Northrop Grumman to fund AI research though new CMU agreement

ADAM TERNOFF

Last month, Carnegie Mellon and Northrop Grumman signed a new master license agreement that will better allow the aerospace and defense giant to leverage university research projects. The agreement launched five projects with the intent to aid in national defense research, but also stated by company representatives, the overall application of Carnegie Mellon-developed technologies could be further reaching.

In an interview with The Tartan, Karen Menzler, strategic director at Northrop Grumman, said that the initial five projects address “core technology[es] that could be applied to a number of different applications.” She noted that the projects “are focused around solving the hard technical problems.”

The projects fall under the initiative Northrop Grumman is dubbing “Strategic, Operational and Programmatic Resilience through Innovations in AI” of SOTERA. Each project works to address a different facet of targeted defense response through applying a concentrated research and development focus.

SOTERA includes four Carnegie Mellon researchers: Sir David Spiegelhalter’s lectures, “Caribou’s ‘Learning-The-On-The-Fly Analytics’ and AI Response,” and Berger’s “Predicting and recovering from large-scale and multi-source cyber attacks.”

Northrop Grumman’s main focus is on “innovations that would allow [them] to...improve how they gather, comprehend, and act on intelligence,” Menzler said.

In turn, the CMU research projects are focused on “helping to protect against cyber attacks” as well as on developing new methodologies for gathering, analyzing, and understanding of data.

The agreement was signed to “better align” the companies, Menzler said, and is expected to continue and expand in the long term. She noted that the projects could range from “shorter-term” to “long-term” applications. She added that the companies have agreed to disclose the results of the research and that the agreements would be renewed.

Lauren C. Thomas/for The Tartan
Corrections & Clarifications

Last week, in an article titled “Highmark Health grants 35 million toward campus health, wellness, athletics center,” we erroneously reported that CaPS would be moving into the soon-to-be vacated UHS Morewood space. CaPS will remain in their Morewood facility, and also expand to the new facility as well, but do not inherit the UHS space.

Also, in the online title of last week’s news article “Traffic21 anniversary event met with protest as Secretary of Transportation pledges 8.4 million toward its research,” the Secretary of Transportation was mistakenly called the Sec. Def.

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.

First snowfall hits campus Tuesday as temps plunge to the teens

This year’s first snowfall of the year came this past Tuesday, with the week’s cold spell breaking a 108-year-old record for temperature in Nov. About an inch of snow fell on campus, but some parts of Allegheny County saw up to four inches.

Crime & Incident: Nov. 10-16

Underage Drinking

Officers responded to the East Campus Garage for reports of a suspicious individual. When officers arrived on the scene, they located an intoxicated Carnegie Mellon student. The student was provided medical assistance and issued a non-traffic citation for underage drinking.

Criminal Mischief

Officers responded to Foster Hall after property damage was discovered in the building’s lobby area. Officers observed damage to a bulletin board and wall.

Thief by Deception

Officers responded to Foster Hall after a Carnegie Mellon student reported another instance of what was reported in last week’s crime alert (2019-003). The Carnegie Mellon student told officers that they were contacted by someone purporting to be a Carnegie Mellon faculty member, who offered them a position as an administrative assistant. The fake offer solicited a service fee through the use of gift card transactions.

Disorderly Conduct

Officers responded to the Tepper Quadrangle for reports of a large group of skateboarders performing tricks inside the Welcome Center lobby. Officers arrived and made contact with the parties, who were Carnegie Mellon non-affiliates. They were issued a non-traffic citation for disorderly conduct.

Burglary

Officers responded to the Kappa Kappa Gamma sorority house after a Carnegie Mellon student reported that a burglary that had occurred a few days prior. The student told officers that that a purse was taken from their dorm room.

Theft

A Carnegie Mellon student filed a report to the University Police Department regarding another instance of what was reported in last week’s crime alert (2019-003). The Carnegie Mellon student also told Officers that they were contacted by someone purporting to be a Carnegie Mellon faculty member, who offered them a position as an administrative assistant. The fake offer solicited a service fee through the use of gift card transactions.

Pedestrian Incident

Officers responded to the intersection of Fifth Avenue and Morewood Avenue following an accident involving a pedestrian. Officers assisted the City of Pittsburgh Police.

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Northrop Grumman set to fund a range of research

Northrop Grumman's Entrepreneurial Open-Source Teams (SOTERIA) researcher, is designing a new data description language to "be used by [analysts] to provide with a depth map of the scene (i.e., how far from the camera each pixel in the image is). We use that to count the number of heads coming in and out." When asked why these sensors were only present on the down-slopes of some bathrooms, and why these cameras were not present on the doors of the fitness center, Bergés responded "This is a matter of experimental design and consultation with facility management services. We wanted places where we could showcase the cameras and easily control the system." In acknowledgement of the timeline of the project, Bergés says that "the research project ends next year, but there is no immediate plan to take them down. We welcome any feedback either way."

This is the second article in a series we're calling "Sensors at CMU," exploring the projects behind the sensors and systems around campus.

Sensors used for facilities control

any mission where autonomous platforms are scouting ahead." - Cherry told The Tartan that Northrop Grumman "does not own exclusive rights to the intellectual property of each researcher's work, so currently, SOTERIA projects will be repackaged for other applications. Metzler notes that Northrop Grumman "hopes to expand upon the foundations" established in the SOTERIA projects for applications in other domains. Alongside fellow professor Bob Cherry, Joe-Wong said that she wasn’t sure whether Northrop Grumman would be free to use the project's findings in other domains, but thought they might. She added that other users could include "monitoring traffic in smart cities" or "monitoring road infrastructure conditions." Neubig, another head SOTERIA researcher, is designing a new description language to "be used by [analysts] to express their information needs, and then be used by machine-learning methods to train automatic information extractors that learn jointly across multiple information-rich classes." In short, it's an expansion of natural-language understanding technology.

Neubig told The Tartan in November 18, 2019 « The Tartan                                                                                                                                       thetartan.org/news

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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

Apply online at the CMU website; use the keyword PGSS: https://www.cmu.edu/jobs/index.html

Contact the PGSS Program Office at (412) 268-6669 or e-mail pgss@cmu.edu

Application Deadline: March 31, 2020 (Applications may be accepted after the deadline if all positions are filled).
Billionaires’ contribution to the American Dream

Although billionaires are largely revered in the U.S., their societal value and power over politics are far greater than they have any right to be. The latest example is Michael Bloomberg, whose rumored announcement of his presidential candidacy created further uncertainty in an already crowded field of Democratic candidates after the first candidates started dropping out.

Let’s back up and assume that the upper class isn’t getting enough credit. Maybe they’re prime examples of the American Dream, hard workers who have pulled themselves up by the bootstraps to create thriving businesses and give others the opportunity to also make it to the top.

However, this notion of the American Dream is myth perpetuated by the top one percent, in an attempt to continue duping the middle and lower class into believing class mobility is far more real than it actually is. More insidiously, it’s a method of control: a way to prevent collective action from taking place by promising rigged individualism over all else.

Let’s start with class mobility: the biggest lie capitans try to sell when talking about market. That’s not to say mobility isn’t possible; it is, but it’s significantly more difficult without any policy to promote it. Billionaires exemplify the ways that markets are great at generating wealth, but not at distributing it. The “trickle-down” economics theory was used to justify tax cuts and deregulation for corporations and the wealthy during the Reagan era. Its legacy is wealth inequality — which we’re seeing at the highest rates since the Great Depression — a financial crisis, stagnant wages, and colonial debt.

In the U.S., the idea of wealth redistribution through taxes or any methods other than individual charity is denounced as socialism. Redistribution is not a socialist idea, and it’s not even that revolutionary. It’s based upon the idea of a social contract that each member owes to a governing body and each other if the majority were guaranteed access to basic needs, they would have a chance to actually gain wealth and provide for themselves, without having to work more than 40 hours per week. Wealth redistribution policies account for the fact that most people don’t “make it,” particularly those in the lower class.

We could keep going on about the myths that the top one percent use to sell to promote a rigid class structure. All these myths are a major reason why wealth is so concentrated in the hands of so few people, who have an extraordinary influence on the direction of the country. This is one of the few times that the infamous “both sides” argument enlightened citizens trust is actually valid. Republicans have always been the party of the wealthy, and this continues to be true under a president like Donald Trump. However, the wealthy Democrats’ willingness to elect Michael Bloomberg shows just how much influence the top one percent really has. Although we could note that Bloomberg has revamped public transit and turned New York City’s deficit into a surplus, Bloomberg has called taxes a “necessary evil,” and was completely fine guaranteeing increased property taxes while cutting taxes for corporations.

He also didn’t exactly address wealth inequality as mayor, and we must not forget about his disastrous stop and frisk policy, which overwhelmingly impacts Black and Latino communities.

Frankly, billionaires shouldn’t even be in the first place. These people are not billionaires from their income alone. They have a lot invested in equities, and they make absurd amounts off of capital gains. No one needs that much money. Sure, many billionaires give to charity, but that charity isn’t enough. Charitable giving as the primary source of wealth redistribution is another facet of “trickle-down” that has gone nowhere. It may alleviate some people from poverty, but that’s the bare minimum. Plus, billionaires get a lot of tax write-offs through their charitable giving, incentivizing billionaires to not support having their capital gains and income taxed higher.

We all owe something to each other. That’s part of what living in a collective system is. Individuals’ attempting to gain public office, whose only qualifications are extreme wealth, aren’t particularly interesting or qualified. Let’s stop treating them like they are. Wealth may be nice to have, but living comfortably isn’t about wealth. Individualism can only go so far. In terms of our personal life choices, it’s a good model. But when it comes to running a country, everyone needs to contribute, particularly those who are much better off.

If billionaires can argue that it’s socially responsible to give to charity, they can definitely pay more taxes to fund social programs.
LETTER TO THE EDITOR: CMU’S MORAL OBLIGATION TO STAND AGAINST PALANTIR

We have tried many different approaches. We have done hours upon hours of one-on-one conversations with department heads, administrators, provosts, and many other “people in charge” of research and pop work, organizing and volunteering with immigrant rights organizations, outreach, protesting. None of these efforts have yielded any results. This is emotionally-charged work that takes away from our mental health and productivity as students here. I feel compelled to add productivity since that seems to be one of the few things that Carnegie Mellon legitimately cares about.

We had people at and outside the Palantir seminar protest, for whom this issue isn’t an abstract intellectual exercise. It affects us, directly and indirectly. Many of us were in tears. I know I was trying to hold mine off after the seminar as a faculty member instead of a conversation about my taking their classes because “this is what they worked on, and human rights were so important. If you think so, then live up to those professed opinions and don’t invite companies that support their violation.

So again, let’s be clear. You are the extremists here. There’s a reason the swastika is largely banned in Germany. There’s a reason we don’t platform pro-discrimination supporters or companies in Portugal, even if they also did a bit of good on the side. If you’re even tangentially involved in the violation of basic human rights, decency, and dignity, you don’t get to have platform, anywhere, until you renounce those activities entirely, apologize, and make material amends. Tangentially involved is where you are right now. My parents did not see their friends shot and killed in the gut next to them while protesting ‘White Race Day,’ or live through a time when people were abducted and tortured and killed by a white supremacist, fascist, imperialist state, for me to come to the U.S. and see those ideologies on the rise here and given platform on my campus.

So again, let’s be clear. You are the word extremists, but you are the extremists here. As much as you would like to see yourselves as benevolent and impartial facilitators, you are the ones giving a platform to those whitewashing and profiting from violent, racist and white supremacist policies, at the direct expense of your students, on your campus. There can be no middle ground here, no protest compromises otherwise. Perhaps if companies that engaged in “controversial practices” were not treated anywhere, they would stop such practices. Also, what an eloquent euphemism you found for helping put people in camps, abandoning or abducting their children, do the crimes of trying to put some food on the table! If you’re feeling uncomfortable about this letter, think about how you would feel losing your own children and being put in overcrowded concentration camps without basic supplies or amenities. Think about how unconsiderable these children felt, their parents taken away, and spending eight days with no adult supervision. And please don’t bother responding with “it’s within CMU policy.” We know. The policy is mutable, and if it can be used as a tool for propping up racist violence, it needs to change.

I’m tired and exhausted, but if Palantir and similar companies keep getting invited, I’ll keep being there. In the meantime, do I appreciate your invitation of Casa San José onto campus to talk about those issues, and of them being paid to do the emotional work of explaining morality to this university. It is your very first baby-step toward reclaiming your university. I also look forward to seeing you, along with your peers and mine, as Maynor’s National #NoTechforICE Day of Action, Tuesday, Nov. 19, 12 p.m to 4 p.m. at the Wean Commons, Cohen University Center.

João Martins is a Doctoral Student of Computer Science at Carnegie Mellon University.

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SPEAK YOUR MIND!
More Democrats join 2020 race

Despite Democratic candidates dropping like flies, the field is not dwindling any time soon. Last week, Deval Patrick, former Governor of Massachusetts, announced his campaign for President and filed for the New Hampshire primary. Rumors have it that Michael Bloomberg, billionaire businessman and former Mayor of New York City, is also strongly considering a run for President and will announce in the coming days.

At its peak, the Democratic primary in 2020 had over 25 major candidates. Now it is down to 17, with the late entry of Patrick. Earlier in 2018, the former governor declared that he would not seek the Presidential nomination, citing the creativity of the process. His recent declaration has most run for President has led many to wonder why the sudden change of course.

Michael Bloomberg, who has yet to announce his decision, is funding a digital anti-Trump ad campaign, which some have cited as his first step toward an announcement. Reportedly, Bloomberg plans on filing for the Alabama primary. As long as someone is a U.S. born citizen over the age of 35, they can run for President. But that does not mean everyone should. In fact, most Democrats want the field to shrink. A recent Gallup Poll found that four out of five Democrats are pleased with the current candidates and the rates of satisfaction with the candidates are higher than the rates of satisfaction with the Democratic primary field.

Gallup Poll found that three-fourths of Democrats are pleased with the current candidates, why are more candidates jumping into the field as others exit? Although most of the electorate is happy with the field, there is still great anxiety concerning whether or not any of the candidates can beat Donald Trump. This anxiety is most prevalent in large Democratic donors and party elites.

At the start of the primary, these elites and donors found themselves donating to former Vice President Joe Biden, but debate after debate and gaffes after gaffes, he has shown that he is not the most electable candidate. Senator Elizabeth Warren, a front-runner in the primary, and Senator Bernie Sanders, a consistent third in most polls, are considered to be too “far-left” for the party elites and big donors as they are the targets of many of their policy proposals.

The rise of Warren and Sanders is in part due to their bold messages and the cracks in Joe Biden’s candidacy, causing some party elites to search for moderates alternative to Joe Biden. Mayor Pete Buttigieg is attempting to cast himself as the younger alternative to Joe Biden, while he is currently surging in the Iowa polls. However, the anxiety surrounding Mayor Pete is that this campaign has shown its inability to reach a broad coalition, including voters of color.

In attempts to calm this anxiety, some party elites have pressured numerous individuals to consider entering the race, including Michael Bloomberg. In a recent interview, Hillary Clinton revealed that many people in the party have pressured her to run. Secretary Clinton responded that she would not run.

But instead of pressuring these people to jump into the primary, party elites and donors should be asking those individuals to support the Democratic cause in other ways. For example, many political commentators, including Kellyanne Conway’s anti-Trump bandwidth George Conway, say Bloomberg should buy Fox News to take away Trump’s main channel of propaganda. Michael Bloomberg has enough money to do this, and if it is revealed that most of his campaign will be self-funded, but he could also use that money to build a media war chest for the eventual Democratic nominee.

Bloomberg is the perfect example of someone whose influence would best be served by staying on the sidelines instead of running for President because he would have a greater opportunity to effectuate change. Another issue causing anxiety is the shadow of former President Obama and his 2008 candidacy. Political pundits and party elites are searching for candidates comparable to President Obama, which is a mistake. Those who have worked with both former President Obama and former Governor Patrick say that they have similar leadership styles as they both shared top political advisors and have similar backgrounds.

But, the reality is, we should not be looking for another Obama. We should not be paying attention to what the party elites and mega-donors say because they have their own private interests. Instead, we should be looking for someone who matches our interest. Instead of pressuring, party elites have pressured numerous individuals to consider entering the race, including Michael Bloomberg. In a recent interview, Hillary Clinton revealed that many people in the party have pressured her to run. Secretary Clinton responded that she would not run.

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Gerrymandering has a tangible effect on election outcomes. The old North Carolina map cost Democrats several districts in 2018.

“...the basic idea is that you test the districting by making random changes to it.”

Wesley Pegden Carnegie Mellon University

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Regardless of the outcome of redistricting battles, the fight for fair maps will restart in 2021 in the aftermath of the 2020 census.
Equal math skills between the sexes

SEAN MUN
Staffwriter

The long-standing but inaccurate belief concerning women’s ability in science, technology, engineering, and mathematics (STEM) fields is that they are unable to perform at the capacity of a man. People claim that this assumed relative lack of ability arises from biological differences between men and women, making women’s proficiency in math much lower. Many people still think that women cannot thrive in STEM fields, and this myth is propagated to this day.

Carnegie Mellon University’s Jessica Cantlon, Ronald J. and Mary Ann Zdrojkowski Professor of Developmental Neuroscience and an Associate Professor of Psychology at the Pittsburgh Institute of Humanities and Social Science, was the leader of a research team studying the brain development of young girls and boys in a comprehensive fashion. Their research demonstrated that there truly is no difference in math ability or brain function between genders. The full results of their study can be found online in the Nov. 8 issue of the Science of Learning journal.

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Cantlon and her team compared scans from the boys and the girls to see if their brains were similar. They also analyzed brain maturity through the comparison of the children’s scans to those of 25 women and 38 men while they watched the same videos. Cantlon and her team conducted numerous statistical comparisons and found that there was no difference between the brain development of girls versus boys. They discovered that each gender was equally engaged in the content and there was no difference between how they processed math skills. Overall, the brain maturity of girls and boys were statistically equivalent compared to adults.

It’s not just that boys and girls are using the math network in the same ways, but that similarities were evident across all, the brain maturity of girls and boys. From these results, they discerned that the math ability of the children was indeed equal, there was no difference in math or overall brain maturity based on gender or age. These findings are consistent with previous research that found equivalent behavioral performance on other mathematics tests between girls and boys.

Cantlon believes society is leading girls and young women away from STEM fields. Other realms have demonstrated that families encourage boys to engage in more tasks that involve spatial cognition. A lot of teachers work with boys more during math classes, which predicts their math achievement later on. In addition, children learn from cues from their parents’ expectations for their math ability.

“Typical socialization can exacerbate small differences between boys and girls that can snowball into how we treat them in science and math,” explained Cantlon in a press release. “We need to be cognizant of these origins to ensure we aren’t the ones causing the gender inequities.”

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Jessica Cantlon
Carnegie Mellon University

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Carnegie Mellon University

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Two Tartan teams take NCAA tournaments by storm

The women’s soccer team defeated Cairn University by a score of 7-0 at home in the first round of the NCAA tournament. The men’s cross country team placed first in regionals at Lehigh.

Write For Sports!
Interviews,
Sporting Events,
Writing Experience!
Badminton cannot resolve the top badminton players in this is a critical time in which the summer Olympics in Tokyo, With eight months before the event, it's recognition as a National Governing Body (NGB) [National Governing Body], and appropriately addressed. In light of these events, issues regarding the adherence to SafeSport — the latter being an athlete safety, governance, and appropriately addressed. It's an issue that the U.S. Olympic & Paralympic Committee has failed to conduct a thorough review of its athletes' status with the U.S. Olympic & Paralympic Committee. And it seems fathomable that it will continue in its choice to prioritize its athletes. As one interception was returned for a touchdown and another for a touchdown and another, as one interception was returned for a touchdown and another for a touchdown and another, a strong day for the team with four turnovers forced, including 3 three interceptions. These interceptions, the mass of a Browns player off a man's helmet, hold on to it or, when was the last time you got to see someone hit their own helmet? It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you. It's roughly the equivalent of your older brother grabbing a helmet you.
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The Californian singer mxmtoon, also known by her first name Maia, brought her lo-fi beats and ukeleles (yes, plural) to the Underground at Carnegie Mellon on Wednesday, November 13. On a cold Wednesday night, the Underground’s seating area was filled with people eager to listen to songs from her debut album the masquerade and meet the sensational 19-year-old who gained millions of streams on her songs on Spotify and 3.7 million monthly listeners.

She opened with her song “blame game,” a grim love anthem backed by beautiful drums from Jacob Guzman and guitar from Keri Prath. She interacted with her audience in between every song, talking about the weather and how she is good at “writing sad songs about [her] insecurities” and that it leaves her unbelievably shocked when people listen to her music. She continued performing the song “unspoken words,” “suffice,” and “seasonal depression.” The song “seasonal depression,” she says, is to “throw a spotlight” on this rare form of depression, but I found it a tad hypocritical that she was monetizing this serious issue on T-shirts that said “seasonal depression” at her merch stand that night.

The audience was enamored as she continued playing “cliché,” “feelings are fatal,” and “porcelain.” She talked about how her parents joked that her coming to Carnegie Mellon will be the “closest she’ll ever get to college.” She played many other songs as the night went along, from “I feel like chet” to “my TED talk” and her infamous TikTok sensation, “prom dress.” Everyone in the audience was singing along to this last song and deafening applause rang throughout the room as she finished.

I knew of mxmtoon because I stumbled upon her songs on Spotify, which in my opinion, has been a huge factor in her success. Her effortless ukelele paired with soft tunes about love sells to every audience, and her short songs are the perfect recipe for repeat streams. She sounded better live than she does in her heavily produced studio album, showing her roots as a stripped-down vocalist on YouTube. Her vocal performance differentiates her from other contemporaries with a ukelele and GarageBand, and her journey as an immigrant bisexual woman of color forms a very unique identity, which is showcased in her music. She seems to be amassing followers even after her social media boom, which may help her music go mainstream.
Emmett Donlon’s Animal Cult / Lesser Men explores themes of boredom and violence and where these themes intersect in everyday life, through pieces like “Jen with Bloody Nose” and “Gorbachev Kissing Honecker / Now Honecker Kissing Gorbachev / the Last Open Girls I Saw Before When I Had to Cough.” In “Jen with Bloody Nose,” a girl is centered in the painting with a mostly beige backdrop. She is wearing a white shirt and the observer can clearly see the blood dripping from her nose and onto her white shirt. Her facial expression, though, says it all: she is tired, but more so, bored. A bloody nose is violent, but it is also boring. Donlon’s four pieces on Erich Honecker were desensitizing, but as you realized what you were looking at, a man who had done so much to violently suppress homosexuality in his country, you did experience a “retraumatization” of sorts. Although it was the same portrait painted four times and could inspire a sense of boredom, there was also the feeling that you were witnessing an extremely violent person and that these two things, violence and boredom, often exist together.

In the back room, “Animal Cult,” an installation comprised of plants, wood, fabric, hand woven baskets, and handmade nets, thrived with six small ermines ruling over the coyote and fox. Emmett remarked that he “didn’t know what they were doing” because there may be no way of knowing. In any case, the energy of the ermines was sinister and wise. The scene, while haunting, was also attention-grabbing. It was hard to leave the room and turn my back on the ritualistic endeavor taking place, as if once I turned around they would continue the ceremony. The themes of boredom and violence could also be seen in “Animal Cult.” Taxidermy can be boring, but it is also a dead animal and therefore also extremely violent. However, dead animals are seen every day and so we are desensitized. Yet, the repetition brings us back. When you stare at the scene for long enough you realized that you are looking at dead animals in a ritual. Something that could have been boring at first glance had now transformed into something gruesome and violent.

Interview with the Artist

How would you describe your journey as an artist?
I’ve always really liked art. When I was young, I said that I wanted to be an artist. That changed a lot and when I was in high school, I thought I was going to be a musician, but I still really liked art, so I applied only to art schools and now I’m here. It’s been a crazy three years, but it’s been really good.

What influences you the most as an artist?
I am influenced by a lot. History. Here, I have some paintings of Erich Honecker, the head of East Germany, and over here I have a painting of him kissing Gorbachev, which was the Soviet fraternal greeting. I always found it really interesting, especially because these two governments suppressed homosexuality in their countries. So, trying to reclaim that history and insert myself into it as well, I’m really interested in that.

I’m also really inspired by what I find online, like that’s porn and that’s a porn magazine and there’s dead birds with them, I actually didn’t realize that there were dead birds in both those pieces. That’s crazy. There’s this pleasure in these bodies but
then you’re really turned off because of the dead birds in the paintings, but then it’s also a painting and a painting is also used as a form of pleasure as well.

I’m also inspired by Andy Warhol and the idea of repetition. I like to paint the same image multiple times. I have more paintings of Erich Honecker. There’s this thing about repetition that desensitizes you to the image, but once you remember what you’re looking at you experience this trauma of seeing an image for the first time.

**Do you do that on purpose? Do you know when you’re going to paint something multiple times?**

I like to think of all of my paintings as almost the same image. There are some paintings that are outliers, but with these two paintings over here, that’s a dead cat and this is me when I was younger, standing next to a really tall vase. I think of these as the same image. There is no difference between that cat and me because they’re both just paint on canvas. I do think about whether or not I’m going to paint something again.

**What does it mean to you that this is your first solo show?**

It’s a lot of pressure [laughs]. It’s more to prove to myself that I can put together a body of work that works together and that can fill up such a large space. Proving to myself and to everyone else that I can be an artist. All eyes are on me.

**Do you think that the serious in the not serious is a theme that you like to play with?**

I try to find the absurdities in the uncomfortable to make the uncomfortable more easy to accept. A lot of this work is about boredom and violence and about how they are the same thing. Violence is so apparent in everyday life. For example, this piece is of me getting a haircut in a bathtub, but it’s a very violent image but it’s also a very boring thing because I’m just getting a haircut. We’re so desensitized to violence that it’s boring to us now. But even being bored is extremely uncomfortable. Like solitary confinement is forcing somebody into boredom which is a really violent thing.

**When did you first start to explore those sorts of themes?**

I noticed that that was what I was doing around spring of last year. Looking back through all of my work it became apparent that even though all of it was functioning totally in that vein a lot of it was pointing towards the fact that I was going to start making work about that.

**If you could have one superpower, what would it be and why?**

I wish I could teleport, because right now it’s way too cold to go outside. Also if I could teleport with my paintings that would be great, because walking them down the street from the CFA isn’t going to be fun. Also I wouldn’t have to walk. So that would be great.
The two-time Grammy Award-winning Pittsburgh Symphony Orchestra (PSO) gave a moving tribute to The Beatles, performing some of their greatest hits from “Here Comes the Sun” to “I’ve Just Seen a Face” and even “Let it Be.”

The evening was also graced by guest artists: vocalists Paul Loren and Colin Smith, guitarist Greg Mayo, drummer Zach Jones, keyboardist Andy Robinson, and electric bassist Brian Killeen, who each added their own flair to the music of the Beatles. The onstage charisma of Loren and Smith easily won over the audience, even getting them to sing along in “Hey Jude.” Meanwhile, Mayo’s guitar solos drew heavy amounts of well-deserved applause.

The Beatles, often regarded as the most influential band of all time, have certainly left a permanent mark in musical history. Their experimentation with musical styles and instruments is regarded as a revolution (no pun intended) in music production, and the PSO certainly didn’t shy away from experimentation. The addition of strings and brass added an unexpected, rich flavor to the pop and rock of The Beatles. To quote PSO conductor Todd Ellison, “It was almost like the songs were written just yesterday.”

On that note, the orchestral version of “Yesterday” was honestly one of the best versions I had ever heard. The way that the strings crescendoed and decrescendoed along with the vocals enhanced the meaning of the lyrics. In a sense, it made the song more emotionally expressive.

The same could also be said for another favorite, “Eleanor Rigby,” whose staccato-filled opening is usually hauntingly beautiful, and the incorporation of the brass almost gave it a slightly jazzy and smooth feel that subverted that trope. Simply put, I loved it despite its lack of vocals. For once, I actually enjoyed the subsequent “Here Comes the Sun,” a song my inner cynic usually turns her nose at.

In terms of staging, I personally thought the lighting was perfect for the evening. There was a tasteful balance of bright colors, including cyan, magenta, red, and yellow that would occasionally spotlight during the chorus and even during vocal high points. The continuous slideshow presented behind the orchestra with images and photographs seemed a little cheesy during most parts. However, there were some great shots that truly showcased a glimpse of the world during the sixties and the history of The Beatles themselves.

All in all, I began the evening under the chandeliers with a notebook and tired eyes, and I ended the evening with starry eyes and a grin from ear-to-ear. I don’t think I could’ve found a better way to have spent my Friday night and I’d do it again, time after time.
We drank music as the world burned:
The smoke hitting the back
of our throats
was disguised by the sting
of a melody

But all the music in the world
will run dry
before it all goes down
in flames

So let's drink every, last, drop.
SCHOOL GIRLS
Before there was Regina George, there was Paulina, a queen bee and undisputed ruler of Aburi Girl’s Boarding School. Set in 1986, School Girls; or, The African Mean Girls Play, tells the story of a group of high school girls in Central Ghana. The play is a wonderful mix of laughter-inducing lines, teenage girl drama, and African girls struggling to find beauty and identity in their skin color. The plot centers around the girls getting ready for the Ms. Ghana pageant; the winner of which will compete to become Ms. Universe.

The show begins with Paulina surrounded by her loyal posse: Gifty, Ama, and Mercy. Seated by herself is Nana, the odd one out, eating a bowl of porridge. Paulina immediately rips into her for being chubby and constantly eating, asking sarcastically if Nana wants to be “fat fat or popular.” Paulina’s sidekicks chime in and laugh, but as soon as Paulina exits, the other girls rush to Nana’s side to comfort her.

Right away, you can definitely see the parallels between this story and Mean Girls. Paulina asserts her dominance as the ringleader, surrounding herself with loyal Gretchens and Karens and putting down innocent, vulnerable Nana. She continues to torment Nana throughout the story by calling her a “cow” and threatening to rat her out for always having a supply of food. Paulina also makes it clear that she is the obvious choice to win the Ms. Ghana pageant, and none of the girls should stand in her way. Paulina will not be intimidated.

That is, until a new student enters. Meet Ericka, the Cady Heron of this story. Ericka is also Ghanian. However, she has lived most of her life in the United States, and the girls at Aburi are absolutely fascinated by her. They want to hear everything about her life in the U.S.: what the people are like, how she got her hair to be so long, what kind of makeup she uses. When Ericka tells the Aburi girls she has a poster signed by Bobby Brown, they lose their minds in total teenage-girl fashion. Paulina also fumes when she learns the pageant recruiter has her sights set on Ericka over her. Motivated by money and power, the recruiter thinks Ericka and her lighter skin will have a better chance on the world stage than Paulina and her deep complexion.

Tensions rise and fall as the girls prepare for the pageant. When it comes time to compete in front of the recruiter, all hell breaks loose. This is when the Burn Book pages are discovered and everyone breaks into jungle madness, as Cady would say. Secrets are revealed, gut-wrenchingly foul language is used, and punches are thrown.

I cannot divulge any further details without spoiling the plot. No, I am not going to tell you who threw the punches or who won the pageant. But what I can tell you is that this is an important, worthwhile play to see. The light-hearted, comedic moments are thoughtfully blended with the somber, serious ones. I laughed out loud when the girls repeatedly said “Calvin Kleen” instead of “Calvin Klein” and sang horribly out of tune for the pageant. But when I saw some girls question their beauty because of their skin tone, when I saw Nana being bullied for being chubby, when I heard them call each other the most horrible names, my heart ached.

Stepping aside from the actual content of the play, I thought the Pittsburgh Public Theater (PPT) brought School Girls to life in a deliberate way that yielded outstanding results. First off, they selected great artistic talent to tell the story. The play is directed by Shariffa Ali, a Kenyan-born director who boasts an impressive resume between being faculty at Princeton University and directing an upcoming world premiere at the Oregon Shakespeare Festival. Each of the actors in the eight-character ensemble are female and African-American, one of whom is Ghanaian-American, all of whom played their characters wonderfully.

Not only was the acting and directing on point, but the set design was incredibly realistic as well. Every detail from books on the shelves to cafeteria tables convinced me it was plucked from a high school. The costumes accurately reflected the time period and were beautifully crafted. I liked the traditional African clothing worn by the headmistress and the coordination of the girls’ school uniforms. I was especially impressed by the detail of Paulina’s pink pageant gown — I’m sure those poofy, ‘80s-style sleeves were not easy to make.

Overall, the execution of the play by PPT was top-notch. I applaud them for their commitment to accurate representation in their storytelling in all aspects, from the cast to the set to the costumes. No worries if you have not seen School Girls yet; it runs through Dec. 7 at PPT’s home, the O’Reilly Theater, on Penn Avenue in downtown Pittsburgh.
Last Saturday, seven dance teams from across the country came to Pittsburgh in the celebration of bhangra dance, music, and culture in an annual contest named Bhangra in the Burgh. The sold-out audience gathered to support their favorite teams and offer moral support, as well as celebrate South Asian culture in the largest student-run event in Pittsburgh.

As the staff hustled to put the finishing touches before doors opened, I had the pleasure of speaking with co-director Madhuri Raman about her experience being involved in Bhangra in the Burgh. “I started freshman year, I was always a member of the op-staff. I loved the music, I loved the dancing, I really got to meet people and learn about how it all works.”

This year Bhangra in the Burgh decided to donate a large part of their proceeds towards the Greater Community Pittsburgh Food Bank, a nonprofit organization that helps people in need and works to eliminate hunger in the Pittsburgh community. “Every dollar earned translates to five meals, it’s really exciting”, Raman said.

The night began with the emcees getting the crowd excited with a few jokes (“What did the buffalo say when his son left for college? Bye-son.”) and they certainly had no trouble keeping the audience excited for the rest of the night.

Also, I’m starting to think that bhangra music is just energizing in nature, but maybe that’s just me. The Cornell team near my seat couldn’t keep their shoulders down when a bhangra mashup of “Taki Taki” by DJ Snake began to play.

Throughout the show, there were several wonderful and outstanding performances including special appearances from CMU Deewane, Carnegie Mellon’s all-male South-Asian acapella team; Pitt Mastane, the Bollywood-fusion dance team of the University of Pittsburgh; and the local Nandaik Dance Studio, a studio that teaches and celebrates dances from all over India.

All in all, it was a great evening and a show not to miss. Bhangra in the Burgh should definitely be on every Pittsburgh college student’s bucket list.
When she was young, Madeline Miller’s mother would read her passages from *The Odyssey*, and she quickly fell in love with Greek mythology and the classical works of Homer. Madeline Miller’s books, *The Song of Achilles* and *Circe*, are retellings of ancient mythology as well as acclaimed New York Times bestselling novels.

Miller was one of the visiting authors for the Pittsburgh Arts & Lectures series, which has been bringing acclaimed authors to Pittsburgh to discuss their literary background and novels. Miller’s visit was a rare opportunity to learn more about the celebrated author who transformed the modern perception of classical texts, broadening the literary horizon for many who have never read Homer.

During her talk, Miller discussed her motivation for writing *The Song of Achilles* and *Circe*. Both novels tell the story of an underdog and breathe life into otherwise one-dimensional side characters that are often forgotten. Regarding the writing of *Circe*, Miller felt that the original story, *The Odyssey*, constricted a powerful female character and portrayed her as being bested by the male hero, with the unrecognized truth lying under the surface.

Miller asked the audience to consider how often the word “witch” is still used to describe women who wield power that society cannot control. As a result, Miller said that *Circe* is often demonized in the media as a woman who is scorned by love and is vengeful towards men. Thus, it was particularly important that Miller took on a feminist lens when writing Circe’s character because she is a powerful female icon that forged her own path in the world, rather than being defined by society and other men.

Circe is most famous for turning men into pigs, and Miller wanted the reader to understand the reasons for her actions. She stated that “it is a pretty extreme thing to do, and it is treated in later literature as, ‘Well, you know women, that is what they will do to you.’” By giving Circe a life beyond *The Odyssey*, giving context to her life before and after Odysseus, Circe becomes a multi-dimensional character who has her “whole host of associations.”

Told from the perspective of Odysseus, *The Odyssey* took on a very male-centric perspective where powerful females like Circe and Calypso were always subjugated under male power. Miller hoped to subvert this impression and revitalize Circe, as she wanted to “put Circe at the center of the epic, giving her the mistakes, the passions, the victories that the male heroes had by right.” Thus, including the other aspects of her life that did not include Odysseus was a crucial aspect of Miller’s story. Circe is not only a powerful witch, but also the daughter of Helios, the aunt of the Minotaur and Medea, and much more. Each of these stories that Miller found was weaved into a beautiful story of Circe’s life journey of “trying to find her way in the world and find her people in the world.”

When asked about her writing process, Miller stated that, as a classist herself, she used Homer’s original text, as well as other translations and Greek texts for reference. In particular, Emily Wilson’s translation of *The Odyssey* played a crucial role in her own development of Circe. Traditional translations of *The Odyssey* are often still male-centric, but Wilson stayed true to Homer’s text while also offering a fair place for the women in the story. Miller mentioned that while she does do some preliminary research, she often goes back to her sources to find the “shiny pieces” that stick out to her and incorporate that in her story. She did extensive research on material culture, such as the daggers, loom, and clothes referenced in the book. Every single herb that Circe uses has been referenced at some point in traditional Greek texts.

Miller’s insightful talk answered many questions that her readers, including me, had about the story and her own motivation for writing the story. Listening to an author explain her own work is always an invaluable opportunity. The Pittsburgh Arts & Lectures series is still ongoing, so don’t miss out on great opportunities to listen to more visiting authors.
A dazzling spectacle to witness, Or, a colorful play directed by Kim Weild, is hilarious, heartwarming, and inspiring all at once. The cast members Dylan T. Jackson, Katie Sacks, and Georgia Mendes did a truly fabulous job of immersing themselves into their characters. In particular, Jackson and Sacks took on the challenge of playing multiple characters throughout the play, their flawless costume changes and transitions into character almost one after the other responding with a resounding “challenge accepted.” Their penetrating performance absorbed the audience into the time period as they followed Mendes’s character, Aphra, an aspiring 17th-century playwright and ex-spy for the King. Just released from debtor’s prison, she seeks to gain recognition in the theater as a woman. The play was carried by the passion of these three actors, their hearts on their sleeves and the enthusiasm in their voices enchanting. I, for one, left the theater practically baptized in the unapologetic energy that these strong characters bestowed upon the room, and had to remind myself that I am, indeed, not a Reformation playwright on the verge of a theatrical breakthrough (although that doesn’t sound too bad to me).

Wonderfully executed, Jackson, Sacks, and Mendes displayed true and raw talent. Having the opportunity to watch them display such brilliance was a thrill that brought a script of written words to life and the audience along for the ride.

As Carnegie Mellon students in the graduating class of 2020, the School of Drama allows them the opportunity to present their work in New York and Los Angeles at showcase presentations in these areas. As described on the Carnegie Mellon School of Drama webpage, these showcase presentations are designed to give graduating students across all disciplines the chance to meet “leading arts and entertainment professionals,” launching “new graduates into professional work within their fields.” However, to get there, they need funding.

Much like Or, embraces the emergence of women into the theatrical world, so should we embrace the emergence of these skilled actors into an experience that holds immense opportunities. Take a quick look at their GoFundMe page to donate, support, and help this remarkable graduating class of exceptional actors showcase their God-given talents in New York and Los Angeles. Or, you might regret it.
Mark Fischbach, known online as Markiplier, began his “A Heist with Markiplier” special on Nov. 6. Hardcore subscribers could purchase a $4.99 monthly subscription and help navigate the course of the livestream by “voting on which way they wanted to go with emotes,” or emoticons in the live chat: “one red paddle, and one green paddle.” What should have been an interactive experience for users and the YouTuber went haywire when the site banned hundreds of accounts that “spammed” the emotes. An hour and a half into the livestream, Fischbach and his moderators caught onto this trend, but the damage had been done by the time the viewers were warned.

On Nov. 8, Fischbach addressed the problem in his video “YouTube has a huge problem...” and expressed his frustration with the platform.

The termination of accounts would be infuriating enough on its own. However, many people whose accounts were restricted or even terminated had their appeals denied.

People’s subscriptions that they paid money for disappeared. People’s content vanished. Their engagement with the platform, gone.

The problem runs even deeper than people’s YouTube accounts being terminated. Not only were people’s YouTube accounts being terminated; their entire Google accounts were as well.

Markiplier said in a video, “What are they going to explain to their boss: ‘Oh, sorry, I can’t get into my Google account; I was at a Markiplier livestream’?”

The following Monday, Fischbach uploaded “YouTube’s Big Problem --- UPDATE” and gave his viewers an update on the situation. He thanked the YouTube team for being cooperative and even praised Susanne Daniels, the Head of Content at YouTube, for showing genuine concern.

“There are a lot of people at YouTube who genuinely care about the platform,” said Fischbach, Daniels being one of them. This leads to the question: what is going on with YouTube if they’re not run by money-hungry corporate drones?

In this case, the incident was triggered by an anti-spam measure running amok. A software engineer for YouTube took to Reddit to give a brief rundown of the situation. In this post, the user highlights one of YouTube’s significant shortcomings: it is out of touch with its user base.

“The appeals should not have been denied,” said the post. “The problem is that... for someone not familiar with the social context, it absolutely does look like (real) spam.” This, in combination with the extensive size of the platform, triggered the incident.

YouTube is no stranger to accusations of not understanding its consumers. In 2017, many creators found themselves becoming victims of the “Adpocalypse” where controversial content and entire channels were becoming demonetized. In a statement, the platform cited using “machine learning to determine if a video meets our advertiser-friendly guidelines” and publicly offered to send appeals to human reviewers should the creators feel that their content is mistakenly flagged.

However, YouTube failed to give every appeal the attention that the creators deserved, only having appeals manually approved should the videos have at least 1,000 views and come from channels with at least 10,000 subscribers. Even if the appeal passed successfully and the video is re-monetized, the video might have passed peak viewership and thus missed the opportunity to garner revenue at the right time.

Demonetization continues to be a pressing issue for creators, especially those who rely on the platform for their livelihoods. The peak of Adpocalypse may be in the past, but YouTube’s algorithms for choosing what content to demonetize are still flawed. The platform has expanded to a scale that the company has failed to keep up with, and the lack of understanding of its users further digs its grave.

YouTube was probably not created with the intention of becoming the pinnacle of content creating that it is today. With its expansive growth and large user base, it’s understandable that there will be hiccups. However, YouTube needs to prioritize getting in touch with its user base, especially if it wants to stay relevant.
When I saw *Waitress* on Broadway, I was pleasantly surprised by how warm and fun the show was in comparison to the weather outside. The theatre itself was filled with the sight and smell of pies, along with a feeling of community — truly a lovely experience.

However, after over three-and-a-half years on Broadway, *Waitress*’s run is drawing to a close. With the closing date set to be Jan. 5, 2020, there are less than 50 days left before its last performance.

Carnegie Mellon University alum Drew Gehling will be closing out the show as Dr. Pomatter, the show’s male lead. Gehling graduated from Carnegie Mellon University’s drama program back in 2005 and was the first cast in the role of Dr. Pomatter in American Repertory Theater’s debut production of *Waitress*. Though it was a limited engagement, the show became sold out. This popularity facilitated the transition to Broadway’s Brooks Atkinson Theatre, where Gehling became part of *Waitress*’s original Broadway cast.

Although in hindsight there’s no doubt that *Waitress* has been a phenomenal success for all those involved, this certainly was not always present. “We never really knew that this was going to be a hit,” Gehling said. “When you start a new show, you never really have any kind of idea as to what its future might be. The majority of shows on Broadway do not recoup their investment or are a limited run, or just don’t find their audience in time.” In a spectacular turn of events, *Waitress* soared in popularity, managing to recoup its $12 million capitalization cost in under 10 months. “We happened to be in a show that just somehow captured the heart of the public at just the right time,” said Gehling. “We very quickly realized that we had something special on our hands, which,” he acknowledged, “was wild considering we opened the same year as Hamilton… So we got to just have the pleasure of enjoying the ride as it came.”

Drew Gehling eventually left the production, returning a couple of times throughout the three-and-a-half-year run to revisit his original character. On Oct. 30 of this year, Gehling made a final return to close the show as Dr. Pomatter. “Coming back, it’s really wonderful,” he reflected. “It’s a lot like coming home. Knowing there’s a specific end date is really, really comforting because it just allows us to fondly revisit the characters and the story that we created under no object about it running any longer than past January. So when it’s done, it’s done, and then we’ll have gotten to start it and finish it — That’s a unique honor.”

When asked to describe the show in a single word, Gehling, without hesitation, replied, “love.” He explained, “You gain a certain sense of community with a group of people that you go through something very, very intense with. It’s hard to pin down, but it does create a sense of instant family, where you are able to share in each others’ successes and cry with each other when failures occur. That that doesn’t happen in a lot of other professions. So for *Waitress*, specifically? It’s love.”

Overall, according to Gehling, “It has been an incredible ride, because we got to do some really, really, really wonderful and exciting things, right when the show opened. And then realizing that the show was going to be a success, you suddenly start to settle into the long haul, and then you have the experience of recording the cast album, and then listening to the cast album for the first time with the cast before it gets released, and then the cast album gets nominated for a Grammy Award, and the new guys get to share in the excitement, and the glory. And there’s honestly a strangeness in watching a national touring company rehearse and get ready to present to the rest of the country the show that you essentially created. That’s really pretty crazy. So it’s been an incredibly rewarding experience, almost without fail, and it will always hold a special place in my heart for that reason.”

Although *Waitress* may soon be closing on Broadway mainstage, it has inspired numerous productions all around the world, ranging from the current U.S. National Tour to the West End production in London and the upcoming Australian and Dutch productions (the latter of which will star Willemijn Verkaik as Jenna). An extraordinary slice of theatre, *Waitress* is a show that everyone should see while the opportunity is still there.
## horoscopes

The signs as famous novelists

<table>
<thead>
<tr>
<th>Sign</th>
<th>Date Range</th>
<th>Author</th>
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<tbody>
<tr>
<td>Aries</td>
<td>March 21 – April 19</td>
<td><em>Maya Angelou</em></td>
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<tr>
<td>Taurus</td>
<td>April 20 – May 20</td>
<td><em>Harper Lee</em></td>
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<td>Gemini</td>
<td>May 21 – June 20</td>
<td><em>Arthur Conan Doyle</em></td>
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<td>Cancer</td>
<td>June 21 – July 22</td>
<td><em>George Orwell</em></td>
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<td>Leo</td>
<td>July 23 – Aug. 22</td>
<td><em>H.P. Lovecraft</em></td>
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<td>Virgo</td>
<td>Aug. 23 – Sept. 22</td>
<td><em>Agatha Christie</em></td>
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<td>Libra</td>
<td>Sept. 23 – Oct. 22</td>
<td><em>Anne Rice</em></td>
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<td>Scorpio</td>
<td>Oct. 23 – Nov. 21</td>
<td><em>Kurt Vonnegut</em></td>
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<td>Sagittarius</td>
<td>Nov. 22 – Dec. 21</td>
<td><em>Emily Dickinson</em></td>
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<td>Capricorn</td>
<td>Dec. 22 – Jan. 19</td>
<td><em>Edgar Allan Poe</em></td>
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<td>Aquarius</td>
<td>Jan. 20 – Feb. 18</td>
<td><em>Virginia Woolf</em></td>
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<tr>
<td>Pisces</td>
<td>Feb. 19 – March 20</td>
<td><em>Victor Hugo</em></td>
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Caffeinated
by Meg Adams

CAFFEINATED
READY FOR A
BEAUTIFUL AND
PRODUCTIVE DAY!

OVER-CAFFEINATED

I CAN'T MOVE

https://artbymoga.com
Sights of CMU

Across
02. CMU building: Pringle
06. CMU building: Giant Eagle
10. Computer key
11. Evening party
12. Sans-serif font
14. Move from low to high
15. CMU Building: helix
18. Earth prefix
19. Vends
20. Cuban prison
22. River deposit
24. Make tea
26. Mass surveillance
27. CMU grad student org.
30. Opposite of chaos
31. Listen in Spanish
32. “Elastic Heart” singer
34. Clove crusher
39. Chinese pork dish
40. Med student exam
41. CMU building: atrium
43. Neptune’s realm
44. Third rock from the sun
46. Brit. money
47. Smidgen

Down
01. Stinging insect
02. House Baratheon symbol
03. Gold measurement
04. “This won’t hurt ____”
05. High voice
06. Evaporates
07. Church sections
08. Russian citadel
09. Un-fire
11. ___ Lanka
13. Zeus’ shield
16. CMU building: smoke-stack
17. “___ Well that Ends Well”
21. Psychological complex
23. Enthusiastic
25. Odd shaped fruit
28. Famous twins
29. Cupid’s weapon
33. Usher
35. Fertile soil
36. Small island
37. Actress Stone
38. ____ Claus
42. Roadside bomb
45. Good cholesterol
ongoing

Fast Fest (Row House Cinema) 
ongoing until 11.21.19

Or, (Purnell Center for the Arts)
ongoing until 11.23.19

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.

AB Presents: Self-Care Night (Connan Room) 
11.19.19 7 - 9 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

Soulstylz Dance Showcase 2019: Transcend (Studio Theater) 
11.24.19 7 p.m.

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

week of 12.02.19 - 12.08.19

TEDxPittsburghWomen 2019: Bold + Brilliant (Roxian Theatre) 
12.5.19 6 - 9:30 p.m.

The Joy of Cookies Tour (Lawrenceville) 
12.6.19 - 12.8.19

Steel City Con (Monroeville Convention Center) 
12.6.19 - 12.8.19

Handmade Arcade 2019 (David L. Lawrence Convention Center) 
12.7.19 11 a.m. - 7 p.m.

Penguins on Parade (Pittsburgh Zoo & PPG Aquarium) 
12.7.19 - 1.26.20 11 - 11:15 a.m. (weekends only)

classified

Make money over the holidays! Staff I Made It! Market artisan booths at Lumaze Pittsburgh. Email hello@imadeitmarket.com for more info.
TSA Culture Night: Awaken

photos by Melissa Yang | Junior Photographer