

OCL to sell more Winter Ball tickets next week

BY JUSTIN RHEINGOLD
Daily Editorial Board

The Office for Campus Life (OCL) will sell additional Winter Ball tickets next week, after many students had problems purchasing event tickets when they first went on sale on Jan. 27.

When students first tried to go to TuftsTickets.com, the website redirected to a virtual waiting room, where students stayed in limbo between five minutes and two hours.

One of the students directed to the virtual waiting room, junior Adam Nagy, said that by the time he could access TuftsTickets.com the Winter Ball tickets had sold out.

"I wasn't really vigilant and I left it open, and then by the time I was out of the virtual waiting room, it was already too late," Nagy said.

Others, like senior Nick Harmon, tried, but failed, to access the website, and got in line at the Mayer Campus Center's Information Booth to purchase a Winter Ball ticket in person. Though a long line of students streamed around the campus center for several hours after the tickets initially went on sale, Harmon successfully purchased a ticket from the booth.

The virtual waiting room on TuftsTickets.com was a new feature, designed to better manage the flow of people to the website, according to David McGraw, the assistant director for campus life.

"What the waiting room was supposed to do was it would only allow a certain number of people in at a time, thus communicating better with the purchaser that there are still tickets available," McGraw said. "The way the ticketing system works is, basically, once you put it in your cart, it's counted as sold even if you haven't completed the transaction. So when a high number of people [were] doing that, it caused the system to appear sold-out even though it wasn't."

Some students experienced long wait times because others had not exited the website after they purchased a ticket, McGraw explained. Other students found loopholes in the system and purchased more than one ticket, according to McGraw.

"People also realized that if they stayed on the page, they could purchase more than one ticket," he said. "By doing that they were extending the length of the time they were in there."

Because tickets are nontransferable, McGraw said students should not purchase tickets off of their friends. If people bought more than one ticket on Jan. 27, McGraw said the supplemental purchases won't work.

"I personally have gone in and refunded all tickets except for the original ticket that people purchased," McGraw said. "I want people to know that if they are buying tickets from their friends, buying tickets online [on Tuftslife] — all of these tickets are going to be void."

According to McGraw, TuftsTickets.com is contracted through UniversityTickets, a company that operates ticketing websites for most universities. But the issues with the company's services are unique to Tufts, McGraw said.

"Tufts is in this weird middle ground

see **TICKETS**, page 2

Production of 'RENT' stimulates discussion on diversity in Tufts' theatrical community

BY EMILY BARTLETT
Daily Editorial Board

The musical "RENT" is known for its focus on diversity, along with its emphasis on other themes such as race, class and sexuality. Any rendition of "RENT" is forced to take these sensitive subjects into account, and the Tufts' Department of Drama and Dance's upcoming production is no different.

Yet "RENT" at Tufts has sparked controversy as students and professors have questioned the casting process, which veered from the musical's tradition of selecting actors who are racially and ethnically diverse.

Professor of Drama and Dance Barbara Wallace Grossman, director of "RENT," explained she kept the importance of these themes in mind in casting.

"I certainly went into the process hoping we would have a diverse cast — as you look at the Broadway cast, you look at the film, and the cast is a rainbow — I certainly hoped that our cast would be similar," she said.

Grossman, however, explained that the deciding factor in the casting of this show was often students' vocal ability.

"With 'RENT,' it's a complex show," Grossman said. "There are a few lines [that] are spoken, but it's pretty much all music — so we need people who can sing, and we need people who can sing rock."

Senior Andrew Rogers, the music director for "RENT," explained that he frequently decided whether someone had the vocal talent for a part.

"If Barbara said, 'Hey, I really liked how this person was acting,' then I'd say — if they had some sort of potential — 'Let's give them a call back,'" Rogers said. "But if I said there was no chance that they could learn the music, it was a done deal. So I



NICHOLAS PFOSI / THE TUFTS DAILY

Junior Daniel Pickar (left) and senior Bradley Balandis (right) rehearse for "RENT," which they'll perform at Tufts from Feb. 13 to 22.

had that kind of say, but it was still a collaborative decision."

Roughly one-third of the individuals who auditioned for "RENT" were from the "diverse communities" on campus, Grossman said.

"The cast that we have reflects the demographics of our audition pool," Grossman said, who noted that one-third of the final cast is also from "diverse communities." "Our auditions were open to anybody and everybody in the Tufts community."

Rogers explained the difficulties of casting a racially and ethnically diverse cast from the Tufts audition pool.

"It was hard because, in a professional audition, they would limit each part to a certain race," he said. "If a part was written to an Asian character, they would limit the audition pool to only Asians. But we realized that we don't have the liberty, or even want, to restrict each part to the specific thing it was written for."

Grossman added that the roles, as written in "RENT," do not reference any specific racial or ethnic identities.

"The character descriptions do not specify race or ethnicity at all," Grossman said. "They

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Students, faculty discuss intersection of religion, culture in Judaism

BY DENALI TIETJEN
Daily Editorial Board

Tufts Hillel welcomed students and faculty for a dinner discussion titled "Judaism: Religion or Culture?" at the Granoff Family Hillel Center Thursday evening.



CAROLINE GEILING / THE TUFTS DAILY

Students and faculty discuss Judaism at the Granoff Family Hillel Center yesterday.

Neubauer Executive Director Rabbi Jeffrey Summit and Department of Religion Senior Lecturer Elizabeth Lemons began the discussion by presenting their perspectives and then opened the discussion to attendees.

Lemons opened by posing the question, "What is religion?"

"Religion is particularly difficult to define," she said. "Many Americans would say religion is one's relationship with God, others might say it's a way of living, some would say it's an ultimate concern. But if you're obsessed with football, does that make football your religion?"

Since definitions serve to put boundaries on words or ideas, religion is particularly hard to define because it exists both inside and outside of boundaries, Lemons explained.

"For the devout, religion encompasses every moment in life, so then religion has endless boundaries," she said.

To transition from the religious aspects of Judaism to a discussion of its cultural aspects, Lemons framed culture as a society's behavior, arts and institutions.

"Culture is about behavior, arts and institutions, all those things that are involved in religion," she said.

Lemons then examined the interrelatedness between religion and culture in Judaism by sharing statistics from the Pew Research Center on Jewish-American identification. Sixty-eight percent of millennial American Jews identify by religious affiliation, while 32 percent identify as Jewish purely on the basis of ancestry and culture.

"It's different with other religions," Lemons said. "You don't identify as Catholic if not

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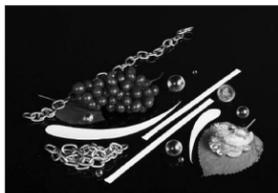
Inside this issue

Netflix documentary "Mitt" helps humanize the 2012 Republican presidential nominee.



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Supreme Cut's ethereal mix of R&B and vocals from talented collaborators adds up to stellar album.



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CAROLINE GEILING / THE TUFTS DAILY

Students stand in line waiting to purchase Winter Ball tickets at the info booth on Jan 27.

OCL warns: Don't resell Ball tickets

TICKETS

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where we're small enough that there's this mindset that everyone needs to be able to go, but we're too big to fit into venues," McGraw said. "At schools I've been to in the past, such as Central Connecticut State [University] where they have 14,000 people, the biggest event we usually do is a thousand [people]. When tickets run out, people are like, 'I didn't get a ticket, it's not the end of the world.'"

The tickets that OCL refunded will go on sale again next week. McGraw declined to

say how many tickets will be available, but said that students should carefully read the email they will receive on Monday.

"If anything, I just advise students to, in the future, try to work with the system instead of against it," McGraw said. "We do spend a lot of time trying to make this a very easy process and when people get worried because something doesn't work well, try to communicate that with our office rather than trying to find your own way. When you try to find your own way to fix it, it just causes more problems."

Professors, students discuss casting process for 'RENT'

RENT

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talk about sexual identification, they talk about gender — but nowhere in those character descriptions is there mention about race or ethnicity."

During the casting process, Rogers said he and Grossman searched for different kinds of diversity.

"We decided that diversity was going to be based on voice type," Rogers said. "It was going to be based on acting ability and background — all these different things, and that's how we went about finding diversity, and I think that was the fairest way to do it ... I think we ended up with a really good cast because of it."

On their website, the department explained their plans concerning diversity within the show: "We hope that our production of 'RENT,' re-considered twenty years after its original presentation, will invite audiences to turn their attention to the millions of definitions and possibilities inherent in the word 'diversity.'"

However, some members of the Tufts community disagreed with the Department of Drama and Dance's approach to diversity in the "RENT" production.

"It's interesting that they're framing diversity as turning from the one to the many," Assistant Professor of Music Stephan Pennington said, responding to the department's statement about diversity in "RENT." "But I think that we should be thinking about diversity in terms of power. This is where we get problems about, 'Oh there's lots of people, so everything is fine.' Well, but what are the power dynamics?"

"It sounds like, 'We're not actually very diverse, so we want to make you feel bad for thinking of diversity in terms of race — when really, it's all these other things,' he continued. "It seems defensive."

Racial diversity is not the only casting issue that has surfaced within the Tufts theater community. In an op-ed published in the Daily on Sept. 23, 2013, senior Avery Stern wrote that the audition process within the theater community has been

relatively closed-off to new students.

"A good director, student or otherwise, should recognize that a liberal arts college like Tufts is a place for exploration," Stern wrote. "But how can we foster an environment for experimentation when one of the most popular student groups slams its doors on unfamiliar faces?"

Grossman said she could name six students in "RENT" that had been in some kind of faculty or student production before this semester's production. Responding to the op-ed, and the idea of predetermined casting, Grossman emphasized she could only speak for herself.

"I go into every audition process with an open mind," she said. "I will cast anyone as long as that person meets my specifications that I set at the outset."

Junior Genesis Garcia, an American studies major who is currently studying abroad in Spain, explained her understanding of openness within the Department of Drama and Dance.

"I don't think the drama department is accessible, in general, and particularly for students of color," Garcia, a member of the cast of "Welcome to Arroyo's," (2013), told the Daily in an email.

"First of all, most students do not know there are plays to audition for or plays to go to see unless you have a friend involved in the drama community, or you are coming to Tufts knowing you want to do drama," she wrote. "The drama department is particularly inaccessible to students of color because there are barely any works done by playwrights of color. 'Welcome to Arroyo's,' the [department's] fall show last semester, was the first play to premiere at Tufts that was written by a U.S.-born Latino writer."

Both Pennington and Garcia expressed the importance of overall institutional and community change concerning increasing the racial and ethnic diversity of the audition pool.

Pennington lauded the Department of Drama and Dance for its more recent staff additions like Assistant Professor of Drama and Dance Noe Montez, who directed

Hillel sparks religious dialogue

JUDAISM

continued from page 1

by religion. People say, 'I'm Irish-American,' but not, 'I'm Catholic-American or Protestant-American.' They separate culture identity from religious identity."

Lemons suggested that while interrelatedness of religion and culture may be less apparent in other cultures, it is not unique to Judaism. She argued that Protestant roots might explain dominance and subordination in American culture.

"I think we have a responsibility to understanding religion's less conscious forms, too," Lemons said.

Summit then explained that an examination of Judaism's cultural and religious roles is increasingly relevant as people have an increased opportunity to choose how to express their Judaism.

"We live in a time where people can either assert or not assert their Judaism," he said. "Before the enlightenment you didn't have this freedom ... you had to be registered with your religious body to be part of society."

Summit examined a Hebrew prayer sung to four different tunes in four different cultures to demonstrate Judaism's role as both a religion and a culture.

Commenting on the Ugandan version of the song, Summit said, "In Luganda [a major language in Uganda], every word ends in a vowel so words ending in consonants sound very harsh so they changed them."

Turning the conversation over to the audience, Summit then asked students to share their opinions on what these adaptations symbolize and if Judaism should be considered a religion, a culture or both.

Responding to the theme of the night during the open discussion portion of the event, one student commented, "Judaism is not just a culture or a religion, but should be thought of as a civilization. Maybe it's easier to understand [Judaism's implications] if we stop looking at it as a binary. It's a land, a language, a people, a religion and a culture."

"Welcome to Arroyo's."

"The drama department has got new people, many of whom I think are really awesome," he said. "They're trying and they're working hard. They did 'For Colored Girls' and 'Welcome to Arroyo's' ... you have to be active in trying for a more egalitarian process ... and part of this is hiring new people."

But should students be cast according to their race within theatrical roles? Pennington thought so.

"I think it's important to try to cast those characters that are listed that way because there are so few roles listed for characters of color," he said.

Pennington, however, also underscored the importance of exploring casting options for traditionally white, male roles.

"Cast a Latina woman as Hamlet," he said.

"Let's go, let's do it. It's really important to step back and to really open up minds in casting and think about — maybe the lead doesn't have to be a man."

Garcia had three ideas to make the department more accessible for minority students.

"One: Hire more drama professors of color," she wrote. "Two: Have more plays that represent a diverse cast, and make it a goal to stay true to that cast. Three: The drama department needs to, in a sense, declare a commitment to diversity and inclusion."

Although Pennington and Garcia emphasize the need for change within the Department of Drama and Dance, they agree with Grossman and Rogers that the "RENT" cast has worked hard to stay true to the spirit of the musical about young, struggling artists in New York City's Lower East Side.

"Each of [the actors] got cast because each of them was the best for the role, and I could not be prouder of this group of people and how much they're giving to the process and the production," Grossman said.

Pennington echoed her sentiment.

"It's important not to attack people and let the system off the hook, when it's the system that configures how we react," Pennington said. "But I also think dialogue is good. Let's have a dialogue, so that we can have a transformative moment."

MOVIE REVIEW

Political documentary 'Mitt' shows audiences softer side to Romney

BY ANTHONY MARTINEZ
Daily Editorial Board

Did you know that Mitt Romney ran for the Republican primary in 2008? If not, it may be time to

Mitt

★★★★☆

Directed by **Greg Whiteley**
Starring **Mitt Romney**

delve into Greg Whiteley's new documentary, "Mitt." But you do so at your own risk. While the amount of access Whiteley was given in order to film the documentary is impressive, the documentary itself does little to offer a new perspective on the 2012 Republican presidential candidate. It does humanize a political candidate who was largely characterized as unfeeling and wooden, but, in a strange way, it seems to reinforce the idea that his blandness is still telling of Romney himself.

The documentary is a meditation on just how ordinary Willard Mitt Romney really is and how much he really believed in what he wanted for America. There's something to be said for realizing this. In the film's opening, the Romney family is seated, waiting for the results of the 2012 election. Whiteley wastes no time establishing the documentary's pervasive tone of inevitable failure, despite Romney's exhausting efforts to succeed. The question Romney poses before the results come in captures this feeling: "So, what do you say in a concession speech?"



DAVE DELAY VIA FLICKR CREATIVE COMMONS

Presidential hopeful Mitt Romney relied heavily on support from family during tumultuous political campaigns.

Turn the clock back to 2006. You're with a family sledding down a hill in the snow. Romney is younger and happier, as is his family. In a family meeting, you watch as each member of the clan weighs in on whether or not the former governor should run for president. It's clear that the Romney family knows the process will be grueling, but they support his decision. The mood is jovial and intimate — and the film rarely deviates from this feeling. The Romney sons and daughters-in-law — as well as his wife, Ann — remain consistently supportive, always trying to buoy the candidate's spirits.

And this is actually part of what makes the documentary

strange. The Romney family is constantly supportive, and the little jokes they make are clearly what any family would have to do to remain sane while dealing with such enormous pressure over such an extended period of time. But that's the thing — they're almost too sane. There's a lackadaisical quality to them, even when they're stressed. They realize there's a lot at stake with the election, but if Romney loses it's not going to be the end of the world. In fact, given the impending sense of doom that pervades the depiction of both of Romney's campaigns, it almost seems as if they would all secretly prefer if it could be over and done with.

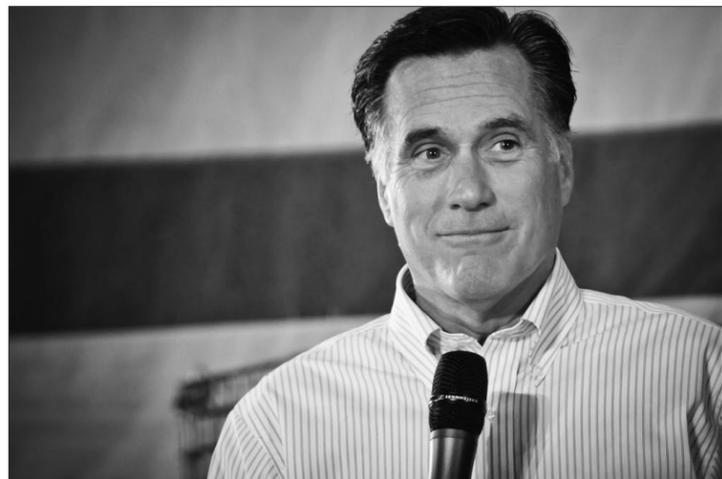
One of the more interesting

parts of the film is getting to see how Romney responds to the pressures of running for president. Watching him complain about the accusation that he's a flip-flopper, it becomes clear just how callow and distorted these political brandings really are, and how frustrating they would be to deal with. Is being flexible with your opinions and policies actually a failing? Would people prefer a president who would never change his mind about anything, one incapable of adapting their views to a given situation? Is this a good accusation to make — or simply an effective tool for political smear campaigns? In any case, it's surprising to see how good-natured Romney remains through much of the campaign in spite of these frustrations.

Ultimately, it's difficult for

many to empathize with a man who owns several enormous houses and who, once the campaign is over, can sit down in an armchair in one of these homes where he stares serenely out the window with near-panoramic view of mountains, as the loss of the election sinks in.

After an hour and a half of being ferried from hotel room to hotel room, experiencing the campaign indirectly through the Romney family gets old. The documentary does not evoke anything other than a sort of mild sympathy for them. Whiteley sets out to show you the man behind the campaign, and he succeeds in proving that Romney is very human behind his political caricature. But there's little about the candidate as an individual that inspires a strong reaction about anything.



DAVE LAWRENCE VIA FLICKR CREATIVE COMMONS

Although he is humanized in the new documentary 'Mitt,' Romney is shown to be out-of-touch and distant from voters.

ALBUM REVIEW

Supreme Cuts' new album provides dazzling soundscapes

BY DANIEL KOMANOFF
Contributing Writer

Over the past several years, a new form of R&B has gained popularity in the indie music community. Fueled

Divine Ecstasy

★★★★☆

Supreme Cuts
Dovecote

by the end of the golden age of artists like R. Kelly and a newfound interest in dark, electronic music, this type of

R&B bridges various genres and has begun creeping into the mainstream. Typically characterized by emotive electronics and vocals that float into the murky background, this new style of music has become quite ubiquitous: everyone — from Miguel to thousands of no-name bedroom producers — has rallied behind it.

With the overwhelming amount of current R&B artists, it is hard for any particular group to stand out. What's more, the ever-shifting environment of the genre adds to the struggles many young musicians face as they try to achieve fame. Despite this issue,

Chicago-based duo Supreme Cuts continues to dominate the genre, and the band's forward thinking attitude toward producing has resulted in a wondrously enjoyable third album — one that showcases an ability to merge genres and talent into starry-eyed bangers.

Mike Perry and Austin Keultjes have been making music as Supreme Cuts for nearly three years. While their first two releases relied heavily on using chopped up vocal samples as melodies, "Divine Ecstasy" represents a new direction for the pair. Most of the songs on the album sport features from a number of different up-and-coming vocalists, with each artist adding his or her own special touch to the tracks. This gives the music an extra dimension — one that transforms Supreme Cuts' music from simple electronic beats into more developed songs, with valleys and climaxes that gush emotion and feeling.

Without vocals, songs like, "Faded (ft. Py)," and "Brown Flowers (ft. Mahaut Mondino)," would be mere skeletons of songs. It is through the addition of real vocal melodies and progressions that Supreme Cuts is able to create a much more intimate connection with listeners, taking them to faraway lands with twinkling chords and reeling them in with the talented voices of many collaborators.

Critics of current alternative electronic music often point to the lack of feeling and emotion that results from the either non-existent or non-audible vocal presence on modern alternative R&B albums. These critiques often dismiss the music for sticking with cut-and-paste formulas and for failing to branch out into more interesting realms. On "Divine Ecstasy," Perry and Keultjes take these

criticisms to heart, constantly shifting between genres and enlisting the help of many singers — including Channy Leaneagh from the popular indie group Polica, Portland, Ore. act Shy Girls, rapper Haleek Maul and promising vocalists Mondino, Py and Yen Tech.

These acts add much needed soul to the duo's songs. Lyrics like, "I don't want to wake up / so hypnotized" on "It's Like That (ft. Yen Tech)" and, "We're religious and we're used to crawling / sitting down with the moon and stars" on the single "Envision (ft. Channy Leaneagh)" give the album its otherworldly feeling.

Perhaps the best part about "Divine Ecstasy" is its ethereal undertone. The record transforms from just another electronic music release into a strong conceptual tour de force — a work of art that pulls the listener in from the soul-searching introduction and captivates till the very end. The album's opener and closing track both feature stirring monologues delivered by the same seemingly computerized voice — acting as bookends to the conceptual attempt. The voice waxes poetical about various themes: loneliness, bliss and the end of humanity as we know it. These motifs run throughout the whole album, injecting it with feeling and a sense of purpose.

The desire to represent these natural feelings of complete joy and exaltation referenced in the album's title shines through on "Divine Ecstasy," and Supreme Cuts has finally delivered the electronic odyssey that fans had been hoping for over the past few years. This record is a complete and well thought out work of art — one that deserves a careful listen and one that puts the duo in the top tier of R&B producers today.



COURTESY NATE VERNON / MIDDLE WEST MANAGEMENT

Chicago-based duo Supreme Cuts shows its prowess in a competitive genre on its third album 'Divine Ecstasy.'

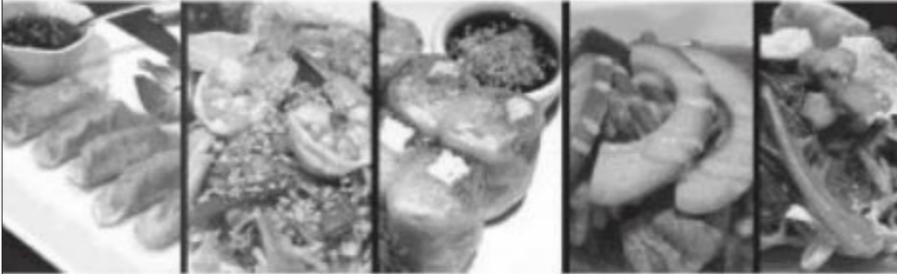
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WOMEN'S SQUASH

Tufts heads into NESCACs after win over BC

BY CATHERINE WORLEY
Contributing Writer

In its last match before the NESCAC tournament, the No. 25 women's squash team added another victory on Wednesday over the No. 30 Boston College at Boston College in a close 5-4 match. The victory comes on the heels of another 5-4 win against Conn. College last Saturday.

Tufts had previously played Boston College in November and won by the same margin. Despite being the underdogs (at the time, the Eagles were ranked 28th, while the Jumbos were 32nd) and also missing their top player, sophomore Paget Stanco, Tufts was able to pull through.

"Both were really close matches," sophomore Sophie Laing said. "Going into this game, we knew that it was going to be really tough, but I think that got us really excited to take them on again. Winning 5-4 was awesome."

"Our lineup was completely different in the fall as it was in the spring," junior captain Ann Bellinger said. "In the fall we were missing two of our key players."

Junior Paige Dahlman, who was abroad in the fall, and Stanco, who was unable to attend the match, left the team undermanned the first time around.

For this match against the Eagles, two players were absent once again. The original lineup was announced well in advance; however, closer to the match, there was a hiccup when the players in the sixth and seventh spots could no longer attend. Senior Caroline Howe was sick,



CAROLINE GEILING / THE TUFTS DAILY

Sophomore Paget Stanco was one of five Jumbos to win on Wednesday against BC.

and sophomore Tammara Gary had a prior commitment, leaving the team shorthanded and forcing the player who normally plays in the 8th spot to move up to the No. 6 spot.

"It's hard even when one person is missing, but I had the confidence that we could go out there and win," Bellinger explained.

Despite the slight setback, the team was able to hunker down and focus on what they set out to do.

"It was a lot of people playing different positions," Laing said. "It was definitely a completely

different match than it was in the fall. [But] it was the same intensity-wise."

The top five Jumbos won their matches, while the bottom four lost theirs.

"I think people ... did what they needed to do," Bellinger said. "Overall, we could have played better, but I am not unhappy. I think the score reflects our team. When they need to pull it together they are able to pull it together, and people get the job done."

Dahlman, Bellinger and freshman Anna Bezhler, who played

positions two, three and four, respectively, trounced the Eagles in just three games. Freshman Lynn Cheng, at the No. 5 spot, won her match in four games, 11-9, 9-11, 11-4, 11-8. Stanco won at the No. 1 spot and had the longest match of the night, finishing in five games, 11-8, 11-4, 5-11, 4-11, 11-6.

"After winning the first two games, I started to take the pressure off of my opponent and she jumped all over it," Stanco said. "The third and fourth games were pretty rough and definitely some

messy squash, but when [I was] down in the fifth, I knew I could not lose to a girl I had beaten so easily in the earlier games."

To refocus, Stanco stopped in the middle of the game to fix her shoes, which proved to be successful, as she won every point after that.

With this win, the Jumbos end with a record of 8-8 for the season. Although it has been somewhat rocky, filled with ups and downs, the team is using this win to boost their spirits going into the conference tournament this weekend.

The team left yesterday for NESCACs at Hamilton College in Clinton, N.Y.

"I think it's definitely exciting to go into a big competitive weekend with a win behind us," Laing said. "It gives us a lot of momentum going forward and we're excited."

10th-seeded Tufts will take on seventh-seeded Bowdoin for their first match of the weekend. Tufts fell to Bowdoin in the fall season, 9-0, but the Jumbos aren't worried, as they have won five of their last seven matches.

"I think we did a good job [on Wednesday] of starting strong, [which is] something we've really struggled with in the last few matches," Bellinger said. "We need to carry that into this weekend ... We have very important matches this weekend at NESCAC's, and it's important we go out there with our heads right and start strong because squash is such a mental game."

MEN'S SQUASH

Tufts falls short in close matches, loses to BC

BY JASON SCHNEIDERMAN
Daily Editorial Board

Despite strong performances from its top players, the men's squash team fell to Boston College 6-3 on Wednesday night, in a matchup of the 35th and 33rd ranked teams in the country.

Sophomore Aditya Advani and junior co-captain Zachary Schweitzer continued their brilliant run in the new year, both coasting to straight-game victories, 11-4, 11-7, 11-4 and 11-5, 11-8, 11-6, respectively. The wins brought their 2014 individual records to 7-1 each, even though the team posted just a 3-5 record in the same time period.

After spending the fall semester abroad, Schweitzer's return has been a huge boost for the Jumbos — both in terms of wins and team motivation.

"It's had a huge, positive impact having Zach back," Advani said. "He's one of our captains and top players. I think everyone has been really motivated and working especially hard at practice since he got back."

Having another veteran in the locker room was key to the team's improvement after a disappointing a 1-8 record started the season.

"When I was gone, Elliot [Kardon] was the only junior, having played three years on the team," Schweitzer said. "I think having some senior guys back, like me and Hugo [Meggitt], has really helped everyone."

Unfortunately for the Jumbos, No. 3 player Josh Lee, a freshman, couldn't play in the Boston College match because of injury.

The players responded well, but ultimately fell short in several close matches. Kardon replaced Lee at No. 3, taking the first game against Boston College, but could not hold onto the lead, losing the final three games 5-11, 10-12, and 6-11.

Sophomore Brandon Weiss played in the No. 4 position for Tufts, and similarly played four games, battling to win the third game 11-9 after dropping the first two 5-11 and 7-11. Weiss could not build on the momentum of the win, falling in the decisive fourth game, 6-11.

"I honestly think we could have won, especially if we had Josh," Advani said. "People were pretty upset, mostly for him. Not having our No. 3 was tough, and it became a lot harder for the team having to play tougher competition than expected."

The third and last Tufts victory came from Meggitt, who, like Schweitzer, was also abroad last semester. The junior defeated Boston College in the No. 5 slot in four hotly contested sets: 11-9, 7-11, 11-9, and 11-8.

"It was a hard last semester without Zach and Hugo," Advani said. "We've been playing some really tough teams, so it's nice to have two of our better players back."

After a rough start to the season, the Jumbos have been working hard to step up their game.

"I've been really impressed so far," Schweitzer said. "I know some of the guys hadn't played competitive squash before the season began, but they've been picking up the basics really quickly. In the past our team has had a tendency to peak late in the season, so hopefully we can get similar performances late this year."

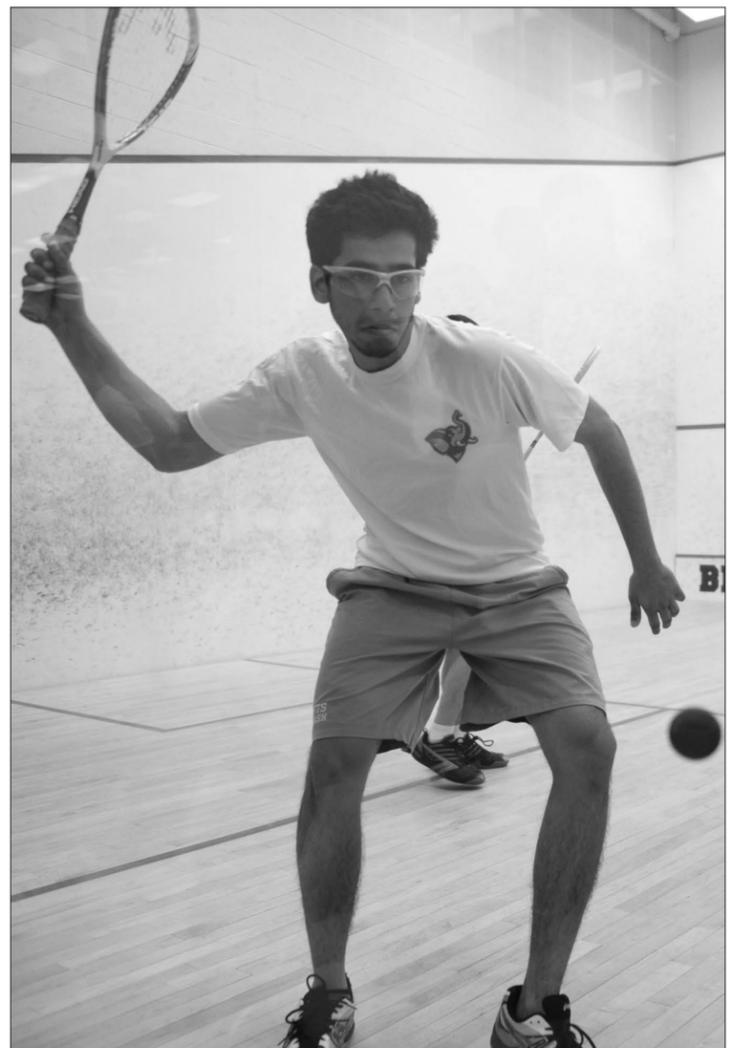
With the Boston College match behind them, the team focuses their attention on this weekend's NESCAC tournament at Hamilton College. The Jumbos are guaranteed at least three matches, starting with the number six seed, 19th ranked Bowdoin College, in a match slated for Friday night at 7 p.m.

The two teams met earlier in the season, with the Polar Bears easily dispatching the Jumbos 9-0. Advani had one of his more disappointing results of the season in this matchup, losing to the Bowdoin No.1 player Stephan Danyluk 11-7, 11-6, 3-11, 11-9.

"Hopefully I can play better and get a better result this time around," Advani said.

The Jumbos also played that Nov. 21 match without Schweitzer, Meggitt or Lee, who all aim to play a significant role in the outcome during this matchup.

"Bowdoin is going to be tough," Schweitzer said. "I was surprised to see that Aditya had lost to the Bowdoin No. 1 last time, but with Hugo and myself playing this time, along with Josh who should be back from injury, I think we'll have a pretty good chance."



NICK PFOSI / THE TUFTS DAILY

Sophomore Aditya Advani easily topped his opponent in three games, but it was not enough as the men's squash team fell to BC, 6-3.