thetech.com

Volume 139, Number 7



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Cloudy

FRI: 49°F | 34°F

Chance of Showers

SAT: 45°F | 33°F

Mostly Cloudy

Thursday, March 21, 2019

6-9, 22-ENG major programs proposed at faculty meeting

New majors would cater to interdisciplinary interests

By Zoe Sheill

Two new Bachelor of Science majors were proposed at the faculty meeting March 20. One is a joint major between the EECS and Brain and Cognitive Sciences (BCS) departments, and the other is a flexible nuclear science engineering major.

The new 6-9 program, titled "Bachelor of Science in Computation and Cognition," was presented by BCS Professor Michale Fee and EECS Professor Dennis Freeman. The major aims to provide students with an understanding of topics such as how biological neural circuits function to produce flexible intelligent behaviors, and how such behaviors can be replicated in machines or used to improve interfaces with the brain.

According to the proposal, the departments anticipate "as many as 50–100 students per year may enroll in the new 6-9 major."

The proposal also delineated that the major will provide "access

to foundational and advanced material in electrical engineering and computer science, as well as in the architecture, circuits, and physiology of the brain, and computational approaches to cognition and intelligence."

Students will need to take a combination of Course 6 and Course 9 classes, including 6.003 (Signals and Systems), 6.034 (Artificial Intelligence), and a new project-based CI-M, 9.58.

After the presentation of the proposal, Melissa Nobles, dean of the School of Humanities, Arts, and Social Sciences, commented that she would "encourage [Fee and Freeman] to consider ethics" in the new major, and Freeman responded that they were actively working on incorporating ethics and were considering creating an ethics class as well.

Nuclear Science and Engineering Professor Michael Short presented the proposal for 22-ENG, a new Nuclear Science and Engineering Flexible Degree. The program was recommended by the Department of Nuclear Science and Engineering to "better represent the breadth of the NSE department's research effects within the undergraduate curriculum" and "fix the mismatch" between curricular depth and research opportunities for undergraduates, Short explained.

According to the proposal, there are students who conduct research in Course 22 labs, but cannot pursue the major because of its limited flexibility. This program hopes to benefit students "looking for interdisciplinary careers" such as those in energy or nuclear policy, clean energy systems, fusion and plasma science, and medical technologies. 22-ENG is expected to attract more double majors.

Some example classes proposed as options are 1.000 (Computer Programming for Engineering Applications), 5.60 (Thermodynamics & Kinetics), and 22.033 (Nuclear Systems Design Project).



Sam Austin '20 and other students contemplate their PSets in the Infinite Corridor as part of the 'Infinite PSets: For the Greater Good' event Wednesday.

New Phi Sigma Rho sorority holds its induction ceremony The sorority is a probationary member of the IFC

By Anshula Gandhi

STAFF REPORTER

MIT's colony of the Phi Sigma Rho sorority inducted its new candidates this past weekend. The sorority joined the Interfraternity Council as a probationary member Oct. 11, 2018.

Phi Sigma Rho is a social sorority that was "founded with the intention of offering support for women in engineering and STEM" said founder and former president Madiha Shafquat'19 in an interview with *The Tech*.

Phi Sigma Rho founding members wanted their sorority to join the IFC because "the way [they] envisioned [the organization] operating is more along the models of how fraternities at MIT operate," said Shafquat.

"IFC already has very robust systems [e.g. for risk management and recruiting] ... which is why it would be a lot easier for us to assimilate into the IFC," said Shafquat. "We hope in the future we'll be able to get more recruiting done because we'll have more of the infrastructure."

Phi Sigma Rho is "not under [the Panhellenic Association] nationally" and so was free to choose between joining Panhel or the IFC, said Shafquat.

Benefits of joining the IFC rather than the Panhel include "being able to have a smaller sorority size (10–15 per pledge class) as opposed to current sororities" which can be around 30 per pledge class, said Shafquat.

Phi Sigma Bho joining the IFC

Phi Sigma Rho joining the IFC over Panhel was not a matter of disagreement with Panhel. "They've all been great to work with and very supportive of us," said Shafquat.

Whether or not there was historical precedent for an all-female group, joining the IFC was a "big" point of discussion, said IFC president Sam Ihns '20 in an interview with *The Tech*. The IFC eventually "determined there was quite a bit of precedent" and so was "more than happy" to accept Phi Sigma Rho, said Ihns.

Prior to 2001, all five existing sororities at MIT were members of the IFC before they broke off into a separate organization that became Panhel. The IFC does already have female members in co-ed fraternities such as TEP and the Number 6.

"There are no overarching rules on who we allow at the national level," said Ihns. "The main concern that we had [is that] we don't want to detract from Panhellenic recruitment. We don't want to detract from potential members choosing between recruitment or Phi Sigma Rho." Members of Phi Sigma Rho, the IFC, and Panhel are currently working together to determine when Phi Sigma Rho will run its recruitment.

Phi Sigma Rho has been working with Panhel and the IFC in order to establish its status on campus. Phi Sigma Rho began working with the IFC in mid-March to join, said Ihns.

"We have a two year process" to bring people into IFC, said Ihns. All organizations must be a probationary member of the IFC for one year and then an associate member for

Sorority, Page 2

IN SHORT

Register in advance for **shuttle service from Kresge to Logan Airport**, available this Thursday, Friday, and Saturday at scheduled departure times.

Students for the Exploration and Discovery of Space (SEDS)

hosts an evening art gallery at the MIT Museum Wednesday.

From next Monday to Friday (March 25–29), **SafeRide shuttles will run on a holiday schedule**, while the Tech Shuttle route will continue at its normally scheduled time.

Register to host or volunteer for CPW by March 22.

Nominate a professor for the **Teaching with Digital Technology Awards** by March 22.

 $Interested \ in \ \textbf{joining The Tech}? \ Email \ \textit{join@tech.mit.edu.}$

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MIT releases Class of 2023 regular action decisions

MIT released its regular action decisions for the Class of 2023 on March 14, Pi Day. Of the 21,312 students who applied (including early action), 1,410 students were admitted. Of these, 707 students were admitted early, from a record

high early action pool of 9,600 students.

While the early action admission rate rose from about 6.9 percent for the Class of 2022 to about 7.4 percent for the Class of 2023, the overall admission rate of 6.6

percent is approximately the same as that of last year. According to the MIT Admissions blog, admitted students represent nearly 1,000 high schools across all 50 states, as well as 67 countries.

—Rujul Gandhi

ON VASSAR AND BURTON CONNER

Dean of Student Life defends recent housing decisions.

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MISUNDERSTANDINGS AND LOVE

Shared stories of Chinese American women. **ARTS, p. 8**

SHAKESPEAREAN JUSTICE

One woman faces all. ARTS, p. 7



TRIALS OF FIRE

Inspector Goole is coming. **ARTS**, **p**. **7**

CHANGING FRIENDSHIPS?

Auntie advises you to go with your gut. **CAMPUS LIFE, p. 9**

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Thursday, March 21, 2019

WEATHER

Technically, it's spring

By Sarah Weidman

For those of you who have spent some time in New England, you should know by now how spring here tends to work. We have some beautiful warmth and sun, and then it rains for a few days, gets cold, and then the sun reappears. This year seems to be no different. Expect a departure from the well-welcomed warmth of the past week into some rain and wind tonight and tomorrow. After a brief day of sun on Sunday, a cold front is expected to blow through the area on Monday, bringing colder temperatures during the beginning of the week. If you like warmth, hopefully Spring Break takes you to some warmer areas of the country.

Many parts of the US recently experienced some extreme weather.

Last week, a bomb cyclone hit the Rockies and the Great Plains, covering the mountains with snow and causing flooding in warmer areas of the country. A bomb cyclone is a large storm caused by a drastic and rapid decrease in low pressure, often causing heavy precipitation and strong winds. In Colorado, this weather phenomenon manifested as a huge blizzard, shutting down the Denver Airport and leaving hundreds stranded on the highway due to near-hurricane strength winds. Further east, the storm brought heavy rain, thunder, and strong winds, causing flooding risk across the country. Alabama recorded a damaging tornado, kicking off tornado season for the year. This extreme weather event in mid-March warns us that spring is not simply a gentle warming out of winter, and more weather events are sure to come.

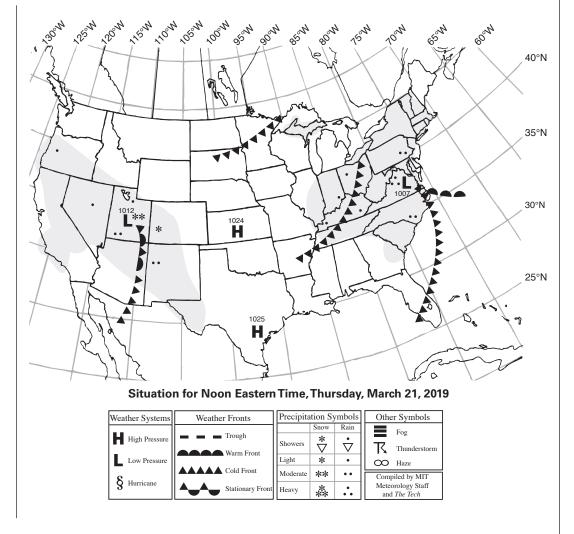
Extended Forecast

Today: Cloudy. High around 47°F (8°C). Southeast winds at 10-15 mph.

Tonight: Rain. Low around 42°F (6°C). East winds at 8-12 mph. Tomorrow: Chance of showers. High around 49°F (9°C) and low around 34°F (1°C). West winds around 12-17 mph.

Saturday: Mostly cloudy. High around 45°F (7°C) and low around 33°F (1°C).

Sunday: Sunny. High around 54°F (12°C).



East Campus to build Blue Origin-themed REX ride

East Campus will theme one of its 2019 REX rides after aerospace manufacturer Blue Origin in exchange for funding from Blue Origin CEO Jeff Bezos.

According the EC HouseComm minutes from March 6, EC accepted \$7,000 from Bezos in exchange for promoting Blue Origin on a Ferris wheel it had planned to build for REX. Bezos is better known as the founder and CEO of Amazon, as well as the owner of The Washington Post.

EC residents expressed some concerns over their lack of involvement in the decision to accept the sponsorship. According to the HouseComm minutes, there was some discussion after EC accepted Bezos's money about initiating new mechanisms that seek approval from residents before donations and sponsorships are processed. This would aim to limit donors to those whose values are in line with EC's values. At one point during the HouseComm meet-

ing, returning Bezos' contribution was discussed.

After the meeting, EC decided to keep the sponsorship they accepted from Bezos.

"Moving forward, we're soliciting proposals from residents on how to handle matters like this for future years and we're excited to work with EC residents to make RUSH more transparent and grounded in our values," the EC REX chairs wrote in an email to *The Tech*.

—Kaitlyn Hennacy

Phi Sigma Rho has 'essentially all the privileges of being an IFC member'

Sorority, from Page 1

another year, before becoming a full member of the IFC. The sorority was voted in as a probationary member in October.

"Both [probationary and associate members] have essentially all the privileges of being an IFC member"

except they "can't vote on [their] own expulsion" and "can't have members [from their group] on IFC board," along with a few other restrictions, said Ihns.

Phi Sigma Rho started in the spring of 2017 with three founding members, according to Shafquat. After another semester, its membership grew to around 10, and after another, to around 20. It currently has 17 members.

The sorority currently consists of mostly juniors and seniors, said Shafquat. "There are a lot of people who have demonstrated interest ... but it's not something they can fit into their time at MIT," she said.

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THURSDAY, MARCH 21, 2019

THE TECH 3

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Are you a tetris ninja?

Use your powers for good!

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

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Solution to Prime

from page 10

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Solution to Lime

from page 10

Solution to Chime

from page 11

Solution to Zip It

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LETTER TO THE EDITOR

Dean of Student Life responds to columns on student housing

This is a response to an article published Feb. 28, "A history of broken promises in the New Vassar dorm design," as well as another article published Mar. 14, "Data, inclusion, and the DSL."

To the Editors,

Two recent student-authored columns in *The Tech* prompted questions about how the Division of Student Life (DSL) partners with MIT students. I've reached out to the authors so we can talk about their concerns, and so they know I care about the issues they raised. Below, I respond to a few of their key points: the DSL's (and my) aim is to build positive relationships with students, to strengthen shared governance and communication, and to make data-driven decisions.

We agree that the foundation for good relations is hearing each other out, understanding others' perspectives, and trusting that we all want what is best for our community. We know that reaching consensus isn't easy, and that top-down, one-size-fits-all solutions don't work well. The DSL keeps these realities in mind when we work with students on projects like designing the New Vassar Street residence hall or improving the room-assignment and move-in processes. Every project is different, but our approach is to listen to students' ideas and concerns, and we ask that they listen to ours.

New Vassar — a focus of the recent

columns — is a good example of our collaboration. Because we believe that engaging students results in better outcomes, we spent many hours discussing the design elements that mattered to them. In addition to students' perspectives, planners had to balance the views of other MIT stakeholders and to consider schedule, budget, and sustainability goals. Understandably, that necessitated compromise. But, in the end, student input shaped almost every element of the dorm's interior design:

As with any major project, we had to acknowledge broader constraints and realities. New Vassar will be a dining facility because almost 70% of incoming first-years indicate that they prefer to live in a dining dorm. Moreover, having full kitchens on every residential floor would have compromised MIT's ability to meet the project's budget and sustainability goals.

Burton Conner (BC) — another focus of the recent columns - is a second major project with competing needs, and where compromise is necessary. I understand questions about why, now that BC is scheduled to close for renewal in June 2020, New Vassar can't be a "swing dorm." MIT will be renovating dorms for years to come, and New Vassar will have its own founders group that will help to shape that community's identity and traditions. So designating New Vassar as a transitory hall won't allow that community to establish roots and would be very disruptive to students living there. We explain more about our rationale and our plans to support and sustain Burton Conner's community during renewal in a recent DSL News interview that I encourage you to read.

We are also partnering with students on improving the room-assignment and move-in processes. We believe that we need to help the students who experience rejection and undue stress when they first arrive at MIT. While a minority of our students are hurt by mutual selection and more report undue stress due to forced moves, students and the DSL have a responsibility to respond. What's become very clear to us through conversations with students, though, is that this harm is unintentional, and it can be addressed through the many good ideas students have come up with. I appreciate how hard students are working and how deeply they care about making sure new students feel welcomed and supported.

Finally, in the spirit of making datadriven decisions and sharing data with students, the DSL has created a webpage where we will post student life-related data. While not the only consideration, data help us identify and respond to students' needs. It's why in recent years we've prioritized increased support services such as the CARE Team and violence prevention education and support, as well as offering other services such as an at-cost grocery store, enhanced shuttle services, urgent financial grants for students in need, and renovated student spaces.

I want all students to know that being here for you is what matters most to me. The DSL's door is always open, so please reach out. If it is convenient, we also host office hours every Friday from 11 a.m. to 12 p.m. in 4-110. We want to listen to and learn from you, and we want to work together to make a better MIT. I hope you will stop by.

Sincerely, Suzy M. Nelson Vice President and Dean for Student Life

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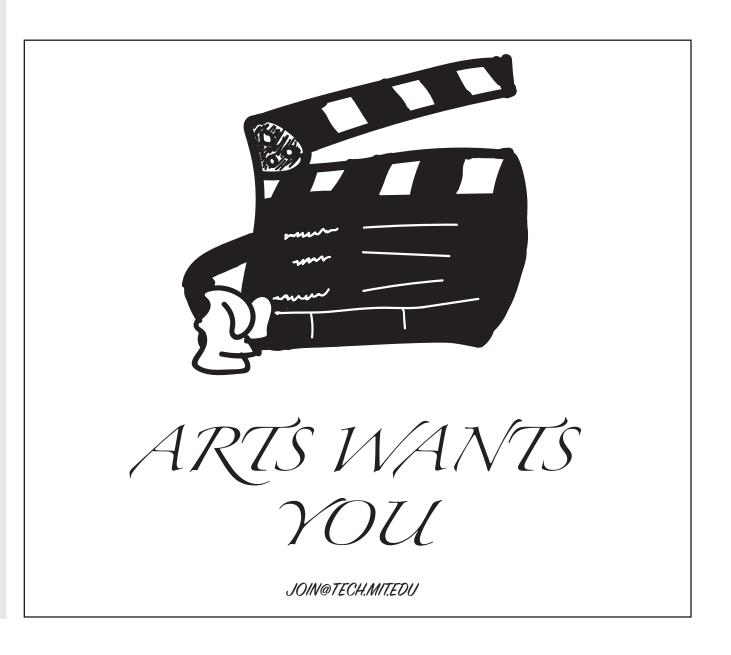
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GUEST COLUMN

Rejection, boycotts: moving forward with mutual selection

Compromise and better communication should be sought between the student body and administration about the changing dorm policies

By Christian Scarlett

Amidst the growing number of housing controversies that seem to jeopardize student culture without regard for student opinion, some students have been trying to take matters into their own hands to get the administration's attention. Among these plans was a boycott of CPW to protest the new "design exercise," which imposes restrictions on mutual selection and allows squatting for freshmen during the rooming process. While it is frustrating that the administration seems to hold little regard for student input, the CPW boycott and the narrative around housing changes have been binary and ineffective for all parties. To shed some light on the issue, I'll share some of my experiences with REX, thoughts on the process, and suggestions for the administration and ourselves to sow a better conversation around housing changes.

When I stepped foot on campus in August, I was anxious: for the next week or two, many decisions I made could come to affect a large portion of the next four years of my experience at MIT. Understandably, I wanted to make the "right" decisions — that is, set myself up to find great friends; meet new, interesting people; and help myself become the person I strive to be. Never before had I possessed the opportunity to explore so much, so quickly. This put a lot of pressure on me, and, as I can imagine, many others coming here to a new world.

The nature behind the CPW boycott seemed to contradict many of the community values it attempted to defend.

It was not until I arrived and started meeting people in my temporary dorm, Burton Conner, that I found out about mutual selection. It bothered me that I wouldn't have as much control over what my living situation could look like as I had anticipated, and it seemed arbitrary that others would have so much say in where I would be spending my first year. I spoke with many other freshmen who expressed the same concern. Despite consolation that upperclassmen would have "less of a say" in the rooming process than in previous years, there was very little information given to us about the process or our

influence in it. It also created the dilemma between exploring many new communities and getting to know a few communities very well so I'd have a better chance at being accepted to the places where I may want to live. The process is only a week, after all.

These are a few reasons indicating that mutual selection as it exists now is neither an ideal system nor a very refined one: the mutual selection process doesn't consider many variables that the initial housing placement process does.

This puts undue stress on parents as well, as Chancellor Barnhart has mentioned briefly. The uncertainty surrounding where their children will be, the cost of housing, or the environment they're in are more than considerable. While MIT — and college in general — is a chance to push your boundaries, explore outside the jurisdiction of your parents, and grow as an adult, parents still have a horse in this race. For example, the difference between a triple and a single in BC is around \$1.000. While my family always finds a way to make ends meet, this is not a trivial difference and not something that should be left up to other students. Many mutual selection implementations don't account for these concerns, and students should not be forced to share financial information with other students to find an affordable living situation. For my and other students' families, the option to squat would be imperative in situations like these: it would allow our financial concerns to have a stronger voice carried over from the initial rooming placement process.

Despite its imperfections, mutual selection is still paramount in cultivating a floor culture. The fact that regret, upperclassman complacency, and community dissolution could result from removing mutual selection is a no-brainer. However, significant imperfections in the current process do exist, and it's hard to argue that it's morally wrong for the administration to try to decrease negativity surrounding the selection process. That's why we should advocate for compromise, not control.

The boycott, however, did not look to find compromise. The nature behind the CPW boycott seemed to contradict many of the community values it attempted to defend. I know if I had seen this during my CPW, it would have impacted my desire to attend MIT. Perhaps that was part of the goal, but should it have been? To see students with such tunnel vision to preserve *their* impact

and *theirs* alone on the school shows disregard that MIT is other people's school, too. In just four years, almost the entire undergraduate population will be replaced with other students, holding different ideals and having a different definition of what "culture" means to them. These are the people we are going to live with, the people who are going to become a part of our lives for the rest of our time at MIT and beyond. In just a few short months, a new portion of this bubble will become the people we live, eat, and study with. Do we really want to show them a chauvinistic mentality or impose on them our idea of community?

The administration needs to improve on implementing student input. Listening alone is not enough.

We should utilize and amplify existing avenues for making our voice heard. As with government representatives, direct contact can be an effective way to communicate our passion about an issue. The DSL has set up many modes of discussion in the past, including faculty panels and Suzy Nelson's "office hours." The DSL has also been willing to accept invitations to discuss the design exercise with students. Attending these events helps give us a larger voice and provide more perspective on what we value about the housing selection process. Hearing the other side fosters healthier communication and demonstrates that we are willing to work with administration to find a solution that works for both parties. An email or a phone call can also be effective. Attend the discussions. Send those emails. Call those phones. Let them know your thoughts and why they matter.

Additionally, the administration must show what they are doing to consider student concern such that students feel less need to take drastic measures to make a point. The administration needs to improve on implementing student input. Listening alone is not enough. If one thing is certain, more transparency about when and what input they take in is needed. If they are truly considering student input, little is being done to show what is being implemented and why other things are not. Reaching out to dorm executives, Adriana Jacobsen, presi-

dent of East Campus, reported in an email conversation with me that one of students' main frustrations with the existing avenues of communication is being "heard, but not listened to." As an example, she described this about a meeting coordinated between the DSL and East Campus:

"One recurring frustration voiced after the meeting was from residents who felt that every concern they raised about negative implications resulting from single-sided selection and squatting, whether they were regarding logistics, diversity, or student comfort, was met with a response along the lines of 'that's an issue you'll have to consider when writing your proposal."

Clear implementation of student input is key in resolving these frustrations, and necessary for an effective conversation moving forward.

Along the same lines, administrators must justify their reasoning behind these changes in a timely manner. In an email to students, Barnhart and Nelson detailed their reasoning and provided data on why they believe the design exercise is important for improving student life. Releasing the data and their analysis on how students felt about REX drastically improves credibility and demonstrates that there truly is a need for new policies. Nonetheless, this email should have come much earlier. Without the DSL's rationale, the design exercise seemed arbitrary, and the delay made the justification seem more like pretext. Students are justified in feeling that their communities are under attack when the imposition of these policies feels so autocratic. Releasing the data and reasoning is a major step forward in showing that this really is a positive change for MIT and student life. However, moving forward, justification should come before action is taken.

Housing at MIT is a many-sided issue. Compromise should be the goal, not the enemy. The binary "us-or-the-administration" narrative around this issue is unhelpful and champions hard feelings on both sides. We have an opportunity to show not only the vibrant and active cultures mutual selection can foster, but also what could be improved about the process. This is a complicated problem; shouting "no" at it doesn't help us find the nuanced solution it deserves.

Christian Scarlett is a member of the MIT Class of 2022 studying Electrical Engineering and Computer Science. He is a resident of Burton Conner House.



THEATER REVIEW

Roll over Pushkin

Frolicking musical parody of Onegin features talented cast and catchy tunes but little Pushkin

By Alexandra Sourakov

STAFF WRITER

Alexander Pushkin is considered by many to be Russia's greatest poet. When Nabokov approached the monumental task of translating "Eugene Onegin" into English, he felt the need to apologize to the author for transforming his poem "into [...] honest roadside prose — all thorn, but cousin to your rose." In this respectful, selfdeprecating poem published in The New Yorker, he characterizes his labor as "dovedroppings on [Pushkin's] monument." Such is the deference given to Pushkin.

And thus, "Eugene Onegin" strikes me as a strange choice for adaptation into a "musical-meets-rock-concert," as this production is characterized by the director Weylin Symes. Perhaps in the wake of the raucous

success enjoyed by Natasha, Pierre, and the Great Comet of 1812, a musical based on a chapter from Tolstoy's War and Peace, it seemed like a natural choice formulated on a tried-and-true recipe. Audiences seem to enjoy Russian kitsch, Broadway-style adaptations based on monumental works of literature, and interactive theatre.

Pushkin is not widely read in America, partly because his poetry does not translate well. As a result, this kind of vulgarization may be a person's only exposure to the poet, and however entertaining it may be, it does seem a shame that the only way to introduce something to the general populace is to deface it. But maybe, the self-referential humor of this particular show is a plea for it not to be taken too seriously.

In its own right, the show is quite entertaining with an enthusiastic cast and tasteful staging. The two sisters, Olga (Josephine Ellwood) and Tatyana (Sarah Pothier) were as different vocally as they are in character. Ellwood's full-bodied, penetrating voice is the workhorse in the choral numbers and shines in the solos. Pothier portrays Tatyana convincingly, both as a shy, naive bookworm just emerging from her cocoon of the Larin Estate and as the elegant, self-possessed society lady she becomes at the end. She pairs demonstrative facial expressions and graceful dance movements, suggestive of ballet training, with a mezzo-soprano voice that combines fragility and sweetness.

The strength of the male leads lay more in their acting and comedic timing. Mark Linehan, in the role of Onegin, plays a brooding, cynical, roguish "bad boy" rather than a haughty, elegant, well-educated aristocrat, but he does it to perfection. His musical numbers are very much in the spirit of rock-and-roll, replete with tropes like prolonged hair tossing, winking at audience members, and getting on his knees.

There are many opportune bits of comedy sprinkled throughout the show, such as the deliberately awkward changing of seasons, the ballad of Monsieur Triquet (Christopher Chew), and the whimsical use of cell phones. Although Stoneham seemed to be a bit of a tough crowd, the cast did a fantastic job of interacting with and engaging the audience.

The mise-en-scène is one of the more notable aspects of this production. Rarely have I seen lighting used to such impressive effect. The backdrop was composed of red velvet curtains spread with Russian-patterned shawls, a column dressed as a birch tree, and electric candles everywhere, which cast a warm, welcoming glow on the whole room. In moments of tension, these candles flashed, and in moments of sorrow, dimmed. Spotlights, red lights, blue lights, and lantern lights each created a unique mood to suit the scene. The choreography brought a cohesiveness

Onegin

Based on the Poem by Pushkin & the Opera by **Tchaikovsky**

Written by Amiel Gladstone and Veda Hille

Directed by Weylin **Symes**

Greater Boston Stage Company

Stoneham, MA

March 14-31

to the ensemble numbers and provided a creative vehicle for dialogue and exposition. My personal favorite is the introduction of Onegin as he rides in a troika and flirts with the horses who are portrayed by Pothier and Ellwood.

It is always a pleasure when a performance is accompanied by live music — this production is graced by a lively four-member band that sits on stage. The majority of the musical numbers are pleasant on the ears, but not especially memorable, with the exception of a couple songs, like "Oh, Dear Father" and "Let Me Die," which absolutely refuse to stop jangling around in one's brain after the show.

If you're looking for a sincere adaptation of Alexander Pushkin's novel-inverse, then this is not the production for you. However, if you are looking for a humorous, light-hearted musical parody of a classic Russian story, then hitch up your troika, grab your palliative bottle of vodka, and direct your driver to the faraway land



An altercation between Lensky (Michael Jennings Mahoney) and Onegin (Mark **Linehan)**, as the rest of the cast of *Onegin* looks on.

OPERA REVIEW

Lustful princes, or the proximate cause of the rise of the Republic

Classical story, 20th century opera, contemporary theme

The Rape of Lucretia

Music by Benjamin **Britten**

Libretto by Ronald Duncan

Roston Lyric Opera

March 11-17

By Alexandra Sourakov

STAFF WRITER

There is much that entrances the viewer in Boston Lyric Opera's production of The Rape of Lucretia, despite its heavy thematic content. The story recounts how Tarquinius, Prince of Rome, hearing of Lucretia's legendary loyalty to her husband Collatinus, decides to defile her chastity, triggering the events that lead to the demise of the monarchy. A palpable tension seeped throughout the production: from discordant drinking rows between the soldiers to the sense of foreboding for the climax that the title proclaims, accompanied by a fruitless yearning for a different, less gruesome ending.

Although the opera was sung in English, I often found myself glancing at the surtitles to catch all of the beautiful libretto, which, unlike in most operas, read like poetry. The dialogue was replete with evocative imagery, slant rhyme, colorful metaphors, and occasional cumbersome phrases, like "prodigious liberality of self-coined obsequious

flattery." Next to the surtitles, behind some gauzy curtains, was the orchestra, which I wish hadn't been so hidden. The musicians skillfully alternated between lyrical passages conveying all the joy of spring flowers, staccato moments of tension, and elegiac stanzas of regret and sorrow. The conductor, who directed these expert mood manipulators, exhibited his own dexterity by playing the solo piano during recitative passages.

Britten's music played a supporting role to the powerful delivery by the singers. Collatinus's (Brandon Cedel) sonorous bass baritone swelled through the cavernous performance space. His artistry was evident in his conspicuous but subdued pride for his wife's virtuous character and in the way he wrapped his voice around her in comfort and support in the aftermath of her ordeal. Kelly O'Connor portrayed a resilient, fierce Lucretia, whose every movement and every glance spoke of her distrust and disdain for Tarquinius (Duncan Rock). She conveyed such a depth of despair, such a well of unwarranted shame, that the heart bled to watch her. Bianca (Margaret Lattimore) and Lucia (Sara Womble), Lucretia's maids, were a duo whose singing was lucid as a mountain lake and shone especially in non-lexical vocables.

The staging made opportune use of the unusual performance space. The stage was encircled at close quarters by the audience members except where bleachers ascended to the orchestra platform. The singers would move up and down these steps, as well as around the balconies on the outer edges of the space, providing a welcome dynamism to an art that can sometimes be so distant or so static as to appear two-dimensional. The costume design was tasteful, except for Lucretia's dress, which was absolutely gorgeous: a mosaic pattern from a yelloworange palette with a cut that blended Classical and modern style.

Following Ancient Greek theatrical tradition, the Male and Female Chorus (Jesse Darden, Antonia Tamer) comment on the ongoing tragedy, as if from the future. As a result, the plot is bookended with Christian moralizing, and the admirable character of Lucretia and her suffering are belittled by an uninvited comparison to Jesus Christ. While I think the opera would have been improved by the omission of these passages, I found a small consolation in the pleasures provided by the Male Chorus impressive vocal control.

I imagine that the same economic realities that led Britten to develop the concept of "chamber opera" for The Rape of Lucretia, which features a smaller cast and an orchestra of thirteen players, influenced the BLO's decision to stage this opera. Fortunately, it was a decision in the audience's favor.



Lucretia (Kelley O'Connor) spins wool while thinking of her husband Collatinus (Brandon Cedel), who is away at war against the Etruscans in Boston Lyric Opera's production of The Rape of Lucretia.

THURSDAY, MARCH 21, 2019 THE TECH 7

THEATER REVIEW

'Who will believe thee, Isabel?'

The Shakespeare Ensemble tackles sexism, incarceration, and injustice in a wondrous production of Measure for Measure

By Ivy Li ARTS EDITOR

At its core, Measure for Measure is about equivalent exchange. It's about dealing out justice. It's also about love. It centers around a woman who has to make a difficult decision where there are only degrees of disadvantage. A patriarchal Vienna is ruled by Duke Vincentio and Angelo (Ruth Tweedy '20) whose harsh rulings set the play into motion. The Duke leaves the city in the hands of Angelo, while the Duke disguises himself as a friar who manipulates the events in the city. The central problem is thus: before marriage, Claudio (John Bond '19) has gotten Juliet (Lainie Beauchemin '22) pregnant. Claudio must now be executed as declared by Angelo. To save him, his sister, Isabella (Kate Yee '20), must give up her virginity to Angelo in exchange for her brother's life.

I haven't read Shakespeare's Measure for Measure yet, but I loved the production. For a play where justice isn't so black-and-white, the set design was made to be: the stark white flooring and walls, the checkerboard painted flooring, a grey bench, a grey table. When you first step in, a nun is being shoved by a man, a dressed couple dances, two people sit around a cardboard box enjoying a pitiful meal, and in the center are seated our central couple of a sort: Isabella is putting on makeup while Angelo slips on and off a dark suit blazer. It's an image that is reflected once again in the

Measure for Measure

MIT Shakespeare **Ensemble**

March 15-16 and 21-23 at 8 p.m., March 17 at 4 p.m.

La Sala de Puerto Rico

surprise ending, that I won't spoil and wish you to see yourself.

Yee and Tweedy assume their roles like most performers do, but this production about manipulation is perfectly casted: Yee and Tweedy are perfect choices for Isabella and Angelo, whose intentions and desires are the heart of this play. Tweedy's Angelo, whose sharp suit and equally sharp delivery, does justice to the character's complex position. Angelo is a character who is easy to hate; casting a female actor doesn't soften this. Tweedy's Angelo towers over Isabella during their verbal spars, but after Isabella leaves his office, as he monologues after hearing Isabella's plea for mercy, Tweedy still manages to make him sympathetic as he is tormented by his simultaneous desires of lust and justice. As he needs to appear important, Angelo slips on his spectacles as he looks out into the crowd, and in one scene, strobe lights flicker as he sweeps everything off his desk and destroys parts of the wall in

Isabella's interactions with all the characters shift through Yee's subtle performance. Yee's expressive delivery feels natural, her facial expressions beckon the audience to sympathize with her as she pleads with Angelo to free her brother Claudio. She is hesitant, but grows confident as she and Angelo circle each other in his office, "My brother did love Juliet, and you tell me that he shall die for it," accuses Isabella, practically hissing. You can't help but empathize with Isabella, whose morality forms both her strength and weakness.

The rest of the cast forms a comedic ensemble that bring vitality and humor to a dark play. Law enforcement, played by Jude He '21 as the Provost, Mary Dahl '20 as Elbow — a punderful name — and Sarah Knopf '22 as Escalus — who carries hand sanitizer to cleanse his hands — form a ridiculous yet loveable bunch whose puns and jokes are a welcome addition. But the standout role goes to Lucio, played by the flamboyant and exuberant Nelson Niu '21 who embodies his role with the greatest enthusiasm. He riffs on the Duke to



Isabella (Kate Yee '20) is faced with the decision to save her incarcerated brother Claudio (John Bond '19) in Measure for Measure.

the friar, not realizing they are one and the same. He wears his red dress shirt half hanging and loose; he delivers witty lines with ease; he jumps into the audience; and never does he experience repercussions until the end. As Niu plays Froth, a different character whose lack of confidence and thick sweater are his defining traits, his versatility is to be noted. He somehow still seems as humorous as he and Pompey, played by the equally comical Alex Evenchik '21, try to convince Escalus that their case is worth listening to.

Projections, lighting, and sound take you into an immersive, emotional experience. Slow jazz plays in the background as the lighting turns magenta, as if riffed from a cheesy film; Angelo thinks of Isabella while a clip of her swaying sensually is projected in the background. It's an uncomfortable scene to watch if you know what happens next. When Angelo assaults Isabella, they waltz together under the same lighting, but the mood is noticeably grimmer, and Yee and Tweedy play off this scene well with the clear imbalance

of power. And in an emotional moment, such when Juliet visits Claudio in prison, an imprisoned Claudio is projected on the screen. Beauchemin shows off her acting chops with Juliet's anguish. Juliet literally cannot reach through the screen to help save Claudio, just as we cannot reach through the stage to stop the events that are to come.

Measure for Measure is one of Shakespeare's "problem plays" that, despite being categorized as a comedy, feels like anything but. This rendition by MIT Shakespeare Ensemble leaves us feeling as if we were helpless, as if we had witnessed a tragedy because, despite the comedic relief, despite her efforts, the fate of Isabella does not change. "Who will believe thee, Isabel?" asks Angelo. Perhaps the most foreboding line is uttered by Duke Vincentio at the end — "What's mine is yours, and what is yours is mine" because despite the equivalent exchange, as we watch Isabella staring silently out at us, it's clear that this was the only injustice that is not met, measure for measure.

THEATER REVIEW

Fire, blood, and anguish

A trip back to before The War to End All Wars reveals dark secrets

By Johnson Huynh ASSOCIATE ARTS EDITOR

A broken house on broken ground. An empty street. A radio filled with music. The curtains at the Emerson Cutler Majestic Theatre rose to these strange sights. As they do, a heavy rain fell from above. The waters spattered onto a cobblestone pathway onstage while children kicked up the puddles made in the storm's wake. A house stood in the middle of the mist that coated the stage. One could hear the sound of heels upon the cobblestone as a man in a trenchcoat approached the house, overflowing with the sound of merrymaking, and cast his shadow on the windowpane.

An Inspector Calls, from its first moments, whisks its audience away from the modern day into a darker era, 1912, the years right before The War to End All Wars. Everything serves to paint this dark image in England. Everything, from the way the night sky is stained a deep blue to the period appropriate clothing, reveals a time before war. It's

An Inspector Calls

Directed by Stephen Daldry

By J. B. Priestley

Emerson Cutler Majestic Theatre

March 14-24

in that place that we watch a thriller about the recent death of one Eva Smith.

I won't spoil too much, so the following is a brief and vague recounting of the story. Inspector Goole (Liam Brennan) has arrived at the Birling Estate from the infirmary to interrogate each member of the household. However, the Birlings don't take kindly to his inquisition. In the middle of an engagement party, the Birlings had been celebrating the uncoming marriage between Gerald Croft (Andrew Macklin) and Sheila Birling (Lianne Harvey). They speak of future deals and their disdain with the state of the country. In short, they are caricatures of English high society. Their coattails reach down to the ground while they raise their noses up at those beneath them.

But then, their night takes a sharp turn into anguish as the inspector puts each of them through a trial by fire to reveal the truth. With each character's realization that they all contributed to Eva's suicide, the plot unfolds more and more. The Birling's broken home does so with them, opening up to display a gaudy sense of wealth and pretension. It was a literal dollhouse and it unfolded just like one. The other technical aspects of the show were also jaw-dropping, leading one to question how the designers managed to fit everything onstage. The very same house later falls apart only to be pulled back together. Meanwhile, the lights are balanced perfectly to create this ephemeral dream.

Well, less of a dream and more of a symphony. Each act opens with a haunting melody, an eclectic mix of strings and winds that further paints this small town mystery. Many times during the play, you would wonder whether the director intended to hint at something even darker than the grim setting of the story. Of course, that's not to say that

this was a tale of tragedy. Liam Brennan delivers a captivating performance as Inspector Goole. Being both the judge and the jury, Brennan plays his character with a fae-like intent. He glides across the stage with poise rivaling that of a ballerina. We see none of this spectacular acting until later on in the play as he gets into the thick of his interrogation. Although, the true star has to be Lianne Harvey, who plays Sheila Birling. She displays an incredible range and understanding of her character. She went from fully embracing the posh and classist aspect of her character to a softer, kinder woman by the end of the play. It was a slow transformation, one that Harvey nailed with ease.

I could speak more of this play's merits, but it is also worth mentioning the slight blemish towards the end of the play. The play suffers from a disappointing interim act as it transitions into its last act. However, it is a marvelous execution regardless.

"Fire, blood, and anguish," uttered Sheila at the end. A tale spun at the end of 1945, the end of War World II, tells us to walk with cau tion. It is a scorched earth we still walk on to this day, no matter how much cobblestone has been lain down. An Inspector Calls demands that we never forget our wrongdoings and to change for the betterment of others. As Inspector Goole tells his captive audience, "We're responsible for each other."



A boy (Kevin Pierre) is looking at the Birling House during the opening scenes of An Inspector Calls.

THEATER REVIEW

My mother's daughter

A non-GMO, homegrown, all organic musical takes the stage for a limited time

By Johnson Huynh

ASSOCIATE ARTS EDITOR

For most of us in the Asian-American community, we grew up with the Justin Timberlakes. We grew up with the Jennifer Anistons. We grew up in anticipation that we could see ourselves on the television screen. The hope that someone, anyone, would look just us. They would have black hair which grew in short strands and have skin tanned from too much time in the sun. But one quickly found out just how little representation there was overall.

"It's unique being an Asian-American. It's a struggle to balance your identity with the identity that your parents gave to you," the woman across from me said as she crossed her legs. This is Audrey Pillsbury '19, the person who wrote, produced, and directed a musical here at MIT. "It is hard! We're not living in a society where Asians are prominent in media or big spaces, so it's about navigating spaces." She was methodical in how she spoke, but you could hear the passion right underneath her words. Pillsbury kept her eyes on me as she talked about Asian representation in the media.

"We all have stories that we could share." And this is the premise that The Jade Bracelet finds itself holding close to its heart. When all the lights died down, a single ring of jade enveloped a character onstage. She spoke of her time in China and of the new life she wanted for her daughters, one in which they could have their own jade bracelet.

Flashforward years into the future and Mei Wang (Anastasya Putri) is a single mother trying to raise her two children: Jaden (Grace Kuffner '20) and Amy (Blythe Schulte). Jaden is the rebel of the family, resistant to her Chinese ancestry and the Home Country. Amy, on the other hand, struggles to reconcile her love for her best friend with the knowledge that she is Chinese. Even Mei is kept down by life, struggling to make ends meet with her violin classes.

One cannot talk about The Jade Bracelet without looking at how each of the heroines butt heads with each other. This is a performance of misunderstandings as well as love. If I could accurately describe what the musical felt like, I would describe it as a series of vignettes drawn from Pillsbury's mind. The scenes float together, tangentially connected with the most unsteady of logical progression. Nevertheless, life goes on for the Wangs, and the audience follows the wildly different worlds that the Wang women inhabit.

It's here that The Jade Bracelet really shines - not in the loud, explosive moments where characters rage against one another. No. It's the small mannerisms that the actresses do that tell their stories. For anyone without close attention to them, they would be easily missed. It was the way that Kuffner so effortlessly breathed life into her character. The way that Putri fought back every opportunity to give her character's daughter a wry smile. Even the disappointment that Schulte let linger in her voice that stole the show. From a musical about people, it appears that Pillsbury let her cast do exactly what she needed them

The musical aspect of the performance was unique, though the acoustics in Kresge Little Theater seemed odd in some seats. Once again, Kuffner and Schulte lured the audience in with their performance. Kuffner enraptured her audience as her gorgeous voice rang out in the dark room while Schulte enthralled hers as a soprano. It's here, though, that we see a lot of unused potential.

The Jade Bracelet Written and Directed by **Audrey Pillsbury Kresge Little Theater** March 15-16 at 8 p.m.

The orchestration is straightforward, simple. It was nothing to write home about. For a show so focused on the Asian-American experience, it was disheartening to not have that reflected in the instrumentation as well. Knowing the musical backgrounds of both Schulte and Kuffner, it was disappointing to know that Pillsbury could have achieved so much more with their voices.

I wish I walked away from the performance satisfied. Instead, I left the theatre with the nagging sense that The Jade Bracelet could have been more. More in its music. More in its character development. And especially more in its promise to represent the Asian experience.



ADVICE

Faltering friendships and careless classmates

Auntie Matter on growing apart and growing frustration

By Auntie Matter

If you have questions for Auntie Matter, please submit them at tinyurl.com/ AskAuntieMatter. Questions have been edited for length, clarity, and content.

You say you are berating yourself, but there is no need for guilt here.

Dear Auntie Matter,

Recently, I've felt like my friend group has become different from what it used to be. Sometimes I feel like I don't belong, and I thought maybe the stress of MIT was just getting to me and making me feel annoyed, because they're not bad people and I'm grateful that I met them. But I've tried to analyze the situation when I'm in a good mood and I still often feel this way. I've tried hanging out with other people more and it makes me feel much more refreshed which is nice, but I don't know if I can really "join" another friend group at this point. Perhaps it's okay to not have one core group, and college *is* only four years in my life? I've thought about this lately as I try to cultivate things that make me happy in life. How should I deal with this and also stop beating myself up too much over maybe growing apart from them?

— Frantic Over Friend Groups

Dear Frantic,

Auntie is glad you seem to read her column! You say, "I've tried to analyze the situation when I'm in a good mood," which is exactly what Auntie advised earlier this semester. She's glad to see this, because reading Auntie Matter is the first step to a wellordered life. However, dear reader, Auntie thinks you still need a little more practice, because she thinks you may be blowing this issue a little out of proportion. (Auntie wonders if you are that same person to whom she gave the aforementioned advice please feel free to keep writing back. Always need more questions!)

Don't think so much. **Enjoy yourself. It's OK.**

Your issue actually seems to be the labelling. While it is true that groups of friends do exist, these entities are usually not totally static, nor are they exclusive. There is no need to announce you are joining or leaving a friend group, nor is there need to only be in one friend group. You say you are berating yourself, but there is no need for guilt here. Ultimately, if there are individuals in that first group who still want to be close to you, and to whom you still want to be close, you can maintain those friendships. Not to be harsh, but if you really are growing apart, it's likely that the rest of the group will not begrudge you making some other friends.

Auntie suggests going with your gut on this one, each individual day. Make plans with whom you want to make plans, not with whom you think you ought to make plans. If you really want to spend more time with other people, you can make a concerted effort to hang out with them. However, you will probably sort into the appropriate group spontaneously if you follow your genuine inclinations. Just hang out with who you like, and the big picture will probably sort itself out.

Don't think so much. Enjoy yourself.

Dear Auntie Matter.

My recitations for my HASS class are mandatory, but lately I've been finding it painful to attend. The issue is, my classmates don't make very insightful comments. People will often ask questions to which they would have known the answers, had they so much as read the PSET. Can I do anything about this, or do I just need to endure?

- HASShole

Dear HASShole.

Auntie, who is herself a HASShole, suggests first the passive-aggressive approach. When a classmate brings up a question, the answer to which is on the pset, you should, in a tone of surprise and delight, refer them to the relevant pset question, e.g., "Oh, I noticed that Question 7 on the pset talks

Alternatively, post complaints about your classmates on MIT Confessions until

The only real option **Auntie sees for you is** to endure.

However, passive-aggression aside, the only real option Auntie sees for you is to endure. If it's really bothering you, you can always drop the class, but if you need the class, or it's not bothering you quite enough to drop, then you must endure. The core strategy Auntie suggests for weathering vexatious questions from classmates is to engage with the material and ask interesting questions yourself. The benefits of this strategy are several. First, if you engage with the material, you can think about your own theories and questions while the professor answers the annoying questions. Second, you can try to elevate the level of discourse in the class with your questions — maybe other students will become more interested if at least one student asks interesting questions, or, if not, at least you will be hearing answers to a few of your own interesting questions each class. Third, this is a good opportunity to get to know your professor; if the other students are not engaged, perhaps he or she can devote more time to you.

Auntie wishes you good luck with your disengaged classmates.

101 THINGS TO DO BEFORE YOU GRADUATE

Drive through Boston/Cambridge

Learning to take the wheel

By Chloe Yang

"I don't know when to turn," I said, vaguely panicked. My partner responded with something reassuring. He was buckled into the passenger seat beside me, and I envied his comfort. Through the windows, I could see cars all around us, zipping by in front or at rest across the street, waiting to rush forward.

I was stopped at that tricky Mass. Ave. and Memorial Drive intersection. Usually, I'm a pedestrian on the sidewalk nearby, impatiently waiting to cross the road on foot. On that day, though, I was trapped in a rented metal-box-of-death which the rest of you might call a car. We were headed to a concert in Portland, Maine because it was the summer before my senior year. and in summer, I'm allowed to drive away from TFP and pretend I'll never be sleepdeprived again, pretend I'll never have to crank out another paper or pset at 3 a.m. as my vision goes blurry. That trip was my first time driving in Cambridge.

Yet, I didn't want my foot on the gas pedal. I didn't want the wheel in my hands.

In many ways, driving is all about trust. Everyone on the road operates their own box-of-death, and the only way we can all feel safe as we hurtle forth together is to believe that we're all on the same page. We'll all follow the rules and maneuver our death-boxes carefully. I'm great at this, great at trusting others on the road, but I don't trust myself. That's my issue driving requires confidence in your decisions and in the way you execute those

I'm the driver who can't decide what to do at a yellow light, slows down without stopping, realizes the light will turn red before she can reach the other side, alternates between braking and inching forward, and ultimately faces the wrathful beeping of oncoming traffic. I'm the driver who waits for a road to empty completely before turning onto it, to avoid any miscalculations. As that driver, I can work with wide, low-traffic roads back home, but I am not compatible with Boston's streets

At that Mass. Ave. intersection, as I waited for a green light, I wondered how I would manage the rest of the drive. I watched pedestrians pass in front of my rented death-box and wished we could trade places. I imagined myself crossing the street with them, as I had done so many times before, with the river glittering on one side, car bumpers gleaming on the other. And as I imagined this walk, I had a sudden realization: my view from inside the car was different from my view as a pedestrian.

You might think this epiphany obvious, inane, not worth noting, but please bear with me. If, like me, walking is your main way of getting around campus, you've seen every building, every shrub, from your position on the sidewalk. In my rented deathbox, I saw campus from the middle of the street, through a windshield. This may not seem so different — the buildings, the shrubs remain the same — but driving, not walking, down Mass. Ave. for the first time was like wearing an old sweater that had shrunk a little in the wash. The experience of wearing it is essentially the same, but everything is somehow off.

inside a car, facing Harvard Bridge. I realized it was the perspective of an outsider, of someone passing through. I saw that one day, I will be that someone, just passing through — I will graduate, and I'll stop traversing these sidewalks which have grown so comfortable. Instead, I might drive down Mass. Ave. to the real-person job which awaits me, to a new home, a new life, devoid of psets and college friends, and I might see this campus most frequently through the view in my windshield.

That view told me: you won't be in college forever. When you hit the road with your degree, the wheel will be in your hands

The intersection light turned green. I still didn't trust myself, but I'd have to learn to do so. I made the turn, and I drove all the

This article is part of the "101 Things To Do Before You Graduate" column, a series inspired by the titular list given to incoming freshmen. If you are interested in contributing to this column, please email cl@tech.mit.edu.

I had never seen a view of the river from

and no one else's.

DID YOUR MIT ESSAYS GET YOU IN?

The Tech is collecting successful application essays (hint: yours!).

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FUNFUNFUNFUNFUNFUNFUNFUNFUNFUN FUNFUNFUNFUNFUNFUNFUN FUNFUNFUNFUNFUNFUN

Solution, page 3

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

Solution, page 3

6×		30×	24×		
80×		-	2	1	1-
	3	-	6×		
13+		12×		24×	
	6×		5		
12+				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.

Zip It by Charles Slack Solution, page 3

ACROSS

- 1 Beast of burden
- 4 Accelerates, with "up"
- 8 Muscle twinge
- 13 Hot tub
- 14 Castle's watery ring
- 15 Garden bulb 16 "Zip it!"
- 19 Business school subj.
- 20 Strata
- 21 Peace Nobelist Mother ___ 24 Annoying one
- 25 Drain of energy
- 28 Optimist's "limit"
- 29 Baby beagle
- 31 Beethoven piano piece 33 Glossy fabric
- 36 Dumbbell metal
- 37 "Zip it!"
- 41 Female toon explorer
- 42 Loch legend's nickname 43 Well-coordinated
- 46 PC bailout key
- 47 Scratch up
- 50 Morsel in fried rice

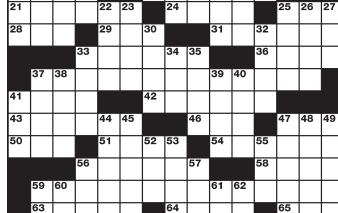
- 51 Commits a blunder
- 54 Take turns
- 56 Common polar surface
- 58 __ and sciences
- 59 "Zip it!
- 63 Samuel of the Supreme
- Court
- 64 Told a whopper
- 65 Rural stopover
- 66 Evil spirit
- 67 Starring role
- 68 Butterfly catcher

DOWN

- 1 Items of value
- 2 Oscar actress Sissy
- 3 Appetizing
- 4 Actress Adams
- 5 Bovine bellow
- 6 One of the Beatles 7 Rein, essentially
- 8 Emphasize
- 9 With 40 Down, American
- commonwealth 10 Wistful word

- 11 Command to a canine
- 12 Dashboard letters
- 17 U-turn from WSW
- 18 "See ya!" 22 Minor falling-out
- 23 Limo, for instance
- 25 Dress of New Delhi
- 26 Perched on
- 27 Review poorly
- 30 Quaker State school
- 32 Africa's longest river
- 33 Command to a canine
- 34 CBS symbol 35 Carrot, for Frosty
- 37 Cram for exams, with "up"
- 38 Celestial bear 39 KGB's country
- 40 See 9 Down
- 41 Filling for a party bowl
- 44 Must
- 45 Coloring stick 47 Printed-page border
- 48 Bring into harmony
- 49 Take offense at
- 52 __ Grande

17 19 22 |23 28



- 53 Narrow racing boat
- 55 Brown shade

66

13

- 56 Sticklike in build 57 Toledo's lake
- 59 Contained
- 60 Spanish cheer
- 61 "Hot" or "iced" drink
- 62 Unconventional

[1089] Writing Styles



IF YOU POST: "Ron Paul is the only candidate

"its gettin 18 so ill b here 4 prob 2 more hrs tops"

who offers us a real choice!"

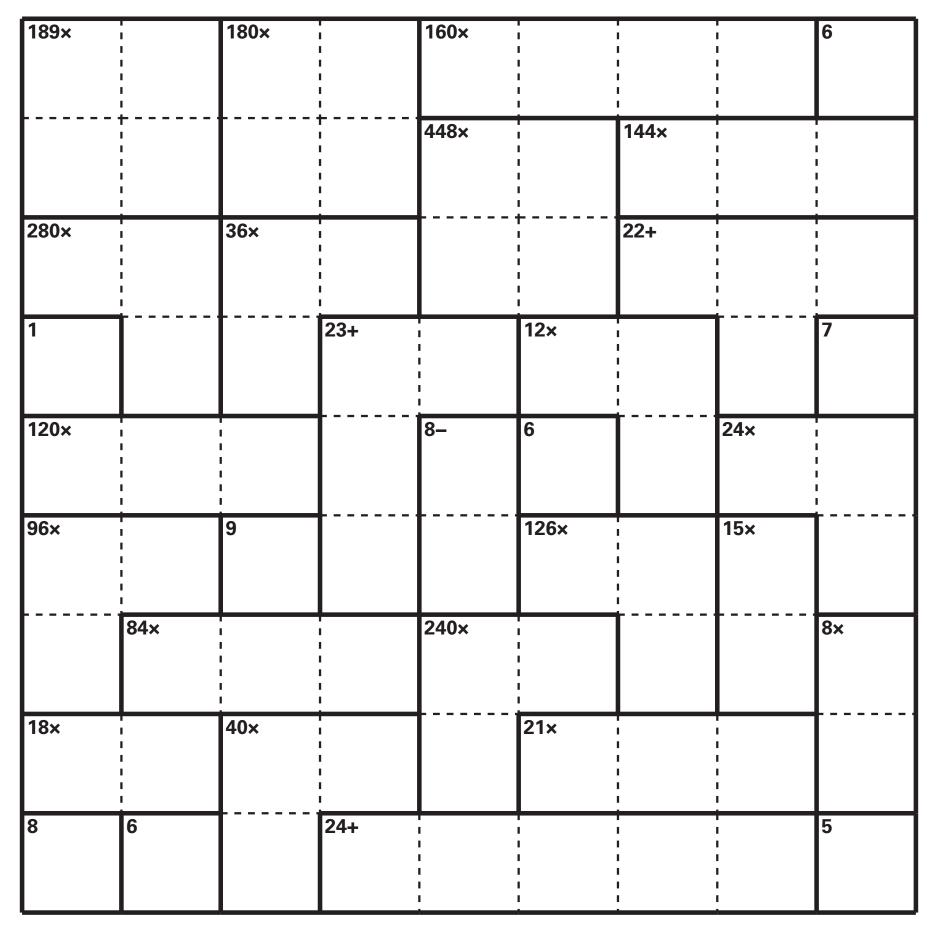
YOU SOUND LIKE:

A TEENAGER

A SENATOR

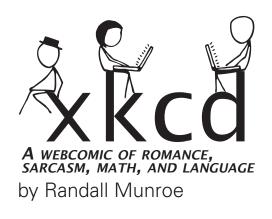
THE INTERNET HAS WOUND UP IN KIND OF A WEIRD PLACE.

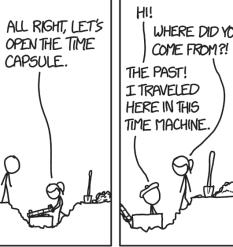
Solution, page 3

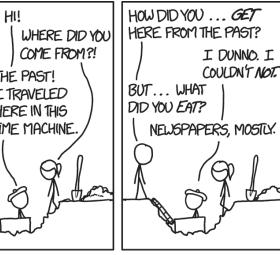


Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–9. Follow the mathematical operations for each box.

[1617] Time Capsule









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Thursday, March 21, 2019

Pi Day 2019

