tech.mit.edu

Volume 136, Number 8



WEATHER, p. 2 FRI: 52°F | 25°F Chance of rain SAT: 45°F | 25°F

Thursday, March 17, 2016



A quadcopter-themed hack appeared around campus on March 14 in celebration of the release of Regular Action admission decisions. This drone carries one of MIT Admissions's famous "tubes" during the early

# MIT admits 1,485 to class of 2020 for an admit rate of 7.8 percent

Admission rate resumes trend of decrease after a small increase last year, a class size of 1,120 is admissions goal

By Divya Gopinath STAFF WRITER

MIT offered admission to 1,485 out of 19,020 applicants for the class of 2020 for an admissions rate of 7.8 percent. The rate decreased from last year's 8.0 percent, and has been steadily declining since 2003 with the exception of last year when it went up by 0.3 percentage points.

The decisions were released on Pi Day (March 14) at Tau time (6:28 p.m.), as is MIT tradition.

The admissions office hopes that 1,120 of the accepted students will choose to attend MIT. This target size

is consistent with recent class sizes, Dean of Admissions Stu Schmill '86 wrote in an email to The Tech.

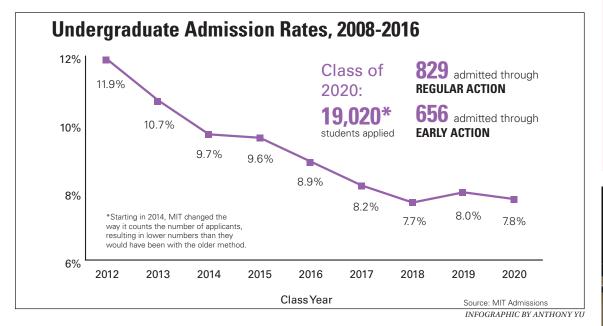
The number of applications rose this year, fully recovering from a decrease during the 2019 application

Of the 1,485 students admitted to the class of 2020, 656 were early action admits, The Tech reported last fall. The early-admission rate dropped to around 8.4 percent, from 9.6 percent last year, which may have been caused by an administrative policy change: international students were allowed to apply during the early action round for the first

A total of 437 students were waitlisted for the 2015-2016 admissions season. "It is hard to predict how many students will be admitted from the waitlist," Schmill wrote in an email to The Tech. "In the last five years, we have admitted as few as zero and as many as 65." Last year, 55 of the 575 students on the waitlist were admitted, which was a record high, according to MIT Admissions.

The demographics of the admitted class are largely consistent with last year. Women make up 49

Admissions, Page 14



# **IN SHORT**

Choose to Reuse is today, March 17. Stop by the first floor of the Stata Center. Drop-off starts at 8 a.m. and choosing commences at 11 a.m.

Elections for UA president and vice president, as well as class council elections, will be open until Sunday. Cast your ballot at vote. Random Acts of Kindness Week starts the week of March 28.

Send news and tips to news@tech.

# Liu, Gomez discuss campaign themes

# Keeping the UA transparent and making it more welcoming are key

By Emma Bingham

With elections for Undergraduate Association (UA) president and vice president ongoing, The Tech sat down with candidates Sophia Liu '17 and Daysi N. Gomez '18 to talk about their experience in student government, the challenges they've faced, the issues they think are most important, and their plans for the future of the UA. Liu currently serves as vice president of the UA. The pair is running unopposed.

The Tech: Why do you think

you are the only ones running? Sophia Liu: People were asking if I was running, and there was an assumption that people did not want to run if I was running. It's a mix of that and a mix of, probably, apathy. Also, I think when you do a really good job, not as many people will want to run to change something. So I think a combination of those — apathy, trust in whoever is running, and just not wanting to put up a campaign.

The Tech: What have you learned as UA vice president and as class council vice president that you will bring with you to [the presidency and vice presidency]?

Elections, Page 13

# Faculty votes to consider new mathematical economics major

MIT faculty voted to consider a new Mathematical Economics major, designated as 14-2, Wednesday. They will vote to approve the major in April.

The Department of Economics will administer the new major, which will complement its existing course 14 offering. Unlike the current economics major, 14-2 trades off several economics subjects for some

in math, requiring students to take several course 18 electives including Real Analysis.

In his presentation to the faculty, Professor David Autor, associate department head of the economics department, stated, "Our rationales for posing this major are: one, offer a streamlined path for stu-

Economics, Page 12

# Legal clinics have served over 75 students since opening

The Entrepreneurship and Intellectual Property law clinic, one of two legal clinics announced last September, has served "over 75 MIT students," Chancellor Cynthia Barnhart PhD '88 said.

The other clinic, which will focus on technology and cyberlaw, was appointed a director Tuesday: Andy Sellars, an attorney at Harvard University's Berkman Center, will fill that role.

Plans for the clinics were formed after the founders of Tidbit, an MIT undergraduate's startup, were subpoenaed by New Jersey's attorney general in 2014. This highlighted a need for legal resources for students.

The Technology and Cyberlaw Clinic will focus on cyberlaw issues like Tidbit's. The Entrepre-

Clinics, Page 12



Members of Roadkill Buffet, MIT's student improv group, at their 'Gritty Reboot' show.

# **MUCH ADO ABOUT** NOTHING

High praise for modern rendition of Shakespeare's play. ARTS,

# THE MAN BEHIND NOBBY

An out of character interview with Sacha Baron Cohen. ARTS, p. 9

# **PORTRAITS OF RESILIENCE**

An alum's powerful story. CAMPUS LIFE, p. 11



# **EXCESS FREE TIME?**

A part-time job can provide important life lessons. CAMPUS LIFE, p. 10

# **OPINION TAKES ON TRUMP**

One writer's perspective on politics.

OPINION, p. 4

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2 THE TECH THURSDAY, MARCH 17, 2016

# **WEATHER**

# Two low pressure systems will lead to chilly weekend weather

By Colin Thackray METEOROLOGIST

Two low pressure systems will be passing through the area between today and the beginning of next week, bringing some cold air and a couple of chances for precipitation over the weekend. The first system is moving eastward from its current position over the Great Lakes and is likely to arrive on Friday, bringing a chance for rain on Friday afternoon and evening, and temperatures below freezing overnight.

The second system is originating over the Gulf of Mexico and will be passing by us off the coast on Sunday night. This will pull down some colder air from the north again, and may cause rain and some light snow. This set up will mean daily high temperatures in the 40s or low 50s (°F) until the middle of next week and overnight temperatures dipping a few degrees below

While cold, Saturday and Sunday before the second system arrives should have clear skies.

## **Extended Forecast**

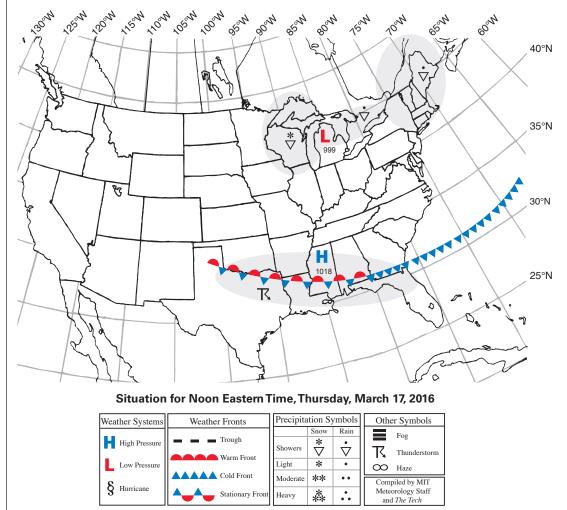
Today: High of 65°F, winds SW 5-10 mph, partly cloudy.

Tonight: Low of 40°F, winds SW 10-15 mph, cloudy. Tomorrow: High of 52°F, winds SW 15-20 mph, switching to NW in

the afternoon, chance of rain, overnight low of 25°F. Saturday: High of 45°F, winds NW 10-15 mph, clear, overnight low

of 25°F.

Sunday: High of 45°F, winds NW 5-10 mph, changing to E in the afternoon, chance of snow overnight, overnight low of 32°F.





# Are you a tetris ninja?

Use your powers for good!

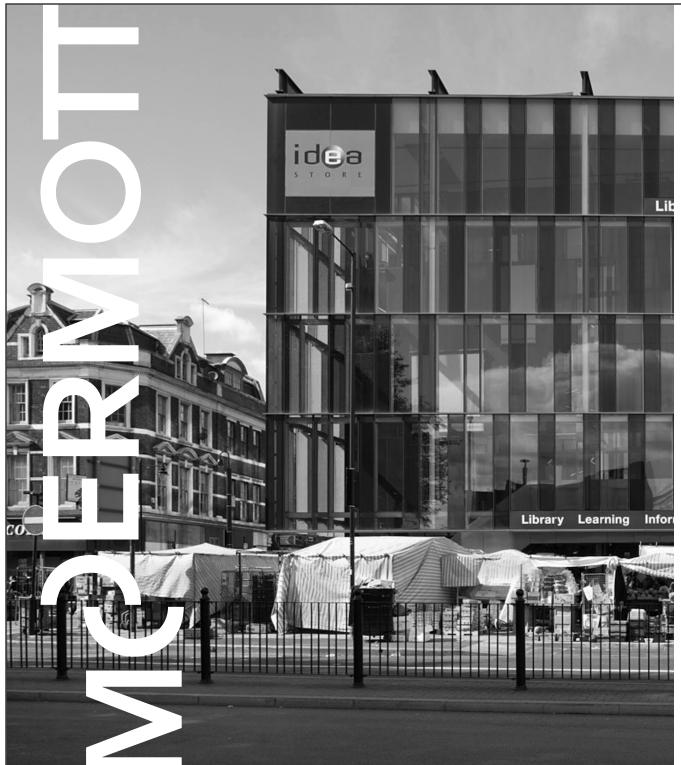
...by joining the production department at The Tech!

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Thursday, March 17, 2016

The Tech 3



Plif

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IN THE ARTS AT MIT
2016 RECIPIENT

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# The Republican Party created Donald Trump

# The GOP establishment's tactics have backfired

**By Daniel Perry** 

The political developments in the Republican Party this election cycle have defied even radical projections. A bombastic real-estate mogul has dominated the primary contest by tapping into a deep disillusionment among the Republican primary electorate that few political analysts fully understood. Mr. Trump has thrived by scathingly criticizing his rivals and offering vague and facile solutions to the portion of America that has felt disenfranchised by social and political change in this country.

It was quite clear from the beginning of his campaign that Mr. Trump cares little for civil discussion of the issues. In his campaign announcement speech, he disparaged Mexican immigrants as criminals despite the fact that they are statistically no more prone to commit crimes than the general population. He has questioned the efficacy of vaccines and, most famously, asserted that he could force Mexico to build and fund a wall along its U.S. border. Political analysts, mainstream news media organizations, and a substantial number of political figures both inside and outside the Republican Party have denounced these assertions as incorrect. However, Trump's momentum has not wavered.

There are several major drivers of support for the Trump campaign. One is general intolerance. Surveys have shown Trump supporters are much more likely to support policies against Muslims, LGBTQ individuals, racial minorities, and women. Another is opposition to globalization, with many bluecollar workers facing employment pressures in the modern economy. These workers form an important segment of Trump's base, and with stagnating wages and high unemployment, it is no wonder that they are

attracted to a candidate who boasts that he will be "the greatest jobs president that God ever created." But while it is clear that Mr. Trump is skilled at exploiting these issues, one may wonder why he has been able to build a viable campaign when previous candidates with broadly similar messages, such as Herman Cain or Rick Santorum, had unsuccessful presidential bids.

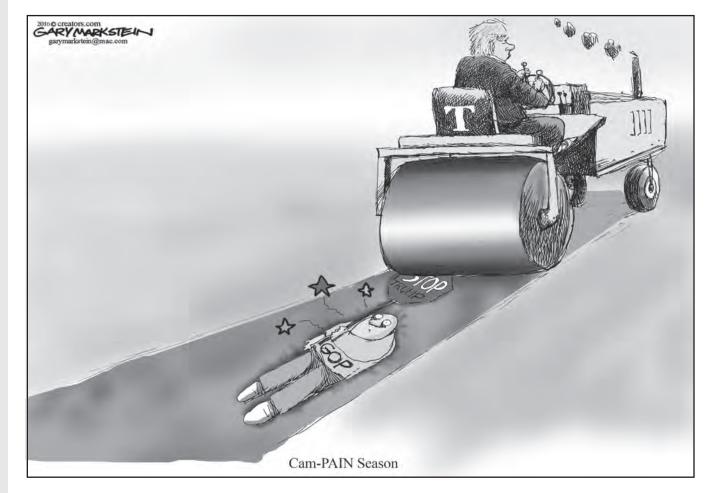
The answer is that Trump presents a different style. He scorns the type of principled discourse that used to form the bedrock of the party and has instead presented a new tone founded on baseless claims and ad hominem attacks. In response to his rise, many Republican politicians have pleaded with the electorate to reject Trump and embrace the "Republican values" that once supported the party. However, these entreaties miss a fundamental point: that the Republican Party's abandonment of its own values facilitated the rise of Trump to begin with

Although true partisan civility has been in decline in the Republican Party since, at latest, the Clinton Administration, the most precipitous decline has occurred since the 2008 election of Barack Obama, Republican leaders such as congressional representative Steve King of Iowa have questioned President Obama's place of birth and his religion. Other leaders doubted his patriotism. Rudolph Giuliani, the former mayor of New York City, stated, "I do not believe that the president loves America." Even when discussing policy, Republican Party leaders have digressed into personal attacks on the president. For example, in response to an executive order by Obama on gun control, the speaker of the house, Paul Ryan, stated that Obama's real objective was to offer "distractions from his failed record."

This is how the Republicans established

their primary mode of interparty political discourse. The Republican Party used the anger and discontent of the Republican electorate to galvanize opposition to the president. However, implicit in these increasingly vitriolic assaults on President Obama and the Democratic Party was a dichotomy: although civil discourse had been abandoned in interparty conflict, the establishment still wanted to maintain civility in intraparty interactions. However, Republican voters could not maintain the cognitive dissonance. When the Republican primary electorate began to feel disenchanted with the state of the party, and the party's inability to defeat a number of President Obama's major policy initiatives, they turned their anger on the Republican Party itself. They responded in exactly the way the Republican Party had conditioned them to respond to the Democrats. This led to the rise of Trump, who offers harsh unfounded criticism of the Republican establishment in the same style as the Republican's criticism of the Democrats. Trump's strategy did not "deviate from the party," but it actually emulated its own techniques.

In a perfect example of contrapasso, the Republican strategy of baseless attacks backfired. Trump's strategy has spread and now even formerly well-mannered Republican politicians, such as Marco Rubio, have been reduced to ridiculing Trump's "hands." The few remaining civilized and principled conservatives, such as presidential candidate John Kasich, are now finding it difficult to convey their message to voters. The party that claims the legacy of Abraham Lincoln, arguably the most eloquent man ever to hold the nation's highest office, is now finding the voices of the heirs to that legacy drowned out by the unintelligible yelling of their peers.



# **OPINION POLICY**

**Editorials** are the official opinion of *The Tech*. They are written by the Editorial Board, which consists of Chairman Colleen Madlinger, Editor in Chief Katherine Nazemi, Managing Editor Vivian Hu, Executive Editor William Navarre, and Opinion Editor Claire Lazar.

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# **Tchaikovsky**

Solution, page 14

6					5	3	9	
	9			6		5	8	
			9					2
	1					8	4	3
	4						5	
8	7	3					1	
<b>8 7</b>					4			
	2	5		3			7	
	3	9	7					5

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

# Chopin

Solution, page 14

14+			48×		
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12×	40×				_
	14+				5

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

# **Brahms**

Solution, page 14

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

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

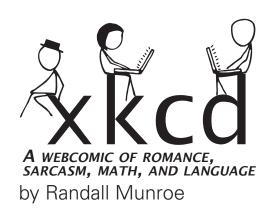
# Mozart

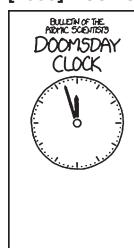
Solution, page 14

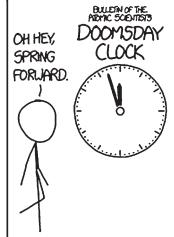
12×		60×			
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	20×	2×	<b></b>		
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12×		11+		17+	
		5	<del>-</del>	1	1

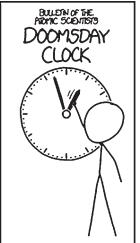
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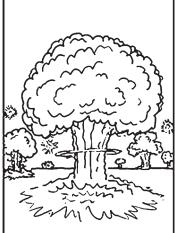
# [1655] Doomsday Clock











room clouds keep appearing and then retracting once a second.

After a power outage at the Bulletin of the Atomic Scientists, the new Digital Doomsday Clock is flashing 00:00 and mush-

# FUNFUNFUNFUNFUNFU

# **Beethoven**

Solution, page 12

105×	1 1 1 1	63×	25+		 	108×	 	 
	 		3	<b>†</b>	<del> </del>	96×	1	<del>-</del>
24+	 			40×	8+	<u> </u>	<del> </del>	- 1-
192×	<del> </del>	5	1	<b>-</b>	26+		 	<b>-</b>
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	17+		<del> </del>	4-		<del>-</del>	105×	
2	<del> </del>	35+			216×		<del> </del>	- 6×
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Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1-6. Follow the mathematical operations for each box.

# Bridle Path by Billie Truitt

Solution, page 12

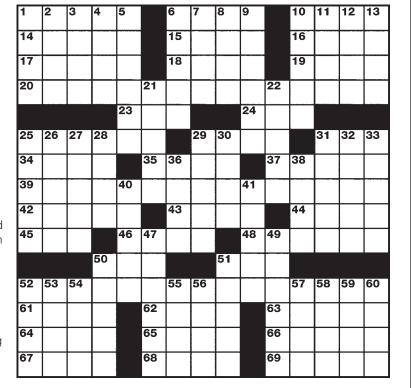
# **ACROSS**

- 6 Lower leg
- 10 Any harvested product
- 14 Chicken for roasting
- 15 Mona
- 16 Mystical glow
- 17 On one's toes 18 Years and years
- 19 End of a waiting line
- 20 At work again
- 23 Fish eggs
- 24 Commercials, for instance
- 25 Window-shade holder
- 29 Tater 31 High-tech "fingerprint"
- 34 Fencing sword
- 35 Reveal a secret
- 37 Mermaid's home
- 39 "Hold on, I'm almost ready'
- 42 St. Patrick's Day celebrants
- 43 Quiche ingredients
- 44 Not prerecorded 45 Courtroom prosecutors: Abbr.

- 46 Crimson and scarlet
- served 50 That woman
- 51 Cat's coat
- 52 Removed all constraints
- 61 Untruthful person 62 Center of an apple
- 63 Acknowledge silently
- 64 Pals in Paris 65 Leisurely run
- 66 From China or India
- 67 Feeling achy
- 68 Droops 69 Brief argument
- **DOWN**
- 1 Sign of healing
- 2 Song syllables
- 3 Oil cartel
- 4 Sausage meat 5 All-inclusive
- 6 List of candidates
- 7 Way up in the sky 8 "Now it makes sense"
- 9 Bahamas capital
- 10 Jacks and kings

- 11 Regretted

- 13 Whittle down
- 21 Up, on a map 22 Extra-cost item
- 25 Make a new
- proposal 26 Musical drama
- 27 \_\_ and Clark
- Expedition 28 Hawaiian wreaths
- 29 Trudges along
- 30 Electrical cord's end 31 Account subtraction
- 32 Too trusting
- 33 Started a poker pot 36 Looked at
- 38 Reach by phone
- 40 Flung
- 41 Magazine edition
- 47 Builds, as a building
- 49 Sports venues 50 Carousel mount
- 51 Worries 52 "That's a shame"
- 53 VIP's vehicle
- 54 Animal den



- 55 "Explorer" of kids' TV
- 56 "Ribbit!" croaker
- 57 Ascended
- 58 Prepare for publication 59 "Let's just leave \_\_ that"
- 60 Taboo action

THE TECH 7 THURSDAY, MARCH 17, 2016

# **CONCERT REVIEW**

# Julia Holter's exquisite live performance

The experimental L.A.-based musician visits Boston following the release of her latest album Have You in My Wilderness

**Julia Holter** 

**Opening Act: Circuit des Yeux North American tour** March 6, 2016

**Great Scott, Allston, MA** 

By Denis Bozic STAFF WRITER

After the captivating live rendition of "Goddess Eyes I," Julia Holter smiled to the audience and remarked that the only thing she could see that night in the background of Allston's dimly-lit Great Scott was the live stream of former U.S. Secretary of State Hillary Clinton and Senator Bernie Sanders' Democratic presidential debate on TV. The audience immediately burst into laughter.

As the debate was taking place, Holter and her band mesmerized Boston with their celestial and enchanting music as part of Holter's North American tour with Haley Fohr, otherwise known as Circuit des Yeux. With a diverse setlist showcasing songs from both her latest and earliest records, and an amusing band of talented musicians, Holter's concert was nothing short of excellent.

Haley Fohr, the main pillar of the eerily charming music act Circuit des Yeux, opened the show in the densely crowded and intimate Great Scott. Those who have been following Fohr's career will know that she is not a newcomer to the music scene, but those who are hearing the name Circuit des Yeux for the first time will likely find the singer-songwriter's music unexpectedly haunting and, at the same time, undoubtedly riveting. With her slender physique and long hair that covered her face throughout most of the show, Fohr at first might seem like a timid performer, but her resonating baritone voice and ecstatic blend of goth, folk, and rock music will leave any audience member in awe.

The stark contrast between Fohr's and Holter's live music and appearances was one of the most striking and wellemployed aspects of the show. Whereas Holter's live music and performance are dominated by a sense of transcendental peacefulness and childlike playfulness, Fohr's music and stage persona can easily evoke feelings of fear and even horror, which might make Circuit des Yeux seem like an unnatural choice of an opener. This juxtaposition, however, served as a wonderful segue when Holter and her band joined Fohr on stage to collectively perform a cover. In those few minutes, Holter's serene and Fohr's tempestuous vocals provided an unlikely but successful auditory synergy that completely justified the disparity between the opening and main act.

After a few minutes of setup and stage readjustment, Holter and her band — consisting of Dina Maccabee (viola, vocals), Devin Hoff (bass), and Corey Fogel (drums, vocals) took over and opened the setlist with "Silhouette" from her latest record. Smoothly transitioning from Have You in My Wilderness and Loud City Song to Holter's older albums Tragedy and Ekstasis, the quartet delivered a laid-back but nonetheless astonishing performance. The intimate setting of Great Scott, where murmur and vocal cues between Holter and the band members were easily heard across the space, bolstered the quality of their performance. Embracing the physical closeness to the audience, the band fully surrendered to the present moment and allowed their body language to closely mimic the diverse rhythmic portfolio of

The greatest value in seeing Julia Holter perform live, however, was witnessing the alluring orchestration and vocal harmonization from the studio recordings come to life in a concert setting. While some of the acoustic charm was naturally lost in this process of translation, Holter's band added a new, entertaining twist to Holter's songs. This adaptation was most easily notable in live performances of songs like "Horns Surrounding Me" and "Sea Calls Me Home." The studio version of "Horns Surrounding Me" can be easily described as claustrophobic and agonizing, but the live version of the song was successfully transformed into a low-



Julia Holter performed in Allston's Great Scott on March 6 following the release of her album Have You in

key dance gem. Similarly, the soothing feel of "Sea Calls Me Home" was amplified in the live setting when Holter and the band captivated the audience with blissful harmonizing and

Holter is taking a short break from touring until May 27, when she will perform at Gorge Amphitheatre in George, WA, followed by shows in Belgium, Canada, Oregon, and Sweden. If you get a chance to see her and the band perform live, be sure not to miss them — you will be transported to a world of sublime surrealism that only Julia Holter is capable

# **CAMPUS TALK**

# **Guy Maddin: smaller than life**

Maddin takes us from his beginnings in cinema to a preview of his latest project Seances

Conversation with Guy Maddin **CMS/W Colloquium Series Guy Maddin** March 10, 2016

# By Katie Arthur

The room is bubbling with conversation and an easygoing vibe as I walk into 56-114, where Comparative Media Studies regularly hosts its Thursday evening Colloquium. Students get shuffled to the front by CMS's own William Uricchio, who exclaims that "it's going to be a conversation." The seats end up filling up to the back anyway, and with some ir conditioning, we're all getting a bit cozy before the conversation starts. Later we'll find out that "cozy" is often what director Guv Maddin strives for in his film practice, so perhaps it's just as well.

The conversation begins with Maddin introducing himself as "here, smaller than life." His screensaver is being projected behind him, and we are greeted with a range of fantastic and striking images. Maddin explains that they mainly consist of frame-grabs from his favorite movies, or images with compositional ideas he wants to steal, or just things he likes to look at. As the streams of images roll past, it's the first glimmer into Maddin's self-described obsessive cinephilia. Like the project Maddin has come to preview, his screensaver shows his fascination with collecting and reconfiguring images through a

Maddin has an extensive back catalogue, having directed 11 feature films and dozens of shorts. Yet his new project is focused toward the web as an art installation. Before we see his project, Maddin and Uricchio discuss Maddin's past. Maddin takes us on a meandering journey through a string of vignettes the likes of which would not be out of place in a Maddin film themselves. He explains that throughout his twenties he was an incredibly

lazy person and that his "horizontal hours" were a symptom of graduating too young. So he went back to college and snuck into the backs of classes. He'd drive professors home as a way to thank them for their implicit permission to sit in the back of lectures, and eventually came to cast them in his earliest films, saying that "their bookish faces made for interesting characters."

Combining the weird and wonderful, Maddin tells us how Leni Riefenstahl wrote him the first fan letter he ever received. In fact, he once had written a project, Dykemaster's Daughter, which was to be an operatic musical with necrophilic underpinnings, starring both Riefenstahl and acting legend Christopher Lee. When the project fell through, Maddin spent some time trying to refocus his energies. In retrospect he admits, however, that a missed opportunity with Riefenstahl might have been a blessing in disguise. It is interesting that Dykomastor Daughter has come to be Maddin's own lost film, when his current project focuses on precisely these lost phantasmagoric cinema

Uricchio asks Maddin about his cinematic vocabulary, saying that he appears to be repurposing, or in conversation with, the aesthetics of silent movies. Maddin explains that when he was younger, he knew from trying to take snapshots of people in Christmas sweaters that he was not good at the camera. But his cinephilia introduced him to films that were jagged and wilfully ugly. He learned that a movie didn't have to look super slick like a Hollywood movie. He recalls going to see David Lynch's Eraserhead, and as people left the screening he heard them ask, "That was weird, what was that about?" but he said that "I knew it was about me." When he first tried to make a film, he tried to do the threelight setup of silent films, but ended up using only one due to the starkness of the shadows. When the film was developed, it had a blurry feel of German Expressionism, and Maddin decided to own it.

Maddin also draws from a wide range of cinematic sources for inspiration and sometimes directly plagiarizes. His rationalization for copying old movies is that, in the indus-

trial haste of the medium, film chucked out perfectly usable units of vocabulary and "all I had to do was find these perfectly good units and appropriate them." He continues that "I was always safe from claims of plagiarism because I was such a lousy plagiarist." He says his grafting is often unrecognizable, like an organ on the outside of the body, and sometimes has to be cut in editing for just not

His latest feature film, The Forbidden Room, features its own kind of aesthetic a blobbing, blurring, and rippling quality that looks like the film itself buckling in the projector. Maddin explains the inspiration for this blobbiness came from the buckling of old films. Left poorly secured, the film would crumble and fill with mildew, and in projection the film would buckle and bloom with the motion, oxidizing and compressing. This quality, Maddin feels, adds to the understanding of film as a haunted medium a container for trapping deathly projections. Film emulsion becomes an ectoplasm, harking back to the two understandings of the word "seance" as both the paranormal and his cinematic interpretation.

The Forbidden Room is actually a spinoff project of sorts from Seances, his current work with ex-student Evan Johnson. The team worked to create a series of short reimaginings of lost scripts, filming live in Paris's Centre Pompidou. The opening story, 'The Forbidden Room,' originally a Western, now takes place in a submarine. 'The Red Wolves' was a film with absolutely no record other than an extensive description in the diary of Joseph Roth.

Maddin draws globally for his inspiration, picking up traces of the Chinese 'Women's Skeletons' and the Japanese 'Strength of a Mustache.' When funders asked Maddin to make a feature film, he simply stuck his individually-scripted short films together. As such the film makes use of a series of novel narrative enjambments, with stories embedded and connected to other stories through urine stains, pelvis x-rays, and dreams. This structure, Maddin concedes, "gives no impression to the viewer that the film will end."

These lost films form the basis of both The

Forbidden Room and Seances. Maddin explains that something like 80 percent of old silent films were lost because they were not stored properly. Carl Dreyer's The Passion of Joan of Arc, was cut up by French censors and a fire in Belgium destroyed the original negative. But Dreyer had (infamously) so many outtakes that he went back and reassembled the movie. The original print was discovered some years later in a janitor's closet in a hospital. The Unknown was lost in a room full of films canned as "Unknown." Hitchcock's lost first film has eight surviving stills. It was a fascination with these movies as "sad spirits, consigned to oblivion, doomed to wander the landscape of film history unable to project themselves" that led him to re-create the films, creating his own kind of seance in his public filmings.

The Seances project will be available online beginning in April. The web installation tions of the lost films, in 14-minute film collages that will only exist once for the viewer "never to be seen again." Maddin said that he is provoked by how the project both re-creates this lost film matter, but in turn re-destroys it from the reconstitution of the material. In the preview, we see that the stories nest like a miniature of The Forbidden Room, only the Internet itself sometimes breaks through the projection and we are greeted with a presenter doing jump splits and a woman turning to face the camera. The project is set up so that YouTube will intermittently interrupt the story. Maddin explains these fleeting intrusions were an attempt to recreate some fragility on the Internet as a medium.

As the ectoplasmic bonfire of the preview continued, Maddin's face was the only thing lit in the darkened room, the holy fire of his Macbook bestowing a ghostly glow on his face. As I looked outside to the darkened MIT campus and saw the projection of the film reflected in the window, looking as though the rain and the night-drawn tree outside were hosting their very own seance, it struck me Maddin is the kind of director who evokes his aesthetic from his very core, with the ability to let it fill a room full of giddy fans on a damp and dingy spring-like evening.

8 THE TECH
THURSDAY, MARCH 17, 2016

# **MOVIE REVIEW**

# The Brothers Grimsby stumbles in its attempt to mix action and comedy

Sacha Baron Cohen's newest movie delivers on shock-based humor, not much else



Mark Strong and Sacha Baron Cohen in Columbia Pictures' The Brothers Grimsby.

## By Gabe Fields

If you've ever seen a Sacha Baron Cohen movie, you should have an idea of what to expect when you walk into a theater to see his newest film, *The Brothers Grimsby*. The comedian and actor is known for pushing the boundaries of good taste with his work, and this is no exception. To describe some of the movie's cruder jokes as obscene would be an understatement, and in fact, when I went to a screening in February, Baron Cohen said that it had only been a week since the film had been edited down enough to not be given an NC-17 rating by the Motion Picture Association of America.

At this point, offensive jokes are to be expected from Sacha Baron Cohen. But what does seem new coming from him is *The Brothers Grimsby*'s alleged genre: spy-action. The movie centers around Carl 'Nobby' Butcher (played by Baron Cohen), a "football hooligan" (for the Americans out there: soccer fan) from Grimsby, a town in England

notorious for its middle class residents and rowdy football fans. He's married to, in Baron Cohen's own words, "the Kim Kardashian of Grimsby," played by Rebel Wilson, and has a happy family with several (quite profane) children. Nobby is searching for his long-lost twin brother, Sebastian, and when he gets word that Sebastian has been found, he races to London to reunite with him.

It turns out that in the years since the brothers were separated, Sebastian (played by Mark Strong) had become a Bond-esque hitman for MI6. And when Nobby finds him, he inadvertently screws up his brother's mission, leading MI6 to declare Sebastian rogue. From there, the movie is essentially James Bond and Austin Powers without his powers on the run from the government. Oh, and also there's a secret plot to destroy the world that they have to stop while being hunted down, because of course there is. It's Mission Impossible meets The Hangover, but worse than whatever the phrase "Mission Impossible meets The Hangover" just invoked in

your mind.

The Brothers Grimsby is at its best when it's in full comedy mode. In one of my favorite scenes from the movie, Nobby is tasked with seducing a woman to get information from her, but winds up mixing up the targets and hitting on a maid, played by Gabourey Sidibe. When the woman he's actually supposed to be pursuing arrives, Nobby thinks that she's the maid who he just called to unclog his toilet, and a great sequence of situational irony ensues in which the woman thinks she's flirting with him and talking dirty as he describes the size, girth, and consistency of his ... feces. Another scene, involving elephants, is not only far too grotesque to describe in print but also too wonderful to reveal.

These parts make me wish I could have seen more of Baron Cohen's joke ideas (not to mention more screen time for Rebel Wilson and Gabourey Sidibe). Sadly, *Grimsby* is hurt by its apparent need to hit the required plot points of a generic spy movie. The action sequences are done well enough, shot from

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The Brother's Grimsby

Directed by Louis Leterrier

Starring Sacha Baron Cohen, Rebel Wilson, Mark Strong

Rated R

**Now Playing** 

a novel first-person viewpoint that invokes a kinetic sense of live-action *Call of Duty*. But for *The Brothers Grimsby* to truly work, it would have needed to more successfully blend its twin elements of action and comedy, allowing them to play off of and drive one another. And because the spy aspect of the narrative is played so straight, refusing to wink at the audience or acknowledge how generic it is, this meshing is never fully achieved.

Sacha Baron Cohen is known for his character work, for developing hilariously outlandish yet sympathetic personalities and refusing to break character when filming. But Nobby came across to me more as "just a character," not a "Sacha Baron Cohen character." This is probably intentional: Baron Cohen seems to be more focused now on making movies than on inhabiting a persona. But as a result (or perhaps for unrelated reasons), Nobby felt very thinly characterized to me, and I never found him particularly sympathetic. While the topical jokes he delivers, on subjects ranging from Bill Cosby to drug dealers on LinkedIn, were admittedly hilarious, they served to undermine Nobby as a character to me, further hindering any investment I might have had with the plot.

Now, The Brothers Grimsby is undeniably a fun movie. It takes some time to get going, and it isn't for the faint of heart, but as the movie progressed, I found myself enjoying it more and more. It's just that I hoped for a little bit more from Sacha Baron Cohen. The movie pushes the limits of the R rating, but it doesn't feel like it has any particularly good reason for doing so. It often aims to shock, seemingly for shock's sake, but it needs more than that to make an impact in a culture that has become a lot less timid about off-color humor since Borat made the nation gasp a decade ago. Sacha Baron Cohen should check out the Internet. I hear there are, like, no restrictions on there.

# **THEATER REVIEW**

# Much Ado About Nothing: hormones and humor run rampant in Messina gaming lounge

Ensemble's choice of setting brings Shakespeare into the digital age and into our hearts

By Alexandra Sourakov

Taking a theatrical journey to Messina, the traditional setting of Shakespeare's *Much Ado About Nothing*, was exactly what I needed by the end of this past week. It turned out to be a rather unexpected kind of Messina — a gaming lounge rather than a small Italian town. But hey, "all the world's a stage," and the Shakespeare Ensemble does a fantastic job of adapting one of the Bard's most beloved comedies to ours.

The story to unfold is one of youthful love and camaraderie and the power of hearsay, rumor, and aspersions cast against honor. Young Claudio (Raine K. Hasskew '17), enamored of the fair Hero (Lillian McKinley '15), enlists Pedro (Peter A. Duerst '18), his popular (gaming wizard) friend, to help him woo the daughter of Leonato (Robert A. Thorpe II, '18). Pedro's brother, John (Victor F. Gutierrez '17), has other ideas and hatches a plot to break the two apart. Another pair, Benedick (Colin C. Aitken '17) and Beatrice (Amelia M. Smith '17), play out a duel of wits and scorn. Their friends try to make something out of nothing, and hence, bring the unlikely couple together.

The level of acting was impressive across the board. As I have found in most productions of *Much Ado About Nothing*, Beatrice and Benedick steal the stage with their witty repartees and exaggerated displays of contempt for each other. Aitken, a lanky Cumberbatch-like figure, was a master of facial contortion and body language. When alone on stage, he was skilled at filling the space with his presence and engaging the audience. Smith, as Beatrice, is a worthy adversary whose tongue untrippingly rolls out Shakespeare's best comebacks and yet, she

girlishly succumbs to the calls of love — a juicy contradiction. Rather than being a leader by title, as in the original play, Pedro garners his support organically, partly through his gaming prowess, but also by the clear strength of spirit and loyalty that is conveyed so well by Duerst. Claudio and Hero are the picture of teenage passion, and you can imagine what that means. Leonato, Hero's father, expertly projects both his lines and the cutting pain and betrayal he feels.

The staging of the production, barring minor technical difficulties, was well executed and demonstrated a creative use of space. The actors played their parts in front of a backdrop of computer monitors mounted in the rear, which alternately showed scenes from video games and Skype calls that were happening between characters. In interludes between dialogues, as a manner of exposition, or to show a character's pent-up frustration, the actors would take on the identity of their gaming world counterparts: a whip-bearing maiden, a wizard, a king. Not only were these interludes amusing, but they provided breathing room between scenes. This style of engagement also served as a brilliant substitute for the masked ball in the original play, during which the wooing of Hero takes place. And when you consider it, what are these virtual gaming characters if not masks?

This production seemed like it was trying to raise some interesting questions about the nature of communication and rumor in our digital world but does so only obliquely, partly because it opts instead to remain faithful to the original script. There are some aspects that are rather strange in this gamer's lounge but not implausible, like Hero's father playing video

# **Much Ado About Nothing**

Performed by the MIT Shakespeare Ensemble

**Directed by Damon Krometis** 

Runs March 17-19 at 8 p.m. and March 13 at 4 p.m. Tickets can be reserved online.

MIT, Harvard, and Wellesley students: \$5

Other students and MIT Community: \$9

**General admission: \$12** 

games alongside her and hanging around the lounge all day.

Several times during the play, I had the flickering thought, "Wow, these are MIT students?" and the thought was not related to the caliber of their performance, which was high, but to the fact that I was so immersed in the experience, it seemed strange to imagine them in any other context. It is sure to lift your spirits and warm your heart. But in the words of Claudio, "Let every eye negotiate for itself, and trust no agent," so don't trust my word for it, go see it for yourself!

# INTERVIEW

# The Tech speaks to Sacha Baron Cohen about The Brothers Grimsby

The actor talks about improvisation, Donald Trump, and the challenges of escaping a hotel in bondage

By Gabe Fields

"I gotta say one thing: fuck Harvard!" This was the first thing Sacha Baron Cohen said when he walked on stage at the screening of his new movie, The Brothers Grimsby.

One day later, as he walked over to the table I shared with two college reporters in a busy Four Seasons Hotel dining room, wearing street clothes, I breathed a sigh of relief. The actor is famous for appearing in public in character, from the press events for 2006's Borat to his appearance at this year's Academy Awards as Ali G (which was not planned; he snuck his costume into the venue's bathroom) — so I was very happy to see that I would be asking questions of him rather than Nobby, the main character of The Brothers Grimsby. The interviews, along with the screening, were part of his first press event out of character.

Sacha Baron Cohen is tall, with black spiked hair and glasses. He speaks deliberately and eloquently in a deep British accent, a far cry from the voices of his famous movie characters. He introduced himself to me and the other reporters (from Emerson College and Boston University) and asked what colleges we were from. When I answered "MIT," he responded, "Well la-di-da."

BU Daily Free Press: Brüno and Borat are old characters of [yours] — where's the inspiration for Nobby?

Baron Cohen: Well, what happened was this guy who wrote Wreck-it Ralph, Phil Johnson, came into the office and pitched this idea, which was James Bond's brother. My immediate response was, "Who's the best guy to act as a foil to a James Bond-type that could create havoc for him on the road?" So I thought, "What are the common attributes of these action heroes?" Generally, they're lacking in any empathy, they're ruthless murderers, they're often alcoholics, they use violence toward everyone, they have no loving relationships. They're basically misogynistic, and they are almost monosyllabic.

You can work out who's the opposite of that character. Somebody who's full of love, who has real relationships, who has kids, who's nostalgic, who cannot stop talking, and somebody who's kind of from a lower stratum of society. A complete embarrassment for his brother. Then, you kind of work it out logically: okay, this kind of guy would be a good comic foil to him. It all sounds guite mathematical, and less funny, doesn't it? Doesn't sound very funny. That's the problem with comedy, it becomes very unfunny when you're talking about it.

I go undercover in order to get into the character. I set up a bunch of interviews with real people, and then I appeared as Nobby, in order to workshop the character.

The Tech:You've always been pretty immersed in your roles. Do you think Nobby was a character that you got as much into, or did it feel more like a role you were playing?

Baron Cohen: I got into it. I did some research, went up to the north of England, and researched and hung out with a lot of real-life Nobbys. I go undercover in order to get into the character. I set up a bunch of interviews with real people, and then I appeared as Nobby, in order to workshop the character. So I spent a few hours, you know, Ali G.-style interviews with real neonle

Emertainment Monthly: When you're promoting movies in character versus not in character, what's the difference?

Baron Cohen: Up until now they've all been done in character. In character, you put on the costume, you try and be as funny as possible; out of character ... I'm trying to work out what I'm like out of character. We'll see whether I continue doing this.

**Emertainment Monthly: What were the challenges of** shooting this big action film for you?

Baron Cohen: We wanted it to be an authentic action movie, but we had about \$150 million less than your average action movie to make it. The first thing to do was to create a style of action that could be as exciting as any other action movie out there. We knew that we couldn't be Bond in terms of their magnificent action scenes but we realized if we created this new style of action — this kind of POV, shooter style of action — we could make the action feel more visceral.

I saw a video on the Internet called Bad Motherfucker. It was POV, so we called [the creator] up and said, "We want you as an advisor on this movie." I started playing first person shooter games in order to work out what kinds of things would go well in a movie.

**Emertainment Monthly: Did you do any stunts of your** own for this movie?

Baron Cohen: Yes. I did some of the stunts. Ironically, the only time I broke a bone was [during] Brüno. We had a bodyguard whose only job was to make sure I didn't get arrested, because if I got arrested it would mean that the De-



Sacha Baron Cohen stars in The Brothers Grimsby.

partment of Homeland Security could stop me from coming into America again — I'd be denied a green card.

We did one scene in Brüno where I wake up, and I've slept with my assistant, who's a guy. And he wakes up, and he's got a toilet brush in his mouth, and we're chained together. We were [filming] in Kansas, and the Kansas police had found out that I was there, and they'd made it very clear that if they found me they were going to arrest me.

[The hotel manager] calls the police, at which point the bodyguard says, "Alright, let's get out of the room." And I'm still attached, by chains, to this other guy. Anyway, we always have an escape route when we make these movies. We had a service elevator, and we knew that there was an escape car which was waiting down below in an alleyway with the doors open and the engine running. We get in the service elevator. And suddenly hotel security turns up, and they block the

We run. We're on the seventeenth floor, we managed to separate the chains, we're running through, but he's still got this toilet brush in his mouth and we're dressed in complete S&M outfits. We run toward this window on the seventeenth floor, and we climb out the window, because we hear that the police are downstairs waiting for us, and obviously

So we start climbing down this rickety staircase in these S&M outfits. And in Kansas, as in a lot of places in America, the fire escapes don't go all the way down. We get down to the first floor or second floor and I can see the getaway van. I was wearing high heels, platform shoes actually. I jump.

Crack, I crack my heel, broke my heel, which is apparently an injury that no one's had since 1970. Women used to get it when they wore platform boots in the '70s. And we jump into the car and zoom off. Broke my heel and we had to shut down production

Interviewers: That's crazy.

Baron Cohen: Bloody stupid. I'm sure there was an easier way to get out.

I came from a background where everything was real and there's the tension of, "is this guy gonna punch me? Are the police gonna turn up? Is the crew gonna get arrested?"

I kind of need that tension and adrenaline to keep me motivated during the day. The way I do that is through improvisation and leaving it fairly loose.

Emertainment Monthly: In a world where political correctness is so topical and everyone's trying to monitor it, does that influence you when you write or perform at all, or do you just kind of push the envelope regardless?

Baron Cohen: I always am careful to make sure that what we're doing is not consolidating any racial stereotypes, or gender stereotypes, or sexual stereotypes. When there's a scene, often, immediately in the writer's room, we'll go "all right, that would be really funny." Then we analyze whether it's the ethical thing to do.

Now, I would say I'm a comedian, I'm not a politician, so I'm entitled to be a complete hypocrite and I don't have to be ethical, because I'm not forcing my movies on anyone. They pay to go and see them. But I do feel a sense of responsibility to not do something that is morally bankrupt. And ultimately, I hope, the main aim of the movie is to make people laugh hysterically, laugh harder than they do in any other movie, but underlying it, it'd be great if they take something out of the movie other than just some big

The Tech: So I know you had a lot of issues with the MPAA to make sure the movie was not NC-17. Do you feel like in the end you were still able to make the movie that you wanted to make?

Baron Cohen: Yes. I think, ultimately, we used some tricks to try and get them to give us what we wanted by extending certain scenes to, like what I mentioned with the elephant scene — because I've dealt with them before hand, we did use techniques to make sure we got what we wanted. And I think ultimately, it's pretty close to what I would have wanted everyone to see.

# I always am careful to make sure that what we're doing is not consolidating any racial stereotypes, or gender stereotypes, or sexual stereotypes.

The Tech: You said there was a lot of improvisation involved in filming The Brothers Grimsby. What was the filming of an average scene like in terms of the

Baron Cohen: What happens is, we write the basic scene, we shoot the basic scene a few times, and then we go "alright, let's do a completely improvised take."

[We] do an improvised take, then we do variations on the scene — we try and change the dynamics, or try different lines with a particular joke. We try to give ourselves as much space as possible with a particular scene. Because often the best idea will come out in that day. You'll go, "oh wait a minute, what happens if I end up there, and actually you dunk your balls on me," or whatever it is. A lot of things that came out in the movie were actually improvised on the

For me, normal movies can get a little bit boring because

Emertainment Monthly: Donald Trump is a big punchline [at the end of the] movie. Are you nervous about what he might have to say about that because he's such a wild card?

Baron Cohen: Not really. Years ago, I interviewed Mr. Trump in his office in Manhattan. And I remember he was a kind of Batman villain at the time, because he kept me waiting for an hour and I could hear him screaming in the other room, "Get me the mayor on the line!" You know, shouting at the mayor, "What the fuck are you doing?"

So, no, I don't think he's a terrifying guy. It's terrifying if he becomes president. But he's realized that saying the most offensive things will get you a lot of publicity — so it seems more than coincidence that he's targeted a variety of minorities or people who are lacking in status or power, in order to garner attention. He's an incredible manipulator of the media.

This interview has been edited for length and clarity.

# Behind the scenes at Flour

Making life sweeter, one order at a time

By Gillian Belton

You could get all the education you could possibly imagine — a B.S., an M.S., an M.D. or even a Ph.D — and it wouldn't prepare you for working in the food industry. One task isn't necessarily more difficult than the other, but a majority of the skills required for one simply don't carry over to the other. At least, that's what I've found throughout my experiences working at the Flour Bakery and Cafe these past few months.

I originally applied for a job at Flour because of an excess of free time first semester. I didn't actually know anyone who had worked there, but my impressions of Flour, from the customer point of view, were very encouraging and I imagined it would be a fun and engaging place to work. I wasn't

Now that I've been on the other side of the counter, I can never go back. I have a much greater appreciation for bakers, servers, and counter staff, and truly understand the importance of tipping. I didn't know that it was common to give credit card tips on food ordered at a counter, and must admit I had never even thought to tip someone in that manner. (Perhaps some of you may admit this as well.) The first time I saw someone give a credit card tip while working, the generosity amazed me — until a couple hours later when I noticed that it's a pretty common kindness at Flour. On an average day, about 20 percent of my income is from credit card and cash tips!

One of the most surprising things that I learned at Flour was how much thought, effort, and energy goes into every piece of pastry, drink, and sandwich. Every employee works incredibly hard to make it seem like the process of getting your food is effortless. Most of this effortless appearance is due to the efficient system Flour has developed: one that has been modified to near perfection and is constantly improving even now.

Everything from where we decide to take your order to how we put in your drink order has been methodically considered. We never take your order until you have passed the refrigerated case, because then you'll have had the chance to see the pastries. When you order a drink, we put the cup on top of the espresso machine, yell "drink up" so the person making drinks hears, and retrieve every ingredient needed beforehand to speed up the process. In addition, each sandwich and pastry ingredient is added only after it goes through countless testing

The first time I met Joanne was during my interview for the company, and it was only for a few seconds. However, the next time I saw her a week later, she greeted me without missing a beat. "Hi, Gillian," she beamed (even pronouncing my name properly!) "How is MIT going? You're studying computer science,

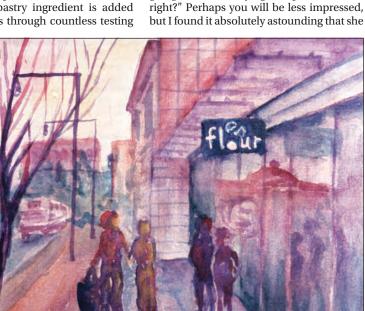


ILLUSTRATION BY TAKSAPAUN KITTIAKRASTIEN

phases, and pastries are displayed such that there is never any empty space between them and allergy-specific items are kept

I believe that most of this insistence on quality is due to the incredible and inspirational owner, Joanne Chang. Years after graduating with a degree in Applied Mathematics and Economics from Harvard, Joanne opened up Flour in the South End of Boston. Now, 16 years and a few new Flour locations later, Joanne has made a name for herself in the world of professional baking.

remembered me after meeting me so briefly - before I was even an official employee. I believe this warm and thoughtful behavior that Joanne exhibits on a daily basis reflects the same atmosphere that Flour works hard to create every day.

The final lesson I've learned while at Flour, and perhaps the most important one, is to not let other people's bad days infect your own. My first couple shifts at Flour were terrifying, simply because I was so scared of making a mistake and upsetting a customer or coworker. Every time I wrote

down the wrong order, made a drink incorrectly, or didn't know something I should have, I would internally beat myself up. This made me incredibly unhappy and on edge for the majority of my shift.

However, I had a moment of clarity during one of my shifts where I realized I had to let my mistakes go. I learned that it's not worth it to be so affected by something that means so little in the grand scheme of things. Since my first day, I've had plenty of rude customers, unhappy customers, and even customers that have outright yelled at me.

I've had customers that were angry at me for no substantive reason: one time, a customer was upset because they wanted their pastries now and didn't want to wait five seconds for me to put on the "Flour" sticker, and so proceeded to yell loudly at me.

I have also had customers who have gotten frustrated at me for justifiable reasons: I've made drinks incorrectly, told people we had a pastry when we were actually sold out, and charged people for the wrong items on the register.

A few months ago, I might have been very shaken up by these events, but today I'm the one who shakes it off. I've realized that most people aren't actually mad at you it's most likely something else, so don't let their bad day ruin yours as well. Even when the mistake is mine, I've learned to just let it go. In the end, if I accidentally told you we had a pastry we really didn't, you're going to be okay. I'm going to be okay. We are all truly going to be okay.

Throughout my journey of working at Flour, I have learned so many valuable lessons, had so many fun experiences, met so many incredible people, and ate so much (probably way too much) good food. Now my floormates have new and creative ways to tease me by bombarding me with Flourbased trivia - although they never question the leftover pastries I bring home - and I can boast about knowing way too much about caffeinated drinks.

Gillian Belton is a member of the Class of

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# PORTRAITS OF RESILIENCE

# **Victor Morales**

Editor's Note: Portraits of Resilience is a photography and narrative series by Prof. Daniel Jackson. Each installment consists of a portrait and a story, told in the subject's own words, of how they found resilience and meaning in their life.

I am an immigrant from Mexico. My mom raised me and my two siblings all by herself. My dad stayed in Mexico. My mom struggled a lot; she never learned English. Halfway through third grade, I was placed in an English-only class, and by fourth grade, I was outperforming most of my peers.

I didn't have a lot of friends growing up. I would watch shows on TV with my brother's friends. They would make fun of gay people all the time, so I got into that same homophobic trend. I didn't want to be attracted to men.

I was very overweight. When I started high school, I was weighing myself every single day. I lost about 70 pounds that year. I was hoping people would notice and treat me differently. Girls started paying more attention to me and I made friends. People were still making fun of me that I was gay, but at least I was happier with myself.

When I got into MIT, my mom said, "No, you can just go to the community college here." But when I told my dad, he realized it was *the* MIT, and he said, "Wow. You have to go." When my mom heard him, she of course supported me.

At the end of my sophomore year, I slept through an exam and failed two classes. I was experiencing my first signs of anxiety. The muscles in my upper body would tense up and I would want to crawl up into a fetal position and not do anything.

My junior year, I ended up having conversations with a lot of close friends who were also experiencing stress in their lives. It taught me an entire new perspective on life, and it was a great year for me. I was taking a lot of classes and extracurriculars. I had a couple of different positions in my fraternity. I was sometimes leading parts of rehearsals with the gospel choir, I was a tenor section leader of the concert choir, and a member of the chamber chorus.

In my senior year, my anxiety came back. I went to office hours one day. The professor was asking me questions, but I didn't understand, so I just froze. He said, "I think your IQ went down when I asked you that question." A lot of thoughts were flowing through my head, like, "Why did I come to office hours? I'm so stupid. I don't belong in this class. I don't even belong at MIT." I'm walking away and I'm sweaty, and tears are starting to form but I'm trying to hold them back, and it feels like I'm swallowing all these tears. As soon as I exit his office, I just start crying and crying.

Another time, I was working on a project with an instructor from the Scheller teaching program. She kind of just shut me down and said, "Wow, you've spent so many days and you don't even have a concrete question? What have you been doing?" I'm now a licensed high school teacher, and I've taught students who are immigrants, who are working two jobs to pay the bills and who come to school and they're falling asleep. I would not dare ask them the way she asked me, "Why is it that you haven't been doing your homework?" especially because she didn't understand that I was depressed.

It was a very, very difficult year, but I graduated. I joined Teach For America and started Summer Institute, but it was as though MIT never ended. If I turned in a lesson plan at I a.m. instead of midnight, they'd sit me down and tell me it was a breach of professionalism. I didn't understand that I was going through mental health problems. All I knew was that I needed sleep, and I hadn't even caught up on the sleep deficit from my time at MIT.

By the end of the summer, I had been hired to teach at a charter school called KIPP in Lynn, Massachusetts. My coaches were saying they were going to tell my principal that I'm underperforming. I started teaching at KIPP anyway, and I enjoyed it. It was rigorous, and I felt very challenged. But a couple months in, my principal tells me, "Hey, the Algebra 2 teacher left, so we need someone to substitute."

Nothing could have prepared me for stepping into that classroom. The kids were so frustrated that they had had different teachers coming in and out, and their teacher had just disappeared without notice. The first day the kids tell me, "Mr. Morales, you're not going to be able to get our attention." It would take a good fifteen min-

utes at the start of every class for me to get them to be quiet.

The students who wanted to learn were frustrated because they were already so behind. They thought I was a joke. It was out of control, and that was very, very stressful. My principal ended up sitting me down, telling me, "It sounds like a very difficult experience, but you can, Victor, you can do this."

That made me feel terrible. For all I try, I just can't do this. She would tell me, "Victor,

had an old building, and the hallways weren't the cleanest, but the culture was so warm. The teachers made me feel so valuable even on day one. All the students were immigrants, going through challenges like the ones I had experienced. They were so polite, so respectful, always so happy to see me. I felt so proud, so privileged to be their teacher.

It was the end of October last year when the depression came back, and it came back many times worse. It was like I woke up one

COURTESY OF DANIEL JACKSON

these are all the things that need improvement. Such-and-such kids walked in late. Such-and-such kids were talking when you were talking." Every time, I came out of her office feeling like I wanted to vomit. I would shut myself into the bathroom for a couple minutes just to breathe, just to cry a little

day and felt numb. I couldn't feel as much as I had felt the previous day. For an entire week, I sat there at my desk and could not do anything.

I had an ever-growing stack of papers to grade, and my kids kept asking me about them. I would say, "I have a lot of things going on. I'll try to do it by this day, but no

My friends were taking me out to lunch and dinner, spending three, four hours with me, talking about me and me and me all the time. They had become a reason for me to live. How could I take my own life when so many people had invested so much in me?

I was taking days off work because my anxiety was so bad. My principal said, "You need to come to work every day no matter how you feel. All of us here," and I remember her looking at the assistant principal and them nodding heads to each other, "All of us here have experienced some level of what you're experiencing." I had told her that I was going through mental health problems. What she said belittled my experience and made me feel like I was being whiny, that it was a small thing, so it just made it so much worse.

I fell in love with the kids, and I built great relationships with the staff. But by the end of the year, I was having an anxiety attack every single week, and I just couldn't take it. I knew I couldn't keep teaching at that school, and the principal ended up not inviting me back.

I found another job at a school called Boston International Newcomers Academy. They

guarantee." They were like, "Okay, Mr. Morales. We understand." I would smile because they were so nice to me.

I was sleeping twelve hours per night. I couldn't eat anything because I couldn't get hungry. I couldn't even feel sad or sorry for myself. There were days when I had to call a friend and ask them the silly question, "Can you come and pull me out of bed?" They would do that.

It wasn't easy to explain. People think that there has to be a reason for depression. They would ask, "Why are you depressed? What happened?" I didn't know what to say. Nothing really happened. Depression just kind of came back, and it came back at a point in my life where I was so happy. I loved my students. I had a very good job.

Depression stole my life. It stole my desire to live. It came down to me asking,

"Why should I be alive if I can't feel anything? Why should I be alive when I'm just this zombie?" Things got worse. I applied for medical leave and was denied. Then I was terminated because I had missed too many days. I struggled financially, and my medical insurance ran out. I started seeing a therapist and taking Prozac, but it just made me feel more numb.

There were a couple occasions when I asked my friends whether I was alive or not. I thought maybe I had died. Hurting myself was the only way to try to release my soul from this dream. If I could at least feel extreme anything, it was such a relief to know that I could feel something. But when I would hurt myself too much and see the scars on my body, I would think that I was lost in my depression, that I didn't know who I was anymore.

By December, I had built a set of strategies to overcome depression. I had known that if I was experiencing anxiety, what works is to clear my mind — by watching a BuzzFeed video, meditating, or having a conversation with a friend. Depression was a totally different beast. To overcome it, I had to develop meta-cognitive strategies. The first step was to convince myself that life is worth living and then choose to live. I had already had this sort of plan to take my own life, but I couldn't stand the idea of taking my own life and setting up my friends to experience a tragedy of this kind.

My friends were taking me out to lunch and dinner, spending three, four hours with me, talking about me and me and me all the time. They had become a reason for me to live. How could I take my own life when so many people had invested so much in me? So many people saw — I don't know what — in me, and I guess they cared or loved me. In that way they communicated to me that they thought it should be worth it for me to survive.

One day I discovered that at the source of my depression was this idea that my greatest value came from the way others saw me. I cared if other people saw me as ugly or attractive, as intelligent, as smart, or dumb, or stupid. I cared if I was a successful teacher or not. One of the solutions, if the problem was that I thought I was unattractive, could be to convince myself that beauty is only a relative term. If someone now makes me feel stupid, I say to myself, "I interpreted their tone to be demeaning, but they probably don't intend to make me feel bad." That makes me feel so much better.

I identify as bisexual now. When I went home for the holidays, I told my mom that I'm attracted to the same sex. She started asking me all of these questions about the Bible and about what I'd done. She wasn't asking me in a loving way. With my dad, I'm taking it more slowly. I feel like if I tell him what I'm doing he's going to misinterpret it and get upset at me, so I want him to first understand what I believe. He's a very understanding person.

Because I wasn't able to get my job back at BINCA, I'm working as a tutor at The Academy at Harvard Square. I'm also working at the Edgerton Center at MIT, and I'm applying for a number of different jobs for next year. I'm off medication, and I'm no longer seeing my therapist. I haven't had anxiety in weeks, months even. My biggest stressor now is my finances. I'm thousands of dollars in debt because of medical bills. The stress I get now is very mild. Maybe it's the kind of stress other people feel who are not going through mental health issues.

I still identify myself as depressed because I understand that depression can come back at any point. I have to be ready. I've thought about giving gifts to my friends who helped me survive. But there's no need. My life from now on is a tribute to those people who showed me love. I hope my story can help others in a similar way.

Victor Morales is a member of the Class

This project is supported by the Undergraduate Association's Committee on Student Support and Wellness, chaired by Tamar Weseley '17 and Alice Zielinski '16. To participate in the project, or to learn more, contact ResilienceProject@mit.edu.

There are many ways to find help. Members of the MIT community can access support resources at mindhandheart.mit.edu. To access support through MIT Medical's Mental Health & Counseling Service, please call (617) 253-2916 or visit medical.mit.edu.

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**12** THE TECH THURSDAY, MARCH 17, 2016

# Course 14-2 math electives prep | Director named students for further work in field for clinic which

Major requires additional math, fewer economics courses

Economics, from Page 1

dents who want to do further study in economics and two, to satisfy substantive interest in mathematics."

Indeed, a student who is trained only in Course 14 would not have the math background required for a PhD program in economics, many of which — including MIT's — require advanced courses such as Real Analysis. While a student could concurrently major in economics and mathematics, "14-2 creates a path for these students to study the economics that engages them, get the math training they need, and still have some bandwidth for other pursuits," Autor wrote in an e-mail to The Tech. "We want students to have a broadening MIT experience, not to get too narrow and specialized while they're barely out of their teens.

There also appears to be demand for 14-2 from undergraduates. In a survey the economics department conducted last spring, 53 percent of minors that responded were "very interested" in an econ-math combined major. Even before the survey, "we had had a number of casual conversations with students who were interested in different flavors of the economics major, and a more mathematical flavor was certainly one of them requested," Senior Lecturer Sara Ellison PhD '93, a co-author of the proposal, wrote in an e-mail to The Tech.

The increased flexibility of 14-2 resonates with some students. The major "offers students interested in both math and economics the time to follow their own academic interests and electives, rather than the need to pursue both majors' requirements at the same time," said Jiacheng Feng '16, vicepresident of the Undergraduate Economics Association, in an interview with The Tech.

A new major could potentially help increase the number of economics majors, which is thought to be "smaller than it should be," Autor said during the meeting. The economics department expects three to six 14-2 majors in its first several years. According to the registrar's 2015-2016 enrollment statistics, there are only 38 undergraduates in course 14. For comparison, there are 360 course 18 and course 18-C majors.

# **Curriculum Description**

Compared to the traditional course 14 major, 14-2 requires fewer economics classes. Course 14 students today must take six electives beyond the statistics and econometrics, and intermediate microeconomics and macroeconomics, sequences. In contrast, 14-2 students can substitute other electives for the microeconomics and macroeconomics sequence. Beyond that, at most two economics electives are

go to math subjects: majors must take a flavor of real analysis, linear algebra or differential equations, a math seminar, and at least one other math

Complementing the 14-2 major is the creation of a new communications intensive class, Mathematical Economic Modelling, tentatively dubbed 14.18. It is tentatively thought of as a theoretical counterpart to 14.33, a class that teaches students how to write an empirical economics paper. "The idea is that students will come into the class having had significant exposure to economic theory, game theory, for instance, and then, in the class, develop an idea for their own theory paper and receive the guidance and structure they need to write it," said Ellison.

# **Future programs**

In addition to the Mathematical Economics major, the economics department expects to propose an interdisciplinary Economics and Computer Science major next year following revisions to the course 6 curriculum. According to the proposal, the 2015 spring survey found that 59 percent of students were "very interested" in an econ-computer science major. Course 6 continues to be the most popular MIT undergraduate major, with about 300-400 students every year.

— Anthony Yu ∣

# will open in fall

Sloan, humanities, biology students have all used clinic

Clinics, from Page 1

neurship and Intellectual Property Clinic has already begun to provide student entrepreneurs with "legal guidance and protections they need for their innovation and entrepreneurial activities," Barnhart said.

Barnhart said that the clinic will "assist [MIT students] in responding to cease-and-desist letters, notice-and-take-down orders, and other objections from private parties or government entities," such as the obstacles the founders of Tidbit faced.

MIT students who come to the clinic receive advice from Boston University (BU) law students. Trish Cotter, Entrepreneur-in-Residence at the clinic, said "the students from BU are overseen by the BU faculty and provide students with education required in establishing businesses, founders agreements, etc.'

"The majority of clients come from Sloan or Engineering, but in recent months students from other disciplines, such as humanities and biology, have also sought the clinic's services," Barnhart said.

Barnhart said that along with advising students who request services, the clinic provides workshops on topics such as "open source code, choosing a state of incorporation, and how to crowd fund legally."

BU School of Law's website says the clinic will provide advice to MIT students regarding "laws related to technology and the internet that may affect their innovation-related activities."

— Sanjana Srivastava

# ON THE FRONT LINES OF PROMOTING INNOVATION: FROM MIT TO WASHINGTON, D.C.



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# Solution to Beethoven

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# **Solution to Crossword**

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THURSDAY, MARCH 17, 2016 **THE TECH 13** 

# Liu and Gomez highlight diversity and lowering 'activation energy' to work in student government Seek to promote feeling of community, communicate with administrators, make UA 'fun'

Elections, from Page 1

Daysi Gomez: An understanding of the MIT culture, just because of connections [made through class council] that I wouldn't have made otherwise. I really got to learn about MIT culture.

Liu: [I learned about] why people love MIT and also being willing to go out and solicit opinions on how to do things. I think that when people do not feel like their opinion is heard, or something along those lines, there's an issue of transparency. And that can be overcome if you run your government in a way that is very transparent. I think Matt [current UA president Matthew J. Davis '16] has done a great job with that. Moving forward, I think the issue now is getting all student leaders and every administrator in a meeting on the same page, and so I think establishing clear confidentiality is [important].

I think I've learned a lot about leadership style ... but I think what I would like the UA to be is a much more welcoming community ... so I've been talking to people at ESP and I think a big reason for people to want to stay in an organization and want to keep working for things is [community].

The Tech: You actually brought up several of my other questions

Liu: Keep asking them. There are more shades of gray there.

The Tech: We can start with the confidentiality one. In your platform, you have something that says "collaborate with administrators to begin open discussions with the students early" and then you [refer to] creating a confidentiality code system. I was wondering what you think the balance is between not causing a campus uproar that shuts down discussion and still involving the student body in discussion.

Liu: The confidentiality code was Dante Delaney's idea at a cabinet meeting. I thought it was really

On your question regarding how do we start the conversation earlier and how do we not get people upset over the idea of confidentiality in and of itself - I think as the UA we have to really advocate for open discussions of issues that we think need to be openly discussed. And that's a vague answer, but I think on the whole, and I think Matthew would agree...[the only reason for keeping a discussion closed] would be because people are afraid of some sort of harm coming to somebody or people are afraid of losing their jobs, things like that.

The Tech: So do you the reason people didn't want SHAC to be as widely publicized is because people were afraid freshmen housing would become "the issue" and no one would talk about anything else? How do you feel about these issues that have the potential to sort of shut down the conversation?

Liu: To be completely clear, I wasn't on SHAC in the fall, but I've heard — and you should definitely ask people on the committee this - it was mostly that they weren't even talking about freshmen housing. Matt told me they mentioned it once, and that wasn't the focus of the group. And it was an open discussion from the very beginning. I think freshmen housing was mentioned a few times over IAP and then people were trying to regroup and plan for the spring semester, but at no point was it deemed this was a confidential discussion ... I think it just took a while for the group to mobilize and actually get emails out.

I think students are pretty ratio-

nal as a whole, and I think people get into an uproar when they think things are being hidden from them. I don't think people are actually that upset at the UA, because we've always had an open discussion about this. So I think the upset aspect of this issue was the confusion over what actually happened and the perception of things being

"I think people think [diversity] is an issue that is too hard to solve. You never hear that response to other things."

The Tech: My other question was about making the UA more welcoming. This also goes back to why you think you're the only ones running. What do you think you could you do to motivate more students to participate in student government?

Gomez: I think maybe having [more information] of what all these organizations are doing would be really helpful ... I wouldn't know what some of these committees actually do. I think that's a good first

Liu: From my discussions with people in ESP and also committee chairs, the main reason that they think they've lost people superficially is that we don't have money for food. If you look at ESP, they make most of their money ... [so they can justify] spending a discretionary amount for the group as a whole to bond.

I think because we've really cut that out we've increased the activation energy of joining the UA for people who are curious and unsure about the experience. That being said, I don't think it's right to spend students' money on internal things. But as a whole, I think that there needs to be a draw for students who are simply curious to join the UA, and the lack of that has caused a lower appeal of the UA recently.

The Tech: Are you looking to outside fundraising

Liu: Yeah, so the Resource Development Committee actually had success in that they actually got a sponsorship for SpringFest and things like that. And I don't want to put the burden on committee chairs anymore, that's for sure. I think a lot of committee chairs were very upset ... A couple committee chairs did really well. other than that on the whole it was just really hard for them to do both their funding and also their events and what they wanted to do.

The Tech: In your time on the UA, what do you think has been done well and what could be done better?

Gomez: I think that really getting the trust back ... is a really big thing that Matt and Sophia have done well. I think that's just a really good foundation for building upon in the future. That's probably the biggest thing that they've done.

Liu: I think that Matt has a great quote where he says that the UA previously was like a brick wall surrounding the whole organization, and now it's like a clear glass wall ... it's nice, people can see in, but the goal moving forward is trying to break down that wall so that people can come in whenever they want. Or sliding doors or something.

I have the deepest respect for Matt. Matt fixed the entire organization from the ground up ... [in terms of the standards of the UA

people. So I've seen that — how student government should be.

The Tech: I'm also curious about the part of your platform that says "Organize events in which student groups (dorms, FSILGs, clubs, majors, etc) have the chance to interact with people outside of their normal social sphere." I was wondering how you would promote this and what sort of events you had in mind.

Liu: So, one, I think working with class councils to promote diversity events ... to think about ways we can organize events to increase the exposure of people to new [social groups].

The Tech: What are some issues do you think don't get enough attention?

Liu: I can say definitely diversity. We had a [UA] Council working session where we divided up into groups about different issues, and diversity had maybe two people out of thirty ... I think people think it is an issue that is too hard to solve. You never hear that response to other things. But people respond that way to diversity all the time ... and uneducated discussions happen and they end up being worse for everybody.

Gomez: [Diversity was also] one of the things that I was most interested in in the platform.

The Tech: What are you most excited about? Diversity is clearly something you're excited about are there some other things?

Liu: So this is something that I learned in class today: there are low-context cultures and high-context cultures, in the sense that if you go to the U.S., we're super litigious, whereas in China and Japan there's a lot of trust and they don't go to legislation [quickly] ..

I think Matt has led a very lowcontext administration in that he's very explicit about a lot of things and he's very clear. I want to keep that, but I think the result of that is a very formal tone that distances the UA from some students. I'm excited to eliminate that distance for people who want to be closer, for those who might be great fits for the UA. I want to make the UA a place where people who care about students want to join. I just want to lower the barriers to engagement. I think the standards are a lot higher for committee chairs definitely. I want anybody to be able to come in and just work on something, and I don't want it to feel like it's a time

and how we interact with other commitment necessarily or a burden. I want it to feel fun.

> The Tech: How did you [and Gomez] meet?

> Liu: [to Gomez] I saw your face on a lot of flyers before I met you.

Gomez: [laughs] I get that a lot. I think it was just one of those things where the opportunity opened up and I started thinking about it more and I was like, "Oh, this is really interesting." But there's a rule where you can't run for UA vice president and class council vice president [at the same time], so it was really just deciding between those two. And class council has some of my best friends, so it was a really hard decision, but ultimately I think this really opens up a lot of doors in terms of being able to do more for the MIT community instead of just the

The Tech: What's been most challenging for you guys as UA vice president and class council president?

Liu: I've been thinking about this for a while. Personally, I think serving in student government is a service, and I think for me I've cut out a lot of personal time and that's fine, I'm happy with that, but I hear a lot of my friends being very upset with me, and I think it's a problem that a lot of leaders face. I've talked to Matt about it, and Shruti had this to some extent, and I see this with Yo [DormCon president Yonadav Shavit '16] and Taylor [former Panhel president Taylor M. Rose '16] as well — just being very isolated sometimes. But I think it's for a good cause, and I think there are a lot of issues the UA faces in being legitimate. Deciding to do things for the student body instead of things you might want to do instead

Gomez: I don't think I really got that sense of isolation on class council. It's very different. It's more just planning events that people are going to find interesting.

It was really just figuring out what the class wanted and finding creative ways to do that, because you don't want to just do the same thing over and over again.

Liu: Yeah, I think I remember in class council the hardest thing for me was trying to make everybody happy with sweatpants. Or, just making people happy in general. People were always very picky about things

The Tech: There's a problem of maintaining continuity on projects that are started during one term. What can you do to help minimize this problem and ensure projects can be carried

Liu: We have an advantage on that this year. I'm aware of all the projects that are happening. [We want to try] to get our team together earlier on, have them come to cabinet meetings and start shadowing and transitioning a person, I think that would be really beneficial. And of course Matt did this as well last year, having very detailed transition documents and lots of

I'll be having lots of meetings with Daisy as well, tell her what the role of VP should be and could be. I don't think that will be a difficult thing. I think maintaining that after we leave will be the interesting part. And I think having detailed transition documents throughout the year, as well as the reports that Matt started will be a good thing in terms of getting a sense of what problems committee chairs will face.

"I want anybody to be able to come in and just work on something ... I want it to feel fun."

The Tech: What do you think the overarching purpose of student government is and what should it be?

**Gomez:** That's a hard question. Liu: The thing that I have found that I agree with Matthew the most [is that people in student government are the ones] that want to work on the issues that allow the rest of the students to have a very positive college experience, [from organizing] Springfest to working on educational violations and transparency things. [We want] all the pipes to keep functioning and the electricity running so that students can do their own thing.

The downside is [that students] let the UA do things for them, and I think that's where some of this apathy is coming from. So it's to build a sense of community as well so that everyone feels like they're involved. So it's a dual function building community and working

This interview, which was conducted partly via email, has been edited for clarity and length.

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Deadline: Monday, March 28th, 2016 at 11:59PM



ph - 617-625-3335 email - info@qrsts.com www.qrsts.com Somerville, MA



# A quarter of new admits are from minority groups

Admitted students will come from a total of 65 countries

Admissions, from Page 1

percent of admits; 15 percent are first-generation college students. Approximately one quarter of the admits identify as an underrepresented minority (including African American, Latino or Hispanic, or Native American).

International citizens make up 9 percent of admits and represent 65 different countries.

MIT's yield, or the percentage of admitted students who enroll at MIT, is projected to increase, Schmill said. "Last year our yield was 73% ... five years ago, in 2011, it was 65%. Students are certainly recognizing the value and excitement of MIT."

"The Admitted Class of 2020 is an extraordinary group of women and men," Schmill said. "We look forward to communicating with these students so they can decide if MIT is the place they want to call home for the next four years."

Campus Preview Weekend, during which time many admitted students will visit MIT's campus, takes place April 7 to

# Be a PENguin write for us

# DESIGNING PLACES FOR INVENTING THE FUTURE

# THE CAMPUS THEN, NOW, NEXT



march 30

Kresge Auditorium (W16)

Free to MIT students, faculty, and staff

Register: mit2016.mit.edu/symposia/campus

#MIT02139

Celebrating a Century in Cambridge

lilii

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

# Solution to Tchaikovsky

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

# **Solution to Chopin**

5	1	3	4	6	2
3	5	1	2	4	6
4	6	2	3	5	1
1	3	5	6	2	4
6	2	4	5	1	3
2	4	6	1	3	5

# Solution to Brahms

from page 5

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

# **Solution to Mozart**

4	3	6	5	2	1
1	6	3	2	5	4
5	4	1	6	3	2
6	5	2	1	4	3
2	1	4	3	6	5
3	2	5	4	1	6

Thursday, March 17, 2016

The Tech 15



PEER 2 PEER



# **NEED SOMEONE TO LISTEN?**

Whether you're having a bad day or just want someone to talk to, Peer2Peer's community of MIT students is here for you. Log in and chat anonymously about whatever's on your mind with someone who really understands.

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# Curling team takes bronze at collegiate national meet The team discusses what it takes to excel at curling:

strategy and specialized equipment are key factors

By Souparno Ghosh SPORTS EDITOR

The MIT curling team clinched bronze at the Curling Collegiate National Champion-



secure their second third-place finish in as many years at the

The journey to the finals began in the fall of 2015 for the team, which comprises captain Gregory A. Dooley G, Alexander W. Hull G, Nathaniel K. Bailey G, and Cody Karcher G. The team played in seven Bonspiels (curl-

ing tournaments) and placed in the top 16 college teams across the country to secure a place in the national championships.

Quite remarkably, Dooley, Karcher, and Bailey had all taken up curling as a sport after they joined MIT as graduate students. Dooley notes, "It is not often you can take up a sport in graduate school and yet get compete at a high level, even in the nationals." Hull on the other hand had played for Colgate, a team he squared up against at the nationals.

"It is not just about sliding 42-pound stones on a sheet of ice and guiding them within the house(concentric rings drawn on the sheet of ice that serve as the scoring-zone)," Dooley explained. "There is strategy too."

Teams alternate turns to slide stones with the aim of maximizing the number of stones placed by a team within the house after eight tries. However, it is also within a player's right to attempt to displace an opposing team's stone within the house by executing hits or peels.

"Often you place stones outside the scoring zone in early attempts to set up a curlingshot toward the end such that you have those stones guarding against hits or peels," Dooley said. The trajectory of the stone on ice is influenced by teammates who sweepthe snow from the path of the stones with curling brooms.

As you would expect from engineers, the team had devised strategies based on the players' strengths to maximize their



The MIT Curling team took 3rd place in the College Curling National Championships this weekend.

chances of winning.

"We have different expertise when it comes to executing different kinds of shots and adjust our game plan accordingly," explained Bailey.

If you thought the secret to their success lay in execution of their shots and strategy only, you would be missing a key element of curling. The players have specialized shoes such that the shoe corresponding to the dominant

leg grips well on snow while the other is teflon-coated to allow for smoother gliding. It takes the right equipment, strategy, sweeping, and execution to excel at the sport referred to as "chess on ice."

For Dooley, a five-year veteran, this national meet was a swansong. For the rest of the team, the quest for glory resumes next Friday as they hit the Broomstones Curling Club, the MIT curling club's stomping ground.

# Okeke excels at nationals

Men's track and field racks up six All-America honors at the NCAA Division III indoor meet

**By Max Berkowitz** DAPER STAFF

Men's track and field tied for 16th place overall with 12 points at the 2016 NCAA Division III Indoor Track and Field Championship meet held at Grinnell College.

Arinze Okeke '18 finished

fourth overall in the triple jump, earning All-America honors with a best leap of 48-feet, 1.75-inches (14.67m) — a new personal best for the junior. Compatriot William Ruschel'19 finished in 12th place with a best leap of 45-feet, 10-inches (13.97m).

Livingston Albritten '18,

competing on the national stage for the first time in his career, finished seventh in the 200-meter dash with a time of 22 31 and earned All-America status.

Also on his first-ever trip to a NCAA Division III Championship, Jarod Wilson '19 came in 15th place in the 800-meter run with a time of 1:59.94.

# Virdi clinches her third national title

Women's track and field places fifth at the 2016 NCAA Division III indoor championship meet

By Max Berkowitz DAPER STAFF

Women's track and field placed

fifth overall with 27 points at the NCAA Division III Indoor Track and Field Championship — the second straight season and third time in pro-

gram history that the Cardinal and Gray have earned top-five honors

On the first day of the championship meet, Cimran Virdi'16 won her third consecutive national pole vault title with a facility record height of 13-feet, 6.5-inches

It took Virdi only five jumps to win her third straight title as she sealed it on her first attempt after both she and top-seeded Katherine Pitman from Ithaca College had cleared the 12-feet and 11.5-inches (3.95m) mark with ease. Pittman missed on her three attempts at the 4.00m leap, which left the championship in the hands of Virdi.

Virdi then eclipsed the 4.05m height to break both the MIT indoor and the facility record at 1.13m, which she cleared on her very first attempt. The old MIT best of 16-feet, 6.25-inches (4.12m) was set by Karin Fisher '11, at the ECAC Division III Championship back on March 5, 2011.

Mary Eccles '18 earned tenth place in the 5000-meter run, the longest individual event of the championship. Eccles crossed the line in 17:31.00.

Maryann Gong '17 paced the Engineers' efforts on the second day of the NCAA Division III Indoor Track and Field Championship with a pair of top-three finishes. Gong began the day for MIT in the championship heat of the mile. As she did a year ago, Gong claimed third place in the event for All-America accolades with a time of 4:54.67, which was 2.15 seconds quicker than last season's mark at the championship meet.

Later in the afternoon, the junior attempted to repeat as the national champion in the 3000-meter run. This year, Gong ran a time of 9:34.99 for second place and her third All-America award of the meet. She finished behind Amy Regan from Stevens Institute of Technology, who crossed the line in 9:30.80. Gong bested the Division III meet record (9:38.72) and the facility record (9:46.32) this

Nicole Zeinstra '16 crossed the finish line in a time of 10:07.52 for 15th place in the 3000m. This was the senior's first time running in the 3000m race at the NCAA Div sion III Championship.

After a two-week hiatus, the MIT women's track and field team will kick off their outdoor season with a trip out west to San Diego State University for the Aztec Invitational on Friday, March 25.

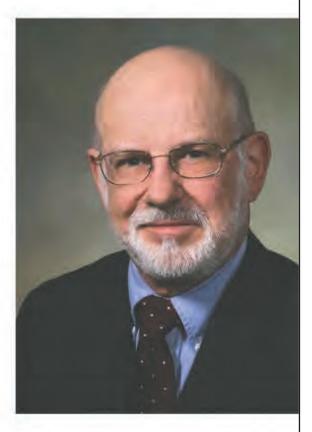
# Missing the Forest for the Trees: **Rethinking What Influences Student Success**

# **Prof. Patrick Terenzini**

Distinguished Professor Emeritus in Higher Education, Pennsylvania State University

What have we learned from more than 6,500 studies published in the past 45 years on the impacts of college on students, and how can we make the best use of that knowledge? Prof. Terenzini summarizes the evidence relating to a wide array of educational outcomes and identifies what he considers the key characteristics of effective educational practice and programs.

**Open to the MIT** community. Please RSVP to http://mitsha.re/Zrl2p



Wednesday, March 30 La Sala de Puerto Rico Student Center (W20) Talk @ 2:00 Meet & Greet @ 3:00

Sponsored by the Division of Student Life

studentlife.mit.edu

# SPORTS BLITZ

Sailing finished second at the Arctic Circle Team Race, finishing with a 15-4 tally.

Men's tennis (4-3) defeated Colby 7-2. The Engineers won two of the three doubles fixtures and five of the six singles matches.

volleyball Men's 6) blanked Elms in straight sets. Martin Krasuski '17 led the team with seven kills.

Women's fencing: Helen Sakharova '19 captured 12th place in the epee rankings at the NCAA Fencing Northeast

Regional Championship on Sunday. Madison Douglas '16 and Jessica Li '17 claimed 21st place in the sabre and foil competitions, respectively.

Men's fencing: At the NCAA Northeast Regional Championship, Benjamin Lin '17 and GiulioGueltrini'16 finished in 13th place in sabre and epee, respectively. Matthew Cavuto '17, who competed in the epee category at this event last year, led the foil team with a ranking

— Souparno Ghosh