

1-20-2016

# The Bates Student - volume 146 number 10 - January 20, 2016

Bates College

Follow this and additional works at: [https://scarab.bates.edu/bates\\_student](https://scarab.bates.edu/bates_student)

---

## Recommended Citation

Bates College, "The Bates Student - volume 146 number 10 - January 20, 2016" (2016).

This Newspaper is brought to you for free and open access by the Archives and Special Collections at SCARAB. It has been accepted for inclusion in The Bates Student by an authorized administrator of SCARAB. For more information, please contact [batesscarab@bates.edu](mailto:batesscarab@bates.edu).

# The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY January 20, 2016

Vol. 146, Issue. 10

Lewiston, Maine

## FORUM

Cramer '19 calls for change and action in regards to sexual assault on college campuses.



See Page 3

## ARTS & LEISURE

Bates dancers showed off their moves to companies in Boston and New York this winter break.



See Page 6

## SPORTS

Men's and women's swimming swept the CBB championships this past weekend.



See Page 8

## “In our hands to create”: Stimulating change and confronting racism in the criminal justice system

MLK Day 2016 addresses racial injustice and incarceration



Audience sits in the Gomes Chapel during the keynote address. JOHN NEUFELD/THE BATES STUDENT



Students work together during the annual MLK Debate. JOHN NEUFELD/THE BATES STUDENT

JULIA MONGEAU  
EDITOR IN CHIEF

On a somber and snowy morning at Bates College, William Jelani Cobb took the podium in the Gomes Chapel and commenced MLK Day 2016. Cobb, a staff writer for *The New Yorker*, an author, and an associate professor of history and the director of the Africana Studies Institute at the University of Connecticut, delivered the keynote address, “The Half Life of Freedom.” He initiated a day of programming centered on the theme, “Mass Incarceration and Black Citizenship.”

Michael Rocque, Bates sociology professor and the co-chair of the MLK Day Planning Committee, explained the importance of this year's theme: “First, mass incarceration and race are heavily intertwined in the United States...we are reading Michelle Alexander's “*The New Jim Crow*” for our book discussion. In that book, she argues that mass incarceration is just the latest iteration of racialized social control. Further, because it is connected to crime, it is seen as ‘legitimate.’ That is, it is ‘color blind.’

“This allows the public to feel as though mass incarceration is not about race, but rather about crime,” said Rocque. “One of the goals of the day is to dispel that myth and show how race is connected to incarceration.”

Playing off of this notion, Cobb discussed the theory of relativity and that one must understand individuals in relation to other individuals. He used an analogy to Newton and Einstein, pointing out that Newton's laws are fixed, yet the world does not work the way Newton claimed. Newton's laws accepted gravity as a constant. One shouldn't accept mass incarceration of black citizens as a constant or a given.

Cobb's address was also rich

with historical references and examples, supporting his point that one “needs to understand race to understand America.” Race has been imbedded in U.S. history since the nation's founding, and America is not a post-racial society today.

Legal protection is failing a huge portion of the population. Though African Americans are no longer counted as three-fifths of a person, he explained, there is still an excess and imbalance of political representation in areas of the United States where incarcerated black individuals are not able to participate as voters.

In closing his remarks and in opening to the rest of the day's programming, Cobb left audience members with a call to action, as they live in “a nation yet to be born, but in our hands to create.”

Notable audience members included Senator Angus King, who delivered a brief address, and students from Lewiston High School.

New to the MLK Day programming this year was a performance by Maine Inside/Out participants incarcerated at Long Creek Youth Development Center, in addition to members of the Martin Luther King Jr. Fellows, a youth development program to advance racial equity and social justice in Greater Portland.

Maine Inside/Out was founded in 2007 and uses theater as a tool for building connections and fostering dialogue amongst incarcerated and formerly incarcerated individuals.

Their debut performance of “Something's Wrong Here” was a moving work meant to explore systematic racism in communities, particularly in school systems and the criminal justice system.

The performance began with actors entering the stage and naming issues and products of institutional racism that impact members of the community regularly, ending each statement with “something's wrong

here.” As one participant pointed out, the fact that this play must take place in 2016 signifies a problem deeply imbedded within the social framework.

The performance portrayed incidents of discrimination and racism in the school systems. As one example, a young African American man, Darius, is “ragged on” by the teacher for being late. His white classmate, Jimmy, is also late but given a much more sympathetic reception by the teacher.

Intermittent between the performance, participants shared poems and statistics to further highlight the reality and severity of systemic racism. One young woman read her powerful work in which she declared she would be “unapologetically black.” Others shared statistics that painted a picture of how minority students' performance in school is impacted by systemic racism, and they noted the lack of diversity in the police forces. One interjection also emphasized that Maine has the highest poverty rate of African Americans in the country.

At the end of the performance, the actors introduced themselves and declared, “I am ready for a change.”

Of a similar essence to Cobb's closing remarks, the events of MLK Day 2016 left off with a call for action, asking participants to carry forward the message of the day.

“The goals of MLK Day 2016 are to educate the Bates community about issues of race and mass incarceration, challenges that come with criminality, and how mass incarceration intersects with civil liberties,” Professor Rocque said. “We hope that people come away from the day questioning their assumptions about race and incarceration and with a better understanding of what needs to be done to create a more just society.”

## In memory of James Jhun '16

1994-2016

### THE BATES STUDENT STAFF

On behalf of The Bates Student staff, we offer our sincerest condolences to the friends and family of James Jhun '16.

As some of us are members of the senior class, we have experienced a loss like this once before at the start of our time together at Bates. Now with our final semester upon us, we once again will join together to work through this loss, as much

as you can work through the sudden and unexpected passing of a loved one.

In the coming days, stories, photos and memories will be shared of James' life and his impact on the Bates community. Already we have heard so much of his kindness, sincerity and talent. We can only hope to imitate his unfailing kindness and dedication to his friends. In James' honor, be nice to one another. Hug your friends a little tighter. And remember that the entire Bates community is here for you.

“To laugh often and much;

To win the respect of intelligent people and the affection of children;

To earn the appreciation of honest critics and endure the betrayal of false friends;

To appreciate beauty, to find the best in others;

To leave the world a bit better, whether by a healthy child, a garden patch, or a redeemed social condition;

To know even one life has breathed easier because you have lived.

This is to have succeeded.”

Ralph Waldo Emerson

## Ch-Ch-Ch-Changes: Wine-less Wind Down Wednesdays and goodbye Commons newspapers?

Campus Life tests new policies for club-sponsored WDW's and early morning newspapers

HANNAH GOLDBERG  
MANAGING NEWS EDITOR

Students returned from Winter Break to two major changes: Campus Life will no longer provide the alcohol for club-sponsored Wind Down Wednesdays, and the *New York Times* and the *Boston Globe* will no longer be outside of Commons. There will instead be limited quantities in the Office of Campus Life in Chase Hall.

Many students are up in arms about the changes, especially without student consultation or forewarning. Student club leaders received an email about the reallocation of event funding for clubs, aware that Campus Life suffered financial burdens. The entire Bates community received notification of the new newspaper policy. The Student decided to investigate the roots of these decisions in the Office of Campus Life.

### Wind Down Wednesdays

The Office of Campus Life received requests from different constituents on campus for more socially responsible activities and programs, especially on weekends, said Associate Dean of Students for Campus Life Kim Trauceniek and Assistant Director of Campus Life Qui Fogarty. This has instigated the change in alcohol consumption for club-sponsored WDWs.

“We love the model of WDW,” Trauceniek said. WDW provides

students with mid-week programming opportunities and a chance to “get outside of your group or club.” Several members of the Class of 2016 told the Student that alcohol-provided WDWs are a privilege that allowed them to gather as a class in a responsible social environment.

Financial strain began last winter semester when Bates adopted a new alcohol policy for events. In order for Campus Life to have events with alcohol provided, they require “a liquor license, trained event support assistants [i.e. specialized chaperones] and outside security has to be hired,” Fogarty said.

Outside security requires a four hour minimum payment, while club-sponsored WDWs usually last two hours. The Office of Campus Life is spending approximately \$500 on a midweek event where half is the security fee. The rest includes the beverages and required snacks.

However, club-sponsored alcohol events are not disappearing altogether. Trauceniek and Fogarty said that Campus Life is instead funding these events on Fridays. Under this new policy known as “Friday Funding,” clubs are allowed to host up to two events per month with alcohol provided with the intent to “promote healthy and responsible drinking.” Clubs can still receive funding for non-alcoholic events on Wednesdays. Some of the most popular WDWs, like Campus Life

See CHANGES, PAGE 4

# Newman's Own

**JULIA MONGEAU**  
EDITOR IN CHIEF

It's a tale as old as time. Well, not really. Newman Day, and its origin and significance to the students of Bates College, is widely known by both members of the Bates community and the world-wide web (the Wikipedia page makes it official).

For those underclassmen who may not know, the legend goes that three Bates students started a tradition of consuming 24 beers in 24 hours in a room in Herrick House. The challenge stuck and enticed other students to give it a go.

Allegedly, the tradition was inspired by a quote from film star Paul Newman, who supposedly said, "Twenty-four beers in a case, 24 hours in a day. Coincidence? I think not."

Others say Newman Day originated from a scene in *Cool Hand Luke* in which the actor eats 50 eggs in one hour (I'll take a hard pass on that one).

We like tradition here at Bates, whether it's something as simple as a first-year aiding a senior when binding their thesis, pepper flips or puddle jump. Traditions are important and somewhat necessary in fostering unity and community. But I dare to ask the question, can aspects of the tradition change in an effort to be a little more sensitive?

Take the fact Newman himself wrote a letter to Bates College President Thomas Reynolds in 1987 asking for the college to change the name of the tradition or change the activity itself. Now, the college does not endorse Newman Day nor is it an official college event, just more of a student-created rite of passage that has lasted through the years.

There are small, nuanced behaviors and activities some students practice, like not taking a tray in Commons, for example. It's not written anywhere in the College Handbook that the trays are there for visitors only; someone, somewhere along the line decided trays in Commons are unnecessary.

Similarly with Newman Day, nowhere is it written that on a particular day you must drink 24 beers in 24 hours. And even if the tradition was inspired by Paul Newman, he did not one day wake up and say, "Bates students, you must honor my film career by binge drinking."

Also, why Paul Newman? He isn't an alumnus and he didn't film any movies on campus, so what is our tie to the actor?

Maybe, just maybe, we could consider renaming the tradition. You can still drink 24 beers if that is your choice, but it could just be called, I don't know, Friday. TGIF.

On a more serious note, while interviews with Newman provide evidence that he enjoyed consistent

consumption of beer, he also founded the Scott Newman Center for substance abuse prevention (named after Newman's son who struggled with and eventually passed away from drug and alcohol abuse). While the center has since closed, asking to not be associated with an event that involves an excessive consumption of alcohol makes perfect sense coming from a man who lost his son to substance abuse. Maybe in his younger days, Newman would've supported or even participated in his namesake day, but like traditions, we get older, wiser and a little more considerate.

We love our traditions and don't like when they are taken away or altered. It's natural to cherish something and want it to always be the same. It's comforting to know some things stay the same. But in the same breath, we get older and society progresses and we need to keep up with the changing times, a time where one must think seriously about certain practices and behaviors that are no longer fitting or appropriate.

With Winter Carnival upon us, enjoy all the activities sanctioned and unsanctioned by the college. And maybe, as you are jumping into the puddle or dancing to Blink-182, think about how changing a name doesn't necessarily change the tradition itself—coincidence? I think not.

# Problems and inefficacy of campus PC

**HARRY MEADOWS**  
STAFF WRITER

In her Dec. 4th article in *The Bates Student*, Zaynab Tawil makes a case about the phenomenon she refers to as "white respectability politics." I agree with most of what she has to say on this particular topic. It's probably true, as she says, that "...black people do not owe white people any form of comfort in discussing their oppression." I'll defend all night and day the rights of these protesters to be listened to, even when they're angry and generally making radical demands. The mode of discourse, never mind the tone of discourse, should have no bearing on whether or not one's grievances about the status of race relations on one's campus are taken into account as potentially valid perspectives. The problem is that it usually does.

Relevant also is the notion that just because a person has the racial identity typically associated with the oppressed, or the oppressor, this has any bearing on the validity of his or her views; this is the fallacy of identity politics at its core. It's generally better to claim to be right and listened to because you are right, not because of who you are. Students at Yale, a place which supposedly fosters one of the most intellectually rigorous environments in the country, have a unique responsibility to live up to the standard above, in creating discourse that is both helpful and persuasive, rather than ill-considered, radical, and reductively angry.

And so Tawil fundamentally misunderstands the role of "white respectability politics" in all of this. My article was about the rhetorical efficacy of student protestors, which I believe is necessary to succeed in their cause. It would be true in a perfect world that everybody who airs rights grievances be listened to and the grievances be corrected. But what activists in the most successful social movements do, to take the examples of the civil rights movement in the 1950s and early '60s, and the decades-long struggle for civil rights for the LGBTQ+ community, is use discourse and strategies which are rhetorically the most efficacious, if not ideologically pure, in order to achieve right goals. (See the list of demands published before the 1963 March on Washington). Why would a new movement seek to do any differently? The two main ways that those who advocate for political correctness on campuses fail in their attempt at efficacy is that they make unrealistic demands and use rhetoric that, whether they are right or not, does not serve to persuade observers dispassionate or hostile to them that the protesters are right.

These types of radical demands include things such as, in the instance of Yale, demanding the Christakises be fired, or to use a different but similar example of the "Amherst Uprising" movement, coerced statements of apology, "zero-tolerance policies" on racial insensitivity, and mandatory "extensive training for racial and cultural competency." The Amherst protesters here engage in the same type of cultural Marxism I explain in my Nov. 18th piece; they would limit the speech rights of some (those who would post "All Lives Matter" posters around Amherst's campus; one of the demands is that those people actually be dis-

ciplined), while demanding institutional enforcement of their own position. It's almost laughably incoherent to assert that a college suffers from some form of entrenched institutional and administrative racism, and then essentially defer to and put administrators in charge of remedying the situation.

I think it's pretty neat to educate people, especially from a young age, as Tawil points out, about the potentially racist or culturally appropriate connotations that may accompany something like, to use her example, Mulan. But it's more productive to, yes, encourage understanding of why things are sometimes racist or appropriate, and why that's objectively bad, at the same time encouraging young people to make decisions for themselves about whether to dress up as specific fictional characters. This allows those young people to experience the consequences of those decisions, which ought to be pretty severe, if we agree (which, to be clear, we do) that the minorities or others who may take offense should probably be assertive, maybe impolite, and generally persuasive in their reasonable criticism of the costume and its connotations. This is better than deferring to some authority figure whose place it may or may not be to dictate to relatively mature and, at Yale, likely intelligent adults, on how to dress, in that it helps them understand in real terms the socio-cultural problems associated with their festive enrobement.

A few other problems with Tawil's defense of those who would advocate for enforced political correctness: I think it's fairly radical and simplistic to deny outright that it would be appropriate for any child dressed in a costume which portrays an individual of another culture. Ought nobody be allowed to ever dress in clothes nonspecific to their own culture? Or just white seven-year-olds on Halloween? I think these types of reactions to "cultural appropriation" miss the point of addressing the real problems of entrenched racial injustice on campuses (why are we not protesting the fact that legacy admissions is a major factor in entrenching privilege at elite colleges?) and in our society writ large. Tawil writes, "Daily, systematic abuse of our cultures and populations wears most of us down to the point where we cannot stand to teach white America anymore about why their various actions and lifestyles are wrong." I won't dispute that minorities in America feel oppressed and unsafe a lot of the time. This is a problem that clearly needs to be addressed. But the notion that anyone would be "teaching" that anyone else's lifestyle is objectively "wrong" is pretty indicative of the type of arrogance that hurts the efficacy of this recent social movement. The audacity that goes into claiming this is astounding. Who is anyone to decide what lifestyle is right or wrong? Why would I ever be inclined to believe that your grievances are right, if my speech rights are challenged and my very lifestyle criticized as objectively incorrect?

It is by these intolerant and illiberal means of discourse that the PC movements at Yale, Amherst and elsewhere, unfortunately cannot, and will not, exact the meaningful and helpful change which is their objective.

## BatesRates

▲	Fresh blanket of snow
	Walking in a winter wonderland to my 8 am
▲	Midnight Breakfast is Friday
	Bring out the wings
▼	First week of classes
	What do you mean I have to wake up before noon?
▲ ▼	Puddle Jump
	It's all fun and games until you jump into frigid water
▼	The wind tunnel that is Alumni Walk
	Allow 20 minutes to defrost
▲	90s dance
	Break out the grunge and blue jeans

### The Bates Student

Editor-in-Chief: Julia Mongeau  
Copy Editor: Ben Wilentz  
Copy Editor: Carly Peruccio

### NEWS

Managing Editor: Hannah Goldberg  
Assistant Editor: Mariam Hayrapetan

### FORUM

Managing Editor: Amar Ojha  
Assistant Editor: Mary Schwalbe

### ARTS AND LEISURE

Co-Managing Editor: Riley Hopkins  
Co-Managing Editor: Halley Posner

### SPORTS

Managing Editor: Kyle Olehnik  
Managing Editor: Noah Levick

### About Us

The Student is published weekly by the students of Bates College when college is in session. The Student reserves the right not to print any article and to edit for clarity and length.

Staff editorials represent the majority of, but not necessarily all, the views of the editorial board. Views expressed in Letters to the Editor, Columns, and Features in the Forum section are the opinions of the writers and may or may not reflect the opinions of the staff. Letters to the Editor must be received by 6 p.m. on Sunday for Wednesday's publication. Letters should be under 500 words. Please email them to the Managing Forum Editor at [aojha@bates.edu](mailto:aojha@bates.edu)

Copies of *The Student* are available at locations around campus. Subscriptions may be purchased for \$20 for one semester and \$30 for the year.

### Connect with The Student

The Bates Student  
5300 Bates College  
Lewiston, ME 04240

[www.thebatesstudent.com](http://www.thebatesstudent.com)  
Follow @BatesStudent  
"Like" The Bates Student

Email us!  
Content:  
[jmongeau@bates.edu](mailto:jmongeau@bates.edu)  
Business:  
[pjordan@bates.edu](mailto:pjordan@bates.edu)

## READ.THINK.SHARE

The Bates Student

# David Bowie

MARY SCHWALBE  
ASSISTANT FORUM EDITOR

On January 10, 2016, David Bowie died and a divide formed on social media. Upon news of his death, websites like Buzzfeed and Huffington Post published articles celebrating the musician's life and Facebook filled with long-winded tributes. However, another, much quieter reaction occurred—one that wasn't broadcasted nearly as prominently. David Bowie had sex with a 14-year-old girl named Lori Mattix when he was in his mid-20s and the world was memorializing a rapist. The split between these two reactions seemed untraversable: David Bowie was either a deity or a devil. Those who thought the latter urged fans to take down their posts commemorating the singer and to rethink their devotion. However, the conversation is a bit more nuanced than these two arguments would lead you to believe.

In an interview with Thrillist, Lori Mattix gives her account of her encounter with Bowie. Mattix, age 57 at the time of the article, called it "beautiful" and repeatedly identified herself as consenting despite her status as a minor. One has to raise the question, though— is it really possible for a 14-year-old to consent to sex with an adult? David Bowie, with his wealth, fame, and, yes, adult age, had a great deal of power in that relationship and it is easy to argue that the relationship was inherently coercive. Under the law, his actions are defined as statutory rape. Yet Mattix, even today, does not identify as a victim. Does calling Bowie a rapist erase her narrative? It seems rather patronizing to say, "Lori Mattix thinks she wasn't raped, but she was." This is something she should be able to decide for herself.

Writing David Bowie's actions off as acceptable because of Mattix's testimony is also problematic. Victims of statutory rape might find

articles excusing Bowie's actions extremely triggering or feel that they delegitimize their own narratives. Laws regarding age of consent are in place for a reason. Situations in which an adult has sex with a minor are almost always predatory and there needs to be clear legal proceedings to protect those minors. But accepting Mattix's narrative doesn't necessarily dismiss the validity of statutory rape laws, nor does it excuse Bowie's actions. We should give women the self-determination to decide their own victimhood. If Mattix says she wasn't raped, then she wasn't. Without this autonomy, statutory rape laws transform into something paternal and controlling. Yes, what Bowie did was illegal and should be illegal, but Mattix should also have the power to decide if she was taken advantage of, and we should respect that decision.

The question is, how do we treat David Bowie after these accusations? It is impossible to deny his genius. His music has positively impacted a huge number of people. His gender-fluid presentation and androgynous aesthetic helped many LGBTQ+ youth find identity and acceptance in a time before non-binary identities were widely acknowledged. As a Bowie fan, it was hard to see someone I had looked up to for so many years being vilified after death, but more importantly I didn't want to ignore these accusations. So frequently we deify celebrities to the point that their flaws, wrongdoings, and even crimes are overshadowed. I think it is possible to recognize David Bowie as an icon and an incredible artist while also acknowledging that he was a deeply flawed human being. To try to categorize him as good or evil is overly simplistic and encourages us to ignore the errors of those we admire because their good deeds outweigh the bad.

# Big Bird likes big money

AMAR OJHA  
MANAGING FORUM EDITOR

Sesame Street has been a staple for generations of children as the iconic show sets to begin its 46th season; however, something will be very different for the show this time: it won't be on PBS.

After years of being distributed by the Public Broadcasting Network, PBS, Sesame Street has been moved to HBO, the mega television network featuring hit shows like Game of Thrones, The Sopranos, and The Wire. So why exactly is the shift of a famous children's television show from one network to another a problem? Because it marks the symbolic death of American public television and only furthers the divide between the kinds of resources children are exposed to based on their guardians' financial situation. In other words, only those children whose parents are willing and can afford an HBO subscription will be able to keep up with the adventures of Big Bird and Elmo.

The situation, however, is not quite as bad as it seems to be though. HBO has essentially purchased distribution rights for the release of new episodes. What this means is that HBO will be the first to air the new episodes of Sesame Street while PBS will air those episodes after a

nine month waiting period. To most television enthusiasts, the idea of waiting nine months for the latest episode of a show after it's already been released is unthinkable. But to the audience of Sesame Street, it honestly might not matter quite as much.

So even though PBS will still be airing new episodes, albeit several months months after HBO does, Sesame Street lives to see another day. But what this does point to are the lack of funds available for public education broadcasting.

This may be inevitable, however, as the advent of paid digital streaming services is quickly overtaking cable television. How then is a children's show about colorful muppets supposed to remain stagnant in this exciting new era for television? While it may seem unavoidable that Sesame Street, along with numerous other shows for that matter, was susceptible to network changes, it is important to remember the intention behind creating Sesame Street and the platform on which it was deliberately chosen to be shown.

Children's educational programs ought not be created and distributed solely for profit, but should ultimately aim at reaching households to utilize modernity to create a more enriching environment for children. Of course, educational programming should not replace other forms

of learning, but rather, it does seem to be beneficial when supplemented with other forms of education.

The important thing to remember is that public broadcasting remains an option in this new wave of television. When it appears that nearly everyone is jumping onboard for a Netflix subscription and HBO GO, we must remain mindful of those children whose families may not be able to afford these enriching resources. This is not, of course, a call for every individual to be guaranteed the right to premium television; instead, it is merely a reminder that we enter dangerous territory when we try to privatize and commodify an American staple that benefited generations of children, and may be one of the greatest uses of television since its conception.

While this shift from PBS to HBO may not mark the end of Sesame Street, it certainly points to the financial trouble the show found itself in, pointing to the fact that public television funding is increasingly diminishing and beloved shows aimed at enriching the social and educational lives of children may also be up in jeopardy unless we find a way to synthesize the dawn of a privatized digital transformation in television and the idea of ensuring accessibility of educational tools to every child.

# Sexual Assault at Bates College: Where do we go from here?

CHARLOTTE CRAMER  
STAFF WRITER

Dear Clayton Spencer, the Administration, faculty, staff and students at Bates College,

I am writing to you all today to sadly inform you that Bates College is not exempt from sexual violence. Some of you may be well aware of this, and others may not know. The unfortunate truth is that we as a community have not done enough to prevent sexual violence on our campus, nor have we given enough support to survivors. This is another reason as to why I am writing you today: there is much work to be done. This problem will not be fixed if we continue to sit back and pretend like this is not a major issue that needs to be addressed on campus. We must take action.

Many students at Bates College believe that the campus does not have a problem with sexual violence. Unfortunately this is not true. According to Security's daily crime log, there have been 13 reported cases of sexual violence, stalking and harassment on campus since the beginning of the school year. 10 of these were rape cases. Under Security's Clery Crime Statistics, there were 5 reported rape cases *total* in 2014, and 7 'forcible fondling' reports. Keep in mind that these are *reported* cases. This is a clear implication that Bates College has a problem.

Allow me to give you an example. It is 3 in the morning, and a student has just been sexually assaulted. They cannot find their friends, who are either heavily intoxicated or distracted. This student needs to talk to someone and needs support, but they are aware that all of the other confidential resources on campus are asleep or closed for the night. Their options are to call security, an action that would undoubtedly lead to a large, male security guard driving up to the location and filing a report. They could call the SAPARS hotline and talk to a faceless individual who may or may not be able to help. They could potentially speak to a nurse, located in the Health Center, a location far away from most buildings on campus. Or they could do nothing. Many people do not seem to understand that *every single action that a survivor of sexual violence takes after being assaulted, whether it be to simply get themselves home or to find help, uses a massive amount of energy and courage that they most likely do not have at that moment.* This is why I have been working with a team—a subset of SAVAC, the new club that will be explained below—of

dedicated individuals to create a student-led response program. The idea would be to have trained students on call. If someone is raped or sexually assaulted, they call a number and a member of the team would come and help the survivor assess their options, as well as listen to them and help them realize what had happened.

Bates College has a series of very reliable and rapidly growing resources for Sexual Violence survivors, as well as a program in place, Green Dot, that is rapidly gaining ground on campus and beginning to make a difference. Green Dot is the only preventative service Bates College has initiated; it is a 5 hour certification training centered around sexual violence, violence, dating abuse, and stalking. It is effective and something to be proud of, but I am not without my criticisms of this program. During my training, the conversations around sexual violence felt very constrained. There was no openness about what sexual violence looked like or what it felt like. I saw that this course would not have prepared me for the emotional and mental upheaval that being a second hand survivor of sexual violence brings, nor could I ever imagine it helping a first hand survivor handle their situation adequately. I am not saying that Green Dot is useless because I strongly believe that it is one of the best options this school has to end violence in general; I am simply saying that Green Dot *is not enough.*

The response and support services that Bates College provides for Sexual Violence survivors are, without a doubt, very impressive. The Multifaith Chaplains, the Sexual Assault Victims Advocate, the Title IX officers, the Health Center and the new Sexual Assault support group are all very good at what they do and provide immense support and love to survivors. My only problem with these services is under the subject of time. The majority of hook ups at Bates College occur at night and on weekends, therefore causing a higher risk of sexual assault. According to a National Crime Victimization Survey done in 2010 under the Bureau of Justice Statistics, more than half of rapes occur between 6pm and 6am. All of the above resources are not available on weekends, or have limited time slots in which they are able to provide support. I am not blaming these services for being unavailable, but rather pushing Bates College to realize that there is a severe necessity in providing support to survivors when they need it most, which can happen in all hours of the day.

Where do we go from here?

There is a common misconception in the United States that doing one thing will make a difference. A college or university implementing one program is going to do very little to solve the problem of sexual violence on campuses. In order to reduce the number of sexual violence cases, reported and unreported on campus, we need to create a safe, supportive atmosphere provided by the administration and students. We must increase the conversation on campus. This means having monthly discussions, presentations, and events on sexual violence, safe sex, and gender roles. We need to begin periodical meetings that include athletic coaches and captains, administration, and students from various different clubs. This is a campus wide effort and we should not be excluding certain groups from the conversation. There is a new club being formed called SAVAC (Sexual Assault and Violence Advocacy Club), and I encourage all of you to attend. The more people that join, the greater influence the club will have in changing our campus.

It is our job as human beings to stand up for what is right and just. Whether this means being a Green Dot and stopping a potentially dangerous situation, or just raising awareness through conversation, it is important to do what is right. I am not perfect, nor do I know everything about sexual violence, especially on this campus. What I do know is that there is a group of men and women who do not feel like they are being adequately supported by their college and community. I do know that there will be more cases as the months go on that will go unnoticed and untouched. And what I know most is that we, the students, have the ability and power to end these horrific acts of violence and make Bates College a better place. It is our job to do this, to press the administration further, because there is a realistic hope in my mind that one day sexual violence will not be a problem on this campus. To the survivors out there who have not received the help that you need, know that you are not alone. Know that *all* of Bates College stands with you. We will stand together.

If you are interested in helping Charlotte and the SAVAC out with their activism with Sexual Violence at Bates, please contact [ccramer2@bates.edu](mailto:ccramer2@bates.edu). The first meeting will be on Thursday, January 21st at 7:30pm. (SAVAC).

## WE'RE HIRING!

Join the  
Bates Student!

We are currently looking for  
a Distribution Manager and  
an Advertsing Manager

Apply on Handshake!

Any questions can be  
sent to  
[jmongeau@bates.edu](mailto:jmongeau@bates.edu)

READ.THINK.SHARE

The Bates Student

## CHANGES

CONTINUED FROM PAGE 1

sponsored trivia and beer and wine tastings, will continue as normal.

The Office of Campus Life made these changes based on the comments and feedback received from different groups of students. However, they acknowledge that this input was inherently self-selective, not polling from the entire student body.

"We haven't reached out to as many people because a lot of people come to us. We wanted to offer something this time around instead of waiting," Trauceniek said. Both Fogarty and Trauceniek encourage students to reach out and give collective feedback in order to gauge viewpoints on this new policy. They specifically request that students represent themselves in groups.

"It would be more impactful if we got five emails and that [each sender] has talked to multiple students," Trauceniek said. "Our job is to be responding to student needs and interests, but it is hard when we don't have that avenue of communication," she added.

In an effort to increase transparency regarding where funds come from and how people can access them through the Office of Campus Life, Fogarty and Trauceniek have created a homepage of information at [bates.edu/campus/funding](http://bates.edu/campus/funding). It looks into the new Friday Funding, Late at Bates, Wind Down Wednes-

days and more.

### Newspapers

Campus Life is responsible for funding the readership program in Commons. Commons workers have historically taken responsibility for delivering the papers to their current location but are no longer able to do so. As a result, Campus Life needs a new delivery system.

"We're trying to find the resources and we are responding to concerns of the value of having papers in Commons," Trauceniek said. The question is whether Campus Life will be able to incur the increasing fees, especially from the New York Times.

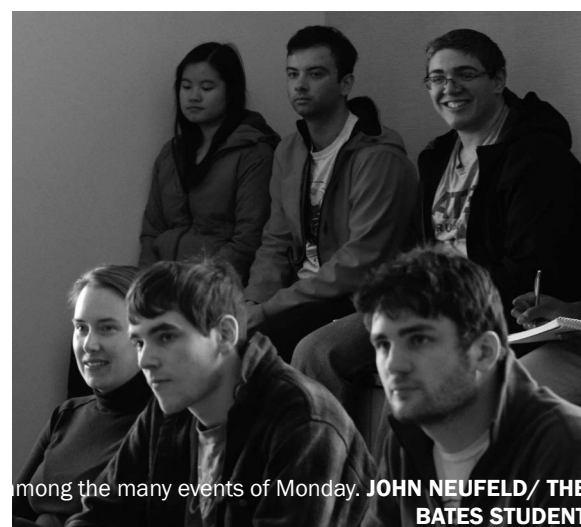
"We have heard a lot of feedback on it and are taking that seriously into consideration," Fogarty said.

The relocation plan is still in the "test kitchen," as Trauceniek put it, and by no means is a final decision made yet. She encourages more student input.

If you have any questions or concerns regarding the new funding policy for club-sponsored Wind Down Wednesdays or the newspaper program, please contact Campus Life at [campuslife@bates.edu](mailto:campuslife@bates.edu).

## MLK DAY 2016

CONTINUED FROM PAGE 1



Workshops, discussions and theatre performances were among the many events of Monday. JOHN NEUFELD / THE BATES STUDENT

# Hoverboarders to walk like the rest of us

The electric platforms are now banned on campus

BRIDGET RUFF  
STAFF WRITER

After a slew of "hoverboard" fires across the country, Bates College has joined Amazon, the United Kingdom, New York State, all major Airlines, and other colleges and universities in a ban that, according to a report by the BBC, continues to grow daily. The fires seem to be caused by inexpensive lithium-ion batteries that are found in the devices, but the results continue to be investigated by government officials. These same batteries are commonly used in cell phones, laptops, cameras and other small electronic devices. Due to issues with overheating that lead to fire, Dell, Lenovo, Apple and

HP have all recalled products containing these batteries, according to Consumer Affairs. Hoverboards are particularly susceptible to fire because, as YouTube will attest, most people are terrible at using them. According to the Consumer Protection Commission, the battery becomes damaged when a user loses control, or falls off, and the hoverboard hits a wall. After repeated issues, the battery has a tendency to short circuit while charging, or recently after. As a result, it catches fire.

In response, Bates Security has chosen to continue its policy of limiting risks of fire at the College and banned hoverboards on January 8, 2016. An ongoing investigation by the United States Consumer Product Safety Commission is looking

into the fire risk. Additionally, there have been reports of serious injuries including concussions, fractures, contusions and internal injuries due to hoverboard use (or lack of).

Thomas Carey '72 and Director of Security and Campus Safety, stated that, due to concerns of fire safety, all similar devices fall under the ban. This includes students who correctly claim that their "hoverboard" is actually a hands free Segway. According to Carey, "if it looks like a duck, quacks like a duck and waddles like a duck — it's a duck!" He also suggests that hoverboard owners walk and wait until spring to find another mode of transportation.

One hoverboarder, Kento Kaijima '19, opposes the ban. "The

ban is unreasonable because mine never caught on fire." Kaijima, who has apparently mastered the art of standing up on a moving object unlike most "hoverboarders," says that he finds it much easier to get around on a hoverboard as opposed to walking. However, Kaijima has decided to comply with the ban and walk.

Besides a few hoverboarders, student response to the ban has been virtually nonexistent. According to scooter-rider Matt Zecca '18, the ban is irrelevant. He said, "I literally could not care less." Other students seem to have similar responses. Bike-rider Saleha Belguami '18 believes that "Security is saving hoverboarders from themselves." She cites the general ridiculousness of the hoverboard and the many, many videos

of riders falling on their faces after failed attempts at riding the boards. Seemingly, this issue has made so little of a dent on campus as to be a non-issue. Alternatively, the Bates College student body is content to walk, longboard, scooter and bike their way to class under their own leg power.

But fear not, students. When a real hoverboard is finally invented, the ban will not apply. Carey himself professed, "If they actually hovered, we'd all want one—who wants to walk?" Perhaps the students of the Class of 2030 will be allowed to ride to class in midair like McFly. Until then, bikes, scooters and longboards will have to suffice.



# WINTER CARNIVAL 2016

Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>Ski Trip to Lost Valley</b> 5-7pm Sponsored by BOC</p> <p><b>Ugly Sweater Big Prize Bingo</b> Old Commons 8-9:30pm Sponsored by CHC</p>	<p><b>Family Fun and Inflatables</b> Gray Cage 4-8pm Sponsored by CHC</p> <p><b>Skill and Grill</b> 280 6:30-8pm Sponsored by BOC</p> <p><b>All Group A Cappella</b> Alumni Gym 10-11:30pm Sponsored by A Capella Groups</p>	<p><b>Eating Contest</b> Rzasa Room 211 8-9:30pm Sponsored by Fat Cats</p> <p><b>Village Club Series Student Show</b> Benjamin Mays Center 9-10:00pm Sponsored by CHC</p> <p><b>Winter Themed Karaoke</b> Little Room 10-12:30pm 21+ bring proper ID Sponsored by CHC</p>	<p><b>Puddle Jump</b> 3:30- 5pm Sponsored by BOC</p> <p><b>Strange Bedfellows Performance</b> 280 Underground 7:30-9pm Sponsored by Strange Bedfellows</p> <p><b>Late Night Breakfast</b> 10-12pm Sponsored by CHC</p>	<p><b>90's Dance</b> Library Arcade 10pm-2am Sponsored by CHC</p>

## An ode to the great Alan Rickman

NICO LEMUS  
STAFF WRITER

And so the sun sets once more, against our most sincere wishes and despite our hopes that darkness may never find itself across our faces. Alas, the light strips away from our earthly gaze and caught along goes one of the greats, Alan Rickman: a man so genuinely talented that he forever changed the lives of millions. I, of course, refer to his portrayal as Severus Snape throughout the films of the Harry Potter franchise. And though we mourn for this visage of Rickman, a character buried so deeply into our generational psyche, I am more desperately saddened by the fact that we have lost one of the grandest screen villains of all time, Hans Gruber. All in all, Rickman's time on earth (a brief and beautiful sixty-nine years) is an era to celebrate, his presence having been only brightening.

Rickman was born in West London in 1946. Despite a penchant for theater, he chose to follow his father's path and study design. After leaving a brief but successful streak as a graphic designer, Rickman enrolled in and graduated from the Royal Academy of Dramatic Art in London, a prestigious drama school whose past alumni included Peter O'Toole, Ralph Fiennes and Anthony Hopkins. From there, Rickman began a prolific and steady career by performing in front of international audiences, joining the Royal Shakespeare Company, and eventually arriving on Broadway. There, he led the production of *Les Liaisons Dangereuses* and was nominated for a Tony award. The following year, Rickman was cast in his first legitimate movie role as the villain in *Die Hard*, Hans Gruber, becoming (perhaps) the grandest action antagonist of all time.

During the eighties, the action film had arrived into its prototypical form: ex-commandos, loose cannon cops, bleach blond psychopaths, scarred masterminds, submachine gun shootouts and American guts. There was hardly any theatrics to the spectacle, as villains died in explosions and vanished in smoke.

Rickman brought something different to the table: he was a classically trained thespian and a real Stratford-upon-Avon Shakespearean. And so we have Hans, suave and European exotic, suited in Savile Row's finest, and with a taste for magazines and Beethoven. He is executive and thoughtful. In contrast to Bruce Willis' cowboy charm, Rickman was a brilliant and dangerous being, and he remains the standard for what a villain should be. He made the perfect action movie what it was. From there, Rickman continued by validating any film he set his talent upon, finally arriving at his most recognized role: our beloved, tortured Severus Snape. As a collective culture, the Harry Potter books and films are simply part of who we believe ourselves to be, and Snape settles nicely into our childhood memories as the mysterious and morose potion master of Hogwarts. We know him, his story and his redemption.

Banded to the Royal Shakespeare Company in the early eighties, out of school and still shy of silver screen recognition, Rickman was cast in *As You Like It* as the melancholic and moody Jaques. It was Rickman, dressed in black, who would rise to center and remind us all that the world's a stage and we are merely its players. Each of us has our own exits and, like that, in a sweep of velvet, we are gone, born only to disappear. He will be missed, and he will be remembered.

## The Little Match Girl Passion: Quite the success



The Little Match Girl puppet takes the stage. DEREK KIMBALL/COURTESY PHOTO

CHAESONG KIM  
STAFF WRITER

On January 9th, 10th and 11th in Schaeffer Theater, Figures of Speech Theater presented the world premiere of *The Little Match Girl Passion*. Originally a composition of percussion and voices written by David Lang, *The Little Match Girl Passion* brings Christian Anderson's story of The Little Match Girl and J.S. Bach's *St. Matthew's Passion* to life.

"It totally started with the music," said Carol Farrell, the co-founder of Figures of Speech Theater. She is also the costume designer, the costume shop supervisor and a lecturer at Bates College. Carol and John Farrell, the co-founders and the artistic directors of Figures of Speech Theater, were looking for music to work with that will connect them to symphonies, and they were introduced to this music by a good friend of theirs. Being a piece for a small ensemble of voices and percussion made it inapt for connecting with symphonies, but "it hit me so hard, and I just fell in love with the music," John Farrell said. David Lang's work on *The Little Match Girl Passion* resonated with what they wanted to do in their work, which is "layering meaning by juxtaposing different forms and producing something truly brilliant and beautiful." This became the platform on which Figures of Speech Theater is

based.

Figures of Speech Theater's *The Little Match Girl Passion* was comprised of many layers. Not only did it use many planes in terms of depths and levels of the theater, but it also approached the audiences with different means of communication. *The Little Match Girl Passion*'s first act included narration by John Farrell stage left, on the deepest and highest plane of the theater, with projections both behind and in front of him. Layers of dimensions were added by the musicians on stage right. The second act of the performance had the musicians come down to the audience level, puppet on stage left and also had a projection of a dancing Carol Farrell. Different physical layers of stage with layers of music, spoken words, puppetry, dance and projections were assembled to provide a multifaceted experience. It was a minimal but full, simple yet powerful experience for the audience. It touched the most humane part of our hearts, reminding us of the universality of human love and empathy.

A puppet resembling the Little Match Girl was awe-inspiring for the audience due to its precision and life-like movements. Figures of Speech Theater said puppets are fascinating because they are "delicate, lifelike but not imitative, yet suggesting the essential quality of humans." It was true. The fact that it was a puppet added so much to the

compassion the audience felt for the Little Match Girl. The puppet masters were able to bring a fragility and vulnerability to life, and it was given meaning when it met the audience.

Conversely, puppets resonated because the people were watching and caring, and yet this experience was limited by and was extremely vulnerable to the puppeteers. People gave life to the little girl and limited the little girl. The puppet is not a specific person, but instead a wooden doll that symbolizes the general and fundamental level of human life. This quality also helped attract more compassion and love.

Figures of Speech Theater's interpretation of the grandmother of the Little Match Girl also focused on being transcendental and universal. The grandmother, played by Carol Farrell, was the human mother figure who witnessed the death of her granddaughter, a cosmic female figure from the spiritual universe who brings salvation and redemption. In other words, through inviting the character who transcends time and space on stage, Figures of Speech Theater successfully provoked and emphasized the universal human nature of pity and compassion.

In fact, the show as a whole described the connections of different universes. Inspirations for the music, spoken words, puppetry, dance and projections came from the qualities of the Japanese-styled Noh drama. And yes, it was a success.

## Top four albums of 2015

Dear Readers,

John Ricatto, with his extensive knowledge of the music of 2015, produced for you the list of the very best albums 2015 had to offer. This diverse portfolio caters to many different styles of music and shows the diverging work that the music industry produced this past year.

Enjoy!

Riley Hopkins and Halley Posner, Co-Managing Arts and Leisure Editors

**To Pimp a Butterfly by Kendrick Lamar**

Compton rapper Kendrick Lamar's 2015 release has been widely praised for capturing the spirit of a tenuous moment in American history. Built over wild free-jazz horns and funky 70's grooves, Lamar raps about the horrors of police brutality, gang violence, and mass incarceration. Exploring these issues with nuance and passion, *To Pimp a Butterfly* has become an artistic touchstone for the Black Lives Matter movement.

In addition to its analysis of political issues, *To Pimp a Butterfly* also explores the moral and spiritual conflicts that engulf Lamar. On the song, "For Sale-Interlude," Lamar raps in the voice of Lucifer, trying to pacify himself with promises of wealth and fame. This temptation is countered on the song, "u," where Lamar viciously attacks himself for leaving his hometown of Compton "for profit," diving into a pit of alcohol fueled hopelessness. The aggressive "The Blacker the Berry" finds Lamar lambasting the violent racism of white America while calling himself a "hypocrite" for killing another black man in his youth. The tortuous battles that take place inside Lamar's mind symbolize the extent to which oppression, and in turn freedom, are both external and internal states.

**Carrie and Lowell by Sufjan Stevens**

"The past is just the past, a bridge to nowhere," indie folk icon Sufjan Stevens sings in the song, "Should Have Known Better." Despite this kernel of wisdom, Stevens centers his new album, *Carrie and Lowell*, on the process of digging up

the old dark memories of childhood and his grief following his mother's death. With whispered vocals and gentle acoustic guitar, Stevens archives incredible intimacy with the listener, inviting them into the most broken and melancholy parts of himself.

Much of what drives *Carrie and Lowell* is Stevens' complicated relationship with his mother, who was absent in his childhood due to mental health issues. Throughout the album, Stevens tries to come to terms with a figure who was rarely there for him. On the track, "The Only Thing," he wonders whether his mother ever really loved him.

Frequently on the album, Sufjan reflects on his own mortality and Christian faith in the wake of his mother's death. On the song, "Drawn to the Blood," Stevens sings "for my prayer there has always been love" before asking, "what did I do to deserve this?" Bearing hard and painful truths about death and grief, *Carrie and Lowell* is an affecting and powerful piece of work.

**Surf by Donnie Trumpet and the Social Experiment**

In a modern hip-hop culture that all too often favors narcissistic boasting and the celebration of drug use, Chicago MC Chance the Rapper is defiant in his abundant positivity and thoughtfulness. Teaming up with jazz instrumentalist Donnie Trumpet, Chance's side project, The Social Experiment, has created an all-out explosion of joy and spontaneous musical energy in the form of their 2015 album *Surf*.

Through his humor and energy, Chance is able to make his "lame-ness" abundantly interesting. The song, "Wanna Be Cool," with its lecturing about the virtues of being yourself, sounds trite and preachy on paper. In reality, it's an incessantly upbeat, groovy piece of pop, built on Chance's sincerity and self-confidence. One of the album's best tracks, "Sunday Candy" is a heartfelt dedication to Chance's grandma. With island grooves, sputtering saxophones and a church choir behind him, Chance raps about his grandma's "hand-made, pan fried,

See ALBUMS, PAGE 6

## Whimsical storytelling: The essence of Decoda Cello Quartet



Decoda Cello Quartet mesmerizes the audience in Olin Concert Hall. DREW PERLMUTTER/THE BATES STUDENT

RILEY HOPKINS  
CO-MANAGING ARTS&LEISURE  
EDITOR

Alan Carr found Decoda Cello Quartet in Blue Hill, Maine. While quite far from their home base in New York City, they were performing at the Blue Hill Concert Series. Carr, the director of the applied music program and manager of the Dean of Faculty Concert Series here at Bates, recruited this young group of four virtuoso musicians and brought them to campus for a two and a half hour concert in Olin Arts Center on January 16<sup>th</sup>.

A cello quartet is an unusual ensemble because it consists of four equal voices. Carr said, "the instrumentation creates a special sonority and permits the performance of some unique repertoire." Decoda brought a concert of works that ex-

plores the themes of whimsy storytelling, and images from the natural world.

Carr added, "It showcased a wide array of composers from Ravel to Ron Carter, and used the cello as an imaginative muse for telling a story through music. There was a creative and capricious melding of styles featured throughout the program, combining elements of classical music with qualities of jazz." They also featured the music of three women composers that includes pieces depicting evocative landscapes through melody. These included Jane Antonia Cornish's *Three Nocturnes* and Gabriela Lena Frank's *Las Sombras de los Apus*, based on folklore of the Andes Mountain region.

Why this ensemble? What do they have to offer? Carr eloquently described why he believed the Music program at Bates would ben-

efit from Decoda's performance and aura. "Their music is refreshing and progressive," he said. "In my mind, the members of Decoda represent what it means to be a professional classical musician in the 21<sup>st</sup> century. Their presence on stage compels the audience to listen. Not only are they superb performers, they find ways to engage the communities and the audiences for whom they perform."

During its visit to Maine, the quartet will offer master classes on leadership and public speaking to the orchestra students at Lewiston High School. Their willingness to go out into the community is one of the many reasons why Carr values and supports Decoda, not to mention that three of its members were classmates of Carr at Juilliard. Community engagement and maintaining personal connections are two

See CELLO, PAGE 6

# 6 Arts & Leisure

## Bates dancers: Going above and beyond this winter break

**HALLEY POSNER**  
CO-MANAGING ARTS&LEISURE  
EDITOR

There are three things most college students do when on winter break: sleep, eat our favorite home cooked meals, and sleep some more. However, this stereotypical break trifecta cannot be applied to Mary Anne Bodnar '16, Laura Pietropaoli '17, or Riley Hopkins '18. All three of these students took a week out of their winter breaks to further explore the world of dance.

Bodnar and Pietropaoli spent a week in Boston with the dance company, Doug Varone and Dancers. Though the company is based in New York City, it runs a winter intensive session for dancers and choreographers alike. Bodnar and Pietropaoli had the opportunity to work with many people belonging to the actual dance company. According to Pietropaoli, participants in the Winter Intensive got to work with "all the current company members and the artistic director, Doug Varone, in the classes covering dance technique, creative process, and company repertory." For people wanting to break into the dance field, working with successful people of similar ilk allows students to gain much needed insight.

While the dance program here at Bates is stellar and produces many fantastic dancers and choreographers, it is always nice for students to take a step outside the Bates Bubble and see the similarities and differences to the real world. Pi-

etropaoli saw that the philosophy of the teachers in the workshop was very similar to Bates' professors, as the safety and wellbeing of the students was a top priority.

However, Pietropaoli notes that "the vocabulary of movement was much more codified and specific to the way of moving that the company practices, whereas here at Bates, we get a larger conglomeration of many different techniques and styles." The point of a Bates dance education is to expose students to a diverse repertoire of dance methods and techniques and to give an entrée into this world of dance.

Each day, participants in the workshop took classes from three different teachers and were privy to a demonstration made by the company. The days were jam-packed with classes on technique, repertory, creative investigations, and Q&A sessions with the company members.

As a senior Dance major with a Mathematics minor, Bodnar has been busily working on her thesis. She is constantly finding new inspirations and this workshop was no exception. Bodnar states that her thesis "advocates for the role of intuition in creative processes and [Doug Varone] articulated this typically vague choreographic ingredient so clearly." It is rare to find an expert who is so open to questions; Bodnar praised how approachable Varone was and the "generosity" of his answers to her questions.

Now back at Bates, Bodnar is involved in her many dance classes.



Image of the members of Doug Varone and Dancers company based out of NYC. PAULA LOBO/COURTESY PHOTO

In Professor Harwood's Abstract Expressionism lecture, Bodnar was struck that the professor "mentioned how some artists' ability to talk about their work can occasionally in his opinion eclipse the work itself, but [Varone] was able to elaborate on and articulate his creative process in a way that made [Bodnar] really believe in the work he does and how he goes about it."

Riley Hopkins '18 trekked down to New York City from his hometown of Augusta, Maine, this past break to participate in the Bates Dance Festival/Gibney Connect workshop. The director of the Bates Dance Festival (BDF), Laura

Faure, also coordinated this intensive. Overlap like this is common, as Hopkins notes, "in the dance world, there are endless avenues and interweaving relationships among dancers, and this was a great example of how integrated the art really is." For Hopkins, it was exciting that "the dancers who taught the classes were all past BDF participants, counselors, or faculty members" because they are all such icons in the dance field.

At this intensive, because it is so closely linked to the BDF, Hopkins remarked that the classes at the intensive felt very comparable to those he has taken at Bates. Hop-

kins "[thinks] this is because every teacher gained their dance values in some way through their connection to the Festival, and not surprisingly everyone in our dance department [at Bates] shares those same values." This intensive shares a similar philosophy with Bates: "each class [should] be an open discussion facilitated by movement."

For Bodnar, Pietropaoli, Hopkins, and many other dancers, the experience to work with a respected and accomplished company not only adds to their dancing at Bates, but also to their furthered exploration into the medium as a whole.

### CELLO

CONTINUED FROM PAGE 5

values of the Bates community, offering the perfect relationship with Decoda. Carr commented, "Decoda believes that personal connections between [artists] and [audiences] lead to truly meaningful music making. This is an important experience and realization for music students. The hope is that it will give them something to aspire to as performers and underscore the important role of music in our society."

Carr and the rest of the faculty in the Music Department have been working tirelessly to maintain the charisma and values that Decoda brought to Bates. There are several events and artists lined up for the 2016-2017 school year. Pianist Joyce Yang will be performing next October and has previously been a soloist with the New York Philharmonic, Chicago Symphony, National Symphony, Seattle Symphony and Alabama Symphony Orchestras, among others. Bates is very lucky to have her since the price of admission for her performances would normally have a much higher cost of admission. Carr is also working on a new project called the Olin Arts Alive concert to be built into first-year orientation. It will take place on the first Saturday that students are back on campus, and the band that will perform will be sure to blend jazz and punk to provide a fun (and loud) way to kick off the school year.

### ALBUMS

CONTINUED FROM PAGE 5

Southside" goodness.

Chance's sincerity and unashamed sentimentality are a breath of fresh air in a rap scene where posturing and image often dominate.

#### *Another One* by Mac Demarco

With its laid back sparkling guitars and calm, detached vocal delivery, the music of Mac Demarco can be wrongly categorized as easy listening. Playing into this misconception even more is the singer-songwriter's public persona, which is one of a goofy, charming, couch-surfing stoner. But like the music of groups such as the Grateful Dead, there is a melancholic poetry behind DeMarco's laid-back vibes.

At its core, Mac Demarco's latest release, *Another One*, is a pure breakup album. In the album's opening track, "The Way You'd Love Her," Demarco wistfully sings that he "never really got the chance to show her what it really means to love her" over tranquil, rolling guitars. Equally longing and resigned is the track, "No Other Heart," in which he remarks, "now her heart belongs to another, and no other heart will do." Demarco's lyrics have a calm, sad simplicity to them reminiscent of the greats Leonard Cohen and Tom Waits. Demarco's pain is presented with soothing musical delivery, but its sad truth still remains.



Paige Guevara '18 at Open Dance Day. DREW PERLMUTTER/THE BATES STUDENT

On Saturday, January 16th, the Bates Dance Department hosted an Open Dance Day where dancers and non-dancers alike came together for the class. Seventeen students are choreographing their own pieces this semester, including two senior theses, where they will feature other Bates students in their casts.



Dancers learn choreography by Kelsey Schober '16 (not pictured). DREW PERLMUTTER/THE BATES STUDENT

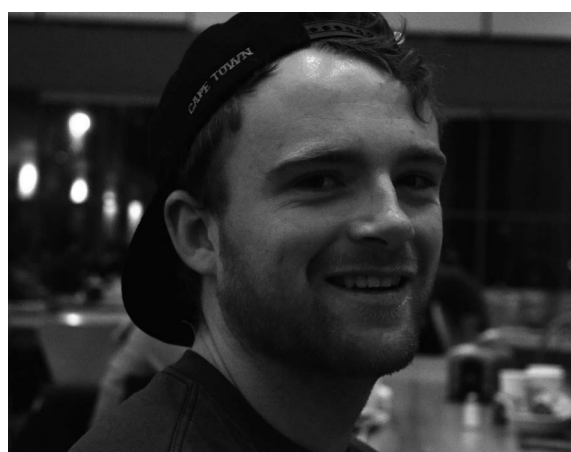
# Question on the Quad

If you had to rename Newman Day, what would you call it?

JOHN NEUFELD AND DREW PERLMUTTER  
PHOTO EDITORS



"Heineken Holiday"  
- Mackenzie Mackae '16



"PBR day."  
- Charlie Klein '17



"I'm stupid day."  
- Celine Pinchette '17



"Puddle Jump Day."  
- Meg Carrol '18

## Women's basketball falls to 5-10 with loss to Middlebury



Women's basketball split a weekend home tilt against Hamilton and Middlebury. JOHN NEUFELD/THE BATES STUDENT



Sophomore standout Nina Davenport goes up for a contested layout against Hamilton. JOHN NEUFELD/THE BATES STUDENT

**KYLE OLEHNIK**  
MANAGING SPORTS EDITOR

Like the men's squad, the women's team split a weekend home series against Hamilton and Middlebury. While the 'Cats started the season 0-5, they have performed much better recently, posting a 5-5 record over their last ten games and going 2-1 in the past week. First-year head coach Alison Montgomery has the program heading in the right direction, and with only one senior, a lot of talent will continue

to improve heading into the final month of the season.

Against Hamilton, junior Allie Coppola did what she does best, record double-doubles. For the game, the forward had 13 points and 10 rebounds, recording her seventh double-double of the season. Sophomore Nina Davenport, who is the current scoring leader for the Bobcats, tallied a game-high 17 points.

Overall, the Bobcat defense was pivotal in securing the win, forcing 15 Hamilton turnovers and a measly 25% shooting.

The next day against Middlebury, the Bobcats were in a nail biter. With the game tied after three quarters of action, the Panthers eventually secured the victory with the help of their hot shooting, which saw them convert 45% of their field goal attempts. For the 'Cats, junior Bernadette Connors and Davenport had 17 points apiece.

The women will be back in action at home against Connecticut College on Friday, their third of five straight home games.

## Men's and women's squash compete in Pioneer Valley Invitational

**KYLE OLEHNIK**  
MANAGING SPORTS EDITOR

For both the men and women's squash teams, it has been a season of opposites. While the men sit at 6-6 on the season, the top half of their roster has been consistently solid, while youth talent continues to improve. On the women's side, injuries and youth have contributed to their 3-8 mark.

"The loss of Jackie Peychar has had a huge impact on the strength of the ladder and her withdrawal from Bates has certainly affected results against traditionally weaker NES-CAC opponents," noted head coach Patrick Cosquer. "But the group is together and fighting through adversity, and having a blast doing so."

That toughness showed at The Pioneer Valley Invitational, which is the last tournament before NES-CAC Championships. Although the women went 0-2 over the past weekend, their grit and resilience showed. First, against No. 10 George Washington, the team's two-match winning streak was snapped. The 'Cats top five seeds fell to Colonial opponents, and only junior Charlotte Cabot and sophomore Blair Weintraub picked up victories.

The next day, Weintraub again picked up the victory at the No. 9 spot, but first-year Kristyna Alexova, the Bobcat number one, was the only other lady to secure a victory.

Despite the two losses at the Invitational, Cosquer remains optimistic.

"If the women remain positive and continue to work hard and those who have supported them in the past continue to care, the women's squash team will post the results that have made them a successful team in recent years again soon," he commented.

On the men's side, the top four in the Bates rotation continued to be solid. Leading the way were the Egypt natives senior Ahmed Abdel Khalek and junior Ahmed Hatata, who went 3-0 and 4-0 respectively against teams such as Western Ontario, George Washington, Navy, and Amherst.

As the team heads into their last few matches, health and mentality is a concern for Cosquer, and the next week of preparation before a bout against Franklin & Marshall will be pivotal in finishing the season on a high note.

"I think the men need to take time to get healthy while maintaining their fitness, but also work on aspects of their mental preparation and focus towards competition," Cosquer said. "Our recent results are not as much squash-related as they are a function of each individual's mindset prior to and during competition."

Both teams will have a week prior to traveling down to Massachusetts again to take on Franklin & Marshall.

## Men's basketball splits weekend series

**KYLE OLEHNIK**  
MANAGING SPORTS EDITOR

It was a long weekend road trip for the men's basketball team, as they trekked all the way up to Hamilton College in New York before heading back to Middlebury on Saturday. The team went 1-1 on the trip, beating Hamilton and then falling to Middlebury. With the past weekend's results, the team fell to 2-2 in conference play and 9-7 overall with a week off before another trip to Connecticut College and Wesleyan.

Before last weekend's results and while many students were home enjoying the holidays, the team was in full swing, playing seven games over the course of the winter break. The Bobcats went 4-3 during that stretch, securing a key NESCAC victory over rival Colby (who the 'Cats fell to earlier in the season) and losing in a shootout to Bowdoin to begin NESCAC play.

In Clinton, New York three Bobcats scored in double figures against Hamilton. Senior Mike Boornazian and junior Malcolm

Delpeche led the trio with 12 points apiece, followed by junior Marcus Delpeche, who had 10 points and seven rebounds. Sophomore Shawn Strickland, who has done an admirable job filling at point guard in for former standout Graham Safford, tallied seven assists along with eight points. For the game, the Bobcats had 25 points off turnovers while shooting 39% from the field en route to a 67-62 victory.

Back in New England, the Bobcats struggled to hold onto the ball against a stingy Middlebury defense. All game, the 'Cats were turnover prone, committing 16 for the game, which led to 15 points for the Panthers. Marcus Delpeche led the way, recording a double-double, and senior Josh Britten recorded 10 points, shooting 50% from the field.

The Bobcats will have a week of rest and preparation before traveling to Connecticut College on Friday.

## Bates hockey upends MIT 4-1 in dominant performance

With a victory over MIT on Sunday at Merrill Gymnasium, the Bobcats are now 2-5 on the season. In their prior scheduled contest against MIT on December 6, the Beavers forfeited, meaning that this was Bates' first win based on their on-ice performance this season. Bates will look to build momentum heading into their next game, which is against Saint Anselm on Saturday. The team has six games remaining in the season, four on home ice. After a difficult start to the season, the Bobcats will aim to finish over .500, although that will be a challenging task against strong NECHA competition, including Southern New Hampshire University, UMass Lowell, and Harvard. In order to end the season well, Bates will have to rely on senior forwards Nile Rabb, Jacob Bergeron, and Jamie Peterson to both score goals and assist their teammates. When they're at their best, Bates is an aggressive, physical squad, hounding their opponents and forcing them into mistakes that lead to scoring opportunities. If they can continue to improve and develop as a team, they're capable of a strong conclusion to the season.



Nile Rabb '16 sets up for a faceoff again MIT. JOHN NEUFELD/THE BATES STUDENT



Clarke Jones '18 skates into the offensive zone. JOHN NEUFELD/THE BATES STUDENT



# Bates swimming and diving wins CBB championship

*Both the men's and women's teams have yet to lose a meet this season*

**NOAH LEVICK**  
MANAGING SPORTS EDITOR

Bates swimming and diving is officially the best team in the CBB, after sweeping their dual meet with Bowdoin and Colby this weekend. The women won 147-93 over Bowdoin and 207-74 over Colby, while the men managed a dramatic 121-120 victory over the Polar Bears and a 199-93 against the Mules.

The Bates men kept their undefeated record intact by beating Bowdoin on Friday night, but it was far from comfortable. Heading into the final event of the meet, the 200-yard freestyle relay, the Bobcats were trailing by eight points. In order to win the meet, Bates needed one of their three competing relay teams to finish in third, while another of the teams had to win the race. Incredibly, Bates pulled it out. The team of senior Ben Sommer, sophomore Teddy Pender, and juniors Jack Dina and Michael Connolly came in first in 1:27.28, and the Bates "B" team of senior Hikaru Asao, junior Joshua Rines, and first-years Matthew Puckace and Morgan Lewis finished third with a time of 1:29.64, nearly three seconds faster than Bowdoin's "B" squad. In the individual events, standouts included Puckace, who won the 200-yard butterfly, Pender, who triumphed in the 100-yard freestyle, and sophomore Riley Ewing, who prevailed in both the 200-yard backstroke and 200-yard IM. Reflecting on all the drama, veteran head coach Peter Cesares commented, "A meet like this happens once every decade, if you're lucky."

Saturday was considerably less tense for the Bobcats against an outmatched Colby. Among the many winners for the men were junior Mike Connolly in the 100-

yard freestyle, Pender in the 50-yard freestyle and 200-yard IM, and sophomore Sam Clough in the 1-meter and 3-meter diving events. After their dominant performance, the men remain undefeated, having won the Maine State Meet and beaten Wesleyan, Trinity, Middlebury, Bowdoin, and Colby. Their next challenge will be on January 30 against Connecticut College.

The women's weekend was much less stressful than the men's, and full of successes. Against Bowdoin, 11-time All-American Sara Daher '17 won both the 200-yard backstroke and 200-yard IM, while sophomore Nell Houde was victorious in a pair of long-distance races, the 500-yard freestyle and 1,000-yard freestyle. Seniors Lindsey Pregelovsk (100-yard freestyle) and Melissa Paione (200-yard breaststroke) also recorded impressive wins, along with sophomore Logan McGill (50-yard freestyle) and diver Evan Jarczyk '17.

Bates' senior swimmers started against Colby, as Paione, Pregelovsk, Whitney Paine, and Caroline Depew combined to win the 200-yard medley relay in the first race of the meet. Those four swimmers all won individual events as well; Paione prevailed in the 50-yard breaststroke and 100-yard breaststroke, Paine finished first in the 50-yard backstroke, Depew was victorious in the 500-yard freestyle, and Pregelovsk dominated across three events, the 50-yard butterfly, 100-yard butterfly, and 200-yard IM.

After claiming the CBB titles, the Bates men and women appear on track to improve upon their incredible 2014-15 campaign. With their unblemished records, Maine State Crown, and newly earned CBB championship, this season is already a massive success.



The men's swimming and diving team won the CBB by beating Bowdoin 121-120 and Colby 199-93. JOHN NEUFELD/THE BATES STUDENT



Marisa Sittheeamorn '18 prepares to dive. JOHN NEUFELD/THE BATES STUDENT

# Men's and women's track and field kick of the season in home opener

*Bates track and field began the indoor season with a solid showing at Merrill Gymnasium*



The Bates women performed well in their first meet of the season. JOHN NEUFELD/THE BATES STUDENT



An MIT athlete competes in the long jump. JOHN NEUFELD/THE BATES STUDENT



Sprinter Jack Aherne '16 gets ready to race. JOHN NEUFELD/THE BATES STUDENT

**GERALD NELSON**  
STAFF WRITER

Men's indoor track opened their 2016 season with a home opener against Colby, MIT, and Southern Maine this past Saturday.

Bates' men's team placed third at the end of the day with 131 points, winning three events. Coming in first was MIT with 266 points, in second was Southern Maine with 137 points, and last place was Colby with 68 points.

There were multiple notable and historic performances. Junior

Blake Downey finished third in the 60-meter hurdles, and his time of 9.21 seconds moved him into tenth best all-time at Bates. First-year Mark Fusco placed second in the 600 meters with a time of 1:24.51, tying Mark McCauley's 2013 time for ninth place all-time on Bates' performance list. Veteran and senior captain Allen Sumrall snagged second place in the 3,000-meter race with a final time of 8:44.96. The captains showed why they hold their titles, as fellow senior captain Nick Margitza took first in the shot put with a mark of 52-1 and junior captain Patrick Griffin

won the 800 meters in 1:58.21.

As for the women, they too hosted Colby and MIT and took second place with 126 points, 36 shy of first-place MIT. Colby finished third with 76 points. Some especially strong performances came from first-year Wendy Memishan, who placed second in the 800 meters with a time of 2:29.28, sophomore Sally Ceesay, who won the triple jump with a mark of 35-4.5, and junior Allison Hill, who placed first in the 60-meter hurdles with a time of 9.15 seconds. Hill also placed in second in the 200 meters with a time of 26.89, which

puts her in fourth place on Bates' all-time performance list. The women also won the distance medley relay with a time of 13:03.09 and the 4x200 relay, finishing in 1:49:10.

Junior Jess Wilson commented on the team's performance: "Our season opener was very promising this past weekend, we had a lot of standout performances as well as strong depth throughout all events. Our freshmen in particular stepped it up and performed spectacularly across all events, from the throws, to the sprints, jumps, and distance events. Overall it was a very en-

couraging first meet and I expect great things from our team this season. Hopefully we can keep our winning streak going and keep the state trophy this year for the third year in a row."

Next Saturday both the men and women will host their second and final home meet of the season, entertaining the Bates Invitational. They will look to keep building momentum from the season opener.

# Skiing begins season at Bates Carnival

*Bobcats come in seventh of 17 teams at season opener*

**NOAH LEVICK**  
MANAGING SPORTS EDITOR

The season began on Friday for Bates skiing in the familiar conditions of Sunday River at the Bates Carnival. Bates' Nordic and alpine teams combined to place seventh out of 17<sup>th</sup> teams at the event, as veterans and newcomers alike performed impressively.

Junior captain Kelsey Chenoweth led the Bates women in the giant slalom competition on Friday, finishing 10<sup>th</sup> out of 60<sup>th</sup> skiers and tying a career-best carnival finish. Chenoweth's first run was timed at

1:08.50, while she finished her second run in 1:12.17, good for a combined time of 2:20.67. Sophomores Sierra Ryder (19<sup>th</sup> place, 2:22.98) and Hannah Johnson (26<sup>th</sup>, 2:26.00) were close behind. On the men's side, senior captain Tanner Dirstine also raced well, coming in 25<sup>th</sup> out of 65 skiers with a time of 2:18.84. First-year Michael Cooper was just one spot behind Dirstine at 2:19.20, an outstanding college debut.

In Saturday's women's slalom, sophomore Hannah Johnson's opening performance indicates that she's poised to build on the promise she showed last season. Johnson finished

13<sup>th</sup> out of 70 competitors in a combined time of 2:06.10, while fellow sophomore Sierra Ryder placed 20<sup>th</sup> in 2:08.91. The men had two athletes complete both runs, first-years Cooper and Max Lash. Lash came in 28<sup>th</sup> with a 2:01.15 total time, and Cooper finished 35<sup>th</sup> in 2:06.07.

The weekend's race were just a warm-up for the intense action to follow for the Bobcats in the coming weeks. First up is the Colby Carnival on Friday and Saturday at Sugarloaf Mountain.

READ.THINK.SHARE

READ.THINK.SHARE

READ.THINK.SHARE

The Bates Student