President Trump delivered his keynote speech to a sold-out crowd in the Carnegie Mellon auditorium on Monday, April 22, which was attended by over one thousand people. The event was part of the university’s 125th anniversary celebration and was held in the Field House to accommodate the large audience. Trump emphasized his commitment to protecting and growing the American economy, as well as his support for the military and national defense. He also highlighted his administration’s efforts to reduce regulations and improve job opportunities for American workers and businesses.

Throughout the speech, Trump repeatedly mentioned his administration’s successes in creating jobs, lowering taxes, and increasing the overall health of the American economy. He called for continued support of the military and law enforcement, and he praised the work of law enforcement officials in keeping America safe. Trump also thanked the audience for their support and encouraged them to continue fighting for the values that they hold dear.

In addition to his economic and national security messages, Trump addressed his support for education and the arts. He praised the work of teachers and school administrators and called for continued investment in education. He also expressed his support for the arts and cultural organizations, as well as for the arts and cultural institutions that serve their communities.

While he discussed his administration’s successes, Trump also acknowledged the challenges that the country faces, including the ongoing pandemic, the economy, and the climate crisis. He called for continued cooperation and constructive dialogue to address these challenges and work towards a better future for all Americans. Overall, the event was a celebration of the university’s long and storied history, as well as a celebration of the progress that has been made in the last year. It was an inspiring and inspiring message of hope and optimism for the future.
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.

Students get Friday off for first-ever Tartan Community Day

Students got this past Friday off as the campus celebrated the inaugural Tartan Community Day. The day aimed to give students, faculty, and staff a break from all the work, host fun activities and programming, and be an opportunity to reflect on our campus community. Events included comedy by Michelle Wolf in Rangos, a lecture on Carnegie Mellon campus life, and a variety of performances and activities, including ziplining.

Lisa Qian/Photo Editor

Campus Crime & Incident Report: October 12-26

Attempted Theft
Oct. 14, 2019
A Carnegie Mellon student told University Police that an unknown person sent him an email posing as a Carnegie Mellon affiliate, asking the student to purchase Google gift cards.

Disorderly Conduct
Oct. 14, 2019
University Police stopped a vehicle which failed to stop at a red light at the intersection of Forbes Avenue and South Craig Street. The driver, a non-affiliate, was found to be in possession of a small amount of marijuana and was issued both traffic and non-traffic citations.

Disorderly Conduct
Oct. 16, 2019
University Police responded to Posner Hall for a report of multiple suspicious males. University Police located the men, who were identified as non-affiliates. An investigation discovered that they were in possession of a small amount of marijuana. The males were issued non-traffic citations, defiant trespass notices, and arrested from campus.

Criminal Trespass
Oct. 18, 2019
University Police responded to the Tepper Quad following a report of a suspicious male. University Police located the male, who was identified as a non-affiliate. It was determined the male had been previously issued a defiant trespass warning, so he was placed under arrest for criminal trespass.

Disorderly Conduct
Oct. 22, 2019
University Police responded to the Margaret Morrison Apartments. University Police seized drug paraphernalia, and several Carnegie Mellon students were issued citations for disorderly conduct.

Theft of a Laptop
Oct. 22, 2019
A Carnegie Mellon student reported to University Police that his laptop was stolen from the Cohen University Center. The investigation is ongoing.

Theft of an iPhone
Oct. 22, 2019
A Carnegie Mellon student told University Police that her iPhone was stolen from the Cohen University Center. The investigation is ongoing.

Alcohol Amnesty
Oct. 24, 2019
University Police responded to Homerschlag House for an intoxicated female. The Carnegie Mellon student was provided medical attention, and no citations were issued due to alcohol amnesty.

Alcohol Amnesty
Oct. 25, 2019
University Police responded to the College of Fine Arts parking lot. The investigation is ongoing.

Theft
Oct. 26, 2019
A Carnegie Mellon staff member advised University Police that a large amount of money was stolen from Baker Hall. The investigation is ongoing.

Alcohol Amnesty
Oct. 26, 2019
University Police responded to the Cohon University Center, Forbes Annex, and Morewood Hall for intoxicated students. Several Carnegie Mellon students were provided medical attention, and no citations were issued due to alcohol amnesty.

Underage Drinking
Oct. 25, 2019
An intoxicated Carnegie Mellon student on Margaret Morrison Street was provided medical attention and issued a citation for underage drinking.

Compiled by ADAM TUNNARD

A Carnegie Mellon student told University Police that his bicycle was stolen from the College of Fine Arts parking lot. The investigation is ongoing.

FORWARD!
A few of this week’s activities at Carnegie Mellon

HATE VS. UNDERSTANDING:
START THE CONVERSATION
FORUM ON HATE CRIMES
5:30PM-5:30PM, MC8100

30

THE SAME SEPARATE?
RACE, ETHNICITY AND GENDER
DISCRIMINATION IN THE US AND JAPAN
4:30PM-5:30PM, BAUER HALL 244A

29

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.
ForAllSecure, CMU spinoff company, expanding DoD partnerships

After winning a prestigious DARPA grant in 2014, ForAllSecure, a Pittsburgh-based company founded by Carnegie Mellon professors, began its collaborations with U.S. Department of Defense (DoD) clients. Their products help the DoD detect vulnerabilities in weapon systems and other critical national infrastructure.

A 2017 DoD contract with ForAllSecure stemmed from a joint effort to improve weapon systems security with the mention to this problem, improving weapon systems with the Defense Innovation Unit, an organization under the DoD which aims to implement emerging technologies into the U.S. military by contracting with start-ups and companies.

In 2016, with the Mayhem system developed, ForAllSecure won an $8 million contract with the Defense Innovation Unit (DIU) to help eliminate these defects.

One of seven teams that participated in the competition, ForAllSecure eventually won the competition after showing its strong non-costing-in-power-infixing vulnerabilities in software in front of a crowd of over 500 commerce security professionals.

Based on the competition, ForAllSecure signed a $1.5 million contract with the DoD to help eliminate these defects in weapon systems.

Besides its great power in automatically checking for vulnerabilities, Mayhem also encompasses defects with its “false positive” ability, according to the company’s website. Alex Hutner, one of the co-founders of ForAllSecure, said that they were able to achieve such precision by employing a methodology in order to enhance the system. “The analysis engine runs the ‘true case’ three times to verify that it is able to reproduce the same behavior,” Robert said.

Mellon has a unique stress culture. Trying to adjust is that Carnegie Mellon has a unique stress culture. Most students at Carnegie Mellon are not very politically involved, according to a 2018 U.S. Government Accountability Office (GAO) report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.

Based on the results of the study, students is more complicated, including sleep, happiness and purpose in life. Creswell, the professor explained, “This makes sense. I wouldn’t say that’s anything but it does hint that our stress culture may look different whole lot different than other students,” he said.

Creswell, according to a 2018 U.S. GAO report of which the military by contracting with start-up developers, ForAllSecure signed and the Defense Innovation Unit, which was composed of seven teams that participated in the challenge, including Carnegie Mellon.
Kurdish-Americans express their dissent against the decades-long Kurdish-Turkish conflict in New York City (2015).

Between 1922 and 1931, there were excluded from the entire east of Erzurum until 1965. The Kurdish constitution, enacted in 1924, endeavored to ethnically unite the country under a distinctly western Turkish identity. This was done by representing specifically Arabic and Kurdish minority cultures. The Turkish language was “Westward” and purged of Arab influences. The Kurdish language was banned, the words ‘Kurds’ and ‘Kurdistan’ were removed from dictionaries and history books, and the Kurds were referred to as “Mountain Turks.” Furthermore, until 1991 a law outlawed the use of non-Turkish language in public communications like music, radio, and literature. Education of foreign, non-Turkish, language was strictly regulated. In the 1970s the Party Karkerên Kurdistanê (PKK) was formed and was working defined an independent Kurdish state. In 1994, PKK members began attacking Turkish military targets which included into terror attacks on civilians, including mass shootings and suicide bombings. Since 1984, 37,000 people have been killed in this conflict.

Long-lasting ethnic conflict between Turks and Kurds, commanded by government censorship and organized resistance, has maintained a strong separation in heritage and traditions. Considered especially in poorer, more vulnerable demographics – Turks think of Kurds as a separate, lower ethnic class. UTC students and the Turkish military which included the green light on border region. If that leads into a violent-ethnic-chasing, then it’s Trump’s and our fault for allowing those ethnic groups to come into a wider conflict.

Kurdish-Americans express their dissent against the decades-long Kurdish-Turkish conflict in New York City (2015).

Public space used for a ‘private event’

Last Thursday, as I was walking down the first floor of the Student Union, I was stopped by a campus police officer and asked to go to a different way. The first floor of Tepper was closed for a private event.

I tried to access the first floor via the front stairwell, the one with the wooden laminate steps that turn into a narrow hallway and then into a flight of stairs. They are allowed to rent rooms, too. There are also student organizations that can rent McConomy Hall; they can also reserve and an extensive assortment of fruit and charcuterie. They have those cool tables where you can stand to eat, like in a cocktail bar. It’s only appear to be public.

What does that even mean? I tried to access the first floor of Tepper, but I couldn’t even do that. I’m a student in the U.S. and I feel that this U.S. withdrawal bases on Oct. 6. Many Kurds felt that the US withdrawal was a betrayal of the Obama era promise of implicit support for an independent Kurdish state. As a Turkish-American dual citizen, the Turkish tinctor the invasion of Kurdish controlled lands in Syria does not surprise me. Turkish-Kurdish racial tension goes back to the formation of the modern Turkish state and has only been exacerbated by the invention of social media. We’ve all heard of the 1915 Armenian Genocide, which Turkey still denies, but countless Kurds were also massacred by the Ottoman Empire. In the 1920s, when Turks fought for its independence from Greek and British imperialism following World War I, the Kurds also rose up. Between 1922 and 1931, there were four major Kurdish rebellions, the Anar Rebellion, enabling an independent Kurdish state, the Anar Rebellion. That was eradicated by the Turkish military. According to the U.S. State Department, between 1925 and 1938, more than 200,000 Kurds were deportated and massacred. The barracks of the Kurds and Kurds, written and published in France in 1940, describes the history of the Kurdish. The book shows that villages were razed to the repress the Kurdish population and that, in many cases the violence was for economic gain. Turkey’s image and reputation, foreigners were excluded from the entire east of Erzurum until 1965. The Kurdish constitution, enacted in 1924, endeavored to ethnically unite the country under a distinctly western Turkish identity. This was done by representing specifically Arabic and Kurdish minority cultures. The Turkish language was “Westward” and purged of Arab influences. The Kurdish language was banned, the words ‘Kurds’ and ‘Kurdistan’ were removed from dictionaries and history books, and the Kurds were referred to as “Mountain Turks.” Furthermore, until 1991 a law outlawed the use of non-Turkish language in public communications like music, radio, and literature. Education of foreign, non-Turkish, language was strictly regulated. In the 1970s the Party Karkerên Kurdistanê (PKK) was formed and was working defined an independent Kurdish state. In 1994, PKK members began attacking Turkish military targets which included into terror attacks on civilians, including mass shootings and suicide bombings. Since 1984, 37,000 people have been killed in this conflict.

Long-lasting ethnic conflict between Turks and Kurds, commanded by government censorship and organized resistance, has maintained a strong separation in heritage and traditions. Considered especially in poorer, more vulnerable demographics – Turks think of Kurds as a separate, lower ethnic class. UTC students and the Turkish military which included the green light on border region. If that leads into a violent-ethnic-chasing, then it’s Trump’s and our fault for allowing those ethnic groups to come into a wider conflict.
NLRB puts unions in jeopardy

GRADUATE STUDENT ASSEMBLY
Special to The Tartan

Last month, the National Labor Relations Board (NLRB) proposed a rule change that directly impacts graduate students at private universities, like our very own Carnegie Mellon University. The proposed rule would establish that graduate assistants at private universities are not employees, and therefore do not have the right to engage in collective bargaining, i.e., the right to unionize. While the Graduate Student Assembly (GSA) does not take a specific stance on whether Carnegie Mellon graduate assistants should unionize, we do believe that graduate assistants at private universities are statutory employees for the purpose of the National Labor Relations Act, and should have the right to unionize.

The NLRB, subject to the winds of national politics, has changed its position on graduate student unionization three times in the past two decades. Most recently, in 2016, the NLRB ruled that graduate student workers at Columbia University have the right to unionize. This has been a contentious fight, with NLRB adjudicating multiple cases between 1951 and 2016 that decided whether students performing work for the university, especially teaching and research assistants, are employees. A majority of cases the NLRB had decided prior to the proposed rule as a means to “bring stability to an area of federal labor law in which the NLRB”, through adjudication, has reversed an approach three times since 2000.” However, dissenting member Lauren McHale rightly stated, “student employees are workers, with workers’ interests and workers’ rights. There is no good reason — in law, in policy, or in fact — to take their rights away.” Through organizing and collective bargaining, employees have achieved better pay, health insurance, childcare, and more — without harming the academic prerogatives of the universities they serve.”

In our Legislative Platform (outlined by the GSA General Body) we state that the GSA “supports the right of graduate student employees to unionize.” We believe it is the right of graduate student employees at Carnegie Mellon to determine whether or not they want to engage in collective bargaining, which would only emerge through a potential vote on our campus. We believe that there is a legitimate claim to the title of ‘worker’ for graduate assistants, evident in the responsibilities of teaching classes, grading papers, and conducting research as the direction of the facility and the administration. In fact, many lawmakers agree that graduate assistants are statutory employees. As Congressman Mike Doyle, who represents Pittsburgh in Congress, put it, “graduate students are instructing courses, they are teaching, they are grading, they are publishing research. They are employees as much as anyone — and the recent decision that they do not have the right to advocate for fair compensation and due process and their valuable contributions to our universities.”

In addition, we believe that there should not be separate rules governing students at private vs. public universities (who have the right to unionize based on state law, including those in Pennsylvania). In 2016, GSA, as an interested party in the matter of The Trustees of Columbia University in the City of New York and Graduate Workers of Columbia-GWC, supported students’ claim for recognition as statutory employees in an Amicus Curiae brief filed by the National Association of Graduate-Professional Students. The GAs approach to this issue is multifaceted and includes seeking allies in other organizations and institutions, compiling a public comment, and finding champions in Congress to legislate this issue. With this aim in mind, we are drafting a public comment with graduate students at MIT and other private institutions and reaching out to allies including the American Federation of Teachers and the American Association of University Professors. We are also taking members of Congress to amend the legislation governing labor rules to apply consistent rules for students at private and public institutions.

Again, the GSA does not take a stance on whether Carnegie Mellon graduate assistants should unionize, but we believe that it is important to have the right to do so. Simply put, the choice should be left to the graduate assistants. In order to make sure this right is not removed, graduate assistants must give their input to the NLRB. The best way to have your voice heard is to submit a public comment at www.labor.gov/.

University of The Trustees of Columbia University in the City of New York and Graduate Workers of Columbia-GWC, supported students’ claim for recognition as statutory employees in an Amicus Curiae brief filed by the National Association of Graduate-Professional Students.

The GSA’s approach to this issue is multifaceted and includes seeking allies in other organizations and institutions, compiling a public comment, and finding champions in Congress to legislate this issue. With this aim in mind, we are drafting a public comment with graduate students at MIT and other private institutions and reaching out to allies including the American Federation of Teachers and the American Association of University Professors. We are also taking members of Congress to amend the legislation governing labor rules to apply consistent rules for students at private and public institutions.

Again, the GSA does not take a stance on whether Carnegie Mellon graduate assistants should unionize, but we believe that it is important to have the right to do so. Simply put, the choice should be left to the graduate assistants. In order to make sure this right is not removed, graduate assistants must give their input to the NLRB. The best way to have your voice heard is to submit a public comment at www.labor.gov/.
LETTER TO THE EDITOR: CMU’S STRIDES TOWARD SUSTAINABILITY

In the Sept. 29 issue of The Tartan, senior Hadrian DeMaioribus expressed frustration with what he sees as limitations in the recently announced expansion of the Carnegie Mellon commitment to sustainability. DeMaioribus observes that the Sept. 23 announcement did not include specific commitments for staff hires, monetary investments, actionable benchmarks, or the creation of an Office of Sustainability. We welcome the opportunity provided by his letter to make a few points about what this effort is and is not.

The Carnegie Mellon Sustainability Initiative aims to take our university to the next level in sustainability education, research, and practice, through the engagement of our entire community. Decentralized initiative and action, with support from the university leadership when needed and appropriate, is a long-standing characteristic of our campus culture. In the Sustainability Initiative announcement, Provost Garrett committed to providing support as recommended by a Steering Committee and Advisory Council comprised of faculty, staff, and students that has just begun to meet. The same Faculty Senate Ad Hoc Committee that encouraged an expansion of efforts in sustainability is supportive of the Sustainability Initiative as the right path forward for Carnegie Mellon and endorsed its alignment with the Sustainable Development Goals (SDGs).

We note also the long history of sustainability-related achievement and innovation at Carnegie Mellon as documented by the Association for the Advancement of Sustainability in Higher Education’s Sustainability Tracking and Rating System. The fully transparent report catalogues Carnegie Mellon’s achievements that earned the Gold level rating—equal to or better than our peer institutions.

Yet, we can do more to take advantage of a once in a generation opportunity provided by the SDGs that run through 2030. This paradigm shift in how communities around the world address sustainability includes, but goes beyond, environmental aspects and addresses, for example, efforts to reduce inequality and increase gender equity. The Provost’s announcement included a commitment to conduct a Voluntary University Review or VUR, replicating how entities around the world are measuring progress on the SDGs. In this way, we are part of a global effort, and we will, with the support of volunteers across the Carnegie Mellon community, compile our triumphs and shortfalls as they align with the SDG frame and publicly report the findings next year during the UN General Assembly. As a first step, we will conduct a university-wide survey of Knowledge, Attitude and Practice to create a baseline of how students, staff, and faculty relate to the breadth of the SDGs, whether passionate about green energy, reducing food waste, halving violence and corruption, or creating smart cities.

What this effort is not is the work of one person alone at Carnegie Mellon. Elevating sustainability to the next level will require interest, engagement, and initiative across our community. We encourage all students, staff, and faculty members to get to know the SDGs, get involved, and participate in the Sustainability Initiative. We welcome your ideas at sustainability@cmu.edu.

David Dzombak, Steve Guenter, and Sarah Mendelson are the Co-Chairs for the Carnegie Mellon Sustainability Initiative Steering Committee.

LETTER TO THE EDITOR: CMU’S STRIDES TOWARD SUSTAINABILITY

Rebecca Enright / Art Editor

I’M A STUDENT, AND I CAN

BE A CENSUS TAKER

APPLY ONLINE!
2020census.gov/jobs
2020 Census jobs provide:
✓ Great pay
✓ Flexible hours
✓ Weekly pay
✓ Paid training

For more information or help applying, please call 1-855-JOB-2020

The Census Bureau is an Equal Opportunity Employer.
Neural activity plays an important role in longevity

Bruce Yankner
Harvard Medical School

A lot of activity in the brain is correlated with shorter life spans. As such, suppressing brain activity extends life spans. This is the first piece of evidence that supports the hypothesis that nervous system activity impacts longevity in humans. Past studies have demonstrated that portions of the nervous system affect animal aging, but no prior work has shown similar effects in humans.

“As intriguing as any of our findings is that something as transient as the activity state of neural circuits could have such far-reaching consequences for physiology and life span,” said study senior author Bruce Yankner, professor of genetics at Harvard Medical School (HMS) Yankner Lab has shown prevents brains from developing dementia and other disorders.

Neural activity is defined as all of the electrical currents and transmissions contained within the brain. An example of neural activity is that which can result in many outcomes such as a change in mood, a thought, or a change in our mood. As for mood, the study has not yet shown if someone’s thoughts, personality, or actions are directly affected by mood.

“An exciting future area of research will be to determine how these findings relate to such high-impact “small, small function”, said Yankner.

Yankner and his colleagues looked at gene expression patterns in donated tissue from people who died between the ages of 60 and 100. Nine of these adults had dementia. They found that those who were alive for more than 85 years expressed neural excitation genes to a lesser extent than those who died between the ages of 60 and 80. In order to test if these results were due to correlation or causation, the researchers conducted many experiments on C. elegans, genetically altered nematodes, mice, and more brain tissue.

They found that blocking REST, a protein responsible for suppressing gene expression and neural activity, caused higher neural activity and earlier death. Centenarians’ brains contained more REST than those who died earlier.

Thanks to this study, the development of new therapeutics that can treat conditions involving neural excitation such as Alzheimer’s disease or bipolar disorder is imminent. In addition, the scientists have found that some forms of medicine like drugs that target REST or some actions such as meditation may be capable of increasing lifespan through the modulation of neural activity. Since human variation in neural activity may have both environmental and genetic causes, this study has opened up future avenues for therapeutic intervention.

Using leaves to produce clean gas

Much like ordinary leaves, these artificial leaves take in sunlight, carbon dioxide and water, the staple ingredients of photosynthesis. While one portion of the artificial leaf outputs oxygen, like an ordinary leaf, the other portion transfers carbon dioxide and water into carbon monoxide and hydrogen, forming the syngas mixture. As a pleasant surprise, the researchers found that their combinations of catalysts and sensors also operates under more stringent conditions, meaning that the artificial leaf performs effectively under low-light and cloudy conditions, a step above ordinary solar panels.

“This means you are not limited in using this technology just in warm countries, or only operating the process during the summer months,” said PhD student Virgil Andrei, first author of the paper, in a Cambridge press release. “You could use it from dawn until dusk, anywhere in the world.”

While the creation of the artificial leaf itself is a breakthrough, Reisner and his team are already looking at ways to improve the device to start generating liquid fuels since syngas is a component for the synthesis of liquid fuels. What the team hopes to accomplish is to produce liquid fuel in a one-step process rather than making demand for liquid fuels continues to excite, the commercial introduction of the artificial leaf could help move us towards a more sustainable and energy-rich future. Changing means of energy production is good for the environment.

Virgil Andrei
University of Cambridge

Rebecca Enright / Art Editor

October 28, 2019 • The Tartan
thetartan.org/scitech • A7
Prehistoric humans stored bone marrow

ASHWIN Srinivasan
SciTech Editor

According to a study from Tel Aviv University and researchers from Spain, early Paleolithic people stored animal bones for weeks and then feasted on them, according to archaeological findings in Qesem Cave in Israel. The Lower Paleolithic time period that occurred 400,000 years ago has had much of its history discovered at the cave.

“Bone marrow constitutes a significant source of nutrition and as such was long featured in the prehistoric diet,” explained Professor Ran Barkai of Tel Aviv University in a press release. “Until now, evidence has pointed to immediate consumption of marrow following the procurement and removal of soft tissues. In our paper, we present evidence of storage and delayed consumption of bone marrow at Qesem Cave.”

The study reveals how early humans adapted and interacted with each other to survive. The residents of the Qesem Cave usually brought some parts of animal carcasses, including limbs and skulls of fallow deer. “We found that the deer leg bones, specifically the metapodials, exhibited unique chopping marks on the shafts, which are not characteristic of the marks left from stripping fresh skin to fracture the bone and extract the marrow,” said Professor Jordi Rosell of Rovira i Virgili University in Reus, Spain. The bones were covered in skin in order to preserve marrow. Indeed, experimentation by the researchers determined that marrow fat was only minimally degraded after up to nine weeks of storage in the cave.

“We discovered that preserving the bone along with the skin, for a period that could last for many weeks, enabled early humans to break the bone when necessary and eat the still nutritious bone marrow,” added Tel Aviv University’s Professor Ruth Blasco, lead author on the study.

Essentially, the bones were vessels for the marrow that was so critical in these Paleolithic humans’ diets. When the people of the Qesem Cave wanted to eat, they simply peeled back the protective skin and shattered the bone. This pattern of food storage represents a major advancement in hunter-gatherer behavior and a step towards growing human intellect.

Email scitech@thetartan.org
Shcherbakova, a young figure skater, skated at Skate America, earning gold. With several mistakes on the step, point deduction for a fall, and a 1.00 Axel, a triple flip, and a triple Shcherbakova performed a double Lutz in competition, it is evident that the idea of a woman landing any quadruple Lutzes exemplifies her in international competition. She has the highest valued jump combination, highest valued single jump, and a total of 67.96 points. This placed her in fourth place, 7.5 points behind the leader, Bradie Tennell, of the USA.

Shcherbakova’s free skate started spectacularly, beginning with a performance of her most difficult element: a quadruple Lutz-triple loop combination that seemed to have her Lee in fourth place, 7.5 points behind the leader, Bradie Tennell, of the USA. Shcherbakova’s free skate started spectacularly, beginning with a performance of her most difficult element: a quadruple Lutz-triple loop combination that seemed to have her Lee in fourth place, 7.5 points behind the leader, Bradie Tennell, of the USA. Shcherbakova’s free skate started spectacularly, beginning with a performance of her most difficult element: a quadruple Lutz-triple loop combination that seemed to have her Lee in fourth place, 7.5 points behind the leader, Bradie Tennell, of the USA. Shcherbakova’s free skate started spectacularly, beginning with a performance of her most difficult element: a quadruple Lutz-triple loop combination that seemed to have her Lee in fourth place, 7.5 points behind the leader, Bradie Tennell, of the USA.

Shcherbakova started her free skate, following that up with a historic second quad Lutz that she landed just as cleanly. She then went on to perform 2 well-executed double Axel and a sequence of spins ending with a remarkable counter-clockwise, change, signifying the start of the second half of her routine with an accompanying shift in music. A triple Lutz-triple loop combination was Shcherbakova’s first second-half element. Although the Lutz was done well, the loop was under-rotated. Another combination, a triple flip, was a well-executed triple Salchow, saw points withdrawn for under-rotation on the Salchow as well. Her last jump, a triple Lutz with both hands overhead, was wonderfully executed and gave full points. Shcherbakova ended her routine with another set of spins, a well-choreographed step sequence, and a chant of her personal best and the second-highest ladies’ free skate score in history. She shot up to first place with a combined total of 277.76 points.

Bradie Tennell, who had led with a 77.35 personal best in the short program, put up a formidable performance, but her free skate score of 104.04 was far below Shcherbakova’s, and Tennell’s combined total of 215.54 saw her take the silver medal. With her phenomenal performance, Shcherbakova took the gold medal in incredible style, not becoming only the first lady to land two quadruple Lutzes in international competition, but also the first lady to land a quadruple Lutz-triple combination in international competition. She also set new records for the highest valued single jump and highest valued jump combination, both of which stand at 92.10. She also earned 14.79 points for her triple Lutz-triple combination.

Shcherbakova’s history-making quadruple Lutz exemplifies the accelerating evolution of the sport. Nearly two decades ago, the idea of a woman landing any quadruple jump in a competition of this scale seemed preposterous. The idea of anyone landing a quadruple Lutz, in fact, seemed impossible just a decade ago. Now with Shcherbakova landing two quadruple Lutzes in a row, it is evident that figure skating is progressing rapidly towards new heights.

It seems that Shcherbakova is definitely a competitor to watch going forward, and if she continues to perform as well as she did at the 2015-2019 Skates America, earning records setting skates are sure to follow.
On Homecoming weekend, the Tartans handily knock off the Thiel Tomcats by putting up 40 unanswered points.

The Tartans weather a strong storm in the fourth quarter, with the Thiel Tomcats, who were coming off a 6-2 start and an average of 27.9 points per game, running a three-and-out and a turnover on downs.

The Tartans take the lead in the first quarter when junior placekicker Zack Shirk makes the score 40-0 with a field goal. Thiel’s first drive in the second quarter is capped with a Le’Veon Bell start from scrimmage, leaving the Tartans 6-2 overall and the Thiel Tomcats 2-3 overall.

On offense, the Tartans have a few injuries to deal with, and the defense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, only allowing 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

On defense, the Tartans have a few injuries to deal with, and the offense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, allowing only 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

The Tartans take the lead in the first quarter when junior placekicker Zack Shirk makes the score 40-0 with a field goal. Thiel’s first drive in the second quarter is capped with a Le’Veon Bell start from scrimmage, leaving the Tartans 6-2 overall and the Thiel Tomcats 2-3 overall.

On offense, the Tartans have a few injuries to deal with, and the defense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, only allowing 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

On defense, the Tartans have a few injuries to deal with, and the offense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, allowing only 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

The Tartans take the lead in the first quarter when junior placekicker Zack Shirk makes the score 40-0 with a field goal. Thiel’s first drive in the second quarter is capped with a Le’Veon Bell start from scrimmage, leaving the Tartans 6-2 overall and the Thiel Tomcats 2-3 overall.

On offense, the Tartans have a few injuries to deal with, and the defense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, only allowing 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

On defense, the Tartans have a few injuries to deal with, and the offense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, allowing only 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

The Tartans take the lead in the first quarter when junior placekicker Zack Shirk makes the score 40-0 with a field goal. Thiel’s first drive in the second quarter is capped with a Le’Veon Bell start from scrimmage, leaving the Tartans 6-2 overall and the Thiel Tomcats 2-3 overall.

On offense, the Tartans have a few injuries to deal with, and the defense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, only allowing 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

On defense, the Tartans have a few injuries to deal with, and the offense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, allowing only 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

The Tartans take the lead in the first quarter when junior placekicker Zack Shirk makes the score 40-0 with a field goal. Thiel’s first drive in the second quarter is capped with a Le’Veon Bell start from scrimmage, leaving the Tartans 6-2 overall and the Thiel Tomcats 2-3 overall.

On offense, the Tartans have a few injuries to deal with, and the defense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, only allowing 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.

On defense, the Tartans have a few injuries to deal with, and the offense struggles to hold the Tomcats scoreless in the first half. The Tartans have one of the best defenses in the country, allowing only 26 points per game. The Tomcats, on the other hand, are allowing an average of 24 points per game.
table of contents

3
Phipps Conservatory: Halloween Happenings

4
Scotch’n’Soda: Catch Me If You Can

8
Hoodie Allen concert

6
Tall Girl movie review

10
The Lighthouse movie review

12
Moulin Rouge show review

14
“Wokeness” is not always socially conscious

16
Horoscope: the signs as Halloween traditions

17
Comics: Paper Airplanes

19
Monthly calendar
The Phipps Conservatory and Botanical Gardens has managed to reinvent itself from a beautiful area dedicated to the cultivation and preservation of a wide array of plants to a space that could be enjoyed and celebrated by children of all ages. Many of their different gardens have become places for children to play. In one room, a children’s train set was inserted into the shrubbery and the tracks were laid into the soil. Small lifelike figures of people stood between the leaves, tiny windmills spun in the breeze, and houses and farms decorated the spaces uninhabited by plants.

Upon entrance to the Conservatory, a staff member points out the path of the activities. First, though, goodie bags filled with candies and small games are offered. In a winding way, the participant, child or adult, floats from room to room in a sparkling wonder. Surprisingly, the only thing out of place was the wedding rehearsal happening in a large space in the southwest corner of the gardens, seeming to remind all of the adults and even some of the children that the experience that they were having in the conservatory was a once a year event and that they should enjoy it while it lasted.

On the other side of the wedding rehearsal, a game was well underway with a dozen children lining up to try and toss a ring onto a witch’s hat on the ground. Magnificent as the rehearsal was, it was clear that the event would not squelch the capacity for fun on the evening. Children’s enjoyment was to be had in every room possible at every possible second, even during a wedding rehearsal, making the evening magical for the children that were there.

Outside, across a small, beautiful bridge, and back inside again, the line for face painting stretched on and on. Peering to see the work of the artist, one could find the faces of children masquerading as unicorns, green goblins, butterflies, and fairies. Walking past the line, the room with multiple train sets was the next spectacle. Children bent around the tracks trying to peer inside of the tiny, moving trains. Some even ran alongside the train, too impatient to wait to see it a mere minute later when it came back.

The last spectacle to complete the circle was a pot your own plant station. Somehow we had gone from goodie bags to ring tosses to unicorns to trains and back to plants, the main attraction of the gardens. Perhaps the last station was a reminder that families could take home with them a reminder of what the gardens had promised these children for one night only: magic, in whatever form they could find it.
Scotch’n’Soda: Catch Me If You Can

article by Vidya Jayanthi | Staffwriter
photos courtesy of Jacqui Fashimpaur
layout by Tracy Le | Visual Editor

Everyone dreams of being the hero of their own story, and Frank Abagnale Jr. is no exception. Like many, he dreamed of a fascinating life, but lived his life like no other.

Based on the autobiography and the 2002 film of the same name, Catch Me If You Can recounts the tale of former criminal Frank William Abagnale Jr. and his teenage heists: impersonating a pilot, doctor, and lawyer all while making a fortune. Scotch’n’Soda’s production certainly makes its mark bringing Catch Me If You Can to the stage, serving this musical with a rather bitter introduction and a sweet aftertaste, all with its twists and rocks.

Frank Abagnale Jr. (Clayton Edwards), is first introduced to the audience as a 16-year old, caught in the middle of his parents’ infidelity and subsequent divorce. The character himself is an acquired taste for the audience. Almost like a Sour Patch-Kid, Frank comes off as a little sour at first, almost unlikable, whiny, and stubborn. Even when he’s impersonating a pilot, Frank seems a bit too outwardly naive: in real life, Frank’s apparent lack of confidence while pulling off his stunts as a pilot would probably get him caught right away. It wasn’t until his first attempt to charm his way out of being arrested that the audience finally got a glimpse of the hidden genius behind Frank Abagnale Jr. The sweet charisma, chutzpah, and brilliance that gave Frank the ability to scheme his way was finally revealed. For me, that was the turn-around point when I started laughing with him instead of at him.

From then on, until the 11 o’clock number “Goodbye,” I found myself rooting for Frank despite the gravity of his crimes. The emerging maturity of the character and his emotional development contributed to a far more enjoyable presence throughout the second act, as well as during the finale.

Carl Hanratty (Quincy Eaton), the seemingly antagonistic FBI agent bent on catching Frank, was the metaphorical Cadbury Cream Egg: tough on the outside while emotional on the inside. Slightly more comic than truly intimidating, Hanratty’s supposedly hidden ‘flamboyance’ added to the giggles scattered throughout the audience. His signature number complemented by Eaton’s superb dancing skills (appropriately titled “Don’t Break the Rules”) was certainly one to remember. Honestly, I don’t think I’ll ever get the image of Hanratty channeling his inner Fred Astaire out of my head any time soon. In short though, his character is quite stagnant throughout the show, almost absent of development, but nevertheless manages to leave a pleasant impression.

Though Catch Me If You Can is a story of Frank’s escapades and Hanratty’s chase, the supporting characters certainly make their mark long after the show. Some notable figures include Brenda Strong (Zoe Lehn), the eventual love interest of Frank, who successfully subverts the all-too-familiar Mary Sue trope while playing the grounded foil to Frank’s chaos. Lehn’s strong (no pun intended) vocal range and acting abilities made her character likable and turned her performance of “Fly, Fly Away” from a simple ballad to a vocal, tear-jerking showpiece. Meanwhile, the FBI agents Branton, Cod, and Dollar (Grant Martin, Olivia Snively, and Nathan Blinn, respectively) provided the largest source of comic relief throughout the show. Starting off as barely laughable through their mutual ‘hazing’ antics, they ‘bring the big guns’ (still no pun intended) through the second half delivering laugh-out-loud, slapstick-like comedy gold as they accompany Hanratty on his crime-fighting quest.

While I highly appreciate the efforts made by the lighting crew to use a colorful variety to represent various physical and emotional turning points in the plot, I personally found the set itself to be rather empty. For a musical (and a protagonist) that seeks a “life in living color,” “la dolce vita,” and “butter ‘outta cream,” I was expecting a bit more embellishment. The minimalist set, while not unfamiliar, seemed unsuitable for Catch Me If You Can, given its plot about Frank living the stylish, glamorous, and fast-paced life.

As highly anticipated as they were, the musical numbers certainly did not disappoint. The orchestra, despite the surprisingly small size, delivered a powerful sound that carried energy and musicality. (However, the proximity of the not-really-in-the-pit orchestra made the actors slightly difficult to hear throughout the show.) My personal favorite, “Life in Living Color”, literally set the stage in the best energetic and colorful way possible. “Butter ‘Outta Cream” and “Little Boy Be a Man” served as jazzy songs describing the two contrasting types of father-son relationships. The former, performed by Frank and his father, and reprised with Frank and Hanratty, hints at a friendly relationship, almost confidant-like, and serves as an homage to the American dream. Meanwhile, the latter describes an authoritarian style of parenting, as well as a source of bonding (and good chemistry) between Hanratty and Frank’s father. And I’m sure that I will hear the romantic and sweet “Seven Wonders” at weddings, anniversaries, and proposals for years to come. Last but not least, “Goodbye” had me in awe of Edwards’ tenor and acting ability as he portrayed a changed, slightly saccharine, Frank Abagnale Jr., ready to leave a life of crime. It was truly the best farewell I have ever heard.

All in all, a job well done by Scotch’n’Soda Theatre for delivering a feel-good performance with memorable numbers and characters.

Now excuse me as I make “Life in Living Color’ my phone alarm.
This review contains minor spoilers.
If you’re looking for a fun night in with a so-bad-it’s-kinda-good (but not really) movie, look no further than one of Netflix’s newest releases, *Tall Girl*. Take a rom-com plot, notably along the lines of the John Hughes classic *Pretty in Pink*, and make it modern and cinematically worse. Honestly, I’m doing a disservice to Hughes by comparing this movie to anything in his filmography, but the plots are way too similar: outcast girl falls for attractive, popular guy and makes a fool out of herself after her best friend who secretly (*Pretty in Pink*), or not-so-secretly (*Tall Girl*), has a crush on her and unsuccessfully dissuades her from attempting to get the guy. The outcomes are different, but the main plot is essentially the same. Hughes just, as expected, does it way better.

In *Tall Girl*, Jodi is tormented by her classmates at her high school for being 6’1”, but the support of her friends, Fareeda and Dunkleman, has gotten her through it while she keeps her head down and tries not to draw attention to herself. I don’t know about other people’s high schools, but it just seemed petty and unrealistic for people to be that obnoxious to her for something so silly. Also, it statistically seemed strange how not a single human was taller than Jodi in the whole school? But okay, sure. Whatever.

Despite having two incredible friends, she longs to be a girl that guys want to date. Dunkleman constantly expresses his interest in her, and yet she can’t see past the fact that he is considerably shorter than her and continues to not take him seriously. He tells her that her expectations are too high for a perfect boyfriend, yet she still daydreams about it. As luck (or cringe-worthy screenwriting) would have it, the new, tall Swedish exchange student, Stig, just happens to waltz into chemistry class during this discussion and instantly make all the girls swoon for him, including Jodi. To make the love triangle even more dramatic, Stig is living with Dunkleman while he’s in the States. Actually, it’s a love square: Kimmy, the most popular girl in school (who happens to be Jodi’s worst tormenter), immediately digs her manicured claws into Stig and claims him as hers. All I have to say is yikes.

Tension rises as Jodi stumbles across Stig playing the piano, joins him in a duet (with singing from *Guys and Dolls* and everything), and is caught by Kimmy, who warns Jodi to stay away from Stig when he’s not listening. Of course, Stig is a friendly guy who is oblivious and still tries to hang out with Jodi, and more havoc ensues throughout the rest of the movie, resulting in Jodi losing her friends and lots of other drama.

Everything in this movie was absolutely ridiculous, which made it fun to watch with friends and laugh about how awkward and uncomfortable it was. However, it was not remotely a well-made movie. The character development was nonexistent, their motivations made no sense, their decisions seemed impromptu and out-of-character based on the little knowledge of each person we did have, and there was barely any natural plot progression. It seemed very forced.

Also, Jodi was just not the most likable character. Maybe it’s because everyone else’s expectations of her were so unrealistic, but she continuously made questionable and irresponsible choices and couldn’t handle it when she had to face the repercussions. She wasn’t evil, but she definitely was inconsiderate of those who genuinely cared about her. Considering all the horrible things she had to deal with socially, she seemed rather gullible and susceptible to being swayed by the popular crowd after her sister and mom gave her a makeover, which in reality seemed to be a simple swap from sweatpants to jeans and the ditching of her daily ponytail.

The only positives throughout the whole movie were her best friends and her family. There were definitely rough patches in Jodi’s relationship with Dunkleman and Fareeda, but Dunkleman’s devotion to Jodi and Fareeda’s willingness to fight anyone to keep Jodi safe was really sweet. Although her family could be really awkward and often did all the wrong things to make her feel better, they genuinely cared about Jodi’s well-being. Her sister was a bit strange since she was a pageant queen (to act as a contrast to Jodi’s supposed awkwardness), but she was a genuinely nice person who tried to help her sister out in her time of need, and the moments Jodi shares with her dad were some of the most heartwarming and believable moments in the whole movie.

In the end, I wasn’t disappointed by *Tall Girl*, but I also didn’t come in with high expectations. It was probably as good and as bad as I could have expected. It’s worth a watch just to make fun of it.
It feels like my past several Pillbox articles have been concert reviews. In these past few weeks, I’ve been to more concerts than I have been in my entire life combined, but I’m not complaining! Last Thursday, Oct. 17, Hoodie Allen performed at Foxtail as part of his Whatever USA tour. After being a longtime fan, and being unable to go to his two previous shows, I finally got to see him. I guess third time really is a charm!

I’m not new to smaller venues, but this bar set was a first. The bar was absolutely packed with other fangirls chanting along to every word to every song, as well as to Lizzo’s “Truth Hurts” during the intermission. It might seem a bit “basic,” but what fun is life if you don’t let yourself enjoy things?

Rapper Jake Miller opened. Sometimes opening acts don’t get the hype that they deserve, but that was not the case with Jake’s performance. I’m personally not too familiar with his music and arrived halfway through his set, but I could still feel the high momentum and energy that matched that during Hoodie’s performance.

Hoodie kicked off the show with the title track of his latest release, Whatever USA. I was partially expecting his tour to focus on his newer tracks, but he had a nice mix of older and newer tracks. He went back to Crew Cuts with OG favorites like “Two Lips” and “Cake Boy,” letting me live my best junior high life (back in the day when I listened to those on my iPod). Tracks from People Keep Talking and Happy Camper threw me back and made me almost believe that my high school years were my glory years (thankfully, they were not). The Hype, and now Whatever USA, captured the brighter parts of my college experience.

Should I have outgrown boyish music idols by now? Maybe. Perhaps one day I will. But for now, I enjoyed the performance. In the words of Hoodie himself, “I wanna stay young; don’t wanna fit in, I wanna have fun; so if that’s okay, I don’t think I’m ever gonna act my age.”
The Lighthouse is not a “strange” movie (David Sims, The Atlantic) nor is it “savage” and “beyond belief” (Anthony Lane, The New Yorker), and really, it’s not even that horrifying. The Lighthouse is, however, a kind of Romantic sea-tale set somewhere among the literary tradition of Austen, Coleridge, and Melville, while taking contemporary cues from the likes of The Evil Dead and the genre of horror. But from the outset, you are not placed into the traditional horror. This world is different, more visceral and more realistic.

In the opening moments of Ephraim Winslow (Robert Pattinson) and Thomas Wake’s (Willem Dafoe) time on the island, they stare straight out at the camera as if aware they are being photographed. Yet, we get each of their most intimate moments. Both Winslow and Wake have moments of unbridled sexuality depicted on screen, from images of sexual fantasies and not-so-dreamlike moments of masturbation to subtle spoken moments of homoeroticism that turn into aggressive displays of masculinity.

Always being watched, like Winslow and Wake are, creates an anxiety around some of their more intimate moments, but sometimes, you really don’t care who sees what. People do some really disgusting things on camera after all, like masturbate to a mermaid figurine.

Before continuing with Winslow and Wake, it would probably help to explain why this movie isn’t horror, even though the generic conventions are present. There’s a pervasive sound of a bullhorn from beginning to end, but rather than the normal anxiety-inducing sound effect, it’s just an annoyance. It’s not exactly striking fear into anybody’s hearts. There’s the fog, the desolation, and isolated setting where they are trapped by a storm of epic proportions that sets up Winslow for a psychotic, murderous rage, but none of those things make for a particularly psychotic or murderous rage. It’s the dull, mundane rage built up by a moralizing and importunate superior that drives Winslow crazy, and that is where the story is made.

Winslow, our representative of our fallen world, is driven insane by his bewhiskered superior with an injured leg and tendency to sound like Captain Ahab, and the comparison is driven home by Wake’s fanatic protection of the idyllic world, the light at the top of the eponymous lighthouse. It becomes so obvious, Winslow has no choice but to call out Wake by saying he’s tired of Wake’s Ahab shtick, labeling him a “goddamn parody.” Some reviews have called The Lighthouse a two-hander (two main characters), but Winslow is the hero of the story, as he is given the Promethean task of defeating Wake, ascending the lighthouse, reaching into the light, and returning to the fallen world alive. But those tasks are only one conflict of Winslow’s in the movie. The other conflict revolves around Winslow’s sanity, and his fight against the darker forces of humanity.

As the movie progresses, Winslow’s sanity is questioned more and more as he faces a descent into the dark parts of humanity. Ultimately, the conflict between Winslow and the dark supernatural forces of the movie...
are comparable to “The Rime of the Ancient Mariner,” but instead of an albatross shot down from the sky to change the winds of fortune, The Lighthouse uses a seagull that, for the first half of the movie, provides a comically stubborn antagonist. The scene where Winslow ends the bird’s life is not particularly gory or gross or terrifying, but the winds change, the storm blows in, and the two men are forced into conflict. Before the murder of the seagull, there is a chance for Winslow to escape the island. Winslow must descend into Hades and face the dark forces within his psyche to actualize his ascent to the top of the lighthouse, destroying the fervent and evangelical protector of the light on the way.

Beside all of that, The Lighthouse is a two-hour romp of a story, with righteous comedic timing, sublime performances from Pattinson and Dafoe, and aesthetically enjoyable photography with appropriate referentiality to painting and photography of the era. Go see it. It’s cool and fun and shows up every A24 movie about dumb things like family.
This was one of the iconic lines of the 2001 romantic drama film, Moulin Rouge! — a film recently adapted into a stage musical, currently playing in Broadway’s Al Hirschfeld Theatre.

Recently, I spent a weekend in New York City, and had the privilege of seeing Moulin Rouge! The Musical, and it was an experience to remember.

Upon entering the theatre, I was caught off guard by the sheer bold grandeur of the set. The entire house was bathed in red light. The stage itself was lined with cabaret lights, and the words “Moulin Rouge” hung in the middle of the stage in giant neon letters. The elephant stood above stage right, and the windmill spun slowly above stage left. In the center, the stage extended out to a can-can table, with two alcoves cut out for exclusive seating.

The Al Hirschfeld Theatre is a relatively small, intimate theatre, and standing in spot 13, I could see nearly everything — the overhang of the mezzanine just barely blocking the windmill and part of the elephant. A shift in lighting signaled the start of the show, and for the next 2.5 hours, the audience was plunged into a tale of artful desire and fateful fortune.

Throughout this experience, actors used the aisles liberally, frequently entering and exiting from the leftmost and rightmost aisles, so that standing where I was, the actors that passed were often less than five feet away, something which made the experience feel closer and more immersive.

Aaron Tveit and Karen Olivo did a phenomenal job of bringing their characters to life. Tveit perfectly balanced Christian’s optimistic charisma and stubborn confidence in happy endings, walking the line between naive love and passionate madness. Olivo splendidly portrayed Satine’s persevering, but weathered protectiveness and resigned, but enduring strength, exuding that sense
of sybaritic mystique and sensitive confidence.

The entire company did well to bring out the dynamic interplay between personalities and classes, emphasizing the larger-than-life feeling the show inhabits.

Staying true to its status as a jukebox musical, Moulin Rouge! retains some of the songs used in the film soundtrack from artists such as Madonna, Nat King Cole, and Elton John, while expanding its listing — more than doubling it, in fact — to include music from the likes of REO Speedwagon and the Rolling Stones, alongside contemporary pop icons such as Katy Perry, Adele, and Beyoncé.

The integration of songs from different genres and eras was considerably well-done, and the choice of music often played into the fun, comedic enthusiasm of the show. The energy from the music did seem to be slightly excessive at times, especially during the more serious scenes, in that the tempo of the music was sometimes distinct from the graveness it was meant to portray. However, the exaggeration still worked in the context of the overall superfluousness the play itself intends to embody. Overall, the song choices and their incorporation into the musical could certainly be considered unorthodox, but in a way that I feel exhibits creativity and artistic wit.

On the more technical side of things, the show’s lighting and costume design were both extremely well-done. The mix between the cabaret-style lights, strobe lights, neon lights, and LEDs implemented by lighting designer Justin Townsend was instrumental in moving the story. The distinction between the bold vivid palette used for the Moulin Rouge performers versus the muted colors of the Bohemian artists and the pastel of the aristocracy, all courtesy of costume designer Catherine Zuber, emphasized the lifestyle and symbolic differences in the characters.

At its core, Moulin Rouge! was the epitome of spectacle. It intentionally played into the absurdity of extravagance, and did so in spectacular style. The contrast between the outward lavish brilliance of the show and the underlying tragedy it narrates made it all the more compelling, and the blend of ecstasy and despair along with fervent infatuation and desperate belief made it a truly remarkable masterpiece.
"Wokeness" is not always socially conscious

"Wokeness" is dumb.

Now before I get attacked for that, hear me out really quickly. I am not referring to actually being socially conscious. I don’t think anyone thinks that being more socially conscious is bad, unless you’re a self-proclaimed “anti-SJW” like Ben Shapiro or Jordan Peterson. When I say “woke,” I refer to companies who try to be socially conscious for the sake of trendiness and being hip. It’s become a term drenched in irony, more often than not used as a joke or a criticism because of how much of a parody it has become.

There is a lot that can be said about “woke culture” in particular, but I’m going to specifically focus on pop culture. I think “wokeness” in our pop culture has been ruined by “cultural analysts” in the media who like to write filler, and corporations exploiting it for profit.

Part 1: The Media

For the first point, let’s look at the Joker controversy, which has been done to death, but represents everything wrong with how the media tries to be “woke.” For “cultural analysts” in the media, the “woke” goal was to be ahead of the curve. If you spoke out about the movie being dangerous before seeing it, reviewed the movie and happened to like it, and then the shooting happened, at least you can point to the first thing you said and be like “see, I was right all along and I’m really woke.”

Here are the problems with this whole ordeal. First, movies don’t cause violence. They haven’t ever been correlated. Second, the hysteria caused by this will only increase the likelihood of a shooting, not the opposite. Many “cultural analysts” thought the new Joker movie would inspire another shooter akin to the one in Aurora, CO from 2012, who claimed he was inspired by the Joker. Except he wasn’t. That was a rumor that got erroneously circulated. A simple Google search could have cleared that, but that didn’t stop these “cultural analysts” from going ballistic.

The movie was also called an incel movie repeatedly, which none of the trailers indicated. The movie itself didn’t turn out to be one. If anything, the main point many of these “analysts” jumped to is that a story about a white guy going insane is an incel movie, which isn’t “woke” at all. It’s just wrong and they seem to completely not know what “being an incel” means. What even is an incel movie? Incels will view any awful, sexist, racist, homophobic, transphobic, and/or violent white character in any piece of media as a hero, especially when that piece of media portrays said character in a negative light. That’s what incels do. It’s the same way racists liked Borat and homophobes liked Brüno without getting the fact that they were being made fun of. Don’t give incels the negative attention they crave with this unwarranted “woke” crusade.

If you really wanted an actual cultural critique of the movie, talk about how the movie correlates mental illness with violence. That discussion has been severely overlooked, and the film’s lack of nuance regarding that subject was grating. A film creating empathy for the main character who is an awful person doesn’t mean you’re glorifying that character. Saying that it does for the sake of being “woke” is dishonesty and bad criticism, especially when you’re cherry-picking which movies to have that point applied to.
Part 2: Corporations

No one should be surprised by corporations ruining “wokeness.” Let’s look at Disney, a company I would love to see get dismantled piece by piece. We all know their remakes are bad, but the more I thought about it, the more I was bothered by the way they try to be “woke.”

After torrenting the remake, I rewatched the original Dumbo, and I swear to god there is a scene with a pack of crows led by a crow named Jim Crow who sounds like a caricature of a black person that a racist white person would imitate. The remake doesn’t even acknowledge that, cutting out the crow characters entirely. Now that doesn’t seem bad until you realize they have an entire anti-animal cruelty message running throughout the whole movie to “correct” the mistake of the original. In the original, Dumbo gets drunk and hallucinates, but in the remake they “correct” that by keeping the alcohol away from the baby elephant when someone offers it.

This is a microcosm of what’s wrong with these movie studios trying to be “woke”: it’s “woke” for the sake of profit. It seems obvious, but it’s really insidious and people eat it up. Animal cruelty and women’s empowerment are things that can be marketed. But Disney’s racist history? That’s not marketable. Just erase it entirely and pretend it doesn’t exist. It works. Aladdin and The Lion King made tons of money. Both featured scenes of all the female characters being “extra empowered,” such as Jasmine getting an extra song talking about how she won’t be silenced in Aladdin (which wasn’t a problem in the original anyway) and with Nala getting a fight scene in The Lion King because Disney really wants to show how strong she is. But neither addresses the racist material in both movies, and both movies diminish the female characters by making them one-dimensional in the remakes.

The industry just seems to be content with ignoring its racist history, and will claim it’s solved racism, sexism, and all the other -isms by marketing how it’s becoming more “representative.” Writing one-dimensional female characters who are physically strong is totally good representation. Who cares about writing good female characters? Doesn’t matter. The industry says they respect women, even though they pay them less on average and are hesitant to hire female directors and writers. Recasting previously white characters as different races is such good representation. Who cares about writing good characters for non-white actors to play? Doesn’t matter. So many “woke” people will eat up this garbage, pandering nonsense from the industry, but it’s just corporate robots selling them a PR vision.

Ok so you criticized everything. What’s the point?

At this point, I just find people claiming “wokeness” to be disingenuous. This isn’t me acting all high and mighty, nor am I calling people bad for being disingenuous. Their intentions are in the right place. But I haven’t heard a single socially conscious person refer to themselves as “woke” without being ironic. I think many people can do better to be more conscious, and it’s not hard to do better.

Stop bandwagoning, stop trying to be hip, and inform yourself. It doesn’t take very long to do, and we’re all better off for it.
the signs as Halloween traditions

<table>
<thead>
<tr>
<th>Horoscope</th>
<th>Sign</th>
<th>Dates</th>
<th>Halloween Tradition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aries</td>
<td>March 21 – April 19</td>
<td>Mischief night</td>
<td></td>
</tr>
<tr>
<td>Taurus</td>
<td>April 20 – May 20</td>
<td>Jack-o’-lanterns</td>
<td></td>
</tr>
<tr>
<td>Gemini</td>
<td>May 21 – June 20</td>
<td>Trick-or-treating</td>
<td></td>
</tr>
<tr>
<td>Cancer</td>
<td>June 21 – July 22</td>
<td>Bobbing for apples</td>
<td></td>
</tr>
<tr>
<td>Leo</td>
<td>July 23 – Aug. 22</td>
<td>Costume parties</td>
<td></td>
</tr>
<tr>
<td>Virgo</td>
<td>Aug. 23 – Sept. 22</td>
<td>Lighting candles and bonfires</td>
<td></td>
</tr>
<tr>
<td>Libra</td>
<td>Sept. 23 – Oct. 22</td>
<td>Witches</td>
<td></td>
</tr>
<tr>
<td>Scorpio</td>
<td>Oct. 23 – Nov. 21</td>
<td>Haunted houses</td>
<td></td>
</tr>
<tr>
<td>Sagittarius</td>
<td>Nov. 22 – Dec. 21</td>
<td>Hay rides and corn mazes</td>
<td></td>
</tr>
<tr>
<td>Capricorn</td>
<td>Dec. 22 – Jan. 19</td>
<td>Spotting bats and cats</td>
<td></td>
</tr>
<tr>
<td>Aquarius</td>
<td>Jan. 20 – Feb. 18</td>
<td>Ghost sightings</td>
<td></td>
</tr>
<tr>
<td>Pisces</td>
<td>Feb. 19 – March 20</td>
<td>Divination ritual</td>
<td></td>
</tr>
</tbody>
</table>
Paper Airplanes
by Vic Naumov

---

I'm sorry.

I'll be terrified if my parents split up.

Or if Pebbles runs away.

I'd want for that to happen.

That wasn't the right thing to say.

Sorry.

I hope you feel better.

---

Instagram: @zav_artist
**week of 10.28.19 - 11.3.19**

- **CMU Art Lecture: Jaume Plensa (CFA)**  
  10.29.19 6:30 - 8 p.m.

- **CMU Halloween Corgi Meet-Up (The Cut)**  
  10.30.19 6:30 - 7:30 p.m.

- **Senate Day (The Cut)**  
  10.31.19 1 - 5 p.m.

- **A Kilo of Green** (The Frame Gallery)  
  10.31.19 - 11.4.19

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

- **Samurai Films (Row House Cinema)**  
  11.1.19 - 11.7.19

- **AB Presents: smallpools and gnash** (Wiegand Gym)  
  11.2.19 7 p.m.

**ongoing**

- **Fall Flower Show: Japanese Inspirations** (Phipps Conservatory)  
  ongoing until 11.10.19

- **This Skin of Ours** (Miller ICA)  
  ongoing until 11.17.19

- **Intersections: Studio 30th Anniversary Exhibition** (Miller ICA)  
  ongoing until 11.17.19

**week of 11.4.19 - 11.10.19**

- **CMU Art Lecture: Amanda Ross-Ho (CFA)**  
  11.5.19 6:30 - 8 p.m.

- **AB Lectures Presents: Antoni Porowski** (McConomy Auditorium)  
  11.6.19 6:30 p.m.

- **AcaPittsburgh** (McConomy Auditorium)  
  10.8.19 7:30 - 10 p.m.

- **A Walk in the Woods in Mid-October/ Our Father was a Bear in his Last Life** (The Frame Gallery)  
  opening 11.8.19

**week of 11.11.19 - 11.18.19**

- **ASA Presents: Dominic “D-Trix” Sandoval** (McConomy Auditorium)  
  11.11.19 6:30 - 9 p.m.

- **Pittsburgh Arts & Lectures: Madeline Miller** (Carnegie Music Hall of Oakland)  
  11.11.19 7:30 - 9 p.m.

- **Animal Cult, Lesser Men** (The Frame Gallery)  
  opening 11.14.19

- **Bhangra in the Burgh** (Soldiers and Sailors Memorial Hall)  
  11.16.19 5 - 9 p.m.

- **KPDC Fall 2019 Showcase: Uprising** (Rangos Ballroom)  
  11.17.19 7:45 - 10 p.m.
V A L L E Y
at the Underground

photos by Neil Khera | Junior Photographer