Peter Fisher named new head of Department of Physics

Dark matter detection scientist hopes to maintain culture of excellence within department

By Alexandra Delmore

Last week, Professor Peter H. Fisher was named the new head of the Department of Physics. His five-year term will begin on Nov. 15. Fisher succeeds Edmund Bertschinger, who left his position as department head in July to become the Institute Community and Equity Officer. Since 2014, Fisher had been serving as an interim department head. Fisher has been a faculty member at MIT since 1994. He currently teaches 8.03x, a course on special and general relativity.

Fisher’s primary goal is to maintain the department’s commitment to excellence in research and education while maintaining its current ranking one of the leading physics departments in the world.

“This department is really good because of the staff,” Fisher said. “The reason why I accepted this position was to work with and provide leadership to such great staff members.”

Fisher strongly believes in maintaining comprehensive research opportunities with faculty and students. “I really want to spend the first few weeks getting to know the staff and students,” said Fisher. “The first practical thing for me to do is to integrate myself.”

He plans to meet with representatives from the four student groups within the Department: Undergraduate Women in Physics, Society of Physics Students, Physics Graduate Student Council, and Graduate Women in Physics, so that he can ensure they receive the support that they need in order to keep flourishing.

“I am sure Peter will maintain the high standards of excellence in teaching, for which the Department has been known,” said Marc A. Kastner, dean of the School of Science and former Professor of Science. “Like all tenured faculty in the Institute’s president over many years, “Peter will require extensive travel as he continues the interview saga” to Oxford,” he said. “Fisher’s term. Additionally, I have seen many examples of his unusual devotion to undergraduates, both inside and outside the classroom.”

With the acquisition of this venerable position comes a notable drawback. “The bad part about this is that I don’t get to teach,” said Fisher. “When you’re a professor, you have a course to teach. Otherwise it is a disservice to students.”

Fisher believes that edX is a unique opportunity for students around the world and a useful resource for students here at MIT.

“arXiv.org Newswatch

Major declaration numbers released; Course VI most popular

Earlier this month, the Registrar released enrollment statistics for the fall 2015 semester. Among the primary majors chosen by students of the sophomore class, Course VI, Electrical Engineering and Computer Science, was once again the most popular primary major, registering for 367 students, or 32 percent of the class.

Course VI is more popular than ever, seeing its enrollment increase by seven percent from 2014 to 2015. This year, EECS has increased the flexibility of its major such as adding more electives and introducing the 5-T Master of Engineering (MEng) program.

Course VI, Course 2 (Mechanical Engineering), had 172 students, Course 18 (Mathematics) and 18-C (Mathematics with Computer Science) was third with 115 students, followed by Course 16 (Aerospace Engineering) with 77 students.

This year, Course 20 (Biological engineering) and Course 8 (Physics) were just edged out by Course 16, garnering 70 students each. In previous years, Course 20 has been more popular than Course 16. Last year, 86 sophomores declared Course 20 compared to 54 for Course 16.

The School of Humanities, Arts, and Social Sciences saw its primary major enrollment fall by half, with only 21 sophomores compared to 42 from last year. Two-thirds of those students chose Course 34, Economics, as their primary major. Other majors saw relatively small shifts. These numbers represent sophomores declaring major within the first three terms of their first year — they are different than the number of students who will graduate in any given major as students have the opportunity to switch majors or add second majors.

—Anthony Yu

Peter Fisher, named new head of Department of Physics, in front of Baker House.
By David Jolly and Chad Bray

Credit Suisse said Thursday that it planned to shrink its investment bank and other businesses as it grappled with stricter regulatory requirements and a challenging fixed-income market.

The announcement of the planned changes came as the Swiss bank reported that its third-quarter profit rose nearly 79 percent from the same period a year earlier, although the results still fell short of market expectations. The bank’s overall revenue was weighed down by difficult conditions in its fixed-income business.

The bank said it planned to move nonstrategic lines into its business units, so that the bank’s management could focus on areas it believes will be core products in the future. Credit Suisse and its larger rival UBS have shed loans and other recent debt in recent years to meet Swiss regulatory rules, while also bolstering their capital reserves.

“[We] want to continue to advance this evolution and drive growth in high-returning businesses, particularly in private banking and wealth management, as we are accelerating our existing wind-down strategy and enhancing our disclosure through the creation of nonstrategic units within each of our two divisions,” said Brady W. Dougan, Credit Suisse’s chief executive. “The clear separation of the nonstrategic portion of the business from the risk-weighted business units will free up management resources and allow us to focus on our ongoing businesses and growth initiatives.”

As part of its plans, Credit Suisse said it would simplify its interest-rate trading products and cut back its more capital-intensive activity, in hopes of reducing the bank’s exposure to riskier assets by $7 billion by 2015. It said it would also shift fixed-income businesses it is exiting to the nonstrategic portion of the investment bank.

Credit Suisse reported third-quarter profit of 454 million Swiss francs ($508 million), up from 254 million Swiss francs a year earlier. But that was well short of the 705 million francs expected by analysts surveyed by Reuters.

Credit Suisse, which is based in Zurich, took a pretax charge of nearly 1.1 billion francs in the year-earlier quarter to meet new accounting rules that required it to cost of repurchases of its own debt as the value of that debt improved.

The bank said its third-quarter profit had been “resilient” profit in its private banking and wealth management business, as well as “strong” revenue on equity trading and “continued progress on cost and capital.”

Credit Suisse said it had reduced risk-weighted assets by $31 billion during the last year, cutting the total to $130 billion, “thereby exceeding our 2013 year-end target ahead of schedule.” The bank also said it had raised its Basel III core equity Tier 1 ratio, a measure of its ability to weather financial shocks, to 12.2 percent from 9.3 percent at the end of June.
Accusation of spying on Merkel puts Obama at crossroads

By David E. Sanger and Mark Mazzetti
THE NEW YORK TIMES

WASHINGTON — The angry retribution by the Pakistani government and the Obama administration has put the United States in a difficult position. U.S. officials have for the most part kept silent, saying that it is neither useful nor productive to comment on the allegations.

The administration's response, therefore, has been shaped largely by its own decisions, which are in turn based on a complex mix of political and strategic considerations. At stake is the sensitive relationship between the two countries because of deep-seated antagonism.

The U.S. government has consistently maintained that it is working closely with Pakistan, but the Pakistani government has been increasingly critical of U.S. policies, particularly regarding the drone program. In recent months, the relationship has been strained by a series of incidents, including the killing of a Pakistani official in a drone strike and the interception of a Pakistani military plane by a U.S. drone.

The administration has tried to manage the situation by emphasizing its commitment to working with Pakistan, but it has also been careful not to take any steps that could be seen as weakening its own position. This has led to a number of initiatives, including efforts to increase bilateral military and economic cooperation.

However, the administration has also been cautious about the perceived threat posed by the drone program, which has been the subject of much controversy in Pakistan. The administration has expressed concerns about the impact of the program on civilian populations, and it has been careful to emphasize its efforts to minimize civilian casualties.

At the same time, the administration has been cautious about publicly criticizing the program, fearing that it could undermine its own efforts to improve the relationship with Pakistan. This has led to a number of behind-the-scenes discussions, with the aim of finding ways to address the concerns of both sides.

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Two American mariners abducted off Nigerian coast

Pirates attacked an American-flagged oil industry vessel off the Nigerian coast early Thursday and abducted the captain and the chief engineer, both U.S. citizens, the Nigerian navy and a private security firm reported. The abductions appeared to be the first involving U.S. hostages in Nigeria in at least the past two years.

An official of the private security firm, AKE Group, said that the attack was on a U.S. vessel 25 miles west of Lagos.

The attack was the latest in a series of kidnappings and abductions of U.S. citizens and other foreigners in Nigeria, where armed groups have been active in the oil industry for years.

A spokesman for the U.S. Embassy in Nigeria said that the U.S. government was aware of the attack and was working with the Nigerian government and other international organizations to secure the safe release of the abducted crew members.

The attack comes just days after the U.S. government warned U.S. citizens to avoid travel to Nigeria due to the high risk of kidnapping.

The U.S. government has been working to increase security in Nigeria, and it has been raising concerns about the impact of the ongoing conflict on the country's economy and on U.S. interests in the region.

U.S. officials have been working to coordinate with the Nigerian government on security issues, and they have been pushing for the country to take steps to address the underlying causes of the conflict, including poverty and corruption.

However, the Nigerian government has been slow to respond to the U.S. government's calls for action, and it has been criticized for its handling of the conflict. This has led to tensions between the two countries, and it has been a source of concern for the U.S. government, which is concerned about the impact of the conflict on U.S. interests in the region.

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Somewhere on the Search for Meaning by Letitia Li

How to interview for Medical School

Say you are not accepted to med school. What will you do?

Whatever, I guess I’ll enjoy being a malpractice attorney.

Why are you dressed like that?

I’m trying to demonstrate commitment to my extracurriculars, to prove that I’d uh...

...finish every surgery I start?

How would your best friend convince me to admit you into medical school?

Probably something along the lines of “Look, I promised my probation officer, but if you can’t be reasonable...”

Q.E.D. (QUITE EASILY DONE) by Erika Trent

HOW ENGINEERS CHOOSE COMPUTERS

- RAM > 8GB?
- SOLID STATE DRIVE?
- HIGH-END GRAPHICS CARD?
- > 2.7 GHZ PROCESSOR?
- BATTERY LIFE > 6 HRS?
- COST VS. BENEFIT?
- WEIGHT/PORTABILITY?
- VIRTUAL OPERATORS?
- 320 GB MEMORY?
- UNI/SERIAL BUS PLUS MULTI-REGION DVD?

HOW I CHOOSE A COMPUTER

THAT ONE HAS A PRETTY LOGO

UPPERCUT by Steve Sullivan

So my bike got damaged up pretty bad in the accident, and it looks like I’ll be in this cast at least a month.

Sorry to hear about all that, dude.

You think that’s sad?

Two months ago I found this awesome roommate who never uses...

...walking across campus just to take a leak there every time. All to myself.

Then one day I walked in...some guy is using my favorite stall. The smell was terrible...

...just haven’t been the same way since.

Are you guys going camping this weekend?

Hey, man, it’s...ah...in the...it’ll be ok.

...say something.
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.

Sudoku
Solution, page 14

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.

Techdoku
Solution, page 14

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.

Cut It Out
by Bruce R. Sutphin
Solution, page 14

ACROSS
1 Sleep stages
5 Nudges into action
10 Henry Ford contemporary
14 Malicious
15 Prepare for a bodybuilding contest
16 Type of tide
17 Spa treatment
19 "I'm off!"
20 Lemonade alternative
21 Lei Day greetings
22 BYI gear
24 Photography setting
26 Leaves a mark on
29 Belly
30 Thin strands
34 Lloyd Webber score
35 Martial arts maneuver
37 A person
38 Wine producer
39 Memorable span
42 Cheater's accessories
43 Take exception
44 Anticipatory time
45 Investment options
46 Catch by trickery
48 Game-winning line
49 Method of operation
52 Triathlon entrant
56 Where most Hawaiians live
57 Pie portion
60 Show approval
61 Online application
63 Billy Bookcase seller
64 Property papers
65 Tryout
66 Mortgage change, briefly
67 Rescue op
68 Computer accessories
69 Mini-burgers
71 Flag supports
72 Morning TV host
73 Supportive shout
74 Expected in
75 Water-balloon sound
76 Keeping to the point
77 Wife of Jacob
78 Info to be crunched
79 Relaxing oases
80 Bill dispensers
81 Bring down
82 Sneaky
83 Point of view
84 Reprindam
85 Water craft
86 Top players
87 Look, so to speak
88 Studied closely (over)
89 Small quarrels
90 Casual attire
91 Joke around
92 Nemo creator
93 Quarrels
94 Bright at night
95 Voices displeasure
96 Really pumped up
97 Doctoral hurdles
98 Wallop
99 Connecticut campus
100 Thick carpet
101 Hathaway competitor
102 Talk-show clip-on
103 54 Whiz kids
104 Dearly done
105 Actress Saldana

DOWN
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32 Wallop
33 Connecticut campus
34 Thick carpet
35 Hathaway competitor
36 Talk-show clip-on
37 54 Whiz kids
38 Dearly done
39 Actress Saldana
The MIT Museum’s Soap Box lecture series kicked off last Wednesday with MIT Professor Martin Woldson leading a discussion on “Sleep, Memory, and Animal Dreams.” This was the first in a series of 3 free neuroscience-related discussions being given at the MIT Museum. The way that a Soap Box discussion works is the following: the guest speaker gives a context to the audience, framing the discussion to be bold and inspiring questions within the audience. Some time later, the audience breaks off into small groups to discuss the topic and to develop questions to ask the speaker via Twitter. Audience members record after they’ve had ample time to fill the MITMeetSoapBox feed with questions and ideas. The speaker returns to the stage to answer as many questions as possible in the time remaining.

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**LISTEICR LECTURE SERIES**

**Being mindful of your mind**
Three neuroscience-related discussions at the MIT Museum

By Karleigh Moore

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**RESTAURANT REVIEW**

**Delicious, elephantine dishes**
French-Cambodian cuisine in Cambridge

**The Elephant Walk**

By Rex Lam

The Elephant Walk has locations in both Cambridge and Boston, and its most unique aspect is that it serves an extensive menu of both French and Cambodian dishes. At the Cambridge location for a prix-fixe menu. All in all, the food at The Elephant Walk has a high sticker price, the large portions actually make the restaurant a reasonable choice for a wide spectrum of restaurant-goers. Those looking for a relatively cheap night out can order an appetizer and a soup, and those looking to splurge can choose from the three-course prix-fixe menu. All in all, the food at The Elephant Walk is not amazing, but if you are looking for some French and Cambodian cuisine, it is definitely worth the visit.

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**EXHIBITION REVIEW**

**Retrospective of an innovative filmmaker**
Chris Marker’s visual media on display at the List Center

By Amy Cowan

La Jetée (The Pier), Chris Marker’s best-known film, kicked off the comprehensive retrospective of his films, and the wide variety of other media he produced over 60 years, which is underway at the MIT List Center for the Visual Arts and the Harvard Films Archive. Introductory receptions and talks were held on Thursday, Oct. 17 at both institutions. Chris Marker (1921-2012) has been an innovative documentary that includes his innovative filmmaking by an extremely creative and inventive filmmaker, for its innovative filmmaking by an extremely creative and inventive filmmaker, and contains mundane subject matter. The speaker gives a context to the audience, framing the discussion to be bold and inspiring questions within the audience. Some time later, the audience breaks off into small groups to discuss the topic and to develop questions to ask the speaker via Twitter. Audience members record after they’ve had ample time to fill the MITMeetSoapBox feed with questions and ideas. The speaker returns to the stage to answer as many questions as possible in the time remaining.

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**Soap Box**

**The Elephant Walk**

2067 Massachusetts Ave, Cambridge

Sundays – Fridays:
11:30 a.m. – 10:00 p.m.

Saturdays:
5:00 – 10:00 p.m.

*Note: The Elephant Walk is not amazing, but if you are looking for some French and Cambodian cuisine, it is definitely worth the visit.*

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**Chris Marker: Guillaume-en-Égypte**

In collaboration with the Carpenter Center for the Visual Arts at Harvard University and the Harvard Film Archive

Hayden and Reference Galleries, Bakalar Gallery at the MIT List Center for the Visual Arts

Through Jan. 5, 2014
Chris Thile, a mandolinist, who was awarded a MacArthur Fellowship earlier this year.

By Erica Swan

Greeting the crowd with good wishes for the 36th day of October, mandolin virtuoso Chris Thile took the stage at Harvard University’s Sanders Theatre, playing a set of Bach compositions intermixed with bluegrass, jazz, and gospel jams of his own and by others. Setting out on the evening’s program, he described the set list as “Bach, all-badly broken up and played with bits of stuff in between.”

This evening was quite vivid in style. What came in the middle of the set, Bach: Sonatas & Partitas Vol. 1, Thile had himself a mighty tall order to fill, but he did so with panache, style, and a certain amount of grace.

At 32, Thile has already built quite a lega- cy, as he is expected of any musical genius. He began his musical journey at age 13 with Bach and the production and arrangement of his own strings.

In the middle of the show, integrating them unconsciously, as Thile put it. Playing the first four movements of Sonata No. 1 in G Minor, Thile plucked non-stop for about 15 minutes, dedicated the piece to his first theory professor, Dr. Brown, who was reportedly seated in the audience. Thile said Dr. Brown was one of the few people he’d encountered in his life who “loves music the way it should be loved.”

Thile’s continuous communication with the audience — hands in the air, the audience singing quietly, all of which was ever imagined for an instrument with such limited sustain and depth.

Chris Thile playing at the Sanders Theatre on Oct. 20, as part of the Celebrity Series of Boston.

By Denys Bozic

Janelle Monáe: electrifying and astonishing

Lauded as a leading artist of the 21st-century black music scene, Janelle Monáe is known for her electrifying performance style. Her latest album, The Electric Lady, and her work have been“electric” in every sense of the word, with Monáe’s conceptual concert, "Janelle Monáe Day," revealing and still leaving enough space for the audience to sing in, thus creating a unique experience for the audience.

In the name of the City Council, the representative proclaimed Oct. 16, 2013 as "Janelle Monáe Day," as the audience applauded and shouted words of approval. Monáe sincerely thanked everyone and celebrated the special occasion by performing the only song that was appropriate for the moment — the first track from The Electric Lady, “Truth on Missunderstood.” Seeing Janelle Monáe perform live can only be described as an experience. Her appearance is a sight to behold, captivating audiences with her magnetic presence and powerful vocals. Her music is both an art form and a way of life, with each track telling a unique story, leaving listeners wanting more. As the encore ends, the audience is left in awe, grateful for the experience, and eagerly awaiting the next opportunity to see this incredible musician perform live.
Eliasson creating light graphite with one of his inventions, “Little Sun, “ a solar-powered lamp for developing countries.

By Chennah Heroor

On Thursday, MIT announced that Danish-Icelandic artist Olafur Eliasson was awarded the Eugene McDermott Award in the Arts at MIT. The award is an annual grant honoring Eugene McDermott, the co-founder of Texas Instruments and a longtime benefactor of MIT, and celebrates individuals with promising talents in artistic endeavors. Eliasson will receive the $100,000 prize at a gala this spring, as well as an artist residency, pop-up exhibitions, and the opportunity to give a public lecture. According to the Council for the Arts at MIT, the $100,000 prize is considered “an investment in the recipient’s future creative work rather than a prize for a particular project or lifetime of achievement.”

Eliasson is known for his ambitious public art projects and large-scale installations. A survey of his work, entitled Take your place: Olafur Eliasson, was curated by the San Francisco Museum of Modern Art (SFMOMA), and was exhibited from 2007 to 2011 in several art museums in the U.S. and republics of the former Soviet Union. Eliasson also received the European Prize for Contemporary Architecture / Mies Van Der Rohe Award in 2013, for the crystalline façade he created for the Reykjavik Art Museum and Conference Centre. His 2006 installation Eye See You was commissioned by Louis Vuitton for its stores’ Christmas displays, and a lamp from the installation, You See Me, is now on permanent display at Louis Vuitton on Avenue, New York.

Eliasson recently created his own consulting firm to the world of social business enterprise. He worked with engineer Frederik Otto to develop Little Sun, a solar-powered LED lamp for the 1.6 billion people worldwide without access to electricity. Little Sun provides a prudent and affordable alternative to toxic fuel-based lighting. “A work of art that works in Libya”, Little Sun has been distributed in seven African countries, as well as in the EU, Japan, Australia and the USA. Little Sun has also been showcased at MIT Energy Day and is currently displayed at the MIT Museum through March 2014. Students have already had the opportunity to make Little Sun more efficient and aesthetically pleasing at hacking arts, MIT’s annual festival and hackathon to explore the intersection of arts, technology, and entrepreneurship.

“It is a great honor for me to receive the 2014 Eugene McDermott Award winner, Olafur Eliasson. The award, presented by the Council for the Arts at MIT, includes artist residency, pop-up exhibitions, public lectures, and a $100,000 prize. Eliasson’s work encompasses a broad range of practices from philosophical investigations of light, color, and atmosphere to devices for developing countries. Eugene McDermott Award in the Arts at MIT, an institution with a long tradition of turning thinking into doing,” said Eliasson. During his residency, he and his team will have the opportunity to integrate ground-breaking advances in design, entrepreneurship, and energy research at MIT into their work.

CONCERT REVIEW

A dramatic and intense classical performance

Yo-Yo Ma performing at the BSO

By Victoria Young

There was no doubt the entire room was awaiting the legendary Yo-Yo Ma to take the stage at Bos- ton Symphony Hall as the sold-out room stood with thunderous ap-

plause as he walked onto stage. Yo-Yo Ma’s presence was undeniable that of a prodigious musician as his first bow strokes of the cello reso-
nated powerfully in the hall. French conductor Stéphane Denève engaged an intimate performance

with Yo-Yo Ma in the intense Call Concertino No. 1 in E-

Flat, Opus 107 by Shostakovich.

Yo-Yo Ma and Denève brought even more animation and energy to the unique, lively rhythms of the piece, with Ma vigorously driv-
ing the first movement, Allegro, forward, playing off of Denève’s zestful conducting. The Boston

Symphony Orchestra led Yo-Yo Ma’s performance, answering his ominous, frenetic phrases in the melody with liveliness, resulting in a fast-paced back-and-forth be-

tween cello and orchestra. Making a dramatic entrance, the virtuoso horn repeated the melody, with the other wind instruments piping into help accent the theme.

Driving unerringly into the piece, the horn continued to inter-

play with Yo-Yo Ma as he broke out into an encompassing cello solo, re-

plete with intense vibrato and loud bow strokes, magnetically continu-
in to pull the piece forward into the much more solemn Modesto portion of the piece. Minor chords created an air of melancholy that was highlighted by the sound of the line horn solo. The initial melody transformed from a lovely, panicked rhythm into a slow, wistful, poi-

nant theme as Yo-Yo Ma transported himself into moving

ly.

Gautier’s emotional mind-

blowing gust of energy as Yo-Yo Ma’s fingers jumped from the top of the neck all the way down the fin-

gertip. His technique was jin-

dropping: as he played furiously, hair from both atop his head and his bow flying. During a rest, he had to pull a hair out of his bow, which had snapped during his intense performance. Denève played di-

rectly off of Yo-Yo Ma, as physically engaged during Yo-Yo Ma’s playing as Ma himself. The piece ended with Allegro con moto, which brought back the original theme, decorated with runs up and down the fingerboard and equally urgent repetitions of the theme, which ended with a grand thumping of the cymbal. Yo-Yo Ma

What truly made the night, though, was Yo-Yo Ma personally coming out after his perfor-
nance (which, of course, received several standing ovations) to speak with MIT students. Authentic, friendly, and cheerful, Yo-Yo Ma joked around with the crowd of fans and asked students what they were studying at MIT. His final words to the students before he retired from the flashing lights and excited chatter was, “Go out there, change the world. Fête-

THEATER REVIEW

Breathing life into a long-gone European empress

A play based on the letters of Marie-Antoinette

By Attila Formochi

Whether it is just another attempt by feminist revisionist historians to rehabilitate female historical fig-

ures by distinguishing their personal and profes-

sional views of Erzulya Leve, a lead-

ing contemporary French historian and author, Marie-Antoinette is Her Own Words at the very least invokes sympathy for her gruesome fate, if not also empathy for her long suffer-

ing through a passionless marriage far beyond her control. Her portrayal that she is a victim of forces

revolutions keen on vengeance for crimes committed against the pro-

letariat. Marie-Antoinette is Her Own Words is the eloquent prose of Marie-Antoi-

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The task of rehabilitation of a

European imperials, male or female. Europeans feel a reflexive repulsion for some French women exude, then

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dette’s oeuvre.
A prison escape artist’s nightmare

By Karleigh Moore

The audience filled bleachers around the ice, wrapped in their coats in the chilled warehouse-like building, eagerly antici-
pating the show’s start. The Ice Theatre of New York (ITNY) didn’t disappoint. After a concert-
clad Artistic Director Douglas Webster explained the company’s aim to “elevate dance on ice as a performance art,” ten dancers glided onto the ice to the famil-
you “Awake My Soul” by Mumford & Sons, mesmerizing spectators with their grace and fluidity of movement. The first piece, choreographed by Webster, portrayed an “Appa-
renchie Scottish style” dress. In 1940s-style folkay jeans, miniskirts, white tuxedos, the dancers performed in coordinated ensem-
bles, skimming across the rink in seconds, before breaking off into couples. Cast member Ryan Bradley stole part of the show, landing multiple salchow jumps and a backpack.

One particularly moving, and heartbreakingly beautiful, piece was Transformations. In four acts, also choreographed by Webster, it ex-
plors a male dancer’s emotional journey following receiving an HIV-
positive diagnosis. Five ensemble dances show the central character (Joel Dean) transitions from an-
ger, despair, acceptance, and ulti-
mate in perhaps a less than satisfac-
tory completion by passing, turning, surrounding, and leaving him at different moments.

The show also included the Broadway musical Evita’s “Get Off Your Knees” by Andrew Lloyd Webber and the choreography of High School Musical, Charles “Chucky” Klapow. The fun piece stars a gang of four criminals, two man and two female, and remixed in a jazzy set to a 60s tune by trumpeter Dizzy Gillespie.

The show’s variety of styles and choreography, from the ballet-like Revere, set to music by Tchaikovsky, to the modern pieces, a dance about corruption, violence, and the implicit promise of tons of action, violence, and swearing, the film offers several humorous moments and amusing references to the infamous actor’s previous work. I am still trying to think

Overall, this movie was pretty entertaining. I definitely recom-
and with deer antler chandeliers, rustic wooden tables, and Scottish posters, with the occasional squash of plaid cloth thrown in. The menu is predominantly Scottish, with classics like Haggis and Neeps ($9), Scotch Eggs ($6), and White Pudding ($7), but with some more accessible options thrown in if the idea of haggis (offal and oats cooked in a sheep’s stomach) puts you off. I opted to give the Haggis a shot, and found that it had the rich and gamey flavor I hope for in offal, but was a bit under-season-
oped. Overall, this show was the best bad decision you make that day. I wanted to avoid the fire hose, and escape MIT for a night, this would be the best bad decision you make that day.

The beer list is unique in that it is almost exclusively Scottish, but there are some more accessible options thrown in if the idea of haggis (offal and oats cooked in a sheep’s stomach) puts you off. I opted to give the Haggis a shot, and found that it had the rich and gamey flavor I hope for in offal, but was a bit under-seasoned. Overall, this show was the best bad decision you make that day. I wanted to avoid the fire hose, and escape MIT for a night, this would be the best bad decision you make that day.
I was accepted to MIT my senior year. I changed majors from Course 7 to 9 and moved to NYC right after that. I auditioned and was accepted at NYU for their Master’s program in piano performance. Piano was a childhood interest I had put on hold while pursuing competitive ice dancing and had always wanted to come back to when I got the chance. My graduate school schedule allowed time for me to rehearse with the ITNY so I went back to working with them in group numbers, and more recently with a professional ice partner. TT: What aspects of ice dancing do you enjoy most? JH: I really enjoy just skating! Jumping and spinning were never my favorite things to do, but I love to zoom across the ice and feel the momentum and the way my blades carve the ice on their edges. It’s really fun to learn to move and dance to various styles of music, and it’s a great challenge to do that while skating rink in NYC. TT: Is there such thing as a typical day for you? What would that be? JH: After earning my Master’s degree I was hired to direct the skating school at Sky Rink at Chelsea Piers, which is the only indoor ice rink in NYC. We have to keep up with it as late as the office in the rink is open! I also teach private skating lessons on a daily basis and I teach private piano lessons at one music school in NY and at some students’ homes several days a week. When ITNY has performances, we usually spend several weeks leading up to the shows rehearsing and I can’t afford rehearsals in my morning schedule.

IGNITING THE STEINWAY

Chinese Pianist Yuja Wang’s Boston debut

By Victoria Young

Yuja Wang, moving vigor- ous and eloquent, in a bright red dress and silver slippers, was a ball of life in stark contrast against the still black Stein- way; her rapidly moving fin- gers and the powerful strings of her grand piano hit with gongs in the background. Her fervent movements threw the audience from one extreme to another in a jumble of passion and animation and enjoyment, her fingers dancing across the keys in this energetic piece. The conclusion of the piece fea- tured “many Stripses”, having the left hand move rapidly between bass notes and chords, culmi- nating in a dramatic end that stretched from the twirling high notes down to the final bass ending. The final piece on the program was Stravinsky’s Three Movements from Petrushka, a story about a puppet that comes to life. The scenes filled with gypsies, dancing bears and masqueraders did not seem far-fetched, thanks to Wang’s energy, and the animation and passion with which she elicit- ed notes from the Steinway. Rising to thunderous ap- plause after the last piece of Piano was played impressively ex- ecuted runs up and down the keyboard, before letting the final notes resonate in the re- sonate performance chamber of Jordan Hall.

Briefly indulging in some jazz, Wang began Kapustin’s Variations for Piano, opus 41, a story about a puppet that comes to life. The scenes filled with gypsies, dancing bears and masqueraders did not seem far-fetched, thanks to Wang’s energy, and the animation and passion with which she elicit- ed notes from the Steinway. Rising to thunderous ap- plause after the last piece of Piano was played impressively executed runs up and down the keyboard, before letting the final notes resonate in the resonate performance chamber of Jordan Hall.

Yuja Wang
Boston Recital Debut
Presented by Celebrity Series of Boston, Friday, Oct. 18
8 p.m.
NEC’s Jordan Hall

Yuja Wang played impressively executed runs up and down the keyboard, before letting the final notes resonate in the resonate performance chamber of Jordan Hall.

Beginning with the Piano Sonata No. 3 in A Major, Opus 58, she immediately demonstrated her technique as her fingers danced across the keys to weave the notes together effortlessly. Next, she moved into Chopin, beginning with the Piano So- nata No. 3 in A Major, Opus 58. From the opening, Wang dramatically played with the rhapsody that she seems to own as part of her improvisatory technique, letting notes marry into each other in a jumble of intensity. What was most im- pressive was the sheer amount of passion she displayed with each note, seemingly breathing life into the music. In the final movement, notes tumbled and situated into each other as a day on weekday mornings, and would train for three on four international competitions throughout the skating season. Weekends was at 5:30 p.m. and we had to drive to Babson College to skate and work with our coach. It was sometimes a struggle to stay awake in the large lecture hall. We maintained this schedule for freshman and sophomore year, and won the Finnish Nationals in ice dancing three times, and com- peted at the European and World Figure Skating Championships three times during our competi- tive careers.

TT: Tell us more about your transition from MIT student to professional ice dancer. What thoughts did you have at the time? JH: When I retired from com- petitive ice dancing, I never really considered a career as a profes- sional ice dancer. Ice dancing isn’t the most popular discipline of figure skating with the general public, and with a partner, I assumed it would be difficult to find a job in shows because ice dancers always skate as a couple. I changed majors from Course 7 to 9 and moved to NYC right after that. I auditioned and was accepted at NYU for their Master’s program in piano performance. Piano was a childhood interest I had put on hold while pursuing competitive ice dancing and had always wanted to come back to when I got the chance. My graduate school schedule allowed time for me to rehearse with the ITNY so I went back to working with them in group numbers, and more recently with a professional ice partner.

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Chancellor Grimson moves to fundraising
MIT searches for a new chancellor

Grimson, from Page 1

Each new president — follows sev-
eral others since Reif assumed the
presidency in July 2012. In January
2013, Maria T. Zuber became Vice
President for Research, succeeding
Claude R. Canizares. In July 2013,
then-Dean of Undergraduate Edu-
cation Daniel E. Hastings PhD ’98
stepped down from the position,
and was succeeded by DUE Dennis
Freeman PhD ’96.

And in September, MIT’s Vice
President for Human Resources Al-
ison Alden announced her plans to
retire in Spring 2014, Vice President
for Resource Development Jeffrey
L. Newton decided to retire after
seven years in the position, and
Reif announced that Provost Chris
A. Kaiser PhD ’87 will step down at
the end of October after assuming
the role in July 2012 when former
provost Reif became president.

In the same email announc-
ing Grimson’s new role, Reif also
wrote that Associate Provost Mar-
tin A. Schmidt PhD ’86 will become
Acting Provost, effective Nov. 1.
Schmidt has served as Associate
Provost since 2008, and will now
serve as Acting Provost until a per-
mament provost is chosen.

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and the following:
http://www.acs.org/goldwater/ or http://web.mit.edu/engineering/goldwater.html
School of Engineering contact: Victor Davari, 6-7108, davari@mit.edu
School of Science contact: Sarnia Ronis, 6-5951, sarnia@mit.edu

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A random sampling of people you’ll meet during a typical dinner at The Tech:

Derek, Course 1
Sarah, Course 2
Annia, Course 3
Dahyun, Course 4
Will, Course 5
Deborah, Course 6
Kali, Course 7
Austin, Course 8
Ian, Course 9
Joyce, Course 10
Sara, Course 11
Vince, Course 12
Anthony, Course 14
Maggie, Course 15
Chris, Course 16
Anne, Course 17
Leon, Course 18
Jack, Course 19
Stan, Course 20
Stephen, CMS
Keith, Course 22

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EMS Boston Stores
Koch-linked group admits spending violations
Center to Protect Patient Rights fails to disclose over $15 million in contributions

By Nicholas Confessore

A secretive nonprofit group with ties to billionaire conservative businessmen Charles and David Koch admitted to improperly failing to disclose over $15 million in contributions it funneled into state referendums in California, state officials there announced Thursday.

The group, the Arizona-based Center to Protect Patient Rights, is one of the largest political nonprofits in the country, serving as a conduit for tens of millions of dollars in political spending, much of it raised by Charles R. Schwab and Gene Haas, among them billionaire investor Charles Schwab and auto executive Gene Haas.

The center is not formally connected to Americans for Job Security, which was founded by Sean Noble, a Republican operative. Noble has worked closely with Koch-founded political groups and been a featured speaker at the brothers’ biannual donor conferences; he also worked closely with Russo to help draft the strategies in California.

A donor working with Russo called and emailed Charles Koch several times in early October, according to an email obtained by investigators, seeking a contribution of “several million” for the effort and praising Noble. “Sean Noble from your group has been immensely helpful in our efforts,” the donor wrote. “I look forward to seeing you on a golf course — probably after the election.”

The center is not formally controlled by the Kochs, and Robert A. Tappan, a Koch spokesman, said neither brother ultimately contributed to the California effort.

“We did not support, either directly or indirectly, this ballot initiative, which would have restricted public and private-sector employees’ rights to contribute to candidates,” Tappan said.

California requires that the underlying sources of money behind significant political spending be disclosed. To skirt this regulation, when the Virginia-based group gave $25 million to the center to Protect Patient Rights, it did not specifically earmark any of those funds for the California referendums. But the group made clear that it hoped the center would financially support the efforts in California to block the income tax increase and blunt unions’ political power.
Wellesley tops MIT, 4-1
Field hockey team loses to NEWMAC rival

By Mindy Brauer
daper Staff

In a battle of undefeated NEWMAC rivals, No. 13 Wellesley College scored three second-half goals en route to a 4-1 victory over No. 19 MIT in field hockey action on Tuesday afternoon. Michelle H. Teplensky ’14 posted the lone marker for the Engineers as their ledger moved to 12-3 overall and 5-1 in conference action.

The first half was a defensive battle as the majority of the action occurred in the midfield. Both squads made several deep runs into their offensive zones which resulted in a total of two shots and two penalty corners. The Blue ended the stalemate with 2:28 left in the frame when a pass from the near post was knocked in at the far post. Wellesley controlled play in the second stanza as it generated four penalty corners and eight shots, five of which were on goal, before increasing its lead to 2-0 in the 46th minute. The Blue pressed on with a penalty corner that was matched by MIT only to see Elin B. Kenney’s ’14 shot turned away.

Wellesley was awarded a penalty corner on its next trip downfield that eventually resulted in its third goal in the 51st minute. The hosts continued to attack, recording their 11th shot six minutes later. The Engineers denied the Blue the shutout when Teplensky’s goal six minutes later. The Engineers defended the Blue’s the shootout when Teplensky capitalized on a Wellesley turnover in its defensive zone for the unassisted marker with 6:57 left to play.

In net, Evie S. Kyritsis ’16 totaled five saves in 83 minutes while classmate Paige V. Kennedy ‘16 made four stops to close out the game. Laila Shehata ’16 bolstered MIT’s backline with a defensive save.

Next up for the Engineers will be another nationally-ranked opponent in NEWMAC foe Mount Holyoke College as they will host the No. 18 Lyons on Saturday, Oct. 26.

Women’s volleyball falls in close game

By Mindy Brauer
daper Staff

In a back-and-forth affair, host Babson College emerged with a 20-25, 18-25, 21-25, 23-22, 15-10 victory over MIT in a NEWMAC women’s volleyball match on Tuesday night. Megan E. Gebhard ’17 generated a match-high 17 kills to go along with 10 digs and two aces for the Engineers (16-5, 5-3 NEWMAC).

Kristine A. Bunker ’14 posted 13 kills, a .571 hitting performance, and four blocks as classmate Tatiana Berger ’14 recorded 12 kills. Nicole C. Gagiu ’15 tallied 46 assists and 12 digs as Tori L. Wutchick ’17 amassed 19 digs. Jennifer L. Astra-chan ’15 knotted the score at 10. The Beavers then converted a kill and four errors to end the match.

A trio of errors along with a Gebhard kill gave MIT a 4-2 edge in the final frame but an error and ace tied the set. Strikes by Bunker and Berger gave the Engineers some breathing room and eventually saw them hold an 8-6 lead at the changeover. Babson generated a 4-1 spurt to reclaim the lead but a kill from Jennifer L. Astrapanian ’15 knotted the score at 10. The Beavers then converted a kill and four errors to end the match.

Next up for MIT will be the Hall of Fame Tournament this weekend. The Engineers will square off with Middlebury College on Friday, Oct. 25 and will continue the action the following day against Williams College and Amherst College.

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