

## Cooking class offered to students tonight

BY SARAH ZHENG  
Daily Editorial Board

Tufts Dining Services and Balance Your Life (BYL) Tufts will host a healthy cooking class for students this evening in the Hodgdon kitchen. This will be the second class the duo has hosted together.

The menu consists of a three-course meal, including roasted tomato soup, a chicken piccata, a wild rice pilaf and bruschetta, according to Tufts Nutrition Marketing Specialist Julie Lampie.

"We're trying to give them nutrition education, not just teach them to make something delicious," Lampie's intern Linda Yung, a graduate student at the Tufts Friedman School of Nutrition Science and Policy, said. "A lot of it is making simple recipes that they can make in the dorm or off-campus, with easy-to-use ingredients and things that they would normally eat."

Today's cooking class is targeted toward those looking to

meet dietary requirements in meals, Health Educator and Prevention Specialist Beth Farrow said.

"Students are going to the dining hall and making snacks in their rooms, but how can you make sure that you're eating healthy, are budget-conscious [and] are making foods that are accessible with the things you have in your room?" Farrow said. "We want to help students bridge that gap in their nutrition throughout the day with simple recipes that are easily accessible, made from stuff that you can walk locally to the grocery store and get."

Twelve students will participate in the class to enable a hands-on cooking experience, Lampie said.

"We think that the meal we're preparing is very replicable to students and not too costly, but gourmet enough that you would be able to prepare it for family and friends," she said.

see **COOKING**, page 2



COURTESY DAVID SUTHERLAND PRODUCTIONS

Filmmaker David Sutherland's newest film 'Kind Hearted Woman' (2013) paints a portrait of a Native American woman struggling through sexual abuse.

## Tufts alum Sutherland discusses new documentary about abuse

BY JUSTIN RHEINGOLD  
Daily Editorial Board

The Communication and Media Studies (CMS) program welcomed acclaimed documentary filmmaker David Sutherland (A '67) to Tufts for a showing and discussion on his most recent film, "Kind Hearted Woman" (2013).

According to Sutherland, many of his movies, including "The Farmer's Wife" (1998) and "Country Boys" (2005), focus on the everyday struggles of ordinary people. His newest movie, a portrait of an

abused Native American woman, is no exception.

Before the showing of his movie, Sutherland told the Daily that he set out to make a film about abuse because it had occurred in the background of his earlier films, but he had never truly captured it.

"I wanted to do something about abuse and molestation, but particularly abuse because I hadn't," Sutherland said. "It was in the backdrop of my last two big films ... but I never caught it. I wasn't trying to catch it."

He explained that he visited

North Dakota during a press tour for his previous film, where it was received successfully. He contacted a rural poverty group in the state and asked if they had any women recovering from abuse.

"I went there to a group," Sutherland said. "They gave me the descriptions of the different women [they were] covering and they told me who they were. Most of them were white. There were some natives, and I immediately said, 'I don't want to do natives because look at all these white

see **SUTHERLAND**, page 2

## Notre Dame professor discusses climate change

BY VICTORIA LEISTMAN  
Daily Editorial Board

Debra Javeline, an associate professor of political science at the University of Notre Dame, spoke yesterday afternoon on the urgency with which social and political scientists should study responses to global warming impacts.

The talk, titled "The Most Important Topic Political Scientists are Not Studying: Adapting to Climate Change,"

was sponsored by Pi Sigma Alpha, the Tufts Political Science Honor Society, according to the website for the Department of Political Science. Javeline spoke primarily about why and how adaptation is as significant as mitigation when it comes to the climate crisis, and how political scientists can act as valuable contributors in those efforts.

"My goal is to offer you an information shortcut to under-

see **CLIMATE**, page 2



CAROLINE GEILING / THE TUFTS DAILY

Debra Javeline, a Notre Dame professor, discusses the importance of addressing adaptation and mitigation when considering climate change's impacts.

## Spoken-word artist, poet performs in Distler

BY JUSTIN RHEINGOLD  
Daily Editorial Board

Andrea Gibson, a well-known activist, poet and spoken-word artist, performed in the Distler Performance Hall last night in an event sponsored by the Queer Straight Alliance.

Gibson's poems focused on tough subjects such as sexuality, war, class and gender. During the performance, background music accompanied many of her poems to enhance the atmosphere of her reading. When she recited, "Crab Apple Pirates," a gentle acoustic guitar was played. Gibson said that this music, like the poem itself, was inspired by the small town in the woods of northern Maine where she grew up.

"It's like sitting on your back porch," she said of the music. "You can even hear the crickets."

Gibson followed this calm opening number with a far more

vigorous poem, entitled "I Sing The Body Electric, Especially When My Power's Out," which she described as "a love poem I wrote about my body."

"I wrote it on one of the hardest days of my life," she said. "I wanted to lift myself out of the shame I'd been living in my whole life. I wanted to be an ally to my body."

She then read aloud an older poem, called "For Eli," which she wrote after her friend, Elijah, was deployed in the Iraq War.

"He had everyone there call him Eli, so that he could separate into two people," she said. "The one that was going to war, and the one that would hopefully return home."

"For Eli" addresses the horrors of war that soldiers often witness, as well as the difficulty they have reintegrating into society upon their return home. Gibson ends the poem by asking, "You wanna

support our troops? Bring them home and hold them tight when we get here."

Gibson then performed an even older poem, entitled "A Letter to the Playground Bully, From Andrea, Age 8 1/2." This was an especially personal piece inspired by her playground experiences as a child, when she was often teased for dressing in male clothes.

"Wouldn't it be great if we could all hang out together for one night at age 8 1/2?" she asked. "Life would be so much better. I used to teach in a preschool and [a] kindergarten, and [those young children] are just amazing. They're so much of an inspiration that when I stopped teaching to do poetry full-time, I didn't have anything to write about. I didn't write about anything for a year."

see **GIBSON**, page 2

### Inside this issue

Valentine's Day alternatives fill Tufts students' agendas for this coming Friday.



see **FEATURES**, page 3

'RENT,' the Department of Drama's winter performance, premiers Friday to a sold out audience.



see **ARTS**, page 5

### Today's sections

News	1	Op-Ed	9
Features	3	Comics	12
Arts & Living	5	Classifieds	13
Editorial   Op-Ed	8	Sports	Back



JEREMY KEITH VIA WIKIMEDIA COMMONS

Tufts Dining Services and Balance Your Life will host a healthy cooking class this evening in the Hodgdon kitchen.

## Tufts plans additional cooking class

### COOKING

continued from page 1

Tufts pantry chef Maria Goretti Cordeiro, who will be teaching the class this evening, is particularly adept at relating to college-age students, according to Patti Klos, director of Tufts Dining and Business Services.

"She's really comfortable with students and really enjoys interacting with them to make foods that are more easily replicated at home," Klos said.

BYL was established a few years ago to encourage students to adapt more healthy lifestyles, through more physical activity and a healthier diet, according to Farrow.

"We're trying to support the average student to eat a little better, move a little more," she said.

BYL cooking classes not only teach nutrition and cooking, but also focus on kitchen skills, such as food-safety, what supplies are needed in the kitchen and preventing cross-contamination, according to Yung.

"I think that BYL is doing wonderful things, particularly where it relates to encouraging students to eat healthy and be able to prepare foods themselves, either because they choose to

or they feel the need to or to be able to have a deeper appreciation for food," Klos said.

There are plans for two more cooking classes: one in late March that focuses on making one-pot meals and quick snacks, and another in April, according to Yung. Both classes will be geared toward off-campus students.

"There [is] a whole group of students who live off-campus, some of whom haven't even cooked before," Yung said. "We want to teach them some of the basics about maintaining nutrition, and just about reading nutrition labels and picking healthier foods."

Tufts Dining has, in the past, aligned with other groups to provide cooking classes, including partnering several times with the Tufts Culinary Society (TCS) since TCS' conception about five years ago, Lampie said.

Despite kitchen space restraints, she hopes tonight's event will be successful.

"We're trying to hold two cooking classes a semester, but we're really challenged for space because we don't have a dedicated kitchen," Lampie said. "This is the first time we're utilizing a space in Hodgdon, and we hope it works well."

## Professor warns of climate change

### CLIMATE

continued from page 1

standing climate change and this concept of adapting to climate change, and to convince you that that is a social science topic," she said. "I want to convince you that the topic is urgent and maybe you personally can make a contribution."

Associate Professor of Political Science Oxana Shevel brought Javeline to Tufts, Pi Sigma Alpha president Caroline Sherrard, a senior, said. Javeline was going on a Boston-area speaking circuit, talking earlier in the day at Harvard, where she received her Ph.D, and heading to Boston University in the afternoon, according to Sherrard.

Javeline said that her talk was non-traditional because political scientists do not typically discuss climate change. She explained that she wanted the audience to ultimately consider how they could link themselves personally to the topic at hand.

"I want the political scientists in the room to be thinking the entire time about your own research and your own expertise," she said. "I want you to embrace your inner narcissism and to think about how this topic of climate adaptation could relate to you in your scholarship and your studies."

Javeline started off the talk by providing a "Climate Change 101" to communicate the severity of the situation.

"It's a game changer for everything in the human experience," she said. "And that's not an exaggeration."

In 2014, climate change experts will have to decide how much time they will spend on climate change deniers who are misrepresenting scientific knowledge that is proven as fact, Javeline said.

"The climate has changed and the climate is changing," she said. "Notice the verb tense I'm using. One reason to emphasize impacts is to hit home to you that this is our climate reality."

Javeline described the negative effects that climate change is having in the world, including droughts, loss in soil moisture, severe flooding, melting glaciers, rising sea levels and contaminated water.

"What is mind boggling to me is that it does not take all that much warming to have devastating effects," she said. "No region on Earth is spared. This is the single most urgent issue we face."

Javeline said that in the last century, the sea level already has risen 15-20 centimeters. If conditions continue on their current path, we will see coastal areas like Bangladesh and New Orleans underwater in the near future,

according to Javeline.

Rising temperatures are also responsible for wildfires, intense mold problems, insect migrations, biodiversity loss, coral bleaching and damage to infrastructures including railroads and asphalt, Javeline said.

"This is insanity," she said. "If this doesn't bring out the truck driver language in all of us, I don't know what will."

Javeline also explained the difference between mitigation and adaptation, adding that adaptation, which was previously seen as a defeatist strategy, is now essential.

"Greenhouse gases emitted already have committed the planet to warming," Javeline said. "The world must adapt. We are in this 'we have no choice' phase."

Most, if not all, of the adaptation strategies, such as controlling forest burning to prevent wildfires, urban farming and the relocation of coastal communities, are controversial and costly, but the costs of not adapting to climate change are far higher, Javeline said.

According to Javeline, there is a familiar national narrative that pits Republicans, as climate change deniers, against Democrats who seek climate change action. She added that this might not be the case when it comes to protecting regions from the high risks of further warming.

"There's a very different partisan dynamic when it comes to adaptation than when it comes to mitigation," she said.

Javeline concluded the talk by explaining that there are two hypotheses that explain why people may not feel the sense of urgency that they should in the current crisis: a finite capacity for worry and the concept of "well-informed futility," that people become overwhelmed when they receive too much demoralizing information at once.

"The idea here is that an onslaught of information about a really challenging problem like climate change is not mobilizing, but actually paralyzing," Javeline said. "The problem seems so enormous, personal agency seems so limited and the suggested solutions seem trivial by comparison to the problem. People shut down and do nothing."

Javeline said that it is up to political scientists to answer the burning question of how people, communities and political leaders have overcome these two mental barriers and taken action.

"I'm trying to argue that political science shouldn't feel well-informed futility because we can actually do something," she said. "We can apply our research skills to climate related questions, and that would be an important contribution."

## Film portrays Native American hardships

### SUTHERLAND

continued from page 1

men and what they've done to natives historically in the U.S."

However, Sutherland explained that part of his filmmaking process involves adapting the narrative to what he finds.

"I went back there thinking I was going to do a film about abuse, but it was too on the money," he said. "The issues come out of the people."

According to Sutherland, one of the women he interviewed was particularly interesting and he asked if he could speak to her more extensively. He said he was unaware that she was Native American until she invited him to her reservation.

"I'm a portraitist so ... I went up there, I interviewed her and then I thought ... does anyone really know a native woman?" Sutherland said. "You might in college, you might have someone in our class, but do you know a native family really up close? There are shows like 'Independent Lens' that might have introduced a native woman, but more often than not, you saw a chief or someone like that."

Sutherland then decided that a Native American would be the best subject for his film and chose to make his documentary about Robin Charboneau, a divorced single mother and Oglala Sioux woman who lives on Spirit Lake Reservation in North Dakota.

The film shows Charboneau as she conquers alcohol addiction that followed her spousal abuse. Throughout the movie, which is divided into two parts and is five hours in length, she must remain sober while going back to school, working multiple jobs and raising her two children.

She is continuously in tribal court, fighting her ex-husband for custody and accusing him of sexually abusing her daughter, while she too must fight accusations of abuse.

"My subjects are never perfect — they are always damaged, damaged by what has happened to them or they're trying to survive," Sutherland said. "I wanted to put a face on where you root for them."

He explained that while exposing problems of abuse and alcoholism on reservations, the film also revealed major issues with the United States' tribal court system. Sutherland said that he did not set out to produce an investigative piece.

"I'm not an investigative reporter," Sutherland said. "I just want to get a likeness and get a portrait, but I became an investigative reporter because the story caught up with her tribe ... it was an unfamiliar role to all of a sudden be breaking a story."

After the film, audience members were invited to ask Sutherland about the documentary-making process. One ques-

tion addressed how he, as a filmmaker, connects personally with his subjects.

"The best way to say it is you start to become invisible to them," he said. "I'm very clinical. When I'm out shooting, I'm saying I have to bring it home to my editors. I'm very good at separating myself."

However, Sutherland noted that this film was different than his previous ones because he has become more emotional and, in fact, ruined a scene.

"As I've gotten older, I can say I've become more cantankerous, more grumpy," he said. "I'm also in some ways more emotional ... I ruined a scene because I started to cry because of what she was saying to me."

John Ciampa, the CMS program administrator, explained that Tufts was fortunate to bring Sutherland to campus to speak about the documentary-making process to students studying film.

"We have a really vibrant film studies [program] and a number of the classes focus on the documentary form," Ciampa said. "Having an alum like David come to campus who is at the top of that field — he's done extraordinary work. I think bringing him to campus to not only view his work, but then discuss the filmmaking process with him is just an extraordinary benefit ... We feel really fortunate."



NICK PFOSI / THE TUFTS DAILY

Performing the poetry she wrote, Andrea Gibson spoke in Distler Hall.

## Gibson focuses on war, gender

### GIBSON

continued from page 1

Gibson followed with a far more recent poem, entitled "July 13, 2013," which she wrote this past summer only a few hours after the verdict in the George Zimmerman trial had been announced.

"I don't know what makes us human more than our crimes," she recited from the poem. "That just breaks my heart."

Gibson then performed a series of more lighthearted poems, including one with references to Jesus Christ and Satan, which she said got her in trouble when she performed it at the Catholic University of America in Washington, D.C.

She concluded her performance with a pair of short love poems and then thanked the crowd for their attendance.

"This is probably the queerest set I have ever done in my life," she said. "There are other things I think about on occasion, but not tonight, it seems. You guys have brought out the queer in me."

Following the performance, several of the attendees spoke positively of Gibson.

"She's one of my favorite spoken word artists and I watch her on YouTube all the time, so this was a beautiful dream come true," Diane Adamson, a junior, said. "She's very genuine and writes poems that are so relatable ... and that works really well."

# Features

tuftsdaily.com



JJ ZHOU / THE TUFTS DAILY

'The Vagina Monologues,' performed last year at Tufts, returns this weekend to Cohen Auditorium. Proceeds from tickets purchases will go to Rosie's Place, a local non-profit.

## Students see Valentine's Day as opportunity for community service

BY MAYA BLACKSTONE  
Daily Editorial Board

This Friday, many couples will be celebrating Valentine's Day with candlelit dinners, evenings in the city and heart-shaped boxes of chocolates. Tufts students, however, are proving that there are many other ways to celebrate the holiday of love.

"A lot of people think Valentine's Day is a hallmark holiday," junior Christina Moore said. "The holiday can make you feel guilty if you're not in a relationship and guilty if you are and don't spend a lot of money. But Valentine's Day is a lot more than that. It's about celebrating love for everyone."

This year, Moore is celebrating "Galentine's Day," a holiday that originated on the popular television series "Parks and Recreation" (2009-present). The holiday is a spoof on Valentine's Day, in which the show's protagonist Leslie Knope celebrates the love she feels for her female friends and relatives.

Moore celebrated the holiday last year with one of her best friends, but this year she plans to extend the festivities to all of her housemates.

"Everyone in the house is each other's Valentines," Moore said.

Moore remarked on how this celebration will not only be different in practice, but in meaning.

"... It's more of a time to hang out and have girl time," Moore said. "It's a holiday about girl empowerment, but also it expands Valentine's Day so that it's more of a day to say, 'I love you' to all the people who are important in your life, not just [to] one special someone. It's also a time to give sappy and fun gifts."

Lauren Jacobs, a freshman, said she is taking the opportunity this Feb. 14 to expand her community outreach with a program called Best Buddies.

"[Best Buddies is an] international,

nonprofit organization that promotes one-on-one friendships between those with [mental or physical] disabilities [and] those without disabilities," she said.

She said she will work with these handicapped individuals to make Valentine's Day cards and is excited and optimistic about the day's events.

"In short, [Best Buddies is] a club about having fun with all types of people," Jacobs said. "Because the purpose is to have fun and foster friendship, this Valentine's Day we will be making ... cards for friends and family, as well as doing fun arts and crafts things, like [making] pom-pom and paper heart penguins. Really, it's not what we're making, but the conversation and fun that comes out of doing the crafts together."

Although volunteering is not the most typical Valentine's Day activity, Jacobs said she looks forward to her Friday plans.

"I was in Best Buddies in high school and we would always do a Valentine related event, so I'm glad I can continue the tradition," Jacobs said. "Valentine's Day to me is a day of love for everyone rather than just a 'special' someone. There are some amazing people in Best Buddies and they make every event a wonderful time."

The Best Buddies event will be hosted at Outside the Lines Studio, an art studio for individuals with disabilities, located across from the Gantcher Center. Open to anyone, the event will run from 12 to 2 p.m. on Friday, Feb. 14. Later in the evening, there will be another free event, featuring work by local artists and select pieces from the Best Buddies program, from 6 to 9 p.m.

"When you enter both events it will be really chill," Jacobs said. "There will be templates for cards, various art supplies and a bunch of people just sitting around having a good time."

The swimming and sailing co-ed

fraternity Alpha Tau Omega (ATO) is also doing Valentine's Day a little differently. Tonight, ATO will host a party for all Tufts students called "Get Your Heart On" to raise money for a local non-profit.

"A Valentine's Day party is something that we haven't done in quite a few years, but in the past it's been a tradition for ATO to hold [one]," Pierre DuPont, a sophomore and the social chair of ATO, said.

ATO will fundraise by selling chocolate chip cookies to guests at the party, at \$1 for one cookie or \$2 for three. All of the proceeds from the party will go to the Boston Area Rape Crisis Center (BARCC), which provides counseling and other services to victims of rape. Having expanded substantially from its origins as a call center, BARCC is the only rape crisis center in the greater Boston area.

"The more people donate, the better services they can offer to those in need," DuPont said. "Rape is a problem that doesn't always get the attention it deserves, especially among college students. Supporting BARCC is something we've done for a while now and [something] we plan on doing for a long time. In the past, we've volunteered at events hosted by them, participated in the BARCC Walk for Change [fundraiser] and more."

Similar to ATO's efforts to raise awareness for victims of rape, "The Vagina Monologues," a play written by Eve Ensler that focuses on female empowerment, returns to Tufts this weekend on Feb. 14 and 15. Proceeds from ticket purchases will go to Rosie's Place, a Boston non-profit organization that aims to provide "a sanctuary to poor and homeless women," according to its website.

With community service efforts from Best Buddies, ATO and "The Vagina Monologues," Tufts students are certainly exploring the different ways to spread the love on Valentine's Day.

EVA BATALLA-MANN | VALUABLE DELUSIONS

## Actually love



What time is it? It's Valen-time! I was wondering why I was feeling an aura of anxiety and crazed chocolate-fueled energy. Then I remembered what holiday was nearby. It's funny — it seems people's relationship status directly correlates to their attitude towards the holiday. It's either the best day of their life or they suddenly become The Grinch That Stole Valentine's Day (from the lesser known sequel to the one about Christmas).

Valentine's Day makes me think of walking into my kitchen after getting out of bed and seeing my dad's creation from earlier that morning. At first, it looks like "The Texas Chainsaw Massacre: Ojai Edition." But then I put my glasses on. In big swirly letters, "be mine" with a heart next to it is written in ketchup on our large maple butcher block table. Next to the ketchup art are two champagne glasses filled with fresh orange juice. This scene is depicted in a photograph that I have and I always look at around this time of year. This image never fails to make me smile and affirms what I think Valentine's Day is all about. It's about those unusual, small and sometimes silly ways of expressing your appreciation of someone in your life regardless of whether it's a romantic relationship or not.

Many traditions from all over the world cite Valentine's Day as a celebration of spring or of friendship. Ergo, there is a plethora of things to which you can dedicate your card making and chocolate eating. Many of the chick-flick or rom-com persuasion (of which I am one), have these meticulously crafted ideas of what Valentine's Day should look like. And if it doesn't look like this vision, many think you should spend your evening, death grip on a carton of ice cream, re-watching some slightly dated TV series. But that really helps no one, except for the manufacturers of ice cream and the recipients of TV royalties. But I think they're doing just fine.

Instead, think not of what of what your love life should look like but what your love life does look like (Cue the old British rock star from "Love Actually" (2003) singing the 1967 song "Love is All Around.") But seriously, so many of us are lucky enough to be surrounded by people who laugh at our lame jokes, listen to us vent on rough days, care about who we are outside of Tufts and most importantly join in on spontaneous dance breaks. I don't know what that is if it's not love.

This makes me think of the scene in the airport in "Love Actually," when friends, lovers and families are greeting each other and engaging in the far too rare act of actually showing someone how much they mean to you. This year, my friends and I are doing Secret Valentines (a Valentine's Day alternative). Some people are taking the "secret" part more seriously than others and some are planning funny, over-the-top expressions of Valentine's Day spirit. I can't say much more until all of the Secret Valentines are revealed, but there are bound to be some laughs, tears (hopefully of joy) and a few wonderfully awkward moments.

I love that after nightly dinners that come and go, and endless study sessions, there is a day when you take the time out of your busy schedule to do something special for one of your friends. Whatever that something is, it is a declaration of your love and appreciation that your friends are here spending their days with you. And the beauty is that it can be anything — even a message spelled in ketchup.

*Eva Batalla-Mann is a sophomore majoring in peace and justice studies and community health. She can be reached at Eva.Batalla\_Mann@tufts.edu.*



**TUFTS**  
DINING

## Hiring for Fall Student Managers

### Tufts Dining is now recruiting to hire Fall Student Managers in all Units

Student Managers assist the professional management team with the oversight and supervision of selected shifts. They will ensure that all closing and/or opening procedures are followed properly, that service obligations are met, staffing is adequate, service areas are fresh, clean, and prepared, and that operational goals of the unit are being met daily. Positions are available in all Dining Units. All Tufts Students are encouraged to apply. Starting rate of pay is \$11.00 per hour

If you would like to apply or learn more about the hiring process, please send your resume and/or inquiry to [Chelsey.Ott@tufts.edu](mailto:Chelsey.Ott@tufts.edu), Chelsey is Tufts Dining Student Coordinator.

All resumes must be received by February 21st

## NON-PERISHABLE FOOD DRIVE

Balch Arena Theater Lobby

February 4<sup>th</sup> – 24<sup>th</sup>



The story of RENT, which deals with hunger and homelessness, resonates with the lack of food and other basic resources in cities and towns throughout Massachusetts. For that reason, the "RENT Team" at Tufts is inviting our audience members and other members of our campus community to celebrate the spirit of RENT by donating non-perishable food items at a designated drop site in the Balch Arena Theater Lobby from February 4th to 24th.

### SUGGESTED DONATIONS INCLUDE

- **Dairy:** Milk – dried, evaporated, and boxed (such as Parmalat)
- **Protein:** Beef stew, nuts, peanut butter, beans, and peas (dried or canned), chili, tuna fish, chicken, salmon (canned)
- **Vegetables:** Tomato sauce, diced tomatoes, spaghetti sauce, vegetables (canned), tomato juice
- **Fruit:** Raisins and other dried fruit, applesauce, any canned fruit in its own juice
- **Grains:** Crackers, oatmeal, whole grain rice, all types of pasta, ready to eat low sugar/high fiber cereal (such as Cheerios or Raisin Bran)

*Unfortunately, we cannot accept donations of baby food or pet food*

The Greater Boston Food Bank (GBFB) is the largest hunger-relief organization in New England. In 2012, it distributed almost 41 million pounds of food, enough to provide healthy meals to as many as 545,000 people in Eastern Massachusetts.



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# Weekender

ARTS &amp; LIVING

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## TUTV takes on 'Romeo and Juliet'

*Students to release creative, fresh web series*

BY BRENDAN DONOHUE  
Daily Editorial Board

A group of Tufts students have been working on a modern and virtual new version of "Romeo and Juliet" (1597) called "Jules and Monty," an 18-part series that will be available on YouTube on March 10. The collaboration between student writers and Tufts University Television (TUTV) is part oratory narration and part found-footage. An experiment that tweaks the formula of modern adaptations of a tragic classic, "Jules and Monty" puts a fresh spin on one of the most well-known stories in the English language.

### A Writing Exercise

The project began as a collaboration between sophomore friends Imogen Browder and Ed Rosini, both of whom were looking for a new creative outlet. Browder proposed a web series — an idea that occurred to her after watching "The Lizzie Bennet Diaries" (2012-2013), a video blog series that adapted Jane Austen's "Pride and Prejudice" (1813).

"It kind of started as a writing exercise," Browder said. "Ed and I sat down to brainstorm, and over a couple of breakfast meetings, we came up with this idea of setting 'Romeo and Juliet' [at college] and seeing how the characters would change and how the plot would change."

Looking for a project that would engage people, as well as something creative and fun, Rosini and Browder sent emails back and forth, bouncing off ideas for episodes. The pair plays the leads, who have been rechristened as Monty and Jules. They take turns narrating the video — telling the story from different perspectives.

"At the end of our second semester of freshmen year, we decided, 'Let's see what our friends think,'" Browder said. "So we had a reading and invited all of our drama friends and our English friends, and they commented on it and gave us feedback. We rewrote, and it completely changed ... It was definitely a really big collaborative effort."

### The TUTV Collaboration

Like all collaborative efforts, the project relied on a large group of enthusiastic individuals. After shooting a few episodes, Browder and Rosini decided to enlist the

help of friends from the drama department to act, and asked TUTV to help with cameras, lights, crew and production.

"At some point in the process, we realized we had a script that could actually be made into something," Browder said. "There are so many amazing resources on campus — we shouldn't really try and do it ourselves."

The pair brought the script to Andy De Leon, the executive head of scripts at TUTV. He liked it and shared Browder and Rosini's work with the other members of TUTV, who were enthusiastic to work on the project.

"I think it's ... TUTV's biggest production in a while," Ben Taylor, a freshman and director of photography for the production, said. "I think it's really exciting that we had a lot of the whole TUTV crew out there, and this is sort of our flagship for showing that TUTV is back and that it's a thing in a really real way ... It's really become a whole 'Jules and Monty' family."

A lot of the drama students who were a part of the piece had not worked in film before, so acting in front of the camera was a new experience. Taylor, who works double-duty as an editor and camera operator, spoke about the merits of acting in both theater and film. Some elements of filming, like shooting scenes out of sequence, the presence of the camera and changing locations, can sometimes be uncomfortable for theater actors, he said.

"They were getting used to shooting out of order, with a large crew and a camera in front of their face," Taylor said. "A lot of them hadn't had that experience, but it was actually really great because they picked it up so quickly. I think the acting is one of the strongest parts of the series."

### A New Spin

As creators and writers of the series, Browder and Rosini took a number of creative liberties with Shakespeare's play. Instead of rivaling families, Monty and Jules are associated with dueling fraternities, called Kappa Alpha Psi and Mu Tau Gamma — names that creatively reference the original Capulet and Montague families. Instead of living in Verona, Italy, they attend Verona University.

The star-crossed lovers meet through a communications course, which involves keeping a video blog, or vlog. The series' narrator initially speaks into a webcam, but also uses found-footage style film



PHOTO COURTESY NICHOLAS PFOSI PHOTOGRAPHY

The 'Jules and Monty' family will release their first episode on March 10 on YouTube.

when the actors pretend to forget to turn off their cameras.

"What's really interesting about the series is that the camera is always a part of the scene," Taylor said. "That's presented some really interesting challenges, as well as opportunities. There are a lot of times where we have to figure out ... how the camera is going to fit into the scene and simultaneously provide an aesthetically pleasing image. There are a lot of video effects that go into the show, but not a lot that you will see."

One of the biggest questions of the project was how to incorporate the camera into every scene in a way that made sense with the story. Actors often hold the camera — or sometimes characters will accidentally bump into it, shifting its focus. Some scenes contain three to seven cuts, but those involved edited the material together to look like it is a single take.

Another big challenge was continuity. Filming began early last semester and took place over only two months. Many days of shooting sometimes translates to only a few minutes onscreen. Those working on the project had to pay incredible attention to detail and make

sure that everything — including the actors' hair — looked the same week to week. Claire Bodie, a sophomore and the assistant cinematic director, spoke about the effort that went into preserving the series' continuity.

"We take pictures to make sure that everything is where it should be, [to] see that whatever is in the background of the shot should be in the background of the shot," she said. "It's not always the same, but sometimes several weeks [of filming] are supposed to be one day."

### Success

With this project, TUTV could become popular amongst vlog fans, Shakespeare lovers and those interested in found-footage films and clever forms of editing. The final shooting will be done this weekend, followed by a great deal of editing and finalizing. The first episode is slated for release on YouTube on March 10, and subsequent installments will be released on Mondays and Thursdays from then on.

Those interested can find more information about "Jules and Monty" at [julesandmonty.web.com](http://julesandmonty.web.com).



PHOTO COURTESY NICHOLAS PFOSI PHOTOGRAPHY  
Ed Rosini and Imogen Browder are the co-creators and co-stars of 'Jules and Monty.'

## What's Up This Weekend

Looking to make your weekend artsy? Check out these events!

**A Midwinter Lieder Abend:** Tonight will feature a concert by soprano Kathleen Flynn and pianist Edith Auner, performing Lieder from the 19th and 20th centuries. Works performed will include pieces by Wagner, Schoenberg and Liszt. (Tonight at 8 p.m. in Distler Performance Hall. Admission is free.)

**Amalgamates' Winter Show:** A cappella group the Tufts Amalgamates will present their winter show this weekend. The show is titled "Mating Rituals" and will feature the debut of the group's newest members. (Saturday at 7:30 p.m. in Sophia Gordon Multipurpose Room. Admission is free.)

**Boston Wine Expo:** The 23rd annual Boston Wine Expo is taking place this weekend, featuring over 1,800 wines from

200 wineries worldwide, seminars, cooking demonstrations and more. Many of the demonstrations and tastings will feature local chefs. (Friday and Saturday from 1-5 p.m. at Seaport World Trade Center, 200 Seaport Boulevard, Boston. Tickets start at \$85 and can be purchased at [www.wine-expos.com](http://www.wine-expos.com).)

**Celebrating Ella:** In the latest edition of the Sunday at Tufts Community Concert

Series, Tufts performance faculty vocalist Patrice Williamson will perform some of the works of singer Ella Fitzgerald. Williamson will be accompanied by Mark Shilansky on piano, Keala Kaumeheiva on bass and Steve Lagone on drums. (Sunday at 3 p.m. in Distler Performance Hall. Admission is free.)

— compiled by the Daily Arts Department

### THEATER PREVIEW

## Drama department production of 'RENT' opens tonight

BY DREW ROBERTSON  
Daily Editorial Board

"Take me out tonight!" character Mimi Marquez sings during an iconic moment in "RENT." Mimi and her song are full of life, energy and possibility. Tonight, many students may feel the same as they head to Balch Arena Theater for what promises to be a packed opening night of "RENT," the Department of Drama's winter production. The much anticipated show already broke records at Tufts, selling out only one day after tickets went on sale.

Written by Jonathan Larson and first performed in 1994, "RENT" tells the story of a tight-knit group of friends and artists living in Manhattan's Lower East Side in the late '80s and early '90s. Characters in the musical deal with AIDS and drug abuse, but also experience love, loss, joy and community.

Barbara Wallace Grossman, a professor of drama and the director of "RENT," believes that the show's somewhat dark subject matter remains central in today's popular culture, making a production of "RENT" pertinent to Tufts students today.

"We are still dealing, almost 20 years ... after [the] premiere [of 'RENT'], with the issues that the play highlights," Grossman said. These topics, she explained, range broadly from the treatment of diseases like HIV/AIDS to issues surrounding LGBT rights, as well as hunger, homelessness and vast economic disparity. Grossman also noted that reported spikes in heroin use today make the issue of drug addiction — central to "RENT" — particularly relevant.

### ARTSY NUGGET OF THE WEEK

## Olympics sportscaster Bob Costas plagued by painful eye infection

It's been a rough week for Bob Costas. The NBC sportscaster has been saddled with a painful eye infection that has forced him away from anchoring the network's Winter Olympics coverage. Costas had been working through the discomfort with a sense of humor, cracking jokes about the glasses he wore instead of contacts.

"Unfortunately for me, the eye infection is not getting any better, so for the time being I'm still stuck with Clark Kent's glasses," Costas said on Saturday evening.

On Monday night, he and fellow NBC Olympics reporter Mary Carillo shared glasses of Russian vodka. Costas remained upbeat about the infection, which, by then, had spread to both eyes.

"I'm not really that much of a vodka guy," he said. "I'm looking at it this way though: my eyes can't get any redder no matter what I do. Down the hatch!" He and Carillo clinked glasses.

Despite his good spirits, things have not gone in Costas's favor.



TED SIMPSON / COURTESY TUFTS DRAMA DEPARTMENT

The cast of the Department of Drama's winter production, 'RENT,' is set to perform tonight.

"When you see characters in 'RENT' shaking packets of drugs — I mean, there was a picture in the [New York] Times [recently] of those packets of drugs," Grossman said. "So for all of those reasons, I feel that the play speaks to audiences today."

Yet for all its ties to the original production, Daniel Pickar, a junior, feels that the Tufts production of "RENT" has something unique to offer. Pickar, who plays Mark, explained that as an actor, he has worked hard

to distinguish the Tufts rendition of "RENT" from other versions that audience members may have seen.

"People have an idea of Mark," Pickar said. "I'm sure [audience members] have seen the Broadway show or the [the 2005 film], and people think of Mark with glasses and a scarf on. The hardest part was to try and make Mark original and not draw so much on the Broadway Mark or the movie Mark." Pickar also shared that the cast experience has been very positive.

"It's fun to make it your own," he said.

Still, putting on a show like "RENT" is not without its challenges. As a rock opera, the

bulk of the musical is communicated primarily through song — though pieces of several scenes are spoken — an aspect that makes the show particularly tricky to perform. Because the show is particularly vocally demanding, it was ultimately decided that no additional performances would be added despite the show's sold-out status.

The staging of the production has been another challenge; part of the set requires that the third section of Balch Arena be closed off to audience seating. But those involved with the production are excited about the technical aspects. Live music and a moving garage door are just a few of the interactive ele-

ments "RENT" boasts.

"It's going to be like a rock concert," stage manager Colin Burnett, a sophomore, said. "We're going to have moving lights, we're going to have flashing sound, everything. It's going to be great."

Finally, in a nod to the socially conscious nature of the show, members of the cast and crew are hosting a food drive to benefit The Greater Boston Food Bank. From Feb. 4 to 24, students can bring non-perishable food items to the show. Seated tickets are sold out for all performances, but standing room tickets are being sold the day of each performance and can be picked up at the Aidekman box office.



TED SIMPSON / COURTESY TUFTS DRAMA DEPARTMENT

Mark (Daniel Pickar) films Mimi (Claire Eaton) and Roger (Lukas Papenfusscline).

## MOVIE REVIEW

# Clooney's 'Monuments Men' fails to live up to source material

BY ANNIE LYE  
Contributing Writer

"The Monuments Men" tells the incredible true story of a group of men in World War II that was first chronicled in Robert Edsel and Bret Witter's 2009 book "The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History." An unlikely platoon of middle-aged intellectuals — ranging from artists to museum directors to art historians — answer the call of duty and leave behind their day jobs to undergo a special mission. Tasked with working to preserve centuries worth of European culture from the destruction of war, they infiltrate Germany to recapture art from the Nazis, repatriating countless artifacts, including books, paintings and sculptures.

George Clooney plays Frank Stokes, the charismatic leader of this motley crew, which is dubbed the Monuments Men. Starring alongside Clooney is an impressive A-list cast, including Matt Damon, Cate Blanchett, Bill Murray, Hugh Bonneville and John Goodman. With Clooney also pulling double duty as the film's director (and writer), "The Monuments Men" embodies all the elements of a crowd-pleasing blockbuster. However, it ultimately fails as a film as it attempts to encompass too many different genres — action, thriller, drama and comedy. Throughout the movie, Clooney dramatizes the American military grit and intertwines it with moments of coerced



COURTESY CLAUDETTE BARIUS / COLUMBIA PICTURES

Pulling double duty as both director and star, George Clooney fails to inject 'The Monuments Men' with any energy or momentum.

humor that simply come off as painfully artificial — leaving viewers uncomfortable and unsatisfied.

The film has an archaic sensibility to it, following the historical events of a treasure hunt for world-famous art — masterpieces Hitler and the Nazis are intent on stealing. Although the Monuments Men were poorly equipped and never received the full support of the military generals until their first breakthrough, Clooney's cast of stars faithfully depicts the life-threatening conditions of their mission at the forefront of World War II.

As the Allies battle ceaselessly through occupied Europe, a question raised by Stokes reverberates through these men's

mind: Is it worth trading a human life in order to preserve art? The apparent risks seem to be worth it to the Monuments Men. These heroic individuals tolerate three years of reckless treasure hunting — sacrificing self for country and for a continent's shared cultural heritage.

The film has its climactic highs and lows but falls short in all aspects, never reaching nail-biting suspense, catharsis nor comedic value. The film does have an uplifting soundtrack that creeps in when the men are training in the barracks or when they're basking in the discovery of the looted artworks — but in these scenes the music only seems to overly emphasize the display of patriotic grit. Indeed, "The Monuments Men" ultimately fails to gain much momentum.

Even with a stellar cast of actors, overall the film feels like an unnatural blend of tear-jerking tragedy and slapstick humor, with the acting often stiff and uptight. The script by Clooney and Grant Heslov lacks fervor and does no justice to this pivotal event in world history, instead leaving the audience with a myriad of questions. How was the art originally stolen? How did the Nazis move the art? How did the works get returned to their rightful owners, especially those of whom who were no longer alive from the war? Which pieces were eternally lost or never reclaimed? You would be better off learning about the real Monuments Men from Edsel and Witter's book.



COURTESY CLAUDETTE BARIUS / COLUMBIA PICTURES

George Clooney assembles an impressive A-list cast for 'The Monuments Men.'

## ARTSY JUMBO

## Steel and gouda are focuses of dual degree sophomore

Hailing from San Francisco, sophomore Conor Ward is a dual degree student at Tufts and the SMFA with a passion for functional art and quality cheese. Ward fell in love with pastels when he was eight years old after taking a class in a neighborhood art group.

It's no surprise that Ward became an artist at the SMFA with a focus in sculptural arts. He said that from the very beginning, he liked "the tactility of pastels," which led him to pursue creative avenues in manual, sculptural arts. Ward now focuses on sculpture and tactile art in his own work.

"I often raid the dumpsters behind Dewick for soggy cardboard," he said.

Besides being a dual degree student who takes classes in metalworking, woodworking and 2D graphic design, Ward spends his free time in several creative groups on campus. He does Burlesque dancing with the Tufts Burlesque Troupe, which he describes as "sexual art."

He is also a member of the Tufts Cheese Club, likely due to his experience with the art of cooking from a young age. As for the club, Ward feels it "needs more recognition."

"We are always welcoming new members with an affinity for fine cheese," he said.

In the future, Ward hopes to be an artist and a product designer.

"[I'm] interested in functional art: art with a purpose that is also hopefully aesthetically pleasing," he said. He's also interested in entering into the realm of furniture making.

"One of my fantasies is to go to Copenhagen and work as a furniture maker there," he said. With Ward's extensive experience in sculpture and his diverse artistic background, it's clear he has a myriad of possibilities to explore in the art world.

—by Nika Wakulich



COURTESY CONOR WARD

## NASH SIMPSON | THROWBLACK THURSDAY

Funny stuff?



At age 21, the Hughes brothers, Allen and Albert, reached stardom after writing and directing their first major Hollywood movie, "Menace II Society" (1993). The fraternal twins held no qualms about revealing the realities of living in South Central Los Angeles, as they shamelessly addressed the hardships that epitomized the quintessential hood that South Central is. The brothers touch upon every relevant topic at hand, from gun violence and police brutality to drug abuse and misogynistic sexual practices. The realism of this film was unprecedented: the word "f--k" is used an average of over three times a minute and the n-word is uttered roughly 100 times total.

"Menace II Society" is a biographical chronicle of Caine (Tyron Turner), a young black man who manages to survive a rugged upbringing in a home run by a gun-wielding, drug-dealing father and a heroine-abusing mother. Orphaned at an early age, Caine moves in with his deeply religious grandparents, who help their grandson grow up to be a man of exemplary moral fortitude. The point of the movie, however, is that in South Central, being a black man that fits such a positive description does almost nothing to separate him from the heavy influence of the prevalent subculture that exists right outside his very doorstep — one that nihilistically glorifies violence and crime, while also working against the same oppressive forces that incited the 1992 L.A. riots.

The movie does a fine job of painting Caine as a moral figure who miraculously stays away from crime, despite his being closely tied to characters like O-Dog (Larenz Tate) — his foil, who kills on impulse, places the dollar above all else and enacts revenge without rational consideration. Although he watches these things happen, Caine remains unaffected. As the film's narrator, he states early on in the film, "I seen lots of people killed before ... but I ain't never done it myself." But after Caine witnesses a family member get killed, he detaches from his grandparents and plunges into the hood life of the world just beyond his doorstep. He aligns with O-Dog and, symbolically, with the legacy of his late parents. We see a powerful generational cycle prevail over the now seemingly silent voices of his grandparents, who represent the waning influence of the ideals of self-actualization and empowerment rooted in the Civil Rights Movement era.

To say the least, "Menace II Society" is a deeply impactful film, worthy of reverence by the entertainment industry, if not by all of us. But lo-and-behold, a sheer mockery of this classic black film came into existence only three years after its premiere.

Paris Barclay directed a spoof of the Hughes brothers' work titled "Don't Be a Menace to South Central While Drinking Your Juice in the Hood" (1996). The so-called comedy dismissed all the truths in "Menace II Society" as laughable portrayals of the oh-so-funny life in the hood.

The comedy did not spare any memorable part of the film from desecration, meaning that the creators of the film found no message conveyed in "Menace II Society" to be deserving of any kind of sacred label. I view such a project as not only disrespectful to the Hughes brothers, but also to the real victims of oppressed sub-cultures. Despite attempting, however poorly, to underscore some important lessons, "Don't Be a Menace" ultimately opens a can of worms. It gives the impression that it's funny to laugh at drug abuse, child neglect, police brutality and black-on-black violence, and that it's amusing to see the positive effects of the Civil Rights Movement die with an aging generation. Let's all laugh out loud and pop in a Tyler Perry movie to boot, because such mockeries are hilariously funny — funny indeed.

Nash Simpson is a senior majoring in English. He can be reached at Nash.Simpson@tufts.edu.

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## EDITORIAL

## Working for adjuncts an important goal

Tufts adjunct faculty voted in September to join the Service Employees International Union, the United States' largest labor union, as part of its Adjunct Action campaign to collectively bargain for part-time professors at universities across the country. The adjunct faculty's union representatives are in the process of negotiating with the university for higher wages and a better benefits package, a cause that should be supported by both students and the university.

About 37 percent of Tufts professors are part-time faculty, according to the American Association of University Professors. While that is midrange for Boston-area universities, it means that a significant number of professors at Tufts likely teach at multiple universities, sharing office space with other part-time faculty and rotating between schools throughout the week.

Tufts currently pays its part-time faculty approximately \$6,000 per course and offers professors who teach at least three courses per academic year (what the university

considers half-time) the option to participate in the university's Health and Wellness medical program, offering the same health insurance contribution to its part-time faculty that it does to its full-time faculty. In addition, the university pays its part-time faculty over the course of the full calendar year, allowing for year-round health care coverage. Both the pay and benefits Tufts offers its adjunct faculty easily surpasses most of those offered to part-time faculty at other Boston-area universities.

Tufts' adjunct faculty took the admirable and courageous step of joining the SEIU in September, joining fellow part-time faculty at Georgetown University, American University and George Washington University. Tuition and admission standards go up every year at Tufts, but adjunct faculty remain underpaid and overworked. It's time for Tufts' income and prestige to match the support it shows those leading their classrooms, and doing the educating Tufts that has built its reputation upon.

Dan Katz-Zeigler, a member of the Tufts Labor Coalition, raises an important point in his editorial in today's Daily about the heavy use and low pay of part-time faculty at Tufts. The less the university does to support its professors, tenured or otherwise, through a living wage and health benefits, the more it impairs its own ability to collaborate in the intellectual learning environment Tufts says it wants. If Tufts is indeed a teaching university, it should demonstrate that commitment financially to the 37 percent of its professors who are adjunct faculty.

While Tufts does an admirable job of paying its part-time educators competitively, it should do it all it can in negotiations with the adjunct faculty's union representatives to support its own goal of creating a world-class teaching institution. Through better pay, benefits and working conditions that encourage part-time educators to engage intellectually with their students both in and out of the classroom, Tufts can foster a better learning environment.

KERAN CHEN



## OFF THE HILL | UNIVERSITY OF ALABAMA

## Today's discourse needs more civility, respect, less vitriol

BY SAMARIA JOHNSON  
The Crimson White

There's been a fair amount of talk lately about the need for more civility in discourse. Last week, for instance, Janet Mock joined Piers Morgan to talk about her experiences as a trans-woman. The two-day exchange quickly devolved into the kind of no-man's-land characteristic of discussions about controversial issues. Still, niceness is overrated. I'm not saying that these kinds of things don't ever get out of control. When these sorts of conversations take place, especially on a social media platform, there's always potential for real damage to be done.

However, let's not confuse hard medicine for vitriol. Civility means that a basic respect is present. It doesn't mean that an argument never gets personal, because opinions, like oppression and privilege, don't exist in a vacuum. Let's remember that if someone's angry or upset their emotions don't invalidate their argument, but are legitimate manifestations of real injury. Dismissing someone or a group of people for being "too sensitive," for instance, only underscores the world's failure to provide them with the adequate protection and respect they deserve. It reinforces their marginalization and the privileged's undue dominance. Civility doesn't have to be clean.

When people like Piers Morgan meet someone like Janet Mock, we must

remember that they aren't meeting on a level field, regardless of appearances. Morgan has power that Mock doesn't. What's more, his power is legitimized, while the world generally believes that Mock doesn't deserve to have any. When Morgan purposely misgendered her and asked inappropriate questions, Mock responded to Morgan on neutral turf — Twitter, that is, where marginalized voices have an outlet they (almost) literally don't have anywhere else. She outlined very clearly how she was disrespected during Morgan's interview; her fellow trans activists supported her. Morgan ignored actual contempt — the fatal violence, workplace discrimination and rampant sexual abuse trans people face daily — to blame them for "attacking" him online: "I'm on your side, dimwits."

Maybe someone did bully him; that isn't excusable. Nonetheless, that doesn't negate the fact that Morgan both abused and perpetuated abuse against a group of marginalized people and then held himself up as their savior. He, a cisgender heterosexual white man, decided that his feelings were more important than how a black trans woman had been treated. He wanted to be rewarded for the barest minimum of human decency, as if not using gendered slurs was an exceptional feat.

How someone is represented is just as important as them being represented at all. Morgan abused Mock and, by

extension, the entire trans and non-binary community, when he completely dismissed and ignored her complaints about the way he behaved toward her and treated her experiences.

That's not acceptable. My fundamental stance is that if it's not intersectional, it's not valid. If it doesn't prioritize the well-being and safety of the abused, it's pointless. "It," that is, being social justice work. Opinions aren't created equal: If someone's opinions and actions advance systems of oppression, I don't respect them.

Accusing marginalized people of causing divisiveness and tension within social justice communities is oppressive, because yes, these places can and do reproduce and perpetuate the capitalistic, ablest, racist, sexist, classist status quo. If my language and behavior harm the people that I'm fighting for — if someone speaks up and I don't heed their correction — then I'm not actually working for positive change in anyone's life. I'm only contributing to the filth.

So I'm not interested in silencing or submitting myself to the erasure of my experiences because they inconvenience or offend someone. I don't coddle or make room for so-called allies, even other women and people of color, who insist that my niceness and "good" behavior is a prerequisite for their solidarity. I will and do call people out if they screw up. That's not vitriol. That's basic self-care and self-respect.

## OP-ED

## Supporting adjunct professors

BY DAN KATZ-ZIEGER

This week, the Tufts Labor Coalition, in partnership with professors, alumni and other student groups, is working to increase campus awareness around the contract negotiations that our adjunct professors and their union began last Friday with the university administration. We celebrate the adjuncts' overwhelming support to unionize despite fear of backlash from the university. It took no small amount of courage for our professors to stand up for their rights to a living wage and job security. It was an important victory, but only a first step. This week, we want to remind the Tufts community that continued public support is vital for the success of the adjuncts in their negotiations.

The low pay, lack of benefits and fragile job security that our adjunct professors receive is part of a much larger and problematic trend in U.S. higher education. Increasingly, universities are relying on part-time faculty to teach courses in order to cut costs. This policy has been universally embraced, which means young professors have no choice but to accept the low pay and meager benefits. In fact, in order to make a living wage, many of these professors have to work at multiple universities. These effects are felt disproportionately by women, who make up only 43.4 percent of full-time faculty, but constitute 62 percent of part-time faculty. Without an established home at any university and often without departmental support, it must be incredibly taxing for these instructors to dedicate themselves to their students, departments and institutions in the way they have. It is remarkable that, even under these conditions, adjunct professors are so often our most dynamic and inspiring teachers. However, on a systemic level, an increased reliance on part-time faculty moves Tufts further away from being the fertile, stable learning community it aims to be. Increased security and resources for adjuncts can only improve the connections, conversations and collaborations amongst students and faculty, which, ultimately, are the purpose of any university.

Confusion and misinformation regarding the purpose and methods of unions abounds, and we hope that our campaign last fall



CAROLINE GEILING / THE TUFTS DAILY

in support of the adjunct union helped to clear up some of these misconceptions. We believe simply that the new union is a vehicle for part-time professors to express their concerns and stand on equal footing with the administration. Whatever you may think of unions, the reality is that our professors are now in negotiation with the university. We stand in solidarity with them and urge the university to negotiate with that in mind.

As consumers of education at this institution, we have more power than we may think in affecting the university's decisions. The administration is comfortable with the disapproval of a few students if it considers them outliers. However, if we demonstrate that a large portion of the student body at Tufts cares about our adjunct professors receiving higher pay and better job security, that means something. In 2013, 41 percent of the university's revenue came from tuition and fees, making students the single most important source of income for the university. What this means is that we are collectively the biggest stakeholders of this institution — and with that comes a right to make demands. Our support for the adjuncts throughout their negotiations will

let the university know that their failure to grant the adjuncts a fair contract will be met with a response from the student body.

Thank you to all those who have signed the letter to the university in support of the adjunct professors. Thank you to all those who have worn pins, and stickers or have simply talked about the ongoing negotiations with friends. You have all helped immensely to create a campus dialogue around the adjuncts' negotiations and in doing so you have shown the university that you want to see all professors compensated fairly for the important work they do. We will continue throughout the semester to keep the negotiations visible and transparent, and we appreciate the support so many of you have shown.

In Solidarity,  
Dan Katz-Zieger, Class of 2014  
Member of Tufts Labor Coalition

*Dan Katz-Zieger is a senior majoring in American studies and is a member of the Tufts Labor Coalition. He can be reached at [Daniel.Katz\\_Zieger@tufts.edu](mailto:Daniel.Katz_Zieger@tufts.edu).*

## JONATHAN MOORE | POLITICALLY ERECT

Sam,  
Obama  
and my  
boyfriend

I never played football in high school, or ever. But this doesn't mean that when University of Missouri defensive end Michael Sam announced last week that he was gay, two weeks before the NFL draft, I didn't pause and think. I did. And over the past few days I've been thinking more and more about all the things that are not being said, all the realities and circumstances that lie somewhere in the shadows away from microphones and ESPN photographers, so let's talk, shall we?

The power of Sam's openness, pride and presence in the field as a gay man of color cannot be overstated. Men of color, let alone men of color who are athletes, face a world steel-clad in white supremacist ideologies, in addition to heteronormative standards of masculinity. As a younger gay man, my race, sexuality and masculinity were all tied up in a set of ideal accomplishments that boiled down to being as normal, as white and as masculine as possible, all while being gay in a white gay's world. If by a stroke of luck I managed to start dating a guy (I would be normal) who was white (I would be better) and was a flawless reflection of idolized masculinity (I'd be balanced, I'd be stronger), then release the confetti and play the Beyoncé — I'd be home free. I'm happy to report that my boyfriend is black and is no stranger to moisturizing, so maybe I'm recovering well?

This is what brings us to the discussion we're not having — the one about masculinity, gender expectations and the way race amplifies all of this. While the Sports Illustrated cover featuring Michael Sam reads, "America is ready for Michael Sam. Is the NFL ready for Michael Sam?" deconstructed, I read it as, "is there any possible way that you can be a (black) gay man and be masculine?" because that's the underlying question. Despite baseless concerns about locker room paranoia and about Sam causing a "distracton" on his team (read: making all those homoerotic fantasies of the "manliest" football veterans into a possibility, holler) Sam's sexuality does not threaten the game — and the hundreds of millions in profit it makes on the backs of many black men — other than arguing that he has a right to play it, play it well and help redefine what masculinity can be to millions of young people in the process.

So, again, can you be a black gay man and be masculine? Of course. Is masculinity itself relative and in need of elevated societal examination? Absolutely. But is the fear of not being masculine enough and not being respected as a man a driving force in the lives of many young men of color? Is masculinity as a self-defined trait by the individual central in the lives of millions of men today? I speak for myself when I say, yes, and we can't meme or protest it away.

Enter President Obama, who this week will announce the "My Brother's Keeper" initiative, which will bring together companies and foundations to strategize about supporting young men of color, "taking steps to keep them in school and out of the criminal justice system." While he's sure to get pressure from both sides (for either not doing enough or doing something, period) lest this moment bring change, we must be critical of all that goes unsaid, all the expectations and fears and pain of young black and brown boys who have been victimized, scapegoated and dehumanized for generations. We are more than dropouts and criminals, though rarely treated as such — all many of us have ever wanted is to be men, and it truly has been a never-ending pursuit.

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## OFF THE HILL | THE UNIVERSITY OF CHICAGO

## Just friends

BY CLAIR FULLER  
The Chicago Maroon

I am deeply in love with my best friend. She's the person I want to speak to whenever something goes wrong, the person I want to share my happiest moments with and someone I know will be in my life forever. Luckily, she feels the same way. Even luckier, my boyfriend has come to terms with all of this.

Our relationship is one that is apparently hard to pin down. Though we've both described our friendship as "the most uncomplicated relationship" in either of our lives right now, it is easily misconstrued by others. We feature so heavily in each other's stories that people often assume we're roommates. The staff at the hair salon where we always book appointments together almost certainly assumed we were a couple for months. A (straight, male) housemate watched her kiss me on the cheek in greeting and said, apparently delighted, "You're so sexual with each other!"

All of these assessments miss the mark in different ways. We're not having sex, nor are we dating. But to brush away these assumptions with a breezy, "No, we're just really good friends" seems somehow like selling both ourselves and our friendship short. To me, there is nothing "just" about our friendship. Though our relationship is not romantic, I feel sometimes like we make a better couple than a lot of the real couples I know. Though there's nothing sexual between us, expressing physical affection comes easily. But more than that — we are each other's partners, in life if not in romance.

Denying, qualifying or minimizing this partnership, or the feelings of partnership and love I feel with many of the people in my life, does a disservice to the power and importance those relationships hold for me. More and more, I become disillusioned with the idea that our social lives are supposed to be organized around just one significant other who is supposed to be significant in a myriad of ways.

The person you date, love and marry is supposed to fill an almost impossible number of roles in your life. We are supposed to marry our best friend, who should also be our lover, our sexual partner, our professional equal, our spiritual soul mate, the ideal co-parent of hypothetical future children, an eternally stimulating conversationalist, a compatible roommate, and someone who can be trusted to make major decisions in emergency situations, merge seamlessly into our preexisting family and social lives and remain a pleasant companion until death do us part. Imagine the absurdity of approaching other relationships that way — if instead of having different friends who were ideal for studying with, crying with, drinking with, working out with, etc., we sought out one perfect individual and then entered with this person into a legal contract of friendship that could be implicitly violated by seeking other forms of support from other people.

The reality of human relationships falls far short of this nuclear-family ideal. Perhaps there is a definite difference between the love one feels for a significant other and the love one feels for close friends, or perhaps we're only socialized to feel such a difference. Regardless, such a narrow definition

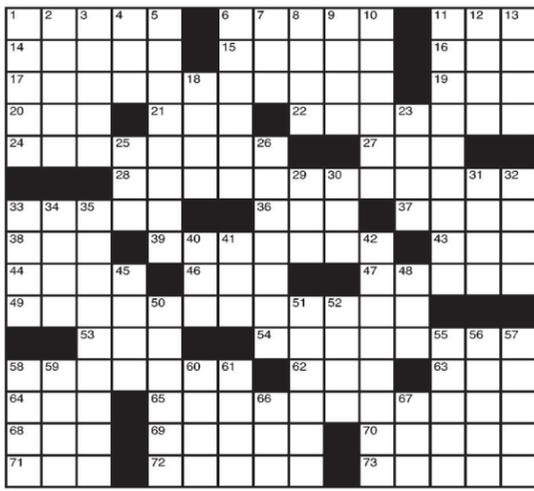
of partnership and strict adherence to a rigid hierarchy of relationships that privileges romance and sex over platonic connection and support only serve to close us off to opportunities for fulfilling and loving relationships, which can take all forms.

None of this is meant to undermine monogamous romantic relationships, or justify breaching a significant other's trust and "going outside the relationship." For me, monogamy or the lack thereof doesn't even come into play here. I don't think polyamory is right for everyone or the only model by which to live a rich and fulfilling life. Instead — if you'll allow me to invent some terms — I want to hear more discussion of more amorphous concepts like polyintimacy and polycommitment, of honoring and experiencing different relationships in ways that feel comfortable and right on their own terms without needless concern for how to categorize or prioritize.

After a cathartic venting/snacking/crying session, the previously mentioned best friend and I find ourselves cuddling in my room at 3 a.m. We probably intended to study together at some point, but some things are simply more important than reading for class. I sleepily tell her that if she doesn't want to leave for her own room, she's welcome to spend the night here. Having been on the receiving end of my sleep-deprived crankiness many a time, she knows that this, for me, is the most intimate way of inviting someone into my bed. In a few hours we will both wake up uncomfortable in my too-small twin XL, but for now the gesture stands, and it's enough to remind me of how lucky I am to have people in my life who love me — regardless of labels.

CROSSWORD

- ACROSS**  
 1 Asian noodles  
 6 Quick looks  
 11 "The \_\_\_"  
 14 Poke \_\_\_ in  
 15 Game console button  
 16 \_\_\_ polloi  
 17 "Sommersby" actress  
 19 1992 figure skating silver medalist  
 20 What "will be" will be?  
 21 Actress Dolores Rio  
 22 Post-blizzard creation  
 24 "The Federalist Papers" co-writer  
 27 Part of UNLV  
 28 Shortcut, perhaps  
 33 Kobe's home  
 36 Energy  
 37 Environmental sci.  
 38 Hosp. areas  
 39 Freaked out  
 43 Org. for analysts  
 44 Dickens clerk  
 46 \_\_\_ Aviv  
 47 Plant circulatory tissue  
 49 Measure used by navigators  
 53 Some govt. lawyers  
 54 Kind of memory  
 58 Gaffer and his buddy, say  
 62 Barbecue item  
 63 Never, in Nuremberg  
 64 Trash holder  
 65 Packaged produce buy, and a literal description of the ends of 17-, 28-, 39- and 49-Across  
 68 Word before or after blue  
 69 Paris pupil  
 70 Picture  
 71 "Mr. \_\_\_ Passes By": Milne play  
 72 A.J. Foyt, e.g.  
 73 Flies alone
- DOWN**  
 1 Hindi for "king"  
 2 Now, in Nicaragua



By Susan Gelfand

2/13/14

Wednesday's Puzzle Solved



(c)2014 Tribune Content Agency, LLC 2/13/14

- 3 Surfing equipment  
 4 Ransom \_\_\_ Olds  
 5 Locker room exchange  
 6 Opening words  
 7 Some RPI grads  
 8 Body shop figs.  
 9 Sharp  
 10 Easy pace  
 11 Playfully kooky  
 12 Minute amount  
 13 Utah national park  
 18 Crumbly cheese  
 23 Corduroy ridge  
 25 Biographer  
 26 Extended short story  
 29 Singer/actress  
 30 Energize, with "up"  
 31 "Not a chance"  
 32 Character actor  
 33 Doe in many films  
 34 Specialty  
 35 Lewis Carroll, for one  
 40 Non-Rx  
 41 Museum funding org.
- 42 Bookplate words  
 45 Educ. collaborators  
 48 As of now  
 50 Glucose, to fructose  
 51 Geese : gaggle : crows : \_\_\_  
 52 Beatnik's "Gotcha"  
 55 "Barry Lyndon" actor
- 56 Musical nickname related to jewelry  
 57 Survey answers  
 58 Cook's meas.  
 59 Collaborative Web project  
 60 Kunis of "Black Swan"  
 61 Corporate VIP  
 66 Holiday starter  
 67 Rock genre

DOONESBURY

BY GARRY TRUDEAU



NON SEQUITUR

BY WILEY



MARRIED TO THE SEA

I'm afraid you're mistaken. There's no way one person would be able to eat this muffin, even in the future... The whole country would have to be insanely obese to even consider such a thing.



www.marriedtothesea.com

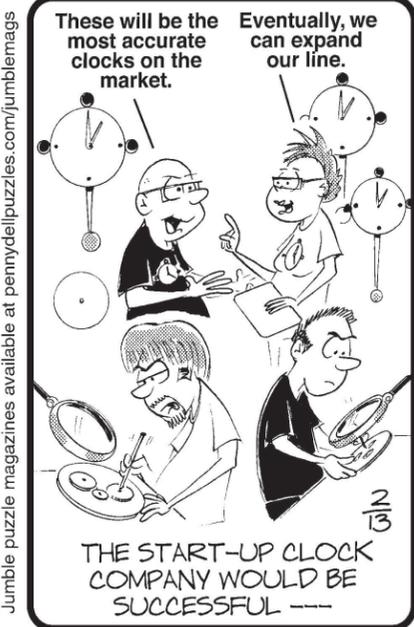
JUMBLE

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

TIVDO  
 GOCLI  
 FILRYM  
 GEGENA

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.

A: [Circles with letters] IN [Circles with letters] [Circles with letters]

(Answers tomorrow)

Yesterday's Jumbles: OBESSE QUEST OBJECT DISCUS  
 Answer: Casper and his wife shopped in a — "BOO-TIQUE"

LATE NIGHT AT THE DAILY



Steph: "I really want oranges. I must be pregnant."

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



Please recycle this Daily.

SUDOKU

Level: Seeing through Bob Costas' infected eyes.

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

Thursday's Solution

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

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Letter to the Editor

at [letters@tuftsdaily.com](mailto:letters@tuftsdaily.com)

## WOMEN'S BASKETBALL

# Babson topples Tufts, ends winning streak

BY ALISON KUAH  
Daily Editorial Board

This was supposed to be the year. They had won 21 straight games. They had finally beaten Amherst. And before yesterday,

WOMEN'S BASKETBALL  
(21-1 Overall, 8-0 NESCAC)  
at Cousens Gymnasium, Tuesday

Babson	13	45	—	58
Tufts	32	20	—	52

the women's basketball team was three games away from finishing with the first perfect regular season in team history. All they had to do was beat an 11-10 Babson team before finishing off Bowdoin and Colby this weekend.

Halfway through Tuesday night's game at Cousens Gymnasium, it seemed as if the Jumbos, up 32-12 at the break, were well on their way. But the Beavers turned their fortune around in the second half, doing what no other team has done this season — edge out a win against the Jumbos, 58-52.

Led by sophomore Linnett Graber and freshman Giovanna Pickering, who each scored 16 points, Babson outscored Tufts 45-20 in the second half, holding the Jumbos to their worst shooting half of the season.

With their victory against the No. 5 team in the nation, Babson moves to 12-10 for the season. Meanwhile, Tufts falls to 21-1, but the loss, which hurts neither their NESCAC standing nor tournament chances, is still a tough one.

Enjoying home court advantage for the first time since Jan. 25, the Jumbos remained undefeated through a grueling five-game-away schedule that included two consecutive Friday-Saturday weekend matchups.

"I don't think that we can blame it on the away streak," senior tri-captain Caitlyn McClure said. "It was a team effort and we came out strong in those

games and we did what we had to do. We didn't come out with that same focus and energy [against Babson]."

The game began with a typical solid first-half effort from the Jumbos, who held the Beavers to just 6-of-11 shooting. However, the team's defense fell apart in the second half, as Tufts allowed 45 points on 14-of-19 shooting — the largest number of points they have given up in a half this season. The Jumbos were also out-rebounded 34-24 by the Beavers, grabbing only 12 defensive rebounds to the Beavers' 27.

"What we pride ourselves on is our defense," senior tri-captain Liz Moynihan said. "It seemed like when we needed to get stops, we couldn't."

Tufts' determination to secure a win at home against Babson seemed to run out in the second half as Tufts looked fatigued next to an inspired Babson team. The Jumbos were sidelined to a spectator role as they watched the Beavers chip away at their 19-point-half-time lead — scoring just one free throw, while allowing 14 points in the first seven minutes of the second half.

No one expected this non-conference matchup to be anything more than a routine win for the Jumbos. Yet a game that looked all too predictable on paper turned into a nail-biting affair, as Tufts held on to a slim lead, 42-38, with 6:26 left in the second half. Following two consecutive baskets, Babson tied the score at 42-42 with 5:47 remaining and built momentum as the game entered its final stretch.

The Jumbos had been outscored and outplayed from the opening tip of the second half, but took the lead with just over five minutes left in the game. Two free throws from freshman Michaela North tied the game at 44 with 3:20 left in the game.

Unlike they had done all season long, Tufts could not close out the final minutes of the game.

A jumper from junior captain Erin Young gave Babson a 46-44 lead, and after a Tufts miss, Graber hit another jumper with 2:24 left to push the Babson lead to four.

After a missed three from junior Kelsey Morehead, Babson hit two free throws to go up 50-44. Refusing to go down without a fight, Moynihan hit a tough 3-pointer with 1:37 to go, making it a one-possession game.

But a layup from Pickering with just over a minute to go put the Beavers up five and turned the game into a free-throw contest.

Babson, forced to perform under pressure at the foul line in the final minutes, hit six of their last eight free throws to ice the game, handing Tufts a stunning loss.

Notwithstanding the 19-point halftime lead, the Jumbos offense never really got going. They shot just 11-of-30 (36.7 percent) from the field in the first half, just marginally better than the Beavers, and ended the night shooting 15-of-50 (30 percent) from the field.

With the game on the line and Tufts in dire need of offensive tools to threaten the burgeoning Babson lead, Tufts perimeter shooting was sorely lacking as the team shot just 1-of-7 from beyond the arc in the second half.

Morehead played all 40 minutes of the game, but ended the night with seven points, 1-of-6 from beyond the arc and just one assist, a rare occurrence for a player averaging three assists per game.

Juniors Hayley Kanner and Hannah Foley, Tufts' highest scoring forward-guard duo, ended the night with seven and six points, respectively, collectively shooting 2-of-12 from the field.

"We definitely need to improve our execution," McClure said. "We weren't getting easy shots out of our offense."

Although the loss still stings, if anything, it will serve as a valuable lesson to the Jumbos that they cannot win every game just by showing up as they head into the postseason.

"I think we really want to use this [loss] to fuel the rest of our season," McClure said. "We've worked hard all season for the postseason, and none of our goals have changed."

## AARON LEIBOWITZ | THE FAN

# Riding the tank-wagon



Chris Baumohl is a Philadelphia 76ers fan. Always has been, from Iverson to Iguodala to Holiday. A Tufts senior who grew up in Philly, Baumohl wants only the best for his team. That's precisely why he's rooting for it to lose.

"Obviously, I like to see the Sixers win," Baumohl said. "But I'm willing to sacrifice this season for watching them win late into the playoffs next year."

The question is whether losing will pay off. The Sixers have been in full-blown tank mode since last May, when they hired Sam Hinkie to replace Doug Collins as their general manager. Hinkie is an analytics freak, always ahead of the curve. Team owner Josh Harris chose him to lead the team into the future — but first, to drive it into the ground.

"I think the majority of 76ers fans are realistic," Baumohl said. "Whether we root for the Sixers to lose or not, it's gonna be a bad season."

From 2003-04 to 2012-13, the Sixers failed to post a winning percentage above .500. They reached the playoffs five times, losing in the first round the first four times and losing in the second round the fifth time. Last year they finished ninth.

But everything changed on July 27, 2013. That's when Hinkie, six weeks into his tenure, made one of the seminal deals in Sixers history. At the 2013 Draft, he traded Holiday and 42nd pick Pierre Jackson to the Pelicans for sixth pick Nerlens Noel and a 2014 protected first-rounder. Then, with the 11th pick, he selected Michael Carter-Williams. Suddenly, the future looked bright. Just as suddenly, the present looked bleak.

Only one player on the Sixers' roster — 33-year-old Jason Richardson — is older than 25. They signed no major free agents in the offseason. Their payroll is about \$10 million \*below\* the league salary floor, meaning the Sixers have to pay the NBA the difference.

The results have been, well, interesting. The Sixers recently suffered a 45-point loss to the Clippers followed by a 43-point loss to the Warriors. They became just the second team ever to lose consecutive games by 40 points. The other team to do it was — you guessed it — the Sixers, in 1994.

But fans know that, as long as the Sixers keep losing — entering last night's game they were 15-38, second-worst in the league — they increase their chances to land two top-notch picks in a loaded draft class.

"Do I want them to lose every single game and be historically bad? No," Baumohl said. "But in a draft that's this deep, the important thing is, can they add two impact draft picks?"

With the Feb. 20 trade deadline approaching, Sixers fans are also hoping the team can find suitors for their two highest-paid players, Thaddeus Young and Evan Turner. Turner is averaging a career-high 17.4 points, but he's inefficient and is not in the team's long-term plans.

If they do move some of their top players, the Sixers could end up sliding below the NBA-worst Bucks by season's end. While Baumohl isn't rooting for that to happen, he has faith in Hinkie. And while he doesn't expect them to win a title next year, he knows that — with the right moves — the Sixers' rise could be rapid.

"Basketball is the only place where you can have this very fast turnover if you do it right," he said. "It's not like baseball, where I'm mortgaging a marquee player [for a player] who's five years out. It's, 'I can mortgage this player now for somebody who can have, if not the same impact, more impact next year.'"

That's NBA Tanking 101. And Hinkie is teaching a master class.

Aaron Leibowitz is a senior who is majoring in American studies. He can be reached at [Aaron.Leibowitz@tufts.edu](mailto:Aaron.Leibowitz@tufts.edu).

## INSIDE NHL

# NHL Olympic-break awards

BY ROSS DEMBER  
Daily Editorial Board

The NHL season is nearly three-quarters of the way through, and with the league currently on hiatus because of a minor tournament in Russia, it's time to look at some early awards (including a couple fake ones) and predict who will take home Lord Stanley's Cup.

### Hart Trophy (MVP): Ryan Getzlaf, Anaheim Ducks

Yes, Sydney Crosby leads the league in points and once again has the Penguins in position to make a run for the cup, but Getzlaf is without a doubt the best two-way player of all MVP candidates. He is one of the most physically imposing centers in the league, and, statistically, he gives Crosby a run for his money. Getzlaf is second in points and game-winning goals, and his plus-minus (24 to Crosby's 12) and shooting percentage (19.2 to 14.8) make it harder to make the case for Crosby. Getzlaf is also captaining the top team in the West and does not cry every time he does not get a call.

### Vezina Award (Best Goalie): Ben Bishop, Tampa Bay Lightning

Bishop has been an absolute stud this year. He is second in the league in save percentage and third in goals against average among eligible goalies, but if you limit the scope to goalies who are their teams' clear No. 1, he leads both categories. Furthermore, he is responsible for keeping the Lightning in second place in the Atlantic even though their top player, Steven Stamkos, has been injured for all but 17 games this year. Bishop is the biggest reason the Lightning has gone from second-to-last place in the conference to Stanley Cup dark horse.

### Calder Trophy (Rookie of the Year): Nathan MacKinnon, Colorado Avalanche

It is painful not to give this award to Torey Krug, a defenseman for the Boston Bruins who has gone from undrafted free agent to important contributor, but MacKinnon deserves the nod. The top pick of last year's draft leads rookies in points, goals and assists. He has lived up to the massive hype of being a top pick from the same hometown as Crosby (Cole Harbour, Nova Scotia). The 18-year-old has his new team in position to make the playoffs after finishing with the worst record in the conference last season.

### Jack Adams Award (Coach of the Year): Patrick Roy, Colorado Avalanche

As great as MacKinnon has been, Roy deserves the bulk of the credit. Many hockey fans wrote off the team's 12-1-0 start as an anomaly, and while the team has inevitably regressed, it has established itself as a clear top-five team in the West. Roy's job is more impressive when considering the Avalanche's cheap roster and the early-season arrest of starting goalie Semyon Varlamov (whose charges were later dropped). In just one season, Roy has turned a dormant franchise toward an exciting upstart.

### Bruce Boudreau Award (Most Entertaining Character(s) on HBO's "24/7"): Phil Kessel and Tyler Bozak, Toronto Maple Leafs

Hands down, "24/7" is the best part of the buildup to the annual Winter Classic, so it is only fair that this award is named after former Washington Capitals coach Boudreau, whose foul-mouth made him the star of the 2011 series. Kessel, known for being reticent with the media, looked

and acted like the most down-to-earth hockey star imaginable, cracking jokes at Bozak's expense and waxing poetically about his ping-pong victories and late-night video game sessions. He more closely resembled my ideal college roommate than a man who had just signed an eight-year/\$64 million contract. Bozak, meanwhile, wittily played the role of Kessel's sidekick, chauffeur and free live-in roommate, only to be the hero of the big game.

### Joffrey Lupul Award (Most Irritating Character on "24/7"): Joffrey Lupul, Toronto Maple Leafs

Lupul should have shined on "24/7:" he had the looks and skills to attract the camera's attention on and off the ice. Instead, he was a constant complainer in games and never seemed to hit it off with teammates, despite being a leader on the team. Also, he bought his mother's Christmas gift on Christmas Eve, so he earns the right to be this award's namesake.

### Prediction: Ducks take home the Cup

While head coach Bruce Boudreau has a history of faltering in the playoffs, this team's depth and veteran leadership will allow him to keep things simple. Getzlaf and linemate Corey Perry provide the firepower, and this season has revealed that the Ducks have plenty of other forwards that can put the puck in the net. Goalie Jonas Hiller has the potential for a hot stretch in the playoffs, and surprise Olympic pick Cam Fowler leads a strong defense. The Stanley Cup Playoffs is always a crapshoot, but if there is justice in this world, the NHL season will end with 43-year-old forward Teemu Selanne hoisting the Cup.