### **MOVIE REVIEW**

## A prison escape artist's nightmare

Stallone and Schwarzenegger star in an action movie that poses some thorny questions.

By Karleigh Moore

When you go to see a movie starring Sylvester Stallone, Arnold Schwarzenegger, and 50 Cent, you know you are in for an actionpacked, blood, bombs, and guns style movie. This movie did not disappoint, but did add an unexpected and thoughtful plot.

From the trailer we see that Escape Plan details the journey of expert prison escape artist Ray Breslin when what seemed to be "just another job" turns into a nightmare, and someone is trying to lock him away for good! There is plenty of suspense and the plot takes many



Sylvester Stallone and Arnold Schwarzenegger in Escape Plan.

turns, turning out to be much less predictable than I imagined when I first walked into the theater. The film had a sort of dystopian feel to it super prisons where people can quite literally disappear, removed from any sort of governmental regulation, and at the complete mercy and judgment of the wardens? A prison in which drug cartels can pay the warden millions of dollars to imprison a rogue member, burying him for good? Yep, sounds like speculative science fiction trying to warn us in advance that those are had ideas.

The film definitely begs ethical and philosophical discussion regarding prisons and human rights. How far should we go to ensure that those we imprison remain locked away? Are there situations in which torture is permissible? Should privately run prisons be allowed to exist without intensive regulation to make sure that human rights standards are met? Are there cases in which people should be locked away without a trial or chance to prove innocence? Where do we draw the line between corruption and violation of rights, and ethical removal and restraint of dangerous people from society? These are all questions I asked myself during the viewing, and I am still trying to think of satisfactory answers.

The only complaint I have about the film was that some key questions are quickly wrapped up at the end, in perhaps a less than satisfactory way, so be sure to pay attention or you will miss some pretty interesting details about Ray Breslin and Rottmayer's (Arnold Schwarzenegger's character's) background.

Overall, this movie was pretty entertaining, I definitely recommend seeing it. While delivering on the implicit promise of tons of action, violence, and swearing, the film also offers several humorous moments and amusing references to the infamous actors' previous **★★★☆** 

Escape Plan

Directed by Mikael Håfström

Starring Sylvester Stallone, Arnold Schwarzenegger, 50 Cent

Rated R

Now playing

and just-as-infamous roles, as well as interesting philosophical

**ICE DANCE REVIEW** 

## Ice Theatre of New York graces Boston, starring an MIT alumna

Troupe displays stunning athleticism and artistry in one-day show



Kim Navarro and Brent Bommentre of the Ice Dance Theatre of New York performing a duet in Reveries, a piece about an artist finding his muse.

By Grace Young and Elizabeth Walton

The audience filled bleachers around the ice rink, wrapped in their coats in the chilled warehouse-like building, eagerly anticipating the show's start. The Ice Theatre of New York (ITNY) didn't disappoint. After sneakerclad Artistic Director Douglas Webster explained the company's aim to "elevate dance on ice as a performance art," ten dancers glided onto the ice to the familiar "Awake My Soul" by Mumford & Sons, mesmerizing spectators with their athleticism and grace.

The first piece, choreographed by Webster, portrayed an "Appalachian style revival." Dressed in 1960s-style folksy jeans, minis, and headbands, the dancers performed in coordinated ensembles, skimming across the rink in seconds, before breaking off into couples. Cast member Ryan Bradley stole part of the show, landing multiple salchow jumps and a backflip.

One particularly moving, and heartrendingly beautiful, piece was Transitions: In four acts, also choreographed by Webster. It explores a male dancer's emotional states upon receiving an HIVpositive diagnosis. Five ensemble dancers show the central skater's (Joel Dear) transitions from anger, despair, acceptance, and ultimately to celebration by passing, turning, surrounding, and leaving him at different moments.

The show also included the premiere of Doodlin' by the Emmy award-winning choreographer of High School Musical, Charles "Chucky" Klapow. The fun piece stars a gang of four criminals, two male and two female, reminiscing together about their glory days, set to a 60s tune by trumpeter Dizzy Gillespie.

The show's variety of styles and choreography, from the ballet-like Reveries, set to music by Tchaikovsky, to the modern Inclusions, a dance about the molecular structures of rock formation, kept the audience rapt. Costumes varied from everyday clothes in the opening piece, to elegant 1920s-style dresses and white tuxedos, to flowing ballet

Each dancer was truly stunning. The main duet in Reveries (Kim Navarro and Brent Bommentre) represented the US at the World Championships in 2010. Soloist Ryan Bradley, who started skating at age 2, is the 2011 U.S. National Champion. Russian-native Natalia Zaitseva has danced as nearly all the Disney princesses in Disney on Ice over the past fourteen years. Also, an MIT alumna, Jessica Huot '06, was in the cast. She started skating at age six and skated in international competitions while studying at MIT.

New York Mayor Michael Bloomberg has called the company's performances "the very best Ice Theatre of **New York** 

Artistic Director **Douglas Webster** 

The Skating Club of Boston

Saturday, Oct. 19, 2012

New York's creative community has to offer," and it's hard to argue

The show was a one-day deal in Boston, but if you're itching to see them perform, the company will repeat the performance this Saturday (Oct. 26) in New York, and in addition, will perform a series of shows at the Rockefeller Center throughout the spring.

**RESTAURANT REVIEW** 

# Finding Haven in Jamaica Plain

Branching out for Scottish food and drink

By Ian Matts

As a student at MIT, it is often hard to find reasons to branch out from the standard food options surrounding campus. However, staying in the "MIT bubble" deprives students of the chance to eat out at many of the great restaurants a little farther away from this part of the city.

One particularly fertile area that is often left unexplored is Jamaica Plain. A crop of interesting restaurants has begun to pop up in this area over the past few years, including widely acclaimed Tres Gatos and Ten Tables. However, of the restaurants in Iamaica Plain that I've tried, The Haven, a Scottish restaurant/pub on Perkins Street, is the one that I am confident I will be journeying to regularly in the future.

More likely than not, on your arrival you'll be greeted by Jason, the restaurant owner and a real live Scotsman. Aside from just his presence, The Haven greatly benefits from the attention and effort he has put into this restaurant. The space, menu, and atmosphere all make it exceedingly clear that The Haven is a labor of love for Jason.

The interior is warm and casually decorated with deer antler chandeliers, rustic wooden tables, and Scottish posters, with the occasional swatch of plaid cloth thrown in. The menu is predominantly Scottish, with classics like Haggis and Neeps (\$9), Scotch Eggs (\$8), and White Pudding Sassitch (\$17), but with some more accessible options thrown in if the idea of haggis (offal and oats cooked in a sheep's stomach) puts you off your appetite.

I opted to give the Haggis a shot, and found that it had the rich and gamey flavor I hope for in offal, but was a bit under-seasoned. Overall, I'd say the haggis itself was overshadowed by the delicious truffle honey mashed rutabaga it was served on. The Haven also serves an excellent burger with bacon-onion marmalade and pickle aioli (\$14).

However, the surprise showstopper for the night was the pan-seared scallops entree (\$24). The dish was made up of snap peas, pearl onions, diced bacon, citrus butter, and the best scallops I've eaten in years. All the components were expertly prepared, and it made for a flavorful and balanced dish. For dessert, The Haven offers a full menu, but there is really only one choice: The deep-fried Mars bar with homemade maple whipped cream (\$5). Whatever your apprehensions may be about eating junk food dunked in oil with a side of fat, justify it to yourself however you need to and get one. It will be the best bad decision you make that

The beer list is unique in that it is almost exclusively Scottish, and is also uniformly tasty. On it you'll find some options that a non-Scot may recognize, like Orkney Skull Splitter and Innis & Gunn, along with some you probably haven't seen, like Belhaven Black or Froach Ale. There are even some delightful oddities, including beers that boast seaweed and pickled spruce as ingredients. The cocktail menu also contains some great drink options, with my group's favorite being the Maggie May, a lavender and pineapple-infused gin cocktail with grapefruit, honey, and ginger ale. The wine list is very limited, but if you'd choose wine over one of the great beer and cocktail options available, I don't think that The Haven is really the place for you anyway.

There is more to The Haven, though, than just good drinks and great food; it provides a warm environment to soak in and enjoy. The relaxed service makes you feel like you should linger over that drink, and maybe ignore your better judgment and order a second deep-fried Mars bar. In the future, if

The Haven 2 Perkins Street, Jamaica Plain

Monday – Friday: 12 – 3 p.m., 5 p.m. – 1 a.m.

Saturday: 10:30 a.m. -2:30 p.m., 5 p.m. – 1:00 a.m.

Sunday: 10:30 a.m. – 2:30 p.m., 5 p.m. – 12:00 a.m.

I need to withdraw my face from in front of the fire hose, and escape MIT for a night, this is where you'll find me. As MIT students, we sometimes find it hard to break away from our little corner of Cambridge. Luckily for us, The Haven is only an orange line ride

#### **INTERVIEW**

## From MIT to Ice Rink

## The Tech chats with Ice Theatre of New York cast member Jessica Huot '06

By Grace Young

ARTS EDITOR

The Tech: When did you start ice dancing, and how did you keep up with it at MIT?

Jessica Huot: I started taking "learn to skate" group classes when I was six, and transitioned into private lessons when my parents realized I was serious about learning to figure skate. Ballet was another interest of mine as a child, and at around the age of thirteen I realized that ice dancing was a great combination of skating and dancing and I started taking lessons in ice dancing. At fourteen I moved to Lake Placid, NY to train with my first ice dance partner, and at fifteen I moved to Newark, DE to train with the ice dance partner I went on to compete with for six years. We skated about 25 hours a week, working with a world-class coach in one of the top training camps in the world.

I was accepted to MIT my senior year of high school, but deferred one year, and during that year my ice dance partner applied and was also accepted to MIT. We decided to start full-time studies at MIT and continue to compete for as long as we could keep up with both. We were able to arrange our classes so that we could skate about three hours a

day on weekday mornings, and would leave campus for three or four international competitions throughout the skating season. Wakeup was at 5:30 a.m., and we had to drive to Babson College to skate and work with our coach. It was sometimes a struggle to stay awake in the large lecture halls! We maintained this schedule for freshman and sophomore year, and won the Finnish Nationals in ice dancing three times, and competed at the European and World Figure Skating Championships three times during our competitive careers.

TT: Tell us more about your transition from MIT student to professional ice dancer. What thoughts did you have at the time?

JH: When we retired from competitive ice dancing, I never really considered a career as a professional ice dancer. Ice dancing isn't the most popular discipline of figure skating with the general public, and without a partner I assumed it would be difficult to get cast in shows because ice dancers always skate as a couple. I changed majors from Course 7 to 9 and moved to NYC right after graduating to work for a consulting firm. Coaching skating was always a passion of mine and even though I worked 50 hours a week, I coached skating every winter at the outdoor rink at Bryant Park because I enjoyed teaching. I was introduced to the Ice Theatre of New York by an MIT alum I had met from NYC while she was back visiting skating friends at the MIT skating rink. She was one of the first people I contacted when I moved to NYC, and she put me in contact with ITNY. I convinced my ice dance partner to get back in shape and skate in shows for one season, but it was too difficult to rehearse with our work schedules. After working for four years, I auditioned and was accepted at NYU for their Master's program in piano performance. Piano was a childhood interest I had put on hold while pursuing competitive ice dancing and had always wanted to come back to when I got the chance. My graduate schedule allowed time for me to rehearse with the ITNY so I went back to performing with them in group numbers, and more recently with a new ice dance partner.

TT: What aspects of ice dancing do you enjoy most?

JH: I really enjoy just skating! Jumping and spinning were never my favorite things to do, but I love to stroke and glide across the ice and feel the momentum and the way my blades carve the ice on their edges. It's really fun to learn to move and dance to various styles of music, and it's a great challenge to do that while



DARIAL R. SNE

Jessica Huot '06 (left) and Elisa Angeli (right) perform in *Falling Leaves*, choreographed by Douglas Webster, for Ice Theatre of New York.

on the ice, and make it look easy! In ice dancing it's enjoyable to work with a partner and develop a connection, to coordinate movements, and feed off of each other's energy.

*TT*: Is there such thing as a typical day for you? What would that be?

*JH*: After earning my Master's degree I was hired to direct the skating school at Sky Rink at Chelsea Piers, which is the only indoor

skating rink in NYC. We have "learn to skate" classes six days a week so I'm at the office in the rink a lot! I also teach private skating lessons on a daily basis and I teach private piano lessons at one music school in NJ and at some students' homes several days a week. When ITNY has performances, we usually spend several weeks leading up to the shows rehearsing and I can fit rehearsals in my morning schedule.

**CONCERT REVIEW** 

## **Igniting the Steinway**

## Chinese pianist Yuja Wang's Boston debut

By Victoria Young

Yuja Wang, moving vigorously to music in a bright red dress and silver stilettos, was a ball of life in stark contrast against the still black Steinway; her rapidly movwing fingers pulling powerful strings of melodies from the grand piano. Her fervent movements threw her hair dancing and accented the notes she drew from an instrument that she had clearly mastered. In her musical interpretation, it was clear her Tweet quoting Mahler, "Tradition is tending the flame, it's not worshiping the ashes," was deeply embedded into her modern, energetic style.

At twenty-six, Yuja Wang is a Chinese classical pianist widely recognized for her charismatic stage presence, intense performances of chamber music, and incredible technique, having already performed with many of the world's most renowned orchestras and collaborated with celebrated conductors such as Gustavo Dudamel, Charles Dutoit, Zubin Mehta, and Manfred Honeck.

She opened the night with Prokofiev, Piano Sonata No. 3 in A Minor, a spirited piece that immediately demonstrated her technique as her fingers danced across the keys to weave the notes together effortlessly. Next, she moved into Chopin, beginning with the Piano Sonata No. 3 in B Minor, Opus 58. From the opening, Wang dramatically played with the rubato that she seems to own as part of her improvisatory technique, letting notes melt into each other in a jumble of intensity. What was most impressive was the sheer amount of passion she displayed with each note, seemingly breathing life into the music. In the final movement, notes tumbled and staggered into each other as

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

Briefly indulging in some jazz, Wang began Kapustin's Variations for Piano, Opus 41 with animation and enjoyment, her fingers dancing across the keys in this energetic piece. The conclusion of the piece featured many "strides", having the left hand move rapidly between bass notes and chords, culminating in a dramatic end that stretched from the twinkling high notes down to the final bass ending. The final piece on the program was Stravinsky's Three Movements from Petrushka, a story about a puppet that comes to life. The scenes filled with gypsies, dancing bears and masqueraders did not seem far-fetched, thanks to Wang's energy, and the animation and charisma with which she elicited notes from the Steinway.

Rising to thunderous applause after the last piece of the

Yuja Wang Boston Recital Debut

Presented by Celebrity Series of Boston

Friday, Oct. 18, 8 p.m.

NEC's Jordan Hall

night and relentless standing ovations, Wang graciously returned to the piano with an encore that featured *Tea for Two*, by Art Tatem, and a selection from *Carmen* by Bizet, transcribed by Horowitz. Her personality shined through in her passionate and masterful performance, which left the entire hall buzzing with energy.



IAN DOUGL

**Pianist Yuja Wang performed her Boston recital debut** at NEC's Jordan Hall on Oct. 18.

## **ARTS EVENTS** 0CT. 25 – 0CT. 31

### **FRIDAY**

(11:00 a.m. – 1:00 p.m.) Architecture/HTC Book Talk, Kristel Smentek, "Art and History in the Age of Enlightenment" — 10-401

(3:00 p.m. – 4:30 p.m.) Hack Lore: Cows, Cars, and Cannons Special Lecture — MIT Museum

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: Mimi Hoang, "Control" — Room 7-429

(7:00 p.m. – 8:30 p.m.) Film Screening: FAUST, a 1926 Silent Film by F. W. Murnau with Live Musical Accompaniment — 14W-111
 (7:30 p.m. – 10:00 p.m.) Boston Ballet presents La Bayadère (Oct. 24 –

Nov. 3) — Boston Opera House

(8:00 p.m. – 9:00 p.m.) Garden Jargon: Roadkill Buffet Improv Comedy

Show — 6-120

(8:00 n m = 10:00 n m ) Family Weekend Concert presents: Celebration

(8:00 p.m. – 10:00 p.m.) Family Weekend Concert presents: Celebrating Master Composers — Kresge Auditorium

### **SATURDAY**

(10:00 a.m. - 6:00 p.m.) MIT Press Loading Dock Book Sale — E38, 292 Main Street, Cambridge

(12:00 p.m. – 4:00 p.m.) Family Day at the MIT List Visual Arts Center — E-15, MIT List Visual Arts Center

### SUNDAY

(10:00 a.m. - 6:00 p.m.) MIT Press Loading Dock Book Sale — E38, 292 Main Street, Cambridge

### MUNDAY

(12:30 a.m. – 2:00 p.m.) Architecture Lecture/BT Fiona Cousins, "Two Degrees: Climate Change and Our Built Environment" — Rm 7-429

### THESDAY

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: RCR Architects, "Recent Work" — 7-429

(8:00 p.m. – 10:30 p.m.) Halloween Contra Dance with live music — W20-491

## WEDNESDAY

(6:00 p.m. – 7:30 p.m.) "How Our Brains Learn and Remember" with John Gabrieli, MIT Professor of Cognitive Neuroscience — MIT Museum

(8:00 p.m. - 11:00 p.m.) Israeli Dancing — W20-491

### THURSDAY

(12:00 p.m. – 12:30 p.m.) Organ Concert in the MIT Chapel — W15, MIT Chapel

(1:30 p.m. – 2:30 p.m.) Exploring the National Recording Preservation Plan — 14N-132

(5:30 p.m. – 7:30 p.m.) Architecture Lecture: Greg Lynn, "Carbon Dating" — Room 7-429

Send your arts events to arts@tech.mit.edu.