportunity for scientists to better understand planets from other systems. It seems to be only 400 meters across and is flying across our solar system at 25.5 kilometers per second.

These results were announced by the International Astronomical Union’s Minor Planet Center in a bulletin on Oct. 25.

Source: Science News

Compiled by NAVYA SINGLA
Soccer closing out season

Aqui picked off 20 assists with senior Amanda Thiele adding on. Assistant coachifferent from previous years.

Joe Donohue, who hit .468, ended her double-digit dig streak in the match with 10 digs to lead her double-digit dig streak in the match with 10 digs to lead Heather Holton added a hit in the first set with eight assists.

With 6:13 on the clock in the third quarter, Carnegie Mellon was led by senior Jordan Safer who added a one-yard TD run by junior Rory Hubbard.


Both teams emptied the bench in the closing minutes of the championship.

Carnegie Mellon went on the offensive as they won the 200-yard freestyle relay. Their time of 1:35.82 was better than the threetime defending champ.

Gray in the closing minute when he one-timed a shot past the keeper's reach and surrendered the 3–0 lead. Tubaeva was gifted the ball off a defender's foot and slid to clear it but the ball remained in play.

Aqui tallied a career-best 11 assists as Thiel moves to 1–6 overall. So-Holloway fed the hit play, as Thiel goes 7–1 and 5–1 in PAC play.

Gray's lone goal in double overtime led the Tartans to a 1–0 win over Emory University on Friday, Oct. 28 at Garret Mountain Memorial hosted by Guilford College.

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Volleyball climbs to 27-3 before UAA championship

IU TARAN
Sports Editor

The volleyball team held its annual fundraising mini invitational on Friday, Oct. 20 as part of its fundraising efforts to help return the club to the glory days of ten years ago. After raising $850, the team will travel to the University of Chicago to compete against the Maroons in the 3rd place game on Saturday, Oct. 21. The Tartans opened with a 25–22 first-set win with 8 aces and 1 kill by Donohue and 4 errors on the other side. In the second set, the Tartans put the ball on goal set that led to a 25–17 win with 2 aces and 7 kills. The Tartans continued to take their own timeout. The Tartans opened the third with a 7–2 advantage before Holton put down a cross-court shot to tie the lead, one they didn’t relinquish again, taking the set 25–15.

The Tartans closed the home weekend with two more victories on Saturday, Oct. 21. The team opened the day with a 3–0 win against Allegheny and finished the afternoon with a 3–1 win over Juniata.

Despite being down 2–0 and trailing 14–11 in the third set, the Tartans came back to tie the set at 19–19, then outscored Juniata 22–15 for the win. Senior setter Maia So-Holloway had 11 kills and a hitting percentage of .414, while Holton finished with 14 kills and a .318 hitting percentage as Juniata was held to 25–15, 25–17, 15–25. So-Holloway and Holton each had 9 kills and 9 errors.

Junior middle hitter Yew had 20 kills and 8 errors in 69 total attempts for a .286 hitting percentage. Junior middle hitter So-Holloway had 17 kills and 7 errors in 66 total attempts for a .258 hitting percentage. With the win, the Tartans improve to 14–5 overall and 5–0 in the UAA, now in second place behind No. 1-ranked Wheaton and ahead 8–4 in with back-to-back wins.

Senior defensive specialist Lauren Donohue had 11 kills, and a .414 hitting percentage. The Big Red pushed their overall record to 14–5 and moved to 3–0 in the UAA.

Trenton

Football: breakout game for RB Matt Prater, who was once in the league

STAT NEWS

Assistant Sports Editor

Yes We Cam over Drop it like a Brick to reach the NFL. Kickoff specialist Matt Prater, who was once in the league, has had one of the most surprising stories of the year. Prater, who was once a punter for the Denver Broncos, has turned into the NFL's most accurate kicker after a successful break through in the league.

Prater, who was once known for his booming 90-yard punts, has become the most accurate kicker in the league with 91 percent accuracy. Prater has made 23 of 25 field goals and is just one field goal shy of tying the league record. Prater has made 10 straight field goals, including a 66-yarder against the San Francisco 49ers.

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Advice for Awkward People

On d-lists and cluttered inboxes

Hey Ruth,

I have an email problem. Or, this university has an email problem. It sends way too much. Some of the d-lists I’m on are totally my fault — I signed up for way too many things as a way of getting snacks at the activities fair. But there are a whole bunch of others that I was put on automatically and never sent me anything useful! Or when they do send something I want to read (or a professor emails me something really important) it gets lost in the flood of messages. What am I supposed to do? I keep missing things, and I’ve got hundreds of unread emails in my inbox.

Help,

Exposed My Andrew ID. It’s Ludicrous!

Dear EMAIL,

I used to take an annoyingly large amount of pride in the organization of my email, mostly because all of my friends had a thousand plus unread emails. Then I came to Carnegie Mellon University.

My inbox is organized no longer. Or, it wasn’t for a pretty long time. Then I figured out some rules for making my email situation easier to handle.

First of all, to anyone who’s ever thought about hitting “reply all” in a d-list — don’t. Please, please don’t. Unless you have a really good reason or you want everyone on that list to hate you, just don’t do it. Use “reply” instead. It’s right there and will send your email to exactly the person you want it to and no one else!

So, the good news is that you can absolutely remove yourself from student organization d-lists. Usually there’s an “unsubscribe” link at the bottom of the email, and it’s a tiny bit of a hassle because you’ll probably have to log into your Andrew ID to confirm the choice to unsubscribe, but then you’ll never get emails from there ever again. Sometimes there isn’t a link, but in that case you can usually go on The Bridge and do the same thing there.

The bad news is that you can’t unsubscribe from college, school, or university wide d-lists. You also probably don’t actually want to, as much as you might scream whenever you get three separate emails about a lecture series. Occasionally, information you actually want is sent out via those groups, so the real answer is that you’re going to need to develop some kind of system. (Well... unless you don’t mind having a plethora of emails sitting in your inbox, but you specifically expressed that you didn’t want that.)

The typical rules are to delete what you don’t need and star what’s important. The trick is working the time into your routine. I’d recommend clearing out your email either during breakfast or after dinner, but how often depends on you and what number of emails you find overwhelming. I know someone who would read her emails as they came in throughout the week, and then Sunday evenings she’d sit down, re-read, and delete everything that wasn’t relevant anymore. That way she’d be reminded of things before the week started up again, just in case she forgot.

That never really worked for me, so I just star important things as they come in and delete whenever I’m standing around somewhere and I’m really bored or am feeling socially awkward and want people to think I have something to do on my phone. (This is where having your Andrew email in a Gmail app is really useful.) The most important thing is that you check your email regularly in a way that works for you.

Just don’t “reply all”,

Ruth

Hunan Bar

Hot food you can warm up to

As the weather continues to get colder, many of us are trying to find the best ways to keep warm; some are digging through closets for big coats, while others may just be relying on hot drinks from Starbucks or Au Bon Pain. Something else that can definitely help deal with the weather is finding a nice place that serves hot food, perfect for the cold. A place that does just that is Hunan Bar in Oakland.

Hunan Bar is a small restaurant located on Atwood St. that serves Chinese cuisine. The menu offers a variety of foods, from hotpot to steamed frog, and their many soup dishes are especially great for really cold weather. Just recently, a few of my friends and I decided to have dinner there.

When we first went into the restaurant, there were a good number of college students at the tables, sharing hotpots and eating large portions of delicious looking meals. The setup of the restaurant was very simple, but the vibe that was given off was quite relaxing; it’s a good spot for casual meet-ups with friends and having a few laughs over good food.

This was my second time eating at Hunan Bar; my first time there was pretty enjoyable, however I (as well as my friends) wanted to try different dishes this time. The restaurant is known for their spicy food, so my friends decided to order a lamb hotpot, deep fried pork intestines, and braised pork belly for the table, all at the mild spice level. I don’t usually eat spicy foods, and the first time I went to Hunan Bar I didn’t get anything particularly spicy. Since we were only ordering dishes with the mild level of spice, there wasn’t much for me to worry about.

It didn’t take very long for our food to arrive, maybe about ten to fifteen minutes. The food was presented well in large glass bowls, and everything was piping hot. My friends and I took our first bites of the lamb hotpot, and we all thought it tasted great. The dish contained a combination of ingredients: cabbage, lotus, potatoes, glass noodles, and lamb. As my friends began to try the other dishes, I went in for my second bite of the hotpot and suddenly I felt this burning sensation on my tongue. It turned out, the hotpot was a lot spicier than I thought.

Interestingly, some bites I took were spicier than others. What was unfortunate was that I never knew which bite would be spicy, so it was always a surprise for me. My friends found this very amusing, especially as my face turned redder after every bite.

Eating the pork intestines and braised pork was no different of an experience for me. Those dishes were probably spicier than the hotpot, since they contained many peppers and other spiced vegetables. The conflict I was facing was that even though the dishes were spicy, they were all so delicious at the same time. I went through many glasses of water that night, and the waiters were probably just as entertained as my friends. However, the experience was all worth it.

Hunan Bar has a lot of great food, and the high spice levels of some of the dishes can definitely help you deal with the cold. If you really like spicy food, be sure to try a meal at Hunan Bar. If you’re not that big a fan of spicy foods there are many other options on the menu, just be sure to choose wisely when you order.
Scotch’n’Soda’s production of Young Frankenstein, a musical adaption of the cult classic comedic-horror film of the same name by Mel Brooks, thrilled audiences this past Halloween weekend with its hilarious take on a classic horror story. It left most in fits of giggles and guffaws all throughout the show, while also exploring the themes of identity, rediscovering one’s roots, and defying expectations.

Arriving early, I was fortunate enough to beat the massive crowds and get prime seating in McConomy Auditorium. Although it was my first Scotch’n’Soda performance, I had only heard rave reviews about their shows, and as I sat with hundreds of people rapidly filling the theater, my excitement and anticipation only continued to grow.

Right from the opening number, the tone of the show was light and humorous. The villagers of Transylvania appeared, decked out in black for the funeral of Victor Frankenstein, but what should have been a mournful time was not. Instead, they burst into an elaborate and fast-paced song and dance, declaring themselves "The Happiest Town in Town" after hurriedly and haphazardly throwing Frankenstein’s coffin to the ground. Happy to finally be rid of the Frankenstein family and its horrible track record with the undead, constantly wreaking havoc and causing fear throughout the village, the villagers rang in the performance on a high note. Their morbid glee was temporarily halted by Inspector Kemp, played by first-year Julien Buron, who warned that there is still one remaining Frankenstein in America. They quickly resumed their celebration, however, realizing how unlikely it is that Frederick Frankenstein would come all the way from America to Transylvania.

The scene quickly changed, sharply contrasting the villagers and their views of Victor Frankenstein with the fascinated and curious students of Frederick Frankenstein in America. The young Frankenstein, played by sophomore Alec Albright, insists his name is pronounced "Frankenstein" and wants no connection to his grandfather and his eccentric science experiments. He dodges the questions thrown at him about his ancestry and tries to make a name for himself through pure science. This is short-lived, however, as he is forced to travel to Transylvania when he finds out that he needs to settle his grandfather’s estate.

Despite his efforts to settle things quickly and head back to both his work and his fiancée Elizabeth, played by sophomore Abigale Pfingsten, Frederick quickly becomes fascinated with Victor’s work. He is taken through “Join the Family Business,” the musical number of Frederick’s nightmares by his grandfather Victor, played by first-year JJ Legelis, and later stumbles into his grandfather’s secret laboratory and reads Victor’s aptly named book, “How I Did It.” Along with his wacky companions Igor, Frau Blücher, and Inga, portrayed by junior Grant Seastream, first-year Emily Schneider, and sophomore Bryanna Walker respectively, Frederick attempts to create a morally good and intelligent creature. Soon, an innocent mistake turns disastrous for all and madness quickly ensues when the creature that awakens is not what Frederick imagined.

Filled with fantastically choreographed dance routines that really accentuate the tone of the musical and the unique personalities of the characters, the show left the audience bouncing in their seats and put a new meaning to the phrase “dancing with death.” Frankenstein, in an effort to persuade the village that the creature is not to be feared, quite literally dances with death in a grand, show-stopping performance of “Puttin’ on the Ritz.”

Scotch’n’Soda’s performance of Young Frankenstein left me awed by not only the talented and realistic portrayal of the characters the actors were playing but also all the work and dedication of Scotch’n’Soda members towards putting together such a superb performance. From the brilliant choreography and amazing music to the mood-setting lighting and beautifully designed sets, everything was outstanding. Although the sometimes racy humor of Young Frankenstein may not have been for all, there was definitely something for every theater-goer to enjoy in the production, especially in terms of music. There is a great variety of musical styles and genres implemented in the show, including opera, jazz, and even a barbershop quintet, and as the directors noted, it “ties all together in the style of classic, old-school musical theater that we all know and love.”

The directors, junior Heather Graci and senior Michael Wagner, expressed that they love theater because it can “give us a break from reality to smile, laugh, and feel along with the actors onstage,” and their sentiments shined through, never failing to satisfy the theater attendees. There is no doubt that in the end, everyone was feeling the “Transylvania Mania.”

Alexandra Yu | Junior Staffwriter
art by Apeksha Atal | Pillbox Editor
Last week, a couple of friends and I put off all of our schoolwork, braved the dreary weather, and went out on a Tuesday night. Why? To catch the Gryffin concert, of course. Gryffin is an enigmatic electronic and dance musician known for popular remixes of songs like Troye Sivan’s “Youth”, and Tove Lo’s “Talking Body,” and for some immensely catchy originals such as “Nobody Compares To You” and “Feel Good.” Last Tuesday, he brought his Castle in the Sky tour to the Rex Theater in Pittsburgh’s South Side Tuesday night, showcasing a mastery of production and mixing, and an artist’s grasp on physical instruments.

Supporting act Ayokay kicked off the night with a fairly conventional high-energy set to get the crowd warmed up. The set, while highly danceable, relied very heavily on famous samples from the pop music landscape. Towards the end of the set, Ayokay mashed up “Summertime Sadness” by Lana Del Rey, “Roses” by the Chainsmokers and “Midnight City” by M83 for a mix that seemed like it was designed to get maximum hands in the air.

Following Ayokay’s warm up, derivatives trader turned DJ Autograf took to the stage. He provided a significantly more dynamic set by routinely engaging with the audience in between drops. He brought a songwriter’s perspective to dance music that I found compelling — as he played his current single “Sleepless in NYC,” he told us about how, as a DJ, he works twice as hard as he did when he had a day job, about how he loves every minute of it, and about how “Sleepless in NYC” thus represents his new life.

The modern laptop, and the advent of electronic music has made it so easy to make a good song that it can seem like there are enough talented DJs to overrun the entire music scene. How does one differentiate oneself? Ayokay leaned especially heavily on the stereotypical turntablist image. Autograf introduced an introspectiveness that is rare in EDM.

Gryffin, whose real name is Dan Griffith, uses a laptop and turntable to lay down a base track, and then performs the most interesting elements of his songs live: on an electric guitar, or a piano, or even a drumset, effortlessly moving from instrument to instrument, often within the space of a single song.

Since his debut in 2014, Gryffin has single-handedly made his mark on the EDM scene. The crowd proved to be a testament to that — I couldn’t find a single person sitting down during his set. Without missing a beat, he went from the piano to the guitar, to the electric drum kit, to the synth and then back to the piano. Watching him effortlessly transitioning between remixes and originals, hard hitting drop heavy songs and anthemic singalongs, I was wowed by his virtuosity, and I could feel his enthusiasm washing over me and the rest of the crowd.

Gryffin is an incredibly talented producer, adding his own flair to whatever he touches. This Tuesday, I witnessed his equally incredible talents as a performer. Gryffin put on a very difficult to dislike show, with new takes on familiar music, catchy new music, a light show straight out of 2001: A Space Odyssey, and the kind of energy that can kept the crowd going all night long.
Facing sexual assault on the community level

In 1612, Artemesia Gentileschi was put on trial for accusing her painting tutor Agostino Tossi of sexual assault because the people around her assumed she was lying. The trial lasted seven months and subjected Gentileschi to torture and thumbscrews. At the end, it was Tossi who was punished and exiled from Rome, though he was never sentenced.

In the wake of her trauma, Gentileschi started to rebuild her life. She went on to become a prestigious artist and the first female member of the Accademia di Arte del Disegno in Florence. However, her experience with sexual assault and the aftermath never fully left her, and the trauma of both the assault and the trial influenced her work. Striking Baroque paintings of Biblical women became her signature—all women who faced struggles and trauma. Through her depictions of characters like Judith and Susanna, Gentileschi reshaped their stories from one of victimhood to one of survival, reclaiming their power and strength as well as her own.

A lot, as one might imagine, has changed culturally since Gentileschi’s time. But at the same time, a lot has stayed the same: the legal system with its re-traumatizing procedures, the cultural and personal shame that follows relationship violence, and the women who fight to make the world better. Gentileschi’s work pioneered a narrative of survivorhood. In contrast to being a victim, being labelled a survivor implies strength, subjectivity, and healing. Survivors of sexual and domestic violence have for centuries since used art to take back their voice for healing and growth.

On Friday, Oct. 27, SAFE (Sexual Assault and Relationship Violence Activism For Everyone) at CMU organized an art exhibit titled It Happens Here for Domestic Violence Awareness Month, following Gentileschi’s artistic and philosophical tradition. The show was only up for one day, in the Peter and Wright rooms of the Cohon Center. Though small and short, it was an important show. While less formal than the art exhibitions I normally cover, the intention of the show rang clear. It existed to educate about and honor the lives of those affected by violence.

In part, the show was a platform for the voices of survivors. On one side of the room lay delicate pattern pieces, photography, and an installation as a series of self-portraits created by fine arts junior October Donoghue to document her process of mourning and healing after trauma. On the other were double-sided photos; on one side, the photography of an art student, on the other, the artwork from a child of a family affected by domestic violence donated from the Women’s Center and Shelter of Greater Pittsburgh. At the center of the room was a projector playing clips of students reading out messages from survivors and to survivors, sharing their experiences with trauma and their messages of support.

But the show also brought in a more analytical voice. Posters lined the room to talk about what relationship violence looks like, the crime statistics, and the resources that exist for those at Carnegie Mellon who are looking for support. Cutouts of silhouettes of people held the stories of people who have lost their lives to domestic violence. A table set with broken dishes displayed the statistics of domestic and sexual violence. With these numbers and these crimes mixed with the personal narratives of people in our community, it’s hard to walk away from these kinds of shows without being affected.

The event was quiet. I don’t know how many people stopped by, but I was the only one at the time I visited. People, especially in the art world, often talk about how issues of sexual violence get put into an echo chamber so that the only people who consume art and information on the subject are the ones already looking to support these issues. Perhaps there is some truth in that statement. But you don’t have to look far for proof that exhibitions like It Happens Here are still controversial and deeply needed everywhere. On the news we see Secretary of Education Betsy DeVos rolling back Title IX regulations in support of the accused and the horrifying accusations against Harvey Weinstein continuing to pile up, and it is clear providing a platform for discussion of these issues is as important as ever, if not even more so.

Sexual and domestic violence are crimes committed with the intent to degrade and dehumanize. The lasting effects of that are clear in the stories we hear from survivors. I don’t think people who have never been in the same position understand the power of the shame. The bravery and the strength in the work of It Happens Here’s artists is immense. In some ways, the small, tucked away nature of the show was beneficial. Existing in that quiet space, which feels safe and without judgment, is essential to combatting this burden of shame that is put on survivors. The organization of this show in many ways the standing in contrast to the #MeToo trend, which favored numbers and publicity. It Happens Here focused on making more specific change in the smaller scope of our community.

It Happens Here sends a clear message: Wherever you are in the process of dealing with sexual and domestic violence, whether you feel ready to share your story or not, there are resources here that can help you. And we, as the larger Carnegie Mellon community, support you and hear you.

Editor’s Note: Aisha Han, SAFE’s Treasurer, is Visual Editor for The Tartan.
Facing sexual assault on the community level
The Magic Flute

Lula Banker | Contributing Editor
photos by Aisha Han | Visual Editor

Replete with beautifully hysterical songs detailing the wacky phenomenon of falling instantly in love, The School of Music’s production this past week was a smashing staging of Wolfgang Amadeus Mozart’s The Magic Flute. Decked out in wonderfully intricate costumes, vocal performance majors — primarily seniors and juniors — filled Phillip Chosky theater’s stage in the Purnell Center for the Arts with classical operatic melodies during four separate performances. I attended the final showing of the opera, which was the matinee on Saturday. Because I attended this specific performance I only was able to see one of the two casts perform. Alas.

The opera opened upon a nighttime scene wherein the hero of the tale, Tamino, played by vocal performance masters student Daniel King, is getting viciously attacked by birds. Saved by the three henchwomen of the Queen of the Night — or the ladies as they’re called — Tamino is shown a picture of the Queen’s daughter Pamina, and as is totally understandable, falls head over heels in love upon first glance. The three ladies, played by masters students Taylor Troyer and Chantal Braziel and senior vocal performance major Hannah Shea, were my favorite part of the show, and their tight-knit harmonies and obsession with Tamino were both gorgeous and quite funny. The Queen, who seems to me to have the most difficult operatic role, commanded the stage even though junior vocal performance major Alexandra Aks is not a very tall person. She sends Tamino on a quest with Papageno (junior vocal performance major Robbie Raso), a rather bumbling bird catcher employee, to rescue Pamina from Sarastro’s castle where she is held prisoner. She gives Tamino a magic flute, and Sarastro a set of bells.

The set both fascinated and confused me, its primary piece being a tilted platform. The platform itself was circular in shape, with a rather large chunk taken out of it, making it seem slightly crescent-like. It was so steep, however, that I was constantly nervous of the performers tripping and falling and sliding up and down it. Clearly the cast is less clumsy than I myself would be, and with
only maybe a few missed footings, everyone stayed vertical.

One thing I’d forgotten about the story behind The Magic Flute is how cult-like Sarastro’s castle and brotherhood are. After Tamino finally sees Pamina, played by senior vocal performance major Sophie Thompson, (she, of course, completely falls in love with him too), senior vocal performance major Ian Young’s Sarastro sends Tamino and Papageno through a set of challenges in order to be inducted into his brotherhood.

As they bowed in the temple, Tamino and Papageno had their own hands forcefully stretched out in what appeared to be the required salute. Definitely a cult. Part of this induction process included not talking to women, which seems a little arbitrary, but according to Emanuel Schikaneder’s libretto, women seem to be the downfall of men. Everyone is entitled to their opinion, I suppose.

Tamino — strong, handsome, and filled with love for the beautiful soprano Pamina, accomplishes the tasks with no problem. His final tests are done with Pamina, and due to his use of the flute, go by without a hitch. Papageno, suffice to say, does not make it through the induction process, mostly because he is a chatty Cathy. He is also super desperate for a lady friend. When he’s finally rewarded with Papagena, played by junior vocal performance major Colleen McGovern, she’s immediately whisked away. All is not lost though, as they are reunited in the end with the most adorable song of the night. They also hopped around the stage in an adorable way.

The Magic Flute, or Die Zauberflöte, has been my favorite opera that I’ve seen at Carnegie Mellon. Though I haven’t mentioned nearly everyone in the cast, including the helpful spirits who help guide the quest, and Monostatos, and the Armored Guard with its Speaker, and the wonderful chorus, everyone made the full house laugh and clap very enthusiastically.

Maybe some of the themes of the original are mildly sexist, but sometimes you have to let that go for the sake of some truly great art.
Creating a worthy sequel to a classic is no easy task — for every *Godfather Part II* there’s an *Indiana Jones and the Temple of Doom*, *The Lost World: Jurassic Park*, and *The Matrix: Reloaded*. Nonetheless, director Denis Villeneuve overcomes this challenge with his new film *Blade Runner 2049*. The original *Blade Runner*, released in 1982 and directed by Ridley Scott, was a dark, dystopian sci-fi film with a noir twist, and its vast, cyberpunk landscapes would go on to inspire a whole generation of directors and cinematographers. Villeneuve’s *Blade Runner 2049* is a beautiful, thought-provoking, and fitting sequel, but also works perfectly as a stand-alone story. Like all great science fiction, this sequel highlights problematic behaviors and structures in our society.

Set in Los Angeles in 2019, the original *Blade Runner* follows Rick Deckard (Harrison Ford), a “blade runner.” Blade runners are police officers that hunt out and assassinate rogue “replicants,” androids used for labor and colonization purposes, that look identical to humans. Replicants aren’t supposed to have emotions, and so to avoid mistakenly killing humans, blade runners administer a test to evoke emotions. Furthermore, false memories are implanted into replicants minds to give them the experiences that real humans have and so the producer of replicants, the “Tyrell Corporation,” can control them more easily. In the 1982 film, Deckard falls in love with a replicant, Rachael, causing him to question his work, his own identity, and what it means to be human.

*Blade Runner 2049* continues these themes, and expands from Deckard’s story. It follows a LAPD blade runner named K (Ryan Gosling) whose job is still to hunt down mutinous replicants as well as older models. K, however, is actually a newer model of replicant himself, which was created by Niander Wallace (Jared Leto), an ingenious tech CEO with a god complex. The newer models, like K, are aware that they are replicants themselves, and that their memories, which are still inserted for mental stability, are indeed fake. K unearths a secret that sends him searching for Deckard, who has been missing for 30 years.

The gloomy setting builds on the industrial themes of the original movie’s visuals. The bleak cityscape of Los Angeles consists of endless rows of blocky grey buildings, illuminated only by colossal neon three-dimensional advertisements. K’s quest brings him to Las Vegas, a crumbling ghost city perpetually enveloped in a dust cloud. The lighting is a key part of what makes this a cinematographic marvel, with shots switching between stark contrasts: from the mysterious darkness of the ocean to the blinding vibrance of K’s debriefing room. Mist and dust are employed throughout to soften the lighting, creating visual intrigue and emphasizing the melancholy of this dystopian future. The jaw-dropping scenes are improved if you opt to see it in 3D, where it avoids the in-your-face gimmicks of most action films. Instead, the 3D effects are used to create a more defined foreground and background, leading to a sharper, more realistic and immersive experience.

The score, composed by legend Hans Zimmer and Benjamin Wallfisch, is also a major contributor to the mind-blowing experience. Rumbling bass and chilling strings create an eerie atmosphere to match the desolate settings that fill the screen. Intimidating industrial tones make the soundtrack feel like a more theatrical version of Kanye West’s album *Yeezus*.

Gosling, Leto, and Ford are all excellent. Gosling plays K as nearly emotionless, unable to appreciate any part of life. His seeming inability to care about anything parallels the film’s dismal environments, and reveals what one might feel if they knew they only existed to complete a task. As K digs deeper into the mysterious discovery, an internal conflict builds in him as he finds his own identity.

Ford captures everything that he had back in the 1980s — moody charisma and bitter toughness. Leto’s role, while significantly smaller, is a bone-chilling portrayal of a man consumed by his own power.

The plot twists are clever, and completely alter your perceptions of the first half of the movie. The story comments on the potential dangers of technology. K’s girlfriend, Joi (Ana de Armas), is a hologram with artificial intelligence. She is simply a product programmed to fulfill his desires, so sometimes K feels more isolated by spending time with her. In some ways, the technology that is supposed to satisfy K’s every need makes him appear even more isolated, a reminder of our relationships to our smartphones. Additionally, the constant presence of “Joi” advertisements — nude holograms making sultry promises — is a telling reminder of how we commodify women in today’s culture, a timely point in Hollywood.

*Blade Runner 2049* is not an escapist action film. It runs two hours and 44 minutes and requires patience and thought. But with the spectacularly intricate and moody visuals that make it nearly impossible to wrest your eyes away from the screen, an otherworldly sonic accompaniment, and a compelling and twisting plot full of surprises, it is well worth the time.
sudoku

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

sudoku courtesy of www.krazydad.com

maze

Solutions from Oct. 16

crossword

paid scrap amps
as osteoratic beer
peel rigorous ale
representative helps nicer
oddity atta
turn aggregate
realise seed sat
ambrosias mem
metal keaton
aloes ball
somnia simplistic coat at random elo
as he deere seem
pear enter edda

sudoku

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

sudoku courtesy of www.krazydad.com

maze
maze courtesy of www.krazydad.com
Halloween
by Brian Gordon

My Halloween costume isn’t unsafe! I can see just fine and you can’t say otherwise!

He said, arguing with the lamp...

Next Thing
by Nick Seluk

Can’t you enjoy what you have before you run off to the NEXT thing?

There’s a NEXT THING?! Let me at it!

fowlanguagecomics.com

theawkwardyeti.com
Bad Thought
by Sarah Andersen

Research and create a Posner Center exhibit on *Frankenstein* themes showing how the novel is relevant to CMU in 2018. *Frankenstein* is 200 in 2018!

Apply by Monday, November 27 at 11:59 PM

$3000, option for credit
15 hours per week for 15 weeks

MORE INFO: www.cmu.edu/posner-center/internship
horoscopes: signs during Halloween

Aries
March 21 - April 19
You always have to be a part of a group costume.

Taurus
April 20 - May 20
You haven’t worn a costume in years.

Gemini
May 21 - June 20
You must be in the same costume as your significant other.

Cancer
June 21 - July 22
You’ve worn the same costume since you were 16.

Halloween is for children, why are we still doing this?

LEFT SHARK ONESIE!

Leo
July 23 - August 22
Halloween is solely an excuse for eating candy.

Virgo
August 23 - September 22
You had the perfect costume planned and it fell apart an hour before you were supposed to show it off.

“DRANK.”

Libra
September 23 - October 22
Drawing a Harry Potter scar on your forehead is about as good as it gets.

Scorpio
October 23 - November 21
You dress up as a nerd pun.

Sagittarius
November 22 - December 21
Wait, it’s Halloween?

Capricorn
December 22 - January 19

Aquarius
January 20 - February 18

Pisces
February 19 - March 20

Crossword courtesy of FreeDailyCrosswords.com

Across
1. Fool
2. Summoned
5. Me too
6. Pitchfork, shaped letters
12. English royal house
14. German river
15. Express a viewpoint
16. High performance Camaro
18. Arizona Indian
21. Laws
23. New Age musician John
24. Broadcast
25. “The Simpsons” bartender
26. Elderly person
29. Words of understanding
32. “Drank.”
33. “Fame”
34. “FDR's fireside”
35. “Narc's org.”
36. “LESH”
37. “LEFT SHARK ONESIE!”
38. “Drunk”
39. “Violinist”
40. Candle
41. Quantity of paper
42. Bard’s nightfall
43. “Lose”
44. “Lair, often for wild animals”
45. “Leaves”
46. “The Simpsons” character
47. “Leaves”
48. “Lose”
49. “LEFT SHARK ONESIE!”
50. “Lose”
51. “Lose”
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67. “Lose”

Down
1. Nautical pole
2. Grenoble’s river
3. “Amadeus” director Forman
4. Hallucinatory
5. Decapitates
6. Handsome young man
7. Divide up
8. Slang expert Partridge
9. Tiny particles
10. School VIP position
11. Score after deuce
12. __ Blanc
13. Angers
14. “Drunk”
15. “LEFT SHARK ONESIE!”
16. “Drunk”
17. “LEFT SHARK ONESIE!”
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all weekend
11.03.17 – 11.06.17

WRCT 88.3 FM Presents:
Anatomy of the Ear
WRCT 88.3FM
More info: facebook.com

This weekend, check out WRCT’s take on everyone’s favorite genres as they meander through the Anatomy of the Ear. The segment will run Friday through Sunday, from 5 p.m. onwards, and will include new genres every hour until midnight. You can listen in online at wrct.org, and check out the full list of genres.

monday
11.03.17

The Crow (1994)
7:30 – 10:30 p.m.
AMC Waterfront 22
More info: amctheatres.com

This Monday is October 30th, the Devil’s Night, and when else would you want to watch this classic flick? The Crow is a story of horrors, chills, and heart-warming love, and is bound to bring joy to all scary movie lovers.

thursday
11.02.17

Soapbox Lecture Series: Jenn and Ken Visocky O’Grady
6:30 – 7:30 p.m.
Cohon Center
Tickets: eventbrite.com

Cleveland State University’s Professor Jenn Visocky O’Grady and Kent State University’s Professor Ken Visocky O’Grady bring you a discussion about design research and project integration. Get ready to be inspired and ready to take on your next creative endeavor.

friday
11.03.17

Okja – A Pittsburgh Premiere!
2:25 p.m. and 10 p.m.
Row House Cinema
More info: rowhousecinema.com

Dive into this Netflix-born dystopian world on the big screen with Row House this weekend and all next week. Okja tells the story of companionship and loss, and provides an intriguing social commentary on compassion and world hunger. Don’t miss the Pittsburgh premiere of this incredible film.

21+ Science Maker Shop
6 – 10 p.m.
Carnegie Science Center
Tickets at: carnegiesciencecenter.org

Create something beautiful and learn something valuable with this glass-themed 21+ Science Maker Shop. The Carnegie Science Center is collaborating with the Pittsburgh Glass Center for a unique evening of glass fun.
SUPER. NATURAL. Nights is a stunning installation at the Phipps Conservatory and Botanical Gardens that showcases glasswork made by artists Dale Chihuly and Hans Godo Fräbel. It brings a new look to orchids, venus fly traps, and water lilies, recreating them into oversized sculptures that capture details of their delicacy and ephemerality. SUPER. NATURAL. Nights is on view every night until Sunday, Nov. 5.

Aisha Han | Visual Editor