

MIT's Oldest and  
Largest Newspaper

thetech.com



## WEATHER, p. 2

**THU: 71°F | 61°F**  
Sunny.

**FRI: 79°F | 65°F**  
Cloudy.

**SAT: 75°F | 59°F**  
Chance of Thunderstorms

Volume 142, Number 12

Thursday, May 26, 2022



CADY BORONKAY—THE TECH

MIT's Classes of 2020, 2021, and 2022 are all set to have commencement ceremonies on Friday, May 27th and Saturday, May 28th.

## Stratton Student Center to be renovated in Spring 2023, first significant change since 1988

*The renovations reflect a vision of the student center that emphasizes wellbeing through space and dining*

By Andrea Jaba

The Stratton Student Center is set to undergo renovations as soon as Spring 2023; the renovations aim to transform the building into a more welcoming space for students.

The center, built in 1968, has not undergone a significant renovation since 1988, when the atrium stairs at the center of the building were added.

Changes include refreshing the physical space inside and outside the building, launching the Wellbeing Lab, updating dining options, and upgrading the existing infrastructure. The renovations have been approved for design by the executive committee of the MIT Corporation, and are now in the conceptual design phase; students are called to keep an eye out for engagement opportunities and pro-

vide input.

Chancellor Melissa Nobles wrote in an email to *The Tech* that "This project is all about putting MIT's students at the center of our student center. We want to create welcoming interior and exterior spaces that help them come together — whether that means to relax and recharge, study, hang out with friends, or take

Renovation, Page 2

## Class of 2022 Commencement is first to follow new OneMIT format

*Students will not receive their diplomas on Killian Court*

By Kristina Chen  
PUBLISHER

MIT's first in-person Commencement ceremony in three years will implement a new format first proposed in 2019 for the Class of 2020's graduation. Taking place approximately one week earlier than previous ceremonies, the new format includes a OneMIT ceremony on Killian Court separate from

advanced degree ceremonies for Master's and Doctoral candidates and from an undergraduate ceremony on Briggs Field.

The advanced degree ceremonies will be held at various times and locations by students' specific schools and colleges May 26.

All graduates and their guests are welcome to attend the 90-minute OneMIT ceremony on May 27 which will include an academic

procession of the MIT Corporation, faculty, senior leadership, and student leaders; President L. Rafael Reif's charge to the graduates; address by the Commencement speaker Ngozi Okonjo-Iweala MCP '78 PhD '81; and the turning of the Brass Rat.

Following the ceremony, undergraduates will proceed to Briggs

Commencement, Page 3

### IN SHORT

Advanced degree recipients may pick up their traditional paper diploma Friday, May 27 from 1–5 p.m. at the first floor of the Stata Center.

Memorial Day is May 30.

Summer registration opens May 31.

Interested in joining *The Tech*? Email [join@tech.mit.edu](mailto:join@tech.mit.edu).

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

## Professor Tim Jamison to conclude term as associate provost June 30

Chemistry Professor Tim Jamison's three-year term as associate provost will conclude June 30, according to a May 19 email from Provost Cynthia Barnhart PhD '88. Barnhart wrote that Tim was appointed in 2019 to "advance the Institute's efforts to cultivate an inclusive and diverse community."

Prior to serving as associate provost, Jamison was head of the chemistry department from 2015 to 2019.

As associate provost, Jamison helped recruit and support a new Institute Community and Equity Officer, foster a positive campus climate, facilitate faculty programs, revise MIT's tenure policy to include mentoring and advising, and aid schools and departments in their local initiatives.

Jamison co-chaired or was a member of several working groups and committees, including the Committee on Race and Diversity; the Diversity, Equity, and Inclusion Strategic Action

Plan steering team; the Committee on Graduate Student Advising and Mentoring; the Working Group on Disclosures; the Renovations Subcommittee of the Committee for Renovation and Space Planning; the Digital Accessibility Working Group, and the National Academies of Sciences, Engineering, and Medicine Working Group on Academic and Organizational Relationships. Jamison also co-chaired two refinement and implementation committees as part of Task Force 2021; the committees were focused on strengthening the pipeline of underrepresented minority researchers and on graduate student mentoring and advising.

After leaving his role, Jamison will take a one-year sabbatical beginning July 1, during which "he will enjoy dedicating more time to mentoring and research" before returning as a full-time faculty member.

—Kristina Chen

### SFS SHORTCOMINGS

Financial aid for students with non-custodial parents.

OPINION, p. 4

### MEN

For the strong of stomach.

ARTS, p. 6

### IT MUST BE NOW

Music meets spoken word, and interpretive dance. ARTS, p. 7



### BAKING BEAVERS

A sisterly recipe for cute chocolate mascot cupcakes.

CAMPUS LIFE, p. 8

### FINALLY FINISHING

A winding path to Commencement. CAMPUS LIFE, p. 8

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WEATHER

Sunshine in the rain

By Malachi Macon

Commencement is here and back in person! First things first, congratulations to all those who are graduating and receiving their degrees!!! We're super proud of you!!

Now, things are gonna get a little stormy on Saturday and over the weekend due to the movement of moisture towards the East Coast. This means that for the special ceremony that'll honor the classes of 2020 and 2021, which is held outside, things may get a little...wet. It may not be the sunny clear skies of another day, but

worry not!! It is still a day of celebration! A day to be proud of the accomplishments of the classes of 2020 and 2021. So, enjoy it, and congratulations!!!

Now, here's some news in the world of weather. The 2022 Atlantic hurricane season report, published by the U.S. The National Oceanic and Atmospheric Administration (NOAA), states that there likely will be a busier season than years past, due to...well, climate change. So, be sure to prepare, and continue to look out for each other!

Wishing you a happy and healthy summer, and once again, CONGRATULATIONS!!!

Extended Forecast

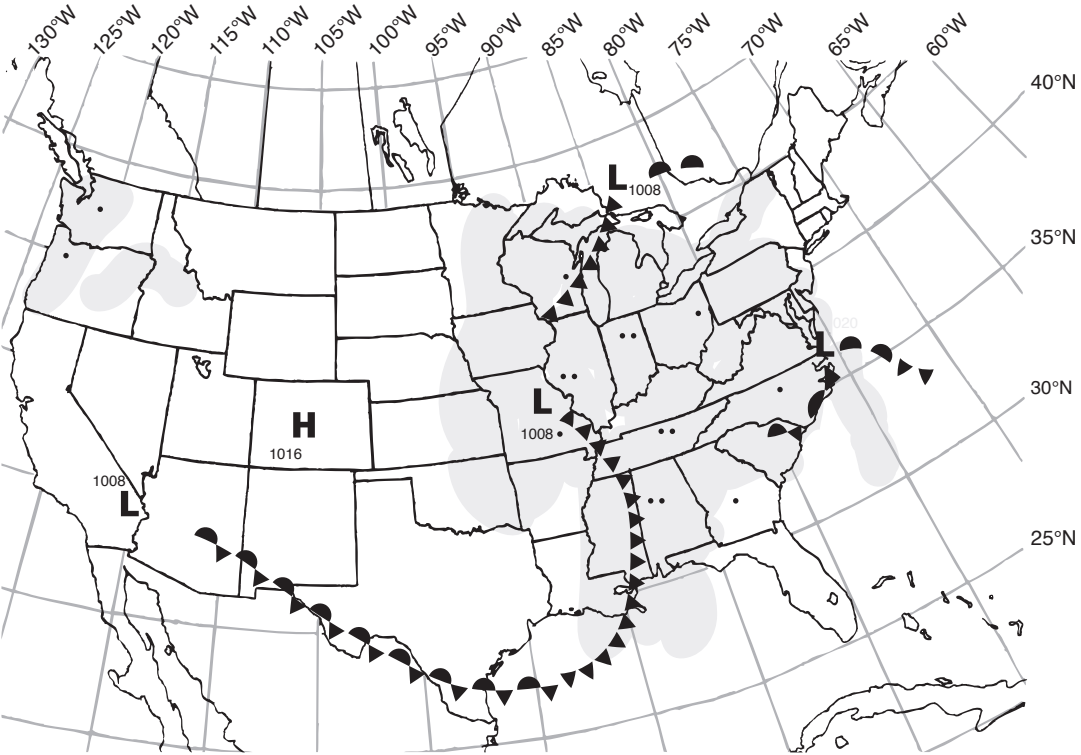
**Today:** Sunny skies with a high around 71°F (22°C) and southward winds around 7-15 mph.

**Tonight:** Cloudy skies with a low of 61°F (16°C), and a windier southwest wind that's around 10-15 mph.

**Tomorrow:** Cloudy yet warm day with a high around 79°F (26°C), a low of 65°F (18°C), and a gusty southwest wind that goes from 11 - 16 mph, with gusts up to 26 mph.

**Saturday:** Showers and thunderstorms throughout the day (60%), with a high of 78°F (25°C), a low of 59°F (15°C), and southwest winds of speed 10-13 mph, with gusts up to 24 mph.

**Sunday:** Skies clear into a mostly sunny day with a high around 75°F (24°C), a low of 58°F (14°C) and east winds of speed 7 mph.



Situation for Noon Eastern Time, Thursday, May 26, 2022

Weather Systems	Weather Fronts	Precipitation Symbols		Other Symbols
<b>H</b> High Pressure	--- Trough	Snow *	Rain •	☁ Fog
<b>L</b> Low Pressure	— Warm Front	Showers ∇	Light *	⚡ Thunderstorm
<b>§</b> Hurricane	▲ Cold Front	Moderate **	Heavy ***	∞ Haze
	— Stationary Front			

Compiled by MIT Meteorology Staff and *The Tech*

The center’s new Wellbeing Lab will include wellness programming

Renovation, from Page 1

part in extracurriculars.”

Efforts to renovate the student center date back to 2017, with proposals from both the Committee on Student Life and the Division of Student Life Visiting Committee, which was then supported by the Undergraduate Association. The following year, the student center design palette was created with input from student and staff; this input was incorporated in the fifth floor Athena lounge renovations.

Vice Chancellor and Dean for Student Life Suzy Nelson said in an interview with *The Tech* that “the goal of the upcoming renovations is to apply this design palette to four floors of the student center, as well as to create a space that caters to students’ needs. Initial renderings of the space see more couches, more natural lighting, more open space, more outlets, and more plants.”

**Physical Transformation**

The proposed transformation starts from the outside, with an emphasis on accessibility. The Beech Court and areas adjacent to the building will also be updated to encourage more open-air gatherings. Entering the building, the first

floor aims to provide a welcoming first impression of the building; the CopyTech area would be demolished and the stairwell area reconfigured. The Coffeehouse lounge will be replaced by the Wellbeing Lab. The fourth floor will undergo major changes, including the introduction of two new dance and movement studios with sprung hardwood floors; a meeting room used by the Undergraduate Association will be repurposed to serve as a student lounge, event space, and connecting space to link the two dance studios.

**The Wellbeing Lab**

The Wellbeing Lab will be overseen by the recently launched Office of Student Wellbeing, and will contain programming from the Department of Athletics, Physical Education, and Recreation and student groups like MedLinks, PLEASURE, Residential Peer Mentors, Wellbeing Ambassadors, and Resources for Easing Friction and Stress to encourage student wellness.

According to Nobles, “The Wellbeing Lab will also serve as the anchor and heart of our wellbeing activities. The Lab is an important way we are centralizing and shining a spotlight on all of the excellent

educational and support offerings we have to help students prioritize their wellbeing.”

In response to potential concerns about the loss of the Coffeehouse lounge, Senior Associate Dean of Student Support and Wellbeing David Randall said in a statement to *The Tech* that “the goal [of the renovations] is not to take anything away”.

**Dining**

Following the launch of new food vendors in the student center in Fall 2021, dining in the first floor is also expected to undergo changes to meet the vision of the student center as a space for wellbeing. According to a document shared by MIT Dining Director Mark Hayes, the dining advisory group, which is composed of members of staff and students, have started searching for vendors that:

- Offer affordable and nutritious menu options and flexibility to respond to changing food needs,
- Have strong connections to local producers, farms, and fishing community,
- Operate at hours that meet the needs of the MIT campus,
- Support MIT’s commitment to being a leader in sustainability.

- Meet needs of students with allergen and food preferences (ethnic, vegan, vegetarian, Halal),
- Will invest in their operations for the long term through continual operational upgrades, donations, and cooking classes.

They are also consciously considering minority and women owned businesses to support social justice. Hayes noted that though the dining advisory group’s selection framework includes the aforementioned considerations, their options and decisions are ultimately subject to vendor interest.

According to Hayes, students who have suggestions for food vendors should email [foodstuff@mit.edu](mailto:foodstuff@mit.edu).

**Infrastructure**

In an email to *The Tech*, Office of Campus Planning Senior Campus Planner Amy Kaiser shared that the infrastructure changes will include replacing air handling units that are original to the building, providing a new IT room, updating the fire alarm system, and improving interior and exterior accessibility. The project will improve accessibility throughout the building, from the first-floor entry ramps to the upper-

level restrooms. The team is also exploring an accessibility upgrade that would enable students to use the exterior steps and deck as reservable spaces for campus activities.

The design and construction teams seek to incorporate sustainable solutions throughout the renovation, and the project intends to achieve LEED v4 Silver certification. The design proposes introducing natural materials throughout the building, including green living walls and planters.

**Student Input**

The Division of Student Life, in collaboration with the Undergraduate Association and Graduate Student Council have already started collecting student feedback through the formation of student working groups and feedback sessions, the latest of which happened May 13.

In an interview with *The Tech*, UA President and Vice President Danielle Geathers ’22 and Yu-Jing Chen ’22 advised students to pay attention to all the different engagement opportunities. Students can follow the updates to the renovations and get involved at <https://studentlife.mit.edu/about/new-vision-student-center>.

Biz pays the billz

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# The last Commencement ceremony on Killian was over five hours long

**Commencement**, from Page 1

Field to cross the stage and receive their diplomas as their names are read, and advanced degree recipients will proceed to the Johnson Athletics Center.

Considerations for changes to the commencement format began in 2017 due to concerns over the

length of previous ceremonies and inclement weather. The Class of 2019's Commencement ceremony — when degree conferral also took place on Killian — lasted 5.5 hours for graduates, 4.5 hours for faculty, and 2–3 hours longer for guests who arrived at Killian Court early. Additionally, because tents cannot be fully set up at Killian Court,

MIT would not be able to support as many guests in the event of inclement weather.

After receiving community feedback and working with the Commencement committee, the Academic Council decided to alter the structure of Commencement beginning in 2021, announcing potential changes in an October

2019 letter to the MIT community. However, due to the pandemic, the 2021 ceremony was virtual and did not adopt the new format.

The Commencement Transition Team worked to develop a new format that allowed students to have a Killian Court experience, ensured that undergraduates could receive their diplomas as a

class, and provided graduate students a school-based, more personal experience for their degree-awarding ceremonies.

Because the new format cannot allow for all students to receive their degrees on Killian Court, the team decided that all diplomas would be presented at other venues.



## Diploma Distribution for advanced degree recipients

**Thurs, May 26 & Fri, May 27**  
**10 AM - 5 PM**  
**Stata Center, 1st floor**

[registrar.mit.edu/diplomas](https://registrar.mit.edu/diplomas)

## Special thanks and best wishes to the Class of 2022 student workers

Anna Aldins  
Mason Bishop  
Joshua Butler  
Kristy Chang  
Valerie Chen  
Kylie Gallagher  
Stacy Godfreey-Igwe

Emily Huang  
Ibuki Iwasaki  
Holly Jackson  
Jonas Kantola  
Erin Leydon  
Diego Monroy  
Devin Murphy

Lynda Palacios  
Paula Pieper  
Elena Romashkova  
Luis Beccera Solis  
Julie Tung  
Nancy Vargas

**from all of us at the MIT Libraries!**

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

Join **The Tech**,  
You'd be a great  
**CATCH!**

### Solution to Tendings

from page 9

WNBA	BEEN	ACTIN
HOOP	LAVA	WORSE
INSECT	REPELLENT	
TESLA	PROPLETS	
IRS	LEIA	
ROCKET	SCIENTIST	
ACRE	EEL	CEDAR
THE	STEALTH	ARE
ERECT	III	SHIA
REPLACEMENT	COST	
ORAL	TOO	
BERG	SPAS	OLDIE
FLIGHT	ATTENDANT	
FILER	STAG	EROS
SEEDS	ONTO	DENY

### Solution to 2020

from page 9

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

### Solution to 2021

from page 9

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

### Solution to 2022

from page 10

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

Be a **PEN**guin

write for us  
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# On need

*How MIT's financial aid system fails students with noncustodial parents*

If you ever find yourself in an MIT Admissions information session, the last slide will have three phrases on it: need based, need blind, and full need. This is MIT's financial commitment to its students: (1) there are no merit-based scholarships, so all financial aid is only based on need; (2) undergraduate admissions does not take financial need into account while reviewing applications; and (3) MIT will meet 100% of demonstrated need. I wish I could tell you this is true, and it may well be for most students. The phrases sure are catchy.

Need based should mean that when assigning financial aid awards, SFS gives you aid based on how much you need it, you being an individual MIT student whose name shows up on MITPay. You may pay yourself or your parents may pay for everything, but ultimately, the check is under your name. Simple enough, right? SFS, however, determines your award based on your *family's* ability to pay, regardless of their intent to contribute or your access to their funds. It raises the question: who counts as family?

*Do you have a non-custodial parent?*

I do. My biological mother gave up physical custody of both my brother and me when my dad filed for divorce. I was two years old at the time. It isn't "normal" for parents to give up custody of their kids — in the sense of the idyllic American nuclear family with 2.2 kids playing behind a white picket fence. In fact, the California standard is a 50/50 time and responsibility split between parents. Given the abnormality of my family situation, it is reasonable that there be special accommodations in the financial aid application process.

For the sake of privacy, let's call this woman who gave birth to me Leanne. I will never know exactly why she decided to give up custody. Maybe she knew in her heart that she'd never wanted children, and it was my dad's life calling to be a good father. Maybe she justified it because he made more money than her. Maybe she was scared that she couldn't be there for me if something went wrong. Regardless, I didn't know about the legal arrangement for most of my childhood because we all did our best to play the roles expected of a split family.

For 11 years, until I was in the eighth grade, my parents shuttled me back and forth between their houses like a “typical” child of divorce. There were “Mommy Mondays” — dinner with Leanne and then back to Dad’s yellow house in Berkeley before bed. Every other weekend, my biological mother would pick up my brother and me in her Subaru Outback and take us to her place in whichever suburb or smaller town she was living in at the time. There were at least six different apartments or homes in those eleven years.

I didn't find out about the custody arrangement — that I wasn't required to live

See, MIT requires noncustodial parents to submit their financial information through the College Scholarship Service (CSS) Profile, a College Board form designed to consolidate tax documents and income declarations. The wrinkle is, Leanne contributes a whopping \$0 to my education. She is paying nothing toward my housing nor food. No child support. Nada. I wouldn't want it any other way, given my desire to not have any association with her. If she is not paying anything toward my education, I have no contact with her, and she does not have custody over me or claim me as a dependent, then why is her information necessary to determine my financial need?

MIT and its peer institutions have varying ways of approaching noncustodial parents in their informational material. Brown University, for instance, says that should parents “discontinue their financial support for reasons other than ability to pay, Brown will not assume the parental responsibility for financial support of the student.” Essentially, though universities are *in loco parentis* in the eyes of the law, Brown would not want to be my mommy. Or make up for her mistakes, I suppose. They’re saying that the student’s actual ability to pay is not their concern. The reality of that student’s access to financial resources does not matter, as if legal definitions of parents on birth certificates are the same as cash in hand. MIT is not so explicit in its dismissal of students in this circumstance, instead giving the tame, even amiable, reassurance that if “you have trouble submitting financial information because of a previous or ongoing separation or divorce please contact us, we can help. We may be able to waive the need for financial information from your noncustodial parent.” Seems fair enough, but what are the requirements for such a waiver? What counts as “trouble submitting”? MIT’s website directs you to the CSS Profile Waiver Request form, which says that an exemption may be made with:

- Documented abuse situations involving you and your noncustodial parent.
- Legal orders that limit the noncustodial parent's contact with you.
- *No contact or support ever received from the noncustodial parent.*

Reading these requirements for the first time flashed a memory behind my eyes of standing in a prim cardigan in front of a judge as a pre-teen, trying to avoid eye contact with the woman spilling lies about our relationship. This never actually happened to me, though I thought about it plenty. Leanne threatened to take me and my parents to court when I initiated the estrangement, but I got us out of it by attending one tear-stained family therapy session. Leanne sat unmoved when I said I felt like she was stalking me by showing up on my dad's

After I entered her email into the College Board website, it automatically sent her a request to fill out the forms. She wrote directly to me, despite my repeated pleas throughout the years for her not to do so:

"Now that you have had a few years to learn more about how to be kind to people and respect their feelings, I am sure you will understand why someone who has been repeatedly rejected might not want to do a favor for you. It is up to you to remedy the situation you created."

The act of reaching out, even for a few financial documents, opened the door for guilt-tripping. Leanne has a pattern of financial manipulation, withholding funds in exchange for attention. The same thing happened a few months before the estrangement, when Leanne told me — then 13 years old, remember — she was moving all of my brother's college savings to my account because he didn't spend enough time with her. Right after I broke off contact, she transferred the contents of my savings account to her personal coffers as punishment for leaving. Writing this essay, I feel a pit in my stomach just rereading those words, though the threat is long since passed. Could the powers-that-be behind the financial aid system not have anticipated that forcing interaction with noncustodial parents might create channels for harmful family members to sneak back into their children's lives? Luckily, my father took on the bulk of the responsibility, despite his own hesitance to interact with a woman he divorced for a reason. I found an email from my dad to Leanne on Nov. 27, 2017 which reads,

“Annie forwarded us your email trying to pressure her into family therapy as a condition of completing financial aid forms for her college applications. Annie has no desire to engage in family therapy. I hope you will reconsider and complete the forms — it will make everything much simpler. This kind of attempt at pressure is no way to repair a relationship, if that is what you are trying to achieve.”

Leanne did eventually fill out the forms that year. Her third income beyond that of the parents I live with artificially deflated the financial need on my application, but I still received aid that year. The key point here is that for all the pain of reopening contact, the system set me up to receive less aid without regard to Leanne's lack of expected financial contribution. SFS took my "family's financial circumstances" into account, but their broad definition of family included a woman who is more of an angry ghost than a functioning parent. I'm sure it didn't hurt that this choice was better for the university's bottom line.

**Editorials** are the official opinion of *The Tech*. They are written by the Editorial Board, which consists of Publisher Kristina Chen, Editor in Chief Wenbo Wu, Managing Editor William Xu, Executive Editor Chloe McCreery, and the opinion editor, a position that is currently vacant.

**Dissents** are the signed opinions of editorial board members choosing to publish their disagreement with the editorial.

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**Guest columns** are opinion articles submitted by members of the MIT or local community.

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## II. Need Blind

The SFS Financial Aid Glossary states that prospective students “are not disadvantaged in the undergraduate admissions process because of their financial need. We are one of only six schools in the U.S. that is need blind and meets full need for all students, foreign and domestic.”

My financial situation did not affect my acceptance to MIT. The admissions office fulfilled its promise of keeping my finances separate from the application reading process. Yet, SFS itself was blind to my need for guidance, compassion, and understanding as the child of a noncustodial parent.

*What they saw:* discrepancies between numbers on files and missing or blurry documents.

*What they asked for:* my father and I to get back in touch with Leanne over and over and over again to correct the mistakes.

*What they didn't see:* me tearing up and trying not to let my dad hear it in my voice when I told him on the phone that, for the third time, we'd have to go back and ask her for a correction.

SFS didn't see that we couldn't figure out how to hide my email address from Leanne on the College Board website, so she tried to reach out to me each time the web portal alerted her it was that time of year again. I set up an inbox filter that automatically deleted any messages from the three email accounts she set up. SFS didn't see the cards she sent to my dorm address, which no one in my family would have told her, as if to say that she could always find out where I lived. Was that address on the financial aid forms? I don't know. Other schools promise to avoid this situation. The California Institute of Technology writes on their website that in cases of divorce, "personal information, such as contact information and Social Security numbers, will... not be shared with the other parent." SFS should ensure that all financial aid systems they use are set up to fulfill this promise. Sensitive information should be kept confidential not just between divorced parents, but also between parent and student when applicable. Making oneself vulnerable to stalking should not be a condition to apply for aid.

SFS didn't see any of this because they did not establish any familiarity with my family's situation. We were left blind to their inner workings because the office was opaque to us. Faceless, nameless, uncontactable. Each time reaching out was a test of will power. When we called my assigned financial aid counselor my first year, he didn't pick up or return my dad's voicemail. The following years were smooth enough. Senior year was a disaster. Over the course of four months, my father and I suffered through convoluted, misinformed, and unhelpful email chains with a string of financial aid officers. The following section details these exchanges, though the specificity is provided as evidence, not entertainment.

It began with a form email that said, “We are writing to let you know that your financial aid application for the 2021-2022 academic year is incomplete.”

The email didn't include the actual problem but instead provided a link to an application portal. The first time, the portal told me a form was missing from my noncustodial parent. I looked on the College Board website, saw that it was already submitted, and emailed SFS with a screenshot of the page saying the document was uploaded. SFS responded with a form email saying they'd reply shortly. A day and a half later, they told me the document was unreadable, and Leanne would need to resubmit it. I

wrote to my dad with an apology, asking if he could reach out to her again. Each time I had to ask him to reinitiate contact, I felt the thud of guilt in my stomach.

An entire month and a half later, I got another form email from SFS saying something was wrong with the application. This time the portal simply said there was an unspecified discrepancy in my application, and I'd have to contact them for information. I reached out. Four days later, SFS replied that my step-father's information was left off of the application. I don't have a step-father. My first instinct was to wonder whether SFS was seriously the one telling me my biological mother had remarried. If that was the case, I didn't want to know, and why would his information even be necessary for my application?

After another back-and-forth, SFS clarified that it was my step-mother's information that was needed, and I notified them that I had submitted it. At least this wasn't really a discretion of personal details about Leanne's life. Three weeks later, I wrote again to SFS saying that I had still not received aid, though it was months after the expected release date. Once again, they replied that my step-parent was left off of my forms. I directed them to look back in our email thread to see that I had already fixed the issue. Eleven days after that, I emailed them again asking for a response about whether the issue was fixed. A different financial aid officer, one not assigned to me, replied that two of my non-custodial parent's forms were now missing. I sent back screenshots showing the documents were uploaded months ago. SFS replied that the documents had a discrepancy, that they were not missing after all. The fact that they could confuse the two in an email to me suggests that they were scarcely glancing at my files. My father replied,

"Annie is estranged from her noncustodial parent. ... It is extremely difficult for Annie to communicate with her and just getting to this level of documentation has been a major effort."

He inquired whether they could continue the calculations despite the discrepancy given our unique situation and suggested that they call him if there was a problem. A third financial aid officer replied, without explaining why the name behind the email kept changing, that this wasn't possible. The officer continued,

"Now, I can tell you that just looking at the numbers that came through without having been reviewed, it looks like Annie may qualify for some MIT Scholarship aid this year, though likely not much ... So it's up to you if you want to continue with the application process, or if you want to just have us review Annie's FAFSA so we can work with you on loan eligibility."

This chain of emails shows a lack of attention to detail, failure to follow up, and discontinuity between people administering support. The final email makes me the angriest. The financial aid officer essentially said, *if it's so difficult for you, maybe you shouldn't apply for aid at all*. The numbers would be small, in part because of that third income on the application from Leanne, so apparently my family's financial need wasn't worth the effort. It was too complicated for an office at a school whose motto is *mens et manus*, "mind and hand." Our university's mission includes a shared commitment to practical problem solving based on critical thinking, so all offices on campus should strive to meet that ideal. When my situation didn't fit the neat institutional boxes, that should have provided an interesting chal-

lenge to overcome for employees whose work must often seem tedious.

Of more importance is that it was a challenge involving complex family dynamics, not just numbers and dollar signs. Real people were involved and experiencing pain at each step of the process. When we see people in difficult situations, the instinct should be to reach out, clarify the problem, and provide whatever help is possible. In the four years since I first applied for aid, I've never heard a voice or made eye contact with a financial aid officer. What impact does it have on students to explain their stories again and again to a faceless email address hiding a rotating cast of financial aid officers? I have no idea how many people read my emails. Did I owe them my story? Imagine if it had been different. Imagine if when I first presented the difficulty of reaching out to a noncustodial parent, SFS responded with compassion and a phone call. Imagine if they provided all of the relevant information to resolve the problems with my application from the outset, so the process didn't stretch over months. Imagine if I hadn't been required to reach out to Leanne in the first place.

While little scholarly literature addresses the question of noncustodial parents and college financial aid, Ohio State University professor Kaprea Johnson advises college counselors to consider “the time since (or if) there was contact between the student and parent; if a parent has a history of mental illness, drug or alcohol abuse, or incarceration; or if the whereabouts of the parent are unknown.” [1] MIT makes the first step toward this with the College Board waiver form, but that document does not include directions for students who have had contact in the past, but not in a long time (eight years now in my case, greater than a third of my lifetime). It also maintains the high barrier of legal documentation and third-party documentation for proof of hardship.

Johnson's article continues that universities should recognize that noncustodial parents may not be willing to pay toward their child's education "despite the institution's assumption that he or she will." The whole financial aid system is built on this assumption, based on out-dated ideas that an American family includes two parents who feel responsibility to provide for their children. If SFS's goal and mandate is to ensure that cost of attendance will never be a barrier for a qualified student to study at MIT, it is senseless to exclude those students who must take greater personal responsibility for paying for college through no fault of their own.

Furthermore, Johnson recommends that financial aid officers refer students in complex familial situations to mental health services on campus. When knots of stress took over my shoulders and I felt like other MIT students could never understand this situation, a direct referral to MIT Mental Health and Counseling to coach me through the application process would have been invaluable.

Recently, I walked into the SFS office to pick up a COVID-19 federal relief check. I asked the receptionist if there was a way to provide feedback to her office. She looked confused, so I rephrased the question. “Not that I know of,” she replied. “You can always email us.” This solidified my suspicions. SFS does not really *see* students, nor do they want to.

### III. Full Need

The SFS Financial Aid Glossary states that full need “means that we meet 100% of your family’s demonstrated need through scholarships, grants, and student employment.”

Now, here comes the big reveal: **I'm not on financial aid.**

I have federal work study designation, but there were no scholarships or grants for me this year. My family decided to withdraw our application. Instead of getting an MIT scholarship, we took out tens of thousands of dollars of loans under my name. Because I come from a financially stable background, I trust that they will be paid off. Or rather, my dad will pay them off. I already paid over \$30,000 toward my education and college expenses by choosing cheaper lifestyle options (no meal plans) and contributing earnings from campus jobs and internships. I'm graduating in seven semesters instead of the typical eight to save money. MIT made the same promise to me as it did to all other undergraduates: *need based, need blind, full need*.

They didn't deliver. I will be fine. My parents will be fine. But what about the students in my situation who are also reliving childhood trauma each time they are required to get back in touch with absent, neglectful, or abusive noncustodial parents? What if those students can't afford to give up? Does SFS believe that those students are deserving of aid? Regardless of my own financial situation, did my dad and I have to go through this bureaucratic downpour just to satisfy inane application requirements?

I'm writing this because I don't let this story out often. I'm writing this because I'm angry. I'm writing this because I am tired and graduating, and I love MIT too much to not work out our issues. I'm writing this because I can't let it happen to someone else.

So what happens next? To my fellow students reading this essay, I ask that you refrain from making assumptions about your classmates' financial situations, even when you find out their financial aid status. I can't be the only one here navigating a relationship (or lack thereof) with a coercive family member, while taking on personal financial responsibility. The greater agents in this story, however, are the administrators with the power to change MIT SFS.

To them, I ask that SFS streamline their communication and recordkeeping process to prevent the misinformed volleys of questions and half-answers that characterized my email exchanges with them. They should rewrite the language around noncustodial parents to encourage students with unusual situations that don't include court documents to talk through their options with a financial aid officer. In fact, maybe they shouldn't make students prove their trauma with court documents to begin with. And they should also pick up the phone and respond promptly when you do call.

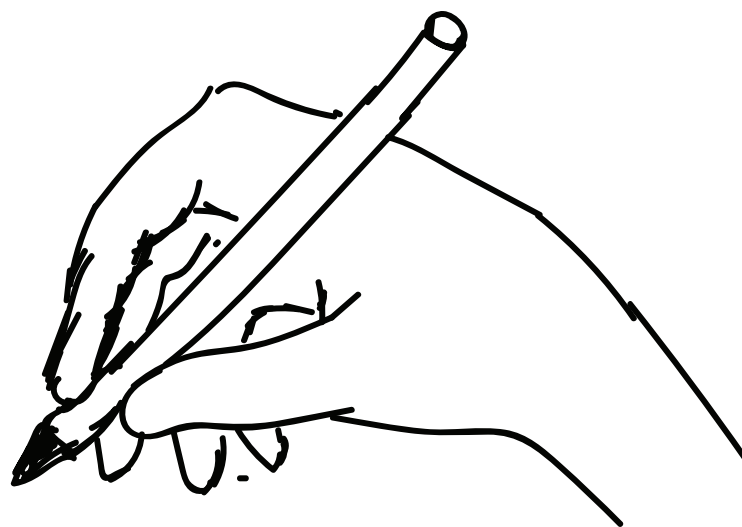
In addition, MIT should fund research on the experiences of students with noncustodial parents and how it affected their ability to pay for college. How many students did not apply or withdrew their applications because the burden of obtaining information from their noncustodial parent was too much or even compromised their safety? How many fewer families would be burdened with college debt if extra documents were not required in cases where there is no contact between student and noncustodial parent? MIT SFS should then change their policies accordingly and encourage their peer institutions to do the same. Only then can their promise of need based, need blind, and full need be more than a marketing slogan.

*Editor's note: An exception was made to publish this piece under a pseudonym, in order to protect the identity of the author and to remove identifying information of those involved in the story.*

[1] Kaprea F. Johnson. (2020) Symptoms of Anxiety in College Students and the Influence of Social Determinants of Health. *Journal of College Student Psychotherapy* 0:0, pages 1-16.

Are you handy with a pen?

join @ tech.mit.edu





Maybe a solo vacation into the English countryside wasn't the best idea

Recently unmarried Harper (Jessie Buckley) travels to the country for an escape, only to find herself reliving the violence she ran away from. With dramatic and gory visuals, Garland tells a horror story through the eyes of a domestic violence victim.

★★★★☆

**Men**

**Directed by Alex Garland**

**Screenplay by Alex Garland**

**Starring Jessie Buckley,  
Rory Kinnear, and Paapa  
Essiedu**

## Rated R, Now Playing

Jessie Buckley handles her role with skill and compassion, creating a complicated yet charismatic main character. Likewise, Rory Kinnear's multi-faceted performance glues the film together. Paired with the steady crescendo of disconcerting events, the acting cleverly plays off the plot to create a grotesque and insidious portrait of grief and abuse.

Like Garland's previous films, *Men* is not one to be watched with an absent mind. The mystery and intrigue of the town as well as Harper's past compel you to explore the landscape of the film. Themes of guilt, autonomy, and sexuality emerge, all overlapping with motifs of rebirth, religion, and nature. Garland intersperses images from European mythology with abandoned structures overrun by plants to build a world of growth and stagnancy, peace and violence, as well as trust and betrayal. The end result is a near-liminal space which reflects both Harper's psyche as well as modern Western society.

Garland's writing finds a good balance in the horror genre, with deft pacing and



**Jessie Buckley** as Harper in *Men.*

worming subtleties. There are no cheap tricks in *Men*; the scariest scenes don't rely on jumpscares, although there is heavy use of gore. This is certainly not a film to watch on a full stomach. I found several moments too disgusting to pay full attention to, but even if you end up watching this movie through your fingers, it's certainly worth a watch.

The most uncomfortable scenes were not just the violent ones, however. There are jarring moments peppered through-

out the film, which directly confront the female experience and how society views women. What left me shaking when the theater lights came on wasn't the scariness or the violence, but where Harper (and, by extension, I as a woman) fit into all of it.

Whether you watch *Men* because you're a horror junkie, A24 fan, Alex Garland enthusiast or cinephile, I can guarantee you one thing: *Men* will haunt you long after the credits roll.

# ***Downton Abbey: A New Era*: an ostinato of dry wit and changing times**

★★★★☆

## ***Downton Abbey: A New Era***

**Directed by Simon Curtis**

**Screenplay by Julian  
Fellowes**

**Starring: Hugh Bonneville,  
Laura Carmichael, Jim  
Carter, Raquel Cassidy,  
and Brendan Coyle**

**Rated PG, Now Playing**

**By Valeria Robayo**

*Downton Abbey: A New Era* is the sequel to the first *Downton Abbey* movie, which itself followed six seasons of the highly acclaimed British period drama series. The eponymous series and films are all set on the fictional Yorkshire country estate of Downton Abbey and follow the lives of an aristocratic family (the “upstairs” characters) and their domestic servants (the “downstairs” characters) in the early 1900s, whose traditions and conventions are upset by world wars, changing social structures, and more.

The film begins on a happy note with the wedding of Tom Branson (Allan Leech), an Irish revolutionary, and Lucy Smith (Tuppence Middleton), who met during the events of the previous film. However, the serene picture at the estate is soon upset in more ways than one, and the rest of the film is spent watching how the characters adapt, with varying levels of success. Lady Violet Crawley (Maggie Smith), the matriarch of the family, has been bequeathed a villa in the South of France by a French marquis who recently passed. Violet indicates that she spent a very special week at the villa with the marquis decades ago, but does not let on

more. She decides to pass on the villa to her grandchild Sybbie Branson (Fifi Hart), who does not yet possess a grand property, and the matter is seemingly resolved, until the family receives an invitation to visit the villa from the marquis's son.

Downton has also received a request from a film director to shoot a silent movie on the grounds. Violet, her son Robert (Hugh Bonneville), and the butler Mr. Carson (James Edward Carter) are unsurprisingly appalled at the prospect of having uncouth actors walking through Downton's refined halls. However, they ultimately cannot argue with the rational rhetoric of Lady Mary (Michelle Dockery), Robert's daughter, nor turn down the director's offering price, which would allow the family to afford much needed repairs to Downton's leaky roofs and drafty walls.

At that, the family parts ways as Robert and his wife Cora (Elizabeth McGovern), their daughter Edith (Laura Carmichael) and her husband Bertie (Harry Hadden-Paton), their son in law Tom and his wife Lucy, Mr. Carson, and Lady Bagshaw (Imelda Staunton), a family friend, head to the South of France, while Mary, Violet, Isobel (Penelope Wilton), and the remainder of the staff remain at Downton to oversee the film shoot.

As the movie progresses, the crew of the silent film receives more screen time, from Jack Barber (Hugh Dancy), the charming director who is drawn to Mary's pragmatic personality, Myrna Dalglish (Laura Haddock), the beautiful leading actress with a not-so-beautiful voice, and Guy Dexter (Dominic West), the leading actor who develops a subtle romance with Mr. Barrow (Rob James-Collier). The silent film actors also highlight the social differences between the United States, a land of opportunity, and the United Kingdom, a land steeped in tradition. The remaining family of the French marquis adds an element of intrigue and conflict, from his son (Jonathan Zaccai), who shows the family nothing but kindness as he believes Robert Crawley to be his biological brother, to his widowed wife (Nathalie Baye), who harbors a bitter resentment towards the family and Violet in particular.

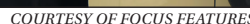
The film is filled with heartwarming moments, and Violet's dry, witty humor never disappoints. (In fact, her wit might be a reason to watch the film in and of itself.) The characters are tested and forced to decide between following their passions or conforming to the lifestyle they have led for years. As we watch the cast of characters, we realize how much they have grown, how much they have left to grow, and what they ultimately value. Mary, much like Violet in her youth, must choose between pursuing a momentary romance or upholding the stability she has built for her family overtime. Edith must decide how to balance her life as a mother and as a self-driven professional. Myrna, the glamorous actress, must decide whether she will allow herself to fall into self-pity and be left behind by the advent of spoken film, or apply herself to improve her elocution.

The costumes and scenery in the film are as luxurious and splendid as to be expected. Mary dons more day-to-day clothing than glittering evening gowns, allowing the experience of a different aspect of late 1920s fashion. As the family head to the South of France, they attempt

to adapt their wardrobe to the warm beachy weather, and their personalities shine through their fashion choices. Carson stubbornly bakes in his English suits, and Edith demonstrates her avant-garde personality by wearing trousers and Coco Chanel-inspired outfits. Robert's navy blue suits stand out from the more relaxed white linen of his French hosts.

This *Downton* iteration also felt more focused on the “upstairs” household. Perhaps due to the time constraints of the film, many “downstairs” characters such as Mr. Bates (Brendan Coyle), Anna Bates (Joanne Froggatt), and Mrs. Hughes (Phyllis Logan) did not undergo much development at all. At least, the “downstairs” characters that did receive more camera time were granted satisfying character arcs.

*Downton Abbey: A New Era* throws its usual curveballs at the beloved cast, yet the household as a whole manages to continue on, adapting to the changes while still managing to keep some of its traditions in place. This film is a lighthearted must-watch for long-time *Downton* fans and will entertain historical fiction lovers with its wit and glamor.



**Laura Haddock as Myrna Dalgleish** in *Downton Abbey: A New Era*



## CONCERT REVIEW

# It Must Be Now! is a call for change

# Tackling racial injustice through music

## It Must Be Now!

**MIT Festival Jazz Ensemble, MIT Vocal Jazz Ensemble, and MIT Wind Ensemble**

**Conducted by Dr.  
Frederick Harris Jr.**

## Kresge Auditorium

May 7

**By Anahita Srinivasan**

*STAFF WRITER*

MIT Festival Jazz Ensemble, MIT Wind Ensemble, MIT Vocal Jazz Ensemble, and some special guests came together to perform *It Must Be Now!* (IMBN!), a two-year endeavor combining music, spoken word, and interpretive dance into a powerful call to action against racial injustice. The primary themes of the show were connectedness and resilience, which were explored through various forms of media, both visual and auditory. The concert showcased three renowned jazz artists: Sean Jones on the trumpet, Braxton Cook on the saxophone, and Terri Lyne Carrington on the drums.

The night opened with “Freedom Jazz Dance” by Eddie Harris, performed by the MIT Festival Jazz Ensemble. The strong beat, lively synth portion, and saxophone and trumpet solos provided the perfect introduction to the concert. In addition, tap dancers Sabrina Drammis (G) and Tony Scott (G) performed a duet as the visual counterpart to the piece; the two dancers moved as though they were one and matched the music perfectly. Most importantly, the audience was rapt with attention throughout.

IMBN! also featured two incredibly emotive and stirring spoken word poems. Jet Lewis performed first with “Unlearning How to Save the Planet,” a piece about internalized racism and misogyny within the conservation community. She noted that “justice for the environment cannot happen without justice for its people,” citing the fact that conservation as a discipline was founded by white cisgender men and thus has never been inclusive to females or people of color. Drawing on her own experiences with racism and misogyny during her studies and career in conservation, she skillfully articulated her view that academia is too static: there is still a pushback against accepting different forms of learning and analysis as equally valid compared to those laid out by generations of white cisgender men in the past.

Lewis was accompanied by Peter Godart (G) on the piano as well as Vinson Fraley Jr. via his interpretive dance. Fraley's contributions to the piece cannot be overstated. The incredible strength and fluidity in his motions were the perfect visual counterpart to Lewis's oratory masterpiece.

Orlando Watson performed the second spoken word piece of the evening, an incredibly moving poem about police brutality entitled “Strangest Fruit.” Watson was accompanied by DJ Wendel Patrick, whose virtuoso sound mixing provided a rhythm that perfectly matched the intensity of Watson’s words. “Strangest Fruit” gave voice to the intensely traumatic experience of watching horrific scenes of police brutality trend on social media platforms. In the name of awareness, sharing such videos and images often crosses the line into exploitation, especially because no concrete action ever seems to be taken in the wake of this violence. Two quotes from the poem were especially powerful. Watson acknowledged that “the deceased are greeted with a deep indifference,” then elaborated, noting that “gunshots turn our torsos into hashtags.”

The MIT Vocal Jazz Ensemble performed

two pieces. First was a poignant rendition of Duke Ellington's "Come Sunday," a piece about the experiences of the Black church community. The audience was visibly moved by the vocalists' evocation of emotion, only enhanced by the slow, soulful beat and the saxophone and trumpet solos from the MIT Festival Jazz Ensemble. The group followed up with Dominique Eade's "Before I Go," a stellar piece that showcased the individual clarity of voice of each member of the ensemble.

"Fables of Faubus" by Charles Mingus was another highlight of the concert. One of Faubus's more political pieces, "Fables of Faubus" was written in protest against Arkansas governor Orval Faubus, who attempted to forcibly prevent the integration of Little Rock High School in 1957. The performance featured an incredible saxophone solo and an intensely memorable melody. Most interesting, perhaps, was the inclusion of Wendel Patrick on the turntables. Incorporating sound mixing into more traditionally "jazzy" music added an element of surprise to the piece. Indeed, this is representative of the entire concert, which can be summed up as an experiment in combining seemingly disparate forms of music and media into one cohesive performance.

Ishaq Balogun '25, an avid jazz enthusiast who attended the concert, said, "This is taking an art form, jazz, that was initially unconventional ... it has rules now, but again, we're throwing something unexpected into that."

The concert also featured the world premiere of several pieces, one of which was "Pangaea," a composition arranged by trumpeter Sean Jones that explored the concept of connectedness, particularly through the spoken word component at the beginning. Wendel Patrick was also included in this piece, mixing alongside Jones's absolutely sublime trumpet solo. Jones is simply an unbelievably talented musician and composer.

Next was "Lost and Found," composed

by Sean Jones, which explored both the struggles the Black community in America faces as well as the concepts of hope and empowerment through those struggles. This could especially be seen by the repetition of the line “I’ll give it my everything.” Braxton Cook, who had up until now been playing the saxophone, performed as a vocalist for this piece, and his voice was incredibly soulful, emotive, and passionate. One particularly memorable portion of this piece was the spoken word exploring how African Americans don’t fit European standards of beauty, citing the Mona Lisa as an example. Ultimately, the music added a new dimension to the words of the piece.

The culmination of the concert was “Seen/Unseen,” a four-part piece combining image mixing, audio mixing, interpretive dance, and more classical forms of music to explore empowerment within the Black community. One of the most stunning parts of this piece was VJ Micklaene Thomas’s image manipulation. She combined clips of Black domestic life and culture, especially dancing, with imagery of slave ships, chains, and whippings. The juxtaposition drove home the broad spectrum of African American experiences; there is something to be said about seeing Michael Jackson’s music videos overlaid on protests against police brutality.

Aurally, “Seen/Unseen” was totally unexpected but absolutely beautiful. The turntables alongside the string instruments were refreshing, as were the jazz undertones to the piece. And interpretive dancer Vinson Fraley Jr. made a reappearance alongside singer Debo Ray, whose vocals conveyed pure emotion throughout. Ultimately, “Seen/Unseen” was a truly immersive, multisensory experience.

Overall, the concert was an integration of different mediums of music and various forms of expression. Put together, the pieces created a cohesive call to action that left the audience in awe.

ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS



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## A recipe to celebrate graduations and sisterly bonds

Recently, experimenting in the kitchen has taken on new meaning for us, as my lab published a research paper in April introducing Oreology, or the fluid mechanics of Oreo creme. After studying the mechanics of twisting open sandwich cookies, we

Candy eyes for the eyes  
Half Nutter Butters for the tails



**The delicious cupcake beavers** have a Reese's head, half Nutter Butter tails, and mini marshmallow teeth.

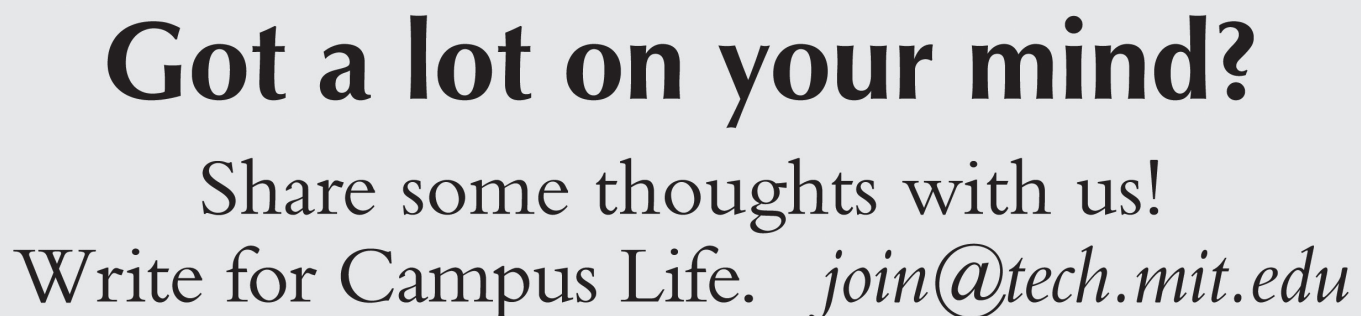
# From MIT dropout to Class of 2022

In the past, school just clicked with me. It started in kindergarten, when I finished a long list of tasks a week early, despite being out sick with chickenpox. Throughout high school, I maintained a spot in the top ten percent of my class. If I had trouble understanding a topic, I took comfort knowing that the other students were probably struggling too. As an undergraduate, I continued to perform well, and my professors happily wrote recommendation letters for graduate school. When graduate school emails started coming in, I opened the one from MIT. With complete shock, I read that

I had no idea where to go next. For the first time, I had dropped off the linear path that education provided. I started submitting resumes to job postings online, all turning into dead ends. I decided to try a

During that time, my goal of returning to MIT remained the same, but I watched my dream change. I began working on real world problems, ones that didn't have an answer key. I found myself taking concepts from textbooks and teaching myself how to apply them. I was no longer motivated by gold stars or GPAs. I started to enjoy learning just for the joy of discovering new, interesting things. Rather than only going back to complete a degree, I wanted to return to

It has been 10 years since I first started graduate school, and my timeline has not been the typical one. But despite leaving with an incomplete degree, dealing with unemployment, and being away for half a decade, I am finally here, ready to walk across the stage and receive my master's degree. I learned that it's not about finishing perfectly, with straight As and at the top of the class. The most important thing is to just finish.





2020

Solution, page 3

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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.

2021

Solution, page 3

12x		11+			3
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		2x			

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.

Tendings by Jerry Clarkson

Solution, page 3

ACROSS

- 1 Sports org. for tall females
- 5 “\_\_ there, done that”
- 9 Be a cast member of
- 14 1 Across target
- 15 Volcanic flow
- 16 Less desirable
- 17 Bug spray
- 20 Electric carmaker
- 21 Any stage-set accessory
- 22 “We should do that”
- 23 Tax agcy.
- 25 Star Wars princess
- 27 NASA technician
- 35 Square-mile fraction
- 36 “Slippery” fish
- 37 Aromatic furniture wood
- 38 Winnie-\_\_-Pooh
- 39 Skill at being sneaky
- 42 Have existence
- 43 Standing tall
- 45 3, on a sundial
- 46 Sect of Islam
- 47 Insurance reimbursement option
- 51 Conducted by talking

- 52 Excessively
- 53 Arctic ice mass
- 56 Healthful resorts
- 59 “Golden” song
- 63 Seat-belt usage demonstrator
- 66 One submitting a tax return
- 67 Male deer
- 68 Cupid alias
- 69 Bits in an apple core
- 70 Hang \_\_ (keep)
- 71 Declare to be untrue

DOWN

- 1 Least bit
- 2 Second to \_\_ (the best)
- 3 Supervisor
- 4 Resembling King Kong
- 5 Crunchy lunch, for short
- 6 Wyatt of westerns
- 7 At any time
- 8 Italian city, to natives
- 9 Hole-punching tool
- 10 Sort, as a report’s pages
- 11 Squirrel’s hangout

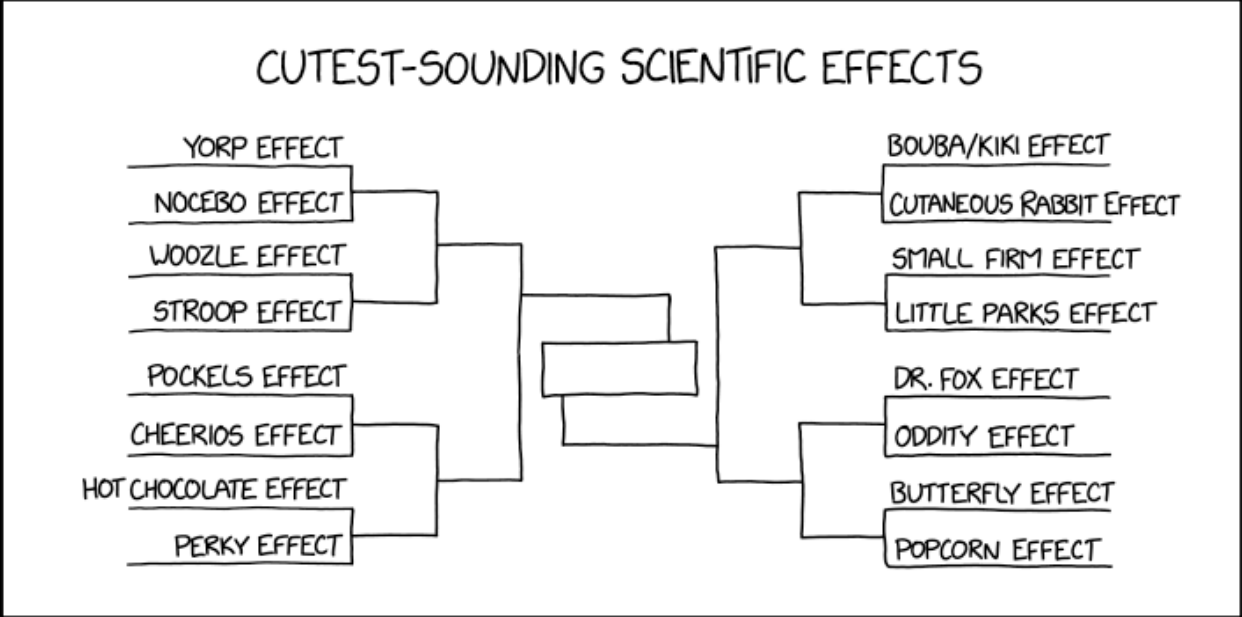
- 12 “Money \_\_ everything”
- 13 Circus safety gear
- 18 Have empathy
- 19 Olympic sword
- 24 “Don’t delete” notation
- 26 Rainfall measure
- 27 Film critic, frequently
- 28 Leaf colour in autumn
- 29 Crawl like a tot
- 30 Realize
- 31 Make an assertion
- 32 It’s west of Montana
- 33 Gowns of India
- 34 Buy dinner for
- 39 Sky light
- 40 Make an untrue assertion
- 41 Windshield coloring
- 44 Needing clearing, as a drain
- 46 Bawled out
- 48 On-camera crew
- 49 Texas border city
- 50 Character in animation
- 53 Permanent pals, 4 short
- 54 Author Wiesel
- 55 Antagonize

1	2	3	4		5	6	7	8		9	10	11	12	13
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53	54	55			56		57	58		59		60	61	62
63				64					65					
66						67					68			
69						70					71			

- 57 Mail-routing abbr.
- 58 TDs or 64 Down
- 60 Take a bold risk
- 61 Part of, as a scheme
- 62 Handicrafts website
- 64 Four-baggers in baseball: Abbr.
- 65 Concern for self



[2611] Cutest-Sounding Scientific Effects



The Stroop-YORP number of a scientific paper is how many of the 16 finalist names (sans 'effect') it manages to casually sneak into the text.



[2603] Childhood Toys



CHILDHOOD TOYS  
BY PRACTICALITY FOR COMMUTING

PRACTICAL

- BICYCLE
- ELECTRIC SCOOTER

HI, BOSS!

LESS PRACTICAL

- SKATEBOARD
- ROLLER SKATES
- BIG WHEEL
- UNICYCLE

GOOD MORNING!

IMPRACTICAL

- STILTS
- JUMP ROPE
- WAGON
- POGO STICK

HOW'S IT GOING?

VERY IMPRACTICAL

- TRAMPOLINE
- TIRE SWING
- HOT WHEELS
- SLIP 'N SLIDE

WHEEEEEEE

The rope keeps breaking, I'm covered in bruises and scrapes, and I've barely reached the end of my driveway, but I don't care—I'm determined to become the first person to commute to work by tetherball.

2022

Solution, page 3

60x		20x		27+			14x	6x
		31+			12x			
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	12x	30x	6x		8-		24+	
10+			14x					24x
	192x				30x	5-		
72x			63x			30x		4
20x		22+			2			9
9÷				56x		60x		

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.





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**SPORTS BLITZ**

**Thursday, May 19**

- **Men's Track and Field** competed in MIT Final Qualifier, results can be found at *mitathletics.com*.
- **Women's Track and Field** competed in MIT Final Qualifier, results can be found at *mitathletics.com*.

**Friday, May 20**

- **Sailing** obtained 10th of 18 with 208 points at the ICSA Dinghy Nationals - Open Western Semifinals.

**Monday, May 23**

- **Women's Tennis** lost against Claremont-Mudd-Scripps 2-5.

**Tuesday, May 24**

- **Sailing** obtained 5th of 18 with 177 points at the College Sailing Women's National Championship Semifinals.

**Upcoming Sports Events**

**THURSDAY 26**

**Sailing**  
*College Sailing Women's National Championship Finals*

**Women's Track and Field**  
*NCAA Division III National Championship*

**Men's Track and Field**  
*NCAA Division III National Championship*

**FRIDAY 27**

**Women's Tennis**  
*NCAA Singles and Doubles Championship*

**Women's Track and Field**  
*NCAA Division III National Championship*

**Men's Track and Field**  
*NCAA Division III National Championship*

**Women's Tennis**  
*NCAA Singles and Doubles Championship*

**SATURDAY 28**

**Women's Tennis**  
*NCAA Singles and Doubles Championship*

**Women's Track and Field**  
*NCAA Division III National Championship*

**Men's Track and Field**  
*NCAA Division III National Championship*

**SUNDAY 29**

**Women's Tennis**  
*NCAA Singles and Doubles Championship*

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Ben Kettle



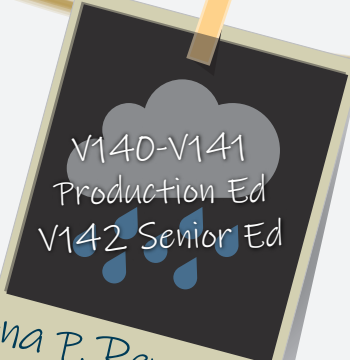
V139-V141  
Photo Ed  
V142 Senior Ed

Kevin Ly



V140-V141  
Ad Manager  
V142 Senior Ed

Steven Ngo



V140-V141  
Production Ed  
V142 Senior Ed

Ana P. Reyes Sánchez



V140 Ad Manager  
V141 Biz Manager  
V142 Senior Ed

Daniel Zhang



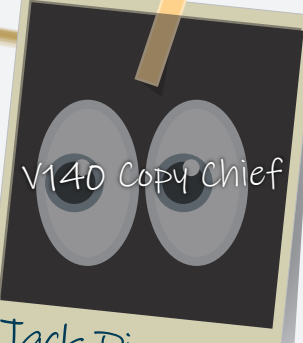
V141 Arts Editor

Lulu Tian



V140 Prod Editor

Kevin Pho




V140 Copy Chief

Jack Dinsmore



V140 Techno Dir

Tareq El Dandachi



V139 News Editor

Rajul Gandhi



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