

# 3 of New House's 6 houses will remain closed next semester

*Displaced students to be housed at the Hyatt hotel*

By Ray Wang

ASSOCIATE NEWS EDITOR

Up to 140 MIT students will be given the option of moving into the Cambridge Hyatt Regency hotel for the fall semester, following a sprinkler pipe burst in New House.

The relocation plan was released two weeks after the July 12 rupture on the fifth floor of House 2 caused extensive flooding. House 2 experienced up to four feet of flooding, and Houses 1 and 3 also suffered severe water damage.

As part of the relocation, students will receive a free “Any 14” meal plan, which can be used for any combination of breakfast, brunch, lunch, or dinner at any MIT dining hall.

But most generous is the arrangement with the hotel Hyatt Regency, located on the western tip of MIT's campus at a Tech Shuttle stop. MIT students who choose to move into the hotel will be placed in 400-square-foot doubles that contain MIT furniture — two dressers, two twin-size beds, and one desk, in addition to the hotel's desk. Students will have access to the hotel's pool and gym and will receive discounts at the hotel restaurant. The Hyatt will provide weekly cleaning services. Students will still be charged \$4,060, the same price as a New House double.

Freshmen will be permitted to stay at the Hyatt, which will be considered an extension of MIT, and thus an exception to the rule



DANIEL MIRNY—THE TECH

**House 2 of New House**, closed due to water damage, stands with windows taped over.

New, Page 9

# Forbes Café in Stata will reopen in time for fall semester after remodel

*Updated café will feature salad bars and extra cash registers for reduced wait-times*

By William A. Rodríguez Jiménez

STAFF REPORTER

The popular Forbes Family Café located in the Ray and Maria Stata Center is slated to reopen the first week of September after renovations are complete, according to site superintendent Chris Luongo.

In an interview with *The Tech*, Luongo said that the café will see a variety of changes, including the addition of self-serve salad bars, a deli sandwich area, and a new seating arrangement facing the windows that overlook the Koch courtyard.

To reduce the long lines that form during lunch rush hours, renovations will also include an ex-

panded register area that will pave the way for shorter wait times.

The café will also feature a new mosaic floor tile arrangement from Artaic, a tile manufacturer headed by MIT Sloan Fellow in Innovation and Global Leadership Ted Acworth.

“The café has been very popular with students, faculty, staff, and curious visitors who want to experience the Stata Center,” Senior Associate Dean for Residential Life and Dining Henry J. Humphreys said in a news release. “The updates will introduce some regional flavor and features that are distinctly MIT.”

Since the project began on June 5, the café area has been closed off



ROBERT RUSCH—THE TECH

**Construction equipment sits on the remains of the demolished Bexley.** The demolition began only a few short months ago.

Forbes, Page 9

# ‘FSILG village’ plan gets tepid response

*Distance from campus, legal risk, low supervision cited as proposal's impetus*

By Sanjana Srivastava

ASSOCIATE NEWS EDITOR

Fraternities, sororities, and independent living groups affiliated with MIT are spread over a much larger region of Boston and Cambridge than the campus alone, but a proposal to move multiple FSILGs onto campus may shrink their range considerably.

The proposal describes an MIT-owned plot, potentially located in northeast or west campus, on which MIT would lease buildings to FSILGs to form an “FSILG village.” The idea was originally presented by an MIT alumnus to the Association of Independent Living Groups (AILG).

Steve DeFalco '83, one of the alumni leaders of the initiative, identified the requirement for freshmen to live in dorms, the introduction of meal plans, and a “demographic shift toward women” as changes within MIT that put pressure on fraternities. He added that

students today lack the “handiness skills” needed to maintain their own houses.

DeFalco also said that students increasingly prefer to be closer to campus, and that parents want to see more supervision. He cited the litany of risks “in areas of safety, alcohol, and sexual assault” that have always existed without full control of the properties as reasons for a shift in living arrangements.

Because DeFalco also believes that fraternities are a benefit to campus, providing connections and communities, encouraging prefrish to matriculate, and creating new cultures, he presented the FSILG village as a compromise between control over and preservation of fraternity culture.

The AILG applied a similar analysis to all FSILGs, and found that the sorority system is healthy and growing. Though fraternities and ILGs are stable in size, the AILG

Village, Page 11

## IN SHORT

**Rise and Shine and Sweat!** The Alumni Pool and Wang Fitness Center now opens at 6 a.m. Monday-Friday.

**Summer housing is ending.** Move-out date for summer housing is Aug. 18. If you have a fall housing assignment, check into your assignment then.

**Undergraduate students can start registering for Quarter 1 PE classes** on Wednesday, Aug. 27 at 8 a.m. The registration period ends on Wednesday, Sept. 3 at 1 p.m. Sign up early to get the classes you want!

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

## A FAILURE OF AID

Have Red Cross relief efforts worked in Haiti?

OPINION, p. 3

## DEADLINE GETTING CLOSER?

Don't worry, it's flexible. **FUN, p. 3**

## PRESIDENTIAL TECHDOKU

Right on time for the debate. **FUN, p. 4**



## ROCK INNOVATION

Tame Impala puts a new twist on a familiar sound.

ARTS, p. 6

## EVEN THE BEST STRUGGLE

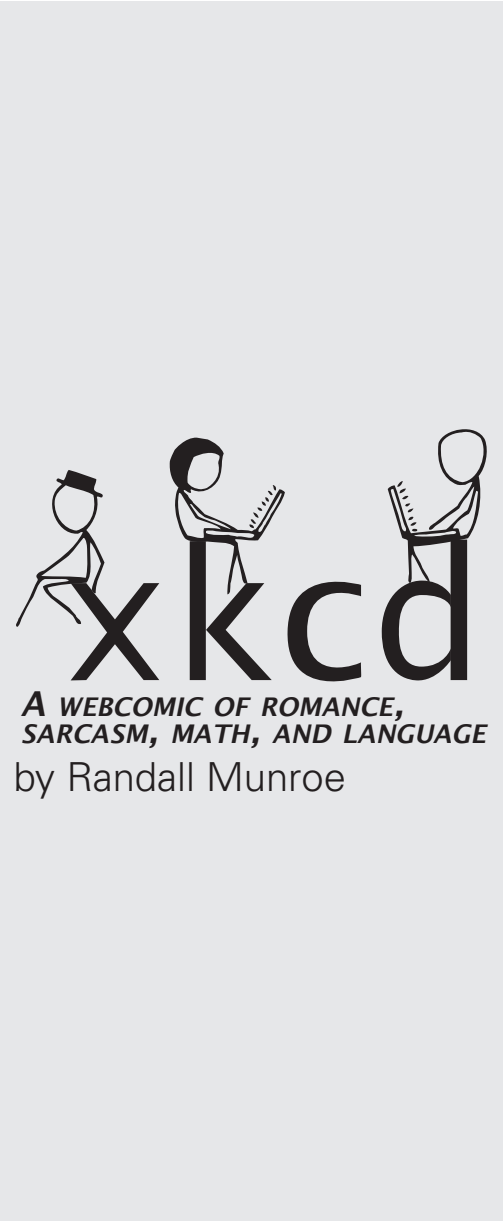
A mathematical adventure.

ARTS, p. 8

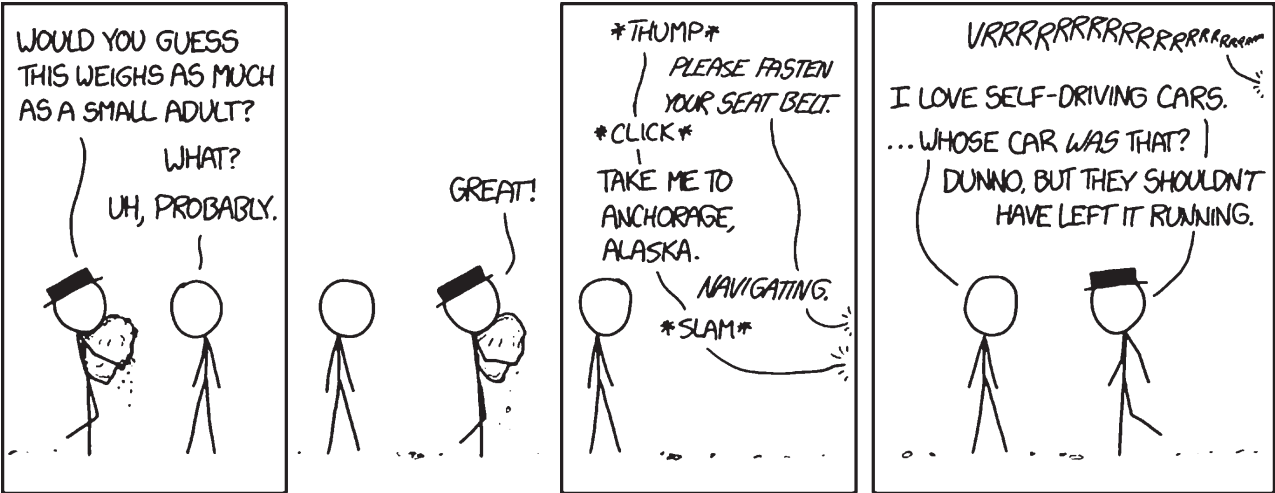
## SECTIONS

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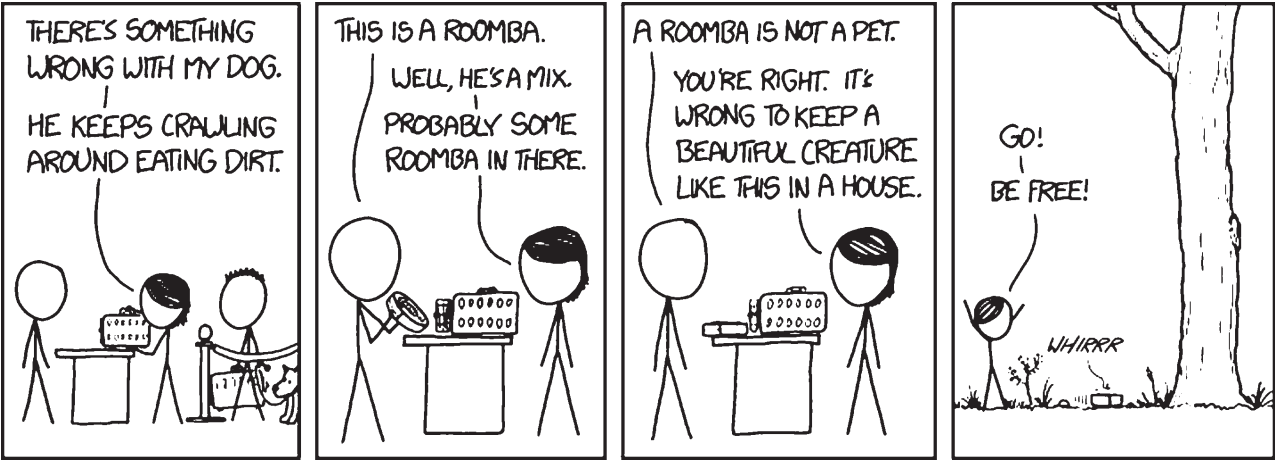




## [1559] Driving



**[1558] Vet**

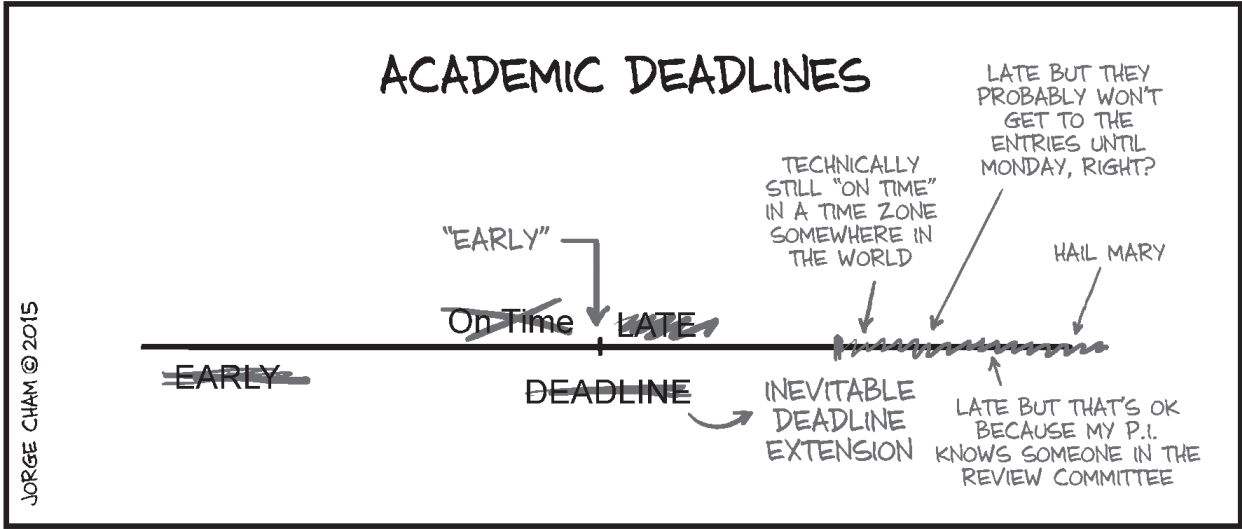


### *The Dictionary Definition of “Adjunct”:*

adjunct

*noun*, \ 'a-jəŋ(k)t \

1. A thing added to something else but not essential to it.
2. A person of lesser status.



# Bush Techdoku

Solution, page 8

|     |    |     |     |     |    |
|-----|----|-----|-----|-----|----|
| 10× |    | 12× | 1−  |     | 6× |
|     | 1÷ |     |     | 5   |    |
| 4   |    | 18× |     | 30× |    |
| 30× |    | 2×  | 20× | 6×  |    |
|     | 4÷ |     |     |     | 1  |
| 3   |    | 3−  |     | 24× |    |

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.

# Rubio Sudoku

Solution, page 8

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

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.

# Walker Techdoku

Solution, page 8

|      |     |    |      |     |    |
|------|-----|----|------|-----|----|
| 20×  |     | 5+ |      | 30× | 2− |
| 144× |     |    | 8×   |     |    |
| 3    |     | 3× |      |     | 4− |
| 4−   | 6   |    |      | 2   |    |
|      | 40× |    | 120× |     | 5+ |
| 5−   |     |    |      | 3   |    |

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.

# Kasich Sudoku

Solution, page 8

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

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.

# Beware the Wolf

by Charles Slack

Solution, page 8

ACROSS

- 1 Face-to-face exams
- 6 Mrs. in Madrid
- 9 LG products
- 12 Arsonist, for instance
- 13 Fish for breakfast
- 14 French street
- 15 Tot
- 17 Three, in Napoli
- 18 Bar duelers, at times
- 20 Hightails it
- 21 Make a slip
- 22 Take steps
- 23 Centers of activity
- 24 Portray
- 25 Abound (with)
- 27 Deliberate distraction
- 30 Singly
- 32 Geode stone
- 33 Took across a lake
- 36 Driving force
- 38 Elliptical
- 39 Plain-old paragraph
- 40 Dressage gear
- 43 Lecturer’s spot

- 47 Ear assault
- 48 Yard-sale spoiler
- 49 Female rabbit
- 50 Abundance
- 51 Volcano shape
- 52 Spicy stew
- 55 Crumb carrier
- 56 Car accessory
- 58 Virtuoso
- 59 Holiday herald
- 60 Otherworldly
- 61 Oyster’s home
- 62 Brought together
- 63 Students’ stations

DOWN

- 1 Recently
- 2 Curb, with “in”
- 3 A chorus line
- 4 Development sites
- 5 NBC show turning 40 this year
- 6 Lazybones
- 7 Presidential nickname
- 8 Choppers

- 9 Main, as a highway
- 10 Moving waters
- 11 Medium
- 16 Disappear gradually
- 18 One way to stand
- 19 Hotel freebie
- 23 Provide pro tem
- 24 Had words
- 26 Jed on The West Wing
- 27 Sushi fare
- 28 Shoots the breeze
- 29 “Holy smokes”
- 31 Lender’s recourse
- 33 Because
- 34 Court material
- 35 Showed joy
- 36 Nutrient in beef
- 37 Finish, with “up”
- 39 Used leverage
- 41 Fixed routine
- 42 Tackled rapids, perhaps
- 44 Fancies up
- 45 Debt notice
- 46 Inflexible
- 50 Stockholm-based car

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  |    | 6  | 7  | 8  |    | 9  | 10 | 11 |
|    |    | 12 |    |    |    |    | 13 |    |    |    | 14 |    |    |
|    |    | 15 |    |    |    |    | 16 |    |    |    | 17 |    |    |
| 18 | 19 |    |    |    |    | 20 |    |    |    |    | 21 |    |    |
| 22 |    |    |    |    | 23 |    |    |    |    | 24 |    |    |    |
| 25 |    |    | 26 | 27 |    |    |    |    | 28 |    |    |    | 29 |
|    |    |    | 30 | 31 |    |    |    |    | 32 |    |    |    |    |
| 33 | 34 | 35 |    |    |    |    | 36 | 37 |    |    |    |    |    |
| 38 |    |    |    |    |    | 39 |    |    |    |    |    |    |    |
| 40 |    |    |    |    | 41 | 42 |    |    |    | 43 | 44 | 45 | 46 |
|    | 47 |    |    |    | 48 |    |    |    |    |    | 49 |    |    |
| 50 |    |    |    |    | 51 |    |    |    | 52 | 53 | 54 |    |    |
| 55 |    |    |    |    | 56 |    |    | 57 |    |    |    |    |    |
| 58 |    |    |    |    | 59 |    |    | 60 |    |    |    |    |    |
| 61 |    |    |    |    | 62 |    |    | 63 |    |    |    |    |    |

- company
- 51 Consider, with “on”
- 52 Assignment

- 53 Budget’s sister brand
- 54 Square one
- 57 Blackguard

Solution, page 8

|      |     |      |      |      |      |     |     |   |
|------|-----|------|------|------|------|-----|-----|---|
| 14+  |     | 135x |      | 432x |      |     | 48x |   |
| 8    |     |      | 336x |      |      | 60x |     |   |
| 189x |     | 8    |      | 3    | 12+  |     | 3-  |   |
|      | 18x |      |      | 40x  |      | 60x |     |   |
|      |     | 2÷   |      |      | 108x |     |     | 7 |
| 27+  |     | 1-   | 20x  | 2    |      |     | 25+ |   |
| 2-   |     |      |      | 6x   | 48x  |     |     |   |
|      |     | 14+  |      |      |      | 56x | 60x |   |
|      | 5   |      | 63x  |      |      |     |     | 6 |

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

Solution, page 8

1 Spots to sleep  
5 "Darn it!"  
9 Sheriff's group  
14 Offend the nose  
15 Actor Alda  
16 Nose, slangily  
17 Partner in war  
18 Upward movement  
19 Map book  
20 Stop filibustering, say  
23 Grand \_\_ Opry  
24 Foul-ball caller  
25 Like Italian bread  
29 Moistens  
31 Sixth sense, for short  
34 Artful dodges  
35 Timber wolf  
36 Suffix for novel  
37 No matter what  
40 Cob serving  
41 Hostile, as a crowd  
42 Gets ready, briefly  
43 Shoo-\_\_ (sure things)

44 Chilled with cubes  
45 Ultimatum ender  
46 Detroit-based SUV maker  
47 Auditor's designation  
48 Be ruthless  
55 Largest mammal  
56 Symbol of sanctity  
57 Be a nitpicker  
59 "To err is \_\_"  
60 Caesar's rebuke  
61 Operatic piece  
62 Upright  
63 Part of MVP  
64 Part of a Big Apple abbr.

1 Bikini top  
2 Hard to hold on to  
3 Sandwich shop  
4 Type of terrier  
5 \_\_ ever (rarely)  
6 Privileged group  
7 Redeem  
8 Reflex-test target

9 Biblical songs  
10 In first place  
11 Without help  
12 Fly high  
13 Sci-fi beings: Abbr.  
21 “\_\_ luck!”  
22 Foldable mattress  
25 Early spring bloomers  
26 Talk too much  
27 Manual readers  
28 Hemmed or darned  
29 Part of WWW  
30 Online auctioneer  
31 JFK sister-in-law  
32 Stair parts  
33 In itself  
35 Theater section  
36 Raison d’\_\_  
38 State flower of New  
Mexico  
39 OWN Network VIP  
44 Be imminent  
45 Decide to withdraw  
46 Mideast’s \_\_ Heights

[illegible]

47 Young stallions  
48 Avoid deliberately  
49 Domesticated  
50 Those folks  
51 US alliance

52 Confident assertion  
53 \_\_ a soul (nobody)  
54 Toothy smile  
55 Horton Hears a \_\_!  
58 Fork over

## Neo-psychedelic band Tame Impala explores new territory with old sounds

17 July 2015

Tame Impala's best work on *Currents* comes when they blend the old with the new, taking their punching guitar riffs, bass lines, and electric funk from previous albums and mixing in a dreamy pop sound punctuated with atmospheric keyboard and synthesizers and reverberated guitar. The opening track and lead single "Let It Happen" features deep, mellowing synths

Nevertheless, Tame Impala has brought something new to the table in clear contrast to the Top-40 music currently playing on the airwaves. Even though they missed the mark lyrically and sometimes musically on tracks throughout this album, *Currents* is an exciting approach for the group. Just as their sophomore effort *Lonerism* improved upon their debut album, Tame Impala has set itself up for exploration and maturation in future works using the style crafted on *Currents*.



**Cam Avery, Julien Barbagallo, Kevin Parker, Dominic Simper, and Jay Watson** are Tame Impala.

## A day full of music, charity, and community

*STAFF WRITER*

I arrived at the festival around 3 p.m. with my good friend, Ben Harpt '18 (what better company than a member of MIT's very own Festival Jazz Ensemble?). We arrived just as the Lazlo Gardony Sextet began to play. Their performance was fun, upbeat, and energetic. As Ben told me about

The members of the band would then occasionally break off to play improvised solos, the defining characteristic and my favorite part of jazz music. It is during these

And just like jazz itself, this event focused on highlighting and celebrating who we are and where we come from. We are all products of our past and of our community, which is something to be embraced and celebrated. This year, the festival was dedicated to commemorating Billie Holiday's

But in addition to celebrating the past, the Cambridge Jazz Festival also celebrates the future. The event's proceeds go to the Johnny Hodges Fund, a fund created in the hopes of helping young, aspiring musicians in Cambridge pursue their passions.

Keep up at **thetech.com** for more news!



## MOVIE REVIEW

# Don't you wish your last MRI was this much fun?

## Self/less has a lot of potential, but falls short

**By Karleigh Moore**  
*ARTS EDITOR*

*Self/less* isn't a boring film, but the trailer suggests a film more philosophically engaging than it ended up being. In fact, if you see the trailer, you don't really have to attend the movie to know what it's about, and most people will be able to predict each turn of events. Like I said, it isn't boring — there are some exciting scenes that attempt to add mystery and thrill — but don't expect to be too surprised. The film presents some entertaining (though mostly unoriginal) ideas, but ultimately doesn't deliver. For example, the concept of transferring consciousness from one body to the next in an attempt to achieve eternal youth is pretty cool to think about. However, I was supremely disappointed with the lack of imagination regarding this process — apparently if you go into a huge MRI-esque machine with a strange net on your face, you can transfer your mind into another body. Make sure to bring your suspension of disbelief into the theater with you along with your smuggled-in candy.

I think that science fiction has a huge potential to explore ideas of philosophy. After all, anything goes in a science fiction universe and the possibilities are limited only by human creativity. *Self/less* poses obvious questions about morality and concepts of self, but the film doesn't present any profound or unexpected takes on the issues. That's not to say that Damian Hale (Kingsley/Reynolds) doesn't grapple with the guilt he feels about taking over someone else's body — he does feel incredibly guilty, and does seem to flip-flop on whether or not he is willing to continue living in a stolen body. But overall, the movie is a painfully obvious depiction of representation on being mindful of the morality of



COURTESY OF ALAN MARKFIELD / GRAMERCY PICTURES

**Damian Hale (Academy Award winner Ben Kingsley)** undergoes a radical medical procedure in Gramercy Pictures' provocative psychological thriller *Self/less*, directed by Tarsem Singh and written by Alex Pastor and David Pastor.

cutting edge science.

Ryan Reynolds seems to break out of his typical charismatic-funny-guy typecast role, which was surprising and refreshing. But Reynolds and Kingsley both play Hale, who is a ruthless industrial mogul (Reynolds plays young-new-body Hale, and Kingsley plays old-and-dying Hale), but the two could have easily been different characters. Perhaps reborn Damian wanted to start over as a likable good guy, but the dying Damian we are first introduced to is definitely

not a likeable character.

*Self/less* is entertaining enough if you're just trying to settle on a movie to see with friends. It's filled with action, has recognizable actors, and is pretty easy to follow so it'll probably be pleasing to everyone. You'll have lots to talk about after the credits roll, though the conversation will probably revolve around how bad the movie was instead of gravitating toward the underdeveloped questions of morality and ethics it presents.

★★★★★

## Self/less

**Directed by Tarsem Singh**

**Starring Ben Kingsley,  
Ryan Reynolds**

**Rated PG-13**

## Now Playing

## MOVIE REVIEW

# A lighthearted take on John Green's novel

A young adult adaptation that's worth seeing



COURTESY OF TWENTIETH CENTURY FOX FILM CORPORATION

**Nat Wolff and Cara Delevingne** star as Quentin and Margo in *Paper Towns*.

**By Karleigh Moore**  
*ARTS EDITOR*

It was about 1 a.m. the night before the screening, and I had just put down John Green's *Paper Towns*. I had read his other books in high school, but for some reason, *Paper Towns* had evaded my bookshelf. Of course, reading the book could have been a huge mistake, biasing my view of the movie — after all, book fans seem to be set up for eternal disappointment at the theater. As expected, there were changes, additions, and some things that were integrated differently or left out completely. But John Green was an executive producer for the film, so fans can rest assured that the heart of the novel has been carefully transplanted from paper

to the big screen.

I entered the surprisingly sparse theater with my friend Ali. About a dozen or so seasoned movie critics were scattered among the seats. I imagine that the two of us were the only members of the audience who had read the book. We were the only ones who laughed at the inside jokes, and Ali turned heads when she let out a fangirl shriek during a scene where a popular star made an unexpected cameo. We enjoyed the film immensely, adaptation and all.

The movie is based on a young adult novel — it's a coming of age story, and at times, is a little trite, containing trope after overdone trope. Boy falls in love with a mysterious girl, they are childhood friends, they grow apart in high school, girl runs away be-

fore senior year is over, boy and friends go on an epic road trip to find her — we've seen this sort of thing before. Regardless, I liked its focus on self discovery and the dangers of expectation, and though these themes are explored ad nauseam in media geared toward young people, in *Paper Towns* the delivery is refreshingly nonstandard. We don't get what we expect, and we can definitely see that our protagonists are flawed (the story reminds me of 500 Days of Summer in a way). The characters have many insightful lines — most of these are quotes pulled from the novel — but it is clear that they are still figuring things out, and aren't as wise as their eloquence would have us believe.

I was disappointed that the film ignored the darker parts of the novel, which detracted from the sense of urgency Quentin and his friends felt when trying to reunite with Margo and made the rationale for their road trip significantly more superficial. Instead, the movie focused on the lighthearted aspects of the novel and was packed with teenage humor. You can look forward to an improvised rendition of the Pokémon theme song and lots of “it’s-the-end-of-senior-year” hijinks.

Nat Wolff and Cara Delevingne were convincing as the awkward Quentin Jacobsen and the enigmatic Margo Roth Spiegelman, respectively. However it was Justice Smith (who plays Radar) and Austin Abrams (who plays Ben) who stole the show. Radar has a cut and dry wit and the movie is riddled with his stinging one liners, and Ben is somewhat crude and lacks a verbal filter — the two are easily the most entertaining characters in the film.

Some movies get a lot of flack for fan service, for including inside jokes likely to fly right over the heads of the average viewer, and for working in quotes from the book (which admittedly, can be cheesy, even though we wait with bated breath for the narrator to deliver the iconic lines). But I think fan acknowledgement is a positive development in today's media culture, so in this respect, I'm pleased that the Paper Towns filmmakers seemed so aware of their audience.

★★★★★

# Paper Towns

**Directed by Jake Schreier**

**Based on the novel Paper Towns by John Green**

**Starring Nat Wolff, Cara Delevingne, Justice Smith, Austin Abrams**

**Rated PG-13**

## Now Playing

### By William Loucks

*Birth of a Theorem: A Mathematical Adventure* is the recently released English translation of Cédric Villani's *Théorème Vivant*. Director of the Institut Henri Poincaré in Paris, Villani cuts a unique figure, frequently wearing large spider broaches on his jacket lapel. He is an expert in partial differential equations and their application to problems in statistical physics. His book recounts his frustrating but exciting journey to winning the 2010 Fields Medal for work on Landau damping.

Villani describes Landau damping as a phenomenon in physics that explains a “return to equilibrium without any increase in entropy.” In the abstract of the final proof, Villani and his collaborator, Clément Mouhot, assert that they have shown the damping

phenomenon to be caused by “phase mixing” instead of the exchange of energy between phases. Their work illustrates that particles within a plasma are accelerated or decelerated to match the velocity of the electromagnetic waves acting on them.

While this phenomenon seems complicated, the primary goal of the text is not to explain the math behind Villani's proof but to describe the years leading to his breakthrough. When beginning to pursue the Fields Medal — or 'FM' as he says — Villani did not know which problem to focus on. He only knew that he had to prove something amazing and that he had to do it in a short period of time — at 38 years old, he was two years away from the age cutoff for the quadrennial award. One could imagine that this timeline would put a great deal of stress on a person, and Villani only made it worse by

giving lectures about his proof before he knew it existed. In narrative form, Villani's book illustrates the author's fears and passions in a way that makes him seem more human and less of a surreal genius.

The book dives into Villani's life as a father and scientist, as well as into the history of physical mathematics. Some of the most fascinating pieces are the short italicized anecdotes that Villani provides about the world's most famous mathematicians. The most interesting excerpt is about Henri Poincaré. The aside divulges that Poincaré published a paper on the stability of the solar system in a prestigious magazine, won an award for his work, and then realized that he was completely wrong! Like any rational man with a hint of hubris, he spent all of the money he earned from the prize and more on ensuring all the printed copies returned

to the publisher (there was no internet in 1889). Furthermore, Poincaré went on to publish a paper proving the exact opposite of what he initially claimed, and became the founder of chaos theory and the sponsor of one of the world's premier mathematics institutes.

The story also includes a sizable number of emails exchanged between Villani and Mouhot in which they converse about their damping theorem. This correspondence can be tedious to read; however, the emails are interesting at times and shouldn't be a deterrent from exploring the heart of the work. Ultimately, Villani's purpose is to take readers inside of his psyche and illustrate the fact that even the most respected professionals doubt themselves, have a family, get nervous, are afraid to speak to icons, and start with a dream.

## Cooler weather follows strong storm

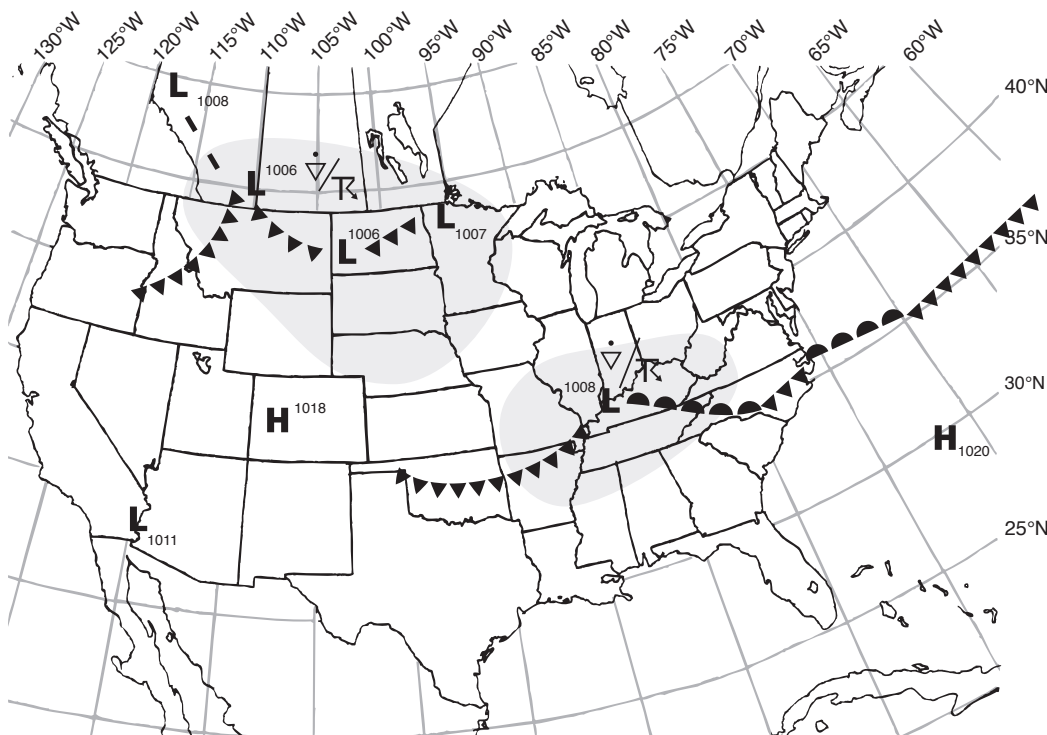
**By Vince Agard**

### STAFF METEOROLOGIST

A period of cooler temperatures is poised to begin after a severe thunderstorm passed on Tuesday afternoon. The storm, which arrived shortly after 4 p.m. on Tuesday, brought heavy downpours, strong winds, and a barrage of hailstones to MIT's campus. At Boston's Logan airport, the storm brought nearly half an inch of rainfall in less than an hour, with recorded wind gusts of up to 51 miles per hour (82 km/h). Golf ball-sized hail was reported in Harvard Square, while hailstones 2 inches (5 cm) in diameter were observed in nearby Jamaica Plain. The storm capped off an

especially severe weather day in Massachusetts, in which supercell thunderstorms resulted in multiple tornado warnings being issued by the National Weather Service.

In the aftermath of the storm, temperatures at the Institute are poised to become noticeably lower in the next few days, as the wind pattern shifts to bring cooler oceanic air onshore. Daytime temperatures will top out in the mid-70s °F, breaking a streak of 10 consecutive days with highs above 80°F (27°C). While the weekend will likely stay dry, a chance of showers will persist from tonight through Sunday as an active storm system passes offshore to the south and east.



### Situation for Noon Eastern Time, Thursday, August 6, 2015

| Weather Systems                                             | Weather Fronts                                                                                         | Precipitation Symbols                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                | Other Symbols                                               |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
|-------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|-------------------------------------------------------------|------|---------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|----------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>H</b> High Pressure                                      |  Trough           | <table><tr><th></th><th>Snow</th><th>Rain</th></tr><tr><td>Showers</td><td></td><td></td></tr><tr><td>Light</td><td></td><td></td></tr><tr><td>Moderate</td><td></td><td></td></tr><tr><td>Heavy</td><td></td><td></td></tr></table> |                                                                                                | Snow                                                        | Rain | Showers |  |  | Light |  |  | Moderate |  |  | Heavy |  |  |  Fog<br> Thunderstorm<br> Haze |
|                                                             | Snow                                                                                                   | Rain                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| Showers                                                     |                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| Light                                                       |                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| Moderate                                                    |                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| Heavy                                                       |                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| <b>L</b> Low Pressure                                       |  Warm Front       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| <b>S</b> Hurricane                                          |  Cold Front       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
|                                                             |  Stationary Front |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
|                                                             |                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <table><tr><td>Compiled by MIT<br/>Meteorology Staff<br/>and <i>The Tech</i></td></tr></table> | Compiled by MIT<br>Meteorology Staff<br>and <i>The Tech</i> |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |
| Compiled by MIT<br>Meteorology Staff<br>and <i>The Tech</i> |                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                |                                                             |      |         |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |          |                                                                                       |                                                                                       |       |                                                                                       |                                                                                       |                                                                                                                                                                                                                                                                                               |

## Solution to Beware the Wolf

from page 5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | O | R | A | L | S |   | S | R | A |   | A | C | S |
|   | F | E | L | O | N |   | L | O | X |   | R | U | E |
|   | L | I | T | T | L | E | O | N | E |   | T | R | E |
| P | I | A | N | O | S |   | R | U | N | S |   | T | E |
| A | C | T |   |   |   |   | L | O | C | I |   | A | R |
| T | E | E | M |   |   | R | E | D | H | E | R | R | I |
|   |   |   | A | L | O | N | E |   |   | A | G | A | T |
| F | E | R | R | I | E |   | I | M | P | U | L | S | E |
| O | V | A | T | E |   |   | P | R | O | S | E |   |   |
| R | I | D | I | N | G | C | R | O | P |   | D | A | I |
|   | D | I | N |   | R | A | I | N |   |   | D | O | E |
| S | E | A |   |   | C | O | N | E |   | R | A | G | O |
| A | N | T |   | H | O | O | D |   | C | O | V | E | R |
| A | C | E |   | E | V | E |   |   | A | L | I | E | N |
| B | E | D |   | W | E | D |   |   | D | E | S | K | S |

## Solution to What's your sign

from page 6

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| B | E | D | S |   | H | E | C | K |   | P | O | S | S | E |
| R | E | E | K |   | A | L | A | N |   | S | N | O | O | T |
| A | L | L |   |   | R | I | S | E |   | A | T | L | O | A |
|   | Y | I | E | L | D | T | H | E |   | F | L | O | O | R |
|   |   |   |   |   | O | L | E |   |   | U | M | P |   |   |
| C | R | U | S | T | Y |   | W | E | T | S |   | E | S | P |
| R | U | S | E | S |   | L | O | B | O |   | E | T | T | E |
| O | N | E | W | A | Y | O | R | A | N |   | O | T | H | E |
| C | O | R | N |   | U | G | L | Y |   | P | R | E | P | S |
| I | N | S |   | I | C | E | D |   | O | R | E | L | S | E |
|   |   |   | G | M | C |   |   | C | P | A |   |   |   |   |
|   | S | T | O | P | A | T | N | O | T | H | I | N | G |   |
| W | H | A | L | E |   | H | A | L | O |   | C | A | R | P |
|   | H | U | M | A | N |   | E | T | T | U |   | A | R | I |
| O | N | E | N | D |   | M | O | S | T |   | N | Y | N | Y |

## Solution to Bush Techdoku

from page 5

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1 | 5 | 3 | 6 | 4 | 2 |
| 2 | 6 | 4 | 1 | 5 | 3 |
| 4 | 2 | 6 | 3 | 1 | 5 |
| 5 | 3 | 1 | 4 | 2 | 6 |
| 6 | 4 | 2 | 5 | 3 | 1 |
| 3 | 1 | 5 | 2 | 6 | 4 |

## Solution to Rubio Sudoku

from page 5

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

## Solution to Walker Techdoku

from page 5

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 4 | 5 | 2 | 3 | 1 | 6 |
| 2 | 3 | 6 | 1 | 5 | 4 |
| 3 | 4 | 1 | 2 | 6 | 5 |
| 5 | 6 | 3 | 4 | 2 | 1 |
| 1 | 2 | 5 | 6 | 4 | 3 |
| 6 | 1 | 4 | 5 | 3 | 2 |

## Solution to Kasich Sudoku

from page 5

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

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## Gates of Hell

An MIT student in the cross hairs of state agencies, the private sector and a Cold War alliance.

## Solution to Trump Techdoku

from page 6

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

### Kendall Square Initiative advances with permit applications filed

MIT has taken another step in its six to 10 year plan for the development of the East Campus and Kendall Square area, recently filing its Project Review and Planned Unit Development special permit applications with the Cambridge Planning Board.

The application includes detailed plans for the designs of six proposed buildings, which will provide research space, 500 new housing units, and retail/office space. The Cambridge Planning Board will review all aspects of the proposal, including design, infrastructure, transportation, and parking plans, according to MIT News.

MIT anticipates that it will invest at least \$1.2 billion in the Kendall Square Initiative. The Institute plans to build a residence hall for graduate students in Kendall Square, replacing Eastgate. The project also includes plans for 3 acres of connected open spaces, replacing the parking lots south of Main Street.

—Katherine Nazemi

# Stata library kiosk to also see upgrades

*Kiosk and café were both closed over the summer for renovations*

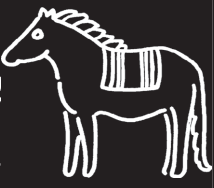
**Forbes**, from Page 1

for construction. Beside it, however, MIT Dining has provided a coffee bar serving Starbucks coffee and a selection of take-and-go meals. The MIT libraries kiosk next to the café has remained closed throughout the project. Once the Forbes Family Café reopens, the center will feature video screens that will highlight MIT library resources, services, and collections, according to an MIT Libraries news release.

Renovations are projected to conclude in early September so the Forbes Family Café can resume operations for the MIT community once the fall 2016 semester begins.

Can you beat this drawing?  
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# Students in Hyatt will need to do laundry in New House

*Incoming freshmen are permitted to live in the Hyatt, but no REX events may take place there*

**New**, from Page 1

that first-year students must live on-campus.

The plan does not come without caveats, though — students will have to do their laundry in New House, since the Hyatt does not have laundry facilities. Students will not be able to hold REX events at the hotel or access the conference rooms and ballroom.

Students may also choose to be assigned to Baker, McCormick, or MacGregor House on a first-come, first-served basis. They would then pay the rate of their selected residence hall, and be required to pay for a meal plan if the residence has a dining hall.

Before the plan was released, Trey Watts '17, the New House Vice President, called upon the administration to consider the extensive impact that splitting up New House residents would have on students.

“Dispersing us among undergraduate dorms...is at the cost of student happiness, sanity, performance, and overall well-being,” Watts said in an email to Chancellor Cynthia Barnhart, Student Life Dean Chris Colombo, and Residential Life and Dining Dean Henry Humphreys. “While finding space in other undergraduate dorms may be more cost-effective, not only would the displaced students have their culture essentially stripped from them, but the culture and desires of the host dorm would also be infringed upon.”

Three cultural houses — Chocolate City, International Development House (iHouse), and Spanish House — have been fully or partially displaced by the damage.

Watts suggested the Hyatt as an off-campus housing option to explore, in addition to “currently vacant fraternity houses, apartment complexes, and graduate dorms with enough space.”

Humphreys told The Tech that the administration quickly took graduate housing and FSILGs off the table. Freshmen would not have been allowed to live off-campus in FSILGs, and there was no permanent space in graduate dorms such as Sidney-Pacific.

According to Humphreys and Director of Communications Matt Bauer, MIT has not had to put students up in hotels in recent memory, while other colleges in the area, including Boston University and Northeastern, have housed students in the Hyatt numerous times before. The Hyatt was “very accommodating” to MIT’s predicament, Humphreys said.

The administration has received a preliminary timeline for New House repairs, but it has not been made available as of August 5. In the interim, students’ items and furniture that were stored in New House have been moved into Metropolitan Storage at no cost.

Going forward, the Department of Student Life will set up a webpage to keep affected parties in the loop and rely on student leadership, in addition to New House RACs and the Housemas-

ter Wesley Harris, to relay information down the chain.

In the event that repairs finish early, the plan to transition students back to New House is “not absolute,” Humphreys said. He expects that all of the affected communities will contribute to the decision.

Students were asked to make a decision on their desired housing option by 5 p.m. on Tuesday, August 4. The Division of Student Life is currently determining how many students opted to stay at the Hyatt.

The list of rooms at the Hyatt has yet to be determined.

Watts, who is a member of the displaced cultural house Chocolate City and will be staying in the Hyatt, expressed some of his concerns for the fall to *The Tech*. “The biggest concern, honestly, is that the Hyatt is pretty far away from campus. It is the best option, but the distance does bother me a little bit.”

Watts was anxious about incoming freshmen. “This is very new and alarming for them,” he said. “We’re working towards holding REX events throughout the semester, hopefully, to promote a sense of community.”

He also lamented losing Chocolate City’s common lounge. “One of the biggest things for us is being able to hang out in our study lounge. Having that lounge space taken from us is going to be a hassle.”

The administration is working with the Hyatt to set up Wi-Fi and common spaces for students.

# Do you have a story to tell?

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NOTES

# FSILGs oppose new ‘village’

*Alumni-owned FSILG buildings valued at \$83 mil*

Village, from Page 1

felt that their funding stores, even with alumni donations, are insufficient to maintain the “19th century buildings” they live in.

Options put forward for the design of an FSILG village include a cluster of small, free-standing structures; a townhouse-style building that would have some shared spaces and infrastructure; a loft-style structure somewhat like Burton Conner or Random Hall, with each floor unique but connected; and a re-purposed building, likely with shared infrastructure and space.

Because of the implications for student life, the AILG and Division of Student Life (DSL) surveyed alumni and students from all six sororities, 29 fraternities, and five independent living groups about the proposal in the fall of 2014. One response, generally the president’s, was taken from each of these alumni or student organizations.

Of 80 total alumni and student representatives, only five alumni “expressed high interest in the project,” and only five students thought it was at all likely that their living group would be willing to move into an FSILG village.

Alumni cited “tradition, as-

sumed MIT ownership of the building, and Institute oversight” as reasons to reject the proposal, advocating strongly for continued independent ownership. Students were even more compelled by the latter two reasons. Most oppose MIT’s plan to lease buildings to the FSILGs’ individual housing corporations.

Interest was lower than expected because proximity and supervision were less important than the AILG predicted. For instance, survey responses showed that students generally considered proximity to campus to be a benefit, but did not consider it important enough to be a deciding factor.

Nearly all alumni and students responded favorably to questions regarding organization, maintenance, and “various metrics on chapter health” such as house conditions and finances. Most said their living groups were “excellent or good” — they all “perceive[d] themselves as above average,” and were “somewhat or very satisfied with their FSILG’s present status.”

This view was held despite the DSL’s finding that 57% of FSILGs have “reserves that are inadequate to cover even an optimistic estimate of current maintenance needs,” and the AILG’s belief that build-

ings are out of date and improperly kept. The DSL acknowledges that the contrast between their findings and the student responses “may reflect some concern about how the survey data will be used.” Ultimately, FSILG members are highly averse to a potential change.

Members of the AILG believe that if the FSILG village plan appears to progress, and if off-campus restrictions like the Boston ban continue to pose difficulties, the idea may become more popular among students. The AILG has also cited research indicating that many alumni do not consider their living groups’ relationships with surrounding communities to be positive and have concerns about long-term sustainability.

The DSL calculates that all MIT alumni-owned housing can be valued at \$83 million — if FSILGs whose buildings MIT does not own were to move into an FSILG village, “this equity presumably would be available to invest in the project.”

Far more alumni and student organizations were interested in further discussion and planning than in actually moving, which the DSL believes is because “many groups may be sitting on the sidelines, waiting to see if there is a serious proposal put forth.”

## Belcher receives teaching award for work with TEAL

John W. Belcher has been awarded the 2015 Hans Christian Oersted Medal of the American Association of Physics Teachers, in recognition of his “tireless work with TEAL (Technology Enabled Active Learning) and Massive Open Online Courses (MOOCs).”

The Oersted Medal is given to recognize “those who have had an outstanding, widespread, and lasting impact on the teaching of physics.”

Belcher has been an instruc-

tor for 8.02 (Electricity and Magnetism), which is taught in the TEAL format. Students work collaboratively in groups with an emphasis on in-class problem solving and experiments.

Belcher was named a MacVicar Faculty Fellow in 2000. He has also received NASA’s Exceptional Scientific Achievement Medal and an MIT award given to recognize a “record of excellence in education.”

—Katherine Nazemi

## Break-in at Senior House

An as-yet unidentified suspect broke into Senior House around midnight the morning of August 3, according to a campus-wide email.

“An unknown suspect broke a second floor window...and gained access to the building,” Sergeant Andrew J. Turco wrote. “Dorm patrol discovered the broken glass and called after the intruder,” who fled toward Ames Street.

Police have found evidence that the suspect suffered a “large laceration” and located a camouflage backpack, a field shovel, a canteen, and dirty clothing in Senior House.

Turco suggested that community members lock doors and windows, document serial numbers of electronics, and report suspicious activity to the police.

—William Navarre



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# Korman named head swim and dive coach

*Hopes to ‘empower’ team members ‘as students, athletes, individuals’*

By Phil Hess  
DAPER STAFF

Dani Korman has been selected as the Mary Frances Wagle '47 Head Coach of the MIT men's and women's swimming and diving teams, MIT Director of Athletics Julie Soriero announced on July 29. Korman will be joining the Engineers after spending the last three years as an assistant coach with the Yale University women's swimming and diving program.

"I am thrilled to be joining the MIT community," said Korman. "It is my goal to empower [the team members] as students, as athletes, and as individuals to achieve their full potential during their time at MIT and beyond."

During her three years at Yale she assisted with a team that saw improvement each year at the Ivy League Championships, with the 2015 squad finishing third and scoring 200 more points than the season before. The Elis also had

three swimmers qualify for the NCAA Division I Championships under her watch, with numerous school records broken during her time in New Haven.

While Korman was at Yale, multiple student-athletes earned All-Ivy League honors, with the team gaining CSCAA Scholar All-America honors in all three seasons. She also served as the recruiting coordinator for the Elis, with her recruiting class of 2018 being named the 17th best in the

nation by CollegeSwimming.

Her prior collegiate coaching experience includes working as an assistant coach at Johns Hopkins University, where she helped both the men's and women's teams to a pair of top-10 NCAA finishes. Prior to Johns Hopkins, Korman served as the interim head coach of the Carthage College women's team where she was named the 2008 Co-Coach of the Year and led the team to its first ever appearance in the NCAA Championship. In

addition, she has served as an assistant swim coach and counselor for the University of Texas/Total Performance Swim Camp.

Korman is a 2006 graduate of Kenyon College where she was part of four national championship teams. She was a seven-time All-American at Kenyon and served as team captain as a senior. She earned a Master's of Education with a concentration in guidance and counseling from Carthage in 2008.

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