

City approves Volpe petition, site to feature housing, retail

20 percent of housing will be affordable under plan

By Jessica Shi
STAFF REPORTER

The Cambridge City Council voted Monday to approve MIT's petition for a rezoning of the site on which the John A. Volpe National Transportation Systems Center operates.

In collaboration with the Cambridge community, MIT will move ahead to redevelop this 14-acre site in Kendall Square, beginning with redesigning a consolidated headquarters for the Volpe Center on four of the 14 acres. Once construction on the Volpe Center is complete, MIT and the U.S. General Services Administration will sign an exchange agreement giving MIT the rights to redevelop the remaining 10 acres.

The new site will feature housing, retail, office and lab space, and open space. Twenty percent of the housing will be affordable housing: housing for which the homeowner or tenant pays a maximum of 30 percent of their gross income.

The site is in a prime location: the 14 acres are located a stone's throw north of the Kendall T station.

MIT won the U.S. General Services Administration bid for the land parcel in November 2016 for \$750 million. Funding came from MIT's investment funds, not from its operating budget or academic funds.

MIT submitted the zoning petition in June 2017 after research into the area and collaboration with the residents and government of Cambridge, according to Sarah Gallop, co-director, the office of government & community relations. MIT conducted over 80 public meetings with the community regarding the Volpe development and will continue to do so throughout this process.

"I think it's been an impressive work of collaboration by many in the MIT community, as well as in City of Cambridge, the neighborhoods, planning institutions, companies, not-for-profits, certainly the city council and the city government, because I think we all care so much

about what happens," Israel Ruiz, executive vice president and treasurer, told *The Tech* in an interview.

Ruiz said that MIT students can look forward to a community center through the Priscilla King Grant Foundation to connect them to Cambridge K-12 students for outreach programs. MIT is also placing a job connector program on the site to help facilitate employment connections between residents of East Cambridge and other neighborhoods and MIT.

Meanwhile, on the other side of Kendall Square, MIT and Cambridge recently broke ground on the first building of the Kendall Square Initiative, a redesigning of Kendall Square intended to enhance its characteristics as a center of innovation. The entire construction process is expected to be completed seven to ten years in the future, though some buildings will be completed in three to five years.

Volpe, Page 1

MIT Medical vaccinates more than 7,000 at flu clinic

At least 7455 MIT community members received a flu vaccination at Tuesday's day-long clinic run by MIT Medical, Kim Schive, communications and marketing specialist at MIT Medical wrote in an email to *The Tech* yesterday.

This was the number on the last sticker that were given out to participants by the end of the clinic. Schive expects the final tally to

reach around 7500 after accounting for those vaccinated but not given stickers.

Tuesday's count exceeds the previous one-day record of 5154, though it fell short of MIT Medical's goal of 10000 vaccinations.

The flu clinic, which ran from 8 a.m. to 6 p.m., was open free of charge to all MIT Medical patients (ages 10 and up), MIT retirees,

and all employees, students, and affiliates, regardless of insurance coverage.

Malte Ahrens '18 ran a live survey throughout the day, tabulating participants' sticker number and time of vaccination. The data fitted a linear trend with $R^2=0.99$, which predicted that 7324 people would be vaccinated by 6 p.m.

—Vivian Zhong

Hand, foot, and mouth disease scours campus, infects at least 30

Health official recommends acetaminophen and lozenges

By Jessica Shi
STAFF REPORTER

At least 30 cases of hand, foot, and mouth disease (HFMD), a viral illness, have occurred on campus since September, according to MIT Medical.

Most, but not all, of the reported cases have been from students residing in Delta Psi, a co-ed fraternity on Memorial Drive, East Campus (EC), and Maseeh Hall, Shawn Ferullo, chief of student health, wrote in an email to *The Tech*.

Ferullo is also "sure there are more" than just 30 cases, the approximate number of students who have sought treatment for HFMD with MIT Medical or MIT MedLinks. "HFMD does not cause a severe illness, so most affected students do not seek medical attention," he wrote.

Typical symptoms of HFMD include fever, tiredness, sore throat, and its namesake — rashes on the hands,

rashes on the feet, and mouth sores, which usually dissipate in about a week.

HFMD is contagious; it can be transmitted "through direct contact, through bodily fluids, and across surfaces that have been in touch with the virus," according to an email written by an EC resident quoting EC MedLinks that was forwarded to *The Tech*. Preventative steps include frequent hand-washing, avoiding close contact with those with HFMD, and avoid communal ware.

For treatment options, Ferullo recommended acetaminophen or ibuprofen for a fever and salt-water gargles or lozenges for a sore throat. Additional "lifestyle and home remedies" to relieve pain listed by the Mayo Clinic were also referenced in the EC MedLinks email.

"[HFMD] is similar to other common viruses and is mostly annoying, self-limited, and resolves on its own with time," Ferullo wrote. "Like most

illnesses, rest and hydration are key."

The present HFMD outbreak is not limited to MIT.

The Harvard Crimson reported "isolated cases" of HFMD on Harvard's campus on Sept. 12, in what was characterized as "the latest unconventional ailment to hit campus in recent years," following a mumps outbreak in the spring of 2016.

The first case of HFMD at MIT was reported five days later, according to Ferullo.

Beyond Cambridge, Ferullo continued, clinicians have also "anecdotally" been "learning of cases across the greater Boston area that have nothing to do with MIT"

HFMD is most common in infants and children under the age of five, according to the Center for Disease Control and Prevention, making the current outbreak somewhat unusual.

"This could be due to a new or slightly different strain being present in the region," Ferullo said.

Activists discuss change to transparency policy

'Government information is disappearing'

By Ivory Zhu

Members of the MIT community gathered for a discussion in 4-251 Oct. 19 with the aim of publishing a manifesto on the revision of Title 44 of the US Code, which governs the dissemination of government information. The event was co-organized by MIT Libraries and the Engineering Activism organization.

"In the age of print, libraries get physical copies of documents and offer access. But now we get a lot less physical copies. While for digital publications, it is way easier for the government to delete or alter its content. Government information is disappearing," Karrie Peterson, an event organizer from the MIT Libraries, said during the discussion.

Government documents, including budgets, judicial publications, congressional documents, are printed and binded by the U.S. Government Publishing Office (GPO), and sent to, stored at, and conveyed to the general public through the Federal Depository Library Program (FDLP). MIT Libraries is one such Federal Depository Library, providing any U.S. citizen with free

access to the federal depository collections.

The laws underpinning the FDLP have remained largely unchanged since the 1960s. "Clearly, the law is out of date in that it frames the issues of government transparency as something tied to the world of printed publications," Albert Carter, an event organizer from Engineering Activism wrote in an email to *The Tech*.

Davita Vance-Cooks, director of the GPO, charged a review on the modernization of Title 44, Chapter 19 in June, and the Depository Library Council (DLC) requested ideas from the public. Chris Bourg, Director of MIT Libraries, offered some guiding principles and suggestions in a response to the DLC. "The MIT Libraries have a keen interest in the health of the FDLP, and believe its effective operation is essential to the health of our democracy," Bourg wrote.

Other challenges Peterson recognized include easy, convenient access. "Government information collection is giant and complicated.

Libraries, Page 1

IN SHORT

Family weekend is this weekend!

Second quarter Physical Education classes begin Monday, Oct. 30.

The last day to add half-term subjects offered in second half of term is Friday, Nov. 2.

Send news and tips to news@tech.mit.edu.

NIA SIMONE MEETS TINA TURNER

Singer Alice Smith brings vivacity to old museum. **ARTS, p.10**

PROS AND CONS OF #METOO

Pleasure@MIT on how to move forward with the viral sexual assault awareness campaign. **OPINION, p. 4**



A TIMELY PLAY

Revival of 'Oleanna', a play about a student's sexual harassment allegations, has sub-par production value but excellent dialogue. **ARTS, p. 9**

QUESTION OF THE DAY

Why are staplers in Athena clusters always out of staples?

SECTIONS

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WEATHER

Go outside on Saturday!

By Erik Lindgren
STAFF METEOROLOGIST

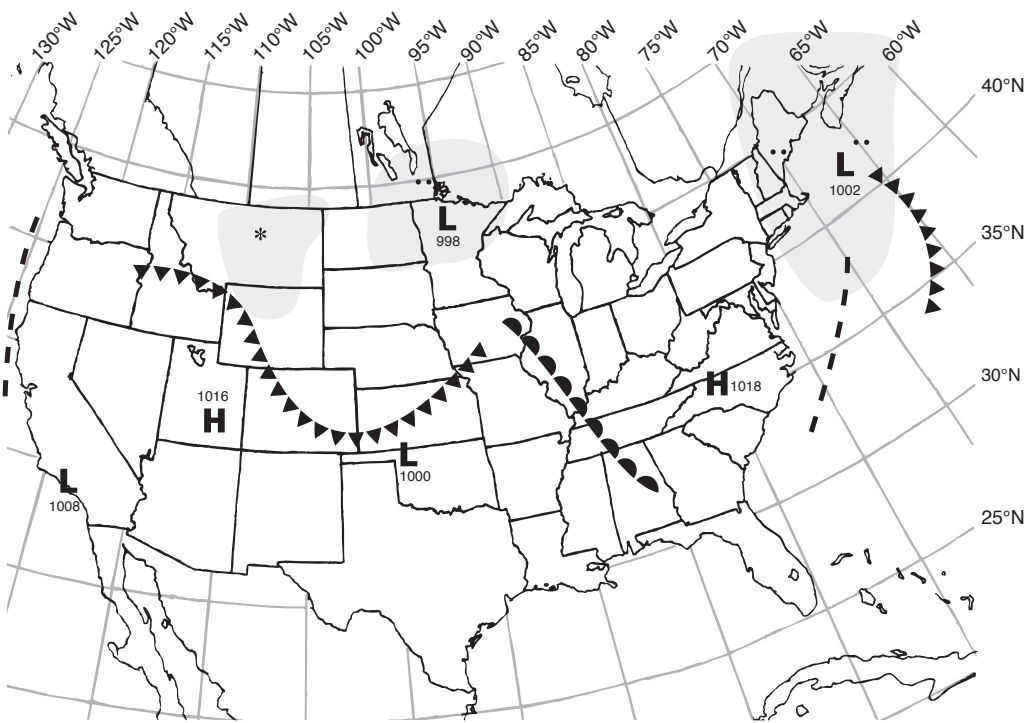
A wide trough has been sweeping northeast from the midwest during the past two days, bringing with it the rain we experienced yesterday and continue to deal with today. The trough will have swept through by Friday, but Friday night may be unpleasant with strong westerly winds and a possibility of thunderstorms. Friday and Saturday are likely to be nice days, after the large scale flow has turned southerly and brought dry air into the region. The surface wind will be weak at around

5 mph. A high pressure will keep the skies clear until Sunday, but by then another trough is likely to have formed to the west of us, bringing up air from the south with lots of precipitable water. Expect showers during Sunday night and Monday morning.

The temperatures have been unseasonably warm since Wednesday last week, and while the forecasted highs and lows for the coming days are lower than the temperatures earlier this week they are still slightly higher than normal: the climatological highs and lows for this time of year are 58°F and 43°F, respectively.

Extended Forecast

Today: Showers, sometimes heavy. Total precipitation around half an inch. High around 62°F (17°C). Wind E going to NW around 5-10 mph, strengthening in the evening.
Tonight: Showers and a chance of thunderstorms. Low around 45°F (7°C). Wind W at 10-15 mph, with gusts around 25 mph.
Tomorrow: Sunny with a high around 63°F (17°C). Low around 45°F (7°C).
Saturday: Sunny with a high around 65°F (18°C). Low around 50°F (10°C).
Sunday: Mostly cloudy with a high around 64°F (18°C).



Situation for Noon Eastern Time, Thursday, October 26, 2017

Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	T Trough	S Snow	F Fog
L Low Pressure	W Warm Front	R Rain	T Thunderstorm
H Hurricane	C Cold Front	L Light	H Haze
	S Stationary Front	M Moderate	
		HE Heavy	

Kendall Sq. Initiative breaks ground on new building

Volpe, from Page 1

“The idea was that if you looked at the Kendall Square area in that time [2008–2009], where MIT owns property, we had a lot of parking lots ... [and] a lot of them were underutilized. And as Kendall Square has become more and more of an innovation ecosystem, having parking lots in the middle of a vibrant, diverse, innovative place, didn’t seem like a good use of MIT’s property,” Gallop said in an interview with *The Tech*.

In addition to the issue of underutilization, the Kendall Square community also has needs to be met. It’s “very hard to get amenities in Kendall Square,” Gallop said. “There’s no grocery store, there’s no drug store. ... We thought we could put our property to a higher and better use.

MIT began reimagining the Kendall Square space by talking to the Cambridge community and the City of Cambridge government, who agreed as to the importance of the project. Throughout this process, MIT has collaborated with the residents of Cambridge, holding hundreds of town meetings and forums.

The city approved MIT’s application for increased zoning for the site necessary to allow the area to take shape. As a transit node, Kendall Square is suited for “the most density and height, because people are coming in and out to that place,” Gallop said.

Much of the current construction is on the underground garage, replacing the former parking lots and ensuring access to the retail that will be available.

After the city approved new zoning regulations, MIT and its architectural teams — one for each of the six zones — started the planned unit development (PUD) process. Each building needed a design review process with the planning board of the City of Cambridge. Five of the six zones have been approved at press time.

These six buildings will be dedicated to housing (including graduate student housing and affordable housing — 90 out of 260 residential units will be affordable housing), retail, and lab and office space. The graduate student housing construction began Oct. 11, and will include in innovation space. Some office and lab space construction at two of the zones is projected to be-

gin next, in 2018, followed by housing at One Broadway in 2019. The final zones will more office and lab space, as well as retail.

Open space for public use is a key component of the design. “It’s meant to be an extension of the infinite corridor ... for people to gather in,” Gallop said. MIT and its architecture teams are still designing the open space and determining which direction it will take.

All these amenities are intended to create a an environment which brings people together and encourages collaboration. Kendall Square is already a place where over 50,000 people work each day and is home to biotech and technology companies, research institutes, and incubators, such as Cambridge Innovation Center (CIC) and LabCentral. The redesigned Kendall Square will aim to place MIT students, members of the Cambridge community, professionals and entrepreneurs in this vibrant business district, and the resources of Kendall Square incubators and of MIT all in close proximity to each other with the goal of encouraging innovation.

“So we’ve got MIT students coming out of classes and labs,

Volpe, Page 11

Libraries advocate gov. transparency

Libraries, from Page 1

Whether in print or in digital form such as databases, they should be presented in a way that people can easily search, find, and analyze.”

Engineering Activism is a graduate student organization aiming to leverage the specific technology skills of MIT community to social and political changes, while the MIT Libraries is very concerned about an equitable, neutral, and inclusive information sharing ecosystem. Thus, the parties had overlapping interests in government transparency and partnered up to work on the manifesto.

“A very good role for MIT students and researchers is to help frame what government transparency should look like in the digital age. It’s a technical topic that’s filled with jargon and specialized infor-

mation, not many people have heard of it, and yet, it touches our lives in incredible ways ... It’s the primary way in which people can get primary source materials,” Carter wrote.

Two relevant documents were referred to during discussion: the response to the DLC by Bourq, and a manifesto from the Stanford University Libraries Aug. 4. Participants decided that the principles of an ideal FDLP include privacy for citizens, free access and free use, modernized scope and preservation for digital information. On the technical side, specific conducive technology such as metadata, cryptographic keys, optical character recognition are cited.

A follow-up session is scheduled for Oct. 26 at 5 p.m. in 4-251. Meanwhile, MIT community members are welcome to contribute ideas to the manifesto to engineering-activism@mit.edu.

Solution to Suspooku

from page 9

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

Solution to Booodoku

from page 9

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

Solution to Pumpkin

from page 10

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

Solution to Clueless

from page 9

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

Do you like doodling during class?
Are your psets covered with drawings?
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Édouard Louis

Author, *En finir avec Eddy Bellegueule* (published in English as *The End of Eddy*).

What literature can do:

Literature, shame and politics

Fri. Oct. 27
5:30pm in 2-105
gsl-events@mit.edu
Photo by John Foley

Complete text of my new English language political novel THE REDEMPTION set in Russia and America, 2017, posted at my website

<https://sites.google.com/site/davidlawrencecade/Home/the-redemption-1>

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Our most pressing concern is for the health and wellness of survivors in our communities. With the large numbers of personal, detailed and traumatic stories being shared, survivors of sexual violence may feel overwhelmed by unwelcome reminders of traumatic experiences by sim-

For those who agree that greater inclusion would strengthen the #MeToo

Charlie Andrews-Jubelt '18
Madiha Shafquat '19
Pleasure@MIT members

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NOTES

CONCERT REVIEW

A Hahn-ds down winning performance

Gustavo Gimeno conducts award-winning Hilary Hahn



Hilary Hahn performed Dvorak's *Violin Concerto* with conductor Gustavo Gimeno and the BSO.

**Week 4: Ligeti's *Romanian Concerto*,
Dvorak's *Violin Concerto in A minor, op. 53*,
Schumann's *Symphony No. 1 in B-Flat, op. 38*,
*Spring***

Boston Symphony Orchestra

Oct. 15, 2017

By Torri Yearwood

ASSOCIATE ARTS EDITOR

Conductor Gustavo Gimeno took the stage, wordlessly accepting the thunderous applause of tonight's enthusiastic crowd. As he raised his hands, the room fell silent, and a quiet melody drifted easily through the air: simple, sweet, and tinged with darkness, as a cloudy day in a beautiful countryside. In developing this theme and introducing others, the piece's tone palette diversifies and blended in dramatic, harmonious, and nostalgic ways. Following this introduction were a series of dance-like sections, achieving an almost jazzy feel with tasteful dissonance and syncopated rhythms, making it an instant hit for me. The piece ended quietly with a violin tremolo underlaid by a melody in the french horn, then with a single loud staccato note by the full orchestra, almost literally making me jump out of my seat and into applause.

After a brief pause, Grammy-winning violin virtuoso Hilary Hahn confidently and effortlessly took to the stage to a tidal wave of applause. Moments into the next piece, it became evident why she was so greatly decorated; her technical control and effortless way of weaving in and out of the orchestra both set her apart and integrate her fully into the magical melodies of the piece. At one point, having just released the dramatic tension, she produced a melody that sounded like gold, glittering through the air, softly mingling with a solo clarinet's red wisps, mixing, as a sunset, into a beautiful melodic/counter-melodic pairing, evenly balanced between the virtuoso and the rising orchestra.

This brilliant balance continued through the triumphant second movement. Dialogues between the soloist and the orchestra rose and fell, feeding off of each other, building, falling, and finally recounting a dramatic final triumphant theme. Throughout her performance, Hahn never stopped moving, her kineshetics adding just that much more emotion to the performance.

After a brief encore performance of one of Bach's Partitas and the intermission, the orchestra returned to play Schumann's *Symphony No. 1 Spring*, a Beethoven-esque piece from the Romantic era; the orchestra used various tempos, dynamics, and tone colours to express the varied emotions of rebirth. Intermittently among the repetitious themes were energetic themes where the music (if not the orchestra) felt as if it were hopping across the stage, often with sustained notes below to give a consistency to the phrases. Melodies were passed around, starting with soli, notably in the woodwinds, then developed throughout the strings and horns, with the solo continuing beneath.

The piece transitioned to its sweet second movement, full of flowing, full-bodied chords. One could almost imagine walking through a rolling countryside, then, suddenly, chancing upon a small village all alight for a festival. The orchestral narration crescendoed into a dramatic, almost "Billy the Kid"-like, western feel, featuring a distinctive call and response format. The focus then shifted to a nearby river with a strings melody reminiscent of "An der schönen blauen donau" before ending dramatically in a classic finish.

THEATER REVIEW

Oleanna returns to stir controversy

Professor and student duke it out in David Mamet's play about power, sexual harassment, and communication

Oleanna

Written by David Mamet

Directed by Elaine Vaan Hogue

**Mainstage Theater,
Mosesian Center for the Arts**

Oct. 14 – Nov. 5, 2017

By Ethan Vo

With the recent sexual assault allegations against public figures such as Harvey Weinstein, the revival of David Mamet's play *Oleanna* by the New Repertory Theatre almost seems too well timed. Inspired by Anita Hill's sexual harassment allegations against Clarence Thomas and the accompanying public outrage, *Oleanna* explores the power dynamics between a student and her professor when she accuses him of sexual harassment after a private meeting concerning her grades. While the original Off-Broadway production sparked fierce responses from audiences, this revival disappointingly lacks the intensity expected from a play with such an incendiary reputation.

The play is divided into three acts, each a meeting between the two characters. In the first act, Carol, the student, visits John's office to inquire about her grades. Distracted by securing tenure and a new house, John incompetently babbles about education, constantly interrupting Carol either to answer the phone or continue his lecturing. Seemingly unaware of his innuendos and his rudeness, John fails to notice Carol's discomfort. After Act One, Carol, bolstered by her "group," mounts allegations of sexual harassment, and the two characters engage in cutthroat conversations as they try to assert their power through language in the latter acts.



Johnny Lee Davenport (left) and Obehi Janice (right)

Johnny Lee Davenport plays as John, the professor, almost as if he was a doddering old fool oblivious of his actions. Davenport's stumbling fails to convey any ambiguity concerning John's actions; John is only aggressively ignorant and exhausted instead of aggravatingly smug and debatably exploitative. The result is a slog through Act One, with the audience having to endure John's rambling pontifications and his cluelessness without suspicion, leaving more tension to be desired. On the other hand, Obehi Janice, acting as Carol, portrays her character's bewilderment and hurt from John's actions spectacularly, giving Carol both sympathy and autonomy

from her "group" and calling attention to complaints about misogyny concerning Carol. In the latter two acts however, Davenport and Janice truly shine when the drama ramps up alongside Carol's accusations.

The set design is rather minimalist, being only the desk and two chairs of the office. However, the stage splits and rotates between acts, granting new perspectives that reflect shifts in power. The accompanying warlike music serves as a nice premonition for the battle to emerge. While effective, these design elements do rub off as somewhat heavy-handed, but it is only a minor gripe since they only change between acts.

Despite these complaints about the production, the dialogue in *Oleanna*, full of Mamet-speak and thematic content, still triumphs. Fundamental to the play are the inability to communicate and subversion through language; John cannot reach through to Carol because he continually asserts his superiority over her with his legal verbiage. On the other hand, Carol finds power in her allegations, as she twists John's words and decides what the truth is. If anything else, Mamet's dialogue alone provides a satisfying experience, and this production of *Oleanna* does a fine job at reproducing Mamet's words.

COURTESY OF ANDREW BRILLIANT / BRILLIANT PICTURES

CONCERT REVIEW

Alice Smith effortlessly brings her audience together

Singer gives a lively performance at the Isabella Stewart Gardner Museum



LISA VOLL

Alice Smith performs at RISE concert at the Isabella Stewart Gardner Museum.

RISE Concert

Alice Smith feat. Cedric Jackson II

Isabella Stewart Gardner Museum

Oct. 12, 2017

By Hanna Kherzai and Mahi Shafiullah

Her voice rose like a whistle, rushing up and down through the gallery, before it rested into a rich, steady pitch. She was restless,

though; and she looked as if she was searching for something. Only when she smiled a bit, turned, and without the mic delivered a note as high and strong as the ones with the mic, the playful twinkle in her eyes settled into a look of satisfaction of a performance well delivered.

This vivacity and childish playfulness is what sets Alice Smith apart from her contemporaries. Where others may focus on the music, Alice delivers a whole performance not only with her bold and rich voice, but also with her frisky swings, like tiny dance steps, synchronized with every one of her notes.

Alice Smith was not the only performer that night; the event was also brought to life by the opening act of Cedric Jackson II. Cedric, a local musician hailing from Bos-

ton's very own Berklee College of Music. He displayed every bit of strength as can be expected from an upcoming star. His songs created an interesting juxtaposition of blues and soul, pop and rap. The ease with which he switched between those can only make you wonder about his true strength, until you realize his true strength lies in being adept at all of these simultaneously. His songs also held a signature of authenticity; every song he delivered held something new, something previously untasted. If you, like me, don't hold the boundary between pop and rap as sacred, chances are high you will enjoy his music.

As the acts transitioned, the emcees of the night got the crowd on their feet, quite literally, by staging an impromptu dance break.

DJ of the night, DJ L'Duke (fka LeahV), was prepared and continued her stream of bright, bass tracks. The Isabella Stewart Gardner Museum's Calderwood Hall allows for an exquisite performance experience. Four rows are stacked directly atop one another in a 40-by-40 foot cube and the room feels both contained and expansive at once. When the entire room was swaying and bouncing to music just before Alice Smith took the stage, it was hard to imagine a better use of the space. Of course, once Alice Smith started performing, the greatest benefit of the structure was evident; every member of the audience was able to look upon her performance with incredible intimacy.

Alice Smith was introduced as "Nia Simone meets Tina Turner," so expectations for her live performance were high. Yet, it was impossible to observe the way she so effortlessly emoted through her words and actions and be disappointed. Even as she sung alongside her band of an electric guitarist, a bassist, and a drummer, her voice was the strongest instrument of the night.

Her experience was clear; no one watching was more comfortable than she was on stage, but she made it easy for the room to have fun. The entire experience had people swaying in their seats and her band beaming. She had utmost control over her voice, singing in a whisper when it was pertinent or belting melismatic notes in quick progression with a wide smile on her face. She used both pitch and volume changes to her advantage, amazing the room with stunning crescendos. She closed the night reminding us of how she so seamlessly blends genre, by minimizing accompaniment and presenting us with what we had been waiting for the whole night: just her voice.

Most of the selection was off her album *She*, released in 2013; however, she treated us to the title track of her upcoming album, *Mystery*. Although she is not currently on tour, we are all eagerly anticipating her new release and hope to catch her live again thereafter.

CONCERT REVIEW

A gut feeling

Quatuor Mosaïques brings out richness in 'Haydn' and 'Sun' Quartets

By Alexandra Sourakov

STAFF WRITER

Jordan Hall at the New England Conservatory hummed with anticipation. Soon, the empty stage, with a beautiful, defunct organ for backdrop, would be graced by the presence of the most well-known and widely praised period-instrument quartet of the day. Quatuor Mosaïques, an Austrian ensemble that came together 30 years ago, distinguishes itself with its singular use of gut-stringed instruments, specializing in the music of the 18th century. The quartet performed as part of the Celebrity Series of Boston.

In last Saturday evening's performance, the quartet opened with Mozart's *Quartet in B-flat Major, K.458*. The open intervals and compound meter-rhythms typical of the sub-genre "la chasse," making it clear why the piece is popularly called "The Hunt." The musicians start off the piece with playful trills and a strident *forte*. In the bittersweet *adagio*, the lower voices do not simply support the first violin, but embellish upon its motifs and recall the galloping patterns of the first movement. The *staccato* eighth notes in the final movement are executed crisply and are wedged seamlessly to the slurred motives, highlighting the contrasting elements of the piece.

After the intermission, we were treated to Haydn's *Quartet in C Major, Opus 20, No. 2*, one of the "Sun" Quartets. Musical commentary often presents Haydn as an appetizer or a warm-up for the main piece of the performance. This was not the case in Quatuor Mosaïques' performance. It was the Haydn, rather than the Mozart, that had the audience voicing their adulation. We got what we expected from the Mozart quartets — graceful melody, refinement, clean execution. But

it was as if I were hearing Haydn for the first time. They played his "Sun" Quartets with such playful articulation and tasteful *rubato*, without the saw-like tension that is sometimes felt from steel strings. The Quartet performed the suspensions and sweet harmonies of the sunny first movement as naturally as the intense unison recitative of the more brooding second movement. The four-voice fugue finale spotlighted the musicians' technical virtuosity.

The gut strings on the instruments used by Quatuor Mosaiques produce a softer, warmer sound than the steel strings modern audiences have become accustomed to hearing. It is the difference between a room lit by an incandescent bulb and one illuminated by candlelight. Additionally, their period instruments are characterized by classical bows, which are shorter than their modern counterparts, and they are strung with less tension.

The pairing of Mozart and Haydn in a program is a natural choice. The two composers admired each other's talents greatly, so much so that Mozart dedicated a collection of pieces known as the "Haydn" Quartets to his colleague — an honor usually reserved for aristocratic patrons who had commissioned the piece or who were considering sponsorship. *K.458* and *K.421* are two of these "Haydn" Quartets. The two

Quatuor Mosaïques

Celebrity Series of Boston

NEC's Jordan Hall

Oct. 14, 2017



WOLFGANG KRAUTZER

Members of Quatuor Mosaïques display their instruments.

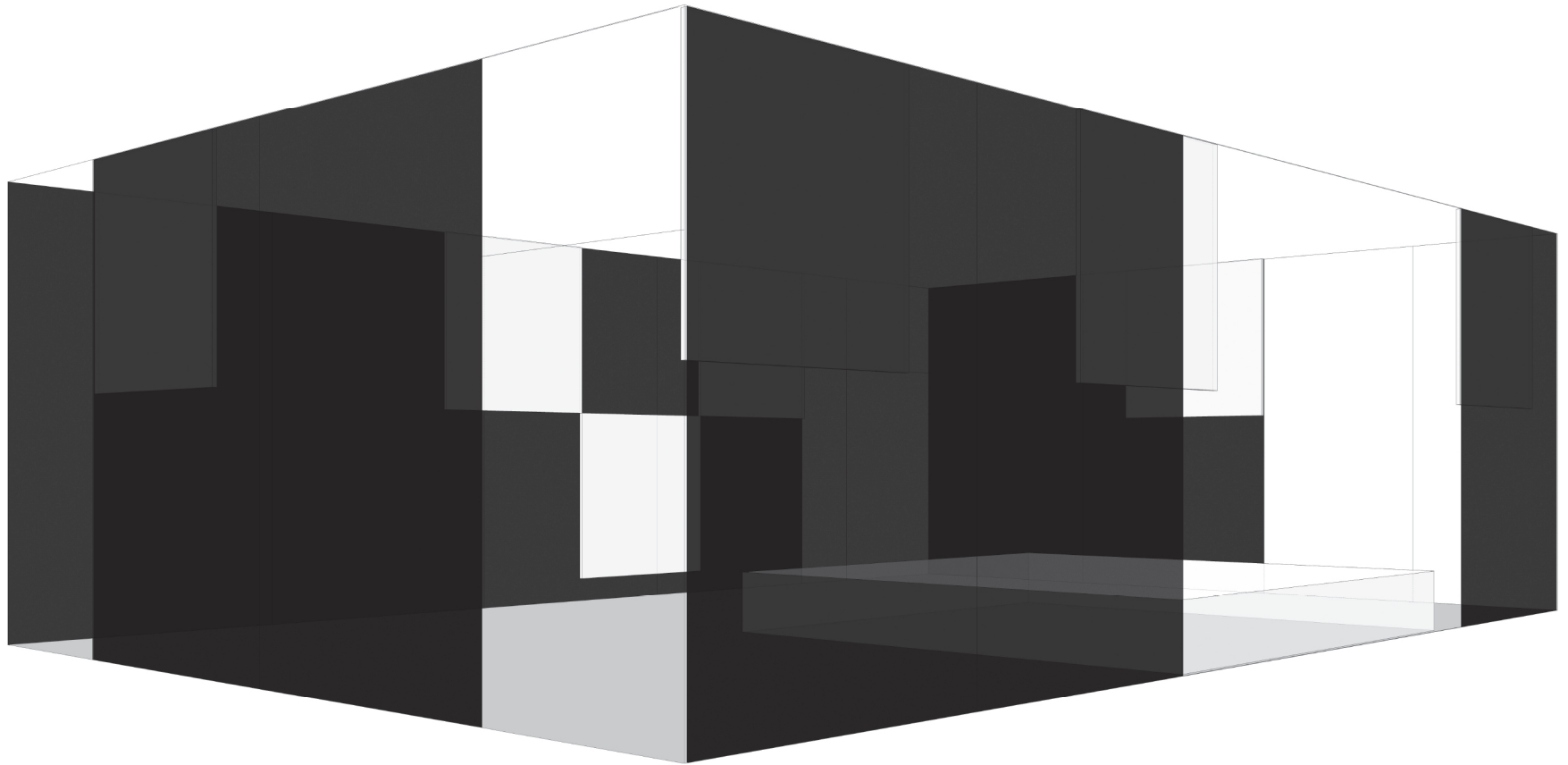
composers regularly had chamber music reading sessions and performed together in quartets and quintets; they had a unique awareness among their contemporaries for the importance of synergy and camaraderie in a quartet, viewing each player as key to the progression of the piece.

After the ovation the quartet received, Quatuor Mosaïques could not have left the stage without giving the audience another taste of their talent and rounded off the evening with an exquisite rendition of the Andante of Haydn's *Op. 33, No. 6 Quartet*.

In an interview with *The Boston Musical Intelligencer*, the quartet explains the ori-

gin of their name and simultaneously gives insight into their philosophy in interpreting music: "If you look at [the mosaics] from a close distance, you can see all the fine details like the beauty of the stone itself. From the first gallery, one experiences more of the shapes, and even further up you get the whole picture of the story within the architecture. In the same way, we can perceive music from different distances physically and mentally, thinking about articulation, phrasing, and overall architecture." I am grateful that Quatuor Mosaïques superb performance allowed me to see some of the finer details.

MIT List Visual Arts Center



Heimo Zobernig: chess painting

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Opening Reception: October 26, 6–8 PM

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MIT List Visual Arts Center, Bldg. E15, 20 Ames St.



Heimo Zobernig, digital rendering of Reference Gallery installation,
MIT List Visual Arts Center, 2017. Courtesy the artist.

MIT List Visual Arts Center

Suspooku

Solution, page 2

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

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.

Boooodoku

Solution, page 2

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

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.

Clueless

by Carolyn Stewart

Solution, page 2

ACROSS

- 1 Talk defiantly
- 5 Toddler's cupful
- 9 Etcher's purchase
- 14 Make a stocking cap
- 15 Resting upon
- 16 Sonata movement
- 17 "Beats me"
- 20 Free from excitement
- 21 Certain credit-card accepter
- 22 Trees of the mimosa family
- 25 Literary fantasy land
- 29 Community service group
- 30 In a blaze
- 32 Socially awkward one
- 33 Disciple of Socrates
- 34 Of charged 6 Down
- 36 Astaire-era studio
- 37 "Beats me"
- 40 Barnyard beast
- 42 Products of the imagination
- 43 Did a blacksmith's job
- 46 Tear apart
- 48 ISP selection

DOWN

- 1 Glide down Alps
- 2 Colony member
- 3 Family nickname
- 4 Choppy, to Chopin
- 5 Accost unexpectedly
- 6 Elemental material
- 7 Was elected
- 8 Jungle beasts
- 9 Specialized vocabulary
- 10 Discount ticket
- 11 Suffix for salt
- 12 Periodontist's designation

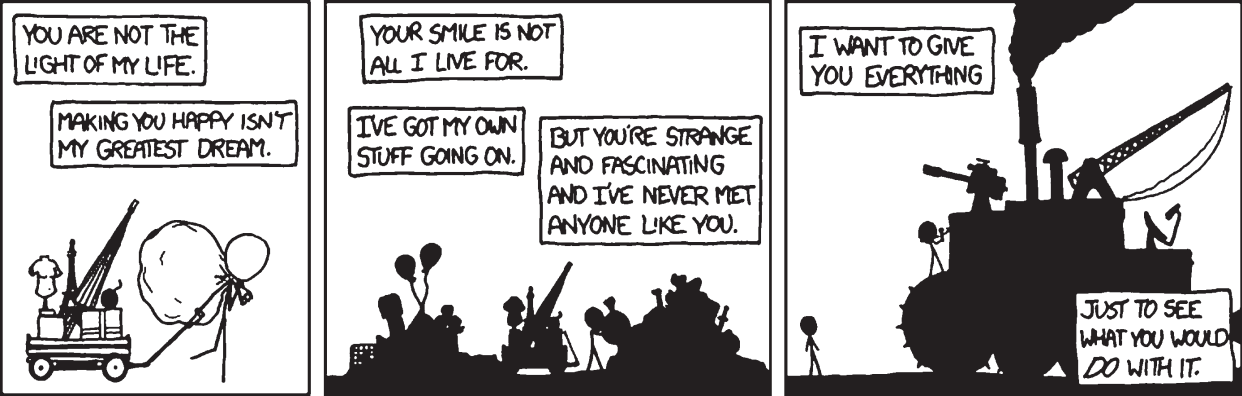
- 13 Signal for help
- 18 Frequent safari starting point
- 19 Place under quarantine
- 22 Abstract artist Jean or Hans
- 23 Maj.'s superior
- 24 Done with
- 26 Outward image
- 27 Exasperate
- 28 Fuss
- 30 True to one's cause
- 31 Alternatives to toner
- 34 Mid-March day
- 35 2012 Emmy winner as a Hatfield
- 38 Guy said to be "out"
- 39 Formal attire
- 40 Bungle up
- 41 Totlike
- 44 Shortened series ender
- 45 Mar.-Nov. period
- 47 Cleaned for a frosty takeoff
- 49 Quits joking around
- 51 Make a clean slate

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			

- 52 Fell to persuasion
- 54 Smug expert
- 56 Thus far
- 57 Blade for some boats
- 58 Basic cable channel

- 59 The night before Christmas
- 60 Indicator of ultimateness
- 61 Grazing land
- 62 Give the go-ahead to

[969] Everything



Pumpkin Spice Latte

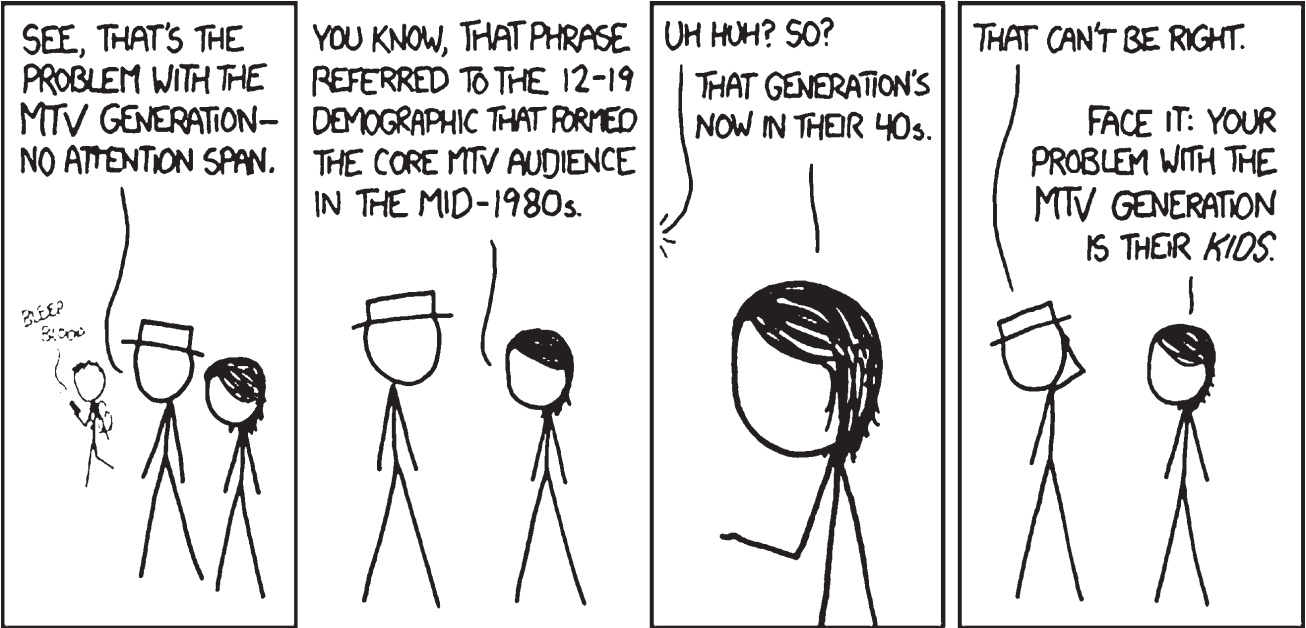
Solution, page 2

26+			8+		12x		9
	27+			168x		20+	3x
11+		5x		9			
	42x		5-			8	56x
4		23+					3
10x		192x			2-	9x	6
24x			7		56x	11+	5
5-			48x			2-	4
7		5-			2-		2

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1-9. Follow the mathematical operations for each box.



[973] MTV Generation



If you identified with the kids from The Breakfast Club when it came out, you're now much closer to the age of Principal Vernon

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ADRIAN BUTTERWORTH—THE TECH

Emily Penn '18 brings the ball up the left wing in a match against Clark University Oct. 21.



ADRIAN BUTTERWORTH—THE TECH

MIT's Shannon Miller '19 and WPI's Kristen McCrea chase the ball through WPI team's left wing Oct. 24.



Dertouzos Distinguished Lecture Series 2017-2018
Computer Science and Artificial Intelligence Lab

How Could Machines Learn as Efficiently as Animals and Humans?

Yann LeCun, New York University, and Facebook AI Research

Deep learning has caused revolutions in computer perception and natural language understanding. But almost all these successes largely use supervised learning, which requires human-annotated data. For game AI, most systems use reinforcement learning, which requires too many trials to be practical in the real world. But animals and humans seem to learn vast amounts of knowledge about how the world works through mere observation and occasional actions. Good predictive world models are an essential component of intelligent behavior: With them, one can predict outcomes and plan courses of actions. One could argue that good predictive models are the basis of "common sense", allowing us to fill in missing information: predict the future from the past and present, the past from the present, or the state of the world from noisy percepts. I will review some principles and methods for predictive learning, and discuss how they can learn hierarchical representations of the world and deal with uncertainty.



Yann LeCun is Director of Facebook AI Research, and Silver Professor at New York University, affiliated with the Courant Institute, the Center for Neural Science, and the Center for Data Science, for which he served as founding director until 2014. His research interests include machine learning and artificial intelligence, with applications to computer vision, natural language understanding, robotics, and computational neuroscience. He is best known for his work in deep learning and the invention of the convolutional network method, which is widely used for image, video and speech recognition. He is a member of the US National Academy of Engineering, the recipient of the 2014 IEEE Neural Network Pioneer Award, the 2015 IEEE Pattern Analysis and Machine Intelligence Distinguished Researcher Award, the 2016 Lovie Award for Lifetime Achievement, and a honorary doctorate from IPN, Mexico.

Wednesday, November 1, 2017, 5:00pm, Kirsch Auditorium
Stata Center, 32 Vassar Street, Cambridge, MA - MIT Bldg. 32-123