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The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY November 11, 2015

Vol. 145, Issue. 7

Lewiston, Maine

FORUM

Chipman '17 explores how Bates students can collectively work through stress and negativity



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ARTS & LEISURE

Hopkins '18 raves about Martin Andrucki's "Marie and the Nutcracker"



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SPORTS

Volleyball walks away from 2015 season with 3-7 conference record



See Page 7

Life after Bates

How prepared are Bates students for postgraduate life? The Student investigates

NICO BARDIN
STAFF WRITER

As students who recognize the exorbitant cost and privilege of the education we receive at Bates College, it is important to know where our hard work and success takes us after we graduate. Bates offers a well-rounded and holistic liberal arts education that encourages students to pursue academic interests across a vast landscape of academic disciplines. The multi-faceted education we receive in our four years is meant to prepare us for life after college, whether students chose to pursue immediate careers or graduate programs.

Statistics published by the Bates Career Development Center reveal that in the Class of 2014, 74 percent of graduating students were employed upon their departure from Bates, and thirteen percent were enrolled in graduate or professional schools. Even though 87 percent of graduates in the Class of 2014 were either employed or pursuing further education, only one percent of the graduating class was still seeking employment. The remaining 12 percent of graduates had either received fellowships or were completing an internship.

There has long been the notion that the majority of Bates graduates either become teachers or preachers. In the last five years, however, statistics from the Bates Career Development Center show that of the top nine employers of Bates graduates, only one is a University. Starting with the most Bates graduates employed, Fidelity Investment tops the list, followed by IBM, State Street, Liberty Mutual Insurance, Harvard University, Accenture, Deloitte, L.L. Bean and Google.

A recent alumni survey conducted from April 18 to June 5, 2015, by the Office of College Advancement, asked 19,926 alumni about their current professional situation, and how Bates helped prepare them for their professional and postgraduate life. Of the 3,102 surveys returned, roughly 58 percent of alumni felt that Bates prepared them very well for graduate school, and 72 percent felt that Bates prepared them more than adequately for their career.

While these numbers are impressive and reassuring, it is the ambition of the Bates Career Development Center and the Office of College Advancement to strive for further increases in these statistics.

This year marks the second year of the BCDC's installation of the Purposeful Work Initiative, which provides current Bates students with a trajectory for their four years at Bates that works to prepare them academically and professionally for the postgraduate world. As first-years, the BCDC urges students to understand the academic and social climate of Bates, and explore interests across varied academic and extracurricular landscapes. As sophomores, the Purposeful Work Initiative provides opportunities for students to start thinking about interests professionally through job shadows offered by the Purposeful Work Initiative and the BCDC during the academic year, and summer internships offered and funded through the Purposeful Work Internship Initiative. During junior year, the BCDC encourages students to apply their gained knowledge from job shadows and internships during their sophomore year to nar-

See AFTER BATES, PAGE 4

Football wins CBB title second consecutive year



Junior cornerback Trevor Lyons (left) and freshman lineman Calvin Johnstone (right) celebrate a great day for the defense. JOHN NEUFELD/THE BATES STUDENT



Spectators cheer on the Bobcats as they shut out Bowdoin 31-0. JOHN NEUFELD/THE BATES STUDENT

Hiring, evaluation, and termination of coaches at Bates

JAMO KARSTEN
NOAH LEVICK
KYLE OHLENK
SPORTS EDITORS

Every Tuesday night at 9 PM, the student organization ReMasc meets in the Office of Intercultural Education. The group is a typical liberal arts college student organization, dedicated to raising awareness around gender violence and addressing unhealthy expressions of masculinity. Peter Lasagna, the head men's lacrosse coach of 14 years, often will be present at the meetings, giving advice and showing his support for the work the group does.

Lasagna's presence at these meetings serves as an example of the standard Bates' athletic coaches are held to, not necessarily being involved in a student group, but playing a significant role in the Bates community. At Bates, the expectations of coaches are that they contribute in more ways than just winning, although that is important too. Our athletic department mission statement reads that, "The Department and its programs play a critical role in promoting diversity,

See HIRING, PAGE 7

A room with a view

55 and 65 Campus Avenue dorms take "dorm living" to a new level

A view from one of the many lookouts in the new residences. MAX HUANG/THE BATES STUDENT



HANNAH GOLDBERG
MANAGING NEWS EDITOR

Last Friday the Bates Student went on an exclusive tour of the new dorms and community spaces on Campus Avenue. Over the past year, construction workers have been on site six days a week analyzing the color of bricks, choosing sealants and strategically placing outlets and towel racks. This week we created a photo series, shot by the Bates Student's Max Huang, to show some of the progress.

Highlights of the new buildings include ample space for lounging, fireplaces and even large game rooms equipped with ping pong tables and flat screen TV's. Wood panelling adds a "Maine feel," veering far off course from the usual sterile dorm format. Bordering most common spaces are laptop work benches reminiscent of a coffee shop that look out onto what will be green

space between the dorms, or main campus. Bathrooms are spacious and include cubbies for student toiletries and individual shower; a suggestion from the student committee advising the project. The top floor of one dorm showcases an area known as the "Treehouse." Floor to ceiling windows provide a view and a different perspective of campus. Students can wait by a fireplace while doing their laundry.

Outside the construction site stands a "mock-up" structure, showcasing every possible corner, molding, weld and window that will exist in the buildings. Attention is in the details. The new dorms will be approximately 30 percent more energy efficient than current housing Bates project manager Chris Streifel said, and both buildings will be a minimum of level Silver on the Leadership in Energy and Environmental Design scale.

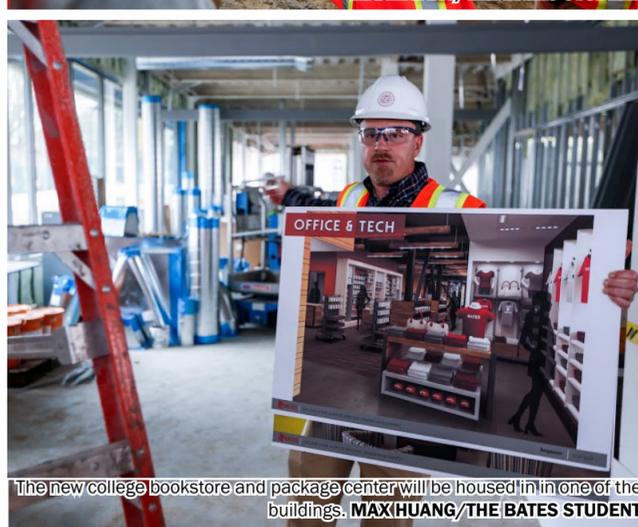
Take a look at what is to come in Fall of 2016.



Wood panelling will border the walls of some common spaces. MAX HUANG/THE BATES STUDENT



Bates Project Manager Chris Streifel discussed the construction "mock-up". MAX HUANG/THE BATES STUDENT



The new college bookstore and package center will be housed in one of the buildings. MAX HUANG/THE BATES STUDENT

Trending: Let's be negative—positivity is boring

HANNA CHIPMAN
STAFF WRITER

There seems to be a cycle, depending on the people you're with, maybe at a certain point during the week or mid-semester, or within the college career, where the overwhelming craziness, high stress, and tension all funnel into one type of conversation: complaining.

What is it about complaining that is so satisfying, so easy, and so unifying? It's a luxury to be able to share your feelings with friends at that 12 o'clock meal or in procrastination at the library before writing that paper. Plus, because Bates is such a small community, by mentioning a professor's name or briefly describing a class, someone is bound to know whom or what you are talking about. And let's not forget about the "domino effect": once someone starts the complain-train, why not just hop on and join the ride?

I understand that being able to both contribute to the conversation and have others listen, agree and sympathize is an extremely wonderful feeling. But does the substance of this type of conversation outweigh the outcome? Do people feel better or relieved after complaining to their friends? Does this unifying negativity solve any of these pending issues?

I ask these questions because I

am guilty of reverting to this type of conversation on a daily basis, but also because I've noticed that leaving these talks does not necessarily make me feel better. Obviously every complaint should not be looked at through a "problem-solution" lens, but I wonder if this trend of negativity is on a downward spiral, or if we can work on adding a lighter and more positive, or even hopeful, solution to these daily anxieties. Sharing stresses and anxieties about the day, week or future can be satisfying when others relate, but can feel even better when those listening can reassure and encourage in response. Yet during many conversations, I feel that there is a lack of encouragement. Where's the positive spin? How can we use our similar complaints to our advantage in order to do better?

It's troubling to walk away from a breakfast table at the start of the day, or leave for a class after lunch with these pessimistic thoughts on the surface. I am not trying to say that complaining can ruin an entire day, but sometimes it's important to think about the outcomes of these conversations and how satisfying they are. What can we get out of them besides merely expressing our feelings of regret, sadness, despair, disappointment, and frustration?

I find that in college, especially depending on the age, one of the

most challenging issues is to balance out thinking about the present and future. How can I sign up for this class without considering the final exam or research paper? How might going to this club meeting affect the rest of my semester in terms of meeting new people or adding another activity to distract me from academics? This imbalance of worrying about the future seems to create an overall feeling of doubt, pessimism, and a lack of confidence in the present. And yes, the unknown can be very scary, but we can deal with these future anxieties by working on overcoming them little steps at a time.

This trend of negativity, of complaining, of dissatisfaction, can be easily overheard throughout the day, but is the mere satisfaction of sharing these feelings enough to keep pushing through all the stress, anxiety, and craziness of college? Instead of relishing in these negative moments and further perpetuating this pessimism, cherish the support from friends, and more importantly, take these conversations to acknowledge that you are not alone. Try to remember that college is a valuable and wonderful community of people experiencing it all with you.

You say T-Pain, I say T-Pleasure

HANNAH TARDIE
ASSISTANT FORUM EDITOR

When thinking about this past Saturday night, I have memories of sweat, large crowds, and a lot of Bowdoin students. There was no free pizza. There was a long pause in between the opener and T-Pain, and more pauses in between each song, with intermittent lighting. There was no bald guy taking pictures of freshman girls trying to dance. There were a lot of students I didn't recognize. There were a lot of fighters trying to make it to the front of the crowd, and more body-to-body contact than any dance I have been to. With all this in mind, when thinking about this past Saturday night, all I can say is, "I don't care, I love it."

T-Pain represented a lovable part of the Bates experience on Saturday night. He created a space in which many members of the Bates community could come together and share an experience. Sweating and encased like the cheese inside a mozz stick, social politics no longer mattered within the framework of the Gray Cage. It didn't matter if you were Paul Menance or Franny Firstyear, you were going to get lost among the crowd's hyper-snapp-chatty enjoyment of a performance. You were taken back to your limbo through puberty in middle school,

into the pre-mature fantasy of what you thought your first clubbing experience would be like, before you could even drive a car. There is something beautiful about the nostalgia that T-Pain emulates, something that even the Samson-esque removal of his dreads could not erase, the magic that comes with one's first ever experience of autotune.

Not only did T-Pain perform some old favorites that made the crowd utter, "We *do* know you, T," he sang some songs we weren't sure were his. By mixing it up and allowing the crowd to question whether or not T-Pain was actually featured in certain songs or not, his performance kept us on our toes. Moreover, he represented Bobcat pride in the best way possible. He, along with every member of his set consented to wear Bates shirts for the entirety of the performance, and they owned it. Every piece of evidence that the student body has of T-Pain is cloaked in Bates pride. We wouldn't have it any other way.

So, if you are still upset about sweaty strangers or questioning why we never got to hear "I'm On A Boat," just remember that T-Pain is the successor to Icona Pop in Bates' fall concert series. If we can make that leap in just one year, I can only look at next year with hopeful eyes, and of course, one cheek at a time.

Ireland's smarter war on drugs

AMAR OJHA
MANAGING FORUM EDITOR

Ireland is on track to decriminalize marijuana, cocaine, and heroin possession early next year. What appears to initially be a careless slip through the judicial system was actually a well planned shift in the way the country goes in dealing with potentially dangerous substances. So what exactly is Ireland planning on doing? Starting next year, drug users will be able to access medically-supervised injection rooms.

The purpose of this sort of a program is to begin a cultural shift in the way we often go about thinking about drug offenses. Ireland is choosing to stop viewing drug abuse as a criminal problem and is instead going to treat it as a healthcare problem. The plan to decriminalize minimal possession of drugs will allow for those individuals to have the possibility to undergo treatment without the risk of having to deal with any judicial consequences. This sort of compassionate approach considers the individual as a patient fighting an addiction, not as a crimi-

nal who is somehow responsible for their addiction.

According to ThinkProgressm the Minister in charge of the National Drugs Strategy, Aodhán Ó Ríordáin, explained how these sites are "clinically controlled environments which aim to engage hard-to-reach populations. Research has shown that the use of supervised injecting centers is associated with self-reported reductions in injecting risk behaviors." By setting up these injection clinics, there is a hope for a reduction in public drug use which exposes the individuals as well as the public to risk. Furthermore, the risk of injecting substances with unknown components almost disappears, as the drugs will then be synthesized in medically-controlled settings and administered in measured doses to prevent any overdose as they work on slowly weaning individuals off the given substance. This therapeutic approach of treating addiction as an illness instead of as a crime will help to focus on actually reducing the problem at hand.

Ríordáin explained the societal pressures that exist surrounding the

issue, saying, "Too often those with drug problems suffer from stigma, due to a lack of understanding or public education about the nature of addiction. This stigma can be compounded for those who end up with a criminal record due to possession of drugs for their own use. Addiction is not a choice, it's a healthcare issue. This is why I believe it is imperative that we approach our drug problem in a more compassionate and sensitive way."

Ireland is being ambitious, to say the least; however, this is a bold first step in beginning to approach the question of drug legislation as a medical concern calling for more research, treatment, and rehabilitation instead of trying to increase our prison population. The idea might not be as radical as it seems. If we truly want to be honest about combating drug addiction instead of the individuals suffering from addiction, it's time we start treating it as a medical condition instead of as a criminal offense.

Editor's note

In last week's edition, the editorial "What is the state of free speech?" cited a court opinion in which the justice's name was incorrect. The proper name and spelling is Louis Brandeis.

READ ABOUT IT

THINK ABOUT IT

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TALK ABOUT IT

The Bates Student

The Bates Student

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BatesRates

▲	Football: Bobcats pummel Polar Bears
	2nd consecutive CBB title
▲	Winter sports season is starting up
	Break out your spirit gear
▼	Randomization results
	Break out the petitions
▲ ▼	T-Pain
	Rocked the Bates attire but no pizza
▼	Thanksgiving Break is in 10 days...
	...which means finals are close behind
▲	Jumping in a pile of leaves
	More like jumping back to your childhood

Why is gender equality important?

CHARLOTTE CRAMER
STAFF WRITER

Many of society's problems can be traced to our insistence upon strict gender norms and confines. While some forms of sexism have been debunked in Western societies, we cannot say that our society is without gender bias and discrimination. This is especially prevalent on college campuses, where the expectations of masculinity and femininity are boosted by the hook up, athletic, Greek and alcohol cultures on campus. These expectations range from clothing to actions, speech to friendships. These expectations fit us into labels that restrict us from fully being ourselves. Have you ever wondered who you would be if you were free from societal confines? I repeatedly ask myself that question and have personally explored my own gender, not just externally but internally as well. By doing this I have found myself thinking and acting in different ways. By releasing myself from these labels, I am beginning to release myself from society and my own expectations.

I am not encouraging others to become gender non-binary, because I believe that this is a solely

personal choice. But I do believe that college campuses, and Bates in particular, should focus on decreasing the amount of gender separation on their campuses. This movement comes from both the institution and the student body. The institution should be focused on creating gender neutral bathrooms. Not only is this supportive of the gender queer and transgender community, but it is also uniting us as humans. In something as basic as a bathroom, we should not be split into two groups.

As said before, I believe that the biggest movement should be on the part of the student body and the individual. When it comes to hookup culture and discussing members of the community, we should be respectful. We should be looking at each other not as pieces of meat, but rather as human beings. Songs that objectify and support gender stereotypes should not be glorified and played over and over. We should support clubs like Remasc and Fem-Co that attempt to debunk harsh social constructs of masculinity and femininity. By doing all of these things, we may begin to live in a setting that supports complete equality and allows people to be free of labels and destructive expectations.

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Understanding Racial Differences in Police Use of Force with Economist Roland Fryer

Racial biases are found in lower level uses of force, but decrease with higher levels

HANNAH GOLDBERG
MANAGING NEWS EDITOR

834 people have been shot dead by police so far this year, according to an ongoing investigation by the Washington Post. 619 of the fatal shootings stemmed from shootouts, carjackings, stabbings, hostage situations and assaults. 29 of those killed were black and unarmed. Since the shooting of Michael Brown, it is 7 times more likely for an unarmed black man to be fatally shot by police than whites. Why?

Peaceful protests and riots alike have attempted to address the racial tensions surrounding cases of police brutality and use of force. Events in Ferguson, Baltimore and Black Lives Matter movements across the United States vocalize the frustration Black Americans feel.

Roland G. Fryer Jr's current research seeks to address these issues. The Henry Lee Professor of Economics at Harvard and the 2015 recipient of the American Economic Association's John Bates Clark Medal, Fryer is trying to grasp one of the most divisive subjects in the country.

While Fryer's work is still in progress, he came to Bates College with a myriad of statistics and analysis work showing preliminary conclusions. Using both non-lethal use of force data from New York City's Stop and Frisk data and Officer-Involved Shooting data, Fryer wants to look at not just the number of



Renowned Harvard economist Roland G. Fryer explains trends in his data on racial biases in police use of force.

shootings, but the context in which those shootings took place.

The results were different than what he expected: Racial biases were much higher in lower level uses of non-lethal force (starting with placing hands on a person, then escalating to push to wall or ground, drawing/pointing a weapon, using handcuffs, using pepper spray, to finally beating with a baton) than in shootings involving the police. Not only did these results show in police data, but also in the data collected from citizen surveys.

Fryer returned to the basic economic principle of incentives to begin to explain why the data shows these results. While people hear

about the shootings on the news, they do not put these instances into context. There are huge disincentives to shooting your weapon as a police officer. Even with body cameras and footage, a police officer who legally discharged their gun can be off the street for months while the shooting is investigated. However, there is nothing that prevents an officer from throwing someone to the ground, or placing their hands on a person.

Yet there was more to the research than just the numbers. An economist on the "cutting edge," Fryer takes an interdisciplinary approach to his research, adding the human component back into his

PHYLIS GRABER JENSEN/BATES COLLEGE work. He was inspired by his own background to tackle racial differences in police use of force. Fryer grew up in Lewisville, Texas with his grandmother and aunt and often found himself face to face with the police.

"I got into [this research] because of own situation," Fryer said, "because eight out of ten of my childhood friends are either dead or in prison...For some reason I got chosen to escape that. For years I felt guilty because they had so much incredible talent that didn't get utilized."

Fryer carried this guilt with him for years, but now understands his role as an economist to improve the

situation for others. Fryer took what he called the method acting approach to his study—the economist immersed himself this past summer in the police forces of Camden, NJ, Houston, TX and Boston, MA. Countless hours in the patrol car, spending time with the officers and even going through the "extraordinarily hard" situational police training, Fryer dropped any biases he had and sought to put himself in a police officer's shoes. Policing is difficult. On one of his first rides out he saw someone die of a heroin overdose.

"One thing you have to learn is that police officers do this," Fryer said, "and then they have to go back to work." Only after experiencing police work did he feel like he could pursue his study.

So what are we supposed to do? Roland Fryer says address the low level use of force. Raise the prices. Increase the repercussions an officer faces when they push someone to the ground. Punish the actions of officers that take dignity away from Black Americans. Fryer echoed one point in particular: Why do people in Ferguson hate the police? It is because too many times they have been pushed to the ground and nothing has been done. It is not about those, like Fryer, who go against the grain - who grow up disenfranchised, but raise to the top. It is about fixing the smaller actions that occur daily.

As Fryer said, "It's not about people who beat the odds; it is about beating the damn odds."

Consortium Tales: Bates students present fellowship work at upcoming summit

Fellowship is part of an effort to boost faculty diversity across liberal arts campuses

JULIA MONGEAU
EDITOR IN CHIEF

Jeremy Glover '17 never saw himself pursuing a career in higher education. Though a lover of learning and an avid reader and writer, he never thought he could make a job out of it. That is until he attended the Creating Connections Consortium (C3) Summit in March of 2014.

"It really transformed how I thought about the academy and how I thought about myself as a potential someone to enter the academy as a form of profession," Glover said.

C3 aims to augment the diversity of the faculty at liberal arts campuses through cross-institutional collaboration, specifically between liberal arts colleges and larger research institutions. C3 responds to a need for not only more diverse faculty, but also for role models and mentors for students from underrepresented backgrounds at participating institutions.

According to C3's website, liberal arts colleges are struggling to increase faculty diversity. Bates Facts shows, for example, that in the fall of 2014 Bates had 32 faculty members from an underrepresented minority, excluding international faculty, out of 209 total faculty members. "Underrepresented," as defined by C3, refers to those who historically have been the minority population, first-generation college students and students who faced adversity on their path to college.

C3's approach to transforming higher ed includes an undergraduate fellowship program in which students are granted the opportunity to gain research skills and mentorship at the graduate level.

Over the past two years, five Bates students have been granted fellowships. Glover, in addition to senior Madelene Santizo, represent-

ed Bates at Columbia University this past summer.

Glover attended the inaugural summit at Connecticut College last spring, the theme of which was "Launching Transformation."

C3 and the summit were his "lightbulb moment[s]." Glover took special appreciation of how the consortium "celebrat[ed] diversity and difference through academics."

Glover spent the summer at Columbia University in New York studying the works of Geoffrey Chaucer, specifically analyzing *The Canterbury Tales* through a lens of sexuality and gender and "looking at how one can apply queer theory, a somewhat modern idea, to such an old text."

He collaborated with two professors as well as two graduate students. The professors specialized in different disciplines and the students were both at different points in their graduate studies, giving Glover a variety of perspectives and feedback. Glover produced a final research paper, as well as presented his work at a conference.

Glover will be one of the many contributors at this weekend's C3 summit, "Practicing Communities," at Bates. As for how he will continue this summer's work, Glover has no definite plans.

"Part of the benefit of doing the project and doing it before my junior year was that I am able to have it in my back pocket," Glover said. "I might even revise what I wrote and use it as a writing sample for application to graduate school."

The summit takes place this weekend, November 13th to November 15th. For Bates students considering applying for the fellowship, Glover leaves them with this:

"Go for it wholeheartedly. Be prepared to do some work if you get it."

Hunger Dialogues in Maine

Conversations and presentations regarding the hunger situation in Maine and ways it can be addressed

MARIAM HAYRAPETYAN
STAFF WRITER

This weekend was packed with both entertaining and informational events—the T-Pain concert and the Maine Hunger Dialogue at the University of Maine Orono, respectively. The Hunger Dialogue ran for two days, from Friday to Saturday. The first day involved various speakers from different organizations who spoke of the hunger problems that exist in Maine, while the second day focused on group discussions and trainings that utilized the key aspects that were discussed the day before.

Even though there was a particular focus on hunger in Maine, speakers Melissa Huston from the Good Shepherd Food Bank and Matthew Martin from Outreach Inc., spoke of the work their organizations have accomplished and achieved in the recent years.

The Good Shepherd Food Bank has made it their goal to assist families and teach them the proper skills to break the cycle of needing assistance. The Good Shepherd Food Bank has been increasing their size and it currently working with schools and farms to end hunger. Huston informed us that Maine has gone from number 22 to 12 in food insecurity, meaning that most families lack food and may go an entire day without eating a meal.

While SNAP, a food stamp program in Maine, is a good resource for families who are struggling to make ends meet, it does not provide enough monetary assistance to support a family of three or more. Further, often people are uncomfortable attending food banks and places that provide families with food because they believe that it signifies



Students participate in Hunger Dialogue. MARIAM HAYRAPETYAN/THE BATES STUDENT

weakness.

Four years ago, Outreach Inc. switched to battling hunger domestically after years of battling hunger in Tanzania. Their goal has been to build enough political and public will to change the current situation in Maine. Political support is crucial in achieving goals, which then led to Senator Justin Alford taking the microphone.

His speech was personalized, for he spoke of his experience in college, which led him towards wanting to make a change. It often escapes us that there are students in college who are hungry and need help. However, colleges students are not the only one in need of food; according to Alford, 80 percent of the 86,000 children who rely on financial assistance and free lunches from their schools go hungry during the summer in the state of Maine, while 1 in 4 kids in Maine are food insecure throughout the year.

The day concluded with a pack-out session where everyone who attended the conference packed 10-11,000 packs of mac and cheese in total to be sent to local food banks in Maine. There was also a brief speech about an organization that provides schooling and affordable housing for migrant workers in Maine, Mano en

Mano, which is run by Executive Director Ian Yaffee.

The last day of the conference was hands-on. Each Maine college and university gave a 30 second elevator speech whose purpose was to practice recruiting students. There were organized sessions dedicated to students asking questions on how to open clubs and advance their ideas.

Throughout the day the speakers reiterated ways we can recruit volunteers and provide them with the proper resources and motivation to stay involved, how to manage funding and how to encourage people to donate to the organizations and the general do's and don'ts in running an organization. The conference focused mainly on different ways students can make an impact in society. Many students were surprised to learn that hunger was a problem among the population in Maine, for it is never talked about. In fact, there is lack of conversation regarding hunger in the United States—we mainly speak of ways we can fix hunger in developing countries in Africa, for example. The conference's goal was to shift our focus on hunger domestically and train students to mobilize groups in colleges to raise awareness and develop new strategies to eliminate hunger.

AFTER BATES

CONTINUED FROM PAGE 1

row their professional interests. This allows students to explore internship options between their junior and senior year that reflect what they may aspire to do professionally in the rapidly approaching postgraduate arena. Senior year is meant to be the culmination of the multifaceted academic and professional experiences students have fostered in their four years at Bates; a time when students

should be actively engaged in pursuing careers or employment opportunities in fields or industries they have found interest in during their experiences at Bates. By following this four step recipe, Bates students are provided with an academic and pre-professional education that prepares them for life after Bates.

Bates College, in being a liberal arts institution, inherently provides a complete and diverse educational experience. Through academic requirements, Bates students are challenged to find success in multiple

academic environments and disciplines. The rigorous education that Bates students receive transfers well into the professional world as seen by statistics provided by the BCDC and Office of College Advancement. While many Universities produce graduates that have specialized skills to pursue a particular career, Bates students enter the job market with an incredibly diverse and adaptable set of skills, allowing them to find professional success in a wide array of careers and industries.

“Marie and the Nutcracker:” Cracking through old expectations

RILEY HOPKINS
CO-MANAGING ARTS & LEISURE EDITOR

The theater department here at Bates has been getting loads of attention – for all the right reasons. This past weekend eight Batesies performed in “Marie and the Nutcracker” written and directed by Charles A. Dana Professor, Martin Andrucki. Each of the five performances attracted a crowd while the actors illustrated an original twist of E.T.A. Hoffmann’s play, not the ballet.

The play focuses on Marie, a rebellious doll-loving girl, played by Keila Ching ’18, and her family as they prepare for the eldest daughter’s wedding. Uncle Drosselmeier, played by Colin McIntire ’16, comes to town and tells the tale of the curse of the Nutcracker and how to break the spell of “ugliness” cast upon the characters in the fable. Marie remains as the same character throughout the play as she fends off the Mouse King, played by Sam James ’17, and almost sacrifices her beloved dolls in order to save her family and the Nutcracker.

Most of the cast members played multiple roles that had similar characteristics, drawing parallels between Marie’s family and the



characters in the tale of the Nutcracker.

Nate Stephenson ’18 played three characters in the show: the Nutcracker cursed by a witch played by Audrey Burns ’17, the nephew in The Tale of the Hard Nut (an anecdote within the play) and the nephew of Drosselmeier.

“The nephew is sort of foolish and goofy, and I think the Nutcracker has matured and gotten a lot more serious. The nephew of the modern day character Drosselmeier is a lot more nervous and unsure



The cast performs on Schaeffer stage. **DREW PERLMUTTER/THE BATES STUDENT**

than the other two characters, and it’s been fun to try and make each one of them distinct from the others,” Stephenson said.

Along with a handful of Bates students and professor Andrucki, Stephenson traveled to Budapest this past Short Term to study European theater and film. Having this prior class experience with Andrucki allowed him to foster the excitement of working with the professor again this semester. “I was really looking forward to working with him not only on a show, but a show that he

himself had written,” Stephenson said. “I’ve never worked on an original show before, and because the director was also the playwright, we were able to mold to script to suit our needs as the process went on. Lines were cut, added and changed around to make the show flow more smoothly and to make characters more vibrant and precise.”

Sarah Curtis ’18 went to the show Friday evening. She commented, “In my opinion, the play seemed to be a huge success for the whole cast. It was hilarious and the acting

was great. The set for the show was beautiful and everyone did a great job. The characters created a diverse dynamic onstage and I thoroughly enjoyed it!”

Stephenson also claims that the cast has been close throughout this entire process. Going to such a small school like Bates allows everyone to know each other pretty early on in the game, but as the two months of rehearsals went on, he claimed, “I’ve become good friends with those I hadn’t known and closer to those I had. It’s a tightly knit group—we try to have cast dinners as frequently as possible, and just the other night we all played laser tag on the same team. I’m going to miss working with the cast, but we definitely will still see each other when the show is over!”

Stephenson said that the opening night was a huge success with only a few minor kinks to be sorted out. The second night’s performance was even better. “We were feeling more confident and the house was great—the audience was bigger than Thursday night’s, which brought a higher energy that I think the actors could feel and feed off of,” he exclaimed.

Dance Repertory: Worth the commitment



Gavin Schuerch rehearses in the Repertory class. **DREW PERLMUTTER/THE BATES STUDENT**

HALLEY POSNER
CO-MANAGING ARTS & LEISURE EDITOR

As college students, we spend twelve weeks per semester in any one class learning from the same person. Let me rephrase: that is two thousand and sixteen hours listening to one person’s point of view on a given subject matter.

However, that is not the case for the Dance Repertory Performance class, which meets three hours every day. Though time consuming, the course is so unique that it is worth the commitment. Affectionately called Rep, students not only learn from the Bates instructor, but from guest choreographers brought in throughout the semester to work with students and take a one to two week residency at Bates. At the end of fall semester, students perform the pieces they learned at the Fall Dance Concert. Carol Dilley, the head of the Dance Department, describes Rep as “one of our most advanced and exciting classes in the Dance curriculum . . . [because] students engage in intensive choreographic processes with a variety of different artists.”

So far artists such as Cathy Young, Dante Brown and Sara Juli have already guest-taught. These different artists bring fresh ideas to the dance community and force students to be adaptive and constantly interact with new ideas. Laura Pietropaoli ’17 remarks “everyone in the room is in a perpetual state of discovering, changing and learning about how different people work in different ways.” Adaptability is a

necessary tool for a dancer because outside in the real world, they can be expected to seamlessly embody the expectations of the dance group or choreographer.

Personal growth for the student dancers is also a pivotal aspect of the program. Mary Anne Bodnar ’16 remarks “artists tend to do a really good job of giving each of us personal feedback that makes us better dancers and community members.” The personal facet of the program is also mirrored in the strength of the Bates community.

This class brings an extra layer of cohesion to its members, which allows them to grow and learn together as a unit. Bodnar states “during each residency there is always a simultaneous emphasis on building community, technique, performance quality, cast relations and a genuine sense of self-respect.” Put those ingredients together and the end result is a dance company that is in tune to each other, thus making the performance more enjoyable for both the audience members and the dancers.

Rep is not exclusive to students who danced since they could walk. If a student shows enough interest in learning the craft, he or she can excel in this course. Brett Ranieri ’16 picked up dancing his sophomore year in college. “[I] still look at myself as someone who is ‘new to dance,’ but the choreographers that I’ve been able to work with in this Rep class have a special quality of considering everyone’s presence in the studio regardless of their previ-

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The Martian review: Absence of fear



Matt Damon on Mars. **KATE BOUCHARD/THE BATES STUDENT**

MARY ANNE BODNAR
STAFF WRITER

There are few things more humbling to a choreography student in the process of making a piece about solidarity and loneliness than to watch an astronaut stapling his own stomach wound together minutes after being left alone on Mars. In *The Martian*’s tightly knit collage of interstellar conundrums, this is just one of many scenes where Mark Watney (a sweetly-sarcastic Matt Damon) rapidly repairs the situation instead of being paralyzed by the intense realization of impending death. *The Martian* sets a high velocity from this early scene and follows through on its promise for the next two hours. Like all the scientists in the film, viewers are constantly on the move, eliminating time for the sadness of isolation to sink in.

It’s not a particularly maudlin viewing experience, in part because Watney’s narrative refuses to let anyone around him feel defeated. From humorously morbid computer logs to using choice expletives in an internationally broadcast messaging communication with Earth, Watney’s candid humor keeps both characters and viewers on their toes.

The movie is more than accessible - dare I say enjoyable - to a variety of audiences because of its balanced presentation of boggling explosions, brilliant foos, executive tight asses, shiny space toys and existential crises. Surprisingly, it never overindulges in its own grandiosity.

Recent critically-acclaimed movies such as *Gravity* and *Interstellar* hit audiences over the head with their own pride for tackling the expansiveness of space with a manufactured grace. *The Martian* doesn’t let the intimidatingly foreign terrain of the unknown dominate the viewing experience; instead, it puts the story of one small man at its center and allows for a compact series of events to unfold around that point. The film actually assumes that we’re an accepting and observant audience. It’s not obsessed with its own tools, allowing moments for talking boxy robots to share the screen for a few minutes and drop half-witted comments that acknowledge their own incapacity for human emotion.

Many of the film’s softest edges come from the series of ironically comforting vistas of Mars’ foreign terrain. Just as with space suits and spaceships, these vistas aren’t laid out triumphantly as the winning science fair project of the CGI department. The landscapes let us drift from one incomparably disastrous situation to the next, mirroring Mark’s own steadiness in circumstances that would be paralyzing for the average human.

It’s easy to compare movies that exist in space because of their shared requirement to deal with existential questions, but *The Martian* has its own agenda and somehow manages to keep itself to a refreshingly compact group of characters.

Jeff Daniels appears in a familiar costume, bearing a desperation for authority eerily reminiscent of his

character Will McEvoy in HBO’s *The Newsroom*. Unfortunately, without Aaron Sorkin’s rapid writing, he comes off as just your average executive trying to exercise more power than anyone wants to admit he has.

A notable element of *The Martian* is its lack of an antagonist. There are no humans or even bug-eyed aliens actively trying to sabotage Watney’s return to planet Earth. The conflicts stem from Mother Nature herself, and humanity’s challenge in asserting its dominance where it naturally doesn’t make sense to survive.

Without an antagonist, there is still plenty of conflict, and time flies as Watney gets closer and closer to a return trip home. The film passes easily, but didn’t make me shudder out of fear of the unknown future in the way that *Interstellar* did (even though I watched *Gravity* on a flight last year and should probably give it a second chance, I’m not planning on it anytime soon). But perhaps that is the film’s greatest blessing: the absence of an antagonist and the absence of fear. The astronauts face terrifying situations throughout the film, but what actually helps us leave this world for two hours and drift willingly into theirs is that they don’t allow this fear of the unknown to cloud our perception with overbearing emotional experiences. It’s honest about its own existence, which the emptiness of space should incline us to admit about ourselves more often. We watch the story unfold, because after all, that’s all a movie is: a story.

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Return to the Moon by EL VY

JOHN RICATTO
STAFF WRITER

Brooklyn based band The National has become one of the most important and influential bands in modern indie rock through the creation of a distinct sound. Vocalist Matt Berninger channels his personal anxieties and fears into lyrics that are at once highly intimate, yet universal. Through his poetic articulation, the listener finds their own deepest fears come to life in a rich catharsis. Grand, luminous and stately, the music of the band articulates Berninger's rich emotional world, and turns one man's philosophical musings into powerful anthems. The National's musical template, defined by intricate instrumentation and a layered sound, is an ideal match for Berninger's distinct baritone voice and dark, abstract lyrics.

Because The National has had such success with their distinct sound, some have complained that the band is resistant to change and experimentation. EL VY, a collaboration between Berninger and experimental musician Brett Knopf of the band *Menomena*, is an answer to that challenge. On their debut album, *Return to the Moon*, EL VY take the themes of alienation and

loneliness, that have defined The National's music, and put them in a stranger, more experimental context.

If The National employ a similar structure for most of their songs, EL VY does exactly the opposite. The album has no consistent musical style, it's ever shifting. The opening track "Return to the Moon" is full of spunky disco grooves and electronic drums. Berninger's typically morose and abstract lyrics find new life in the context of a danceable indie-pop song. "Return to the moon, I'm dying," he sings in the chorus dryly, with clean, sparkling guitars in the background. The juxtaposition of moods in the song is highly engaging. The song "Silent Ivory Hotel" also employs musical elements highly distinct from that of The National. The organ on the track sounds like it comes directly from a 1950's horror movie, and Berninger is backed up by howling, ghost-like vocals. This shifting of styles proves to be both a positive and negative attribute of the album. While it keeps the album engaging, it also prevents EL VY from sticking to and developing a consistent signature sound.

The wider musical pallet provides Berninger with a license to experiment more with his lyrical

choices. Although they still deal with the anxieties of everyday life, the lyrics on the album are much stranger, and often more humorous, than those one would find in The National's music. On the album's second track "I'm the Man to Be," Berninger takes his sexual frustration and anxiety to an absurd, comic degree singing "I'll be in the lobby in the collar 'f*ck me' shirt, the green one." On the song "Paul is Alive," Berninger brings together scattered, confused, and sad images of his youth, singing "I'm sitting outside the Jockey Club/Crying in my 7-Up/I could hear Huckler Du and The Smiths/The Sluggos, The Cramps go bup bup bup bup inside." Free from the more restraining aspects of The National's style, Berninger seems to feel he is able to be even more surreal, abstract and evocative.

All in all, *Return to the Moon* is a highly engaging piece. Knopf's experimental attitude allows Berninger to go into uncharted territory as a lyricist. Hopefully, The National will embrace the spirit of boundary pushing that defines this project on their next release. To do so will only propel one of alternative music's most important groups to even greater heights.

Bleachers' Terrible Thrills Vol. 2: This time, with the ladies

TORY DOBBIN
STAFF WRITER

"I will find any way to your wild heart," sings Sara Bareilles in the album's opening track, "Wild Heart." She is the first in a series of female vocalists that take over lead vocals for Bleachers' preexisting songs throughout this album, followed by guest artists such as Charli XCX and Elle King. A companion to Bleachers' *Strange Desire* and named after another album by Steel Drums, this album features exclusively female lead vocals on each track. Created with the goal of highlighting the sound of female voices in Bleachers' preexisting songs, this album explores how Bleachers' writer Jack Antonoff wanted his songs to sound.

A female voice changes a song's feeling and message, and the songwriter has long wanted to include them in his work. For most tracks, Bleachers altered the original music scores to better match the new voices and feel of the songs. The result is a unique listening experience that takes audiences on an eclectic ride back to the 70s and 80s with the voices of today.

As mentioned, the album opens with a short synth intro into Bareilles' calm and clear voice, followed by Charli XCX. She sings "Rollercoaster" with a punk twist in her voice and prominent guitar and drums, bringing the energy level of the album up. "I Wanna Get Better," a well-known track in *Strange Desire*, maintains its sense of struggle and tension with Tinashe on vocals, although the electric accompaniment and drums become more prominent in the second version.

"Wake Me" quickly follows, with a sense of 60s relaxation and beach vibes due to the introduction of a guitar, emphasizing a female-Elvis feeling that was not present in the original song. Sia and "Like a River Runs" come in as the eighth track, bringing the album on a somber turn with soft strings and piano building up in a crescendo and calming back down to end on the same serious tone.

Next is MØ's take on "You're Still a Mystery." She doesn't deviate from the original except in introducing an energetic saxophone solo during the bridge of the song (this was purely a vocal transition in the original). For the final two tracks, Bleachers took a clear departure from the original versions of the songs. In these songs, the band shifted from electronically synthesized music to live instruments such as the guitar and piano. The result is a more soft and emotional ending to the album, bringing the listener full circle.

Bleachers' final product is dynamic and varied. Known for their unique sound among indie-electric circles, this album gives the band depth and provides more material for hungry fans. This album's very obvious differences in sound, feel and vocalists are a departure from those typical of Bleachers, but draw listeners in and highlight how the same song can be interpreted in unique ways. Released in late September, the album has been well received by critics and fans despite its drastic change from the band's sound. You can find it on Google Play and YouTube under the band's channel name, Bleachers.

Rising artist Mary Anne Bodnar '16: Seeing movement in new ways

CHAESONG KIM
CONTRIBUTING WRITER

Mary Anne Bodnar '16 is presenting her own dance work in New York City. Dante Brown Warehouse Dance is holding a company fundraiser for the next creative process. The event features the dance company's original works and the works of independent artists, including underground hip hop dancers and young artists. Bodnar is invited by Brown to present her work in this event, held in SoHo, New York on December 13th.

Brown was a visiting professor last semester, replacing Professor Rachel Boggia, who was on sabbatical. "I took all the courses Brown taught and developed a very good working relationship with him," Bodnar said. "He is a great mentor to have and I learn a lot from him - including things about community, being a dancer and choosing a path for profession." Brown is currently back at Bates as a guest artist, creating a piece with a group of students who are in the Dance Repertory class. Professor Carol Dilley showed Brown an excerpt of Bodnar's piece she performed during the Back to Bates Dance Show, and Brown in turn offered Bodnar the chance to premiere her piece at his event.

Bodnar has been doing a series of studies on the relationship between music and dance. The piece she performed for the Back to Bates Weekend Dance Show was a product of this process, and she is developing the material for the upcoming showing. She collected sound scores from standup comedians Aziz Ansari, Amy Schumer and Marina Franklin, and transposed their voices into her modern dance movements. "Movement storytelling," she called it. She collected the narratives that resonated in her, making her laugh the most, and tried to "provide an alternative narrative, showing that these jokes are actually from a darker and potentially sad places."

Bodnar's interest in the relationship between sound and dance has developed over years. She confessed that she initially was attracted to the musical forms of dance. Bates, on the other hand, challenged her to refrain from dancing on music, which gave her a new perspective on dance. "But," Bodnar continued, "I realized that the best tools I have ever used in choreographing were from Liz Lerman's Dance Exchange Toolbox, assigning movement to words. I also realized that whenever I was watching something that had speech, the most satisfying moment for me was watching the body move and embody their speech patterns.

That's when I thought, 'I want to see an entire piece with just that.'" Thus, that was what she decided to pursue. "I realized that being an artist is about making things that you want to see on stage, not what I think people want to see," she said.

On one hand, Bodnar added that she did not make movements based on the words. "I'd generate random movements, come back and fit them into the words. A lot of it was just luck and chance," Bodnar said. "And it was about expanding those lucky moments."

She also thanks the many people who supported her throughout the process. She tried to incorporate comments from a wide ranged audience - from her close friends to her casual acquaintances. Bodnar pointed out that her use of the pop culture references was incorporated to make her piece more accessible and understandable. "Just moving feels so empty to me. I always want the audience to understand what it is and why I am doing it." She pointed at the words of Laura Faure, the director of the Bates Dance Festival, who told her, "Dance should not isolate people. Dance has been and should be a way to bring people together, understand each other and share time."

Fear and loathing at the Hibachi Super Buffet restaurant

NICO LEMUS
STAFF WRITER

You see goodness every day, and you also see monsters walk about in daylight. And you might wonder, could I be one of them? How far down the rabbit hole before the distant glow of goodness and sun tucks away under dirt and dark? Can I cut the gentility from out of my eye sockets and lose myself to sin? I wanted to see it happen.

So I decided that I would go to an Asian buffet. The Hibachi Super Buffet on East Ave in Lewiston to be exact, only a mile from campus but close enough to hell that I might whiff sulfur and tar on the way there. I was going to walk, arrive, eat and leave alone, to really sulk in the filth of the situation, to really know loneliness and attempt to fill that sink-hole with won ton soup. I ended up arriving with the bulk of the rugby team though, a good group if you're trying to capture the spirit of human viciousness.

So the restaurant is hidden in a brick wall and you might imagine middle-aged men in khaki overcoats sneaking in and out reeking of guilt, hoping their wives will never know their lapses in sound morality. We enter and are immediately sat down at a long table a short crawl from the buffet line, close enough that we could reach over and dip our hands into the Big Bird yellow (but blood-thickening-ly delicious) mac and cheese. The essential characteristics and formalities of an Asian buffet are all present.

Surrounding the dining area there are sheets of decorated and frosted glass, preventing you from looking anywhere but your plate, like blinders on a racehorse. The chairs are all covered in a vaguely Asian-looking bamboo pattern. There might have been a fountain, the white noise of artificial bubbling probably being lost between the strokes of that odd Chinese fiddle that sweeps about in the background. I'm sure if you would ask, they might bring out a paper placemat ringed with information about the zodiac, so you could feign surprise and intrigue when you discover yourself to be an ox for the twelfth time in your life.

I had three plates of food. One plate was a half-half split of dumplings and sushi, there being about a dozen pieces of each slopped into each hemisphere of my ceramic world. The dumplings were good: oily and hot and maybe crunchy and filled with some sort of meat. I really did not know what was inside but I was here to suffer so I didn't care. The sushi was abundant and lined up on cellophane and they all looked vaguely the same, recurring elements of avocado, crab meat, and some sort of something else mixed into the sticky rice. The gluttony and depravity was authentic; I downed a couple while standing above the sneeze guard, almost choking on a California roll.

The second plate was nothing special. Various abominations mixed into a heap. There was lo mein, slick and salty and dangerously good. I felt a little better knowing there was a vegetable tangled somewhere in the sticky brown wonder. There were several incarnations of sauce/chicken combos: General Tso's, Orange, Coconut, Honey, Tangerine (why have orange and tangerine?), Sweet, Sour. They were all present on my plate and they left fairly quickly. It really is good stuff, but I felt a void open up in me knowing that I had probably consumed a whole chicken.

The last plate was for dessert. The staples of an Asian buffet being almond cookies, jello and pudding. There were no almond cookies but sure enough there were jello and pudding. The cubes of jello were oddly stiff and sweetly red and I ate about a tray of it, mashing on the jagged corners. There were four or five types of pudding available so I took them all and mixed them into a gray sludge on my plate and then I ate the whole mess with my bare hands and snorted off the remaining lines of sludgy sweet.

I left with two fortune cookies, in case I didn't like one fortune I could just swallow it and have a new one. Nobody talked on the ride home, we only groaned occasionally as we shifted in the car. Overall, it was excellent. The food is tasty and you can lose yourself to the viscosity of savagery and mindless destruction for only \$7.

DANCE

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ous skill level or experience," Ranieri said. This is a true luxury for an intensive class to contain.

This course is quite a success; students cannot seem to get enough. Both Bodnar and Pietropaoli participated in this class since their first year at Bates. For both of the performers, Rep is an essential part of their dancing experience. Pietropaoli notes "I'm not sure my experience in the arts at Bates would be the same if I did not continue taking this class each fall."

To have a class make such an integral difference is a quality that each of our courses here should strive to do.



Dancers embody new ways of movement in the dance studios. DREW PERLMUTTER/THE BATES STUDENT

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HIRING

CONTINUED FROM PAGE 1

respect, and inclusion while working to build community amongst students, faculty, staff, alumni, and in Lewiston-Auburn." The leadership expected from coaches with respect to residential and community values at a liberal arts college like Bates demonstrate the uniqueness of NESCAC athletics in the climate of national collegiate athletics. In the faculty handbook of Bates College, a document drafted and edited by The Office of the Dean of Faculty, there is a particular process outlined for evaluating coaches. These community expectations serve as an important standard that guides the evaluative process prescribed by the handbook.

In his ninth year as Athletic Director, Kevin McHugh plays a central role in upholding these standards for coaches through his leadership. "It's an expectation," McHugh said. "We talk about in the Athletics Mission Statement, how valuable the role of building community is both in the campus and locally, so you'll find virtually every one of our teams is involved in some kind of community engagement service aspect." He went on to explain, "Our coaches are on our committees to the extent that they can be involved." McHugh discusses this community involvement in a way that does not suggest it is a challenge to motivate coaches, but instead a natural expectation of holding a coaching position at Bates. "There's not a particular bar that says 'you need to be here in regard to your community involvement'...it's not as cut as cut and dry as that," he said.

This point of emphasis from McHugh and the Bates athletic department is part of the wider mission of the college to "educate the whole person... in a collaborative residential community," a hallmark of most liberal arts institutions. It is particularly poignant for athletics to place value in this endeavor in order to combat the inevitable social divide that arises between athletes and non-athletes in college.

McHugh has considerable weight as a leader to establish a culture of active community involvement with coaches here at Bates. He also plays a significant role in the way the school seeks out and hires

coaches, and carries considerable power in evaluating current coaches as a member of the Committee on Personnel for Physical Education (PEPC), which also determines the ultimate termination of a coach. Bates College Media Relations Director Kent Fischer noted that, "The hiring and evaluation of the coaches is a collaborative effort between the president, the trustees, Athletics, Human Resources, and PEPC. In addition, the president and trustees provide high-level oversight of this process, just as they do for other departments across campus." Here we examine these important institutional processes: Hiring, evaluation, and termination.

Hiring

In attracting coaches to Bates, McHugh aims to emphasize the best parts of the school to prospective candidates. "Just like recruiting, I would never down sell another institution," McHugh said, "but I would talk about what is positive about Bates, what I see as the fit for Bates, what we're about in terms of how we approach our athletic program and how it fits with the rest of the college." McHugh also mentioned that the intimate relationship coaches get to have with student-athletes at a small school like Bates is another major selling point.

Salary is one area in which McHugh has minimal recruiting leeway. "There is a range within which we have to work with Human Resources that determines that [salary], and within that range I can make a recommendation of where we want to start someone in relation to what their experience is and what they bring. So if you're hiring a coach that already has been a head coach, that has several years' experience, maybe I can argue higher in that range." Still, Bates does not give any sort of merit pay. The only salary increases that coaches receive are based on how long they've been at the school. "Trying to do merit pay for coaches and not doing that for the rest of your faculty and staff would just never fly, I don't think," commented McHugh. "It's just not part of what we're about."

Though McHugh relies some on his intuition when analyzing potential coaches, Bates involves several parties in the process. "I feel like I know the right fit when I see

it, and I haven't been right 100 percent of the time, but I've been doing it for 30-odd years and you start to get a better sense of when this is a fit for them and they're a fit for us. But our hiring process tries to make sure that it isn't just me trying to make that determination, so that's why we have a search committee, we try to get a faculty member whenever we can, and we do involve the student-athletes so that we're getting input from them as well. We also have our candidates meet with various people on campus, and we get that input too."

The hiring of assistant coaches is a less formal process, one that primarily relies on the recommendations of head coaches. According to McHugh, "Typically it's the head coach that says, 'my assistant is leaving, here's who I would like to go with.'" Bates finds assistant coaches in a variety of ways, including through advertising online, word of mouth, and personal connections. Alumni looking to get into coaching will also often aim to begin their careers at their alma mater.

Once an assistant coaching candidate has been identified, McHugh said that, "It's pretty much, more or less, who is going to best fit the program; we'll have a discussion about who that person is and what their background is," then make a decision.

Evaluation

The Committee on Personnel for Physical Education evaluates current coaches at Bates. The committee for this academic year includes McHugh, dean of faculty Matthew Auer, associate athletic director and senior woman administrator Gwen Lexow, and two professors, Erica Rand from the art and visual culture and women and gender studies departments, and Georgia Nigro from the psychology department.

Each coach is hired on a three-year contract. In their third year, they are subject to a review process conducted by these committee members. "If the third-year evaluation is positive, candidates for renewal will be recommended for an additional three-contract. If the head coach receives an unfavorable initial review, they will not be reappointed after the third year," reads the PEPC handbook. After six years, each coach is subject to

an "in-depth" review. If they are rehired again, then it is in the form of an "ongoing" three-year contract, which is renewed each year. At this stage of their tenure at Bates, coaches become subject to a "review due to concern about job performance," which can be initiated by McHugh, or by the committee as a whole. If this review is negative, coaches are still able to finish out the remaining time on their ongoing three-year contract before being terminated.

Evaluation is done by the athletic director, annual student evaluations on standard forms, 20 student letters for the sixth-year review, two colleagues who "shall be identified by the dean of the faculty upon recommendation of the athletic director, in consultation with the candidate," "one uniquely qualified colleague," and four outside evaluators for the sixth-year review. Coaches meet annually with McHugh and also submit a summary of their coaching and recruiting philosophy, accomplishments, and community service participation for in-depth sixth-year reviews and any reviews prompted by concerns about their performance.

The PEPC handbook states that, "At a small and selective liberal arts college, coaching is not measured exclusively by records of wins and losses. It also involves encouraging the development in individual students of such qualities as self-confidence, self-control, persistence, discipline, cooperation, and teamwork." McHugh echoed these sentiments, stating, "If they're doing everything well, recruiting as well as they can, instructing and developing the kids, the alumni relationships are great, and we're not having the success even though we're doing everything we can with the support that we have, just the [lack of] competitive success alone may not be a reason to get rid of someone."

Termination

Bates sports in general have had a remarkable track record in terms of performance on the playing field. This is evidenced by the recent successes of women's rowing, men's basketball, the track and field teams, the contingent of swimmers who have earned All-American status, and many other teams and individuals.

But like any other college pro-

gram, from Division I all the way down to Division III, inadequate performance is certainly an issue. However, tolerance of such performance is higher at many NESCAC schools compared to institutions like Miami, who recently fired head football coach Al Golden after an embarrassing 58-0 loss to Clemson. That loss was not the only deciding factor, however, as it seemed Golden failed to maintain the illustrious Hurricane football tradition.

That notion of tradition and community commitment resonates throughout the college ranks and plays a major role in the termination of a coach. Specifically, not only is a coach called upon to carry on a winning tradition at Bates, but also to contribute both to the school and the surrounding community. McHugh stated that recognizing what "contribution they've made in the time they have been here [Bates]" is a significant factor in the termination process.

While coaches at Bates are signed to three-year contracts, both McHugh and student-athletes evaluate their performance annually. According to McHugh, each athlete does an evaluation of his or her coach after every season, which "factors into the discussions" between the coach and McHugh. These annual discussions, according to McHugh, lean heavily on student-athlete feedback.

If the third-year evaluation process is unfavorable, then the termination process begins. The Committee on Personnel for Physical Education heads the termination process for coaches at Bates. In recent athletics history, there have been few instances of the evaluation process terminating a coach. McHugh explained that, "we have had really only one [terminated] through the PEPC process," while there was another instance in which a coach "decided to leave" before the Committee undertook the review.

Conclusion

The prescribed faculty handbook process for hiring, evaluating, and firing coaches is clearly laid out, providing cogent and effective guidelines for this institutional process. In order to adhere to Bates' commitments to residential and community engagement values, this process is particularly rigorous.

View from the sidelines: The role of team manager

Seniors Herbst and Walsh play important part in Bobcats' football season

JULIA MONGEAU
EDITOR IN CHIEF

Ever wonder what it takes to run a football team? Seniors Matt Herbst and Jimmy Walsh may not be coaches, but their role as team managers gives them an inside look into how the Bobcats go from pre-season to CBB champions.

Football has been part of both Herbst's and Walsh's life since high school. Herbst played football all four years, but he knew he could not continue playing in college. He still wanted to stay connected to the sport, so he emailed head coach Mark Harriman to see if there was a way to get involved.

"I wanted to be around football again, so [managing] was an easy way to do that," Herbst said.

After four years of football in high school, Walsh wanted to play for a NESCAC team. He played defense for his first two years at Bates. After an injury, his playing time came to an end, but like Herbst he still wanted to be part of the team. He then joined Herbst as manager.

As there wasn't a specific manager position in place when Herbst came to Bates, he did not have set responsibilities. He helped coaches with drills during practice and set up the field before practice. One of his main responsibilities all four years has been spotting the ball during practice to shorten the amount of time between plays.

In addition to practice and pre-game responsibilities like set-up, Walsh also helps the defensive coach

signal plays during games.

Though not coaches, team managers' roles are different than those of the players. During their time as managers and through the relationship they've developed with the coaches, Herbst and Walsh have learned more about the operations behind a football team.

"You see how a program functions top to bottom, being around the coaches and being around the players...[we see] a lot of different aspects from our role than just being a player and going to practice," Walsh said.

David Kaplan '85 was team manager, as well as student athletic trainer and EMT, for his four years at Bates and has similar sentiments to those of Herbst and Walsh.

"I would not have wanted to be the manager on the team if it wasn't for the relationships that I developed with my teammates and the coaches," Kaplan said.

Like Kaplan, Walsh and Herbst remain close with the team and appreciate all the work that goes into a coaching job, noting all the work the coaching staff puts in behind the scenes to run a team.

Another thing that has not changed since '85 is the time commitment. Herbst, Walsh and Kaplan all agreed the time commitment was one of the most challenging parts of the job.

"Like any student that participates on a team, the time commitment was always challenging to juggle when in season," Kaplan said.

Walsh pointed out the reward players get every Saturday on the

field does not necessarily apply to himself and Herbst. Though both agree the time commitment is draining, they eventually miss the structure.

"By the time the season is over you are burnt out and ready to have some free time, but come February you go stir crazy because you are just bored," Herbst said.

There have been a lot of great moments during their four years, but a lot of hard times for the football team as well. When asked about their favorite moment, both Herbst and Walsh said the game versus Williams in the fall of 2012, right after Troy Pappas '16 passed away.

The game was "one of the most magical moments I've ever had as part of a football team," Herbst said. Watching from the sidelines, both waited for the tide to turn and Williams to take the lead; that moment never came, and the Bobcats walked away with a win.

As for continuing their involvement with football after Bates, Walsh and Herbst aren't sure how that will take shape. Come next fall, it will be the first time in eight years they aren't part of a football program. Walsh could see himself coaching at some point down the line, while Herbst would consider more of an operational position, playing a similar role to the one he plays now.

Herbst wrapped up the interview with an invitation: "We need people to replace us." With one game to go, another Bobcat can step up to the plate and keep the team manager tradition going.

Volleyball season comes to an end in NESCAC quarterfinals

JOHN NEUFELD
STAFF WRITER

The Bates volleyball team finished their season 10-15 after falling to top-seeded Bowdoin in the quarterfinal round of the NESCAC volleyball championship tournament. In her first season as head coach, Melissa DeRan led the team to a 3-7-conference record, three more wins than last year. These three wins were enough to secure the eighth seed in the NESCAC playoffs.

The Bobcats fell 3-0 to the Polar Bears, who ended up clinching the NESCAC title over Williams. Bates recorded some of their poorest

stats of the season: 11 kills, 19 attack errors, and a season low attack percentage of -0.90. This was the final collegiate appearance for five seniors: Nicole Cueli, Mary Deneen, Abby Leberman, Laryssa Schepel and Brynn Wendel.

Despite the disappointing loss to Bowdoin, the team has a lot of positives to take away. They had their most conference wins since 2004, and made their first NESCAC playoff appearance since 2013. With a new head coach and talented underclassmen, the Bobcats could look to do some real damage next year.

Fall 2015



Football			Volleyball		
Team	Conf.	Overall	Team	Conf.	Overall
Amherst	7-0	7-0	Bowdoin	9-1	23-4
Trinity	6-1	6-1	Amherst	8-2	22-4
Middlebury	5-2	5-2	Williams	8-2	18-10
Tufts	5-2	5-2	Middlebury	7-3	18-7
Wesleyan	5-2	5-2	Tufts	7-3	17-8
Bates	2-5	2-5	Conn. Coll.	6-4	17-7
Williams	2-5	2-5	Colby	4-6	14-12
Bowdoin	1-6	1-6	Bates	3-7	10-15
Colby	1-6	1-6	Hamilton	1-9	6-18
Hamilton	1-6	1-6	Trinity	1-9	8-14
			Wesleyan	1-9	5-15

Football secures second consecutive CBB championship with win over Bowdoin

JAMO KARSTEN
MANAGING SPORTS EDITOR

Last year, the Bobcats clinched the CBB championship with a dramatic 34-28 overtime home victory over Colby; this time around they didn't quite need as much drama, although the victory was just as sweet.

Bates beat Bowdoin 31-0 on Saturday afternoon, securing their second consecutive CBB championship for the first time since the 1966-67 seasons, and the third in the past four years. With the win, Bates improved to 2-5 on the season, while the Polar Bears dropped to 1-6.

"Obviously, it's a great feeling," wide receiver Mark Riley '16 said. "We worked extremely hard and made it one of our goals from the start of the season, so to accomplish it in back-to-back years feels great. Going out with a victory at home is the best, especially in front of our home crowd."

Riley led all receivers with five catches for 93 yards, including a 27-yard touchdown strike early in the second quarter from quarterback Pat Dugan '16 to put the Bobcats up 14-0.

Coach Harriman, in his 18th year as head coach, won his fifth outright CBB championship with the victory on Saturday. "Since no team since the 1967 team has repeated as CBB champions, it separates this group from the pack and gives a very hard working group of guys a sense of accomplishment that few other Bobcat football teams have enjoyed," he remarked.

The Bobcats were in control on

both offense and defense throughout the game. Dugan rushed for one score and connected with Riley for another in the first half. The offensive line was efficient, not allowing any sacks and paving the way for 266 rushing yards. But just as the offense was in their best rhythm of the season, the defense easily played their best game of the year.

Bates held Bowdoin to -6 rushing yards, while recording 3 sacks, 2 interceptions, and forcing 2 more fumbles. Junior cornerback Trevor Lyons returned his 4th interception of the season 50 yards for a touchdown in the third quarter.

Sophomore Max Breschi, who joined the team at the beginning of this season in addition to being a member of the lacrosse team, remarked, "We were flying all over the field disrupting any sorts of run game that they had. Their first few run attempts were unsuccessful, and they kind of veered away from the run game for the rest of the game. Once we got up on them by a couple of scores, they had no choice but to throw the ball." Breschi finished the game with 3 tackles and a sack.

"Our defense always prepares well, and this was a culmination of their hard work," added Harriman. "Seven weeks ago we started out with only 3 guys in this unit that started last year, so their evolution over the last couple of weeks has been great to see."

The Bobcats conclude their season away against Hamilton this Saturday, in search of their third consecutive victory and a 3-5 finish.



Linebacker Sam Freeman '16 watches the offense from Bates' bench. JOHN NEUFELD/THE BATES STUDENT



Sophomore linebacker Max Breschi fights in the trenches. JOHN NEUFELD/THE BATES STUDENT



Sophomore Grant DeWald attempts a kick. JOHN NEUFELD/THE BATES STUDENT



Freshman wide receiver Marcus Ross looks to the Bates sideline. JOHN NEUFELD/THE BATES STUDENT



The Bates defense completely shut down the Polar Bears on Saturday. JOHN NEUFELD/THE BATES STUDENT

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