Thursday, November 14, 2019

Volume 139, Number 27



Brothers Marketplace offers a hot foods section and cafe for shoppers who want more than just groceries.

Grocery store opens in Kendall

The 12,000 square-foot grocery store has local produce at various price points, including organic options

By Whitney Zhang and Edwin Song

Brothers Marketplace Cambridge opened Tuesday at One Broadway in Kendall Square. The 12,000 squarefoot grocery store offers produce at a variety of price points. It also has a hot food section, a dining area, and

The store's options include "prepared foods made in-store, baked goods, fresh produce, local seafood, antibiotic- and hormone-free meats, local and international cheeses, and offerings from local producers, such as Cambridge's own Iggy's Bread and Bonnie's Jams."

The space is owned by MIT and leased to Brothers Marketplace for 15 years, Sarah Gallop, MIT's co-director of government and community relations, wrote in an email to The Tech.

The Tech visited the store Wednesday afternoon. Several dozen customers were present, most of them young adults shopping by themselves. A few older shoppers and families were also present.

Prices for milk start at \$2.99 per gallon and eggs start at \$1.99 per dozen. In addition, the store offers higher-priced organic and locallysourced options. The cooked foods section of the store includes a bakery and cafe, a salad bar, a deli, a hot pretzel display, and a sushi display.

The store grew out of the Kendall Square Initiative zoning process. In May 2016, MIT was granted a permit by the City of Cambridge to develop a mixed-use district in Kendall Square on six former MIT parking lots.

MIT held over a hundred community meetings, Gallop said in a phone interview with The Tech. At these meetings, the top wish of attendees was for MIT to bring a

Marketplace, Page 2

Meal Plan Working Group works to develop new meal plan model

Plan to optimize value, flexibility, financial stability

By Margaret Rodriguez

The Meal Plan Working Group is in the process of developing a meal plan model which optimizes plan value and flexibility, encourages the use of meals, and ensures a long-term financially sustainable dining program. The group was charged by the Division of Student Life June 2019 in response to the changes to the meal plan proposed and then paused in Spring 2019. The group met for the first time Sept. 27.

Last year's proposed meal plan changes were met with much student dissatisfaction due to inadequate communication and student involvement in the decision-mak-

In an interview with The Tech, Director of Campus Dining Mark Hayes said that the Meal Plan Working Group is receiving input from students by including members of the House Dining Committee (HDC) in working group meetings, facilitating discussions

with different dorms and their respective heads of houses and interested residents, and opening up an online form where students can provide feedback.

Hayes also said that it was important that students get a better idea about the complexity involved in developing a meal plan model that satisfies the variety of challenges and constraints that the group is faced with.

Hayes said that some challenges and factors that are being considered include the price of each meal, the hours of operation of the different dining halls, the variety of food options, and compensation for Bon Appetit staff.

According to the group's webpage, additional challenges include the high operating costs of maintaining food service facilities, limited student participation due to flexibility for upper-level students and students living in cookfor-yourself residences, and proximity of dining options.

Hayes stated that the Meal Plan Working Group intends to take these different constraints, in addition to data from last year (number of meals used, when meals swipes were being used, average cost per meal, and type of plans available) into account while modelling potential solutions.

Hayes said one of the most complex issues that the Meal Plan Working Group faces is how dining dollars are spent. Dining dollars were recently added to the meal plan as a means of providing students with more portability by ensuring that students did not have to return to the residence halls for certain meals.

However, after finding that the majority of dining dollars are spent in the student center for lunch, Hayes described how dining dollars did not seem to be solving the intended problem. Additionally, Hayes described the proposals the group is considering with dining

Meal Plan, Page 2

Anonymous installation covers portrait of Koch

Tarnished Horizons depicts a drilling rig

By Rujul Gandhi NEWS EDITOR

Anonymous persons covered a portrait of David H. Koch '62 in Building 66 with artwork titled "Tarnished Horizons" Nov. 10. A plaque next to the painting dedicated it to "the lives disrupted by climate change" and stated it was commissioned by the "MIT Committee on Climate Change."

An email sent to *The Tech* by the anonymous group describes the painting as "an impressionist rendering of a flaming offshore drilling rig filling the sky with smoke and the sea with oil."

The plaque read, "This art installation is intended to pivot attention away from MIT's exaltation of David H. Koch, and instead towards the spectre of his actions. Koch spent decades exploiting ecosystems and championing climate change denialism for the financial benefit of himself and his family company, the petrochemical giant Koch

The plaque also asked the MIT administration to "step away from embracing the patronage of the Koch family and the fossil fuel industry, and realign its values with MIT's mission to brighten the horizons of humankind."

According to the plaque, the artwork is planned to be on display from Nov. 11 to Nov. 17.

The "MIT Committee on Climate Change" also installed the piece "Futility Island" in September in front of the Green Building, which depicted an oil spill. The piece appeared in response to Shell funding renovations for the Green Building, according to a sign next to the piece.

MIT student groups also protested the Institute's relationship with Koch earlier in the semester, including at the #TheyKnew protest in September and the dedication of Hockfield Court in October.

Koch, who passed away Aug. 23, donated \$100 million for the Koch Institute for Integrative Cancer Research and \$20 million for the David H. Koch Childcare Center.

MIT Library staff vote to unionize

certify the American Federation of State Council and Municipal Employees (AFSCME) to represent them. Library administrative staff voted to not unionize.

The support staff's movement to unionize began in early October, with library workers submitting a petition to the National Labor Relations Board (NLRB) and creating a website to campaign for "A Better MIT."

Sixty members of the support staff voted in favor, while four voted against. Not all eligible members of the support staff voted.

Of the 35 voting members of the administrative staff, 24 voted

MIT Libraries support staff against being represented by the voted Nov. 6. to unionize and to AFSCME, and 27 voted against a

The results of the election are not final until they are certified by the regional NLRB, according to an email to The Tech from Chris Bourg, director of MIT

Bourg added, "Library staff have made their voices heard, and the administration will honor the results of the election. We will continue to prioritize the concerns of our staff and remain committed to working productively together to ensure the health and wellbeing of all library employees."

–Kristina Chen

IN SHORT

Students have until 11:59 p.m. Nov. 20 to submit approved changes for drop date, to change a subject from **credit to listener**, or to petition a December advanced standing exam.

Students can now register and be reimbursed for student-faculty

Nominations for the annual Dr. Martin Luther King, Jr. Leader**ship Award** are open until Nov. 29.

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.



A painting of David H. Koch '62 in Building 66 was obscurred by a painting titled Tarnished Horizons set in place by anonymous persons Sunday evening. The painting depicts a flaming offshore oil rig scorching the sea and sky.

MIT WOMEN'S SOCCER

A successful weekend at the NEWMAC championship.

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DEMOCRATIZE MIT

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GOTTA GO FAST

Ford versus Ferrari. ARTS, p. 6



QUEEN MARY I

An opera of romance and political intrigue. ARTS, p. 7

DOCTOR SLEEP

The Shining sequel we didn't need. ARTS, p. 6

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WEATHER

Break out the coats, but hold the snow gear

By Conrad Goffinet

After unseasonably mild temperatures through much of October and early November, the city of Boston finally seems to be cooling down. Temperatures are starting to consistently dip below freezing at night, and daytime highs are coming down from their high values in the mid sixties earlier this month. Highs are predict-

ed to continue their downward slide in the intermediate term, after warmer temperatures rebound briefly. One thing notably absent from the weather in the upcoming forecast is snow; after a very brief dusting Tuesday that left about enough snow to disappoint all those looking forward to winter weather, the region will be left with a distinct lack of the wintry precipitation in the near future.

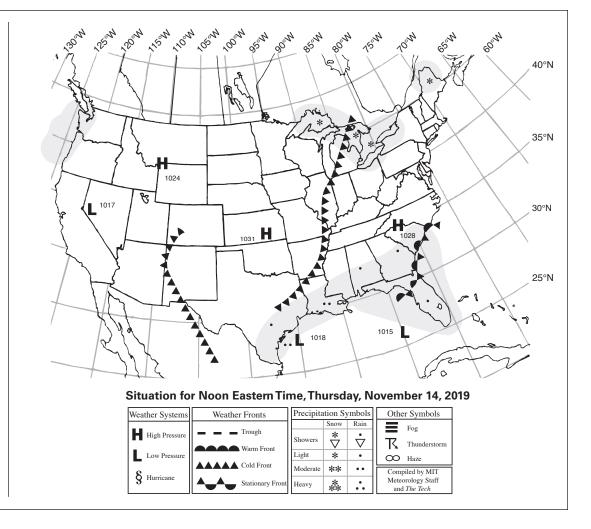
Extended Forecast

Today: Mostly cloudy, with a high near 42°F (6°C). Winds out of the

Tonight: 20% chance of precipitation before 1am. Mostly cloudy with a low of 36°F (2°C) and southwest winds from 5-7 mph.

Friday: Mostly sunny. High of 49°F (9 *C) and a low of 25°F (-4°C). Sustained winds ranging from 6-15 mph with gusts reaching 28

Saturday: Sunny, with a high near 35°F (2°C) and a low around 28°F (-2°C) at night. Winds gusting out of the northeast hitting 28 mph Sunday: Mostly cloudy with a high near 42°F (6°C) and a low around 37°F (3°C). 40% chance of precipitation at night.



Store includes hot foods section and demo space

Marketplace, from Page 1

grocery store into Kendall Square, since at the time there was no local grocery store.

Gallop explained that MIT decided to locate the store at One Broadway in part because it was equidistant from MIT and surrounding residential areas and the planned building had a large lobby.

MIT selected a vendor after looking at many options and hiring a consultant with expertise in the Kendall Square retail area. Gallop said that MIT needed a vendor who could work with a 12,000 square-foot space and would provide a variety of "grocery experi-

ences," as some clientele would go and eat dinner there, whereas others would just buy groceries. Additionally, the store needed to be accessible to anyone living or visiting in the area.

Brothers Marketplace, by Roche Bros, was a good option, since it would be able to provide groceries at a variety of price points, Gallop said. Additionally, its Downtown Crossing Roche Bros store showed that Roche Bros was capable of running a small, urban grocery store.

A fully executed lease was announced Dec. 14, 2017.

Peter Su G, GSC president, wrote in an email to The Tech, "I don't remember very much student input into choosing the actual vendor for the grocery store." However, "MIT had heard a lot of feedback from students and the broader Cambridge community that a grocery store was needed."

The store had 24 Cambridge residents working at the store on opening day. MIT and Roche Bros have focused on hiring Cambridge residents, Gallop said. Recently, MIT opened a job connector to connect those in Cambridge with workforce development opportunities. Roche Bros partnered with MIT to set up two hiring days at the connector and "blanketed" the community with notifications about the hiring.

The Cambridge Chamber of Commerce projects that the store will add more than 200 jobs to the neighborhood.

Gallop projected that the store will "do very well," since there is no other grocery store nearby, as the Star Market at University Park and Harvest Co-op have both closed, leaving only HMart and Whole Foods in Central and Star Market at Gore Street. She said that the store was "jam packed" on opening day.

Gallop said she expects the store's main customers will be employees working in Kendall and at Sloan; graduate students - especially those in Eastgate and in the new Kendall Square graduate student housing; and residents in the surrounding area, which includes several large apartment buildings.

Mahi Elango '20, UA president, wrote in an email to The Tech that the "bulk of the discussions occurred before my time," but that the "UA firmly believes in the importance of accessible, low-cost grocery stores and has been working on food insecurity projects for the last several years."

Su agreed. "I think that the store will provide another option, which is a net positive," he said.

The store is open Monday through Saturday 7 a.m.-9 p.m. and Sunday 8 a.m.-8 p.m and accepts EBT.

Cami Mejia contributed reporting.

Online form gathers student input

Meal Plan, from Page 1

dollars: making them optional, increasing them, or just removing them completely.

Haves said that another topic that has been heavily discussed by the working group meetings is breakfast. Based on data from last year, the HDC found that less than 20 percent of students use their dining swipes for breakfast.

This was one of the initial issues which sparked last year's proposed

change in the meal plan — it was a large concern that students were not being nourished properly due to lower meal plan requirements. Hayes noted that many students feel as though the high cost of using a meal swipe for breakfast is disproportionate to what they receive.

Haves also noted that students not eating breakfast at the dining halls does not mean that they are not eating breakfast at all. Many students have chosen alternative breakfast options.

The working group intends to deliver findings and recommendations to Chancellor Cynthia Barnhart PhD '88 and Vice President and Dean for Student Life Suzy Nelson by December 2019. The working group's goal is to arrive at a meal plan model which can be successfully be instituted for the 2020-21 academic school year.

Members of the MIT community can submit ideas for improving dining on campus via this online

UA Vice President Kelvin Green II resigns

Kelvin Green II '21 has resigned from the position of UA Vice President, according to an email UA President Mahi Elango '20 sent to the undergraduate student body Nov. 6. Elango wrote in an email to *The Tech* that Green resigned because he is taking a leave of absence from MIT.

Elango appointed former UA Chief of Staff Charlotte Minsky '20 as the new vice president. Elango wrote that the UA Constitution states, "In the event of a vacancy in the office of the Vice President, the President shall their meeting Nov. 13. immediately appoint a succes-

sor who shall become active upon the approval of fourteen members of the Council."

"Although there is no Constitutional mandate to follow the order of succession noted in the Constitution, I appointed the Chief of Staff given Charlotte's experience in the UA and across campus," Elango wrote.

In addition, former UA Secretary Rishi Shah '20 has been appointed chief of staff. The UA council discussed nominations for the secretary position during

—Rujul Gandhi

Do you have a story to tell?

Can you tell a personal story in writing or in an interview?

The Tech wants to publish stories from the MIT community

Sample topics:

Experiencing discrimination at MIT

Choosing between divergent career paths

Your slice of MIT culture

Or anything else you can tell as a

Email cl@the-tech.mit.edu with stories or proposals

We get you the tickets. You get us the review.



events • movies • theater • concerts music • books • restaurants • interviews

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Thursday, November 14, 2019 THE TECH 3



WICTORIA DZIECIOL—THE TECH
MIT students and faculty gather around telescopes with solar filters in front of the Stratton Student Center, hoping to catch a glimpse of Mercury in front of the sun through inconvenient cloud cover Monday.



MAXIMO MACHADO

An officer (Aquila Simmons '23) arrests Antonio (Melody Tan '20) for his crimes against Duke Orsino (Nicolas Suter '23) at MIT Shakespeare Ensemble's Twelfth Night Friday.



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OPEN LETTER

Democratize MIT coalition replies to President Reif

Student debt subsidizes sponsored research for fossil fuel companies

Dear President L. Rafael Reif,

On Oct. 11, we presented you with the Democratize MIT proposal, calling for a democratically elected body with the binding power to make decisions regarding the ethics of funding. Shortly thereafter, your administration appointed merely consultative ad hoc committees instead. In your official response to Democratize MIT on Oct. 31, you wrote, "I find many of your arguments logical and your suggestions well-intentioned." We wish that we could say the same of yours.

First, in opposition to our proposal for democratic oversight of controversial financial partnerships, you argue, "Donors often wish to enable student learning without the suggestion of an implied debt ... donors fund scholarships to promote growth — supporting a young person's education with a gift free of strings or expectations."

But your argument is misleading. While you claim that "declining federal investment in academic research institutions like MIT has forced us to seek support from other sources," it is not "a young person's education" that requires support from external financial partnerships. Because of MIT's high tuition and fees (\$51,832 per academic year), educating students in fact produces a surplus in the Institute's budget. Instead, as with most universities, it is MIT's research activities that produce a deficit requiring external support. As vice president for research Maria T. Zuber noted in 2017, MIT's indirect cost rate is 54.7 percent and most research sponsors do not cover all indirect costs, so "MIT subsidizes every research grant that it receives." This subsidy comes largely from endowment returns and student tuition. Therefore, it is absolutely not the case that MIT needs to partner with fossil fuel companies like ExxonMobil and Schlumberger to fund the education of its students. The perverse reality is just the opposite: it is student debt that helps to subsidize sponsored research for ExxonMobil and Schlumberger. Meanwhile, you sit on Schlumberger's board of directors and personally own at least \$1 million in shares.

Such gifts are hardly necessary for funding the bulk of the Institute's operations, and often come at a cost to moral and scientific integrity.

While individual gifts like Jeffrey Epstein's also subsidize research, they constitute a much smaller fraction of the budget. Even with MIT's current practice of accepting these gifts regardless of ethical concerns, all "gifts and bequests for operations" amounted to a mere six percent of operating revenues in fiscal year 2018. Such gifts are hardly necessary for funding the bulk of the Institute's operations and often come at a cost to moral and scientific integrity. Sometimes, the gifts serve to influence research agendas and priorities even if this influence may be less direct than sponsored research. Sometimes, the gifts burnish the reputations of individuals like Epstein.

Second, in opposition to our proposal for curtailing anonymous donations, you argue that doing so would violate the privacy of benevolent donors — that "if MIT required open debate about a donor's worthiness or the merits of every gift, even our alumni and friends would go elsewhere, simply out of concern for their own privacy." You give the example of gifts made in the 1910s by George Eastman (under the pseudonym "Mr. Smith"), who "sought neither attention nor credit, wanting only to do something meaningful to help our young institution grow."

We disagree. The Democratize MIT proposal does not preclude the possibility of anonymous gifts. Nor does it require open debate about every gift. As stated, the democratically elected body's main task should be to decide particularly controversial cases involving large amounts of money. For example, the elected body could have access to the identities of potential donors first, and would reveal an identity publicly only if the body deemed the case controversial and if the potential donor agreed to proceed with a de-anonymized donation. A democratic body is perfectly compatible with mechanisms of transparency and accountability that maintain the privacy of non-controversial and small donors.

Moreover, your historical example is inaccurate, even if handpicked and more than a century old. According to his biographer, Eastman actually "derived great pleasure from the ensuing speculation in the newspapers and in society as to Mr. Smith's true identity," which was publicly revealed in a celebratory banquet in 1920. As a life member of the MIT Corporation, Eastman influenced Institute policy to focus on "research for industry," and his company gained privileged access to MIT-produced intellectual property through the "Technology Plan" of 1919.

Your idealistic depiction of purely benevolent anonymous donors is not the rule and does not even fit your own example. It certainly does not fit Epstein, a convicted sex offender who used his partnership with MIT to burnish his reputation in recent years, rather than a century ago. Nor does it fit the benefactor of climate change denial David Koch, the authoritarian Kingdom of Saudi Arabia, and many others. It is important to recognize that gift giving - anonymized or not — is a way to build and affirm ongoing relationships. It presupposes some form of reciprocity. It is this basic observation that concerns those of us who raise our voices in opposition to the Institute's financial partnerships with autocrats, plutocrats, and sex offenders.

Third, in opposition to our proposal for a democratically elected body, you argue, "In considering appointees, we endeavor to ensure broad representation — in viewpoint, discipline, gender, race, ethnicity, and much more. We also seek colleagues and students with relevant expertise, experience, or interests. There is simply no guarantee that a democratically elected committee would balance these important factors."

Of course, there is no guarantee that autocratically appointed committees would balance these important factors either. While you claim that your administration's appointees will ensure broad representa-

tion in viewpoint - better than a democratically elected body would - there is already evidence to the contrary. After a group of senior women faculty members published a widely-circulated letter "to share [their] deep distress over the MIT/ Epstein revelations and [their] profound disappointment in learning of the apparent complicity of administrative leadership," your administration did not appoint a single one of the more than 100 faculty signatories, over 70 of whom were senior women. (The only faculty signatory serving on your committees had already been appointed before signing the letter.) If the exclusion of dissenting women's voices is what you mean by "balance" and "broad representation" in viewpoint, then autocratic appointments are no doubt a better means of ensuring it.

Finally, your emphasis on the good will of those in your administration seems to reflect an inadequate understanding of democracy. Democracy is preferable to autocracy and oligarchy even if those in power are benevolent. Oligarchy tends to produce apathy and discourage creativity: the pathetically low attendance at faculty meetings, where thirty faculty members are supposed to vote to represent more than one thousand, substantiates this. Oligarchy also risks becoming insular, accepting only those who share the same perspective and values. The homogeneity of the backgrounds of those in MIT's higher administration — disproportionately from engineering — is a case in point. Oligarchy becomes even more problematic when it is the face of a background plutocracy. This is not uncommon under the conditions you describe: we are dependent on the wealthy to achieve our worthy goals. Democracy is a check on those risks. Of course, democracy also brings its own risks, but risks worth taking. Our resistance to the Institute's current governance structure is not a condemnation of individuals. It is a call for a more reasonable and just form of self-government.

For all these reasons, we remain committed to our proposal to democratize MIT. We agree that "we must respond thoughtfully, carefully, and responsibly." Unfortunately, your opposition to a more democratic Institute stands in the way of this purpose.

Sincerely

Rodrigo Ochigame is a graduate student in history, anthropology, and science, technology, and society.

Alan Lundgard is a graduate student in electrical engineering and computer science.

Alice Pote is a staff member in open learning.

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Thursday, November 14, 2019

The Tech 5

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By Opinion Writer

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MOVIE REVIEW

Doctor Sleep might just put you to bed

The much-anticipated sequel to The Shining is not so much terrifying as it is boring

By Shreyan Jain ASSOCIATE EDITOR

It's an old tale that Stephen King had no special love for The Shining, Stanley Kubrick's much-acclaimed 1980 film adaptation of King's own bestselling horror novel. Infinitely more interested in probing the darkness within the human mind than the more fantastical horrors of the supernatural, The Shining simply took one too many creative liberties for King's personal liking. Fortunately, it appears that the question of whether Kubrick erred in wandering from his source material has finally been settled once and for all. If the box office numbers for Mike Flanagan's recently released sequel, Doctor Sleep, are any indication, Kubrick got it right all along.

Doctor Sleep begins by taking us backwards in time to pick up where The Shining left off. Now safely back at home with his mother, young Danny (Roger Dale Floyd) remains traumatized by his memories of the insidious Overlook Hotel, whose demons still haunt his waking and sleeping hours. But when Danny (Ewan McGregor) "shines" and reconnects with Dick Halloran (Carl Lumbly) — or more accurately, his ghost he learns how to use the same psychic power that attracts these ghastly apparitions to protect himself from their predatory presence. The demons go away, but the nightmares don't stop, and as Danny grows older he learns to take a page out of his father's book,

finding his daily refuge by literally drinking his sorrows away. Meanwhile, we're also introduced to the mysterious and seductive Rose the Hat (Rebecca Ferguson), the ringleader of a cult that use their shining abilities to sniff out and prey on similarly gifted children, whose essence (or "steam") sustains their state of near-immortality. During a frenzied (and graphically over-indulgent) feeding session, Rose senses the presence of a child named Abra (Kyliegh Curran), a veritable white whale of psychic energy that her followers could live off for centuries. From this point, the film proceeds in predictable fashion towards a conclusion that King has surely dreamed of for decades.

Torn between literary integrity and gratuitous homage, Doctor Sleep unfortunately never quite finds its own footing. By deciding to split the difference between Kubrick and King, Flanagan ends up with a final version that's neither a successful standalone piece nor an authentic continuation of the story in the spirit of The Shining. Take the film's opening scene, for instance, which just like its predecessor presents us with a sweeping overhead shot of an expanse of greenery, evoking the iconic scenic drive through the Colorado wilderness that frames Jack's trip to the Overlook. We expect a similar effect here, but instead the camera zooms in to reveal a strange, hitherto unseen campsite where a young child unknowingly wanders into a trap set by Rose. Ultimately, the birds-eye shot is nothing more than an unintended and empty MacGuffin, an aesthetic similarity without any narrative or thematic basis.

If Flanagan were less preoccupied with impersonating Kubrick — a daunting task for even the most accomplished filmmaker — his curiosity about the supernatural forces at the heart of King's novel could have made for an intriguing narrative. Despite the title, Danny's shining ability was simply a supporting element in The Shining, an additional layer of mystery that both foreshadowed the film's sinister turns and added to the uncertainty of the ending. In Doctor Sleep, King's mythology takes center stage, as we witness the fullest extents of Rose's, Abra's, and ultimately Danny's own psychic powers. Although the film's desire to provide explication on its predecessor's supernatural elements is respectable, Flanagan's decision to force-feed us visual references and allusions to *The Shining* detracts from the experience. What made Kubrick's film so terrifying and unsettling was not the fantasy elements themselves but rather how much was left unsaid about them, the inherent ambiguity that forced us to question how much of what we saw was actually real. By constantly revisiting and rereading elements such as the Overlook Hotel, Flanagan tries too hard to fill in the essential narrative gaps within The Shining rather than create his own distinct story, resulting in a jumbled mess of a film that feels thematically and narratively incoherent.

Even for those who are unfamiliar with The Shining and won't try to measure up Doctor Sleep against it, the film suffers from several issues that undermine the overall viewing experience, not the least of which is its highly questionable pacing. The first hour of the film consists of a series of flash forwards as we watch Danny transform from terrified child into amoral alcoholic drifter into the titular hospice caretaker over the span of four decades. Unfortunately, all of this character development takes place off screen, keeping Danny's character completely at bay and preventing us from feeling any genuine empathy or identification with him. Once Danny decides to go to his first AA meeting, for example, the film immediately jumps forward eight years, as if his slow upward climb back to sobriety was as effortless and instant as his stumbling descent into substance abuse.

Even when the film gives itself time to linger over important moments of character development, the scenes ultimately ring hollow. The child Danny may be haunted by his time at the Overlook, but Sheila whose experience was nothing short of horrifyingly traumatic — displays no signs

Directed by Mike Flanagan Screenplay by Mike Flanagan Starring Ewan McGregor, Rebecca Ferguson, Kyliegh Curran, Cliff Curtis Rated R, Now Playing of PTSD. When Abra realizes her father has

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Doctor Sleep

been slain by Rose's followers, she reacts with something between quiet acceptance and indifference. Whether due to a failure in acting or in writing, the characters are stripped of basic emotions, finding themselves remarkably placid and straight-faced in the face of tragedy. The exception is the scene in which Danny finally confronts the spirit whose presence (or, more accurately, absence) looms over almost the entire film: his father, Jack Torrance. In that moment, Flanagan finally finds his groove and gives us a powerful and nuanced treatment of alcoholism and the disintegration of family, the thematic undercurrent of both of King's novels. Unfortunately, the moment comes too late to redeem the rest of the film.

Ultimately, the biggest disappointment of Doctor Sleep is its failure as a horror film. Flanagan unabashedly lifts the most terrifying images from The Shining and throws them at his audience time and time again until they've completely lost any shock value. Around the third time we see the same naked old lady emerge from behind an ominous bathtub curtain, the visual feels more comically absurd than scary. So, of course, Flanagan decides to revisit the image two more times before the end. The most terrifying thing about the film is just how much it detracts from the terrors of The Shining, which won't feel anything like the timeless horror masterpiece it was once you've watched Doctor Sleep, a sequel in name but nothing else. Flanagan might have succeeded in making a film that Stephen King can finally appreciate, but I wouldn't be surprised if the ghost of Kubrick comes back to haunt him for it.



Ewan McGregor as Danny Torrance in Stephen King's Doctor Sleep.

MOVIE REVIEW

Unlikely heroes

An exhilarating and unexpectedly insightful glimpse into a hidden moment in racing history

By Lulu Tian

Ford racing Ferrari sounds like an event with an obvious outcome, an unfair competition at best. However, spotlighting this unlikely but true historical event, director James Mangold's film Ford v Ferrari highlights a hidden gem of a story where two unlikely race car fanatics helped accelerate the Ford company into a rivalry with Ferrari. Set in 1960s America, Carroll Shelby (Matt Damon), car salesman and former racer, and Ken Miles (Christian Bale), a ruddy British car mechanic with immense racing expertise, find themselves at the forefront of Ford's new branding mission: to beat Ferrari at what it does best: racing. During their passionate efforts to engineer a vehicle capable of lasting the infamous 24-hour Le Mans race, they are faced with a new, challenging world of power dynamics, fueled by corporate executives, prejudices, and their own personal trials.

The class difference is stark — Miles's slouched posture and crude but loveable manner clash with the impeccable suits and bravado of the Ford men. Miles is seen as volatile and untrustworthy despite his racing prowess, and Shelby, as his friend and believer in his talent, works as a mediator between Miles and Ford as Ford makes a deci-

does a subtle and excellent job of capturing the quiet agony of Shelby's role in between these two worlds, creating this emotion without much explicit dialogue. Even with the Southern twang (which is strange to hear in his speech), Damon is a perfect match for this character — every dry smile and conflicted gaze seems completely natural. Shelby as a character internalizes a lot of his emotions, but Damon's acting brings his feelings to the surface without even needing words. Wide, close-up shots on Damon and the other actors make for beautiful scenes and offer a greater depth of emotion throughout the film. Although Miles, the driver of Ford's race car, is the focus of the movie, Damon proves to be the main actor.

That being said, Bale's performance as Miles is strong, giving Miles a gritty, stubborn, but also loving personality, especially around his family. His son plays a heartbreaking role in providing the necessary perspective on how dangerous racing can be despite its glory and appeal. The film balances out the stressful, fast-paced scenes with these quieter, more intimate moments between Miles and his son and wife. Miles and his son are often shown in beautifully calm night scenes, which speak to the contrast between Miles's hectic days and calm nights. It is with this at-

sion about who gets to drive their car. Damon tention to its characters that the film avoids

being just another race car action m Small, humorous moments are perfectly incorporated to lighten the mood of the film but also work to portray certain narratives. The scene where Miles and Shelby fight, spilling Miles's groceries in an absurdly exaggerated way, is a goofy snapshot into the nature of their friendship. The film also pokes a bit of fun at Henry Ford II, whose strong exterior is absolutely shattered by a quick test run of the race car. In fact, the film does not pretend to be unbiased: the takeaway is most definitely that Miles and Shelby are the heroes while Ford executives are the worst.

The action scenes in the movie are perfectly adrenaline-packed and engrossing, especially for race car fanatics or even just anyone who loves driving. Shots kept low to the ground shake with the rumbling of the road, giving a sense of speed that is heightened by a range of dynamic shots from all angles: overhead, driver's point-of-view, and stationary frames that the vehicles zip in and out of. The film delightfully engages with the technical side of driving, pairing action scenes with shots of gear shifts and pedalling in relation to the RPM meter (maintaining 7000 during the fastest stretches, which was very high for that



Ford v Ferrari

Directed by James Mangold

Screenplay by James Mangold, John-Henry Butterworth, Jez **Butterworth, and Jason**

Starring Matt Damon, Christian Bale, Jon Bernthal, Caitriona Balfe

Rated PG-13, Now Playing

The feeling of motion is created not only through visuals but also through the combined squeaking of tires, powerful hum of the engine, and clangs marking the every movement of the vehicle, providing a powUnlikely heroes, from Page 6

erful auditory experience. The action scenes are wonderfully indulgent and showcase the film's skillful sound and visual editing as well as effective cinematography.

These racing events also establish the film's time period, providing a peek into 60s racing culture. The film successively creates a flood of stimuli at Le Mans, where all types of media from all parts of the world are going at once — typewriters, radio, telephone, black-and-white TV — highlighting the massive effort to cover this incredibly popular and global sport. Experiencing Ford itself is another tribute to the era: as Shelby enters the Ford manufacturing facility, wide shots capture an imposing sea of black suits that step aside to reveal an expansive chamber of machines and spaces all in organized lines.

Much in contrast with Ford's automated, strict protocol, Miles's ingenious intuition for creating the Ford race vehicle leads him to use old-fashioned techniques like taping strings onto the car to test its aerodynamics. This contrast between Miles's less refined nature and Ford's elegant, businessoriented mindset is a compelling driving force throughout the film, beyond just the mechanics of the car. The most notable effect is how this pressure changes Miles's rebellious, almost self-centered attitude — a slow progression that is made possible by the film's masterful control over the sense of passage of time.

Even for audiences not particularly interested in engineering or cars, witnessing the emotional growth of Miles and the inner conflicts that Shelby deals with throughout this timeline pulls at the heart and gives the audience no choice but to sit on the edges of their seats during the final Le Mans showdown. The buildup to this investment in the characters is not explicitly realized until these later moments that create intense crucibles of elation and also heartbreak. The film leaves the audience with residues of emotional rollercoasters and societal themes to contemplate. Above anything, the strong connection you feel to the main characters and even the Ford race car rings as a success for this more-thanan-action film.



Christian Bale as Ken Miles and Noah Jupe as Peter Miles in Ford v Ferrari.

OPERA REVIEW

How to dupe a queen

Odyssey Opera scours the operatic archives and unveils another work of underappreciated genius

Maria, Regina d'Inghilterra

Composed by Giovanni **Pacini**

Libretto by Leopoldo **Tarantini**

Conducted by Gil Rose

Directed by Steve Maler

Odyssey Opera

Huntington Avenue Theatre

Nov. 1-3

By Alexandra Sourakov

STAFF WRITER

How often do Victor Hugo, "Bloody Mary," and Winston Churchill's fictional ancestors come together? Not often since Giovanni Pacini's operas went out of fashion. Pacini, a prolific bel canto composer, was a contemporary of many names that annually grace the programs of the best opera houses (Bellini, Donizetti, Rossini) and their equal in popularity and prestige. His electrifying opera Maria, Regina d'Inghilterra, based on Victor Hugo's play Marie Tudor (1883), is a testament that natural selection in the arts is not to be trusted.

The plot is intricate, surprising, and thoroughly Hugo. Despite it being fashionable to say the opposite, I found the storyline to be more engaging and less predictably melodramatic than many operas. At the center of the fictional story is the titular Queen Mary I (Amy Shoremount-Obra) who is torn between her love for the sleazy, dastardly Scot, Riccardo Fenimoore (Kameron Lapreore), and her duties to her country. Seducing the queen for political gain is not enough for Fenimoore, who also goes after Clotilde (Alisa Jordheim), an orphan (but actually a

duchess) on the eve of her marriage to Ernesto Malcolm (Leroy Davis), who took her in as a child. Due to machinations by Lord Chancellor Churchill (James Demler), both Malcolm and Fenimoore are sentenced to death. The queen intervenes; only one will go to his death, but even she is not certain until the dramatic conclusion which one it will be.

Shoremount-Obra swings between being a capricious, giddy woman who can barely contain herself waiting for her boyfriend's arrival (La corona che cinge il mio crine) and a cold, calculating monarch who wields the power of life or death over anyone in her dominion. Jordheim was magnificent and may well have defined the role of Clotilde for our generation. There are several duets between the queen and Clotilde (including Qual ora tremenda!) that beautifully pair the women's distinct sopranos: Jordheim's nimble and expressive, Shoremount-Obra's deeper and full-bodied. Having two excellent baritones in this production was another treat. Davis sings with guileless emotion as if the feelings are all new to him, and his rounded, slurred syllables paint the libretto in blended, softer brushstrokes. Demler's domineering yet restrained delivery is the flipside of Davis's character and style, quietly letting us know who's really in charge.

The first two acts had me on the edge of my seat, swept along by the perfect coalescence of music, voice, and vision, while the third had moments when I became conscious of the passing time. In the first act, the music is on the up, the pacing is right, and the self-interest of each character seems to be irreconcilably in conflict. Part of the lethargy of the third act was due to Fenimoore's extended arias, which even seemed to have a worn-out Lapreore looking forward to the end. The audience's sympathies have never been with Fenimoore, and his attempts at remorse don't move anyone

The singing of the Odyssey Opera chorus, especially the male chorus, and the choreography by Peter Dimuro made Pacini's catchy ensemble pieces, like Forza ai Remi and Tutto e Festa a noi d'Intorno, shine brilliantly. They are rendered even more evecatching by the costuming, which is contemporary with a medieval/steampunk flair, walking the tightrope between tawdry and



Queen Mary I (Amy Shoremount-Obra) and Gualtiero Churchill (James Demler) awaiting the climactic execution.

tasteful. The Queen's Guard wear matching calf-length firetruck-red trench coats, the nobles wear prom-like evening gowns and embroidered waistcoats, and the queen herself dons lots of lace and capes. The effect is immersive without going full-out period piece, and the subtle dissonance underlines the fictional nature of the plot.

The backdrop to this choreography of schemes and dreams is a simple but extremely effective set by Jeffrey Allen Petersen. On the three sides, wooden beams rise from floor to ceiling like vertical blinds penning in the action. At the climax of the tale, a human-powered staircase moves across the stage as the prisoner alights it, his speed matching that of the staircase, always keeping his silhouette fixed in front of a red lit panel, creating an animated, surreal

With small changes in lighting and accessories, the stage transforms from a palace into the jail cells of the Tower of London. Lighting designer Jorge Arroyo masterfully manipulates mood: moments of tension and despair are cloaked with purple and blue hues, while the warmth of yellows, oranges, and reds herald happiness and passion.

Conductor Gil Rose and the Odyssey Opera orchestra once again demonstrate their versatility and meticulousness as they navigate Pacini's dusty score with polish and perfect timing. The harp and the percussionist were on opposing sides outside of the orchestra pit. This had an interesting effect on the primacy of the percussionist in the score, making it into a heartbeat that ran through the whole production.

After a concert of Saint-Saens's Henry VIII in September and a fully staged Maria, Regina d'Inghilterra, Odyssey Opera will continue its march through the Tudors with the world premiere of Arnold Rosner's Chronicle of Nine in February.

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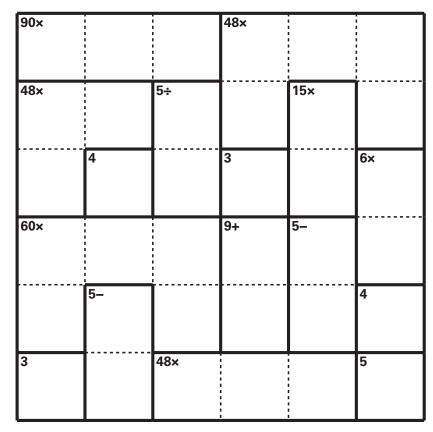
Bashful

Solution, page 12

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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.

DopeySolution, page 12



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.

15

Four For Your Phone by Sandy Fein

Solution, page 12

ACROSS

- 1 "Outer space" prefix for -naut
- 6 Cuts off, as branches
- 10 Car's wheel-connecting rod 14 Mark who created Huck
- Finn 15 Office bigwig, for short
- 16 Say grace, for example 17 New parents' celebration
- 18 Machine wheel with teeth
- 19 Piece of window glass
- 20 How something looks
- 22 Sandwich breads with seeds
- 23 "I'd be glad to"
- 24 Nothing at all
- 25 In this place
- 27 Bring home from an animal shelter
- 29 Prefix meaning "against" 33 "Right away!" in a memo
- 36 Road-surfacing material
- 37 Liquid in a deep fryer
- 38 Marine __ (armed services branch)

- 40 Prosecutors: Abbr.
- 42 Packs fully
- 43 Person who alters clothing
- 45 Baseball player's topper
- 47 Nile queen, for short
- 48 Confident poker player's declaration
- 49 Untrustworthy person
- 51 The teeth of an 18 Across
- 53 506, in Roman numerals
- 54 Traditional Irish dance 57 Largest continent
- 60 Fruity dessert that's
- puréed 63 Daybreak, poetically
- 64 Threesome
- 65 __ days (days of yore)
- 66 Parcel of land
- 67 Color slightly
- 68 Untrustworthy person
- 69 Brothers, to Mom and Dad
- 70 Eras
- 71 Oozes out

DOWN

1 Cornered, as a wild animal

- 2 Run through a credit card machine
- 3 Waterproof coverings
- 4 Solemn ceremony
- 5 In attendance 6 Attorney's writing tablet
- 7 Plow-pulling bovines
- 8 Fruit symbol of Georgia
- 9 Sound of jammed-on brakes
- 10 Worker learning a trade
- 11 Dental exam picture 12 Narrow street
- 13 Centers of hurricanes
- 21 Very funny person
- 26 Top of a house
- 27 Résumé submitters
- 28 Path for a train
- 30 Bridge-crossing fee
- 31 Make angry
- 32 In addition
- 33 First part of a play
- 34 Fly high
- 35 Opera song for a soprano 39 Not too good
- 41 Kids' ballfields 44 Yacht race
- 46 Install, as a sidewalk

58 59

50 Brims of caps

20

43

66

- 52 Piece of parsley
- 54 Courtroom boss 55 Freeze over, as a windshield

64

67

- 56 Bits of heredity
- 57 Sound-boosting boxes, for short

68

- 58 Fly by oneself
- 59 Wrinkle-removing appliance

16

19

22

61 Tree with cones 62 Natural skin balm

miscellany #6: late in lobby 10





SleepySolution, page 12

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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.

Boston Weather







SneezySolution, page 12

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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.

Happy Solution, page 12

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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.

Doc

Solution, page 12

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SARCASM, MATH, AND LANGUAGE

by Randall Munroe

[1765] Baby Post

WHY DID YOU POST A THE

VIDEO TO FACEBOOK SIX TIMES? HAHA, WHOOPS! MY DAUGHTER WAS WATCHING THE TABLET AND MUST HAVE HIT SOMETHING.

WHEELS ON THE BUS YOUTUBE



HEY, DID YOU MEAN TO POST "FHFF,,,M,,,," AND A LINK TO A MAP OF HARDWARE STORES?



YOU JUST POSTED VIDEOS ON METAL-WORKING, ZIP LINES, AND CAMOUFLAGE.



UM, YOU POSTED BLUEPRINTS OF THE CROWN JEWEL ROOMS



FOUR MINUTES!"

SOCCER

Women's Soccer wins NEWMAC championship

MIT Women's Soccer beat WPI 3-0 to win the championship game held on Saturday Nov. 12 at the Steinbrenner Stadium

By Suleman Thaniana

SPORTS WRITER

MIT Women's soccer defended the NEWMAC championship as they defeated WPI 3-0 Saturday Nov. 12. This game was the perfect revenge for three years ago, when WPI beat MIT 3-1 in the 2016 championship game. With this victory the team also got an automatic bid to the NCAA Division III Championship Tournament.

The first half of the game went scoreless as both teams kept their defenses tight. Even though MIT pushed a lot more on the attacking end, they still

lacked legitimate opportunities. Contrary to the first half, the second half started excellently for MIT as they got the first goal of the game two minutes into the half. The goal came off a hard deflection from a WPI defender as she tried defending a cross from Emily Berzolla '20. This was followed by a second goal by MIT as Karenna Groff '22 found the back of the net 69 minutes into the game via an assist from Claire O'Callaghan '20. The Engineers eventually ended the game with yet another goal, this time scored by O'Callaghan, who found the net from 30 yards out.

Top performers of the game included O'Callaghan who had one assist and one goal, Groff who scored her 16th goal of the season, becoming the first student athlete to score 16 or more goals since Kelli Griffin in 2001! Another individual accolade was awarded to an MIT athlete, as captain Berzolla was named the tournament's Most Outstanding Player for the second consecutive season.

Moving on to the NCAA tournament MIT will play Great Northeast Athletic Conference (GNAC) winner Johnson & Wales University on Saturday, Nov. 16 at 11:00 a.m. at the Steinbrenner Stadium.



Solution to Four For

ASTRO LOPS TWAIN EXEC BIRTH GEAR

YESONIL HERE

A D O P T C O N T R A A S A P T A R H O T O I L

Solution to Sleepy

8 1 3 6 7 2 5 9 4

3 5 7 1 2 6 9 4 8

4 6 8 2 3 7 1 5 9

681459372

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

9 2 4 7 8 3 6 1 5 792561483

Solution to Happy

6

3 5 8 9 4 7 2 6

MIT women's soccer decisively wins against WPI 3-0 in the NEW-MAC Championship Saturday.

Friday 15th

Men's Basketball

vs. UMass Boston 7:00 p.m.

Saturday 16th

Rifle

vs. Georgia Southern and Purchase 9:00 p.m.

NCAA Women's Soccer

vs. Johnson & Wales 11:00 a.m.

NCAA Women's Soccer Williams vs. Gettysburg

1:30 p.m.

Men's Basketball

vs. Eastern Nazarene 2:00 p.m.

Sunday 17th

Rifle

vs. Purchase 9:00 a.m

NCAA Women's Soccer

Game 1 Winner vs. Game 2 Winner

1:30 p.m.

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Solution to Dopey

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

Solution to Bashful

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

Solution to Sneezy

from page 10

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

Solution to Doc

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

Solution to Grumpy

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

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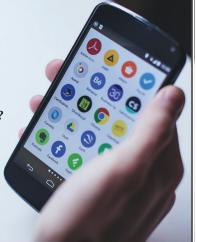


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