

TRISTAN HONSCHEID—THE TECH

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 morning hours of Pi Day.

# 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

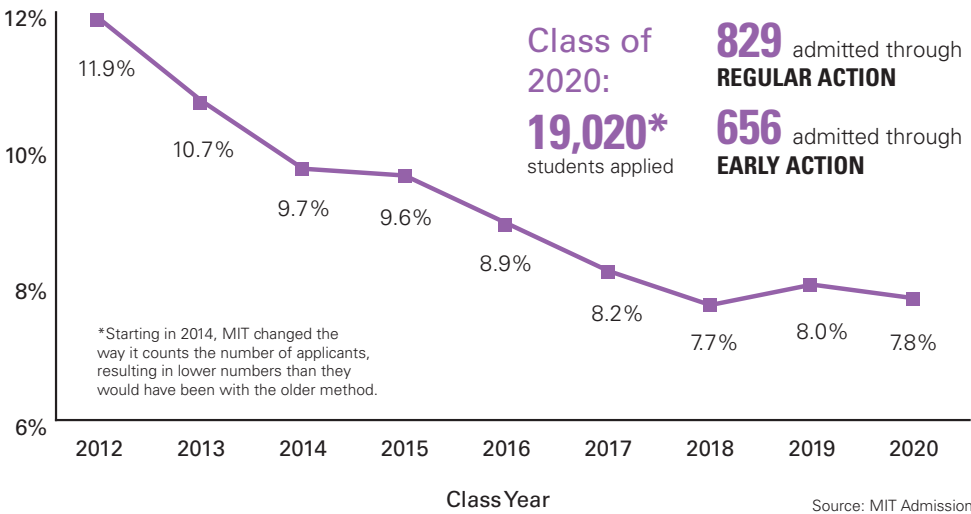
MIT offered admission to 1,485 out of 19,020 applicants for the class of 2020 for an admissions rate of 7.8 percent. The rate decreased from last year's 8.0 percent, and has been steadily declining since 2003 with the exception of last year when it went up by 0.3 percentage points. The decisions were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

time this year. 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

## Undergraduate Admission Rates, 2008-2016



## 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.mit.edu](#).

Random Acts of Kindness Week starts the week of March 28.

Send news and tips to [news@tech.mit.edu](#).

# Liu, Gomez discuss campaign themes

Keeping the UA transparent and making it more welcoming are key

By Emma Bingham  
STAFF WRITER

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 ask-

ing 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 Entrepreneurship and Intellectual Property Clinic, which will fill that role.

Clinics, Page 12



NINA LUTZ—THE TECH

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**, p. 8

## 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

## SECTIONS

Opinion	4
Fun Pages	5
Arts	7
Campus Life	10
Sports	16



WEATHER

# Two low pressure systems will lead to chilly weekend weather

By Colin Thackray  
METEOROLOGIST

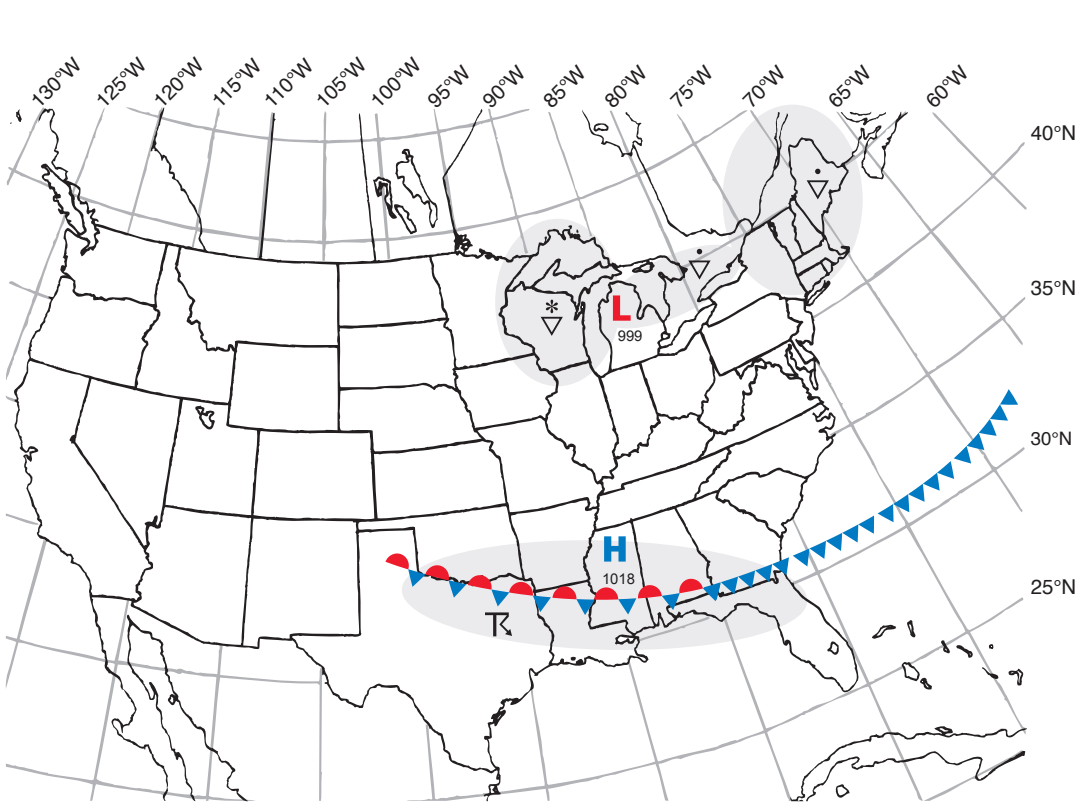
Two low pressure systems will be passing through the area between today and the beginning of next week, bringing some cold air and a couple of chances for precipitation over the weekend. The first system is moving eastward from its current position over the Great Lakes and is likely to arrive on Friday,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

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.



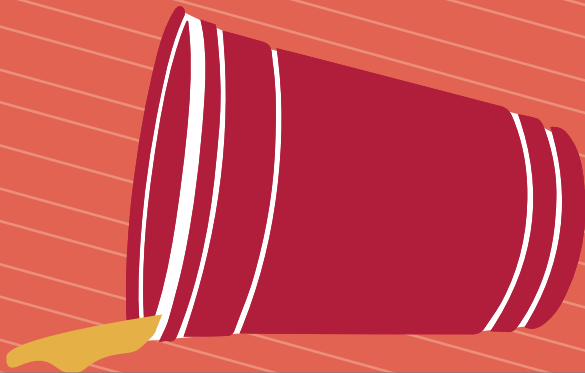
Situation for Noon Eastern Time, Thursday, March 17, 2016

Weather Systems	Weather Fronts	Precipitation Symbols		Other Symbols
		Snow	Rain	
<b>H</b> High Pressure	- - - Trough	* (star)	• (dot)	☁ Fog
<b>L</b> Low Pressure	Red semi-circles Warm Front	▽ (inverted triangle)	• (dot)	⚡ Thunderstorm
§ Hurricane	Blue triangles Cold Front	* (star)	• (dot)	∞ Haze
	Alternating red semi-circles and blue triangles Stationary Front	** (double star)	•• (double dot)	
		*** (triple star)	••• (triple dot)	

Compiled by MIT Meteorology Staff and The Tech

SOMEONE IS TOO INTOXICATED TO  
CONSENT IF THEY ARE  
INCAPACITATED. SIGNS THAT  
A PERSON MAY BE APPROACHING  
INCAPACITATION CAN BE:

- ☑ VOMITING
- ☑ SLURRED SPEECH
- ☑ UNSTEADY GAIT
- ☑ LOSS OF CONSCIOUSNESS



Are you a  
tetris ninja?

Use your  
powers  
for good!

arts arts arts  
arts arts arts  
arts arts

news  
news  
news  
newsnews  
newsnews  
newsnews  
news  
news  
news

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

[join@tech.mit.edu](mailto:join@tech.mit.edu)

DONATE SPERM  
EARN UP TO  
\$1,500 /Month



SPERMBANK.COM  
APPLY ONLINE



THE EUGENE  
McDERMOTT AWARD  
IN THE ARTS AT MIT  
2016 RECIPIENT

ARCHITECT  
DAVID ADJAYE

GEOGRAPHY,  
HISTORY, COMMUNITY:  
DESIGNING TO  
CONTEXT

FREE AND OPEN TO THE PUBLIC  
*March 29 • 5:00pm • Room 10-250*

Register at [arts.mit.edu/adjaye](https://arts.mit.edu/adjaye)



# RAK WEEK

Starts March 28.

## Random Acts of Kindness Week

Sponsored by: OME, ODGE, Baker Foundation & MindHandHeart

**mindhandheart.mit.edu/events**

**Connect the  
MIT  
community  
through  
infinite  
small acts  
of kindness.  
See  
something  
kind? Say  
something  
in kind!**

**#MITRAK**





# Tchaikovsky

Solution, page 14

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

# 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			
8			4	2				9
		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.

# Chopin

Solution, page 14

14+			48x		
3		4x		10+	
24x			18x	3-	1
	15x				1-
12x	40x				
	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.

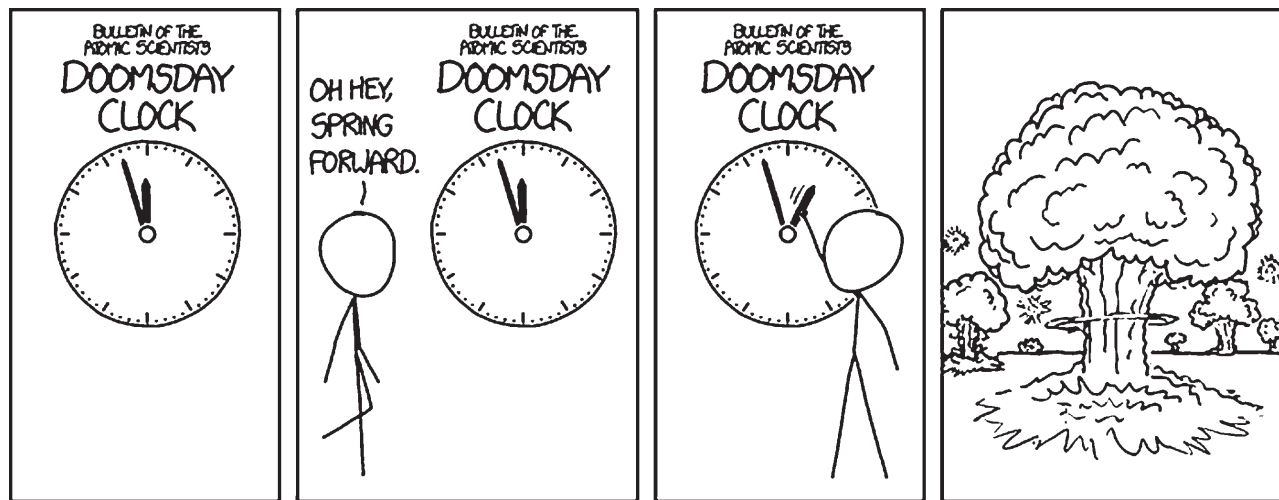
# Mozart

Solution, page 14

12x		60x			
5x	3-		12x	120x	
	20x	2x			
6			12x		
12x		11+		17+	
		5		1	

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.

## [1655] Doomsday Clock



After a power outage at the Bulletin of the Atomic Scientists, the new Digital Doomsday Clock is flashing 00:00 and mushroom clouds keep appearing and then retracting once a second.

# Beethoven

Solution, page 12

105x		63x	25+			108x		
			3			96x		
24+				40x	8+			1-
192x		5	1		26+			
	3x		2-		1-			5
	17+			4-			105x	
2		35+			216x			6x
2-		4		2-		2-		
	18x				6		32x	

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

- 1 Ski run
- 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
- 48 How pretzels are often 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
- 12 Word-of-mouth
- 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

1	2	3	4	5		6	7	8	9		10	11	12	13	
14						15					16				
17						18					19				
20					21					22					
					23					24					
25	26	27	28				29	30				31	32	33	
34					35	36				37	38				
39				40					41						
42						43					44				
45				46	47				48	49					
				50					51						
52	53	54					55	56				57	58	59	60
61						62					63				
64						65					66				
67						68					69				

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



## 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 mu-

sic 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 well-employed 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 Holter’s songs.

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-



COURTESY OF TONJE THILESEN

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

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 whistling.

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 of constructing.

## 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 unruly air conditioning, we're all getting a bit cozy before the conversation starts. Later we'll find out that "cozy" is often what director Guy 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 new lens.

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 *Dykemaster's Daughter* has come to be Maddin's own lost film, when his current project focuses on precisely these lost phantasmagoric cinema traces.

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 three-light 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 working.

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 spin-off 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 will feature combinations and recombinations 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 as 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.



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

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

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 quite 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 people.

**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-



COURTESY OF REX FEATURES

**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 door.

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 they're gonna arrest me.

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. *[Claps]*.

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 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 development?

**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 day.

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.

**Entertainment 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 cock jokes.

**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 Cohn:** 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.

**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.



# 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 wrong.

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, right?" Perhaps you will be less impressed, but I found it absolutely astounding that she

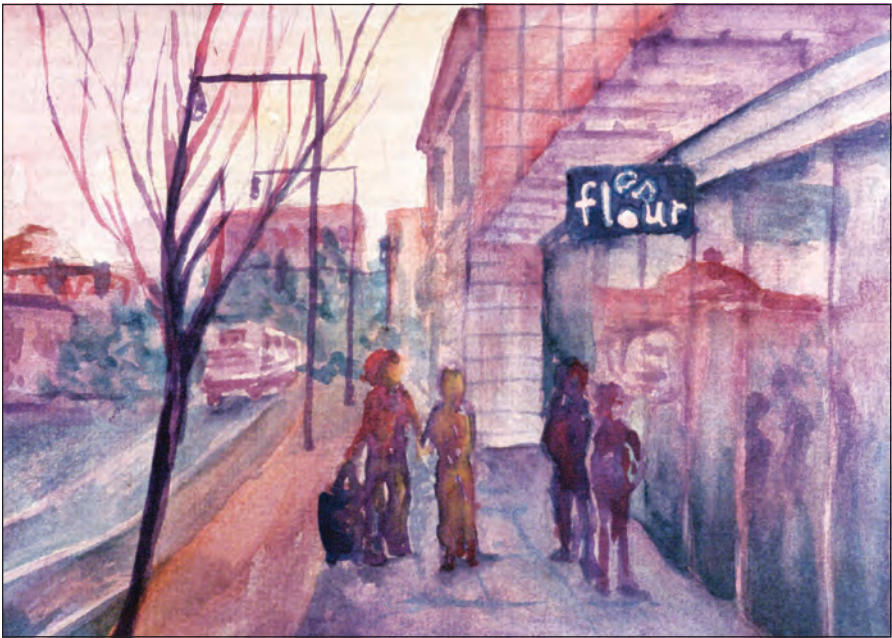


ILLUSTRATION BY TAKSAPAUN KITTIKRASTIEN

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

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 Flour-based 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 2019.*

# Campus Preview Weekend

## April 7-10, 2016



Host a prefrosh  
Volunteer to help  
...GET INVOLVED!

SIGN UP BY MARCH 25

[community.mitcpw.org](http://community.mitcpw.org)







# Course 14-2 math electives prep students for further work in field

*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, vice-president 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

needed. The remaining requirements 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 elective.

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

# Director named for clinic which 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 pro-

vide 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.



**Michelle K. Lee**

Under Secretary of Commerce for Intellectual Property and Director of the United States Patent and Trademark Office

Thursday, March 31st  
3:00 pm - 4:00 pm  
MIT Campus, Huntington Hall,  
Room 10-250



Massachusetts  
Institute of  
Technology

Sponsored by the  
Office of the Vice President for Research and  
The Science Policy Initiative

Questions?  
Visit [spi.mit.edu](http://spi.mit.edu) or  
email us at [spi@mit.edu](mailto:spi@mit.edu)



### Solution to Beethoven

from page 6

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

### Solution to Crossword

from page 6

S	L	O	P	E	S	H	I	N	C	R	O	P
C	A	P	O	N	L	I	S	A	A	U	R	A
A	L	E	R	T	A	G	E	S	R	E	A	R
B	A	C	K	I	N	T	H	E	S	A	D	D
		R	O	E		A	D	S				
R	O	L	L	E	R	S	P	U	D		D	N
E	P	E	E		T	E	L	L	O	C	E	A
B	E	W	I	T	H	O	U	I	N	A	B	I
I	R	I	S	H		E	G	G	S	L	I	V
D	A	S			R	E	D	S		S	A	L
				H	E	R		F	U	R		
A	L	L	O	W	E	D	F	R	E	E	R	E
L	I	A	R		C	O	R	E		N	O	D
A	M	I	S		T	R	O	T		A	S	I
S	O	R	E		S	A	G	S		S	E	T

### Spring 2016 Ilona Karmel Writing Prize Competition

Cash Prizes will be awarded at a reception on May 4, 2016  
for the following prizes:

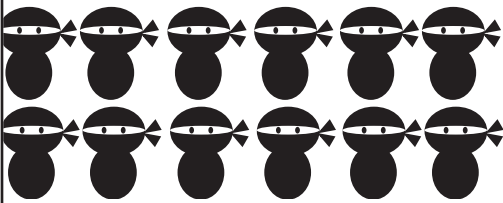
- Boit Manuscript Prize
- Dewitt Wallace Prize for Science Writing for the Public
- Ellen King Prize for Freshman Writing
- Enterprise Poets Prize in Imagining a Future
- Prize for Writing Science Fiction
- Robert A. Boit Writing Prize
- S.Klein Prize
- Vera List Prize for Visual Arts
- Writing and Humanistic Studies for Engineering Writing

Deadline for Submissions is  
Monday, April 4, 2016

Guidelines, details, and cover sheets are available at  
[cmsw.mit.edu/writing-prizes](http://cmsw.mit.edu/writing-prizes)



Sponsored by Comparative Media Studies|Writing



WE'RE SEEKING TO  
BUILD OUR FORCES



JOIN@TECH.MIT.EDU



# 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 there.

**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 great.

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 think that 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 hidden.

**“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 step.

**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 joined 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 continue outside fundraising efforts?

**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, but 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

and how we interact with other 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 low-context 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

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 class of 2018.

**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 Pannel 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 [is hard].

**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 through?

**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 meetings.

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 on issues.

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

The MIT Shakespeare Ensemble presents

# MUCH ADO ABOUT NOTHING

March 11–12, 17–19 at 8pm  
March 13 at 4pm



La Sala de Puerto Rico  
(W20–202)

Directed by  
Damon Krometis

\$5 for MIT, Wellesley, and Harvard Students  
\$9 for other Students and MIT Community  
\$12 for General Public

Reserve tickets at  
ensemble.mit.edu/tickets

Questions? Email  
much-request@mit.edu



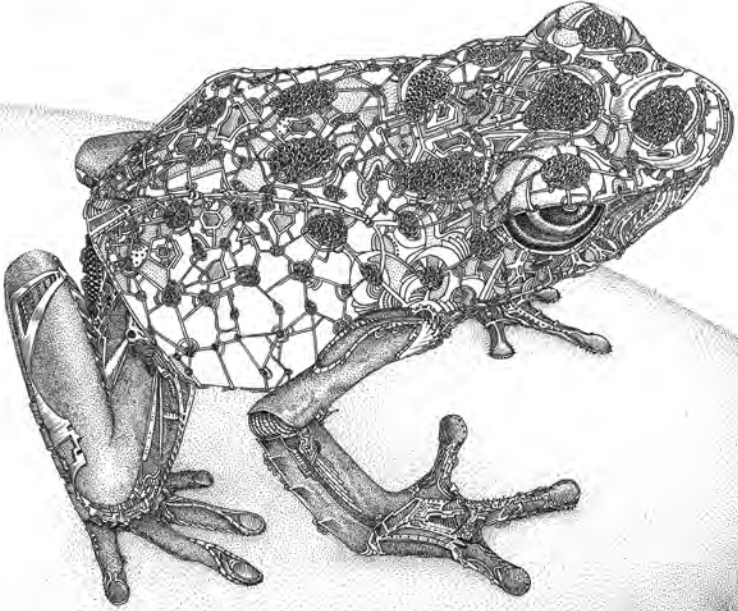


# RUNE

MIT JOURNAL OF ARTS AND LETTERS

invites you to submit your original artwork and writing for publication!  
<http://runemag.mit.edu/submit.php>

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



**CUSTOM PRINTED & EMBROIDERED**

# T-SHIRTS

**SWEATSHIRTS - POLOS - HATS & MORE!**

ph - 617-625-3335  
email - [info@qrsts.com](mailto:info@qrsts.com)  
[www.qrsts.com](http://www.qrsts.com)  
Somerville, MA



Printing - Embroidery  
and More...

part of R.A.W. (Rinnigade Art Works)



## 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 10.

**Be a PENguin**  
write for us  
e-mail [join@tech.mit.edu](mailto:join@tech.mit.edu)



# Symposium

DESIGNING PLACES  
FOR INVENTING THE FUTURE

## THE CAMPUS THEN, NOW, NEXT



**March 30 – 31, 2016**  
Kresge Auditorium (W16)

**Free to MIT students, faculty,  
and staff**

**Register:**  
[mit2016.mit.edu/symposia/campus](http://mit2016.mit.edu/symposia/campus)

**#MIT02139**

**MIT 2016**  
Celebrating a Century in Cambridge

**MIT**  
MASSACHUSETTS  
INSTITUTE OF  
TECHNOLOGY

**Solution to Tchaikovsky**  
from page 5

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**  
from page 5

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**  
from page 5

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



You're not alone.  
We're here.

PEER2PEER



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.

LOOKING FOR A WAY TO SUPPORT YOUR PEERS?

To become an MIT Peer2Peer listener, go to [peer2peer.mit.edu](http://peer2peer.mit.edu), click "Become a Listener", and complete the short online training!

[peer2peer.mit.edu](http://peer2peer.mit.edu)

