

SPORTS FEATURE

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David Gregory to teach course on politics, media in fall semester

by **Arin Kerstein**
Executive News Editor

This coming fall, television journalist David Gregory will teach a seminar course focusing on the intersections between political campaigns and the media.

Tisch College will bring Gregory, who served as NBC's former chief White House correspondent during George W. Bush's presidency and former "Meet the Press" moderator, to teach a course entitled "Race for the White House in a Modern Media Environment." The seminar will be cross-listed in the political science department and Film and Media Studies (FMS) program, according to Jen McAndrew, communications manager at Tisch College.

McAndrew explained that the course will allow students to analyze the press' coverage of political candidates and campaigns, specifically focusing on the current presidential race.

"The course will look at the final stretch of the 2016 campaign, studying the importance of get-out-the-vote efforts, polling and electoral strategy, as well as how these efforts get covered by the press," she wrote to the Daily in an email.

The curriculum is designed to enable students to better understand the intersections of media and politics by allowing them to examine the presidential candidates' campaign strategies, social media usage, television advertising and targeting of voters, she added.

According to McAndrew, during his time at Tufts in the fall semester, Gregory will also hold workshops with student groups.

Co-director of the FMS program Julie



SOPIE HECHT / THE TUFTS DAILY ARCHIVE

Former moderator of NBC's Meet the Press and author of "How's Your Faith?: An Unlikely Spiritual Journey" David Gregory talks with the Jonathan M. Tisch College of Citizenship and Public Service Dean Alan Solomont as a part of the Tisch College Distinguished Lecture Series on Feb. 18.

Dobrow explained that she will be assisting Gregory with logistics for the new course.

"I think it's going to be a great opportunity for Tufts students to look at the election [in] real time with an instructor who's covered politics for major media outlets and who is thoughtful about both media and politics," she wrote in an email to the Daily.

Earlier in the semester, Gregory came to

campus to discuss the intersections of media, politics and faith as a part of the Tisch College Distinguished Speaker Series. In the Feb. 18 lecture, Gregory touched on the course themes, noting that election cycles provide unique insight into the current state of the country.

"Elections are really a snapshot of where the country is and what the country hopes to do," he said.

Deborah Schildkraut, chair of the political science department, also noted that she is thrilled to be partnering with Tisch College and the FMS program for the course.

"[This course] presents an incredible opportunity for our students to get an insider's perspective on this potentially transformative election," she wrote to the Daily in an email.

Public Safety's SafeRide Services to utilize Uber-like mobile app

by **Hannah Uebele**
Assistant News Editor

The Department of Public and Environmental Safety (DPES) is implementing a mobile application for its SafeRide Services program this April, which will allow students, faculty and staff members to request rides from a campus security officer or a police officer, using a smartphone.

Kevin Maguire, director of the DPES, explained that users will be able to request a safe ride using iOS or Android mobile devices through TapRide, a phone application currently being used by 17 other college campuses and communities across the country, according to the application's description in the Apple Store. The app was made by DoubleMap,

the same application that Tufts uses to track its shuttle services.

"[TapRide is] a real-time ride hailing and dispatching mobile application for on-demand transportation...that increases ridership and efficiency while cutting costs for SafeRide programs," according to TapRide's website.

According to Transportation and Fleet Manager Andrea Breault, the service will be accessible to users starting in April once infrastructure needs, such as setting up computer mounts inside of the university's SafeRide vehicles, are met.

Breault said that any Tufts user can access the mobile application using their Tufts login information and that services will cover the same area as the current program, as outlined on the Tufts University Police Department (TUPD) website.

Using this service, students will be able to utilize the app by tracking the SafeRide vehicle as it approaches the user's pickup location, which Maguire said he hopes will keep the community even safer.

"The app provides Tufts community members, including students, with a convenient, seamless means of summoning a SafeRide and allows users of the SafeRide service to track where the SafeRide vehicle is in relation to their pickup location," Maguire wrote in an email to the Daily. "Users can remain sheltered until they can see that the vehicle is approaching their pickup location ... TapRide is safe, secure, reliable and convenient."

Breault explained that the app will allow for greater efficiency by creating a direct connection between users and DPES staff members who are providing SafeRide services.

"The project was a collective effort through Public Safety to better execute the operations of the SafeRide program in a more efficient and [streamlined] manner," Breault told the Daily in an email.

Maguire explained that users currently need to communicate through Public Safety's Communications Center in order to reach the SafeRide officers, and the DPES Communications Center also experiences a high call volume for emergencies during the times when demand for SafeRide services is as its highest. The new app will allow a direct connection between users and DPES staff, streamlining the services.

"We wanted to provide the Tufts community with the ability to use their

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Rainy
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28 TODAY

"Akan Festival 2016"

Details: The week-long festival celebration opens on Monday with drum-making lessons from James Acheampong, chief drum-maker at the Center for National Culture in Ghana, along with Kiniwe classes. The celebration features workshops, guest lectures and discussions on Akan culture and history. There will also be performances from New York City's Ahenema Cultural Troupe and artists such as Osei Korankye, Seperewa instructor from the University of Ghana. The festival's programming was put together by members of the university such as festival producer David Locke, music department professor, as well as community organizers, non-Tufts professors and various artists.

When and Where: March 28 to April 2, Perry and Marty Granoff Music Center

Sponsors: Granoff Music Fund, Office of the President, Deans of Academic Affairs

"21st Century Cybersecurity: Challenges and Opportunities"

Details: Dan Schulman, president and CEO

VISITING the hill THIS WEEK

of PayPal, and Eli Sugarman, program officer for the Cyber Initiative at The William and Flora Hewlett Foundation, will be participating in a panel discussion moderated by James Stavridis, dean of the Fletcher School of Law and Diplomacy.

When and Where: 5:30 p.m. to 7:00 p.m., ASEAN Auditorium, Cabot Intercultural Center

Sponsors: The Fletcher School

29 TUESDAY

"The Theme of Race in Contemporary Cuban Art"

Details: Cuban visual and performance artist Alexis Esquivel will discuss the role of race in Cuban society, as depicted in several art exhibitions from the past 18 years.

When and Where: 5:00 p.m. to 6:30 p.m., Bolles House, LGBT and Latino Center

Sponsors: Latino Center

30 WEDNESDAY

"Black Bodies in Motion: Choreographing Resistance across the Americas"

Details: This conference will feature Dr. Paula

Barreto, professor in the Department of Sociology at the Federal University of Bahia in Brazil, as the keynote speaker, and includes academic panels, a capoeira workshop and a screening of the documentary "Favela Rising."

When and Where: 12:00 p.m. to 8:00 p.m., Alumnae Lounge and the Jackson Dance Lab, Aidekman Arts Center

Sponsors: AS&E Diversity Fund, Department of Drama and Dance, Department of Music, Consortium of Studies in Race, Colonialism and Diaspora, Latin American Studies program, Africana Studies program, Toupin-Bolwell Fund for the Arts

"The Untold Story of Nazi Stolen Art"

Details: Charles Dellheim, who serves as director of the Arvind and Chandan Nandlal Kilachand Honors College at Boston University, will deliver the Coit-Phelps Lecture in the Humanities. Dellheim is currently writing a book delving into the historical context of Nazi art-looting.

When and Where: 5:30 p.m., Fung House
Sponsors: Center for the Humanities at Tufts

Department of Public and Environmental Safety to adopt mobile application for SafeRide program

SAFERIDE

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cell phones in order to directly connect with the SafeRide Service while allowing dispatchers to focus on their critical work of getting help to callers who request or need immediate assistance," Maguire said.

Deputy Director of University Police Leon Romprey explained that the utilization of the mobile application will also allow TUPD to operate more effectively.

"The application alleviates TUPD Dispatch from taking non-emergency phone calls, which allow[s] TUPD

Dispatch [in the DPES Communications Center] to focus on emergency calls with less distraction," Romprey wrote in an email to the Daily. "The program also allows for better collection of data, which may be used to help inform other crime prevention and risk reduction strategies."

Dispatchers in the DPES Communications Center will still be available to coordinate SafeRide Services for any individual who does not have access to a smartphone, according to Breault.

Maguire also said that community members will still need to call the TUPD dispatchers at the Communications

Center directly in the event that they require immediate assistance from police services.

Romprey explained that since the majority of current SafeRide users have utilized the services for intended purposes, he and TUPD do not anticipate that the SafeRide program will be abused due to the increased ease that the app will provide.

"However, we will be monitoring usage closely over the first few weeks of the new program," he said. "Theoretically, the wait time will deter users from abusing the application."

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PASSOVER

APRIL 22–30, 2016

APRIL 22

6PM
Shabbat Services

7PM
Traditional Seder*
Alternative Seder*



APRIL 23

10:30AM/12PM
Passover Services & Lunch

6:30PM
BYOQ—A Second Night Seder*



APRIL 24

7:30PM
Free Passover
Community Dinner*



APRIL 25

12PM
Free Passover Community Lunch*

6:30PM
Mental Health Seder

APRIL 26

7:30PM
Passover Murder Mystery:
Who Killed the First Born?

Free Passover
Community Dinner*

APRIL 27

12PM
Free Passover
Community Lunch*

APRIL 28

7:30PM
Free Passover
Community Dinner*



APRIL 29

10:30AM/12PM
Passover Services & Lunch

6PM
Shabbat Services & Dinner



APRIL 30

10:30AM
Passover Shabbat Services
with Yizkor & Lunch



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Senior computer science majors create TuftsRecipes.com, website for dining services

A screenshot from the website TuftsRecipes.com.

by **Madeline Orzeske**
Contributing Writer

From the “Carmuenster” to the “Slamwich,” culinary creations on TuftsRecipes.com range from easy spins on classic beverages to creative panini press delicacies, all made in Tufts Dining facilities.

During the 2014 International Development Hackathon, senior computer science majors Mathurshan “Matush” Vimalasvaran and Sean Deneen began to develop a user-friendly platform for Tufts foodies to find and share recipes specific to Tufts Dining facilities.

“We got tired of the regular sets of foods offered at the dining halls and started mixing and matching to make more interesting meals,” Vimalasvaran said. “We realized others probably did this too and wanted an easy way for everyone to share their ideas.”

Students can submit recipes using a wide selection of ingredients that can be found in the Dewick-MacPhie and Carmichael Dining Centers.

In an email to the Daily, Vimalasvaran said that the original concept for Tufts Recipes came from their friend and fellow student, Matt Kwan, during their sophomore year.

“We used our junior year Hackathon to begin building Tufts Recipes. It was

a side project to school work, so it took about a year and a half for us to have something we were happy with publishing,” Vimalasvaran said.

Recipes are displayed next to photos chosen by each student “chef” alongside a short descriptive blurb, an estimated prep time and a set of directions. Recipes are then tagged under either a Dewick or Carmichael subheading, depending on which dining center serves the required ingredients that day.

“We developed Tufts Recipes to be very mobile friendly in the hopes that students might pull out their phones at the dining hall and then find a recipe to use or quickly write up and upload a cool recipe of their own,” Deneen and Vimalasvaran said. “Jumbos are creative in all different areas and there is no reason a student shouldn’t be able to express creativity in the dining hall.”

Tufts Recipes also displays daily food offerings organized by breakfast, lunch and dinner subheadings. It features drop-down menus that categorize food items under the same subheadings as the Tufts Dining website.

“[Eventually], we hope for it to be students’ main resource when looking up the dining hall menus,” Vimalasvaran said.

According to Vimalasvaran, TuftsRecipes.com is not directly connected to the Tufts Dining website,

though dining hall offerings update daily and viewers can see menu items up to a week in advance.

“They don’t give access to the data without qualifying for special permissions, [which] seemed overly complicated for our purposes,” Vimalasvaran said. “We created a workaround to unobtrusively collect the menu and ingredients.”

In the weeks following the release of TuftsRecipes.com, Deneen and Vimalasvaran said they’ve received a few interesting new recipes and a number of hits to the website itself.

“We had a large spike of over 800 unique sessions during the time of the initial release,” Vimalasvaran said. “Most of our users look at the dining menu. Many check out the recipes cookbook as well.”

With an ever-increasing range of opportunity for Tufts students to develop culinary creations in the dining centers, some have begun to question whether dining center staff will have to draw the line somewhere, considering the problem of students taking food to go, cross-contamination of appliances for students with allergies and mishandling of dining center appliances. However, Vimalasvaran does not think misuse of dining facilities is a problem.

“I worked with Dining Services

during my freshman and sophomore years, and I have not seen any problems with using what is already provided to create something more interesting,” Vimalasvaran said.

According to Tufts student and friend of Deneen and Vimalasvaran, Kellie King, the website began when the two computer science majors joked with their friends about dining center recipe ideas.

“It became a side project for them to bond, and I think they had a lot of fun doing it,” King said.

Deneen and Vimalasvaran took a lot of advice and inspiration from their friends and housemates, but they want to see contributions to their website include a wide variety of students.

“Any Jumbo can add their own recipes to the cookbook and suggest feedback to improve the website,” Deneen and Vimalasvaran said.

Students can view a full list of submitted recipes under a tab labeled “The Cookbook.”

“We designed Tufts Recipes to be very self-sustaining, but we do hope to be able to hand the site off to passionate developers if Tufts Recipes becomes a staple to Tufts,” Deneen and Vimalasvaran said. “Whether it’s a fusion of juices, mix of entrees or blend of sauces, Tufts Recipes lets you show off the interesting concoctions you’ve come up with throughout your Tufts years.”

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TV REVIEW ★★★★★

Season two of 'Daredevil' amasses strong performances but confuses in multiple storylines

by Julie Doten
Production Director

On March 18, Netflix released season two of "Marvel's Daredevil." The series follows the blind lawyer Matt Murdock (Charlie Cox), who fights crime at night, as Daredevil, the morally conflicted vigilante of Hell's Kitchen. The second season focuses on Murdock's struggle to balance his two lives and introduces known Marvel characters such as Frank Castle (Jon Bernthal), also known as The Punisher, and Elektra Natchios (Élodie Yung).

Despite promising initial episodes, season two of "Daredevil" disappoints in script and plot, falling into a monotonous rhythm that fails to excite. Its laughable discourse, such as the use of "The Punisher" (which bears a resemblance to a WWE stage name) and contrived wordplay of Hell's Kitchen and "Daredevil" quickly loses its appeal to



Actors from left to right, Charlie Cox, Elodie Yung and Jon Bernthal of the Netflix show "Marvel's Daredevil" sit for an interview in this screenshot.

those not accustomed to the comic books. While "Marvel's Jessica Jones" (2015 – present) utilizes strong elements of investigative and psychological intrigue, "Daredevil" relies far too heavily on fight scenes and multiple subplots to keep the season moving forward. It easily loses momentum, often breaking away from one character's plotline at a critical moment in order to

continue the narrative elsewhere. One of the more interesting and thorough storylines, an investigation into the murder of Castle's family and its subsequent cover-up, is sadly overshadowed by a confusing and poorly-explained plot involving the creation of an army of immortal ninjas. The plot becomes

see **DAREDEVIL**, page 5

PODCAST REVIEW ★★★★★

'The West Wing Weekly' podcast breathes new life into classic drama

by John J. Gallagher
Executive Arts Editor

"The West Wing" (1999 – 2006), Aaron Sorkin's adored political drama that follows the presidency of Democrat Jed Bartlet (Martin Sheen) and the lives of his staff, premiered at the tail end of the Clinton administration to unprecedented critical acclaim. But, despite its initial success, "The West Wing" arguably owes a great deal of its poignancy to the Bush years, as the show's depiction of a liberal White House staffed by policy wonks took on greater significance as an eternally-smiling buffoon of a president and his band of dead-eyed retainers blundered into an unnecessary war and spectacularly bungled a presidency.

"The West Wing" seemed to imagine a different reality, where a learned president endowed with a cerebral calm and backed by a hyper-competent staff governed during the first years of the new millennium, rather than a man who once earnestly beseeched America to ask, "Is our children learning?" If "House of Cards" (2013 – present) and "Scandal" (2012 – present) are reflections of the debased reality of post-Bush Washington, "The West Wing" was an aspirational fantasy about the best of American politics.

"The West Wing" ended its seventh season, a 156-episode run in 2006, and the era it chronicled has since given way to partisan gridlock and the demagoguery of orange-hued "short-fingered vulgaritans." "The West Wing" and its rose-tinted view of the politics transitioned out of cultural relevance (beyond the occasional nostalgic recurrence) and into Netflix's

catalogue, replaced with the harder edge of characters like Frank Underwood and Olivia Pope.

Or at least it did until this March, when podcaster Hrishikesh Hirway teamed up with former "West Wing" cast member Joshua Malina to produce "The West Wing Weekly," a podcast that aims to examine each episode of the show in detail.

Hirway and Malina have only put out one episode of their podcast to date, simply titled "Pilot," which appropriately covers the first episode of "The West Wing." The 47-minute long podcast takes the form of an extended conversation between Hirway and Malina, as the pair discuss the episode from start to finish, examining everything from subplots to dialogue and Sorkin's signature "walk and talk" technique.

There is a clear rapport between the two hosts and an easy back-and-forth as they interrogate the various aspects of "The West Wing." Both hosts are extremely articulate, endowed with fantastic radio voices and regularly make insightful points about the show. For instance, Malina points out that the acronym POTUS (President of the United States) was mostly unknown to the general public in 1999, and thus the revelation of the acronym's meaning was intended as an "aha" moment in the pilot of "The West Wing."

For all his cogent analysis, Malina does occasionally introduce a strained joke into the conversation, an unfortunate habit that recalls the studious intensity of his somewhat socially-awkward "West Wing" character Will Bailey. At this early stage in the podcast's run, it is hard to tell if this hack-

neyed humor is a mere teething problem, destined to become part of the podcast's charm or fated to ruin "The West Wing Weekly" in the same way that Malina jokes that his character ruined "The West Wing."

The production of "The West Wing Weekly" is minimalist and keeps the focus squarely on the conversation between the hosts. The dialogue is occasionally interrupted by ads for the podcast's sponsor, Squarespace, but these ads are short and handled tastefully, so their impact on the podcast is minimal. A short yet catchy opening and closing theme bookends the episodes (which is available to download as a ringtone) and the podcast concludes with plugs for the hosts' other work (the TV show "Scandal" and the "Song Exploder" podcast). The podcast's website echoes the minimalism of the podcast itself; the pages are predominantly white, with stately red accents like those present in Mitt Romney's classic snow white shirt and red tie combination.

For all of its merits — "The West Wing Weekly" really is an excellent podcast — 47 minutes of in-depth discussion about a single episode of "The West Wing" is only ever going to appeal to die-hard fans. Listening to the podcast without having seen the episode being discussed is an exercise in futility, and wider familiarity with Sorkin's work also provides some welcome context. But for superfans of "The West Wing" who crave cerebral examination of an already cerebral TV show, there's simply nothing quite like "The West Wing Weekly." Only time will tell if more episodes of the podcast will be forthcoming, but we sincerely hope there are more in the pipe.

Isaac Brown
Pop Filter



Based Basses

Bass lines matter. In pop music, especially, we look for the bass line to tell us how to get into the groove of the song, and that holds true for a cappella. Even when the other harmonies are engaging in some rhythmic shenanigans, the bass continues to ground the group in the correct key and time signature, so that they don't get off-track. The sad thing is that basses tend to get the least interesting parts, which just involve singing the root of chords with some variation of "dm" or "bm." As a former baritone, I've felt that pain of being underutilized. Singing the same note repeatedly at various speeds is not just tiring; it's also not mentally stimulating. You don't need a good bass for any of that.

There's an argument to be made for arranging these simple bass lines for the sake of expediency or for inexperienced voices. If the bass line is simple, it's easier to learn, and people are less likely to make errors. A mistake on the bass line is in many ways as harmful to a performance as a mistake by the soloist; it's noticeable and has the potential to throw other parts for a loop. The opposite extreme, making too complex a bass part, is equally ill-advised. What I strive for is a bass part that is repetitive but not dull. Repetitive parts mean less time spent learning and more time perfecting the sound, but the desire to make the bass line fun and interesting should always take priority over simplicity. If parts aren't written to be fun, singers can't use them to express any emotional depth or show off their ability.

Syllables are a nightmare for me to come up with. I'm terrible at it, and that's too bad, considering syllables make all the difference in a cappella. Perhaps it's because I've been singing choral music so long that I'm trapped in the belief that more experimental syllables like "bomp" are too clunky, even when they work just fine in some situations. When I test out my own bass lines, everything that isn't stock phrases just stands out too much. Being mostly inexperienced with this aspect of arranging, I prefer to play it safe and give the basses something with no chance of sounding clunky.

Another major concern with basses is ensuring they can be heard. There is significant variation between bass ranges and how well they sound on increasingly low notes, so when writing their parts, I need to be certain that I understand their physical limitations. Volume typically drops considerably after G2 and all but disappears by D2, so unless the bass is exceptional (or has a microphone), the audience will be straining to hear them. It is critical that basses be audible, even if it means giving up on your dreams of some killer bass line that drops into the abyssal reaches of the human voice. Maybe next time.

Isaac Brown is a junior, an English major and a contributing writer at the Tufts Daily. He can be reached at isaac.brown@tufts.edu.

‘Daredevil’ disappoints despite engaging characters, notable performances

DAREDEVIL

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much more disjointed than it was in the first season, sometimes only held together by the common occurrence of violence. Although expertly executed, the many grotesque and brutal fight scenes may repel some viewers while boring others with their frequency.

The performances from all members of the “Daredevil” cast and the characters’ complexities manage to carry the show when the script and plot fall short. Cox manages to charm and engage even when masks and dark sunglasses hide his eyes, an essential tool for actors to express emotion and connect with their audience. Although there are weak links within the cast — Elden Henson tends to make the character of Franklin “Foggy” Percy Nelson intolerable — Bernthal, Yung and Vincent D’Onofrio (Wilson Fisk) all depict their characters with skill and finesse. Frank Castle (The Punisher) acts as

an interesting representation for what Murdock fears he will become. While Daredevil refuses to kill, The Punisher’s identity is rooted in his unapologetic murders of those whom he finds to be harmful to society. This pivotal distinction between the two vigilantes raises important developmental issues for the protagonist. The arrival of Elektra Natchios, Murdock’s girlfriend and a skilled assassin, brings danger and vitality back into Daredevil’s life, creating conflict between him, Foggy and Karen. The audience is given important insight into Murdock’s past through his memories with Elektra and shared mentor Stick, answering key questions about the Daredevil’s origin.

The events of “Daredevil” thrive in the night; most of the episodes are shot in very obscure, dark settings. This not only adds to the atmosphere of Matt Murdock’s secret crime-fighting life but also offers insight into his world as a blind man. The show pays more atten-

tion to sound — to which Daredevil has an extreme sensitivity and uses to “see” the world — making the audience aware of its importance when sight is inaccessible and providing meaningful comprehension of Murdock’s world. With the limited amount of light that is used, the show uses exaggerated colors of yellow, green and red to invoke the bright, colorful style of comic books. These stylistic choices keep the show interesting and give it a distinctive cinematic personality in comparison to most television series.

“Daredevil” and “Jessica Jones” are the first two releases of a five-series deal between Disney and Netflix set to break boundaries in its creation of an entire Netflix/Marvel universe. The project originally aims to produce four shows focusing one of the heroes of Hell’s Kitchen — Daredevil, Jessica Jones, Luke Cage and Iron Fist — culminating in a fifth four-to-eight-episode crossover mini-series, “The Defenders.”

“Marvel’s Luke Cage” will be the next release of this enterprise, premiering on Sept. 30 on Netflix.

Part of the appeal of “Daredevil” is the knowledge of the simultaneous events happening in “Jessica Jones.” The audience is rewarded for watching the two shows, with the satisfaction of understanding the references made and recognizing characters that appear in both. Claire Temple (Rosario Dawson), a nurse that helps Daredevil in times of injury, is already a bridge between “Daredevil” and “Jessica Jones” and will likely serve as a main connection between all four series. The crossovers will surely increase as the other series are produced, giving “The Defenders” the potential to be an exciting and complex culmination for Netflix’s rendition of these four heroes. This will surely provide audiences with the motive to continue watching “Daredevil” even if season two fell short of their expectations.

CONCERT REVIEW ★★★★★

Beach House brings dream pop back to Boston

by Cassidy Olsen
Assistant Arts Editor

On March 11, dream pop band Beach House took the stage at the House of Blues for a sold-out show, returning to Boston after two new album releases and nearly four years of international touring. Joined by two backing instrumentalists for its live performances, the critically-acclaimed duo, French-born Victoria Legrand and Baltimore native Alex Scully, has become central in indie rock and the “shoegazing” dream pop scene since its self-titled debut in 2006.

For its House of Blues performance, the band was joined by fellow Baltimore-based act Moss of Aura, the solo project of Gerrit Welmers, a member of Baltimore’s art-pop force Future Islands. Although Welmers’ opening performance of “Sweat” off the 2011 album “Wading” was a tropical, synth-y welcome for the audience, the majority of the Moss of Aura set lacked the emotional resonance and energy of the main act.

Seated on the stage with his synthesizer, Welmers was barely visible from the standing room floor, with the main visual focus on the a flimsy tapestry colored by shifting mood ring lighting that was hanging behind him. His synth tracks tied into the dreaminess of Beach House but were ultimately too static to excite; one member of the audience described them as “study music.” Most of the audience stood waiting, expecting the religious experience of the main act.

Once Moss of Aura had packed his synth and left, Beach House vocalist and keyboardist Victoria Legrand, the essence of cool, crept onstage in an oversized white pantsuit, her wild curls shielding her face the way sunglasses might on a lesser artist. Although her look could be reminiscent of Florence Welch or “The Voyager” (2014) era Jenny Lewis, Legrand stands in a class of her own. Seemingly free of distraction, she emanates a quiet seriousness and focus devoted entirely to the band’s sound. Any aesthetics or theatrics appear to be natural yet careful



Victoria Legrand of Beach House performing at Coachella 2010.

and deliberate extensions of her music.

During the show, Legrand had a few words of thanks and wishes of peace to share between songs, but she mostly let the music speak for itself. And it spoke volumes. For Beach House fans, the emotive and atmospheric 16-track set was both a review of the band’s familiar greats, “Myth” (2012) and “Silver Soul” (2010) and an exploration of the bigger sound on its latest albums, “Depression Cherry” and “Thank Your Lucky Stars,” released in 2015. The band performed five entire tracks from “Depression Cherry,” the more accessible and aggressive of the two new releases.

For a duo that relies on so many layered “moving parts” of sound in each song, Beach House is still able to craft performances that are sonically nearly identical to its album recordings. From the grizzly opening guitar riffs of “Sparks” (2015) to the wild crescendo

of “10 Mile Stereo” (2010), the band executes each individual song component on stage with such precision that it comes together to form a dreamy, familiar whole. It makes something that undoubtedly requires immense concentration and much rehearsal seem natural, even effortless.

Beach House wove through five of its six albums, ignoring its self-titled debut and touching on “Devotion” (2008) only once with a breathy rendition of “Astronaut.” The band took advantage of the venue, utilizing the space in different ways to set a tone for each portion of the show. Paired with the light reflected off the House of Blues’ disco ball, the performance of “Somewhere Tonight” from “Thank Your Lucky Stars” recalled the slow-dance portion of a dreamy, underwater prom, while the more energetic songs off of “Teen Dream” (2010) were accompanied by flashes of blinding

light and rapid projections behind the stage in a grand and shiver-inducing way.

The audience, made up of people from hip grandfathers to quiet undergrads, moved from gentle swaying and bowing to light thrashing according to each tempo change. The overall energy was one of reverence, and most stood listening with rapt attention to the artists. Because the music of Beach House operates on such an emotional, personal and experiential level, this reaction was only natural.

After a two-song encore of “On the Sea” (2012) and “Sparks,” Legrand and Scully quietly exited the stage, leaving behind an audience lost in a dream-like trance. That evening, Beach House did what it has always done best: craft a pure and atmospheric experience for their listeners. Boston fans can only hope it won’t be another four years before we see it again.

PIXELVICE VIA FLICKR

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Winter sports bring the heat



SOFIE HECHT / THE TUFTS DAILY

Senior Mitchell Black runs in the Men's Distance Medley during the Final Qualifying Meet in Gantcher Center on March 4. Black won his third consecutive NCAA championship in the 800-meter. Men's track placed 21st at nationals on March 12.



EVAN SAYLES / THE TUFTS DAILY

Fighting a Conn. College defenseman, junior forward Matt Pugh rapidly changes direction with the puck in the game on Friday, Feb. 5. Hockey finished the season with a 10-10-6 record after making it to the NESCAC semifinals.



JULIA PRESS / THE TUFTS DAILY

First-year Colleen Doolan swims butterfly for the swimming and diving team as it faces off against Wheaton on Saturday, Jan. 23. Women's swimming and diving sent two swimmers to the NCAA Div. III championships on March 19, placing 46th overall.



EVAN SAYLES / THE TUFTS DAILY

"It was awesome ... I've never seen that many people in our gym. Being able to feed off that energy, we thrive on that."

-Junior tri-captain Tom Palleschi

Look out for a special basketball photo spread next week after the women's team competes in the NCAA Championship Finals against Thomas More College on Monday.



SOFIE HECHT / THE TUFTS DAILY

Senior Audrey Gould, front, and sophomore Brittany Bowman compete in the 5,000-meter event during the Final Qualifying Meet in Gantcher Center on March 4. Women's track and field tied for 24th at the NCAA Div. III indoor championships on March 12.



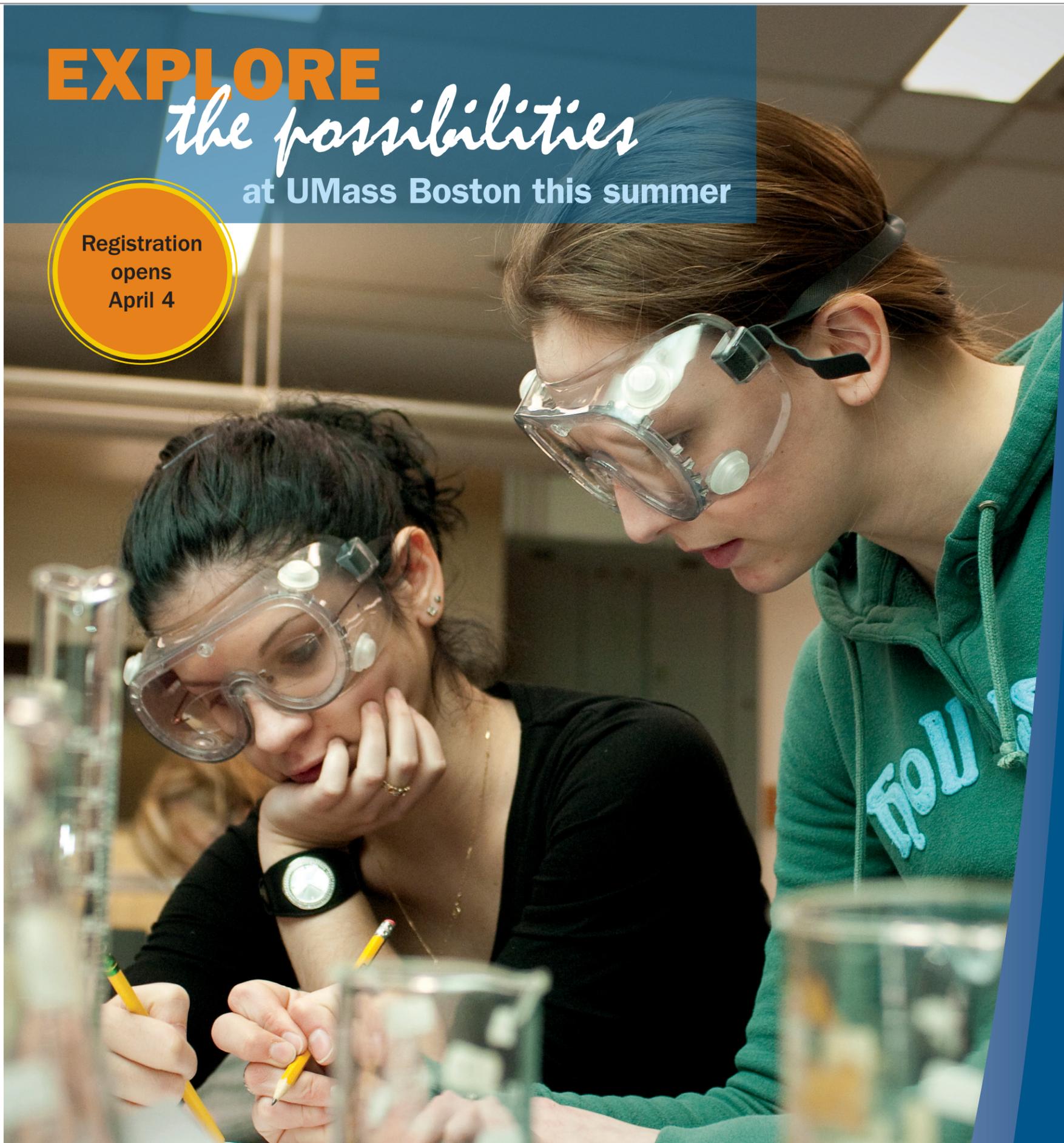
EVAN SAYLES / THE TUFTS DAILY

Junior tri-captain center Tom Palleschi leaps for a layup in a 77-71 win against Williams College in the men's basketball NESCAC Quarterfinals on Feb. 20. The Jumbos lost to the Amherst Lord Jeffs in the NCAA championship quarterfinal on March 12.

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Session II begins: 7/18



COMICS

LATE NIGHT AT THE DAILY

Jack: "What if your tombstone could play music? What if you could DJ your own tombstone?"



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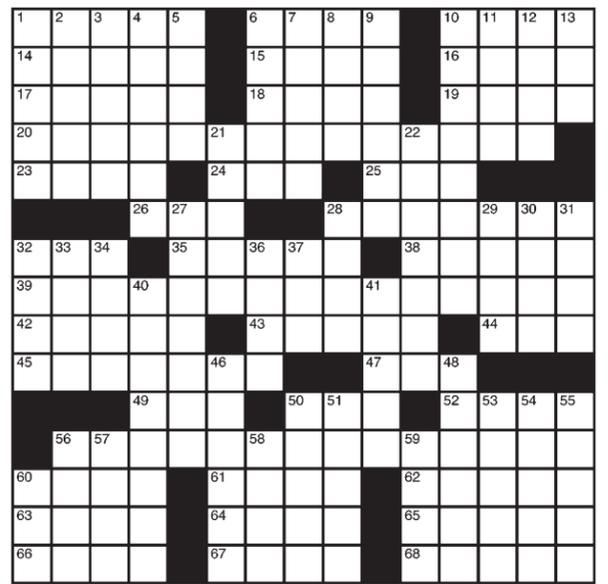

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CROSSWORD



- ACROSS**
- 1 5th Dimension vocalist Marilyn
 - 6 Degrees for mgrs.
 - 10 On a trip
 - 14 Like cheering stadiums
 - 15 Honolulu's island
 - 16 Give (out) sparingly
 - 17 Not glossy, as a finish
 - 18 Sourpuss
 - 19 Short comic sketch
 - 20 Accepts a grim reality
 - 23 Thickening agent used in ice cream
 - 24 "Way cool!"
 - 25 Rock's ___ Speedwagon
 - 26 Slalom need
 - 28 Cavs-vs.-Mavs event
 - 32 Tax deadline mo.
 - 35 In need of calamine lotion
 - 38 Cobb or Waldorf dish
 - 39 Hams it up
 - 42 Enjoys an elegant meal
 - 43 Bothered big-time
 - 44 Ballot markings in boxes
 - 45 Train amenity with drinks and food
 - 47 Eeyore's pal
 - 49 Nonstick spray brand
 - 50 Troop gp.
 - 52 Small notebooks
 - 56 Is raring to go
 - 60 Layered hairdo
 - 61 Japanese rice drink
 - 62 Irritate
 - 63 Stretch out, say
 - 64 Pigmented eye layer
 - 65 Not at all lenient
 - 66 Verses of praise
 - 67 Exec's benefit
 - 68 American Pharoah, e.g.

By Nancy Salomon

3/28/16

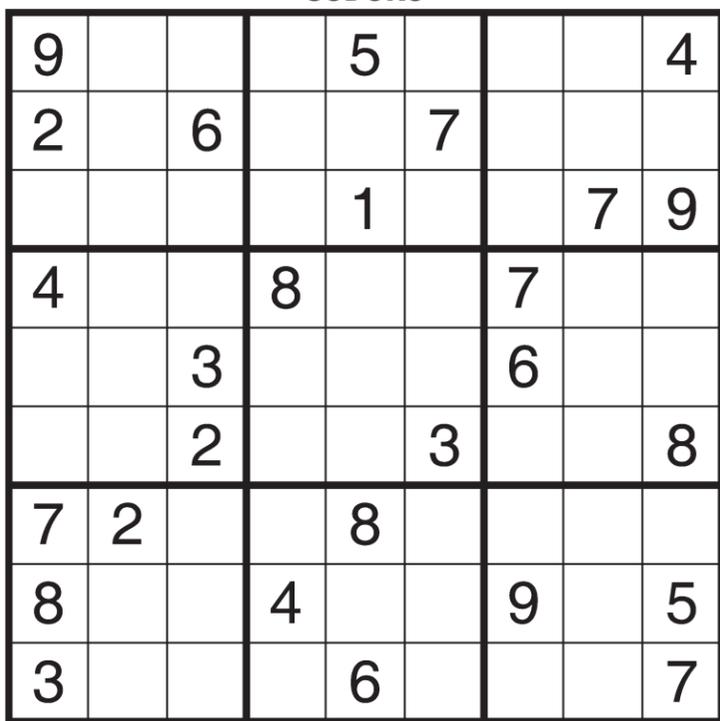
- DOWN**
- 3 Terra ___ earthenware
 - 4 Many John Wayne flicks
 - 5 Valuable rocks
 - 6 Coffee-and-chocolate flavor
 - 7 Uncovered
 - 8 Captain in Ishmael's tale
 - 9 Many a commuter's home
 - 10 Lay's "Betcha can't eat just one" is one
 - 11 Responded to the alarm
 - 12 Touched down
 - 13 "Still and all ..."
 - 21 "Foolish Pride" singer Travis
 - 22 Charge for using, as an apartment
 - 27 Smooch shower on a Jumbotron
 - 28 Wall St.'s "Big Board"
 - 29 "Jeopardy!" host Trebek
 - 30 Fully grown filly
 - 31 Nestlé ice cream brand
 - 32 Electrical adapter letters

Friday's Solution



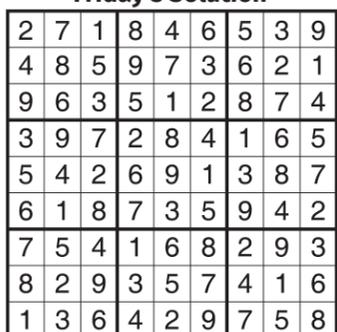
- 33 Golfer Mickelson
- 34 Brand in contact lens care
- 36 Scorch
- 37 In a lather, with "up"
- 40 Google search successes
- 41 Gemstone weight
- 46 Intensifies
- 48 Not against trying
- 50 Cake maker
- 51 T-bone or porterhouse
- 53 Mammy Yokum's lad
- 54 Christian's dresses?
- 55 "Gypsy" composer Jule
- 56 Libya neighbor
- 57 Thin fog
- 58 Squirrel away
- 59 Slinger's dish
- 60 ___-mo replay

SUDOKU



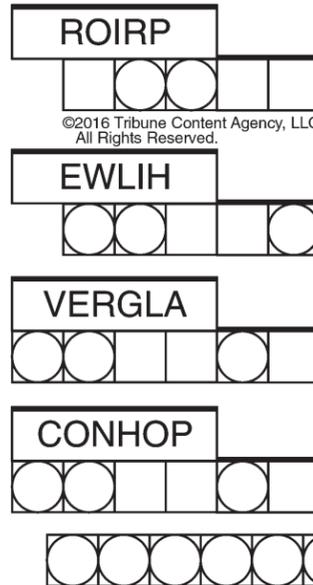
Difficulty Level: Having done no work during spring break.

Friday's Solution



JUMBLE

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



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

Saturday's | Jumbles: HUMID LARVA BAFFLE LOTION
Answer: The crowded church service was — "FAITH-FULL"

NON SEQUITUR
BY WILEY MILLER



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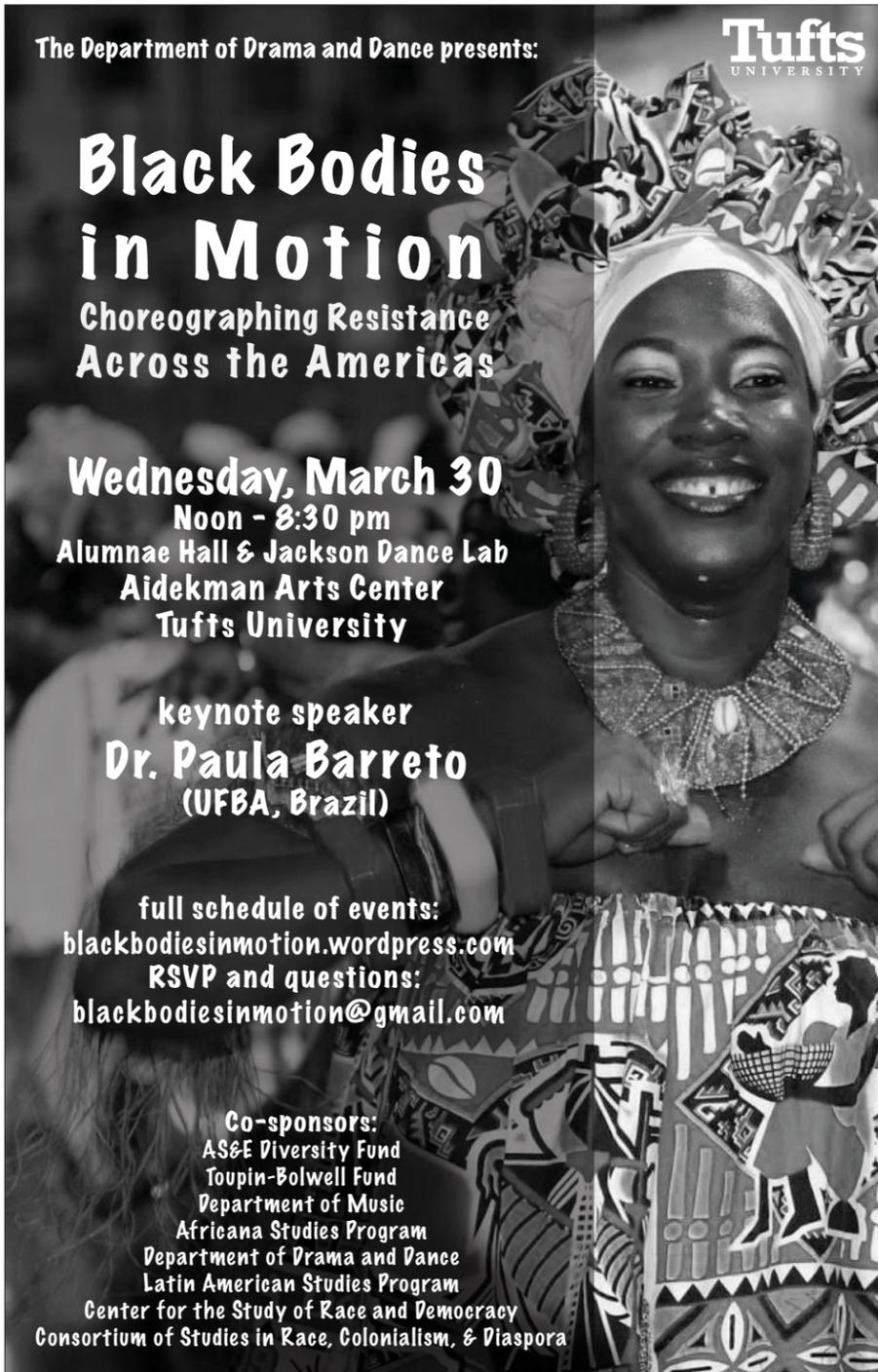
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The Fletcher School
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5:30-6:30 p.m. ~ Reception to follow!
ASEAN Auditorium, The Fletcher School



EDITORIAL

Raise the food cap for culture groups

There are over 30 groups in the Council I “Cultural” category in the Tufts Community Union (TCU) Senate, ranging from the Chinese Students Association to the Thai Club to the Queer Straight Alliance. As detailed in a March 11 Daily article, these groups face complex budgetary issues that result in friction between those wanting funding and a Senate that has strict rules about allocation.

The Senate caps food as a percentage of culture groups’ budgets at 40 percent, while other groups — political, pre-professional and others — have food caps at 20 percent. The food caps cause particular difficulty for culture groups because food is a major vehicle for sharing one’s culture. Thus, these groups are sometimes forced to spend more money planning events to meet the 40-60 stipulation in the Senate’s Treasury Procedures Manual (TPM). TCU Treasury officials responded to complaints by explain-

ing that without the food cap, Senate would have to establish a cap on each club’s overall budget, an act that could be seen as favoring some groups over others, a thorny issue to say the least.

The food caps imposed on culture groups are a significant everyday example of these shortfalls between where we are and where we want to be. Senate has made huge strides this semester, including leading the charge on instituting Indigenous People’s Day after faculty had voted it down just last semester. Still, it should strongly consider rewriting the TPM and opening up the treasury process to include more input from students. Culture groups don’t have the money to put together the wonderful events they have planned, but Treasury members could certainly host a funding panel in a more public location and during a more opportune time than its cloistered Sunday night gatherings, in order to better understand how to

best allocate its supposedly stretched budget.

That solution may be distant, but in the interim, we as students should strongly consider being patrons of student organizations that host events. Support for our multicultural community may even be more in line with our values as students than providing funding vertically and only after an onerously bureaucratic process.

Tufts boasts of its diversity, but we as a community have too often fallen short of our goals. As Tufts brings students and faculty from almost every corner of the world together in an effort to fit numerous cultures onto campus, obviously there will be friction between what we can be and what we want to be. At the same time, we must regard our mix of cultures as the bedrock of the “international” image that we cultivate and the community we want to be — more than a brochure.

EDITORIAL CARTOON

BY ABIGAIL FELDMAN



Jake Lawicki
Jumbo Steps



Helium

There aren’t any clouds here in Sunny SoCal, so I’ve created my own. And right now, I’m dancing on it. Just me, myself and I. On Cloud 9.

I didn’t intend on coming home. But then I did a thing. On Saturday evening, JetBlue schlepped me to California a mere seven hours after I’d purchased my ticket. An impetuous act, sure, but a necessary one indeed.

I’ve never done something like this, so my hasty decision really underlines my reasoning behind it.

The stories in this column embody the sentiment behind its title. I write about particular baby steps I’ve taken at Tufts — those ones involving specific triumphs and challenges that most of us, including me, often sweep under the rug. To this point, some articles’ topics aren’t the most pleasant to write or read about. This is one of them.

I returned because I was imploding. I missed my family. My attempt at “adulting” this semester — by decreasing how much I communicated with my parents — utterly backfired. A recent article I wrote unloaded a hefty dose of confusion and contention onto my social circle. I ate alone more than I cared to admit. I wasn’t sleeping well. I would blast my go-to cryfest song, Shawn Mendes’ masterpiece, “A Little Too Much,” on repeat. I began making excuses for not showing up at club meetings and events. I hadn’t visited Mental Health Services since last semester, and it’d been months since I last saw my shrink from back home.

It all culminated (of course) during midterms week: my Wednesday night homework was to write a draft essay on a novel I’d just finished reading and to start studying for my biology test (all due the next day, all just after having taken a Spanish midterm).

I ended up sulking uphill to Houston Hall and plopping onto a friend’s bed. My breakdown lasted for four hours. Everything caught up to me. I froze. I couldn’t even consider picking up my book or study guide that night.

But here comes the silver lining to my Cloud 9. I arose the next day, and, on four hours of sleep, wrote my draft on post-war consumerism and memorized how sucrose travels via phloem.

A student gave a positive review on my peer-edited essay, and I slaughtered my way through that test. The next day, I passed out on the floor in a friend’s room, awoke the next day, bought my ticket and began to make things right again.

I sunned at the beach, saw my shrink, lunched with high school buddies and told a friend some other stuff that’d been eating at me for half a decade.

I’m not fishing for any consolation with this article. So, why drag you through what my past month has been like? Simply, to tell you you’re not alone.

Keep persevering, talking, journaling, praying, hugging, tolerating and understanding. Most importantly, shed only tears of joy, lest something else makes you cry for any other reason.

Jake Lawicki is a first-year student in the College of Liberal Arts at Tufts University. He can be reached at jake.lawicki@tufts.edu.

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OP-ED

Mama knows best

by Cameron Flowers

As I held my grandmother Ivy's aging hands during my last visit home, her melodious Kriol voice filled her bedroom on the south side of Chicago with its characteristic Caribbean warmth. Speaking with her is always a pleasure that I thoroughly indulge in because she has always fed me with so much rich history about her home and my family in Belize that I have leftovers to carry with me to Medford. Like a good oxtail or stew chicken dinner, I long to eat up her every word, savoring its many flavors and the images of home it conjures up. Our family matriarch has seen a lot during her long life in the Americas, and since immigrating to the United States, her wise perspective has continued to shape my family's dynamic and positive trajectory for generations. The former school teacher and nurse has made it a habit of encouraging all of my family members and me to pursue our dreams, however diverse they may be and because of her teachings, we can. I listen intently from the edge of her bed as our conversation begins to focus on my grandfather Calvin: the sailor, the handyman, the inventor and the businessman I didn't get to meet past my infancy. She tells me, "Camie yuh haf fi be like yuh granddad. Be a jack of all trade."

My grandfather had big hands, perhaps that's why he was able to juggle as many things as he did during his lifetime. Sometimes I find myself staring at my own hands, tracing the maps my

ancestors left on them while thinking about how much I've achieved with their strength and support in my 22 years of life. I am becoming "di jack of all trade" my grandmother tells me to be, working ceaselessly to do and learn as many things as possible during my time in and outside of school. When I got to Tufts in 2012, however, I wouldn't have been able to tell you what particular major or plan of study I wanted to pursue, but I could talk to you for hours about my love for the complexity of language and its power through art and music to create social change. I came in thinking I would do international relations and econ like most students, only to realize I was missing the socially conscious and critical outlook of fields like American studies, sociology and linguistics. I switched to these fields but got fed up at times with the lack of thoughtfulness on the particular issues faced by Black and African people in the system, as the news continued to publish more reports about black people being killed by the police (inter)nationally.

It was in these moments of frustration that I found myself thinking back to my family and the many lessons I learned from my multiethnic and multilingual Black household. As a child I was always fascinated by my father's command and usage of Belizean Kriol, Black English and American English language. His polyglotism demonstrated the various nuances of his identity as an immigrant from Belize to Chicago and allowed him to successfully navigate many different

cultural and linguistic spaces globally. Hearing my father codeswitch between these languages, I began to understand the deep connections between language, identity and culture as well as the politics of language, and I developed a working understanding of the diversity of identity within the African diaspora. It was because of the multicultural dimension added to my life by my father's family that sparked my interest and love for Black language and culture that I sought to understand academically. My personal language acquisition and development paired with my academic coursework and interests in the fields of linguistics, sociology and Africana studies allowed me to better reconnect myself with the African diaspora. My personal life and history informed my interests at school and the academics I wanted to study were those that recognized, celebrated and deconstructed that fact. With this in my mind and the support of different faculty advisors, I was pushed to successfully create my own interdisciplinary major: Discourses of the Diaspora, Pan-African Sociolinguistics and Ethnomusicology Studies.

Contained in the major are so many of my various academic interests: discourse analysis, diaspora studies, Africana studies, linguistics, ethnomusicology, with elements of sociology, anthropology, psychology and philosophy. Needless to say, my major is a major of all trades allowing me to study all of my various interests as an aspiring rapper, social activist and entrepreneur. I've never been more sat-

isfied with my academic direction, and I am so grateful for the opportunity the CIS Department has provided me to reclaim my education and radically transform my area of study to reflect my own dynamic interests and diverse upbringing. I am studying myself, my family, my community and my world from a perspective that is entirely my own, and created out of the connections I've made between many different disciplines. It's an empowering feeling to control what you learn; I'd argue that it is of the utmost necessity that people of color around the world be able to study that world from their own perspectives. The process of creating a major has its own share of difficulties and costs, but to be di jack of all trade nah come easy. Though it does bring about a lot of pressure and stress to be completely in control of one's academic and perhaps professional future, I know that through the academic support I've received thus far from my faculty advisors, Chip Gidney, H. Adlai Murdoch and Stephan Pennington, as well as from my family's rich history and strong diasporic roots, "every little ting is going to be alright." I just can't wait for my next conversation with grandma after commencement in May when I can explain to her just how much I followed her advice; because it's true what they say, Mama knows best.

Cameron Flowers is a senior majoring in Discourses of the Diaspora, Pan-African Sociolinguistics and Ethnomusicology Studies. He can be reached at Cameron.Flowers@tufts.edu.

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Berube, Jumbos take women's basketball program to first-ever national championship game

WOMEN'S BASKETBALL

continued from back

spotlight. She was a member of the program's first championship winning team in 1995. Since then, UConn has won an additional nine championships, including three consecutively since 2013.

The real story, however, is how fitting it is that Tufts advances to this particular Div. III national championship, the 35th anniversary of the NCAA women's basketball championships. This anniversary will be marked by a commemoration in which the championship games for Div. I, II and III will all be decided at the same location with a 48-hour time span, with Bankers Life Fieldhouse in Indianapolis playing host to all of the title games.

Not only will Tufts get the experience of playing with and being surrounded by the NCAA's best talent, but a red-hot UConn team — which recently won a Sweet 16 matchup by a record 60 points against Mississippi State — is the favorite to return to a fourth consecutive championship game. The stage is set for Coach Berube and her former head coach, Geno Auriemma, to meet up in Indianapolis while the Jumbos and Huskies play for the Div. III and Div. I titles, respectively.

To get this far, Tufts had to overcome Cinderella-story Final Four participant Wartburg College out of Iowa. Similar to the team's contest against Scranton University in the Elite 8, Tufts jumped out with an advantage, pacing the game throughout the first half but finding things difficult down the stretch with a strong effort from its opponent. In both instances, the Jumbos regrouped and put the game out of reach.

The Jumbos had arguably their best defensive start of any game all season against the Wartburg Knights — who were playing in their first-ever NCAA tournament — on March 19. For the first 12 minutes of the game, more than a quarter of play, Wartburg was scoreless. Dillon credits this to the team not underestimating, whose underdog status in no way detracted from its strong offensive presence, putting pressure on the team's guards and preventing the ball from entering the post.

While the Jumbos themselves started with just nine points in the first period, the early command they held on the defensive end of the court set the tone for the rest of the game.

"Tufts is always about defense, so we definitely came into the game very pre-

pared for that, and it was kind of amazing that we could hold them off because they are a great scoring team," Melissa Baptista, a sophomore, said. "I mean, that's like our main goal, and it was pretty awesome that we could execute that way. And that kind of transcends for the rest of the game because you start with that momentum, and you want to continue on with that."

Despite the 0-for-11 start coupled with six turnovers for Wartburg, the Knights fought back in the second period. Tufts kept its distance with big buckets from senior Maura Folliard and Dillon with about five minutes to play before the end of the first half, but Wartburg scored eight of the quarter's final 10 points to cut the score to 28-15. Dillon and Baptista led the Jumbos in the first half with 10 and eight points, respectively.

Slowly, Wartburg chipped away at the Tufts lead. Baptista drained two shots from beyond the arc that kept the Jumbos up by 14 with five minutes to play in the third quarter, but by the start of the fourth quarter the lead diminished to nine. Wartburg senior Kailey Kladivo's 3-pointer near the end of the third quarter marked the change in momentum that would push the Knights within just four points of

the Jumbos in the fourth quarter.

"It's a long game, and we knew that we weren't going to hold them scoreless for all four quarters," Dillon said. "We knew at some point they were going to start hitting their shots, and I think our energy was different. When we were at our highest energy, they weren't scoring points. And I think fouls happen, energy dips, and at those times it was when they scored their points. And they're a really good offensive team. They do put up a lot of points, so it was bound to happen at sometime."

Wartburg baskets from sophomore Morgan Neuendorf, sophomore Aryn Jones and Kladivo put the Knights within two possessions of the Jumbos with just 4:49 to play in regulation. As the Jumbos have done all season, however, the team refocused, locked down their defense and hit the big shots they needed to pull out a win.

"I think having that Scranton game and a lot of games through this entire season where we've been

up and then teams have crawled back kind of, we have experience with just staying composed and taking it one possession at a time and trying to get a stop and then a score, and then a stop and then a score after that," Dillon said.

And score the Jumbos did. Dillon hit a huge three-pointer following a time-out call from Coach Berube, and junior Michela North scored back-to-back layups on the ensuing possessions to all but close the game for the Jumbos, who stretched their lead back out to 11. Strong free throw shooting from Tufts sealed the deal as the program took home its first ever Final Four win, 63-50. The Final Four win was Berube's 300th at the helm of the Tufts program.

While it was Dillon who led the Jumbos this time around, playing all 40 minutes and scoring a game-high 19 points, the Jumbos have proven they are a talented team all the way down the bench. Baptista added 14 points and 12 rebounds, and North also double-doubled with 13 points and 10 rebounds.

North has also collected a slew of postseason awards. Most notably, the Women's Basketball Coaches Association (WBCA) named her one of 10 Div. III All-Americans. As the leading scorer, averaging over 14 points a game, she also picked up D3hoops.com's Northeast Region Player of the Year honors and was NESCAC Co-Player of the year. In a video from the Tufts athletics department, Coach Berube credits this recognition to North's natural talent, her ability to step up as a leader and her consistent work ethic.

Though the championship game is still a week away, set to be played on Monday, April 4 at 6 p.m., there are ample preparations the team can make. As members heal, get some rest and continue to plan for the game against the defending national champion Thomas More College, led by reigning Div. III Player of the Year senior Sydney Moss. The Thomas More Saints are a perfect 32-0 on the season, but the Jumbos, rooted in their strong defensive mindset, will work to stifle Moss and a Thomas More offense that averages somewhere around 90 points a game.

Tufts also got to watch NESCAC rival Amherst — whom Tufts beat by one point during the regular season and lost to by one point in the NESCAC championship — play Thomas More in the other Final Four game, which gave them material from which to learn and strategize.

"We always have a good game against Amherst, and their game against Thomas More was pretty close throughout the whole game, and then Thomas More kind of got the lead toward the end, so it shows that we definitely have a great chance of winning or giving [Thomas More] a great game," Baptista said. "Also, we could see what Amherst was doing well and what they were doing poorly at. Thomas More definitely got a lot of offensive rebounds and a lot of second-chance opportunities that allowed [it] to be an offensive threat."

With focused preparation, Tufts is working to make the most of the special opportunity they have earned to compete for a Div. III national championship during the NCAA's landmark weekend celebrating women's basketball across all three divisions.

"It's pretty exciting. It also shows that the past three years coach has built up a program where Tufts women's basketball was pretty successful," Baptista said. "It's pretty awesome that we can finally be in the national game, so hopefully we can win it. Pretty amazing spot just to be here, in this position."



EVAN SAYLES / THE TUFTS DAILY ARCHIVE

Tufts forward/center Michela North, LA' 17, shoots from under the hoop during the game against Emmanuel on Tuesday, Jan. 26. She will go on to score her 1,000th career point during this game.

S Chan the latest former Jumbo to reach MLU glory

TYLER CHAN

continued from back

carry the team, so he relishes the opportunity to take on a bigger role with the Whitecaps.

However successful Chan's rookie season was, it would be impossible to tell from simply talking to him. He played down being the runner-up for rookie of the year, joking that since his teammates won just about every other major award, it wouldn't have been fair to the other teams if he had also won rookie of the year. His Whitecaps teammates certainly were prolific in racking up accolades last season: Jeff Graham earned both regular season and finals Most Valuable Player honors, Josh "Cricket" Markette was named Offensive Player of the Year and Christian Foster received the Defensive Player of the Year award. Considering the Whitecaps have now won two out of the last three championships, Chan may be right.

Chan explained that being able to play with experienced veterans is one of the best parts about his time in the MLU. He also credits them with helping him to adjust to the higher level of competition.

"The level of athleticism is just higher overall for the MLU," Chan said. "Basically everyone is going to be competitively athletic. No one is going to be a glaring weakness; you can't really abuse your matchups that much."

Adjusting to the professional ultimate game proved to be another challenge for Chan, with differences like the size of the field forcing him to adapt his playing style.

"It's a full football field, so it's a lot wider and a little bit longer, I think," Chan said. "It just means there's a lot more space to cover, and for the defense, it's a lot harder. For me, that meant, just the athleticism thing, that I got blown up a few times last season because I would slow down during my cuts. It's so much space, and you're running for so long, and I would slow down and people would just run by me and layout [block] me."

Tufts alumnus and Whitecaps player Piers MacNaughton (LA '12) said that Chan has had a big role in his past years at Tufts in running the team, and he was the best player on the team.

"I think the biggest learning objective for him as a member of the Whitecaps and also as a member of Ironside was to learn how to be a role-player," MacNaughton said. "Now he's joining a team with a bunch of experienced players and talented players and in that type of system it's very important that everyone play their role, and that role was often less than what he was used to. It's a testament to his playing ability that he was still able to be a dominant player even in his role."

Despite the higher level of competition, Chan found a new home on the Whitecaps offensive line. Hatchett specializes in guarding the best player on opposing teams, but even he finds guarding Chan difficult during practices.

"When you play against a guy like Tyler, your technique just has to be perfect," Hatchett said. "There are certainly a lot of players I can guard and even if my technique isn't perfect I can recover with athleticism. That's not going to work against a guy like Tyler because he's too athletic, and once he gets that first step past you, you have no chance."

Chan's ultimate career began at Needham High School in Needham, Mass. where he was fortunate enough to slot into an already established program. After playing four years of competitive high school ultimate, Chan found his way to Tufts, where he immediately made the ultimate A-team.

"That year we got Tyler [Chan] and Carter [Thallon], and they were both very good frisbee players, and we were very excited on the A team to have them join the program," MacNaughton said. "We knew that they were going to be leading the program in a couple



EVAN SAYLES / THE TUFTS DAILY

Ultimate frisbee alumnus Tyler Chan poses for a portrait in the Carzo Cage on Friday, March 11.

of years, so it was exciting to have them start out with us and improve as fast as they could."

Chan was part of the 2012 Tufts team that made it to the quarterfinals of the college national tournament, equaling Tufts' best-ever finish. Subsequently, Chan took on more responsibility with the team, becoming a captain his senior season. During his time as captain, Chan emphasized developing the skills of newer, less-experienced players and became more of a leader on the field himself.

"I think one of the big things that helps the team be cohesive is the leaders not only being leaders of the team but also just being friends with everybody," Chan said. "Not being a domineering and isolated person, but going to social events and not thinking you're better than everybody else."

Chan's superior athleticism allowed him to dominate collegiate competition, and in his senior season at Tufts, he was one of the top nominees for the Callahan award — the highest honors in college ultimate.

"I coached Tyler for four years and had the privilege of watching him grow into a team leader and one of the best players I've coached," newly-retired Tufts ultimate coach Jeff Brown (LA '90) told the Daily in an email. "Coming out of a great Needham High School program Tyler was a raw talent but had not yet learned how to make best use of his exceptional physical skills — Tyler is quicker than most people, has great hands and great throws. He is the equivalent of a five-tools player in baseball."

Although Chan did not win the award, he ended his college career with characteristic enthusiasm.

"In our final collegiate game, we were the underdogs and had just come off a really close game against Harvard," former co-captain Carter Thallon (LA '15) said. "Most of our players were really tired from a long tournament, and some of us were mak-

ing some careless mistakes out of exhaustion, but Tyler played well, if not better, than he had all weekend and made a number of spectacular plays. While we did end up losing, his energy and playmaking got everyone else reenergized."

According to Chan, the Tufts Ultimate team defined his college experience. All of his closest friends were also teammates, and to commemorate his time on the team, Chan elected to get a dove, the team's mascot, tattooed on the back of his shoulder. The dove tattoo tradition began with the class of 2013, and Chan believes around 15 alumni sport the Tufts dove.

As a former Jumbo finding success in the MLU, Chan is not alone. He was just one of seven Tufts alumni on the championship-winning Boston Whitecaps roster last season, along with Hatchett, McNaughton, Adrian Banerji, Sam Kittross-Schnell, Eric Wilburn and Vincenzo Vitiello.

Despite moving on to the professional league, Chan still follows Tufts Ultimate closely and is still active in the Tufts frisbee community.

"Even though you graduate from Tufts, you're basically a Tufts student for life," Chan said. "Every time Tufts frisbee dudes come back to Boston, they always let all the other frisbee dudes know. You have the Tufts alumni network, but you also have the Tufts ultimate alumni network. Every year there's a group of alumni that go out to watch [college] regionals."

Chan's example has inspired many current Tufts players and has continued the school's tradition of churning out talented ultimate players who make it big on the national stage.

"It's crazy that just coming to Tufts we got to play with him, and he's just a normal dude," Tufts A-team sophomore William Simon said.

Yuan Jun Chee

On the Spot



Why the world is thankful for Johan Cruyff

"In a way I'm probably immortal." In the fourteenth minute of the Netherlands-France friendly on Friday, the world stopped to pay tribute to a maverick. Johan Cruyff was perhaps the most famous player to have ever donned the No. 14 shirt, at a time when most players in the first team wore the standard 1 through 11.

His best trick move came in the 1974 World Cup where, seemingly marked by Sweden's Jan Olsson, Cruyff found a way to execute a sudden 180-degree turn completely out of the blue to find space. It was a move worthy of the man himself — athleticism, instinct and most of all, pure genius. His other well-known move was relived recently in that penalty that Messi and Suarez executed successfully, only Cruyff's was way better — leaving the goalkeeper hapless.

But Cruyff's genius was more than just the tricks. We see that more clearly in the two best teams in the world today — Barcelona and Bayern Munich — and through his protégé Pep Guardiola.

Cruyff's style of Total Football meant that "the goalie is the first attacker and the striker the first defender." The team moves as a unit that has players of the highest technical ability and intelligence, to have attackers cover defensively and defenders play out from the back, evidenced in the 3-4-3 Cruyff pioneered successfully at Barcelona. Every member of the team could play anywhere when required; Guardiola was converted from a winger to a defensive midfielder to spread the ball from deep.

Barcelona's success today was built on the back of Cruyff's philosophy. Cruyff's academy, La Masia, moved away from fitness and strength training, but got trainees to understand ball movement and utilization of space. Modern day tiki-taka, switching the ball across the field and the high-press all stem from Cruyff's own football philosophy. The genius of Iniesta and Xavi came from their ability to "make the field as big as possible" when they had the ball. Barcelona and Bayern Munich, who press high up the field when they do not have the ball, "make the space as small as possible" for the opposition to work with.

There are few great players who turn out to be great managers. Then there are few great managers who were actually good players. Johan Cruyff was one of the rare few that understood the game on and off the field. His name will live on not only through the to-be-renamed Amsterdam Arena, but through his footballing philosophy that makes this a beautiful game. Without Cruyff, the genius of Guardiola and the beauty of the passing game would not be what it is today.

For the record, Cruyff was always better van Gaal. While van Gaal builds teams around a system for the team to flourish, Cruyff built a system that allowed genius and hence the team to flourish. Cruyff was a winner. A winner who knew how to entertain. Because to him, "quality without results is pointless. Results without quality is boring." And in his Ajax and Barcelona teams, and in Guardiola's Barcelona and Bayern, they had both.

Yuan Jun Chee is a first-year majoring in History. He can be reached yuan.chee@tufts.edu.

WOMEN'S BASKETBALL

Championship Bound

Jumbos bring home win in semifinals, advance to historic NCAA title game

by Alex Schroeder
Sports Editor

Things were uncharacteristically up in the air at the beginning of the 2015-2016 season for the Tufts women's basketball team, which had won back-to-back NESCAC championships and made consecutive Final Four appearances. A loss by 18 points to conference foe Bowdoin just four games into the season, followed by another loss at Conn. College three games later, had Tufts reeling in December. There were shifting lineups and position changes as the Jumbos looked to fill the holes left by the powerhouse trio of graduated seniors, Hayley Kanner (LA '15), Kelsey Morehead (LA '15) and Hannah Foley (E '15), that included two 1,000-point scorers. These were uncommon occurrences because the top-tier program has established itself over the course of coach Carla Berube's 14-year tenure at Tufts.

Who would have known that this would be the year? Not only have the Jumbos lived up to the expectations, but they've now exceeded every prior season in terms of performance on the national level. In its third straight appearance in the NCAA Div. III semifinals, Tufts had a breakthrough, advancing to the championship game for the first time in program history.

"It means so much," sophomore point guard Lauren Dillon said. "I know it's been



Tufts guard Lauren Dillon, LA'18, keeps possession of the ball from Emmanuel defenders on Tuesday, Jan. 26.

EVAN SAYLES / THE TUFTS DAILY ARCHIVE

a long time coming, especially for our seniors. They've tasted the Final Four, they've tasted what it felt like, and now to finally be here it means so much. I'm just happy for my teammates to be able to

experience this. For my coach to be able to get back to a place that she knows pretty well, it means a lot."

Though it is Coach Berube's first time leading a Tufts squad to the national title

game, her years at the Div. I level playing for the University of Connecticut (UConn) gave her plenty of exposure to the national

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SPORTS FEATURE

Tufts Ultimate alum Tyler Chan now dazzling on the national stage



EVAN SAYLES / THE TUFTS DAILY

Ultimate frisbee alumnus Tyler Chan poses for a portrait in the Carzo Cage on Friday, March 11.

by Phillip Goldberg
Sports Editor

Tufts alumnus and former men's ultimate frisbee captain Tyler Chan (LA '15), less than a year after playing for the Tufts "E-men," has already made a name for himself on the national ultimate frisbee scene. Playing his rookie season last spring and summer, Chan exceeded expectations, helping the Boston Whitecaps win their second championship in the Major League Ultimate (MLU) frisbee league.

The newest branch of Tufts' ultimate frisbee alumni tree, Chan graduated from Tufts last year with a BA in clinical psychology and currently works as a mental health counselor at Tufts Medical Center. He is also applying to medical schools primarily in the Northeast, in large part so that he can continue to play for the Boston Whitecaps.

Chan's dominant rookie season almost earned him rookie of the year honors, and he was named runner-up. His ability to stand out among veteran professional ultimate players is already clear.

"He's just a freak athlete," Tufts alumnus and Whitecaps teammate Jack Hatchett (LA '12) said. "He's insanely quick, he can jump really high, he can change directions immediately and he's got limitless energy. He's just running around full speed all the time. The other thing is, he is just having more fun than anyone else ... It's really fun to play with him, and it's really fun to watch him play."

In his rookie season, Chan scored 41 points, including 19 goals and 22 assists. He also blocked five throws despite playing on the Whitecaps' offensive unit. Chan's 41 points were the ninth most in the league, and he also finished 12th in goals and 10th in assists. In a testament to his efficient production, all of those achievements came in spite of the fact that he was only 35th in offensive points played in the league.

"We certainly had high expectations that he would be a contributor, but he just blew that out of the water," Hatchett said. "He was scoring a bunch of goals every game and being a really key member of our starting offense."

Chan missed the Whitecaps' first game of the 2015 season, but in his debut on April 25, he tallied four goals and an assist in a win against the New York Rumble.

"I remember one of my first games there were people with signs saying 'Go, Tyler Chan,' and I had never met those people at all, but it was cool having fans," Chan said. "Playing in front of a crowd is definitely awesome. It definitely puts a lot more pressure on you, but it's way more thrilling when you are successful and there's a crowd because then there are people screaming at you."

As a result of his successful rookie season, Chan feels the heightened expectations others have of him for the new season, which starts next month. Chan says his favorite part of being a Tufts captain was being expected to

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