Highmark grant, 35M for new facility

Traff12 anniversary event will meet with resistance

On Friday, Carnegie Mellon celebrated the tenth anniversary of Traffic 21, a university sponsored research institute dedicated to studying the technology improving transportation infrastructure, public spaces, and communities in Allegheny County and beyond. To kick off the two-day symposium, an event-only lunch event featured remarks from County Executive Rich Fitzgerald, Pennsylvania State Rep. Christopher Moore Doyle, Mayor Bill Peduto, and Secretary of Transportation Elaine Chao, the event’s keynote speaker. Traffic21 has worked on multiple initiatives in the Allegheny County region, such as the development of an app that provides real-time information about Port Authority buses, an app for air traffic, one for kidding accidents in Sophisticated Grand Rapids Technologies. All of the speakers lauded Carnegie Mellon for the initiative. In his remarks, Congressman Doyle said that “the system is the only system here at CMU and Traffic21 has benefitted for local residents, helped grow our economy, and keep our streets safe.”

As a result, he always looks in others because he understands how terrible it can be to go without technology policy. Lastly, the idea of an outlandish bucket list always leaves you at arms and one’s. However, he learned from his father that relationships are the most important. Given a Harvard Advant study and the reservoir Effect, Chen notes how strong social relations are, and that it is the best way to have a happy and longer life, that social relationships have the most impact. If you have someone that you trust and can turn to in times of need, that is the best way to maintain a long and happy life. If you have someone you can trust and turn to in times of need, that is the best way to maintain a long and happy life. If you have someone you can trust and turn to in times of need, that is the best way to maintain a long and happy life. If you have someone you can trust and turn to in times of need, that is the best way to maintain a long and happy life.
One year after Tree of Life, campus honors those who were lost

The campus community held a Wednesday memorial for those who were lost during the Tree of Life shooting, including the dedication of a tree near the tennis courts and a symbolic tree of written goals to improve the world in the Cohon Center.

Krishna Donepudi/Staff Photographer

Crime & Incident: Nov. 3-Nov. 9

Alcohol Amnesty
Nov. 3, 2019
An intoxicated Carnegie Mellon student at Donner House was provided medical assistance. No citations were issued, due to alcohol amnesty.

Alcohol Amnesty
Nov. 3, 2019
Officers responded to Sigma Alpha Epsilon to aid an intoxicated Carnegie Mellon student. The student was provided medical attention and no citations were issued, due to alcohol amnesty.

Alcohol Amnesty
Nov. 3, 2019
An intoxicated Carnegie Mellon student at Stever House was provided medical assistance. No citations were issued, due to alcohol amnesty.

Theft by Deception
Nov. 4, 2019
Officers investigated a report from a Carnegie Mellon student about an internet scam, where emails were sent purporting a Carnegie Mellon faculty member who was offering a job position. A campus wide crime alert was issued about this internet scam. The investigation is ongoing.

Theft by Deception
Nov. 5, 2019
Another Carnegie Mellon student reported getting scam emails from someone purporting to be a faculty member offering a job as an administrative assistant. The investigation is ongoing.

Theft
Nov. 6, 2019
Officers responded to the Cohon University Center after a Carnegie Mellon student reported that a wallet that was taken from Gause Center near the vicinity of Tazza D'Oro Café.

Theft
Nov. 7, 2019
Officers responded to Cyert Hall after a Carnegie Mellon student reported a stolen book bag containing a laptop and other personal items. The investigation is ongoing.

Theft by Deception
Nov. 7, 2019
Officers responded to Stever House after a Carnegie Mellon student reported an internet scam. The internet scam was an individual posing as a Carnegie Mellon faculty member emailing the student offering a job. The investigation is ongoing.

Theft
Nov. 7, 2019
Officers responded to Porter Hall after a Carnegie Mellon student wanted to file a report for a stolen book bag containing a laptop and other personal items. The investigation is ongoing.

Compiled by
CHINASA MBANUGO

Weather

Source: www.weather.com

TUESDAY
33° / 18°

WEDNESDAY
32° / 26°

THURSDAY
42° / 26°

FRIDAY
42° / 26°

SATURDAY
45° / 25°

SUNDAY
49° / 35°

 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.
Sagan Fest hosts NYU's Jonathan Haidt

Traffic21 talks hosted by Carnegie Mellon University

Highmark grant to fund new Skibo ski replacement

Jame's Resergy (Stiller)

"Dialogue and reason may seem like the least, but historically, they are in a fact the most important," said James Resergy, former coordinator for Carnegie Mellon's Humanities Language Program. "The stage for last Tuesday's Sagan Fest talk in McCddy Auditorium.

Professor Jonathan D. Haidt, Professor of Ethical Leadership at Carnegie Mellon, hosted a talk titled: "Finding Truth in a Polarized Age." at the event.

Haidt was authorized for the Sagan Award for his research on moral judgment, the progression of ideas, and the politics of argument.

Haidt opened his speech by saying, "The theme of my talk is that good thinking requires good talking. We can't do smart on our own."

"I'm especially honored to be at Carnegie Mellon," said Haidt, "Carnegie Mellon was so cool, so popular. It's thrilling just to have any association with Carnegie Mellon."

Haidt asked people what they thought new definitions of the 21st century worl, "the cool thing people chpped out answers like AI, the internet, and climate. "The 21st century is the century of information science," Haidt said.

He stressed the importance of connecting with other disciplines, "even house Highmark employees."

As for the future of liberal and conservative understanding, "We filter truth through the nature of our political affiliation. "We're almost stuck circling around fixed ideas."

He said that people, including students at Carnegie Mellon, need to bring their thought leaders to address problems with healthcare provision and economic views.

The university gave a statement saying, "We believe that the University of Pennsylvania has made a statement that the door is open to corporate interests." The grant "is purely a gift, a media representative of the university gave a statement saying, "As for why Highmark would support Carnegie Mellon's "vows" for a unified, comprehensive patient health system, Hall said, "Highmark supports Carnegie Mellon's "vows" for a unified, comprehensive patient health system."

This grant isn't Highmark's first in partnership with Carnegie Mellon. Since 2013, the healthcare provider has granted $35 million toward Carnegie Mellon's Squirrel Hill Technology Health Laboratory and an endowed faculty position currently held by the College of Engineering's Alon Russell.

"We are delighted to extend our partnership with Highmark to bring to fruition our plan to create a safe, convenient and accessible facility that supports many facets of students' wellbeing," said Haidt.

Highmark vice president of communications, Carnegie Mellon's University, said, "Highmark supports Carnegie Mellon's "vows" for a unified, comprehensive patient health system."

President Jahanian quickly thanked the third and fourth tenets of his plan. For the third aim, he described the growing number of interdisciplinary seed grants which have fostered a new environment for students interested in health, "We've got to have good writers or liberal arts stu..." Haidt concluded.

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Every year, we nod at Christmas with satisfaction and zing. Children go to sleep with full stomachs and chocolate-smeared fingers. Parents take buckets of candy off their porches. Teenagers wipe grumpy makeup off their faces. Adults stumble home from Hallows’ parties with their capes dragging across dirty concrete and their feet wobbling in shiny plastic boots before they collapse gloriously into bed.

Then, while everyone is sleeping, something terrible happens: the calendar flips to Nov. All around the world, employees cue up the store playlist. Somewhere in the distance, Mariah Carey cackles as her reign begins anew. Come the morning, Christmas music will return to stores, a full 35 days before Christmas.

Of course, not all stores play Christmas music in Nov. But it’s widespread enough that people take notice. It has become the music of songs explicitly mentioning Santa Claus, Christmas, and the celebration of Christmas. Some of the music is played in Oct. if they could get away with it. There are others that are overplayed, which makes it harder to appreciate. The first time you hear “All I Want for Christmas is You,” you might bop your head. The next thirty, you listen in silence.

Eventually, when you inevitably start reaching the hundreds, you find that “All You Want for Christmas” is some peace and quiet. When you can’t curate your Christmas music experience, iconic songs become grating within weeks. By the time Dec. rolls around, you might get sick of Christmas music altogether.

Another problem is the intention of these stores. Stores don’t play Christmas music simply because they love the season. When people buy Christmas music, they think about the Christmas season. They think about the parties they have to plan, the food they’ll have to cook, and the presents they’ll have to buy. With their responsibilities piling down on them, they may be inclined to spend more at the store. Yes, they’re trying to pry it from our cold, dead fingers.

Christmas music is for everyone. It doesn’t discriminate by race, religion, or gender. But when stores listen to Christmas music on a regular basis, it becomes the religious or gendered music only. Disliking Christmas music doesn’t erase the religious origins but rather ignores other religions and the people who practice them. People already have to deal with seeing flashy Christmas lights and mangers everywhere. The least they deserve is some nice, calming, secular music while they shop.

Finally, some people may not be thinking about justifications for why Christmas music shouldn’t be played in Dec. For some people, it’s just plain annoying. “There’s no deeper reason behind it, and that’s validates that,” one person who can’t stand the music said.

This opinion actually isn’t that uncommon. According to Consumer Reports, 23 percent of people dread seasonal music. A Research Intelligence Group poll from 2014 found that 36 percent of people say they left a store sooner because of it. Additionally, in the same poll, 56 percent of people say they believe Christmas music should only be played in Dec.

Woody Allen said, “Christmas music before Thanksgiving is not a niche opinion. Yet stores continue to cycle through their festive playlist, turning us all into Scrooges one jaunty rendition of “Santa Claus is Coming to Town” at a time.” Of course, Christmas music in Nov. is not a crime. It’s not harmful. It’s not offensive. It might not even be the most annoying thing you endure in that store, considering that other customers will exist. However, it’s still annoying enough to have an opinion on it. And we will hold onto that opinion fiercely, no matter how hard Frosty the Snowman tries to pry it from our cold, dead fingers.
After reading The Tartan’s recently published article on Chick-fil-A’s donations, we, the members of the organization, would like to address some of the points raised.

We would like to point out that the column under discussion does not accurately depict the work that Outreach360 has been doing. The Outreach360 website clearly outlines the organization’s mission and the impact it has had on the communities it serves. Furthermore, the organization is committed to working with all individuals and organizations, regardless of their beliefs or political affiliations.

We would like to address some of the specific points raised in the column:

1. The statement that Outreach360’s website is a “narcissistic” and “misleading” description of the organization is incorrect. The website is designed to provide accurate and transparent information about the organization’s mission, goals, and impact.

2. The criticism of Outreach360’s involvement in fundraising events is based on a misunderstanding of the organization’s goals and objectives. Outreach360’s fundraising efforts are aimed at supporting its mission of providing meaningful volunteer opportunities to individuals from diverse backgrounds.

3. The claim that Outreach360’s work is not supported by data is not accurate. The organization provides detailed reports and evaluations of its impact, which are available on its website.

4. The assertion that Outreach360’s work is not effective is not supported by evidence. The organization has a strong track record of achieving its goals and making a positive impact on the communities it serves.

5. The statement that Outreach360’s work is not focused on the needs of marginalized communities is incorrect. Outreach360 actively seeks out partnerships with organizations and individuals who are committed to supporting underrepresented communities.

We believe that a comprehensive understanding of Outreach360’s work requires a critical analysis of its goals, impact, and effectiveness. We encourage anyone interested in learning more about Outreach360 to visit its website or contact the organization directly.

Outreach360 is an International Volunteer Organization with a chapter at Carnegie Mellon University.

Catherine Tape
Staff Writer
Facebook advertisements prioritize profits over ethics

LAUREN KELLY (Staff Writer)

To Mark Zuckerberg, false political ads are freedom of expression. This belief is completely driven by his desire to maximize Facebook’s profits. This is more than unethical; it is damaging to our democracy because more than 40 percent of Americans consume their news through Facebook.

On Oct. 30, Jack Dorsey, Twitter’s CEO, announced that Twitter will ban all political ads globally. This announcement came days after the House Financial Services Committee skewered Mark Zuckerberg. On his testimony, Zuckerberg admitted that Facebook removes any ads that target minority populations and ads that advertise the wrong election date or false election information. So, if Facebook regulates some political advertisements, why isn’t it unwilling to regulate all paid political advertisements? Surely, Facebook has enough money to hire more staff, who could be solely dedicated to solving this issue. If he is willing to regulate the speech of all other advertisements on the platform, he has no logical basis for refusing to do the same for political ads. Political ads should be no different from other ads appearing on the website.

Even Facebook employees disagree with Zuckerberg’s policy on paid political ads. The Facebook employees were notTreatment for a recent smear campaign of Trump's son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was fired to stop an investigation into his son’s business dealings. This is false, the prosecutor was hired to help

Facebook refused to remove the ad, despite heavy criticism from politicians and the media. Senator Elizabeth Warren has held very high voices of Zuckerberg or Facebook. To challenge him and the corporation, she bought false political advertisements of her own. She wanted to prove her point that Facebook must reconsider its policy that allows the platform to spread lies and conspiracy theories. Senator Warren is completely right; Facebook should change its policy to prevent politicians from spreading lies through their political advertisements. Facebook holds so much power over the American public, and with power comes great responsibility.

There is a messy line between free speech and the blatant spread of lies, the latter of which could be damaging to a person’s reputation and potentially libelous. Facebook must draw the line and fact-check political advertisements, because too many Americans consume their news from Facebook and only Facebook. Zuckerberg says that it is not Facebook’s job to monitor lies spread by politicians on the network because it could lead to a slippery slope. However, Facebook does regulate some false ads. In his hearing in front of the House Financial Services Committee, Zuckerberg admitted that Facebook removes any ads that target minority populations and ads that advertise the wrong election date or false election information. So, if Facebook regulates some political advertisements, why isn’t it unwilling to regulate all paid political advertisements? Surely, Facebook has enough money to hire more staff, who could be solely dedicated to solving this issue. If he is willing to regulate the speech of all other advertisements on the platform, he has no logical basis for refusing to do the same for political ads. Political ads should be no different from other ads appearing on the website.

Even Facebook employees disagree with Zuckerberg’s policy on paid political ads. The Facebook employees were not

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This would eliminate the contradiction in Facebook’s ad regulation tendencies, and instead of regulating paid political speech — which Zuckerberg is so uncomfortable with — it would eliminate it. If Facebook banned all political advertisements, Zuckerberg and his team would not be responsible for determining what constitutes a fact or misinformation, so this solution should be seriously considered, as it would assuage Zuckerberg’s hesitations.

Some political strategists have warned that if Facebook were to ban all political advertisements, it would hurt candidates and possibly favor incumbents. This does not have to be the case. An absence of political ads on all forms of social media may encourage the American public to look elsewhere for information on candidates. In general, it is problematic that the average American goes to Facebook for the daily news, because a person’s timeline is tailored to fit their personal biases, so eliminating political ads may be the first step towards helping the public expand the sources through which they consume news about politics.
Micromotors move single cells using magnets and ultrasound

**Micromotors**

Researchers tested the technology by moving HeLa cells — the oldest and most commonly used cell line for scientific research — and used particles that mimic the behavior of micromotors. They accomplished this task without damaging the HeLa cells. In one test, the researchers were able to create letters by pushing particles with the micromotors. In another, they used the micromotors to move a microscope slide.
Plants’ increasing water usage

Water, from A7

the land to the atmosphere goes through plants, called transpiration,” said lead author Justin S. Mankin, an assistant professor of plant biology at Dartmouth and adjunct research scientist at Lamont-Doherty Earth Observatory at Columbia University, in a press release. “Plants are like the atmosphere’s straw, dominating how water flows from the land to the atmosphere. So vegetation is a major determinant of what water is left on land for people. The question we’re asking here is, how do the combined effects of carbon dioxide and warming change the size of that straw?”

The research team used a technique developed by Mankin and his colleagues to compute future runoff.

“Have a lot of control over the motion, unlike a chemically fueled micromotor that relies on random motion to reach its target,” said Fernando Soto, a nanomagnet Ph.D. student studying at UC San Diego. “Also, ultrasound and magneto-ultrasound are incompatible, making this micromotor system attractive for use in biological applications.”

The authors plan on control the speed and trajectory of the micromotors.

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In other applications in the field of biochemistry, the micromotors are used to deliver drugs without cell damage.

“Micromotors, from A7”

test demonstrated that they were capable of navigating over three-dimensional objects.

The micromotors are essentially gold-coated hollow polymer structures that are shaped like a half capsule. Within the body of the micromotor is a tiny magnetic nickel nanoparticle, allowing them to be steered with magnets. The inside surface is treated so it can repel water, so when the micromotor is submerged in water, an air bubble is trapped inside the device. This trapped bubble is integral to the functioning of the micromotor, as it allows the micromotor to respond to ultrasound. Upon receiving ultrasound waves, the trapped bubble begins to oscillate, forming forces that give it an initial push to movement. By applying an external magnetic field, it can move continuously, while altering the direction of the field allows researchers to control the speed and trajectory of the micromotors.

“Have a lot of control over the motion, unlike a chemically fueled micromotor that relies on random motion to reach its target.”

Fernando Soto

University of California San Diego

Interested in micromotors? Climate change? Science and technology in general?

Write for SciTech at The Tartan!

Email scitech@thetartan.org

Summer Employment at Carnegie Mellon: Teaching Assistant and Residential Counselor Jobs in the Pennsylvania Governor’s School for the Sciences

Undergraduate summer employment at Carnegie Mellon University is available with the Pennsylvania Governor’s School for the Sciences (PGSS). The PGSS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Counselor appointments are available in the areas of biology, chemistry, computer science, physics and mathematics. In addition, one or two positions may be available as Co-Directors of Residential Life. Academic duties of the TA/Counselor include assisting with lecture and lab courses and mentoring team research projects. Counselor duties of the TA/Counselor include living in the same dormitory as the PGSS students, ensuring that students adhere to the PGSS disciplinary rules, providing tutoring help in the academic program, and arranging and conducting social activities. Co-Directors of Residential Life (a.k.a. Head Counselors) are responsible for overseeing the TA/Counselors and fostering a safe, collaborative living and learning environment for the PGSS students.

TACounselors and Co-Directors of Residential Life are responsible for overseeing the TA/Counselors and fostering a safe, collaborative living and learning environment for the PGSS students.

TA/Counselor applicants should have finished their sophomore year by the start of the summer program. Consideration will also be given to extraordinarily qualified first-year applicants. Preference will be given to applicants with strong academic records and strong social skills. Prior experience with PGSS or a similar summer program is preferred, but not required. Applicants for Co-Director of Residential Life should have graduated from college or university by the start of the summer program. Further information is available at the PGSS web site: http://sciences.pa-gov-schools.org/.

Stipend for five-and-one-half week period: $2,500 for new TA/Counselors, $2,750 for returning TA/Counselors.

$3,000 for Co-Director of Residential Life

Housing is included (in the PGSS dorm) as well as a food allowance.

Duties begin Wednesday, June 24, 2020, end Sunday, August 2, 2020

Applications are available from the PGSS Office in DAB 501 or may be downloaded (pdf format) from the PGSS web site: http://sciences.pa-gov-schools.org/

Contact the “TS” Program Office at (412) 268-6669 or e-mail pgs@gov-schools.org.

Application Deadline: March 31, 2020

(Aplications must be accepted after the deadline until all positions are filled.)
A series of five points scored by the Tartans extended their lead to 8-2. New York University struck back, though, and responded in kind, scoring a near-continuous six points, narrowing the score to 9-8. Nonetheless, Carnegie Mellon was not to be caught. Capitalizing off of a New York University service error, kills by Aqui and Beaudoin, plus a service ace from So-Holloway and an attack error from the Violets, re-extended the Tartans’ lead to 14-8. From there, the Carnegie Mellon team maintained the margin, finishing the set 25-17 and winning the game 3-0.

With an average kill percentage of .259, the Tartans blasted past the Violets to take place in the UAA Championship semifinals. The highest individual kill percentage came from Foose, who scored .545, and top scorer was Beaudoin, to whom 10.5 points out of the total 45 were attributed, and who had the second-highest kill percentage of .471.

Carnegie Mellon faced the host, University of Chicago, in the semifinals. The Tartans were ultimately outmatched by the Maroons, who scored an inconceivable 12 service aces in the match, and though senior Kayla Yew picked up 21 digs, moving into second all-time in Carnegie Mellon University history with 2,280 digs, the Tartans lost the game 3-0.

The third-place match saw Carnegie Mellon University fight valiantly against the Bears from Washington University in St. Louis. Both Yan and Balta totaled three service aces, and Yew collected another 24 digs (53 short of the all-time Carnegie Mellon University leader), but it was ultimately not enough to overcome the Bears, who won the game 3-1.

These results put the overall Carnegie Mellon women’s volleyball record at 22-7. The Tartans will know on Nov. 11 whether they will receive an at-large bid to the NCAA tournament.

“On the next drive, the Tartans forced a three-and-out for Westminster, but a fumble on the resulting punt left Westminster within striking distance of the the Tartan red zone.”

Write For Sports! Interviews, Sporting Events, Writing Experience!

Men’s and women’s soccer beat CWRU in final game

FOOTBALL, from A10

Sophomore kicker Brandon Nguyen made the score 17-14 for the Tartans. On the next drive, the Tartans forced a three-and-out for Westminster, but a fumble on the resulting punt left Westminster to punt away on the next play. Another series of punts ended the third quarter.

Early in the fourth quarter, the Tartans stoked the lead a little more after a 28-yard drive ending in a 45-yard field goal from Nguyen. Anchor three and out following the field goal forced the Titans to punt away to the Tartans, who kept possession for close to four minutes on seven plays and 32 yards. The next Westminster drive ended in an interception by senior Thomas Polutchko after only five plays, putting the ball at midfield for the Tartans with just a minute and a half left in the game. However, the Tartans only wasted fifty seconds from the clock returning possession to Westminster with 44 seconds left in the game. Starting at their 17-yard line, Westminster was only able to gain 23 yards on the final drive of the game. The final score was 20-14 for the Tartans. The win keeps the Tartans in second place in the PNC, but Case Western Reserve University won their game on Saturday sealing their first-place position. The Tartans have an opportunity to ruin Case Western’s perfect record next weekend in the 34th Academic Bowl between Case Western and Carnegie Mellon, which will be played at Gosling Stadium this year. The game begins at 2:00 p.m. on Saturday, Nov. 16.

FOOTBALL, from A10

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The Tartan defense was on top of its game last week, allowing only two touchdowns and just under 300 yards. Coming on junior Luke Bikulege’s game, going 57 yards on five points on the scoreboard for the Tartans. The first four drives of the titans put up a field goal early in the second half, with a New York University attack error followed by spectacular kills from junior Dana Baha and Agu, along with a solid block from Beaudoin, giving the Tartans a considerable four-point lead right at the top of the set. Again, the Tartans maintained their lead before earning their second set, with a New York University to use their second timeout, again attempting to regain control of the match, now down 14-7, and the Tartans boldly progressed through the rest of the second set, winning it by the identical score of 25-15. The third set seemed to start out tougher for the Tartans, with both teams trading points. This would not last, however, and a second sequence of three points, two of them kills from Baha and Beaudoin, into New York University to use their second timeout, again attempting to regain control of the match, now down 14-7, and the Tartans boldly progressed through the rest of the second set, winning it by the identical score of 25-15.

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Row House Cinema, bougie on the outside yet small and quaint on the inside, displays a fresh set of movies based on new themes each week. Last week’s topic featured classic samurai films, while this week explored Italian cinema. Exploring a wide array of cinematic genres from several cultures each week, Row House Cinema exposes fervent movie-goers to a variety of distinctive and enlightening cinema each time they walk into the theatre.

This week’s line-up included the movies *The Good, The Bad and The Ugly*, *Rome, Open City*, and *Cinema Paradiso*. For my dose of Italian cinema, I decided to watch the classic 1961 film *La Dolce Vita*, directed by Federico Fellini. Fellini’s film follows the hedonistic pursuits of a gossip columnist named Marcello Rubini who, in his carefree journeys throughout the city of Rome, reveals seemingly endless drama and unravels an increasingly complicated plot that encapsulates the audience into the remarkable story.

Upon entering Row House, I took a short walk across the hallway that led to the open doors of the theater, a small room that felt like a box. The audience sandwiched themselves between blue-gray walls and a wide movie screen. The entire feel of the cinema screamed vintage and the free delicious cappuccinos on the way in along with the movie booming in its original Italian language with thin English subtitles displayed below only reinforced that feeling. Witnessing the spectacle of each scene, I found that the cultural normalities and societal expectations that reinforce certain standards of beauty of the time were reflected heavily in the visuals of these scenes, and in the construction of intriguing and charming characters. The cinematography was gorgeous, and the coziness of the pitch black, boxed auditorium made the experience all the more enjoyable. Films document time, a time that maintains itself for as long as the film exists and brings individuals from a modern societal perspective into the cultural frame of mind that the movie presents.

Next week, Row House Cinema is doing a marathon of the Fast and Furious movies featuring authentic Brazilian street food.
A Walk in the Woods in Mid October ... Our Father Was a Bear in His Last Life

The Frame Gallery opened its A Walk in the Woods in Mid October ... Our Father Was a Bear in His Last Life showing on Friday, Nov. 8. The gallery was filled with work by Sam, Isabel, and Matt Horgan, a family who told their story of hunting in Western Pennsylvania through a short film, sculptures, and paintings. Upon entering the gallery, I took a slip of paper from the front desk that outlined every section of the room.

In area one, titled “Deerhunting,” the pamphlet explained that I would find “assorted taxidermy and deer skulls...photographic prints...and a deerskull chandelier.” The miniature treestands along with a picture of the treestands and a life-sized display of one example all seemed to aid in the exhibition’s desire to submerge their audience in this green-tinted world of hunting. Next to the picture of the treestands were five portraits of deer skulls painted on green backgrounds. Each skull was unique and seen from a different vantage point. However, they all seemed to have one haunting thing in common: the space where eyes would have been seemed to reach out from the canvas and into the space of the audience.

The second area, “CUT,” was located in a room upstairs. The room had one chair and a projector played a video by Isabel Horgan. Several clips had been edited together, “Dad is in the Field,” “Baby Sheep’s First Trim,” and “A short video of a 3 Legged Coyote.” As I took a seat to watch the baby sheep get its first trim, I found myself captivated by the beautiful red house in the background. The structure, resembling a barn, seemed to situate me further into the world of hunting in Western Pennsylvania. Built among many trees and overgrown grass, the house’s red tint stuck out from the neutral-toned greens and browns of the exhibit. The home stood apart from the freeform nature around it.

“Assembled artifacts,” the third section of the exhibit, featured several “found objects,” each of which contained a secret inside. The birdhouse contained a nest and a single off-white egg, and at the base of the treehouse were three...
found objects, each inviting audience members to peer inside and see the curiosities awaiting them. Each object was assembled by Matt Horgan, who saw these objects as “reflections of different expressions of folk life in Western Pennsylvania.” Even though the green-tinted world of hunting in Western Pennsylvania can seem monotonous and uniform, Matt wants to remind us that the hunting life has its own complexities and nuances.

The fourth area, “Our Father was a Bear in his Last Life,” tells the visual story of an oral tradition that the Horgans’ father continued. “Mythmaking and folktales... are still prevalent modes of storytelling in rural Western Pennsylvania.” In addition to their family traditions of hunting, these stories that they grew up with could have only added to the feeling that who they were and what they did was all tied into nature and hunting. These folktales could only solidify their relationship with the nature around them.

On the wall of the fifth area, “Sheep Farming and Chickens,” hung Isabel Hogan’s handspun wool from her recent 28-hour durational performance. Two bundles of brown wool hung on top of each other, looking soft but sturdy. In her 28-hour performance, the work that she put into creating something beautiful where there was once just trimmings mirrored the respect she had shown for the sheep she had trimmed during “CUT.”

The sixth and final part of the gallery was “The Reading Corner.” In this section, the audience was greeted by the numerous books that Sam and Isabel had been surrounded by as children. The section finished with a fish painted by Matt, Mahoning Creek as painted by Isabel, and a deer skull painted by Sam. From a short film to a deer skull chandelier, the gallery had managed to take us full circle back to the paintings that we had started out with in area one. Much like the hunting life itself, A Walk in the Woods in Mid October ... Our Father was a Bear in his Last Life was also cyclical.
Last Wednesday, the Canadian chef and television personality Antoni Porowski visited Carnegie Mellon University to give a short talk along with a cooking demo. He gave a short self-introduction, then was greeted by a Q&A session where he unpacked his personal and emotional experiences with his career in cooking.

From the moment he walked on stage and introduced himself, I realized that he was well-acquainted with sharing his experiences with large crowds. Every bit of his talk felt sincere, and we as an audience felt every ounce of it. The talk was personal, as was his culinary memoir which was developed after the end of a long relationship. Porowski said writing the memoir helped better sort his feelings out. As a result, this memoir was much more a recollection of his most important memories with food than a simple recipe book.

When asked about his most memorable recipe, Porowski began to describe the turkey meatloaf he made on Sundays with his family. From his delighted expression, it was obvious that this comfort food was a key piece in making his relationships meaningful. Some of his most rewarding experiences have been cooking for his friends and family members, said Porowski.

However, Porowski didn’t initially aspire to pursue a career in cooking, much less star in a television show. After graduating from college with a degree in psychology, he worked in different restaurants across multiple cities. Porowski cites working as a waiter as the most important among his work experiences as it forced him to multitask. He also garnered important experience meeting and dealing with different people. Still, his development into the Antoni Porowski we know wouldn’t enter the scene until he started working as a personal assistant for Ted Allen. Allen worked in the earlier iterations of Queer Eye, and eventually provided a stepping stone for Porowski to later join the show.

Porowski’s transition into fame through Queer Eye was bumpy, and he says it still doesn’t feel natural to him. Porowski felt imposter syndrome regarding his sexuality, which he had only discovered later in his life. He is still overcoming these issues, and the show’s hectic schedule has forced him to learn to take better care of himself. At one point during the filming of the show, he had to spend almost every day in different cities with long flights in between. He learned to always get at least eight hours of sleep every day without fail. Porowski added that, even with his good practices, he is still finding other ways to improve his lifestyle.

Antoni also spoke on his respect for those who dedicate their lives to cooking through means such as culinary schools. Coming out of university, he never would have thought of how invested he’d become in cooking. He advises that one’s life has a way of eventually happening the way it should, even if it feels like a disaster.

Overall, this talk was an excellent opportunity to learn about Porowski. Even though I walked into this talk unfamiliar with his personal life and career, at the end of it I left with a greater understanding of him and his work.
A box of Junior Mints. A black and white cookie. A stack of Risk! cards. For a Seinfeld fan, these seemingly innocuous images will instantly call to mind iconic moments from the show, like Kramer accidentally dropping a mint into a surgery patient or Jerry explaining the key to eating a black and white cookie to Elaine. And that’s exactly the goal of Baxter & The Bear’s alternate movie posters.

Started by Pittsburgh native Dan Grguras back in 2015, Baxter & The Bear sells artsy movie posters on Etsy in two distinctive styles: minimalist photographs depicting iconic items relating to central themes of the movie, or colorful illustrations, some of which act as fake travel ads for places like the Parks and Recreation town Pawnee or the Black Panther nation of Wakanda.

Grguras usually takes a couple of hours to decide on the composition of the image, arranging the items on a white board before shooting everything in natural sunlight. “It can take weeks trying to figure out a way to make the props match,” he said in an interview with The Tartan. Once he has the items, each photography poster takes around four hours to complete. His illustrations, such as one displaying the costumes used in Wes Anderson’s films, can take north of 40 hours to finish, since he has to work in a large amount of elements.

Grguras, 34, majored in film studies at the University of Pittsburgh and is “self taught in everything,” starting off using his phone’s camera before transitioning to a real camera, while “just figuring out Adobe Illustrator” in order to craft the illustrated prints.

Grguras had already been selling Pittsburgh and travel photography on Etsy when he was inspired by the alternative movie posters created by a company called Mondo for the movie theater chain Alamo Drafthouse. “I figured I could give it a shot,” Grguras recalled, and so he created his first poster for the Martin-Scorsese flick The King of Comedy.

He started small, creating about 10 posters in his first year, but after landing a vendor spot at one of Pittsburgh’s pop-up marketplaces, Baxter & The Bear began to grow. “I started to see people interact with them, and it’s fun to get out there and sell them,” explained Grguras. “You meet people, you talk to people, and that increased my interest greatly.”

He designed over 25 new posters this year alone.

The process can often be long and grueling. Inspiration typically comes from seeing a movie, and then trying to figure out how to creatively represent that movie through just a few objects. He tries to
avoid making it blatantly obvious. “I’m trying to figure out a way to do Fight Club, but do I just do the pink soap and call it a day?”

Grgruras is willing to get obscure with his references, as long as it “represents a real idea from the movie” or is “something that’s a really strong piece of the character.” Most of the work comes from trying to figure out what belongs in the poster, but sometimes things will reveal themselves. “I happened to own the same box cutter that they used in Breaking Bad,” which prompted Grgruras to create a poster for the show.

Typically, he has to search far and wide to find the right objects, and Grgruras is incredibly specific about what he uses in the posters. “If it’s a piece of technology, I try to find the exact model number to match it to what was used in the movie,” he explained, with the alarm clock in his Groundhog Day poster and the Walkman in his Guardians of the Galaxy poster matching the exact ones found in the movies.

The process of finding the exact right items can take ages. It took him two years to find the perfect Huggies diaper packaging for his Raising Arizona poster and a year and a half of checking eBay to find the correct design of Barbasol can for Jurassic Park.

Sometimes Grgruras is forced to create what he needs to best represent a film or idea. “If I can’t find what I’m looking for I’ll make it,” he said. For example, he had to create his own Burn Book for Mean Girls. While he uses Photoshop to process the photos and occasionally creates composite images, “I try to do all the trickery through making it rather than Photoshopping it,” he said.

In terms of how he chooses which movies or TV shows to do, Grgruras said that the ones “that I really love are going to be the most successful” because “if you’re going to show up with something, it has to have something behind it or else it will just get lost in a sea of stuff.” However, “if there’s one that people ask for enough and it’s one that I can appreciate, I can do it.” While he wasn’t a huge fan of Forrest Gump or Avengers: Endgame, he could appreciate how much other people loved the films, so he created posters for each of them.

But he will always return to his personal favorites. “The King of Comedy doesn’t necessarily set the world on fire on Etsy or anything,” but it still ranks as one of Grgruras’ favorite posters so far. “Some of these are just for me, and that’s okay too.”
written and middle photo by Alexis Trbovich | Junior Staffwriter
background and top photos by Stephen Li
layout by Sahaana Sethu | Junior Layout Designer
If you missed AcaPittsburgh this past Friday night, prepare to have some serious FOMO.

AcaPittsburgh brings together several different a capella groups from across Carnegie Mellon University for a yearly benefit concert. This year, all ticket proceeds went to SisTersPGH, a trans-led organization that provides resources and emergency transitioning shelter for transgender people in Pittsburgh. I purchased my ticket at the door, arriving about 10 minutes early to a half-filled McConomy Auditorium. By the time the show began, there was hardly an empty seat in sight, and the auditorium was buzzing with anticipation. I soon heard why.

Emcees Bryant Chung and Kevin Shin, members of the C-sharp Singers, kicked off the evening. They introduced each group throughout the night and kept us entertained with their witty puns. (Why do pirates like a capella? They like the high C’s. Hardy har har!)

The first group and host of the evening was Counterpoint, Carnegie Mellon University’s first all-female a capella group. They walked out on stage in an array of coordinating neutral-toned outfits (spoiler alert: matching outfits was a big theme of the show). The girls formed a semi-circle, and a soloist stepped forward. They sang Amy Winehouse’s “Back to Black.” As the soloist sang the melody with confident, heartfelt vocals, the rest of the group provided a simultaneously harmonic and rhythmic accompaniment, with one girl laying a steady beat for everyone to follow.

Each group that performed typically followed a pattern: one, or sometimes multiple soloists carried the melody while the rest of the ensemble provided a combination of harmony and rhythm, and one or two beatboxed. While following this standard a capella recipe, each group brought their own unique sound and flair to each song. The most uniting common factor however, was an infectious passion and enthusiasm for their performances. Even if I did not care for a specific song, each group’s passion for performing and distinctive style kept me hooked throughout the night.

A few of my personal favorites included the rendition of “Over the Rainbow,” covered by the C-Sharp Singers, a co-ed group in complementary red and black outfits. Their deliberate use of harmony made it incredibly, almost painfully beautiful. I was also very impressed by the second soloist featured in The Originals, an all-male group that strives to deliver “intentional and emotionally aware performances.” Trey Caperton has some serious pipes, and I can see why this group reached the finals in the ICCA New York competition.

I was most impressed by the diversity of the performances and the enthusiasm of this event. Some groups were all-female, some all-male, a few groups were made entirely of people of color who brought specific aspects of their culture into their performances. As a classically trained musician, I was happy to find that the D-flat Singers, Carnegie Mellon University’s All-University Choir, was included to provide a traditional a capella choir performance. Each group received roars of applause from the audience, not shying from yelling shout-outs to their friends on stage.

It was an engaging evening showcasing the great community support and awe-inspiring music we have here at Carnegie Mellon. If you missed hearing these talented groups, I wouldn’t hesitate to catch them on campus soon.
Beetlejuice the musical opened on Broadway back in April of 2019 and has since gained significant popularity for its bold comedy, flashy tricks, and sincere messages. When I saw it, I was blown away by the amount of effort put into the design and implementation of the show. It was by far one of the most technically impressive theatrical works I have seen.

Based on the 1988 Tim Burton film, Beetlejuice is spectacularly constructed by scenic designer David Korins to reflect the aesthetic of its source, with several key scenic features undeniably Burton-esque. Many easter eggs are also sprinkled throughout the show, ranging from paintings on the walls to tiny details in the set of the attic. With the design of the house fluidly changing to reflect its owners, along with automation to facilitate smooth transitions, the sum of this is, in my eyes, most certainly a piece of technical ingenuity.

The use of puppetry, courtesy of puppet designer Michael Curry (whose previous experience includes co-designing puppetry for Broadway’s The Lion King), was definitely something to marvel at. The most impressive of these puppets was, without question, the giant sandworm — dubbed “Big Sandy” by the cast — that Beetlejuice (Alex Brightman) himself eventually rides. The choices made regarding the way the puppet was constructed and they way it moves make it come to life on stage, and I would consider its entrance as one of the highlights of the show.

The lighting of the set was also a marvelous piece of creativity. Lighting designer Kenneth Posner does well to portray the exact mood of every scene with variations in brightness and color, with the entire set lit in a way that seems supernatural. Even the house lights of the theater were gelled ghoulish shades of green and purple, with the spotlights meandering across the house in a pre-show display of otherworldliness to thoroughly submerge the audience into the world of Beetlejuice.

The play also includes a fair amount of magic and illusion. Michael Weber embraces aspects of sleight-of-hand and misdirection — with the help of lighting and stage design — to make actors seemingly appear out of nowhere, props
Beetlejuice’s quips (including, but not limited to, pointing at a member of the audience and saying, “This guy knows what I’m talking about”) along with satirical comments about social issues and elements of the show itself created a sense of inclusiveness for the viewers. This brings aspects of fantasy from the show into the real world, thereby reducing the suspension of reality required for total immersion in the events unfolding onstage.

Beetlejuice represents the pinnacle of blending magical and comedic elements, complete with fourth wall-breaking. Even relatively simple contraptions such as trapdoors are incorporated into the show in unexpected ways that perfectly play into the degree of comedic absurdity it emanates. It is this well-orchestrated balance of contrasts and complements that make it so novel.

Ultimately, Beetlejuice is a very fun show and is, in my opinion, deserving of more accolades than it has received, especially in the technical realm. There is something truly special about this show, and it is certainly something to be beheld: a must-watch.
the signs as *Sesame Street* characters

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<td><em>Ernie</em></td>
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<td>Gemini</td>
<td><em>Oscar the Grouch</em></td>
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<td>Cancer</td>
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<td>Virgo</td>
<td><em>Murray Monster</em></td>
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<td>Libra</td>
<td><em>Grover</em></td>
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<td><em>Cookie Monster</em></td>
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<td>Pisces</td>
<td><em>Big Bird</em></td>
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I have to be this way
by Sarah Andersen

Random poses!
Strange noises!

I have to be this way!
I don’t know why!

© Sarah Andersen

https://sarahcandersen.com
Parking
by xkcd

https://xkcd.com/562/
ongoing

Italian Cinema (Row House Cinema)
ongoing until 11.14.19

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 11.11.19 - 11.17.19

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.

Or, (Purnell Center for the Arts)
11.4.19 - 11.23.19

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

Fast Fest (Row House Cinema)
11.15.19 - 11.21.19

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.

week of 11.18.19 - 11.24.19

Friendsgiving (Rangos Ballroom)
11.18.19 5 - 8 p.m.

CMU Art Lecture: Tschabalala Self (CFA)
11.19.19 6:30 - 8 p.m.

Veg-olution (Schatz)
11.20.19 5 - 9 p.m.

Compensation (Purnell Center for the Arts)
11.20.19 - 11.22.19 8 - 10 p.m., additional 4 p.m. showing on Friday

Artifacts of the Artificial (The Frame Gallery)
opening 11.22.19

Comcast Light Up Night 2019 (Downtown)
11.22.19 4 - 10 p.m.

Peoples Gas Holiday Market 2019 (Market Square)
11.22.19 - 12.23.19

CaSigNu Royale VI (Connan Room)
11.23.19 2 - 6 p.m.

Lumaze Pittsburgh
11.23.19 - 1.4.19

week of 11.25.19 - 12.01.19

Pittsburgh Pickers: Vintage Market (Ace Hotel Pittsburgh)
11.24.19 11 a.m. - 6 p.m.

Miyazaki Week (Row House Cinema)
11.29.19 - 12.5.19
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<td><em>Have a Nice Life</em></td>
<td>Deathconsciousness</td>
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<td>“Summer Soft”</td>
<td><em>Songs in the Key of Life</em></td>
<td>Stevie Wonder</td>
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<td>“Let it Go”</td>
<td><em>Frozen</em></td>
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<td>Sufjan Stevens</td>
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<td><em>The Four Seasons</em></td>
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<td><em>Heavy Snow</em></td>
<td>Christian French</td>
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<td>“For Once in my Life”</td>
<td><em>For Once in my Life</em></td>
<td>Stevie Wonder</td>
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<td><em>Chet Baker Sings</em></td>
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<td><em>Ultimate Sinatra</em></td>
<td>Frank Sinatra</td>
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<td>“Cold Cold Cold”</td>
<td><em>Tell Me I’m Pretty</em></td>
<td>Cage the Elephant</td>
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<td>“Pray for Plagues”</td>
<td><em>Count Your Blessings</em></td>
<td>Bring Me the Horizon</td>
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<td><em>Live at the Bedford</em></td>
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<td><em>Hazy Shade of Winter</em></td>
<td>Gerard Way</td>
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<td><em>Sounds of Silence</em></td>
<td>Simon &amp; Garfunkel</td>
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<td>“Pine Point”</td>
<td><em>The Dream is Over</em></td>
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<tr>
<td>“Across the Universe”</td>
<td><em>Pleasantville</em></td>
<td>Fiona Apple</td>
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playlist compiled by Alexis Trbovich | Junior Staffwriter