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THE TUFTS DAILY

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Famous geneticist to speak at Tufts on Monday

World renowned biologist J. Craig Venter will speak about genetics during this year's President Lecture, scheduled to take place Monday, March 10 at 4:30 p.m. in the ASEAN Auditorium.

Assistant Director of Public Relations Katie Cinnamond told the Daily in an email that Venter will present "Life at the Speed of Light," a discussion on how far and fast the science of genomics has come, followed by a brief question and answer period with the audience.

University President Anthony Monaco explained that he personally asked Venter to deliver the President's Lecture because of his unique role in the field of synthetic biology.

"[Venter's] appearance here at Tufts is especially timely in light of his announcement earlier this week that he will be starting a new company that will focus on developing genomics-based approaches to slow aging and related disease," Monaco told the Daily in an email. "I have great respect for Dr. Venter's scientific accomplishments, and [I] am sure he will offer a thought-provoking perspective on the outlook for genomics, which has such great potential to improve human health."

According to Associate Professor of Biology Mitch McVey, Venter is a pioneer in the fields of genomics and synthetic biology.

"He has certainly pushed the field forward faster than it would have been ... if it were not for his efforts," McVey said. "His idea to shotgun DNA sequencing to sequence the genome actually complemented what the public consortium was trying to do. It basically allowed us to complete the sequencing of the human genome much faster than it would have been otherwise."

Melissa White, a biology major who is currently enrolled in Molecular Biology, learned that Venter was delivering the President's Lecture after reading a Feb. 26 announcement from Student Services.

"It was really exciting because Craig Venter is a really influential molecular biologist, and it's ... cool that someone so influential in that field is coming to speak at Tufts," White, a junior, said. "I'm in a molecular biology class ... We learned a lot about DNA, and Craig Venter was one of the first few people to sequence the human genome."

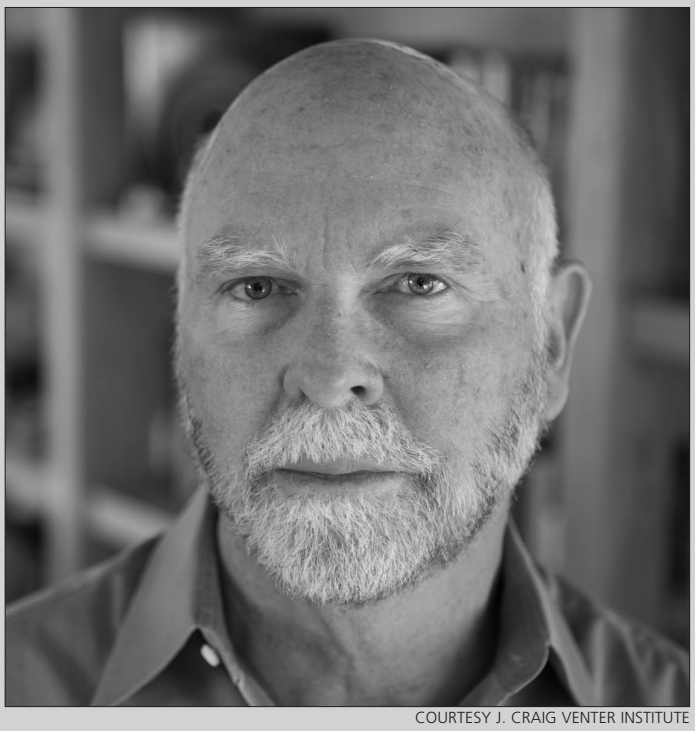
According to a press release from the Tufts University Office of Public Relations, Venter is the founder, chairman and CEO of the J. Craig Venter Institute, a non-profit research organization that explores social and ethical issues in genomics. He is also the founder and CEO of Synthetic Genomics, Inc., a private company that seeks to address global energy, food and health needs through genomic-driven solutions.

According to White, Venter's book, "Life at the Speed of Light: From the Double Helix to the Dawn of Digital Life," is about Venter's work in creating artificial organisms. McVey said that Venter's research and work in DNA sequencing and genomic research is truly groundbreaking.

"Just in the past year he has been big in trying to synthesize genomes of organisms so that he can basically create free-living organisms," McVey said. "So basically, what he did was he created a genome from scratch ... he synthesized it chemically ... and he's really pushing synthetic biology forward, trying to create synthetic organisms."

According to the Office of Special Events, while tickets for the President's Lecture have sold out, the event will be recorded and posted at a later time on Office of the President's website.

—by Meredith Braunstein



COURTESY J. CRAIG VENTER INSTITUTE

Geneticist J. Craig Venter, one of the first people to sequence a human genome, will deliver a President's Lecture on Monday, March 10.

ALEX KNAPP / THE TUFTS DAILY

Rice University Professor of Anthropology Cymene Howe discusses gay rights abuses in Nicaragua during a lecture in anticipation of International Women's Day.

Professor examines gay rights politics in Nicaragua

BY ABIGAIL FELDMAN
Daily Editorial Board

Professor Cymene Howe from the Department of Anthropology at Rice University delivered a lecture yesterday on the politics of sexual rights in Nicaragua in anticipation of International Women's Day.

Interim Program Director of the Women, Gender and Sexuality Studies Program Sonia Hofkosh opened the presentation with a short history of the worldwide holiday, which will take place tomorrow.

"Today, International Women's Day is actually an official national holiday in over 25 countries, and thousands of events and activities are held throughout the world on March 8 to celebrate the achievements of women, [and] to continue to advocate for gender equity and freedom from violence and oppression," Hofkosh said.

After the brief introduction, Howe began by summarizing Nicaragua's political history. In the 1980s, the small Central American country entered the international scene with its Marxist Sandinista revolution, and the gay and lesbian community of Nicaragua experienced a period free of repression. Around 1990, however, a new conservative government took over and instituted Article 204, an anti-sodomy law that is often considered to be the most repressive of its kind in the Western Hemisphere.

"What this law said was that anyone who promotes, propagandizes or practices same-sex sexuality is guilty of the crime of sodomy and could be prosecuted and put in jail or prison for up to four years, depending on the infraction," Howe said.

Howe next discussed her experi-

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Tufts Podcast Network focuses on storytelling through audio

BY LEAH CUBANSKI
Contributing Writer

Combining innovative technology with the tradition of oral storytelling, Tufts Podcast Network (TPN), a relatively new student group that creates audio broadcasts, has a simple mission: to bring people together through the sharing of thoughts and stories about the human experience.

TPN provides the tools for students to let their voices be heard, according to sophomore Cooper McKim, the founder, president and executive producer of the group. The podcast medium also allows the audience to absorb information on their own time — a feature that sets podcasts apart from other forms of creative expression or journalism.

"I think that podcasts are a little more soulful than ... a lot of the ways that people get news," sophomore Alexander Landen, executive editor of TPN, said. "They're very easy to listen to — you can just put them on when you're making dinner or when you're on Facebook."

Landen also discussed how podcasts can connect with listeners in different ways than standard print media.

"Really good layering of sound and really good use of ... the human voice ... allows you to absorb this information in a way that's easier than it is when you're reading print," Landen said.

The medium also offers advantages to journalists, according Julie Dobrow, the director of Tufts' Communication and Media Studies Program.

"[Podcasts] give the journalist a little more leeway in terms of [production] time," Dobrow told the Daily an email. "And for us as audience members, podcasting ostensibly opens up a lot more possibilities of things we could listen to, new ideas we could expose ourselves to, new perspectives."

The inspiration for Tufts Podcast Network came to McKim while he was on the metro in Washington, D.C. What began as the pursuit of a political career resulted in the discovery of an unexpected passion.

"I did an internship over the summer ... and the only part I really enjoyed was my commute because I would listen to different interviews and a ... podcast series every day on my [way] to and from the Capitol," McKim said. "I just kept finding new series that I really liked."

McKim decided that this was something he could do and that anyone could do. Moreover, he thought that podcasts could be a perfect outlet for the creativity and

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Inside this issue

Annie Clark, also known as St. Vincent, pushes art pop to new heights.

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'AudioElectronica' brings new, innovative performance art to Boston.

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Podcast network hopes to expand into news, reporting

PODCAST

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enthusiasm present in the Tufts community.

After pitching the idea to the Tufts administration, the club was able to obtain funding and held its first official meeting in October of last semester. The club now has an executive board and an e-list of approximately 60 students who are interested in creating and publishing audio material, according to McKim.

When he was in the process of creating the group, McKim initially approached Landen, who, coincidentally, had much experience in the broadcasting field.

"I worked at an NPR station called WSHU Public ... in Fairfield, Conn. [where] I did a bunch of reporting [over the summer]," he said. "I also worked in New York City simultaneously at this radio station [called] WNYC, which is ... an NPR affiliate in NYC."

The TPN team has collaborated to create podcasts on a broad range of topics, but has primarily focused on submissions of fictional narratives. Now, members of the club are working on a diverse set of recordings, from a humorous social commentary show to an Amnesty International series that discusses human rights issues.

"The podcast I'm doing now with my friend [junior] Michael Maskin is a fictional podcast where we basically just write a script ... sort of Calvin and Hobbes-esque," McKim said.

Other podcasts that have either already been produced or are currently in the works include sports updates, opinion pieces, and even a production that tells a story through a series of voicemails, according to Landen.

TPN also hopes to broadcast more report-style podcasts that focus on campus news.

"I'd be interested, as well, into getting more reporting kind of [broadcasts]," Landen said. "[I'd like] more ... campus stuff or roundtable discussions where you get professors and students who are interested in a certain topic. You get them together and there's a moderator and you record that conversation and edit it up so it's listenable ... I think that's more the direction."

McKim compared editing a podcast to editing a text. The main difference is that when he revises a podcast, McKim often incorporates music and other sound effects using the Adobe Audition recording software.

AALOK KANANI / THE TUFTS DAILY

Tufts Podcast Network broadcasts all of its productions on WMFO once a week.

"Instead of using fonts, you use a different voice, or you use a tone you can create yourself with piano ... then in [Adobe] Audition [you] decide to do pitch bender and make this entire other sound," McKim said. "It's just very fun and versatile."

Adobe Audition, the software that TPN uses, can appear very foreign to the inexperienced eye but is certainly not impossible to navigate, according to Landen.

"[Adobe Audition is] ... pretty easy to use once you get over a few technical humps," Landen said.

The software allows the user to manipulate a podcast by adjusting volume, adding music and cutting out speech blemishes and fillers such as the word "um." It also eliminates white noise and merges all of the elements to into one perfected final product.

The club hopes to hold workshops for anyone interested in learning how to use the software and produce top-notch podcasts, according to Landen and McKim.

Tufts Podcast Network uploads all of its final products onto its website using SoundCloud. They now broadcast on WMFO once a week and release episodes again to the club's "Soundletter" subscribers, a service similar to a newsletter, that contains weekly submissions from creators.

In addition to releasing recordings, the club holds monthly "story slams." The slams are modeled off of "The Moth," a regular open mic night held in several cities across the U.S., which allows participants to share stories about a specific theme.

"Having a story slam is complementary to having a podcast because it uses the power of narrative just by using your voice — you don't have to show anything," McKim said. "Storytelling is what makes us human."

Although the club received university funding regularly quickly, there still have been some challenges in the club's development, according to McKim.

"Definitely getting producers on board is harder than getting writers on board because there aren't as many people who enjoy that side of things," he said. "[But] I really do I think it's super engaging, and there's so much diversity and versatility in audio production."

For both the novice and the veteran writer, the podcast is an intriguing medium to explore and one that is becoming more popular, according to Dobrow.

"As everything becomes more digital, it also becomes more integrated," Dobrow said. "Newspapers can have podcasts, as can TV stations. There's no doubt that we'll be hearing more of them."

Tufts Podcast Network invites anyone with a passion for storytelling to join the group, according to Landen.

"In the modern world I can't think of a better way to tell stories," Landen said. "[Podcasting is] a lot more intuitive than you might think."

Howe speaks about challenges, discrimination gay populace faces in Nicaragua

NICARAGUA

continued from page 1

ence as an expert witness for a Nicaraguan man named Rafael, who was detained in Texas by immigration authorities. Rafael described to her what it was like to live as a "very feminine homosexual" in Nicaragua, explaining that he had been sexually assaulted multiple times as a child by adult family members and again as a young man by police. Howe, along with Rafael's attorneys, hoped to win sexual asylum for Rafael, who feared that he would be abused and tortured if he returned to his native country.

Howe also examined the country's complex perspective on gay and lesbian sexuality. In Nicaragua, she said, dominant, macho men can engage in homosexual activity without being considered gay. However, "passivos," or more effeminate males, are often targets of prejudice and are labeled with the derogatory word "cochone." Similarly, more masculine lesbians are often disparaged with the word "cochonas," while "femininas," or more womanish lesbians, are often subject to less ridicule.

As of "el boom," the sudden influx of activist organizations and non-governmental organizations into Nicaragua since the conservative party takeover, many new words such as "lesbiana," "gay" and "homosexual" have become more pervasive, Howe said.

"It is not simply that a new, more positive term like 'lesbiana' is being affixed to an older and more familiar and negative term, like 'cochona,'" Howe said. "Rather, a more expansive sexual category is being created that is populated not only with ['cochonas'], but with their 'feminina' partners and lovers."

Activism for gay and lesbian rights in Nicaragua has been mainly championed by two distinct movements, according to Howe. The first, called the Sexuality Free from Prejudice movement, hosts the largest and most well-attended events. Unlike the second movement, the Lesbian and Gay Pride movement, Sexuality Free from Prejudice receives much of its funding from outside activist organizations. Both groups challenge Article 204, but have distinct ideological differences, Howe said.

"The criticism often levered against Lesbian and Gay Pride is that, while it offered an overt critique of the law, its formula of minority rights failed to appeal to a larger population — an important audience for those who hope to change the country's moral climate," she said. "Activists committed to the politics of Pride, however, often claim that the [Sexuality] Free from Prejudice approach was too conciliatory."

According to Howe, the sexual rights community has made extensive use of the media as an impetus for social change. One of the most successful examples is the telenovela series "Sexto Sentido," a show similar to the American program "Friends," which examines controversial issues such as discrimination and abortion. The series, which features two homosexual characters, was the first television program to be filmed in-country and quickly became the most popular show among young Nicaraguan viewers.

"The telenovela treated almost every '-ism' imaginable in Nicaragua, but it managed to do that without sacrificing entertainment value," Howe said.

Though activists have made great strides in securing gay and lesbian rights, homosexual Nicaraguans still face many challenges, such as high rates of unemployment and large-scale anti-sodomy outcry from religious communities, Howe said. All gay and lesbian participants in one survey reported harassment and discrimination in the Nicaraguan school system, and some reported being victims of police brutality on the street. Last year, the country also saw a 50 percent increase in homophobic violence.

The lecture ended on an upbeat note, as Howe announced that Rafael was eventually granted asylum in the United States.

"He did win his case," she said. "He did go free from the jail cell in Oslo, Texas. Whether he will ever return to his native Nicaragua, I do not know."

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Arts & Living

tuftsdaily.com

ALBUM REVIEW

‘St. Vincent’ displays novel, impressive side of art pop

Theme of modern life keeps album relevant, interesting

BY CHRIS GARCIA
Daily Staff Writer

Annie Clark, the singer better known as St. Vincent, might have just become the Beyoncé of the art pop genre with her latest eponymous album “St. Vincent.” Though Clark may never receive even a fraction of the international recognition achieved by the now-legendary Knowles, the comparison is undeniable. Much like the former Destiny’s Child star, St. Vincent is making music that is fresh and original, fierce and independent. She manages to combine the more lighthearted elements of pop with a barrage of musical influences, which fuse together on one of the most intriguing albums released thus far in 2014. Indeed, with her more recent success, Clark is approaching a level of celebrity status that, within certain circles, could be considered similar to that of Beyoncé’s.

St. Vincent

★★★★½

St. Vincent

Republic Records

You only really need to look at the album’s lead single, “Digital Witness,” to understand just how much St. Vincent plays with conventions in order to revitalize a genre that had previously fallen under a dark overhang. The moment the punching, almost-jarring brass section pops into the throwback-styled musical landscape of “Digital Witness,” listeners know they are in for a good ride. Clark’s song issues a cry of rebellion against the norms of the digital age, longing to return to a simpler, more “human” time. St. Vincent makes a contemporary subject that is beginning to sound trite and hackneyed into something quite different with her trademark gusto and style.

AKTIVIOSLO VIA FLICKR CREATIVE COMMONS

Annie Clark displays a clear improvement in guitar finesse on ‘St. Vincent.’

In her previous albums, Clark sounded entrapped by her more destructive emotions, but this latest effort reveals her desire to find humor in the general trivialities of life. On “St. Vincent,” particularly on tracks like “Huey Newton” and “Birth in Reverse,” Clark seems to be declaring her freedom from all the naysayers and critics. This is especially apparent in “Birth in Reverse” as she croons out her “report from the edge” — a critique of modernity from someone who is, personally and musically, on the edge of the mainstream. This report turns into a full-on attack by the time the album gets to “Huey Newton” and the previously mentioned “Digital Witness.” In the former, Clark cries out against the “F--kless porn sharks / toothless but got a big bark.” She believes these foul creatures dominate the Internet and will eventually cause all of us to become “Cardboard cutouts / cowboys of information” — capable of knowing everything, but incapable of feeling.

But despite the pomp and composure laden throughout the album — not to mention the cries of rebellion present in a number of the songs — Clark lends the album a personal touch, and reminds us that, despite her defiant tone, she is still human. It is clear that, while Clark is trying to liberate herself from the “haters,” she is still stuck with her own flaws, a struggle she articulates in “Regret.” Within this song, Clark is able to give the listener an image of her own disappointments and sorrows, which often revolve more around her inability to express herself than what others say to and about her.

The sonic styles found throughout “St. Vincent” reflect a variety of different musical genres. As a guitarist, Clark has developed rather nicely, creating composed, yet frantic melodies. The best example of this development is found in “Birth in Reverse,” where the heavily distorted guitar sounds like something akin a combination of the math rock outfit Battles and Tom Morello. “St. Vincent” can easily be called the best album that Clark has made to date, and it is a nearly flawless one at that. The start of the record is heavy on the uproar, but as things slow down toward the end, the album unfortunately loses a little bit of its glitz. Yet despite this change of pace, “St. Vincent” remains compelling and well worth a listen.

GUUS KROL VIA FLICKR CREATIVE COMMONS

Annie Clark’s latest effort is undoubtedly her best album so far.

THEATER REVIEW

Multimedia theater production defies genre, medium

BY JOSHUA PODOLSKY
Daily Staff Writer

“You may look, but do not touch,” says the dapper man at the door before taking a sip of his drink and ushering a group of audience members into the OBERON — a theater and nightclub within the American Repertory Theater (A.R.T.). From this point onward in “AcousticaElectronica,” no matter how close one gets to the performers, no matter how touchy-feely they are with the audience, there is an inescapable sense that everything is happening at a distance. Despite the fact that the performers sometimes weave through the crowded dance floor, the fourth wall is still firmly in place. Nevertheless, “AcousticaElectronica” is perhaps one of the most immersive theatrical performance events out there.

AcousticaElectronica

★★★★☆

Directed by **Marissa Rae Roberts and Colin Thurmond**

OBERON

2 Arrow St, Cambridge, MA 02138

The show takes place in A.R.T.’s second stage, so patrons can choose between two distinct ways of experiencing the performance: the full bar and table service or the dance floor. The party starts around 10:30 p.m. and continues on during the show itself — the audience is completely free to dance on stage with the actors before the performance and off to the side once it starts. With house music blaring and people cheering, the energy is in a constant crescendo.

COURTESY ROBERT TERRY

‘AcousticaElectronica’ presents its audience with a show comprised of diverse musical, artistic and dance elements.

The atmosphere of “AcousticaElectronica” is carefully crafted. For example, the initial announcement asking the audience to avoid getting too close to the performers bears little resemblance to the strict “no cellphone” opening announcements that are standard at other theaters. Instead, this message is delivered in such a way that lets attendees know that they are in for a night full of all-inclusive enjoyment. Another instance of this built atmosphere is in the pre-show: performers dance on the stage and on the dance floor; they do tricks and slip notes to audience members in eerily exciting ways.

More so than its club environment, “AcousticaElectronica” itself provides a great night of entertainment. Even if the (nearly nonexistent) storyline is inscrutable at times, it is plain old fun to watch the really outstanding and, at times, mind-blowing performances. The dancing and the music are a hybrid of classical and contemporary influences; ballet preludes lead into hip-hop solos and other types of dance — when it looks so cool, categorizing the various styles seems irrelevant.

The main characters, so to say, are from a variety of works. “Swan Lake” (1876) has a strong presence in the show; Carmen — from the 1975 opera “Carmen” — sings “The Habanera,” and a mime and an acrobat also make appearances. Additionally, three dancers, all made up to look perfectly identical, carry out various tasks on stage.

COURTESY ROBERT TERRY

Incorporating theater, nightclub and party atmospheres, ‘AcousticaElectronica’ offers something for all audience members.

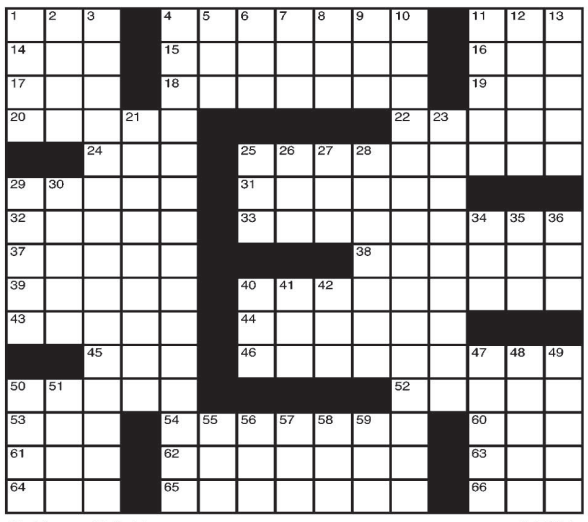
The fluidity of “AcousticaElectronica” is one of its best aspects. There is virtually no downtime between scenes because there is always something entertaining happening to distract wandering eyes as the next sequence is being set up.

While table seating is available, the dance floor is definitely the place to be for this performance. Even though the fourth wall is still in place and strictly enforced, audience members on the dance floor will feel as if they are a part of choreographed events taking place before their eyes. Table seating does offer some advantages, but, simply put, it is a lot more interesting to be on your feet.

“AcousticaElectronica” is very hard to categorize. It is a dance piece, but there is also opera; it feels like a nightclub, but the performers are the primary dancers; the music is classical, but it is also house. All of these elements have been seamlessly grafted into a magnificent medley. At its core, “AcousticaElectronica” is a piece of solid entertainment.

“AcousticaElectronica” will have one final performance at OBERON on March 28. Floor tickets are $25 and tables cost $55.

CROSSWORD



By Bruce Haight 3/7/14

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52 3-D graph part
53 "It's just __ thought ..."
54 "South Pacific" song
60 Highway or city stat
61 "Illmatic" rap star
62 Mythical symbol of purity
63 Fitting
64 Room with hoops
65 What this grid's big symbol is, Across and Down
66 Albany is its cap.

DOWN
1 Dump
2 Man __
3 Autocratic approach
4 Book with shots
5 Poison __
6 Morgantown's st.
7 Low island
8 Afr. country
9 If said again, group in a 1950s African uprising
10 Studying on a couch?
11 Draw back with alarm
12 Stock mark
13 Curls up
21 Books about Toronto and Ottawa, say
23 Country abutting Nicaragua
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49 Army squad NCOs
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51 Words from Watson
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57 Suffix with tact
58 __ polloi
59 Valiant's son

Thursday's Puzzle Solved

H	O	L	M	E	S	■	F	S	U	■	P	A	P	A
I	N	O	U	Y	E	■	E	H	S	■	A	L	A	S
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R	E	B	■	S	O	U	P	T	H	E	R	M	O	S
C	A	I	M	A	N	S	■	L	I	N	T	E	L	S
A	R	G	U	S	■	■	H	E	Y	■	I	D	S	■
■	■	■	T	H	E	M	E	S	O	N	G	■	■	■
■	D	U	E	■	T	A	X	■	■	L	E	D	T	O
S	U	N	B	E	A	R	■	I	B	E	R	I	A	N
I	L	L	U	S	T	R	A	T	O	R	■	V	S	O
E	L	I	T	E	■	I	P	O	S	■	G	U	T	■
S	A	N	T	■	M	E	T	R	O	P	O	L	I	S
T	R	E	O	■	O	D	E	■	N	U	G	G	E	T
A	D	D	N	■	I	S	R	■	S	P	H	E	R	E

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JUMBLE

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

HOUCC

RUBYL

GEALEL

SICBET

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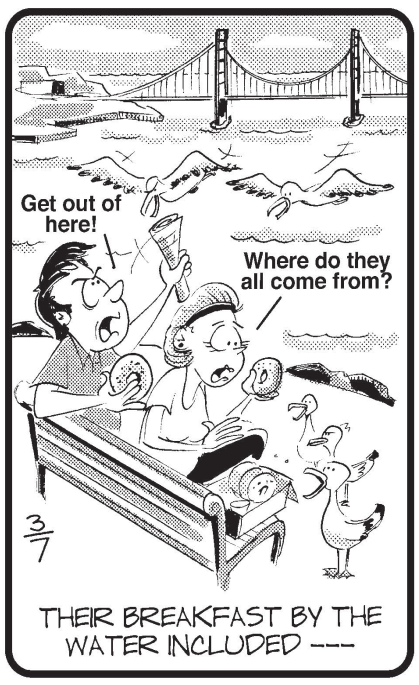
Jumble puzzle magazines available at pennydellpuzzles.com/jumblemags

THAT SCRAMBLED WORD GAME
by David L. Hoyt and Jeff Knurek



Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Print your answer here:

(Answers tomorrow)

Yesterday's Jumbles: AGILE ELOPE ANYHOW SYRUPY
Answer: When the king needed to go to the hospital, it was a — ROYAL PAIN

LATE NIGHT AT THE DAILY

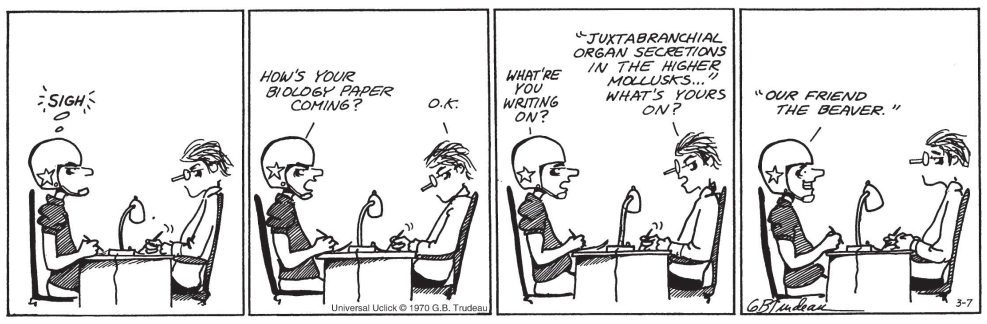
Lancy: "What's not to like? It's Peter Gallagher's eyebrows."

Want more late-night laughs? Follow us on Twitter at @LateNiteAtDaily

Please recycle this Daily.

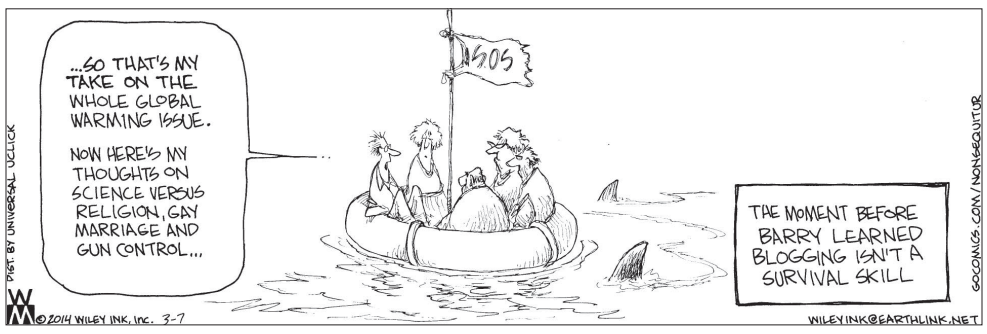
DOONESBURY

BY GARRY TRUDEAU

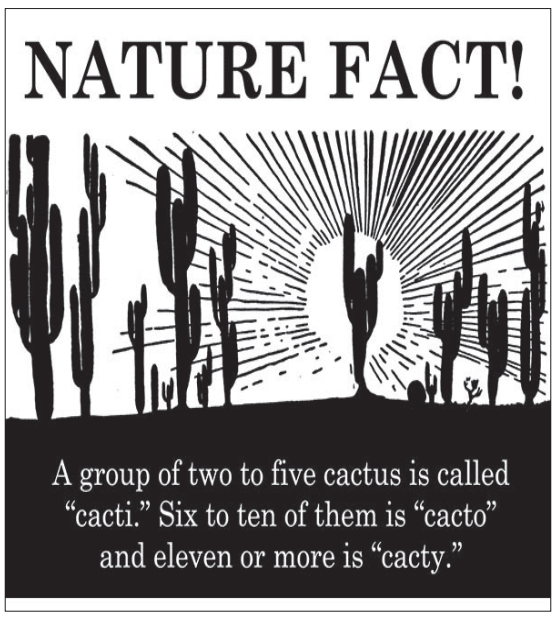


NON SEQUITUR

BY WILEY



MARRIED TO THE SEA



www.marriedtothesea.com

SUDOKU

Level: Taking your organic chemistry midterm ... in Chinese.

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

Thursday's Solution

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

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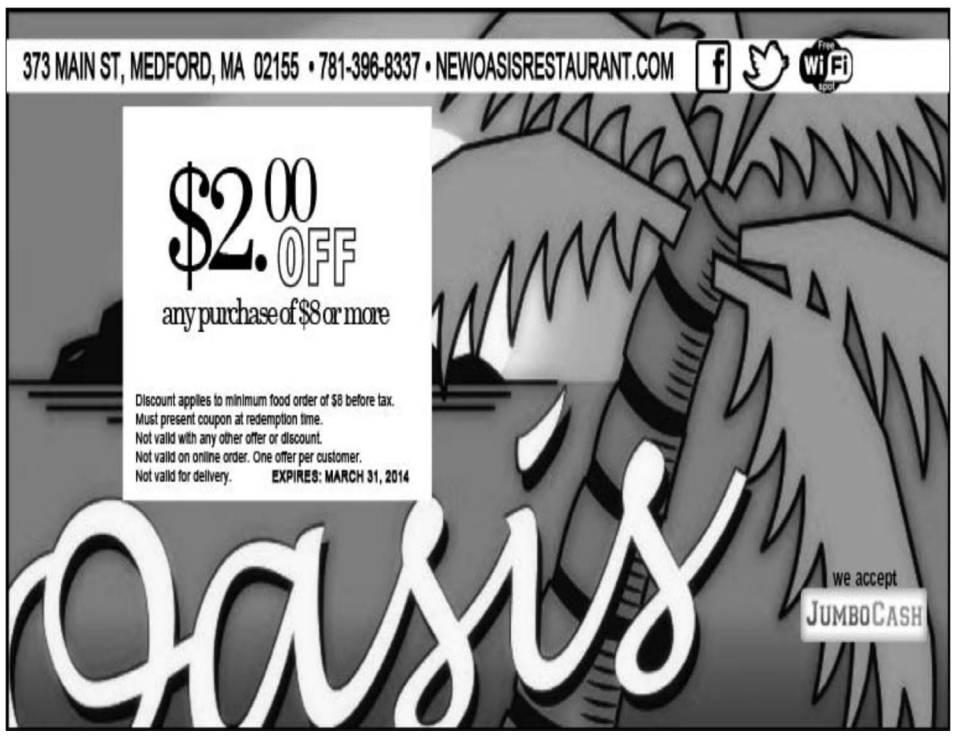

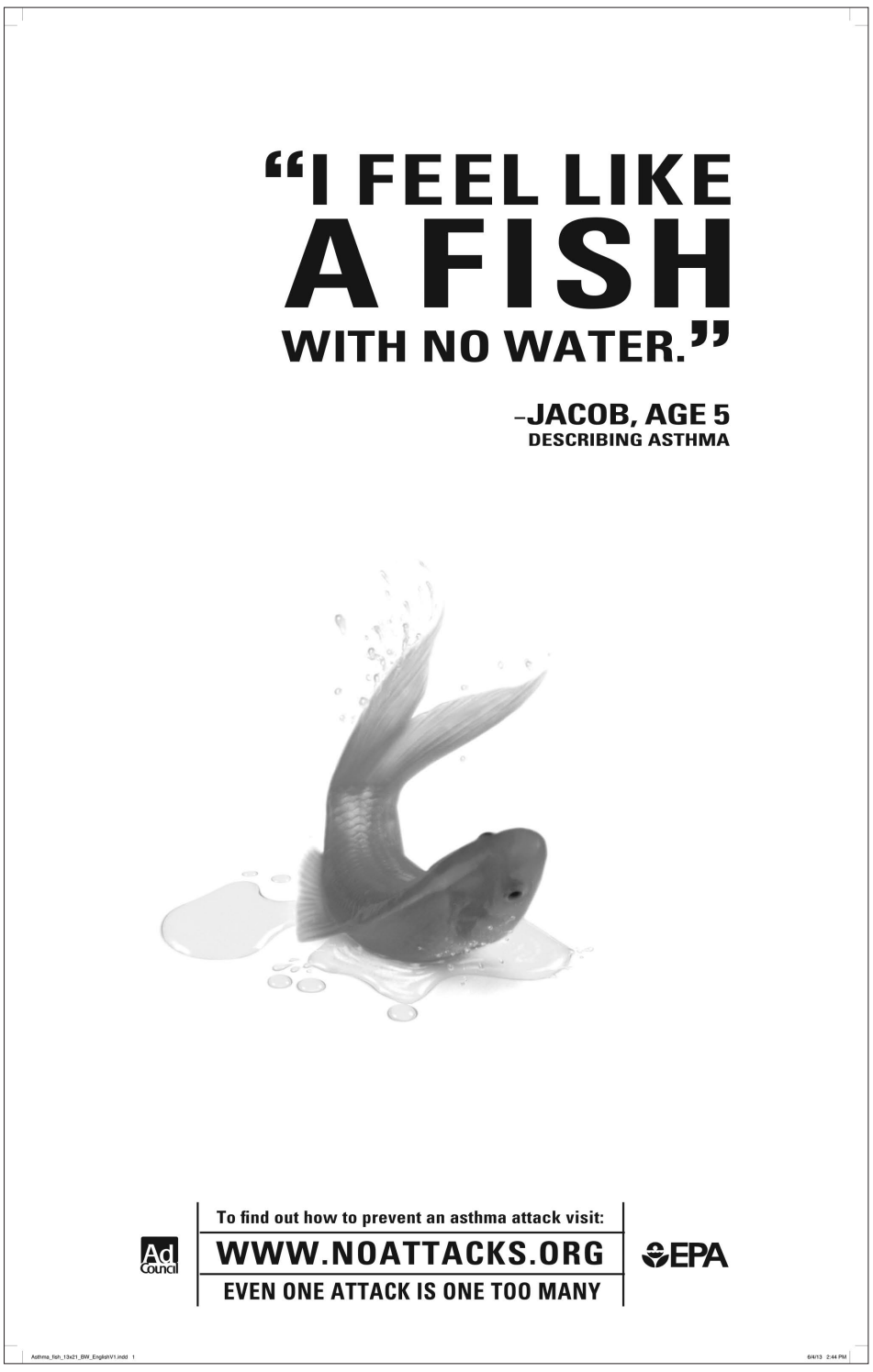

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WOMEN'S LACROSSE

Tufts outduels Keene State for first win

BY WIL GLAVIN
Contributing Writer

The women's lacrosse team won a blowout victory against Keene State last Tuesday, proving that this year's team is poised for a strong season. The Jumbos beat the non-conference Owls 12-5. Sophomore midfielder Brigid Bowser leading the way on offense with four goals and two assists. It was a drastic shift for a Tufts team that was outplayed in a loss to Middlebury last Saturday.

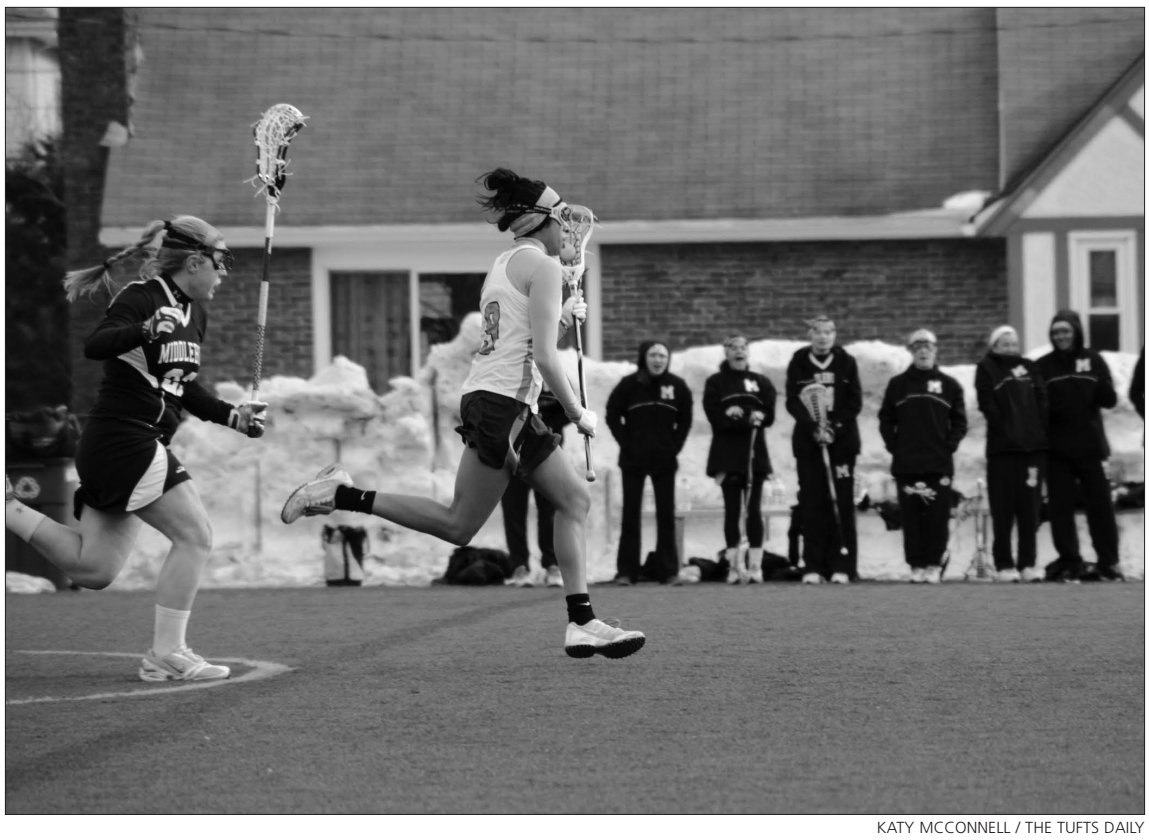
Women's Lacrosse
(1-1 Overall, 0-1 NESCAC)
at Bello Field, Tuesday

Keene State	2	3	—	5
Tufts	**5**	**7**	—	**12**

"We really came out ready to play as a team, and our ability to move the ball on offense was a big difference-maker," Bowser said.

Tufts began the game with senior midfielder Eliza Halmo scoring her first of two goals on the day, and Bowser gave Tufts a 2-0 lead with her first goal at just six minutes into the first half.

Keene State senior midfielder Eliza Witherbee put her team on the board, but Bowser answered right back to make the score 3-1 at the 21-minute mark. Keene State's senior goalkeeper Erin Taylor then stymied Tufts' offense for 15 straight minutes, en route to a 13-save performance. However, the Owls' defense struggled to clear the ball, and the Jumbos scored two more goals with five minutes left in the half: another from Bowser, and a second less than a minute later from junior attacker Erin Callahan.



KATY MCCONNELL / THE TUFTS DAILY
Sophomore Brigid Bowser led the Jumbos' attack, netting four goals in her team's 12-5 win over Keene State.

Tufts' smothering defense, along with Keene State's inability to control draws, gave the home team a 5-2 lead going into halftime.

This was Keene State's first game of the season, and it seemed that fatigue was a major factor in its lackluster defense. Coming out of the half, Tufts scored three unanswered goals in nine minutes to take an almost-insurmountable 8-2 lead. At this point, the Jumbos' defense took over.

Keene State only mustered 12 total shots over the entire game, compared to Tufts' 32, which was the primary difference-maker in the final score. Junior defender Emily Wright wreaked havoc on the Keene State attackers, as she forced a game-high seven turnovers. Tufts, as a team, caused 23 turnovers against Keene State, compared to just 14 in their loss to Middlebury on Saturday.

Although the Jumbos' defense was nearly perfect in the second half, Witherbee finally broke through and put the ball in the back of the net to give the Owls some hope and close the deficit to 8-3 with just under 20 minutes to play.

While Bowser led Tufts' attack throughout the early game, at the 15-minute mark, the upperclassmen took over, scoring four goals in under 10 minutes. Senior co-captain Gabby Horner blew by Keene State's defense for her first goal, followed by back-to-back goals from Halmo and junior midfielder Lindsey Walker to give the home team a 12-3 lead with under six minutes left.

Keene State scored two final goals before the end of the game, but the Jumbos still ran away with an easy 12-5 victory.

"Our coach made some great defensive adjustments, like switching between zone and man defense, which I think greatly contributed to our win," sophomore defender Jaymi Cohen said. "Middlebury was a tough loss, but this first win gives us a lot to build off."

Compared to last weekend against Middlebury, Tufts was the dominant side on Bello Field during this game, as the team caused 14 more turnovers and took 20 more shots than Keene State. These two differentials bode well as the season progresses.

While the convincing win gives the Jumbos momentum, it comes as little surprise. Tufts was the clear favorite heading into the matchup. In order to see how talented this year's team truly is, it will need to win key conference games against Colby on March 15 and Trinity College on March 22.

Before those big games, the Jumbos have two more non-conference match-ups to worry about. Right now, Courtney Farrell's first win as Tufts' coach has the team fired up.

"This win over Keene State is going to be the first of many," Bowser said.

On Saturday, the Jumbos will take on Eastern Connecticut State in their first away game of the year.

INSIDE HORSERACING

Macho Man, Take Charge head field at Big 'Cap

BY MACKENZIE KIRKER-HEAD
Contributing Writer

After just a nose separated first- and second-place finishers Mucho Macho Man and Will Take Charge in the $5 million Breeders' Cup Classic on Nov. 2 at Santa Anita Park in Arcadia, Calif., the two horses are geared up for an exhilarating rematch this Saturday in the Santa Anita Handicap. This year, the Big 'Cap, as it is commonly referred to, has one of the most thrilling fields of horses running since its creation in 1935. A mile and a quarter in length, the race is for horses who are four-years-old and over, and boasts a purse of $750,000. It is also a Grade I, the highest level of competition in horse racing. The race will be covered live at 7 p.m. on Fox Sports 1 on Saturday, March 8.

Mucho Macho Man

Mucho Macho Man's story certainly tugs at the public's heartstrings. The big colt, named after the Village People song "Macho Man," originally gained recognition when he finished third at the Kentucky Derby in 2011. Last year, he won the Breeders' Cup Classic for Kathy Ritvo, a recent heart transplant recipient and the first female trainer to win the prestigious race. His jockey, 51-year-old Gary Stevens, came out of an eight-year-long retirement to pilot "Macho" in his victorious 2013 campaign. Like most of his 2011 Derby colleagues, Mucho Macho Man — owned by Dean and Patti Reeves — could have retired to a successful stud career after his 2013 season. Instead, his owners kept him in training, much to the excitement of his fans. He is coming in off a three-race winning streak: In his last race, the $400,000 Florida Sunshine Millions Classic, he demolished the field by 14 lengths (about 112 feet).

Will Take Charge

Mucho Macho Man's main competition lies in four-year-old Will Take Charge, who was voted last year's Champion Three-Year-Old Male Horse. Since his unremarkable Triple Crown run, where his top result was a distant seventh in the Preakness, Will Take Charge has blossomed. Trained by the 78-year-old Racing Hall of Famer D. Wayne Lukas and owned by Willis D. Horton, the colt found his best form in August when he won the Grade I $1 million Travers Stakes, beating the Kentucky Derby winner Orb and Belmont Stakes winner Palace Malice in the process. Known for his late-flying runs, Will Take Charge won the Grade II Pennsylvania Derby with jockey Luis Saez, before losing by a nose to Mucho Macho Man at the Breeders' Cup Classic. He finished the year with a win in the Grade I Clark Handicap in Kentucky over another entrant, Game on Dude. In his first race this year, he lost to Claiborne Farm's Lea in the Grade I Donn Handicap, but is looking to rebound this coming weekend.

The field

A third competitor looking to challenge the two favorites is local hero Game on Dude, who won the 2011 and 2013 editions of the Santa Anita Handicap. Trained by Bob Baffert, Game on Dude is co-owned by former MLB MVP player Joe Torre, who led the New York Yankees to four World Series victories as manager.

After winning five consecutive races in 2013, Dude placed a disappointing ninth in the Breeders' Cup Classic. He then ran a close second to Will Take Charge in the Clark Handicap. Ridden by Mike Smith, Game on Dude is a seven-year-old gelding who has claimed 15 wins from 30 starts.

A dark horse for the Santa Anita Handicap is Blingo, who won the last San Antonio Stakes, beating out Imperative and American Blend, who will also be returning for the Big 'Cap. Owned by Jerome and Ann Moss and trained by John Shirreffs, Blingo has the same connections as one of thoroughbred racing's biggest celebrities, Zenyatta. This is a big step up in class for him, as well as a stretch in distance.

Post Position. Horse — Jockey — Weight — Trainer — Morning line odds
1. Will Take Charge — L Saez — 123 — D W Lukas — 2/1
2. Mucho Macho Man — G L Stevens — 124 — K Ritvo — 9/5
3. Blingo — A T Gryder — 117 — J Shirreffs — 8/1
4. Imperative — K J Desormeaux — 114 — G Papaprodromou — 12/1
5. Rousing Sermon — R Bejarano — 114 — J Hollendorfer — 12/1
6. American Blend — J Talamo — 114 — C Gaines — 20/1
7. Game On Dude — M E Smith — 122 — B Baffert — 5/2
8. Hear the Ghost — J Rosario — 114 — J Hollendorfer — 20/1

WIKIMEDIA COMMONS
After barely edging out Will Take Charge at the Nov. 2 Breeders' Cup Classic, Mucho Macho Man will be the favorite at the Santa Anita Handicap this weekend.