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Thursday, January 10, 2019

Bldg. 44 to be replaced by headquarters of College of Computing New building may help 'activate' Vassar

Street, associate provost Van Vliet says

By Jessica Shi

The current site of Building 44 (known as the Cyclotron) has been identified as the preferred location for the new College of Computing headquarters, according to an article by MIT News published Dec. 19.

"Proximity relative to multiple campus communities was a key factor" in selecting Building 44, Associate Provost Krystyn Van Vliet — who is responsible for Institute space planning, assignment, and renovation — wrote in an email to The Tech Wednesday.

"Other key factors were availability of an appropriate volume of space, and the impact to the current MIT campus teaching and research activities," Van Vliet

Building 44 is located on Vassar Street on the block between Main Street and Massachusetts Avenue. It is about a six minute walk from most buildings on main campus. The MIT News article described Building 44 as having a "centralized location," citing its proximity to "a cluster of computing- and AI-focused departments, centers, and labs."

"You can think of [the] intersection of Vassar and Main as the 'entrance to computing," "Van Vliet told MIT News.

The final design of the headquarters is "still months away," the article said, but in addition to the main purpose of providing space for faculty groups, possible features include "convening spaces" for interdisciplinary seminars and an "open office" concept to promote collaboration.

"It is likely that some classes will be held in the building, but those details will be developed later in 2019," Van Vliet wrote in her email.

The anticipated completion date of the headquarters is late 2022. All current occupants will be moved to new locations by late summer of this year, with demolition scheduled to begin in the fall.

Building 44 contains the Edgerton Student Shop and houses approximately six members of the Laboratory for Nuclear Science, Van Vliet wrote. Two physics classes are also taught there. Perhaps the most distinctive ex-

terior feature of Building 44 is the "J" sign, which refers to the J particle discovered by Samuel C.C. Ting and his group in 1974. Ting, a physics professor at MIT, won

the Nobel Prize in Physics for this discovery in 1976. His office is located in (The full name of the particle is the

 J/ψ meson, with the ψ referring to the nearly concurrent discovery by Burton Richter '52 and his group at Stanford. Richter shared the Nobel Prize.)

In the FAQs regarding the College of Computing published in October, the



Building 44, or the Cyclotron, is expected to be demolished this fall to make way for the College of Computing's new headquarters. MIT has emphasized the ideal location of this site, which is close to other computing-related buildings.

new building was projected to be large enough to house 65 faculty members and their research groups, resulting in an estimated size of 150,000 to 160,000 square feet. The article, by contrast, said the new building will be large enough to house 50 faculty groups.

The location of Building 44 was repeatedly emphasized in the MIT News

The buildings housing the Department of EECS, the Computer Science and Artificial Intelligence Laboratory, and the Research Laboratory of Electronics (38, 32, and 36, respectively) are directly across the street from Building 44, the article said.

Down the road are the Koch Institute for Integrative Cancer Research and the Broad Institute, and behind the building is an area known as "Technology Square," which contains many biological engineering, nanotechnology, and biophysics labs.

Also emphasized was Building 44's neighbor: Building 46 is home to the Department of Brain and Cognitive Sciences, the Picower Institute for Learning and Memory, and the Mc-Govern Institute for Brain Research. The new building may connect to Building 46, thus emphasizing the connections between human and machine

"Right now, when you walk down Vassar Street, people don't know what's happening inside most of these buildings," Van Vliet told MIT News.

The building could help "activate" Vassar, by drawing pedestrian traffic and allowing passersby to get a glimpse of the research being done inside via window displays, Van Vliet said.

As next steps, "MIT will request formal approval of the site and project timeline from the MIT Building Committee (chaired by the Provost and EVPT) and the MIT Executive Committee (of the Corporation), as well as from the City of Cambridge for construction permitting,



The fifth floor Athena lounge in the Student Center is temporarily closed because of ongoing construction. The third floor Coffeehouse Lounge is available as a study space instead.

MIT admits 7.4 percent of early action applicants to Class of 2023

MIT offered 707 students early admission to the Class of 2023 on Dec. 15, according to data released on the admissions website.

There were 9,600 students who applied. 6,812 students (71.0 percent) were deferred and will be considered again "without prejudice" as part of the regular action process. An additional 2,483 students (25.9 percent) were rejected. The remaining students withdrew or failed to sufficiently complete their application.

This year's acceptance rate of 7.4 percent is slightly up from last year's record low 6.9 percent, the first such increase since 2014.

The applicant pool was also larger than last year's 9,557 students, setting a record high for at least the fourth year in a row. But, the increase is far more modest than in previous recent years, which saw hundreds more applicants with each cycle.

MIT's early admissions rate tends to be much lower than that of peer institutions, who mostly use restricted early action (students can only apply to one private institution) or early decision (students are bound to attend if admitted) instead of MIT's more flex-

ible early action policy. Harvard, Yale, and Princeton, for example, all had similar acceptance rates of 13.4, 13.2 and 13.9 percent this year, respectively.

— Jessica Shi

IN SHORT

The deadline for IAP preregistration is this Friday, Jan. 11. The Add/Drop application will become available Jan. 14 at 9 a.m.

The **final deadline for spring pre-registration** is Jan. 17 at 5 p.m. Students must select preferences for spring CI-H/CI-HW subjects by this

Credit and volunteer UROP applications are due Jan. 17. To receive credit, students must also register their credit with the Registrar's Office via the Add form no later than the last day of IAP classes (Feb. 1).

Interested in **joining** *The Tech*? Stop by for dinner Sunday at 6 p.m. or email join@tech.mit.edu.

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

SA+P to relocate to the Met Warehouse

Arch. firm that designed the High Line was chosen after a yearlong process

By Sharon Chao

the corner of Massachusetts Avenue and Vassar Street will be renovated to house the School of Architecture and Planning (SA+P) and a makerspace. The architecture firm Diller Scofidio + Renfro (DS+R) will lead the redesign of the warehouse, according to an article by SA+P published on MIT News's website.

SA+P includes the Department of Architecture, the Department of Urban Studies and Planning, the Media Lab, the Center for Real Estate, the Program in Art, Culture, and Technology, and the MIT Norman B. Leventhal Center for Advanced Urbanism. (The Media Lab will not relocate.)

The school currently does not have a consolidated space of its own. Its operation "is actually sprinkled all over the campus and fragmented in a way that has negatively reflected on its culture and activities," SA+P Dean Hashim Sarkis wrote in a cover letter given to the four finalist architecture firms in September 2018.

"We do not own the ground floor anywhere on campus except at the Media Lab. This makes us invisible to anyone navigating through MIT, and almost impossible to find," Sarkis continued.

The Metropolitan Warehouse, which MIT owns, was built in 1895. according to MIT's Capital Projects website. It is one of the oldest buildings in the neighborhood. The renovations will preserve the warehouse's exterior and create 200,000 square feet of interior space, which will include classrooms, studios, workshops, galleries, and an auditorium. The building may also feature a new center of the arts, according to the website.

"Our relocation to the Met will make arts and culture more visible on campus and to the outside world, and closer to the students," Sarkis wrote. "Paradoxically, the move away from the Main

Group and across the street to the Met will provide us with the opportunity to connect better with the rest of campus, The Metropolitan Warehouse at especially in terms of hosting collaborative programs and activities in the domains of urbanism, design, and art."

The architect firm selection process began last year when members of the MIT community submitted 96 nominations for architects, according to an email sent by Professor Martin Culpepper, maker czar and director of Project Manus (an effort to upgrade campus makerspaces and foster maker communities), to the MIT Making community.

In June 2018, 16 nominees were selected by an advisory group that was appointed by senior leadership and the SA+P School Council. The advisory group was chaired by Jon Alvarez, director of the Office of Campus Planning, and Krystyn Van Vliet, associate provost and co-chair of the Committee for Renovation and Space Planning.

The selection criteria included proven experience in adaptive reuse with historic buildings, expertise in sustainable design, and meaningful community engagement.

The advisory group then selected four architecture firms in September 2018: Barkow Leibinger, Diller Scofidio + Renfro, Flores & Prats Arquitectes, and Snøhetta. The four firms visited campus Oct. 30 and Oct. 31 and gave three presentations: to members of the MIT community; to SA+P students, faculty, and staff; and to President L. Rafael Reif and his advisors, which included representatives from SA+P and the School of Engineering.

With input from students and the advisory group, Reif made the final selection of the architect firm.

DS+R — which designed the High Line in New York City and the Institute of Contemporary Art in Boston — will collaborate with SA+P, Project Manus, MIT Campus Construction, and advisors from other departments in a discovery and visioning process before beginning conceptual design work, the article by SA+P stated.

SEE NO EVIL

Bird Box is Netflix's latest attempt at a horror film. ARTS, p. 7

THOUGHTS ON SAUDI ARABIA

Professor Frank Solomon's response to Associate Provost Lester. OPINION, p. 3

THE STORY OF DICK CHENEY

Christian Bale provides an astounding performance as the former VP. ARTS, p. 8



ON THE BASIS OF SEX

Felicity Jones provides a faithful portrayal of young RBG in this biopic drama. ARTS, p. 7

CELEBRATING DIVERSITY

Two freshmen spearheaded the "Reclaimed" photography project last month. ARTS, p. 6

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Solution to Shih Tzu

from page 4

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Solution to Fowl Talk

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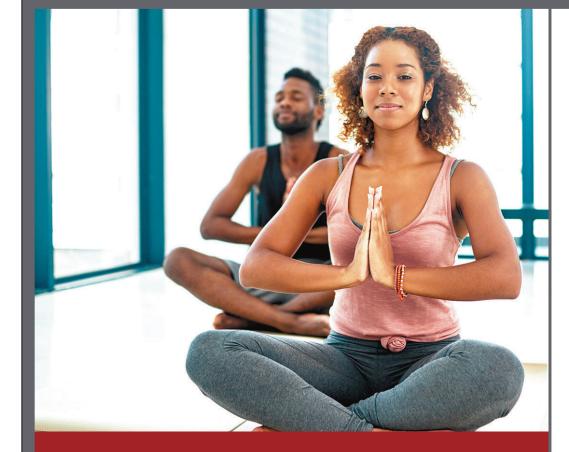
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great interest, and with memories of previous discussions of related issues. One illuminating A letter to Associate guideline for considering MIT's connections **Provost Lester on Saudi** with governments or businesses or individuals whose values contradict those we avow comes from Professor Stanley Hoffman. He was a pro-Arabia

Dear Professor Lester,

Thank you for inviting comments on the report you wrote on MIT's engagement with the Kingdom of Saudi Arabia. I read the report with fessor of government at Harvard, and he participated in the debate over divestment from South Africa because of that country's policy of apartheid. In that case, Harvard took a position similar to the one you propose that MIT take with respect to Saudi Arabia. I will paraphrase Hoffman: He asked, are there any circumstances under which our institution would end relations with such an agent as Saudi Arabia? And if so, how would those circumstances differ from those we face with Saudi Arabia? That is, could a government behave worse than Saudi Arabia did with respect to Khashoggi, and continues to behave in its horrendous campaign in Yemen, and MIT would still do business?

> Sincerely, Frank Solomon, Professor of Biology

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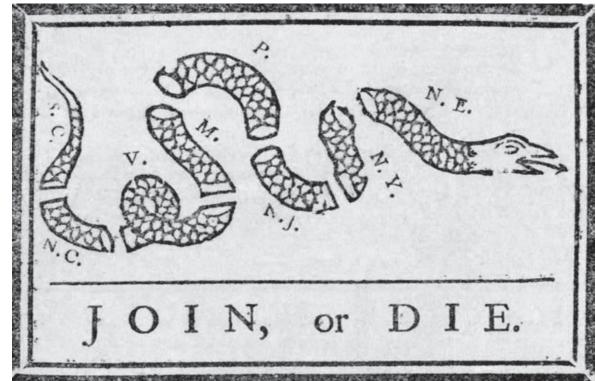
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Shih Tzu

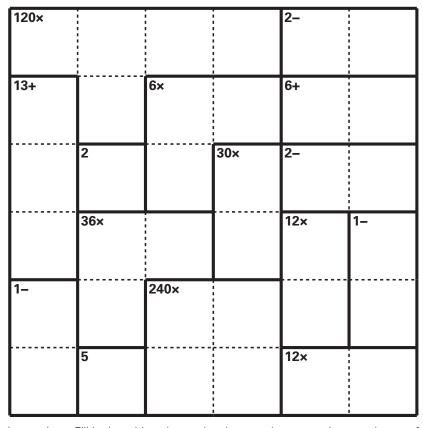
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Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Cocker Spaniel

Solution, page 2



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.

Fowl Talk by Brad Wilber

Solution, page 2

ACROSS

- 1 Furnish meals for
- 5 On the __ (fleeing police) 8 Boys in the family
- 12 Summits
- 14 Kemo __ (Lone Ranger, to Tonto)
- 15 Much-admired celebrity
- 16 Lose one's courage
- 18 Carryall bag
- 19 Two-year-old 20 Eye part
- 21 Intense dislike
- 23 Polite fellow
- 24 Cartoon bear or baseball great
- 25 Performer in a play
- 28 Learners in classrooms
- 32 Make a selection
- 34 Yale student, informally 35 Sandpaper coating
- 37 Rollaway beds
- 38 Highest digits
- 40 Great __ (large dog)
- 41 Maple or mahogany 42 Singer count in a duet

- 43 Stroll wearily
- and old Rome
- 48 Atlantic or Pacific
- 49 Teheran's country
- 50 Take a stroll
- 52 Superhero pal of Robin
- 55 Toppled over 56 Strange
- 59 Right away, in a memo
- 60 Extreme way to break a habit

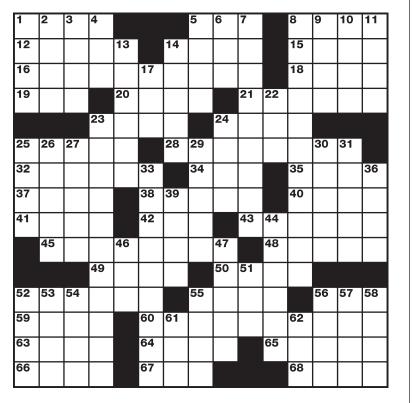
45 Absolute rulers, as of Japan

- 63 Window ledge
- 64 A Great Lake 65 Turn to mush in a blender
- 66 Event offering bargains 67 Complete collection
- 68 Brief snoozes

DOWN

- 1 True statement
- 2 Bounce back, as a sound 3 Give off
- 4 New Year's Eve mo.
- 5 Country bordering Thailand
- 6 __ Dhabi (Mideast land) 7 Protestant who's the M in SMU

- 8 Easy target
- 9 Aroma
- 10 Brief letter
- 11 Gravity-powered snow vehicle
- 13 Racers gliding on snow 14 Irritated moods
- 17 Suffix for east or west
- 22 Ripen, as fruit 23 Skin bump caused by fear
- 24 Christmas season
- 25 Invoice ID: Abbr.
- 26 Tedious task 27 __ pole (tribal carving)
- 29 Male choral voice
- 30 Swap 31 "__ song of sixpence . . ."
- 33 Ways into buildings
- 36 Typical high-schooler
- 39 "Victory is mine!"
- 44 Furl for storage, as a poster 46 Historical period
- 47 Person from Stockholm
- 51 PC key near the space bar 52 Male choral voice
- 53 Largest continent
- 54 Lofty

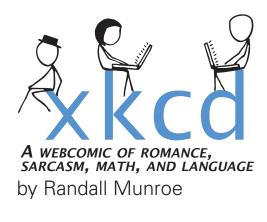


55 Dart around, as a bee 56 Cajun vegetable 57 Profound

58 Hair colorings 61 Mineral that's mined

62 Go for a jog

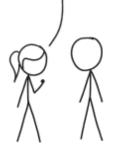
[2094] Short Selling





IS THAT A COMMON-SHE'S A SUCKER, RIGHT? YOU KNOW YOUR AWFUL KID WILL BE WORTH ONE OR TWO BEANS AT *BEST*.

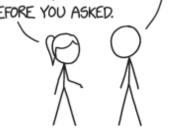
BUT THEN IT TURNS OUT YOU LOVE YOUR KID, A LOVE WORTH 200 BEANS! YOU CAN'T AFFORD THAT LOSS! THERE'S ONLY ONE WAY OUT: YOU GOTTA FIGHT THE WITCH.



SO YOU SEND YOUR KID UP THE BEANSTALK TO BATTLE THE GIANT, WHO REPRESENTS INTEREST RATES.

THIS ANALOGY IS GETTING LESS HELPFUL BY THE MINUTE.

IF ONLY YOU'D SOMEHOW SHORTED MY WISDOM BEFORE YOU ASKED.



be silly! That probably never happens."

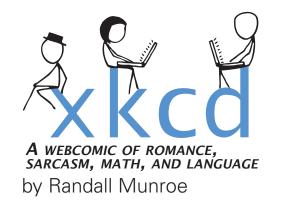
Basset Hound

Solution, page 2

30+		192×			3+	11+	2-	
	280×		-	45×	-		1	
		192×		-	12+			5
48×		12+	-		27+			8–
5	-		33+	<u> </u>			-	
6×		-		24×			-	8
30×		2-		189×		36×	112×	
16×			6	-	- 20×	-	4	_
	23+					144×		
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Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

[2068] Election Night



UGH, I'M JUST GOING TO HIDE OUT FOR ELECTION NIGHT. WE'LL KNOW THE RESULTS THE NEXT DAY ANYWAY. THE DRAMA IS SO UNNECESSARY. YEAH. THE INTERNET AND

24-HOUR NEWS HAVE TURNED ELECTIONS INTO A CONTINUOUS, INESCAPABLE MEDIA ONSLAUGHT.

HI! I'M A TIME TRAVELER FROM 1896. LET ME TELL YOU ABOUT OUR ELECTION NIGHT COVERAGE.

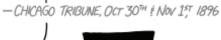
AHEM FROM THE CHICAGO TRIBUNE:



"ONCE EVERY HOUR FROM THE ROOF OF THE GREAT NORTHERN HOTEL A SERIES OF BOMBS, WHICH WILL ASCEND FOR SEVERAL THOUSAND FEET, WILL BE FIRED. TWO COLORS WILL BE USED, BLUE AND RED,"

"BLUE TO INDICATE MCKINLEY'S ELECTION, RED TO INDICATE BRYAN'S ELECTION."

"THE BOMBARDMENT OF THE SKIES WILL COMMENCE AT 7 O'CLOCK AND WILL BE REPEATED HOURLY."







MIT COMMUNITY PROJECT

'Reclaimed': taking pride in our names and heritage

Two MIT freshmen create photography exhibit for International Migrants Day

By Alana Chandler STAFF WRITER

Every day, thousands of MIT students, faculty, and visitors from across the globe enter Lobby 7. We walk past columns that stand like thick tree trunks immortalized in stone. Yet, these stoic pillars were transformed on a seemingly random day — Tuesday, Dec. 18. Colorful portraits of smiling MIT students were wrapped around the pale limestone columns, their pride spilling off the glossy photo-grade paper. Each photographed person carried a whiteboard on which their name was scrawled, accompanied with its meaning. Oftentimes, names were written in both English and their language of origin, from Arabic to Amharic, Hindi to Hebrew. In the stressful midst of finals week, this unexpected change of scenery came as a delightful surprise. Yet, it wasn't simply a distraction from exams. Rather, these photos were celebrating International Migrants Day.

"Our goal was to display the diversity that exists in MIT that makes it special: our pride and our culture and our roots," said Yu Jing Chen '22. "When a lot of first generation children go to school in America, it's really easy to have your name and whole identity Americanized, not just through the pronunciation, but the identity itself," added Dolapo Adedokun '22. The two, who spearheaded this project, entitled it "Reclaimed," encouraging participants and viewers to be proud of their names and cultures, reclaiming what American society often forces those from migrant families to conceal.

Anyone with a migrant background was welcome to participate in the project. Most participants learned about the project through its Facebook event, word-of-mouth, or seeing the photo shoot take place in Lobby 10. Chen and Adedokun were thrilled that people they did not know, including a graduate student, participated.

Adedokun says that the project was less about spreading awareness about migrant identities and more about fostering a sense of comradery, hope, and empowerment among students from migrant families. Such awareness "is a given at MIT, where there's probably a higher percentage of students that come from migrant families than those who don't." However, students from migrant families sometimes feel ashamed of their cultures, especially at a predominantly-white institution like MIT, and the impetus of the project was countering this.

Chen added that with the recent xenophobic opinions surrounding immigration around the world, "it is especially important to acknowledge and embrace the fact that you are different." Adedokun empathized that it is often hard for one to be proud of one's background when they are part of a minority, often feeling alone. Yet, when seeing others from similar cultural backgrounds be outspoken about their heritage, such a feeling of pride becomes more accessible. When participants posted their portraits on Instagram and Facebook, often accompanying the photos with an insightful, personal explanation of their name, Chen responded, "This is why we do what

While organizing this project, Chen and Adedokun were approached by many people asking what club they were doing the project for. In truth, this project was not through a club; when questioned, Chen would respond, "We just wanted to!" In addition to motivating the MIT community to reclaim their identities, the two also hope that the project will inspire others to take action on issues they are passionate about, and "just go for it."

Unfortunately, the display is no longer up due to MIT guidelines: projects in Lobby 7 can-



The "Reclaimed" project was displayed in Lobby 7.

not be up for more than 48 hours. While the two continue to look for a more permanent place to showcase the unique identities that make up MIT, the project's impact was evident in the empowerment they imparted on the community in

BOOK REVIEW

Fresh voices of reality and working to understand ourselves

A unique take on the self-help genre, told through the lenses of young adults

By Lulu Tian

Providing fresh voices that should be heard, Points of You is written with honesty that can be appreciated by all. Co-authored by four current and former MIT students, the book is uniquely formatted, with 15 sections filled with short stories and pieces of advice. The voices of Vick Liu '20, Julia Rue '18, Mina Fahmi '19, and Drew Bent '18 alternate throughout the book, speaking about a wide range of topics, includ-

Points of You

By Vick Liu, Julia Rue, Mina Fahmi, Drew Bent

Independently published Nov. 21, 2018

ing mental health, relationships, and leadership. At first, the short, bullet-point format feels abrupt as the pieces of advice, while heartfelt, seem not to carry through before the reader is shuttled on to the next anecdote. However, after growing accustomed to the format, the small pauses break up the different stories in a clean way. In fact, the casual tone of the book is very comfortable, and this sense of comfort is enhanced by the inclusion of occasional drawings done by Rue.

The authors are all highly self-reflective, even qualifying their statements by following up with alternate ways of thinking. It is impressive to witness how much thought went into writing each sentence, and the humility of the authors is apparent. Because of these very human reflections in the writing, reading the book does not feel like receiving patronizing advice, but rather like a familiar conversation you could have with some friends. In particular, witnessing these young adults reflect on their

mistakes and regrets, I was amazed by how they turned these negative experiences into sources of strength and understanding. The last few sections are especially raw and emotional. When speaking about family, friends, and romance, the authors include more anecdotal bits, telling stories of youth and growth that are relatable and unabashed. These personal moments give character to the pieces of advice they accompany, which can lack context otherwise.

Points of You leaves the readers to discover what they agree with or are inspired by, and also what does not affect them as much. I did not find everything exceptionally thought-provoking or revelationary, but it is clear that the book does not have this purpose. Rather than solely doling advice, the authors are exploring possibilities with the reader. Rue explains how important journaling is to her, and the sort of raw train of thought that is characteristic of personal journals is what makes this book interesting. The readers feel like they are

getting to know the authors. When you meet new people, you challenge yourself to think in new ways. While I found my own thoughts echoed in some snippets from the book, I was also exposed to new ideologies and schemas. The sectioning of the book is helpful for those who may be struggling with a particular personal conflict like decision-making and wish to seek others' opinions. This seems to be part of the book's goal, as Liu writes in Points of You, "[Y]ou can live through someone else's life and experience their setbacks and successes without ANY consequences." It is apparent that the authors of Points of You are so willing to share their lives with the whole world. The book is not very subtle or nuanced in delivering its material, but it does not need to be - the collaborative tone allows the reader to interpret the authors' messages, or at least witness bits of another person's life. Either way, the reader is definitely left with something interesting and new to think about.

VIDEO GAME REVIEW

Playing through living art Struggling through pain to recolor your world

*** **GRIS Developed by Nomada Studio Rated E for Everyone** Available on Nintendo **Switch and PC**

By Jynnie Tang

The weekend before finals, the day after its release, I sat down in my floor's main lounge and played through GRIS. Not to be overly romantic about the game, but while the credits rolled by, I felt like I had awoken from a dream. GRIS is a watercolor-inspired platformer, tracing your character, Gris's, struggle with pain. Developed by Nomada Studio, GRIS pulls you on a three-hourlong journey through a fantastical and gorgeously rendered world. You navigate a variety of scenes,

from (mostly) abandoned ruins of civilizations to underwater caverns, all the while accompanied by a splendor of phantasmal music.

The art is beautiful. Awash in ink and watercolor splashes, the game puts you in a living piece of art. Every shot, whether of struggling to withstand violent gusts or sliding down a hill, feels deliberately composed — like each action of yours completes some art piece. But what I found most charming about the game is that it does feel like living art. You do not pass through a still world unnoticed. Instead, small details — like the rock crabs that retreat into their shells as you pass prove your existence is recognized. You activate the world. Each level is chock-full of small environmental interactions that bring this enchanting world to life. Furthermore, the fantasy and art of the world are integrated into level design and platform mechanics, proving the world is more than a beautiful spectacle.

The world you traverse follows the story of Gris learning to reclaim colors in her life. Beginning in a black and white world, Gris stumbles, barely able to stand — every couple of steps, she collapses. But slowly, Gris gains (or perhaps regains) her ability to move forward: to persist through difficult winds, to reach higher than before, to sing once again. The mechanics



IMAGE COURTESY OF NOMADA STUDIO

Gris slides into a rose-colored world.

work well within the metaphor of overcoming grief and pain. But the environment also lovingly eggs her on. Perhaps the world has always cared for her? It may just take strength and time to see it. It's a simple story, but a fulfilling one to play through.

A meltingly gorgeous and captivating piece of art, GRIS is a wonderful display of how beauty can move both audiovisually and mechanically

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Fighting the good fight

On the Basis of Sex is an appreciative token to RBG's humble beginnings

Stiepleman

On the Basis of Sex

Directed by Mimi Leder

Screenplay by Daniel

Starring Felicity Jones, Armie Hammer, Justin Theroux, Kathy Bates, Chris Mulkey

Rated PG-13, Now Playing

By Nathan Liang ASSOCIATE ARTS EDITOR

In the mid-1950s, America still has not yet come around to the idea of the law protecting its civilians from discrimination on the basis of sex. Academia and the higher-paying job market are still run by rich white men, and Harvard Law School is no exception to this trend.

Now, imagine being one of nine women in a room full of said rich white men, all (or at least most) who believe you to be unworthy of a place among them. On the Basis of Sex begins with such a scene, as Ruth Bader Ginsburg (Felicity Jones) notes her position during her first day at Harvard Law School. The film traces her journey from law student to professor and scrounging lawyer before coming to the primary focus of the film: the *Moritz* v. Commissioner of Internal Revenue case, which was one of the first successful cases to argue against a law that discriminated on the basis of gender.

From a plot standpoint, the biopic feels like a dedicated retelling of a page from Ruth's life. In fact, Ruth's nephew, Daniel Stiepleman, worked closely with her in order to ensure the authenticity of the screenplay.

One thing I particularly liked about the story was how it showed the evolving marital and familial dynamic between Ruth and her husband, Martin Ginsburg (Armie Hammer). At the start of the movie, the Ginsburgs have been married only a few years and are raising their baby girl. Trying to follow the gender stereotypes she was raised with while both parents attend Harvard Law School, Ruth primarily takes care of the household chores. It's obviously shown, however, that Ruth's cooking is quite bad, but she has more of a natural knack for being a great law student, which is more clearly demonstrated when she starts attending Martin's classes on top of her own when he falls ill with cancer.

Fast-forward to 1970, and we see Martin working as a lawyer and Ruth stuck teaching as a professor. The family has moved from Boston to New York City. The Ginsburgs now have a son as well as a teenage daughter. However, the household roles have changed. Martin cooks all of the family's meals. When a problem comes up with their children, Martin is the better mitigator. He is sensitive and empathetic and can connect to their children in a way that makes them listen, while Ruth's bookish nature makes it harder for the children to appreciate her motherly lessons and love. In particular, I appreciate the portrayal of Martin as a loving, understanding father and husband. Too often, Hollywood tends to favor men who are stern, angry, and hypermasculine, so it is refreshing to see Armie Hammer — a handsome, strong man — play a man who is perceptive and willing to be wholly supportive of Ruth's endeavors.

The Moritz v. Commissioner of Internal Revenue case thus further displays Ruth and Martin's relationship, considering the two co-counsel the case on behalf of Charles Moritz (Chris Mulkey). The case also helps reflect Ruth's need to change



Ruth Bader Ginsburg (Felicity Jones) defends her place as a female student at Harvard Law School with intelligent quips in answer to the professor's proposed question.

the law so that it can better represent the social climate of the times. When Ruth was at Harvard Law School in 1956, the dean (Sam Waterston) had the audacity to have a dinner with all of the female law students and ask them, "Why are you at Harvard Law School, taking the place of a man?" In 1970, when Ruth is taking her daughter Jane (Cailee Spaeny) home from school, Jane tells off two men who were trying to catcall her, and rather than scoffing at her as they might have done 20 years back, they back off and make no further attempts to grab the women's attention. The latent sexism and microaggressions preva-

lent throughout the film even call forth the patterns we can witness in today's world, making On the Basis of Sex a timely film.

From the genuine screenplay to the marvelous acting, On the Basis of Sex is a film that calls to attention an issue in America that we still face today. Even if the laws have changed, we must remember that we are still trying to adjust from centuries of prejudice, and that people like Ruth Bader Ginsburg have helped in expediting this shift. If you're a fan of dedicated historical films or just a fan of Justice Ginsburg, you will not regret watching On the Basis of Sex.

MOVIE REVIEW

Seeing is believing

Bird Box is somewhat refreshing in the horror genre



Malorie (Sandra Bullock) leads the way to safety with Boy (Julian Edwards) and Girl (Vivien Lyra Blair)

By Nathan Liana ASSOCIATE ARTS EDITOR

Most horror movies nowadays tend towards cheap jumpscares, gloomy backdrops, and unrealistically funny supernatural forces. However, there are some that still strive to breathe life into the genre in either innovative ways or more horrifying ways or a combination of both. Such movies from this past year include Hereditary and A Quiet Place. and it's nice to know the year ended on a pretty good note with Bird Box.

Bird Box is yet another post-apocalyptic movie, featuring an invasive species that attacks through your sight. If you look at it, you're overcome by a crippling sadness and will do everything in your power to kill yourself. The film opens on a woman and her two children. After hearing of a safehouse located down the river from their location, Malorie (Sandra Bullock) sternly lectures Boy (Julian Edwards) and Girl (Vivien Lyra Blair) on the rules of travel in order to ensure their survival. Some may believe that this is a harsh way to treat the children, but it's Malorie's own way of showing them that she

loves them and cares for them. She's hard on them because she wants them to live.

The film then continues to tell two different stories to give viewers a better idea of the world state. One story is Malorie traveling down the river with Boy and Girl to alleged safety. The other is of Malorie's growth as the unknown creatures invade the U.S., and the world goes to shit, eventually leading to her river trek.

Admittedly, the premise of the film is not original. Monsters attack the earth, and now people have to figure out a clever way to survive against said monsters, but the cast provides a compelling performance that carries the overdone post-apocalyptic movie trope.

The film is also more thoughtful than your typical jumpscare-fest horror movie. Malorie is formally introduced as a pregnant, reclusive artist. Over the course of the film, Malorie's cold demeanor eventually falls away as she begins receiving love and starts caring for some of her fellow urvivors. For example, Olympia (Danielle Mac donald) is another pregnant woman who finds her way to the house that Malorie and a number of other survivors stay in shortly after the invasion hits California. At first, Malorie tries to keep her distance from the slightly annoying, chatterbox Olympia. However, it's hard to ignore the connection between the two, seeing as how they're both pregnant; gradually, Malorie does grow to care for the soft-hearted Olympia. Malorie reassures Olympia when she's scared or feels she is a burden to the other survivors. This culminates to the established trust the two end up building, with Olympia asking Malorie to care for her child if something happens to her.

★★★★☆

Bird Box

Directed by Susanne Bier Screenplay by Eric Heisserer

Based on the novel by Josh Malerman

Starring Sandra Bullock, **Trevante Rhodes, John** Malkovich, Danielle Macdonald, Lil Rel Howery

Rated R, Available on Netflix

Overall, the plot is pretty sound. It makes as much sense as it should. It's also nice to note that not everyone is a complete idiot when it comes to surviving, so it makes the pre-river storyline more bearable to watch as everyone works together to live as long as they possibly can. Of course, it isn't a hardcore survival movie if there isn't that one weak link (or a few of them) among those with sensible heads on their shoulders, but the well-planned complexity of the characters saves viewers from groaning out loud in frustration. Mistakes will be made and lives will be lost, but sensibly-written characters paired with the cast's believable acting make Bird Box a decent watch.



MOVIE REVIEW

Look out Oscars, *Vice* is heading your way

Vice is a political drama/comedy for both sides of the aisle

Vice

Directed by Adam McKay

Screenplay by Adam McKay

Starring Christian Bale, Amy Adams, Steve Carell, Sam **Rockwell and Jesse Plemons**

Rated R, Now Playing

By Leah Yost STAFF WRITER

Vice tells the story of Dick Cheney, starting from his earlier life to his entry into politics to becoming the vice president to George W. Bush Jr. But the role of vice president is a joke, a symbol, and nothing more than a backup. Even I learned in seventh grade that the vice president is a nothing job. They don't actually do anything. No one memorizes the names of the vice presidents. (Quick: who was Carter's VP? Did Carter even count as a president?)

But as the news comes in that the younger Bush was to become president, an assistant asks Cheney who will lead the transition team. "I will," Cheney says immediately. "That's not something vice presidents typically do," the assistant replies. Cheney smiles. And thus starts the term of the most powerful vice president in the history of the United States, as Cheney became even the most powerful man in the world.

Watching the trailer for Vice, I thought it certainly looked interesting, but I did not expect much. I tend to get lost in political dramas, and unless there's someone with me to explain it all, I never get invested enough in the story to try to understand. They also tend to bore me. No explosions, no chase scenes, no romance.

Well, Vice is not only an atypical political drama, but it is also an excellent, excellent movie. Adam McKay, co-writer and director of The Big Short, did a fantastic job. I'm not the only one who thinks so. If you've been following the Golden Globes nominations, you'll notice Vice has been nominated for Best Picture, Best Screenplay, Best Direction, and Best Comedy. That's right. Best comedy. Vice not only had some explosions, a mini chase scene (sort of), and romance, but it was hilarious. My friend once told me that to consider a movie a good comedy, she needs to laugh out loud at least seven times. Vice definitely hit that bar for me, and I think it would be even more witty for someone who is more familiar with politics.

Even though the writing was my favorite aspect of the film, the acting more than deserves its credit. You may not recognize that it's Christian Bale playing Dick Cheney, but you can definitely see the talent. Beyond just his physical appearance, Bale completely transforms into a quiet but powerful political insider from the way he speaks to little mannerisms, like his half-smirk. While Bale's performance was impressive, I was really impressed with his character's wife, played brilliantly by Amy Adams. She managed to show the different, and seemingly contradictory, facets of Lynne Cheney that audience members might



Dick Cheney (Christian Bale) speaks from the podium, standing alongside Lynne Cheney (Amy Adams), George W. Bush (Sam Rockwell), and Laura Bush (Andrea Wright) in a scene from Adam McKay's film Vice.

not know about, such as her cutthroat ambition and her gentleness with her family, in a way that looked natural.

I think the best part of Vice was the unexpectedness made seamless. Even for those who are familiar with Cheney's story will be surprised at all the ways McKay presents the twists and turns of Cheney's life. Humans are notoriously complicated, and while it might be easier to put Cheney into one category or another, Vice shows all his complicated facets. Many people despise Cheney, but Vice humanizes him in some respects, especially when it comes to his family where he acts gentle and lovingly and even sacrifices running for president for his daughter. Others might only see the capital R after his name and ignore all his unsavory actions, and Vice drags all those actions in the full spotlight of the big screen. Coming into this movie, I was worried that there would be an unfair liberal bias. Were some events stretched or facts mangled? Was Cheney really that power hungry and manipulative? Maybe. It is a drama after all, but I don't pretend to be well-versed enough in the politics of Bush's presidency or Cheney himself to say for sure. Overall, I think that McKay did an excellent job, and I think there are aspects of the film that people for both sides of the aisle will appreciate.

RESTAURANT REVIEW

A wing and a miss: the highs and lows of Asgard wings

We've got gold fever and the only cure is more wings

By Rogers Epstein

Every Monday night at Cambridge's local Irish pub, Asgard graces the MIT community with 50 cent wing night. All plates must come with at least 10 wings, so to review them all, I went with fellow wing enthusiasts Elijah Miller (who gives his out-of-10 rankings) and Kyle Morgenstein (who also reports the weather for *The Tech*). Our task was to eat several orders of each wing flavor to determine the best one.

When we walked in, we saw many of the familiar elements of a sports bar. Several different games were playing on different televisions. Different crowds focused on each screen. There was even one table with someone wearing a Cheesehead Hat cheering for the Packers. We were seated at a rise table among the sports-watchers near the bar, though there was the option to sit at more upscale-seeming booths farther from the creens. Surrounding us were other groups of friends, mostly the ages of grad students, and many of them were sharing wings.

It was clear that the 50 cent bargain was something many people took advantage of, so

The Asgard Irish Pub

350 Massachusetts Ave.

Sunday 10-1 a.m., Monday-

Thursday-Friday 11-2 a.m.,

Cambridge, MA 02139

Wednesday 11-1 a.m.,

Saturday 10-2 a.m.

and Restaurant

★★★☆☆

we got right underway. We had to buy drinks to use the deal, so we put those requests in immediately. While it did take longer than we liked to receive those drinks, we got each of our wing orders within well under ten minutes. Most other restaurants that serve wings, notably Buffalo Wild Wings and Wings Over, heavily rely on their sauces, both in terms of quality and in number of options. While such places can cook wings well, which isn't too hard to do, they often overlook features like texture and greasiness. We hoped Asgard was better than that in their execution, as their flavor options were

Barbecue

I'm a huge fan of barbecue flavor, but "barbecue" can mean different things to different people. To some, it can simply mean a prevalence of ketchup-based barbecue sauce, and to others, it can mean dry-rubbed meats with a smokey flavor Asgard sided with the first definition for this dish and executed that fairly well. It's a fairly similar sauce to barbecues at other places. If you're into sweet and saucy, this is the flavor for you, as this is definitely the sauciest wing. This flavor ended up as my #2, but was #3 for the barbecuepurists, Elijah (5.05) and Kyle.

Blue Cheese Buffalo

By name, this sauce would appear to be the most creative of the four varieties. I hadn't seen anything like it at any other wing restaurant I know of. Its straightforward mixing of two common wing ingredients meant that it could work. However, we found that the blue cheese flavor was too rich and prominent, thus masking the buffalo flavor. As such, the heat was subtle, and it tasted closer to cheesy bread due to its noticeably crispy coating. That can certainly be a pro, and so it landed as #2 for Kyle and Elijah (6.42) and #3 for me.

Buffalo

The American standard is a hard flavor to mess up, but also quite difficult to do well. As we all agreed, most restaurants that serve buffalo



A plate of meaty wings, pre-sauce, is served at the restaurant Asgard in Central Square.

wings don't embrace the heat factor of it. Unfortunately, this was also the case at Asgard, with a fairly average performance. The buffalo sauce came across as weak in terms of both spiciness and richness. The side of blue cheese made it better, but wings should be good on their own. Buffalo Wild Wings at least provides different levels of heat for their wings, instead of assuming patrons who order buffalo can't handle spiciness. This was #4 for all of us, including Elijah (4.38).

Gold Fever

This was the only flavor we didn't know much about in advance. It is typical for wing restaurants to have a mustard-based sauce, like Wings Over's Honey Mustard sauce, so that was our best guess. However, Gold Fever ended up being a tamer version of this flavor, with a barbecue influence.

With its hints of mustard and honey, it succeeds as a sweet and smokey wing. Most northern restaurants shy away from mustard-based barbecue sauces and prefer ketchup-based ones, so we really appreciated Asgard embracing this approach. As Elijah (7.68) simply puts, it's "what barbecue is supposed to taste like." This was all of our favorites.

In the end, we're excited to go back for most of these wings, even if most of the orders didn't come out as crispy as we'd like. They never came out greasy and were mostly cooked fine, with a couple of them a tad overdone. Asgard wing nights provide a great bang for your buck, and even if they don't have as many options as other places, they're very satisfying if you know your favorite flavors!

Have something to say? Write opinion for The Tech!

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