This past Wednesday, a group of students gathered outside Carnegie Mellon’s student union to protest Palantir’s tie-up with the University. As part of their protest, the students marched in the annual Homecoming parade,Great Gates, through central campus, and ended the day by blocking access to the Palantir building.

In addition to these changes, the police said that they will be creating new signs in the city. Some of these signs will help those that are on the ground help with fields of study, and areas of specialization. The very public nature of the changes and the goal of those who are doing work on the Palantir will help those that are on the ground. This is important for things that are on the ground and are helping with fields of study.

Johnston said that she made herself homophilius, to the presence of having affairs, and abused her authority. In an interview with The Tartan, she said that she made herself homophilius, and also that “it was a really enjoyable week.”

Johnston is continuing her effort to get OnePGH on the ground. Peduto’s proposed OnePGH is working toward 47 planned projects, according to Peduto’s office of Erika Strassburger, who directs the council with few amendments.

The only pushback on the idea seems to be unique to Carnegie Mellon. Other universities in the same vein, such as MIT, Yale, or Stanford, lack even basic materials and collaboration with outside forces. However, according to Peduto, the idea is unique to Carnegie Mellon. The very public nature of the changes and the goal of those who are doing work on the Palantir will help those that are on the ground and are helping with fields of study.

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Corrections & Clarifications

If you would like to submit a correction or clarification, please email The Tartan at news@thetartan.org or editor@thetartan.org with your inquiry, as well as the date of the issue and the name of the article. We will print the correction or clarification in the next print issue and publish it online.

FEATURE PHOTO

March for Peace protests Carnegie Mellon's defense contracts

ADAM TUNNARD

On Oct. 5, 2019, the Pittsburgh March for Peace walked from Schenley Plaza to the Software Engineering Institute, and then to Carnegie Mellon’s campus entrance to protest the university’s involvement with the United States military.

In one distributed pamphlet, organizers stated that “your presence [at this protest] shows the militarists, CIA goons, and war hawk politicians that people in America are sick of war and are willing to do something about it.”

The protest was endorsed by several local organizations, among them, the Allegheny County Democratic Black Caucus, the Green Party of Allegheny County, the Thomas Merton Center, and the Veterans for Peace of Western Pennsylvania.

As the group marched from the Software Engineering Institute to Carnegie Mellon’s Walking to the Sky, protesters chanted, “No tech for ICE.” Protesters objected to the development of technology for law enforcement and the military at Carnegie Mellon. In a Veterans for Peace of Western Pennsylvania description of the protest, organizers note that they seek to “end Pittsburgh’s role in the global military industrial complex that exploits so many in the name of profit, rich and wealthy.”

The protest had three main demands, according to another distributed pamphlet. They were:

1. We demand an immediate end to all forms of war in which the United States is currently engaged.
2. We demand an immediate reduction of the U.S. military budget by at least half, including nuclear weapon divestment, with reinvestment into social and infrastructure programs.
3. We demand an end to the militarization of domestic law enforcement organizations.”

Crime & Incident

Criminal Attempt

Sept. 30, 2019

Officers responded to the Highland Apartments after a Carnegie Mellon student reported that they had witnessed an individual attempting to steal several bicycles from a nearby area. The investigation is ongoing.

Alcohol Amnesty

Oct. 3, 2019

Officers responded to an area adjacent to the Carnegie Mellon Greek Quad after hearing reports of an intoxicated Carnegie Mellon student laying in the front yard of a residence. The student was provided medical assistance and no citations were issued, due to alcohol amnesty.

Alcohol Amnesty

Oct. 4, 2019

Officers responded to the Cohon University Center to aid an intoxicated University of Pittsburgh student. The student was provided medical assistance and no citations were issued, due to alcohol amnesty.

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Nose for news? Data viz whiz?

Become a reporter for the The Tartan

email news@thetartan.org
Citing Palantir’s ICT contracts, students protest campus talk

PALANTIR (from AJ)

student organizers met to figure out what kind of action might take place. A Facebook event circulated that might, linking articles about presents at other universities, as well as Palantir’s position.

Though the present circulated through the channels of campus activist organizations, functioning in parallel to Fox, the event was carried out by a coalition of students who were concerned about “labor issues around recruitment.” Fox says that she is anyone who wants to think about social impacts of recruiters around campus but “there’s really a space for that.”

Carnegie Mellon spokesperson Jason Malmelid elaborated on a statement to The Tartan that highlighted the first amendment rights of all involved, saying “the university supports both the rights of the students protesting and those who wish to consider employment with a particular employer. We worked with the sponsoring department about this week’s event in order to allow for freedom of expression, engagement, and exchange of ideas.

While Palantir held open “flour/calls” for students, protesters handed out flyers in Spanish and English in the same way to the Gates Center off of the Pauw Building. One of the organizers mentioned outside the fourth-floor auditorium where it was held, moving outside of the fourth-floor Forbes Avenue activity space for students.”

Wind energy initiative expands sustainability efforts

The first several questions in the Q and A portion of the event came from Palantir’s Facebook event. Anshul Khosla, a second-year student in Mechanical Engineering, explained about the use of Palantir’s FLEXiO platform in ICE raids. Responses from Palantir recruiters focused on the distinction between working with the investigators and enforcement branches of ICE, and the internal discussion process that led to the choice to continue working with ICE.

Eventually, one of the attendees asked about the difference between the kinds of engineers at the company, and the discussion moved to more specifics. Soon after, the question portion ended, and the recruiters listened to Skinner’s leadership after State Dept. firing

SKINNER (from AJ)

because it’s just not within our power. There’s an obvious, huge, power gap between us, as undergrad students, and Skinner, who’s the head of the department.” It’s difficult, they say, to ask questions, since as an adjunct in the department, “your chances are ruling on what you say and what you do.”

Several students want the administration to be more transparent. “CMU can’t figure out whether their own employees are being fired,” remarked the previously mentioned Alisar Mustafa, a masters student.

CMU tends to be neutral on everything; just as Dr. Skinner didn’t broach the ﬁve to the White House, they’ll be okay with her,” a student expressed. “And it’s really unsettling that Dietrich just wants to bury this instead of addressing it head-on.

Another student commented, “I think transparency is just the biggest thing. Because right now, what it feels like is happening is just everyone’s left in the dark, and we’re just hearing from outside sources and vague statements from Skinner and trying to make a decision who’s going on not really. If people want to see what’s going on about what’s going on, I think the students would feel less adrift and more engaged in the situation.”

In an interview with The Tartan in September, Skinner admitted that she misplayed when she made a controversial statement during a security discussion on US-China relations, when she made a controversial statement she had made during her tenure in the State Department on competition between China and the US. “I think transparency is just the biggest thing. Because right now, what it feels like is happening is just everyone’s left in the dark, and we’re just hearing from outside sources and vague statements from Skinner and trying to make a decision who’s going on not really. If people want to see what’s going on about what’s going on, I think the students would feel less adrift and more engaged in the situation.”

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The Tartan • October 7, 2019

CMU got politically active!

In 1969, the Tartan reported on Carnegie Mellon students being among the first in the nation to organize a boycott of the American government. CMU Senatorial candidates are now finding themselves in this position as election time draws near.

The campus is in the middle of another activist wave, with numerous protests and demonstrations being planned for almost every week of the semester. This wave is unprecedented in recent years, with some students saying that it is comparable to the activism of the 1960s. The Tartan spoke with several students about the origins of this activism.

The Student Assembly is currently deciding whether or not to support the protest movement. They will vote on a resolution this week that would call for the administration to stand with the protesters and to support the goals of the movement. The resolution has been met with mixed reactions from students, with some saying that it is too soon to support the protesters and others saying that it is necessary to stand with the protesters in order to protect their rights.

Some students are concerned that the protests could interfere with their studies, but others believe that they are necessary to bring attention to important issues. The protests are expected to continue for the foreseeable future, with more protests planned for the upcoming weeks.

The campus is currently divided on the issue of political activism. Some students support the protesters, while others are concerned about the impact that the protests could have on their studies and on the university's reputation. The Student Assembly will continue to debate the issue of political activism, with a vote likely to be held in the coming weeks.

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In the meantime, the protests continue to grow in size and in intensity, with more and more students participating in the movement. The University is likely to continue to face criticism from both sides of the issue, with some students and faculty members calling for the University to support the protesters, while others call for the University to take a more neutral stance.
**LETTER TO THE EDITOR: GIVE THE ARENA A CHANCE**

**OCTOBER 7, 2019 | THE TARTAN | thetartan.org/forum**

In his campaign speech “Chance,” Secretary Pompeo wanted a think-tank for foreign policy: “I unleashed diplomacy for the 21st century.”

Still, I led a voice, I didn’t know that I had to give a strong address. I unleashed diplomacy for the 21st century, however, can be functional problems. I unleashed diplomacy for the 21st century.

In this letter, I will explain how my campaign speech “Chance.”

To own even one share of these shares, often focusing on one companies at once without an underlying collection of funds, both of which give investors indirect out thousands of dollars of immutable. So fund compositions are rarely shelling out thousands of dollars or even small individual investors.

ETFs and mutual funds are actually an underlying collection of holdings at a nontrivial sum, not to mention 10 funds, both of which give investors indirect out thousands of dollars of.

**Mutual funds, on the other hand, are diversified portfolios of stocks, so you invest in a mix of companies rather than in any one stock. They are tax-efficient vehicles where you could own lots of companies at once without an underlying collection of holdings at a nontrivial sum, not to mention 10 funds, both of which give investors indirect out thousands of dollars of.**

In his journal, Arthur writes, “I hope my death will make men stop.”

In the film, the Joker scale and for millions of people. He felt like all you can do is “lie down and rot.”

I have found that people who seek mental help are resistant to the prospect of normative, non, to mention 10 of them.

Moving away from the high end of the spectrum, after all, it is possible to set up a business, the characteristics of the business, the characteristics of the”

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Magnetic skin and robot soft sensing

Frank Ho
Operations Manager

The largest human organ is not the lungs or the stomach, but the skin. Protecting our sensitive internal workings from the elements, our skin serves an important purpose as both a barrier and a vehicle for sensory stimulation, without which we would be literal piles of flesh. Unlike humans, robots can get along without any soft outer covering. Their metallic exteriors prevent their sensitive electronics and their data streams, delivered via intricate arrays of sensors and wires, from overheating. But because something doesn’t mean it can’t be improved. Once again, Carnegie Mellon researchers have advanced the field of robotics by giving robots soft sensing through an outer layer of magnetic skin.

Conventional methods of detecting tactile sensations require a single wire connected to every contact point. “The wires make it hard to solve hard cases such as smartpho..." explained Carmel Majidi, Associate Professor of Mechanical Engineering, in a university press release.

To solve this problem, Majidi and colleagues at the Soft Machines Lab developed a silicon rubber sheet that also acts as a magnetic field disturbances inside the skin when it touches another object. These disturbances are detected by a magnetometer, which then relays the information to central processing. The data can be used to infer the location and pressure of contact with the skin.

With this more streamlined method for detection of tactile sensations, the researchers were able to create “soft“ robots that are more efficient and less prone to electrical or mechanical failures. This makes it possible for soft robots to more effectively fulfill their roles in sensitive industries, such as healthcare and assisted living for elderly or physically frail individuals. These are only two of the potential applications for this magnetic skin and the soft robots that it will create, technology that could lead to existing new robot designs that improve more science fiction than reality.

The magnetic skin is still in development, with the researchers experimenting on creating larger magnetic microstructures and placing the magnetometer in different locations to increase the magnetic field and sensitivity. If the magnetic skin becomes widely incorporated, it could revolutionize soft robotics and soft sensing by broadening the limits of robot design, but also change the microsystems of robots from hard, stainless steel machines to the Soft, capable of feeling similarly to us. Its application may be even closer to the singularity.
Sufficient pressure inside the brain could prevent seizures from spreading throughout the brain, Carnegie Mellon researchers have found. The discovery has the potential to completely alter how drug-resistant epilepsy is treated.

Epilepsy is among the most common neurological disorders, affecting young and old people alike. Many seizure disorders exist, but all are considered forms of epilepsy. Although the majority of seizure disorders can be treated with medication, a few types of epilepsy are drug-resistant. These types of epilepsy can only be treated with surgery where surgeons remove tissue to eliminate or minimize seizures.

Dr. Bin He, the Department Head of Biomedical Engineering, and his lab recently published a study in the Annals of Neurology journal alongside researchers from the Mayo Clinic. The study, “Multiple Oscillatory Push-Pull Antagonisms Constrain Seizure Propagation”, describes what may be an important and promising biomarker in the future, finding that focal seizures— seizures which arise from a single point— are able to be regulated by the brain’s push-pull dynamics.

According to the researchers, an imbalance of excitation-inhibition activity in epileptic networks may allow for the secondary generalization of focal seizures. These researchers speculate that medical professionals could determine whether a seizure will propagate throughout the brain by looking at imbalances between inhibition and excitation of firing of neurons.

“People thought that the spread of seizures mainly depends on where seizures originate in the brain, but the propagation of a seizure is actually regulated by the surrounding tissue, which includes that seizure onset zone. By using an array of electrophysiological recordings, we found that it’s not moving outward necessarily; it depends on how much ‘pull’ propagates from the adjacent or minimize seizures. If that pull is weak, then it’s going to grow. If that pull is strong, then we can contain the seizure where it is and prevent it from spreading,” said He in a press release.

Currently, medical professionals are aware that drug-resistant focal epilepsy is a network disease, where seizures originate at a single point and then propagate throughout the entire brain, spreading alongside different neuronal oscillation frequencies. However, the exact manner in which different networks lead to the spreading of focal seizures remains a mystery. The researchers measured fast and slow brain rhythms, as well as many frequencies from the brain. They analyzed the rhythmic bands of functional connectivity, performing an analysis of how low and high brain rhythms interact. They used a recently popularized technique known as cross-frequency directionality to analyze focal drug-resistant epilepsy patients. In doing so, they discovered that propagation of seizures in the brain is dependent on a crucial push-pull antagonism control mechanism, which holds potential in the development of epileptic network and may also suggest that future treatment options should consider interventional not only upon seizure onset zone but also the epicenter region.

He explained, “This finding will have important implications, and suggests that future treatment options should consider interventions not only upon seizure onset zone but also the epicenter region.”

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California’s SB 206 is passed: NCAA prepares for revenue loss

HUGO BEERSFORD

California Governor Gavin Newsom has passed what may probably go down as the most substantive piece of legislation in sports history. SB 206, a complex law that covers rule the sale of Oscar Robertson when he signed the NBA’s 1970 Rookie of the Year Award. That award, which allowed for Robertson’s salary, helped his Russian influence in the development of the league, setting it into a new era. Similarly, the NCAA has now adopted a policy that is designed to prevent any athlete from profiting from their name, image, and likeness, without the NCAA’s permission. Although the NCAA has no legal standing to enforce this rule, it is the first major step in the regulation of college sports, and will have significant implications for the way in which student-athletes are compensated.

NCAA: Preparing for revenue loss

In recent years, the NCAA has faced significant challenges, including decreased funding for college sports, increasing medical costs, and rising expenses for facilities and personnel. However, in May 2023, the NCAA announced plans to introduce a new revenue distribution system that would allow student-athletes to receive compensation for their academic and athletic performance. This move has been met with both support and opposition, with some arguing that it opens the door to a “professionalization” of college sports, while others believe it will empower student-athletes to make their own decisions about how to use their talents.

Incorporating student-athletes into the revenue-sharing system could allow them to receive compensation for their academic and athletic performance. This would include payments for appearances, sponsorships, and endorsements, as well as compensation for travel and other expenses. The NCAA has estimated that this new system could generate over $1 billion in additional revenue for student-athletes, which would be distributed based on their athletic performance and academic achievement.

However, the NCAA’s plans have also been met with criticism, with some arguing that it will lead to an “exploitation” of student-athletes and undermine the integrity of college sports. Opponents of the new system argue that it will create a “preferential” system that rewards the most talented and successful athletes, while leaving others behind.

The NCAA has also faced criticism for its handling of high-profile cases, such as the 2012 academic fraud scandal at Penn State, and the 2016 drug and bribery scandal at Southern California. These cases have raised questions about the NCAA’s ability to effectively regulate college sports, and have led to calls for greater accountability and transparency.

As the NCAA moves forward with its plans to introduce a new revenue-sharing system, it will need to carefully consider the potential implications for student-athletes, universities, and the broader college sports landscape. The organization will need to ensure that its plans are fair, transparent, and responsive to the needs and interests of all stakeholders, while also maintaining the integrity and spirit of college sports.
White Hart Lane, home of the Tottenham Hotspurs, was supposed to be a safe haven before a Spurs thrashing.

Tottenham hoped to replicate summer Audi Cup on penalties, all 3 points. Sitting at the top of the Bundesliga, won their game that day, and were matchday. In contrast, Bayern had lead to tie Olympiakos on the first. With Spurs botching a 2-goal, the game between English side the Tartans marched down the field goal midway through the third. The Wolverines evened the began to heat up in the second. The Tartans responded at the second overtime, the Tartans win.

The second half seemed to start well for Tottenham, with an effort on field goal, the Tartans won the toss and elected to go for the two-point conversion. A fantastic 40-yard, the first of his career. In the second overtime, the Tottenham offense took possession first, and Bayern hit another field goal, this time for 23 yards. The ball was in the Wolverines, and quarterback Josh Lyons ran in the ball from the 42-yarder, the first of his career. In the first lead of the day. The Tartans responded at the beginning of the fourth quarter with the second touchdown of the game, a 9-yard touchdown pass. However, the Wolverines blocked Nguyen’s extra point, keeping the score 15-12. The Wolverines took over from the second quarter and promptly scored on a 42-yard field goal, making the score 15-6. For Grove City's first of the season, the Tartans had exclusive access. While Tottenham had done well in the 2019-20 Champions League, the 2019-20 season was not going smoothly, with Spurs touching a 2-goal lead to tie Olympiacos on the first minute of the game. Bayesian anger at their team's poor second quarter, with some fans booing and calling for the team's resignation.

Having beaten Bayern in the summer Audi Cup on penalties, Tottenham hoped to replicate the quality of that performance against the clearly better side. And since the game was being played in North London, it was expected that the pitch and the crowd would grant Spurs a significant home field advantage.

Kickoff began with both teams looking eager to score. Bayern's first chance on target came in the 2nd minute of the game, with Kingsley Coman finding Serge Gnabry, from the 20 yards out, leveling the score. However, Spurs continued to press forward. A fantastic 40-yard, the first of his career. In the first lead of the day. The Tartans responded at the beginning of the fourth quarter with the second touchdown of the game, a 9-yard touchdown pass. However, the Wolverines blocked Nguyen’s extra point, keeping the score 15-12. The Wolverines took over from the second quarter and promptly scored on a 42-yard field goal, making the score 15-6. For Grove City's first of the season, the Tartans had exclusive access. While Tottenham had done well in the 2019-20 Champions League, the 2019-20 season was not going smoothly, with Spurs touching a 2-goal lead to tie Olympiacos on the first minute of the game. Bayesian anger at their team's poor second quarter, with some fans booing and calling for the team's resignation.

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Toy Story 4

Friday, Oct. 11 and Saturday, Oct. 12 at 8 p.m. and 10:30 p.m.
Sunday, Sep. 15 at 8 p.m.

This weekend, the lastest installment in the Toy Story franchise will be playing at McConomy. The movie is another sweet, funny, warm, and oddly sad addition to the franchise. It’s surprising that the fourth movie in a Disney franchise is even as good as it is. The animation is unparalleled, and Pixar has outdone themselves again. The visual gags are great as always. The characters are well written, including the spork character, which I didn’t expect. The humor is great, and the film doesn’t entirely play it safe, which is a rarity for Pixar at this stage of their existence. Check this one out with your family this weekend and have a good time!
5 IN 5: Thai Restaurants

In this series, we give food and drink recommendations for one type of place in five different neighborhoods. This week we're looking at Thai food, a popular cuisine in Pittsburgh with many options around the city.

1 Senyai Thai Kitchen — Shadyside

With several menu choices from noodles, curry, and stir-fried dishes, Senyai is one of my favorite restaurants in all of Pittsburgh. Located on the first floor of a converted house on Ellsworth Avenue, it’s cute with a fun vibe and relaxed feel. I recommend anything from the Chef’s Special — I loved the Pad Medmamuang: crispy chicken, cashews, and mixed vegetables tossed in chili sauce.

Tip: go on a nice day and sit on the back patio. As the night gets dark, the colorful lights around the patio will light up your table.

2 Thai Noodle Outlet — Squirrel Hill

A small place next to the Carnegie Library at the Forbes and Murray intersection, Thai Noodle Outlet is a great option if you’re craving Thai takeout or something casual to sit in with friends. The Pad Thai, which I regularly order from different Thai places, was great, with the right dash of peanut flavor.

Tip: check out the lunch special.
Spice Island Tea House — Oakland

One of the classic staples of my college years, Spice Island doesn’t just offer Thai but a mix of Malaysian, Burmese, Indonesian, and Singaporean dishes. The first thing I ever tried there was the Burmese BBQ chicken thighs in yogurt-curry marinade, which is always a great choice, but I also recommend the Singapore Char Kway Teow: wide rice noodles with shrimp, Chinese sausage, bean sprouts, and spicy sweet soy sauce.

Tip: try the extensive selection of teas.

Thai Me Up — South Side

Shopping at South Side Works and hungry for Thai food? Try Thai Me Up, a romantic restaurant a couple blocks off E. Carson St. With a wooden rustic aesthetic with fun art design and bright light streaming from the tall windows, enjoy lots of classic and modern choices on the menu. With many entrees, pho, and curry, you could have a party of ten and everyone could order something different.

Tip: spice up your usual Pad Thai order with Pad Thai Mung Bean noodles, which have the classic taste of Pad Thai paired with the stringy glass noodles.

Nicky’s Thai Kitchen — Downtown

A busy place in the middle of Downtown, Nicky’s Thai Kitchen can get pretty crowded during the dinner rush with people getting off of work, but the wait is worth it. With traditional and colorful décor, relax with a large pot of chicken curry.

Tip: try the second location on the North Shore.
Jonathan Lyndale Kirk, known by stage name DaBaby, stepped into the mainstream scene with his first standalone project, Baby on Baby, which released Mar. 1, 2019. The lead single “Suge” on the album made its way to number seven on the Billboard Hot 100, essentially shooting DaBaby onto center stage. Since then, he has accumulated numerous features on the tracks of other up-and-coming artists like Megan Thee Stallion and Lil Nas X.

So what sets his new album apart from the rest of his discography? Mainly, it is DaBaby’s unwavering allegiance to family. The title of his new album, KIRK, is a tribute to his last name, his family name. With the title and album artwork — a picture of him with his father — DaBaby is letting us know what one thing holds this piece of work together: family. DaBaby begins the “INTRO” with a tribute, “Thinkin’ ‘bout my grandmama and s**** / … thinkin’ ‘bout my father and s**** / They found him dead a couple days before I started tour / … I was out there with the family / Just lookin’ at my daughter / Thinkin’ to myself like, ‘Damn, my baby look just like my daddy.’” With these opening lines, we know that KIRK isn’t just the title of his album; it’s the last name of his father, his mother, his grandmother, and his daughter. It is the name that connects all of them and it is a tribute to his family. Throughout the next twelve electrifyingly playful and intensely moving tracks, the audience is transported into the life of DaBaby. Not only is the album full of tributes to his family, but it’s also full of tributes to himself.

So what makes DaBaby special? As Brian Josephs describes it in a Billboard article, it is “the unforced confidence that surrounds
him.” This “unforced confidence” is extremely palpable on tracks like “OFF THE RIP,” “BOP,” and “VIBEZ” in a way that it hasn’t been before. These tracks showcase that DaBaby knows he is ‘it’. He knows what he’s got, and he’s not afraid to flaunt it. On the first verse in “OFF THE RIP,” DaBaby shows us that he knows who he is, “I’m just a lil’ n**** from Charlotte, the biggest new artist.” DaBaby is not mincing his words. He knows who he is, and he is unafraid to showcase his talent. In “BOP,” DaBaby flexes his work ethic with the line, “I got me a milli’, I did it legit-ly” and on “VIBEZ,” he flaunts his lavish lifestyle with the lines, “I’m ‘bout to go buy me a coupe / Pull up, make the doors raise the roof.” Not only do these songs present as a tribute to DaBaby himself, but they also show a more playful side to the rapper.

Ahead of the release of KIRK, DaBaby told Apple Music, “I’m not too serious for myself.” This attitude can be seen clearly through most of the songs on the album. On POP STAR, a song about DaBaby’s success, he makes it clear through the lines, “They prolly tell you I went pop. Until a n**** play with me and he get popped.” Although he is playful, he is not to be played with. In the interlude of OFF THE RIP, DaBaby notes, “you know I just be playin’ sometimes,” and this lighthearted side of the rapper can be heard throughout the sometimes cheerful, melodic flute that often accompanies his verses. A reminder that while he may be rapping about his success, his physical altercations, his family, or God, he’s still not taking himself too seriously, and that the carefree side of DaBaby is always present if you’re willing to listen closely enough.
39 states, 296 performances. Immensely talented musician Joe Goodkin brought his version of The Odyssey to life in 2002, and has since performed his rendition of Homer’s classic all around the United States. Carnegie Mellon University invited Mr. Goodkin to perform last Monday, Sept. 30, through the efforts of Laura Donaldson, assistant director of undergraduate programs for the English department, and Ph.D. student Avery Wiscomb, who teaches the course “Books You Should Have Read by Now.”

Goodkin’s 30-minute performance of The Odyssey is entirely written by himself, and is performed with only an acoustic guitar and Goodkin’s voice. Goodkin’s Odyssey illustrates Odysseus’s emotional journey as he makes his way back home to Ithaca, ten years after the end of the Trojan War. Goodkin himself is a trained classicist, hailing from the University of Wisconsin, and has studied various translations of The Odyssey, as well as the original text itself. Thus he made conscious and deliberate decisions when composing his songs, which led to the creation of what he calls “Joe’s Odyssey.”

After his performance, there was a ten-minute Q&A in which Goodkin explained many of his deliberate decisions. I also had the fortune of having Mr. Goodkin visit my class the next day. Written below are a few of his responses to some questions raised during the performance and classroom Q&A.

**Q A**

**Q** Did you find there was a tradeoff between the visual components [that are from the descriptive narrative] to create these songs?

**A**

There are always tradeoffs between an older idiom and a newer idiom. Every time you translate something, you lose something, no matter what. Even with Homer’s original text, he translated an oral performance. Embrace this idea early on and think of what strengths you can bring to it… classical languages have a beauty English cannot replicate and I fully accept that. But can I create an emotional performance that audiences can resonate with? Absolutely.

**Q** Why did you decide to write in first-person perspective?

**A**

When I first set out to write this, I did not know what it would be. But a few songs in, I realized I was extracting emotions that lay just below the surface and first person perspective was my way of showing that.
Goodkin drew inspiration for his own translation through a variety of factors. One is the idea of the very first performance, before The Odyssey was even transcribed onto paper by Homer. In the days of Ancient Greece, all stories were oral performance and there was a sense of fleeting emotions. Goodkin stated, “When we listen to a story told in a group, we not only have our own reactions to the story, but we perceive the reaction of the group as well.” Thus, Goodkin’s performance, which is often done in front of large crowds of students and others alike, aims to elicit similar emotions.

As Goodkin said, “Someone already did the best narrative version [of The Odyssey] and that was Homer, so I have to do my own thing.” One of the final thoughts that he left us with is the idea that this story does not belong to anyone, and anyone can do something with it. No one should be afraid to try something new with something old, as Goodkin himself did.

**Q** How do you tune your guitar and was there a particular purpose for it?

**A** I use alternate tuning, which is an unfamiliar sequence that is really not heard anywhere else. I wanted the audience to sit a little and just listen... this natural sort of dissonance that I created made me think of water and I wanted audiences to relate to that.

**Q** Throughout your 296 performances or even from night to night, do things change? Like the vibe, the emotions, the atmosphere?

**A** While this is the same piece I created from 2002, things still change. The vibe, the emotions, these are just as important as the song itself. There are a lot of factors that can change my performance, whether I have allergies that day or if it is my third performance in two days. All of these things will create a slightly different performance. I like to explain this using an analogy of a boat. If you send a boat out to sea, when it returns is it still the same boat?
Parasite

A foreign dark comedy thriller

written by Michael Lee | Junior Staffwriter
art by Julie Lee | Staff Artist
layout by Robyn Lee | Junior Layout Editor
Parasite is the latest film directed by Bong Joon-Ho, who over decades has won both critical and audience acclaim through films such as Memories of Murder, Okja, and Snowpiercer. The movie deals with a series of interactions that take place between a rich and a poor family, beginning when the eldest son of the poor family (played by Choi Woo-Shik) gets hired as an English tutor for a wealthy family, and he tries to fake the identities of his family members and get them hired as servants for the rich family.

This film won Bong a Palme d’Or at the 72nd Cannes Film Festival this May, as well as acclaim from critics around the world. That acclaim was well-deserved: Parasite is an incredible piece of filmmaking, masterclass in both writing and direction, and stands out as one of the best films to come out this year. Its story is layered, yet uncomplicated, and it’s as surprisingly entertaining as much as it is well-crafted.

Prior to the film’s release, Bong has said in an interview (translated from Korean): “My intention was not to use this film to analyze the rich and poor gap in a scholarly manner; instead, I wanted to project these ideas onto our everyday characters.” Bong does his best to flesh out these everyday characters and make them as realistic as possible. While many films about class struggles end up simply vilifying the wealthier group in service of the plot, this film deviates from that. No character in this film is purely good or evil; instead, they all feel like real people with complexities and flaws.

On top of realism, the idea of class struggle is depicted through symbolism and imagery. These themes are subtle, yet easy to grasp. Parasite is also incredibly subversive and filled with twists that are in service of the story. So again, avoiding spoilers should be paramount.

This film also flaunts some of Bong’s stylistic touches as a director that have been prominent in his earlier films. The cinematography that moves from top to bottom and vice-versa to convey class difference is one example of how this film employs visual storytelling. Slapstick is used throughout the film with varying effects, and the film is riddled with satirical elements that were also prevalent in Bong’s earlier films. This film also shows an absolute mastery at balancing different tones through the course of the film, taking its audiences from moments of comedy to thrills and shocks.

This film ultimately leaves its audience both with feelings of incredible satisfaction and bittersweetness. Its mastery in filmmaking and the layered themes will leave both critics and audiences with a lot to talk and think about. In the end, Parasite once again is a testament to why Bong is one of the best foreign directors working today and is deserving of all awards coming its way. Parasite comes out in U.S. theaters on Oct. 11.
Recently Shonen Knife, an all-women punk trio hailing from the underground scene in Japan, came to Pittsburgh for their last show on their North America tour, and The Tartan had a chance to interview them. This is an edited transcription of the original audio interview. All of the questions were answered by the lead guitarist and main founder, Naoko Yamano.

Q: Who are your influences overall? What bands and artists have influenced your music and songwriting style over the decades?

Shonen Knife: When I started Shonen Knife, I liked to listen to The Beatles, and also the late ‘70s punk bands like The Ramones or The Buzzcocks. Now I don’t listen to punk music as much, but now I like to listen to hard rock, R&B, and ‘70s classic rock music.

Q: You’ve mentioned a lot of American groups, but are you influenced by any Japanese music or are you only influenced by non-Japanese music?

SK: No, mainly British and American music.

Q: Generally, what shifts have you seen in the Japanese punk scene, especially women in punk?

SK: I think we are not an actual punk band. The image of a punk band is usually more aggressive, and they sing about politics or anarchy or something. I think we are more of a pop or rock band.

Q: You all have been around for a while. Over the course of 19 albums, did your sound evolve naturally or was it ever planned out?

SK: At the beginning, our music was more simple, but the spirit of our music has always been the same. After the ‘90s, we recorded with professional producers and I learned lots of things about recording and arrangement and making music from famous producers. Now we usually record and produce by ourselves. I have improved a lot after the ‘90s.

Q: That’s interesting to hear because the responses from different all female groups varies. Just to build off the last question, have you ever encountered any barriers for being an all female group in the music scene?

SK: I have not felt any barriers. There is only one thing I find difficult being a woman, and it’s that carrying equipment is very hard. That is the only difference from male bands.

Q: Shifting away from the music, do you identify as a female band or do you consider yourselves just a band? Is female identity a part of your overall image as an artist and does it impact your music?

SK: We are not feminists, and I don’t think of myself as a female musician. Musicians are musicians. Whether or not they are male or female, there is no meaning to that. So we are just musicians. Since we are an all female band it’s easy because we can share a hotel room and everything is convenient.

Q: What are some of the differences you see between the Japanese music scene and the non-Japanese music scene?

SK: Our case is very, very rare, and no other Japanese band is touring outside for so long. But Japanese music is usually sung in Japanese, and it is very different from English, especially the phonics. So melody lines in Japanese are much different than melody lines in English. Japanese rock
music in general is very different from British and American rock music. But I am inspired by British and American rock music, so for me, English is the language of rock. So I write the lyrics in English.

Q: What would you say are the differences between your interpretation of rock and punk music and your American and British counterparts?

SK: I think our music style is very unique. We have a lot of different styles of songs, ranging from pop-punk to hard rock to ballads. I listen to various kinds of music, especially ‘60s and ‘70s music, and inspired by that, I write something different. So I can’t compare our music style with other bands.

Q: Do you follow along with your fans’ reactions to your music and see how it has changed over the years?

SK: We have a very good reaction from our fans, especially the past ten years, where fans have been getting more energetic. When we started Shonen Knife, we played at a very tiny venue in Osaka, and Japanese audiences are a bit different. But talking about America, they react to our shows with a very positive feeling. They come to our shows to enjoy themselves. So the reaction is always very good.

Q: So that you have said you’re from the Osaka underground scene. Is there something particular about that scene that allowed you to become popular? Like if you were in Tokyo and you tried to do the same thing, do you think you would have become as successful?

SK: I think the underground scene bands in Osaka are more free, and in Tokyo there are many major record companies. Many musicians who want to be popular or famous, they move to Tokyo. But the people who are in Osaka are more free, so a lot of bands from there go abroad, like Acid Mothers Temple and bands like that.

Q: How do you feel about the rise of girl groups like AKB48? Do you think the rise of these groups could be hurting the underground scene?

SK: AKB48 is just made by producers. They are not DIY or independent. But in our case, we do everything ourselves. My sister makes our stage costumes. I am emailing people overseas. AKB48 is kind of just controlled and made to act like cute dolls.

Check out Shonen Knife’s 19th album, Sweet Candy Power, on Spotify or Apple Music.

Emily Giudici contributed to reporting.
horoscopes

advice for the signs

Aries  
march 21 – april 19
Empathy is a gift that you must accept. Open yourself up and let go.

Taurus  
april 20 – may 20
Keep going and stay on top of things. Find the power of routine.

Gemini  
may 21 – june 20
Words can be your best and worst gift. Learn the skill of timing while you’re at it.

Cancer  
June 21 – july 22
Let your loved ones breathe and fend for themselves. You can’t always be there.

Leo  
july 23 – aug. 22
Your courage can easily become recklessness. Tap into your sensibilities.

Virgo  
Aug. 23 – sept. 22
Less is more. Know the difference between need and want.

Libra  
sept. 23 – oct. 22
Do not take the possibilities for granted. Not everyone is against you.

Scorpio  
Oct. 23 – nov. 21
When people said to take care of yourself, they also meant physical health.

Sagittarius  
Nov. 22 – dec. 21
Time is a scarce resource. Don’t waste others’ or your own.

Capricorn  
Dec. 22 – jan. 19
Do not forget about teamwork. There is always a chance for collaboration.

Aquarius  
Jan. 20 – feb. 18
Remember those side projects or crafty ideas? Take the initiative and get started.

Pisces  
Feb. 19 – march 20
Now is the time to choose. Accountability is your friend.
week of 10.7.19 - 10.13.19

Stephen Chbosky (Carnegie Library Lecture Hall)
10.7.19 7 - 8:30 p.m.

Kappa Karnival 2019 (The Cut)
10.11.19 2:30 - 5:30 p.m.

Carol Brown Lecture Series: Brandon Som (McKenna, Peter, Wright Rooms)
10.10.19 4:30 - 6 p.m.

AB Presents: Chili Cook Off (Wiegand Gym)
10.12.19 11 a.m. - 2 p.m.

Festival on Scotty Saturday
10.12.19 3 - 6 p.m.

The Originals Present: Vertigo (Rangos Ballroom)
10.12.19 7 - 10 p.m.

Noche Latina 2019 (Cohon Center)
10.12.19 8 p.m. - 12 a.m.

This Skin of Ours (Miller ICA)
10.12.19 - 11.17.19

Intersections: Studio 30th Anniversary Exhibition (Miller ICA)
10.12.19 - 11.17.19

October 13th Neighborhood Flea (Neighborhood Flea)
10.13.19 10 a.m. - 3 p.m.

Made & Found Fall Market (Ace Hotel Pittsburgh)
10.13.19 10 a.m. - 4 p.m.

Body Horror (Row House Cinema)
10.13.19 - 10.17.19

week of 10.14.19 - 10.20.19

Public Engagement with AI & Robotics Through the Arts (Rangos 1)
10.16.19 5 - 6:30 p.m.

Row House of Horrors (Row House Cinema)
10.18.19 - 10.31.19

Hometown-Homegrown™: Heinz 150 (Heinz History Center)
10.19.19 10 a.m. - 3 p.m.

Fall Flower Show: Japanese Inspirations (Phipps Conservatory)
10.19.19 - 11.10.19

week of 10.21.19 - 10.27.19

CMU Art Lecture: Jongwoo Jeremy Kim (CFA)
10.22.19 6:30 - 8 p.m.

Halloween Happenings (Phipps Conservatory)
10.25.19 4 - 8 p.m.

AB Presents: Valley (The Underground)
10.25.19 7:30 p.m.

2019 Pittsburgh Zine Fair (Ace Hotel Pittsburgh)
10.27.19 12 - 6 p.m.

week of 10.28.19 - 11.2.19

Pittsburgh Shorts Film Festival (SouthSide Works Cinema)
11.1.19 - 11.7.19

AB Presents: smallpools and gnash
11.2.19 7 p.m.

ongoing

School of Drama: Tiger at the Gates (Purnell Center for the Arts)
ongoing until 10.12.19

ReelQ: Pittsburgh LGBTQ+ Film Festival (Row House Cinema)
ongoing until 10.12.19

Morehshin Allahyari: South Ivan Human Heads (CFA Great Hall)
ongoing until 10.17.19
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<tr>
<td>“The House at Pooneil Corners”</td>
<td><em>OK Computer</em></td>
<td>Jefferson Airplane</td>
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<tr>
<td>“Climbing Up the Walls”</td>
<td><em>The Hurdy Gurdy Man</em></td>
<td>Radiohead</td>
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<tr>
<td>“Hurdy Gurdy Man”</td>
<td><em>Relaps (Archives 1984-1986)</em></td>
<td>Donovan</td>
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<tr>
<td>“Emanations”</td>
<td><em>Disintegration</em></td>
<td>Univers Zero</td>
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<tr>
<td>“Prayers for Rain”</td>
<td><em>Operation: Mindcrime</em></td>
<td>The Cure</td>
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<tr>
<td>“Eys of a Stranger”</td>
<td><em>The Number of the Beast</em></td>
<td>Queensryche</td>
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<tr>
<td>“The Number of the Beast”</td>
<td><em>Seasons In The Abyss</em></td>
<td>Iron Maiden</td>
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<tr>
<td>“Dead Skin Mask”</td>
<td><em>The Olatunji Concert</em></td>
<td>Slayer</td>
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<tr>
<td>“My Favorite Things”</td>
<td><em>The Doors</em></td>
<td>John Coltrane</td>
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<tr>
<td>“The End”</td>
<td><em>Strange Little Girls</em></td>
<td>The Doors</td>
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<td>“97 Bonnie &amp; Clyde”</td>
<td><em>Language</em></td>
<td>Tori Amos</td>
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<td>“Primordial Sound”</td>
<td><em>Remarkably Human</em></td>
<td>The Contortionist</td>
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<tr>
<td>“Remarkably Human”</td>
<td><em>In The Court Of The Crimson King</em></td>
<td>Nick Johnston</td>
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<tr>
<td>“I Talk To The Wind”</td>
<td><em>Froxtot</em></td>
<td>King Crimson</td>
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<tr>
<td>“Watcher of the Skies”</td>
<td><em>Low-life</em></td>
<td>Genesis</td>
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<tr>
<td>“Elegia”</td>
<td><em>The Least We Can Do Is Wave To Each Other</em></td>
<td>New Order</td>
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<tr>
<td>“Darkness”</td>
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<td>Van Der Graaf Generator</td>
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