Student funding to be halved in UA debt ‘crisis’

Review Committee to probe crisis causes

By William Navarre and Katherine Nazemi

The Undergraduate Association has “run through its money” and will need to reduce its budget — much of which currently funds student groups — by approximately half.

UA President Matthew J. Davis ’16 broke the news to the undergraduate student body in a June 24 email, revealing that the UA has spent through its reserves and will end the fiscal year with a liability of $52,255.22 on its umbrella account.

After collecting its annual $385,000 allowance in July, the organization will be able to pay off its debt and budget about $283,000 for the upcoming academic year. Approximately one third of the UA’s revenue comes from funds raised through the MIT Student Life Fee; most of the remainder is provided by the Institute.

Davis wrote that the $283,000 available to the UA this year will be “$400 less than our total budget for just the Fall semester last year.” Student group funding awarded through the UA Finance Board will likely decrease by at least half during what Davis is calling a “crisis.”

Davis declared to comment on whether student groups will see plans to retire after 7 years

“We are grateful to them both for making a difference in the lives of so many students,” President L. Rafael Reif said.

While serving as Dean of Student Life, Colombo led several major policy changes, including instituting a new dining plan, leading the initiative to place area directors in all dorms, implementing new security policies, and reopening Massachusets Hall.

Many of these policy changes were unpopular among pockets of the undergraduate community, many of whom felt that key decisions were made without their input, or that the new policies were inconsistent with their vision of MIT culture. Students on campus have “run through its money” and will be forced to reduce its budget and debt about $263,000 for the upcoming academic year. Approximately half.

Dean Colombo leads MIT’s Division of Student Life, which oversees the offices of Residential Life, Student Development and Support, Religious Life, as well as the Department of Athletics, Physical Education and Recreation. He also serves as Housemaster of Next House with his wife, Bette.

Chris Colombo will retire from his position as Dean for Student Life after seven years at MIT and 40 years of service at various universities. He will continue to serve as dean until a successor is appointed.

Chancellor Cynthia Barnhart PhD ’88 announced Dean Colombo’s retirement in an email on Monday.

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The report represents the culmination of a nine-month-long campus conversation on MIT’s role in combating climate change, sparked by student activism in support of divesting from fossil fuels companies. It presents the findings of the Climate Change Conversation Committee. The suggestions include establishing a climate-related General Institute Requirement, setting internal carbon pricing, and holding informational seminars with members of Congress. Committee leadership will turn these findings into a set of specific and targeted recommendations to deliver to President L. Rafael Reif.

Given the grave threat climate change poses, the report states, “even exceptional measures should not be eschewed.”

Divestment
One of the most prominent voices throughout the campus is L. Rafael Reif.

“A report issued by the Climate Change Conversation Committee proposed the creation of a Climate Institute at MIT to address the challenges of climate change, and to provide a framework for the many other recommendations listed in the report. Released June 15, the report declares climate change to be ‘society’s grandest challenge of the present day, possibly of all time’ and urges MIT to ‘get its house in order.’ The report represents the culmination of a nine-month-long campus conversation on MIT’s role in combating climate change, sparked by student activism in support of divesting from fossil fuel companies. It presents the findings of the Climate Change Conversation Committee. The suggestions include establishing a climate-related General Institute Requirement, setting internal carbon pricing, and holding informational seminars with members of Congress. Committee leadership will turn these findings into a set of specific and targeted recommendations to deliver to President L. Rafael Reif.

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OBITUARY
Prof. Mujid Kazimi dies at 67
Kazimi was a professor of Nuclear Engineering
By David L. Chandler

Mujid S. Kazimi, the TEPCO Professor Emeritus of Nuclear Engineering and one of the world’s foremost educators in the field of nuclear engineering, died on Thursday, May 21, in 1947, and later moved with his family to the United States, where he earned his bachelor’s degree in nuclear engineering from Al- Ahsa College of Engineering in 1969, then came to MIT, where he worked from 1971 and 1983. Before joining the MIT faculty in 1976, Kazimi worked for the Nuclear Physics Institute in Czechoslovakia and Brookhaven National Laboratory.

Kazimi was an expert in the design and analysis of nuclear power plants and the nuclear fuel cycle. He supervised 45 PhD theses and 80 master’s theses at MIT. Lester notes that many of his students have gone on to become leaders in the nuclear industry worldwide, or to leadership positions in the nuclear research community. Kazimi was dedicated to the advancement of the profession, and advised governments, universities, and research institutions on the development of their nuclear energy. He authored over 200 scientific papers, and co-authored the two-volume book “Nuclear Systems.”

Kazimi's contributions to the field included numerous technological advances that promise to enhance the safety and economics of nuclear power plants. Among the most important contributions is to the development of fuel with internal and external cooling, offering the potential for dramatic reductions in the fuel operating temperature, thereby reducing the amount of thermal energy stored in the fuel.

Kazimi also made a “number of important contributions to the development of the technology of the nuclear fuel cycle,” Lester says. "His dedication and loyalty to his country, and his commitment to our students, left an indelible mark on our institute and on the broader nuclear community.”

Kazimi survived by his wife of 41 years, Nafiz Denny, by his daughter Sarah and sons Marwan (a 1996 MIT graduate) and Omar — and by three grandchildren.

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DEAN SET TO RETIRE IN 2017
Search Committee

In a statement on behalf of the MIT com-

mittee, Chancellor Bacdryn announced that she would form a search committee for Dean of the MIT's successor.

"The committee will have an 
unprecedented role," she wrote in an email to The Tech. "It will actively seek student in-
put on what's working well and what needs improvement and change."

"We are hopeful that his suc-
cessor will have a much broader perspective on the challenges we face today, and that he will have a much broader perspective on the challenges we face today, and that he will be able to bring a fresh set of eyes to the problem.

Bacdryn encouraged stu-
dents and community mem-
bers to send comments or sug-
gestions to the search commi-
tee in writing or via email.

US President Matthew J. Da-
vis '16 circulated a form which community members could fill in, detailing suggestions they hope to see in a new Dean. The UA, in collaboration with Dormcon, Panhel, and the IFC, will use the responses to draft a statement of student expectations that will be brought to the Board of Overseers in a meeting early next week.

OPPOSITES-SEX PERMITTED
Unambiguously articulating new policy presented a major hurdle

With another student regardless of biological sex, gender, or gender identity, this will be East Campus's second initiative for gender-inclusive housing. Last year's incoming freshmen at East Campus were asked which sex they preferred to live in, indicating their interest in gender-inclusive housing. EC's residential director, David Barnhart, said that future surveys will include a question in a GIH room, in addition to last year’s options of “I am interested in GIB” and “I would be interested in a GIH room but do not want to live in one.”

According to minutes from a Round Hall housing meeting, students there will be able to take advantage of gender-inclusive housing by using “pull-ins.” Under the new system, students will be permitted to invite any other student — regardless of gender — to be their roommate if they are interested in living in a GIH room, which is otherwise equivalent.

The movement for gender-inclusive housing began in spring 2013. Cory Hernandez '14 and a group of students pointed out to Dormcon and MIT Residential Life and Dining that MIT was lacking gender-inclusive policies.

Some other universities, in-cluding all Ivy Leagues, already allow first-year students to live in gender-inclusive rooms. Others, such as Cornell, Dartmouth, and many others, have experimented with this approach.

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Sudoku I
Solution, page 4

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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.

Sudoku II
Solution, page 4

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</table>

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.

Techdoku I
Solution, page 4

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30×
6
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15×
72×
15+
30×
12×
4
2−
5
480×
10+
3
75×
12×
5
10+
6×
12×
3+
288×
15×
4+

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Techdoku II
Solution, page 4

1 Koran salutation
2 Floral complement on each side of an Oreo
3 Arm-to-collar sleeve
4 Presidential administrations, e.g.
5 It runs along the outsole edge
6 Some PBS programs with subtitles
7 Reality-check request
8 Star Trek situation
9 Just swell
10 Its first fleet was Model Ts
11 Inopportune
12 Road descriptor
13 California wine
14 UN roster name, 1971-97
15 Country name derived from a Gaelic goddess
16 Smart TV displays
17 Neverpedia calls him “oddly genial”
18 Nickname of Thomas Lincoln III
19 Puncture with spikes, as soil
20 Feature of many miniseries
21 It’s usually the same day as Chinese New Year
22 Top-five baby girl’s name since 2006
23 Charlie Bucket creator
24 Dr. Oz Show creator
25 Not at all engaged
26 Some Global Studies specialists
27 Inconsiderable?
28 Inopportune
29 Dr. Oz Show creator
30 Common people
31 Some Global Studies specialists
32 Egyptian lotus
33 Mass quantity
34 Cooperate
35 Cooperate
36 College crowd-pleasers
37 Confrontational
38 Genesis 8 setting
39 What TV Guide called the all-time best series
40 It powered the earliest cylinder phonographs
41 Gives grounds for
42 Tries to smack
43 Fill up
44 Fine wood for woodwinds
45 Layer of the largest eggs relative to body size
46 Determined definitely
47 Colorado’s Battlement and Log Hill
48 Fine wood for woodwinds
49 Bogart’s Oscar role
50 Immerse thoroughly
51 Lack of regard
52 Sermon material
53 Only commonly ingested rock
54 Pig tail
55 Nontraditional, for short
56 Some Global Studies specialists
57 It runs along the outsole edge
58 Rations, for example
59 Outlandish
60 How Octavius said “others”
we know this is difficult and regret putting this on you during finals

by Chris Sarabalis

"no more can you teach stone to swim
can you teach a man to breathe?"
she kicked the gate and black paint flaked off
revealing a deeply burnt-in rust
the sun wore threads of light through a dogwood tree i loved
it was the spirit of that great brick hall we shared, our home
she kicked off more paint and scratched at the rust with her fingernail
"yes," i said. i scribbled out another line for a problem set
i sat at the picnic table in the courtyard, looking up at her
scratching the massive iron gate
which separated us from mass ave and the pedestrian zoo
she lit a cigarette and sat down on a nearby bench, opening her laptop
to turn on buttrock, a forbidden speaker concealed in an AC unit
through which we blasted punk and classic rock and the calls of mating birds
either for our enjoyment or simply to harass anyone tight enough to be harassed
i looked up at her, and back down.

i was stuck and so i pulled out another sheet to work in an-
other direction.

i sat at the picnic table in the courtyard, looking up at her
her fingernail
scratching the massive iron gate

i was stuck and so i pulled out another sheet to work in an-
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"we're a concrete. you're mixed and cast, and the only way to change shape is to crumble."

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climate change

In the fall, the petition was circulated on campus by FFMIT. The report recommended that the Climate Institute be established as a “flagship and organizational framework for climate change research at MIT.” The petition garnered over 3,400 signatures out of the 26,000 MIT students on campus. In the nine months following the petition, FFMIT circulated a petition which garnered over 3,400 signatures out of the 26,000 MIT community members. Geoffrey Supran, President of FFMIT, was a member of the committee that penned the report. After consideration, the committee rejected “a plan that would have directed funds from FFMIT donations, which extract materials from fossil fuels and other resources, to the fossil-fuel-free research fellowship funding for students and postdocs.” Instead, it recommended a multi-disciplinary course involving various topics such as climate science, policy, and technology. The report proposed the integration of climate change-related classes into the undergraduate curriculum, the report proposed the establishment of the Climate Institute as a “flagship and organizational framework for climate change research at MIT.” The petition was circulated on campus by FFMIT. The report recommended that the Climate Institute be established as a “flagship and organizational framework for climate change research at MIT.” The petition garnered over 3,400 signatures out of the 26,000 MIT students on campus. In the nine months following the petition, FFMIT circulated a petition which garnered over 3,400 signatures out of the 26,000 MIT community members. Geoffrey Supran, President of FFMIT, was a member of the committee that penned the report. After consideration, the committee rejected “a plan that would have directed funds from FFMIT donations, which extract materials from fossil fuels and other resources, to the fossil-fuel-free research fellowship funding for students and postdocs.” Instead, it recommended a multi-disciplinary course involving various topics such as climate science, policy, and technology. The report proposed the integration of climate change-related classes into the undergraduate curriculum.

Moving Forward

In the wake of this crisis, Davis has asked Reddy to revise Finboard allocations which were originally to be announced on June 22.

"We do not yet know the answer to why this was the case," Davis wrote of the overestimates. "We wish to provide any and all information possible to the Independent Review Committee, he said in an email to the Tech.

Finboard Overallocation

Finboard budgeted $355,785.24 for students last year. Expecting that groups would spend about half of what they were awarded, they allocated $168,862.47 — an amount in excess of the IA's account balance by any estimate. The rationale behind over-allocating is that it allows Finboard to approve more funding requests, rather than deny groups funding, they assume that groups will spend less than they are allotted. This "over-allocation percentage" of 48.4% proved to be too low: student groups ended up spending 62.1% of their allocated funds, or $68,390.76 more than budgeted. "The difference between the estimated money available and the actual money available, that is, the difference between the allocated numbers, led to our deficit of $52,555.22," Davis wrote, referring to Finboard Overallocation.

Budgeting Mistakes

"I think SHASS is so important because nearly all the rest of the endeavors at which the Institute so excels — science, engineering, business, and architecture — all exist within a social, political, cultural, and economic context, and that's precisely where SHASS lives," Nobles told News Editor.
The 2015 MIT Commencement Exercises welcomed speaker and alumnus Megan Smith SM '88, Chief Technology Officer of the United States, encouraged graduates to place heart alongside “mind and hand.” President L. Rafael Reif also congratulated graduates, but not before humorously conducting a “Welcoming Ceremony” after a “four-year postponement.”
**MOVIE REVIEW**

**A movie for dog-lovers, and dog-lovers alone**

By Rushina Shah

Max is a touching story about a marina dog who suffers from post-traumatic stress disorder after losing his handler, Kyle. When Kyle is killed in a work accident, Max struggles under the circumstances leading to his death, the movie tug at heartstrings with its portrayal of the agile, strong, and loyal dog, Max, helping them at every stage. Max is the highlight of the film, which is very aptly named — the plot and acting are not extraordinary.

After Kyle is killed in Afghanistan, Max is sent back to Texas, U.S.A. — reacting violently to everyone and everything with one exception: Kyle’s rebellious teenage brother, Justin (Josh Wiggins). Wiggins is convincing as the misunderstood and annoying teenager who grows more and more likeable as the movie progresses. Thomas Haden Church plays Justin’s father, a conservative war veteran, and does a good job at being thoroughly unlikeable. Justin and his friends add a light-hearted element to the movie with their loyal friendships, and the scenes with their bike-stunts are entertaining and fast-paced. The other actors fail to make much of an impact though, for example, Luke Kleintank as Tyler — soldier turned arms dealer — is nowhere as threatening as he should have been. The scenes that show him or his cronies threatening Justin and his teenage friends are almost laughable, and the hardened criminals add almost nothing to the experience by way of thrill. This might be because Max is the focus of the entire movie — everything else serves as the backdrop, but the storyline and characters feel forced enough that it is difficult to feel immersed.

The dog, Max, however, is unquestionably the best part of the movie. Loyal, playful, and lovable the way only a dog can be, the scenes featuring him and Justin are a treat. My loyalties throughout the movie were based on whether the person was liked by Max. This movie was a good tribute to dogs who have served in the U.S. Army and their handlers. Aside from this, there isn’t much to the movie. I certainly enjoyed it though, and would recommend watching it only for Max.

**Max**

Directed by Boaz Yakin

Starring Thomas Haden Church, Josh Wiggins, and Luke Kleintank

Rated PG

Now Playing

**ALBUM REVIEW**

Róisín Murphy — Hairless Toys

The charismatic queen of alternative dance music is back with her third solo album

By Denis Bozic

When her longtime romantic relationship and music collaboration with Mark Brydon — the other half of the now-defunct electronic music duo Moloko — ended, Róisín Murphy swiftly launched her solo career with the 2005 album Ruby Blue. A peculiar and refreshing record, filled with unusual combinations of brass instruments, dance rhythms, and sounds taken from everyday life, Ruby Blue was a bold move away from the critics who thought that the Irish singer and producer was not going to be overshadowed by her history with Moloko.

Her distinct niche within the music industry became even more prominent with the release of her 2007 album Overpowered, Murphy’s most accessible and radio-friendly product at the time. The covers on the album’s singles featured Murphy wearing outlandish and remarkably fashionable costumes in mundane situations: eating in a pub, standing at a street crossing, and walking through a park. In one, she says “Let Me Know” and “You Know Me Better” made the UK Singles Chart, yet somehow the album was still considered an alternative form of dance music: her work never became mainstream. Despite the more notable commercial success of Overpowered, Murphy didn’t seize the opportunity to break into the mainstream side of the music industry; instead, she took an eight-year-long break from releasing full-length studio albums.

She remained active by releasing her own standalone singles and working with other musicians and producers, such as David Morales, Mason, and Freeform Five. Last year, she released Mi Senti, a short EP featuring covers of classic Italian pop songs, but it wasn’t until this year that she finally returned with her long-awaited, third full-length solo album Hairless Toys. Released almost a decade after her sophomore studio album, Hairless Toys revisits the changes in Murphy’s personal and professional life during the previous eight years. Motherhood, numerous collaborations with other producers, and increased creative control of her work bring a notable sense of maturity and complexity to her new album, whereas Overpowered gave rise to a mainstream pop and club-oriented singles, Hairless Toys veers off in a darker and more mysterious direction. Not a single song on the album instantly beckons to the dancefloor, but Murphy doubtless succeeds at maintaining a lively atmosphere on this downtempo record.

"Gone Fishing," inspired by the documentary Paris Is Burning, serves as a perfect opening song and a bridge between Mi Senti and Hairless Toys. Reminiscent of the rhythms and instrumentation in her covers of “Ancora Tu” and “La Canta,” “Gone Fishing” sets the contemplative tone of Murphy’s quiet and subdued dance beats. "Exploitation" and "House of Glass" infuse Hairless Toys with hypnotic trip hop, while "Exile" and "Hairless Toys (Gotta Hurt)" instill a lulling sense of serenity during the second half of the album. "Uninvited Guest," a Molokosque track, gives the album a well-needed sense of playfulness, and the closing downtempo song “Unputdownable” unexpectedly transforms into an upbeat indie-pop track toward the end, successfully offsetting the album’s dominating sense of slowness.

As was the case with Ruby Blue and Overpowered, Murphy avoids the flavors of mainstream pop and electronics on this record. In 2007, when she decided not to use "Off & On," one of the singles produced by Scottish producer and DJ Calvin Harris for Overpowered, Harris called Murphy "a bit mental” in an interview for Popjustice. The single, which was one of Murphy’s most pop-influenced songs, never appeared on the album and was instead passed on to the English pop singer Sophie Ellis-Bextor. While Murphy’s tendency to avoid using chart-friendly tracks might seem pretentious, it is exactly this way of thinking that makes her music raw, refreshing, and long-lasting. For instance, "Exile Eyes," the best track on Hairless Toys, is a groovy and funky six-minute-long song that showcases a combination of Murphy’s laidback singing and narrative storytelling. Only briefly does it burst into a thirty-second-long catchy chorus, which is the closest the album ever comes to mainstream. Just as the chorus ends, Murphy returns to a narrative form of singing, leaving the listener with an urge to put the track on repeat in an attempt to understand the quirky, non-repetitive structure of the song.

Another successful aspect of the album is Murphy’s effortless integration of her influences into the essence of the new musical direction. The legacy of Murphy’s longtime idol, Grace Jones, is palpable on Hairless Toys; the narrative form of singing, whispered lyrics, and Murphy’s chic theatrical outfits in the music videos will certainly re- mind fans and a challenging but nonetheless rewarding gift for those who have never listened to her albums.

Róisín Murphy, who released her third solo album Hairless Toys this May. **★★★★★★**

Hairless Toys

Róisín Murphy

Record Label: Play It Again Sam

Released May 11, 2015

Nightclubbing. The strange — almost cartoonish — sounds of the album carry a strong resemblance to the unique and unconventional melodies present on Moloko’s earlier albums, giving listeners a sense of Murphy’s indispensable contribution to the duo and her progress since the breakup. Many songs hint at a fleeting sense of glory and complacency through their subtle lyrics and fragile sounds, just like Paris Is Burning showed the ephemeral but captivating sense of power and security created in the world of ball culture as a response to a hostile and discriminatory reality.

In a press release featured on the website of Murphy’s label Play It Again Sam, Murphy stated: "The making of one’s own world, a safer world and the creation of a new, better family in music or youth culture is a theme I touch upon elsewhere on my album Hairless Toys." Indeed, the album will not take you out to the club dancefloors, but it will satisfy your escapism through sublime, fanciful, and alternative dance music — a treat for Róisín Murphy’s longtime fans and a challenging but nonetheless rewarding gift for those who have never listened to her albums.
Inside Out is so much more than just a kids movie

Pixar’s newest film brings ‘that little voice in my head’ to a whole new level

By Ka-Yen Yau

As far back as I can remember, Pixar films have been a part of my childhood. I grew up watching Toy Story, Monsters Inc., Finding Nemo, etc. — films that fueled my imagination, filled me with wonder, and most importantly, kept me amused. I loved these films as a child, and it is safe to say that this love has never diminished. Unlike many other childhood favorites that I now dismiss as being simplistic, rapid, or even wholly unenjoyable, I still cherish Pixar’s entire repertoire because they create visually beautiful, heartfelt, and timeless movies.

Inside Out is no exception. The film follows Riley Anderson (Kaitlyn Dias), an eleven-year-old girl, as she and her family uproot their lives to move from their home in Minnesota to San Francisco. Many stories use this setup, of course, but what makes this film stand out is that we follow the narrative and Riley’s resulting emotional turmoil mostly from the inner workings of her mind.

Vocalizing Riley’s consciousness are five characters who determine her thoughts, actions, and personality: Joy (Amy Poehler), Sadness (Phyllis Smith), Fear (Bill Hader), Anger (Lewis Black), and Disgust (Mindy Kaling). These five quasi-human characters are sparkly embodiments of their self-explanatory names, and they are just a small part of the extensive new universe Pixar created to cohesively and compellingly try to explain the complex workings of our consciousness. This universe is full of whimsical representations and explanations of the mental processes that we are so familiar with — how our personality is developed or why some of our memories fade but we never forget that silly jingle we heard once in a commercial. From little glowing orbs that represent our memories to a literal train of thought, the film explores many different functions of the mind. Although humorous and obviously untrue, these explanations are charming and somehow still make a lot of sense.

Through the changes that happen within this film’s universe, Pixar illustrates what it means to grow up and to mature. Over the course of the film, many of the mental characteristics of being a caretaker child (i.e. imaginary friends, unconditional honesty, goofiness) are either dramatically altered or lost completely. Riley’s emotional growth is further reflected by the simultaneous maturation of joy and sadness, who start out believing that they are polar opposites, but slowly begin to understand and appreciate each other. The two realize that happiness and sadness are, in fact, intertwined, and as a result, Riley’s memories and traits transform from being one-dimensional (purely happy or sad) to more complex (bittersweet and nostalgic).

Through it’s a fairly simple story, the film raises many complex and vital life-lessons that serve both as new information to the younger members of the audience and as a reminder to the rest of us. We are reminded that even though it may seem easier to pretend that everything is all right, it is important to feel and express our sadness because suppressing it can be dangerous. We are also reminded to embrace and appreciate each other’s differences.

But most importantly, no matter how far removed you feel from your oh-so-wonderful preteen years, you will still know precisely how Riley feels. Inside Out perfectly captures and personifies something we have all experienced and will continue to experience: the emotional and mental turmoil that precedes self-growth. Thus, Pixar shows us once again that animated films are not always just for children. In fact, as I noticed the tears rolling down my face (which says a lot because movies rarely make me cry), I would argue that they can be even better and more meaningful to us as adults.

The Wolfpack: A chilling documentary that raises many questions, and even more concerns

Crystal Moselle’s debut documentary explores the power of movies

By Kaleigh Moore

Oscar and Susanne Angulo were terrified of living in New York City — terrified of the government, and terrified that their children wouldn’t learn to think for themselves and would be bullied into using drugs. Oscar forbade his children to leave the apartment or to have contact with anyone outside of their immediate family. He believed that employment would make him a slave, so the household’s only income was what Susanne received from the government for the care and support of their five children. The Angulos didn’t consider the legal and moral questions surrounding home movies. Moselle’s camera is mesmerizing but not because it has stunning cinematography or dazzling effects: the footage is grainy, re-sembling home movies. Moselle’s camera is surprisingly non-judgemental, especially considering that the film’s subject matter screams “child abuse” and “domestic violence.” Nevertheless, I couldn’t look away, and each cut felt like a cliffhanger, leaving me with questions that I had faith the film maker would answer (or at the very least, acknowledge). However, the documentary leaves many questions unanswered, and I couldn’t help but wonder why this family would volunteer to put their life on display considering the legal and moral questions surrounding home movies.

The film’s subject matter is intriguing, uncomfortable, and has an almost dystopian flavor. It forces the viewer to weigh the importance of intentions versus the reality of outcomes, and much like the brothers in the Angulo family, viewers have to learn to think for themselves when faced with these considerations. While the documentary ends on a happy note, it leaves the viewer eager for a sequel.

MOVIE REVIEW

Inside Out
Directed by Pete Docter
Starring Amy Poehler, Phyllis Smith, Bill Hader, Lewis Black, and Mindy Kaling
Rated PG
Now Playing

MOVIE REVIEW

The Wolfpack
Directed by Crystal Moselle
Rated R
Now Playing
MOVIE REVIEW

Jurassic World rips its way to the record charts

Trevorrow’s debut big-budget film trades artistry for action

By Ray Wang

Playing off childhood nostalgia and ob-scene levels of hype, Jurassic World was poised to make a record-shattering open-ing weekend. And it did, beating Marvel’s Avengers for the highest-grossing opening of all time.

What’s inexplicable, though, is the wide-spread acclaim that the film is receiving. This is the first time greenhorn Colin Trevorrow has directed a big-budget film — and his work has none of the artistry of Spielberg’s original 1993 Jurassic Park. While Spielberg is executive producer of Jurassic World, and has even endorsed the film in interviews, the flick benefits from none of his masterful touch. Rather, it’s like Michael Bay violated the screenplay, injecting it with some-dad, bloated action.

The movie is centered around humans’ mostly futile attempts to kill a genetically altered super-dinosaur. There’s every trope you could ask for: two kids in danger who have to fend for themselves, a big bad greedy military antagonist, etc.

The movie contains the same central theme as Jurassic Park, that of humans not having the right to play God and alter nature. Yet, in Jurassic World, it’s stuffed in your face and clawed into your skin. In the original, one of my favorite parts of the film was a scene where John Hammond, a paleontologist, and the park owner, John Hammond, have a mild but subtextual argument on the dangers of playing with life.

Take away every evil, hate every fang, and you get Jurassic World. One of the lines of the movie that seems to be reflected in every scene is “We need MORE THEME MUSIC.”

Of course, the American moviegoer’s expectations for this film would have been satisfied with just about anything. Nevertheless, the film’s two-dimensional script and characters, the mind-numbing final sequence — Jurassic World has just enough nods to the origi-nal and is self-irrelevant enough to please the current generation of superhero-glutted consumers.

Perhaps the most ambiguous character in the film is the owner of Jurassic World and successor to John Hammond, Mr. Mas-rani (played by Irfan Khan). In contrast to the cringeworthy predictability of the other characters and the moral distinctions that are drawn so clearly and crudely as if with spray paint, Mr. Masrani’s fate is left unclear for most of his brief tenure.

You find yourself having more sympathy for the velociraptors than for the humans. Maybe that’s deliberate, but it doesn’t ex-cite the clumsiness of the rest of the cast.

Praise the use of animatronics. Praise the fact that the film explained why the park di-nosaurs don’t have feathers. Jurassic World pays attention to these small details, but misses blindly on so many other fronts. It’s not deserving of Spielberg’s endorsement or the favor of Jurassic Park fans — it’s worth only eye-rolls and scattered applause.

ALBUM REVIEW

Listen up United States, Desaparecidos has a lot to say

‘Freedom is not free, neither is apathy’

By Karleigh Moore

It’s been 13 years since Desaparecidos released its first album Band Music/Speak Spanish, but fans can rest assured, Payola picks up where it left off. The lyrics are polit-ically-charged, anti-capitalist calls to action, delivered with a string that is to be expected from the band’s frontman, Conor Oberst (best known as the lead singer of Bright Eyes). Oberst simply isn’t having this gen-eration’s apathetic attitude — he criticizes complicity and slacktivism (“Donate a dollar with my coffee and save someone / Calling all friends I loosely knew / We’re a tight knit clique in the virtual”). The group released Band Music/Speak Spanish when the United States was just beginning to re-cover from 9/11, the economy was crashing, and the Iraq War was just beginning. It’s fit-ting that Payola was released just as candidATES begin to announce their intentions to run in the 2016 presidential primaries.

Oberst’s distinctive lyrics and waver-ing vocals are certainly identifiable in Pay-ola, but unlike his other more folk-oriented projects, Desaparecidos has an unmistakable punk edge with punchy guitar riffs and heavy use of drums. The band has been compiling songs for this album for years, but the time lapse isn’t surprising since all of the members — Conor Oberst (vocals and guitar), Landon Hedges (bass guitar and vocals), Matt Baum (drums), Denver Dalley (guitar) and Ian McElroy (keyboard) — have just enough nods to the origi-nal and is self-irrelevant enough to please the current generation of superhero-glutted consumers.

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Arnold Schwarzenegger plays the Terminator

Terminator Genisys is mankind’s worst migraine

Thursday, July 9, 2015 The Tech

But wait — there’s a riveting, nail-biting, plot-twist of a climax! Sonya’s surprised. Her eyes widen. I groan. Unfortunately, I was diligent enough to watch the trailer, which inexplicably revealed the movie’s biggest selling point. What’s that saying about not shining away your bargaining chips?

And although this series has just progressively and relentlessly gone to crap, they just had to fund another one, didn’t they? The thought that kept coming back to me, basically summing up the bottom line: $155 million that could have gone to feed those starving kids in Africa that are synonymous with first world guilt trips.

By the time the credits roll and their mer- riful roll, the theater’s soft orange bulbs are sputtering to life. I was numb. Was I forced to endure this, or was this my own choice? I don’t need ref - ousing. I forced a chuckle of agreement, and the pleasure ended there.

Me: “... You think it’s going to be a waste of time?”

Her: “ ... I’m sure it’s like 100 grams. At least. ”

“I’m sure it’s like 100 grams. At least.”

“I’m sure it’s like 100 grams. At least.”

“Yeah, they’re all still in there, none of them want to leave. Can’t they give up the chance to boast themselves? I was half jokes.”

An Asian guy, exuding cynicism and a desire for another drink, dressed in a Calvin Klein button-down with Calvin Klein pants held up by a Calvin Klein belt. Standing next to a casually dressed Indian girl, holding the sad, melted remains of a small 32-oz Icee in the Green Line station across from the Loews.

The trains on the Green Line scream, like Greek harpies. They’re about the fuck - ing loudest, most ominous things ever made by man. Terminator Genisys comes in second. Put them both in one evening and you’ve got one hell of a migraine.

“Did you finish your Icee?”

“Mmmn! Is my tongue blue?”

“You Oh, Jesus.”

“Yeah, they’re all still in there, none of them want to leave. Can’t they give up the chance to boast themselves?”

“I was half jokes.”

“Did you finish your Icee?”

“Mmmn! Is my tongue blue?”

“You Oh, Jesus.”

“Yeah, they’re all still in there, none of them want to leave. Can’t they give up the chance to boast themselves? I was half jokes.”

I had a hardened steel U-lock on that beautiful thing when some bastard came in the middle of night and jacked it. “FUUUUFCCKKKKKK!”

We spotted two empty seats with only one person. “I assure my guest.”

A herd of people corralled into a paddock of the lobby. A snake-like formation, for maxi- mal orderliness. Some of them were jittery, a few even among this rabble of inkslingers, I spotted one stenographer’s pad.

Some similar sentiment echoed from a few others in the audience.

On the way out, I glanced back at the clumps of critics that had formed in the thea- ter, buzzing among themselves like sewing circles. “Look at them...” I said. “Basking in their glory and smug satisfaction, praising themselves.” I turned to Sonya. “Artists write about the most strung-up kind there is.”

“Really?”

“Yeah, they’re all still in there, none of them want to leave. Can’t they give up the chance to boast themselves? I was half jokes.”


Terminator Genisys is mankind’s worst migraine

A review written under duress

Arnold Schwarzenegger plays the Terminator

Terminator Genisys from Paramount Pictures and Skydance Productions.

I’d promised Sonya I’d get her into a press screening. I’d also promised her she could choose which one...

Subject: TERMINATOR GENISYS Press Screening on June 29th

Date: June 19

Her: “Wouldn’t it be just too Jared Arnold? Me: “It’s absolutely going to be horrible”

Her: “I think it’s going to be a waste of time kid?”

Me: [silence]

A week later I was texting her, “So this is a press screening. There’s no half-hour of pre- views. As soon as everyone’s seated, which boom bang they start the movie. Let’s try to get there early the day.”

It was pretty bright outside Monday morning when I stumbled outside my lodg- ings, missing a couple cylinders, thinking about the long-off day ahead and the im- pending global cataclysm of Alan Taylor’s Terminator Genisys in the evening. I bee- lined for my bike rack, then slowed down, then slowed down, then slowed down.

“What the fuck! I whispered out loud, eyes twitching in a 360 spin. The pretty silver Mericer bike with Ergo-saddle and semi-compact geometry that I’d borrowed from a friend, I had definitely parked somewhere else. Next closest bike rack, it must have been.

Now Down the street?

Then it seeped into my mind like shudge through a kitchen sink filter. Find the U-lock! I had a hardened steel U-lock on that beautiful thing when some bastard came in the middle of night and jacked it. “FUUUUFCCKKKKKK!”

I had a hardened steel U-lock on that beautiful thing when some bastard came in the middle of night and jacked it. “FUUUUFCCKKKKKK!”

“Let’s look it up.”

“Yeah, they’re all still in there, none of them want to leave. Can’t they give up the chance to boast themselves? I was half jokes.”

So that evening, I interspersed self- soothing jokes with equally self-soothing walks across the murky Charles to meet up with Sonya.

The damn movie didn’t even rank in my top thoughts. The first few things chunking around in my mind? A stat from proving Quora: only 5% of riders ever get re- covered. And how I’d tear up the kid who took my bike if I ever met him. And how I’d explain this to my friend in Cali. And so on and so forth until I looked up and found my- self standing in front of Sonya’s house.

The plan was to get something to eat be- fore we hit the Loews in Boston Common, and have a little extra time to acclimate my companion to what she’d find in the 3D IMAX theater. I’d already been to a few press screenings in my excalited tenure as an arts writer for The Tech. It’s the single great - est collection of self-aggrandizing beeches on society you’ll find outside of a cotillion. But really, that’s why we have press screenings and coutilons, right? To get in on the fun, and stick your pinky fingers in the proverbial social pie. I mean, what was 1 putting myself out for? A t stretched, nuanced evening of moviegoing?

There’s a saying that goes, “A fisherman is a jerk on one end of a line, waiting for a jerk on the other.” Well, get enough jerks and lines and you have a galaxy of fish critics. I paid it out for her. “So you get the first, like, 20 rows reserved for press, and the rest are for some god-knew-who lucky mem- bers of the public.”

“Okay. You have like a press badge or something?”

“No. Oh. I’m just gonna tell the dude I’m a writer for The MIT Tech. They’ll have us on some list somewhere.”

On the way to our seats, we came upon a herd of people clustered into a paddock of the lobby. A snake-like formation, for maxi- mal orderliness. Some of them were jittery, and getting more excited as their childhood相比，我现在更喜欢将自己视为一个彻底的悲观主义者。
Men’s crew races at Royal Henley Regatta
MIT represented for the first time in 6 years in world-renowned regatta

By Souparno Ghosh
SPORTS EDITOR

MIT Men’s Lightweight Crew recently competed in the international- ly-renowned Royal Henley Regatta in England. The regatta, which dates back to 1839, places host to participants from across the globe, including Olympic champions. This was the first time in six years that a team from MIT’s rowing program was represented at this prestigious event.

An MIT team comprising Berk Ozmark ’16, Jesus Muther ’15, Inyoung Stroming ’18, David Danko ’15, and coxswain Yooni Kim ’16 competed at the Prince Albert Challenge Cup. They were pitted against a team from New- castle and needed a qualifying rank in the top 12 out of 38 teams in order to compete in the next round. Despite fighting off a strong headwind and keeping Newcastle at bay, MIT ended just seven seconds short of the qualifying mark.

MIT also competed in the Temple Challenge Cup (8 rows and a cox- swain) where they battled the Princeton JV heavyweight team. The Engi- neers held their best race performance of the season but were outpaced by three and a third length by their physi- cally-stronger counterparts. This was the first time in decades that a lightweight crew had represent- ed MIT at the Henley Royal Regatta and thus, despite the defeat, coxswain Ali Finkelstein ’16 observed that “every person stepped out of the boat with a smile on their face and pride in their hearts.”

US Women’s World Cup team wins championship
Lloyd scores thrice in first 16 minutes, wins Golden Ball for record-breaking hat-trick

By Souparno Ghosh
SPORTS EDITOR

Carli Lloyd scored the fastest hat-trick in Women’s World Cup history to lead the U.S. Women’s National Soccer Team (USWNT) to their third world cup triumph — its first since Lloyd’s hat-trick, the first one in a world cup final, took just sixteen minutes as the U.S. defeated Japan 2-1 and exacted revenge for their defeat at the world cup final four years ago.

Lloyd, who had scored in each of the previ- ous knockout rounds, finished off her hat-trick with a sensational strike from the half-way line, catching the Japanese goalkeeper out of her position and putting the USWNT 4-0 up within just sixteen minutes.

Lloyd’s record-breaking performance also earned her the Golden Ball, awarded to the most valuable player of the tournament. On the other hand of the field, goosele Hope Solo picked up the Golden Glove award. Having conceded her first goal within the first half hour of the tournament, Solo then kept clean sheets till Japan scored in the final. By then, U.S. already had a 4-0 lead and the contest was virtually over.

While Lloyd’s performance on the biggest stage of women’s soccer was nothing short of spectacular, she showed her classy side too. With victory all but guaranteed, it was time for one last bow for the legend Abby Wambach.

As the all-time leading scorer stepped onto the pitch for one last World Cup appearance, Lloyd gave her the captain’s armband to Abby Wambach, who had taken on the role of captain in Wambach and Christie Rampone’s absence. Rampone, the only remaining member of the victorious team from 1999, would lift the world cup trophy to- gether with Abby Wambach at the end of final whistle.

Institute Double Take

While it’s not always apparent how much luck plays a role in get- ting a good shot, this photo should be a clear exception. I’ve been do- ing a lot of sailing at the MIT Sailing Pavilion since the beginning of summer and, in an effort to pick up some tips from more experienced sailors, I rode around on the race committee boat during a Tuesday- night advanced Tech Dinghy race a few weeks back. Figuring I might as well bring a camera along for fun, I grabbed one of The Tech’s Nikon 3600s and a 70-200mm lens.

Weather during most of the race was overcast and gray, and with the pictures turning out fairly flat and unexciting, I spent a fair amount of time on the boat helping out with the racing, adjusting the course, and keeping track of which boat finished in which position.

Late in the evening, despite ominous cloud cover directly over- head, the sun began to illuminate the sky to the west. We were in the middle of making a small change to the starting line when it began pouring. It took me a second to realize that I had the (weather sealed) camera and I started snap- ping shots of boats in the direc- tion the wind was blowing (sealed!) camera and I started snap- ping shots of boats in the direc- tion the wind was blowing. I had the f-stop and ISO at f2.8 and 1250 due to the motion, “referred to her own work in space exploration and emphasized the importance of service, telling gradu- ates to “show up where we’re more needed.”

In 2011, the freshman convo-

Prayer Returns

After being expunged from the 2014 Commencement ceremony, religious prayer returned to this year’s proceedings. Rabbi Michelle Baltes told a short prayer to give thanks for the completion of a truly historic year and the challenges that lie ahead: “May all of us who have gathered here today, thank God for all the miracles that have happened here in this college and in the world.”

Smith's address to graduating class emphasizes the importance of kindness, teamwork, 'heart'
Institute awards 3,400 degrees, Reif reminisces on the class of 2015's canceled convocation

By Katherine Nazemni
MBA EDITOR

Over 2,700 undergraduate and graduate students received their diplomas at this year’s Commencement ceremo- ny held on June 5. In all, the Institute awarded over 3,400 degrees.

Among the degrees awarded were 1,099 bachelor’s degrees, 1,719 master’s degrees, 15 engineer degrees, and 606 doctoral degrees, according to Registrar Mary Calla- han. Included in these counts are degrees received in September and February. At the ceremony, a total of 1,054 undergraduates and 1,719 graduate students were awarded diplomas.