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# The Bates Student - volume 147 number 9 - December 7, 2016

Bates College

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# The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY December 7, 2016

Vol. 147, Issue. 9

Lewiston, Maine

## ARTS & LEISURE

Ariel Abonizo '20 introduces *The Pillowman*, a play opening this weekend in Gannett Theater directed by Sam Wheeler '17.



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## FORUM

An anonymous letter to the editor responds to a recent article by Hannah Tardie '17 calling for campus conservative voices.



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## SPORTS

The men's and women's basketball teams begin their non-conference schedules strong, set for key matchups against Colby and Bowdoin this week.



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## President Clayton Spencer co-signs letter to President-elect Trump

MARIAM HAYRAPETYAN  
ASSISTANT NEWS EDITOR

On November 30, President Clayton Spencer emailed the students, faculty, and staff informing them that Bates "recently signed an open letter to the President-elect Trump from college and university presidents affirming the basic values of human decency, equal rights, freedom of expression, and freedom from discriminating and pushing back against a climate of harassment, hate, and acts of violence."

The "racist, anti-immigrant, anti-Muslim, and similar incidents" are "contrary to the values on which Bates was founded and they contribute to an atmosphere of fear and uncertainty." Therefore, over 100 colleges and universities stated that they want a "continuation and expansion of the Deferred Action for Childhood Arrivals (DACA) program."

According to the letter to the community published by Spencer, "Bates welcomes applications from all students without regard to their immigration status, and applications for admission from DACA and undocumented students are treated the same as those from domestic students. Likewise, DACA and undocumented students are eligible to apply for institutional, need-based financial aid, and, as with all students, we meet the full demonstrated financial need of any admitted student." The act of adding our name to the letter is not to be taken politically; rather it is a way to emphasize what our values are.

Some of the colleges and universities that signed the letter are Amherst, Bard, Bowdoin, Colgate, Cornell, Davidson, Middlebury, and Williams. The short but informative letter is directed towards Donald Trump and begins with "as do you, we seek common ground, not hostility; partnership, not conflict."

It urges the President-elect to "condemn and work to prevent the harassment, hate, and acts of violence that are being perpetrated across our nation, sometimes in your name which is now synonymous with our nation's highest office."

President Spencer's letter to the school discusses the personal fear many students have given their background, whether immigrant or LGBTQ+, therefore it is important to remember that we "have the responsibility to do everything within our power to defend our values, to ensure the safety of our students and protect them from discrimination, and to foster a campus climate defined by deep listening, mutual respect, and honest discourse on even the most difficult subjects," especially since we do not have control of what is happening in the world.

## Remembering those who need not have died

*Bates College holds a vigil for trans victims.*

WILLIAM BORELLI EBERT  
STAFF WRITER

On November 30, Bates College held a Trans Remembrance Vigil in honor of the 26 transgender people murdered this year. The vigil was part of Trans Awareness Month at Bates and was organized by OutFront, a support and awareness group for LGBTQ and gender difference issues on Bates Campus. In 2016, the number of Trans people murdered was a record high even with a month left this year, making the service all the more important.

The solemn service began at 9:30 pm in the Gomes Chapel. Those who were in attendance were given a candle to light and a photo of one of the victims. From the front of the chapel, members of OutFront spoke about the need to reflect and remember the lives of those taken by transgender violence and how it is imperative for the community to stand together in solidarity with those who remain at risk.

The vigil featured a moment of silence in honor of the victims before beginning the service. OutFront read out the names of the 26 individuals, where they were from, and a brief description of their lives, probing into who they were and what they liked. They also spoke of each of their tragic deaths. After telling one of the victim's stories, those in the audience with their photo would come up to the front of the chapel and place their candles on the photo. After another moment of silence, Brittany Longsdorf from the multifaceted chaplaincy read a poem that she had wrote for the service in honor of the lives that were needlessly cut short. Once the service ended, members of the Bates community

had the opportunity to linger and speak with members of OutFront about the vigil and the victims.

For those in the Bates community, the vigil was a sorrowing, but more than necessary experience. "The vigil had an atmosphere of melancholy, but there was also a deep sense of frustration and despair," said Daniel Fichmann '19, one of the members of the Bates community in attendance.

The frustration was rooted in the senseless deaths that took place because of hate and intolerance. The vigil was a fitting conclusion of Trans Awareness Month as members of the community worked to inform one another about gender and sexual differences at Bates, as well the importance of working to strengthen inclusivity not only at the college but the greater world as a whole.

Joshua Hunt '19, one of the organizers for the event, spoke on behalf of OutFront. "We were humbled by the turnout and hope to translate the healing and mourning into direct action in the future, particularly in the wake of the Trump presidency." Hunt's comments reflect the growing sense of uncertainty and concern that many in the LGBTQ Community at Bates have expressed after the surprising outcome of the 2016 Presidential Election. For them, the importance of the event could not be underscored.

Nonetheless the service was very meaningful in bringing the Bates community together for the evening. Those who came were able to leave with a better understanding and greater sense of compassion for the transgender plight in our current society.

## A community comes together

*Bates mourns over the passing of two stellar faculty members.*

NICO BARDIN  
MANAGING NEWS EDITOR

The past two weeks have been marred by tragic news of the passing of two beloved members on campus. On November 20, Beatrice Bell Verville, who joined the accounting office in 1977 and retired in 1992, passed away at the age of 90. It was not more than a week later that current faculty member Katie Vale, Vice President of Information and Library Services, suffered a sudden and tragic passing due to a cardiac arrest. Both individuals were stellar members of the faculty and staff and have helped to improve the campus in a plethora of ways. It is with great regret that the Bates community must say a final farewell.

Verville was not only a valuable and exemplary member of the staff in the accounting office here on campus. According to an email sent by President Clayton Spencer on November 28, "She was a talented seamstress who created heirloom quilts for her children and grandchildren. She was active in the Knights of Columbus, taught line dancing, and enjoyed bowling, crocheting, knitting, senior bus trips, and playing cards. An open-armed matriarch, she was able to weave together three families into one."

Verville's countless examples of outstanding citizenship were not limited to her work at Bates College, but also extended into the community around her. Evident in President Spencer's remarks, she was a person who enjoyed giving back to the community throughout her life, and her presence within the Bates and local community will be greatly missed.

The passing of Vale last week was as tragic as it was unexpected. Vale had recently undergone surgery just a little over two weeks before her untimely death, and was reported to be recovering well.

President Spencer shared some remarks in another email circulated on campus stating, "Katie joined Bates 15 months ago, and she quickly proved herself to be a



*Katie Vale* photo courtesy of Phyllis Graber Jesnon



*Beatrice Bell Verville* photo courtesy of Claire Schmoll

strong and creative organizational leader, a wonderful, collaborative colleague, a professional of enormous breadth and intellect, and a person possessed of quick wit and self-deprecating humor. She was a national leader in educational technology and a valued member of the senior leadership team."

As incidents such as these occur at Bates, it is important to recognize the inherent bond that each and every person on this campus share with each other in simply being a part of the Bates community.

While many members of the Bates community may not have known either Verville or Vale personally, it is important to recognize the role both played in contributing to the Bates community and their work in moving Bates forward.

On behalf of *The Student* staff, the community, and myself it is with respect that we offer our condolences and support to the families of Beatrice Bell Verville and Katie Vale in this trying time. May they both rest in peace.

## Dear Bates College Administration,

BATES STUDENTS AND BATES STUDENT ACTION

We, the concerned students of the Bates Community, move that Bates College follow the lead of over 200 colleges and universities across the nation in seeking official status as a sanctuary campus for undocumented immigrants living at Bates and in Lewiston. This is an imperative step as we prepare to protect the members of our community directly threatened by President-Elect Donald Trump and his administration.

Within the first 100 days in office, President-Elect Donald Trump plans to block funding for sanctuary cities and states and overturn Deferred Action for Childhood Arrivals (DACA). DACA specifically grants protection from deportation to undocumented immigrants who came to the United States under the age of 16 and before June of 2007. With the repeal of DACA, over 13,000 U.S. college students will be in danger of deportation. It is the duty of college and university administrations across the country to act in defense of students most vulnerable to President-Elect Donald Trump's proposed immigration policies.

Sanctuary spaces around the country—including cities, states, and college campuses—serve to protect undocumented immigrants by refusing to comply with Immi-

gration and Customs Enforcement (ICE). Colleges and Universities hold unique power in that ICE officials cannot step foot on campus property without authorization (policy number 10029.2). Not only will sanctuary status serve to protect DACA-mented, undocumented students, faculty, and staff, but it will also serve as a gesture of protection and kindness to Lewiston's large Somali refugee population (one of the largest populations in Maine with approximately 7,000 Somali refugees)—a group of people whom Donald Trump has directly targeted in his campaign, blaming them for Maine's increasing crime rates. Lewiston Mayor Robert Macdonald even quoted that he and Lewiston police "will not tolerate the harassment of any members of our community for any reasons." We need to preserve Bates' values and the values of Lewiston.

Bates College is responsible for manifesting the inclusive values and progressive history it boasts. Bates College holds a proud history as a place of progressive thought and equality, dating all the way back to its abolitionist founding. The college mission statement declares, "With ardor and devotion — Amore ac Studio — we engage the transformative power of our differences, cultivating intellectual discovery

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*Editors' Note: As a general policy, The Bates Student does not publish anonymous submissions except in extraordinary circumstances. However, although this letter was mailed anonymously, we as the editorial staff believed it was important to make an exception and publish and share this letter with the Bates community.*

## To the editor,

A recent editorial by Hannah Tardie was meant to encourage viewpoints from political conservatives. But, instead of simply welcoming alternative perspective so that those mourning Hillary Clinton's loss might begin to understand why Donald Trump won, Tardie, by characterizing conservatives as "gun-loving, border patrolling, abortion hating," and "death penalty loving," instead perpetuated memes which prevent a nuanced comprehension of the reasons so many voted for the political right. Starting with epithets undermines productive conversation.

You want free and open discourse at Bates? Then don't call me a racist when I want to talk about the pandemic of Black-on-Black violence in America's African-American community or express horror at the college's practice of targeting hiring of minorities (here I was, thinking we should be color-blind); when I point out uncomfortable truths about Islam, don't inaccurately label me an Islamophobe and pretend that these facts don't exist; don't call me a White Nationalist when I argue that undocumented immigrants should be deported so that we honor the sacrifice and respect for our laws demonstrated by those valued immigrants from all over the globe who enter the country legally; when I express concern that our national borders should be more secure in response to war, drugs, gun-running, and human trafficking, don't call me a paranoid xenophobe; don't dismiss me as uncompassionate when I articulate misgivings about Obamacare; don't call me a tyrant when I give data that suggest that having

more prisons makes life safer for those who live within the boundaries of the law; don't tell me to "examine my place of 'white privilege'" when I was born into, and remain in, the working class. Don't.

Instead of responding emotionally, engage with the argument, debate the points. I've been listening to your ideas for years, allowing them to challenge my own and force me to reevaluate my positions. Perhaps it is time that you stopped seeing conservatives as enemies and started trying to understand us, time for you to step outside your insulated comfort zone and start a conversation with us from a place of mutual respect.

This welcome transformation in the state of political discourse could start at the very top. Recently, Clayton Spencer wrote to the Bates Community to update us on how Bates is responding to the recent presidential election. In her letter, she discusses the importance of freedom of speech. I couldn't agree with her more. But, is she being honest? One cannot convincingly advocate for freedom of expression while simultaneously labelling certain arguments as "hate speech." Instead quashing conversation before it has even begun with such unintellectual (and, frankly, un-American) ideas as "hate speech," Spencer and her administration should be actively seeking out ways to make Bates politically varied, so that the minds, and not just the skins, that comprise our community are diverse, too.

It is with sincere regret that I cannot sign this letter, out of fear of the loss of my employment. Please forgive me for requiring anonymity.

## BSA

CONTINUED FROM PAGE 1

and informed civic action." It is crucial that we uphold the truth of these words and follow in the history of progressive equality.

For these reasons, we call on Bates College to act immediately, and to declare itself a sanctuary before President-Elect Donald Trump's inauguration on January 20th, 2017. We implore the college to adopt and uphold a written policy declaring, clearly and publicly, the protections it will offer according to our vision of a sanctuary campus, outlined below:

- Bates College will guarantee the privacy and confidentiality of undocumented students, faculty, and staff

- Bates College will take immediate action to protect, serve, and ensure the safety of DACA-mented and undocumented students so that their path to academic success continues to advance

- Bates College will refuse disclosing or voluntarily relinquishing information with ICE/CBP to its fullest capacity under the law

- Bates College will refuse ICE's presence on campus and any property that is owned by the college

- Bates College will prohibit campus security from inquiring about an individual's immigration status and/or commit practices that are enforced by ICE/CBP (e.g., referring to undocumented people as "illegal aliens," infringing undocumented students their human rights, and much more)

-Bates College will continue to push for an ongoing, healthy dialogue with students, faculty, and staff regarding college policy and provide unconditional support for communities who study, reside, and work at the college, and push for support in the Lewiston community

President Clayton Spencer was recently quoted in a message to the Bates Community on November 9 saying, "Bates is a strong community because of the conscious

effort we make every day to honor our founding values. At our best, we work hard to know, encourage, and celebrate one another, and we embrace the transformative power of our differences. This work is our duty and our privilege, and it is more important than ever." Our history, founding values, and vibrant Community demand that we act quickly and compassionately. We, as the Bates Community, need to show that Bates College respects, values, and celebrates the undocumented members of our Community. We cannot afford to stay silent.

BSA tabled in Commons on Monday and Tuesday and will continue tabling until Thursday in order to collect signatures for the petition. More information as well as a sign able petition will be coming electronically in the coming days

Sincerely,  
The concerned students, faculty, staff and alumni of Bates College

## A space for art

WILL MURRAY  
STAFF WRITER

When I first arrived at Bates this fall, I was in awe of the campus. It had everything I had wanted in a college campus: a spectacular dining facility, a comfortable dorm and excellent places to study. But as time went on, I felt like something was missing. The campus was stunning--but at times, I sensed a vacancy. Where was the art?

There were, of course, pieces scattered around some academic buildings. A lovely blue abstraction perched above a library stairwell, some charcoal sketches sprinkled here and there. We had a wonderful museum, but the art seemed isolated to that area of campus. The art that I did see was extraordinary--but I felt like I had to look for it.

I think that art can be an impactful medium through which we can develop ourselves and our ideas. I come from a background in arts;

I attended a heavily arts-oriented high school, and I have worked at an arts center for several years. I'm accustomed to understanding art as an essential component of any landscape, so it's satisfying to watch this continued at Bates. But I think we can do even better.

I think art can be more than something to see intermittently. Rather than something to fill the void of an empty wall, I think that art can play an even greater role on campus. I think that it can be more than just something to pass by, or stumble upon occasionally. I think art should be in your face.

I think there is real value in recognizing the value of art in an environment. After all, it's value extends beyond pure aesthetics-- art can be political, philosophical and deeply intellectual. And art is not only as important as any other academic discipline, but has the power to achieve things that other disciplines cannot. I think that it's through art

that we can articulate ideas that are difficult to express otherwise.

Art can be an outlet for discussion-- and a very effective one too. We have several essential forums for discussion on campus, the Bates Student being one. I think that art is another.

After all, art has the power to resonate with people in a way that forums do not. Art isn't hidden away in newspaper dispensers or tucked away online. It is a visible element of the spaces in which we live, in a way that other intellectual forums are not. One can choose not to read a newspaper article, but I think there is an inevitability to art. As you go about your day, you digest it-- whether you intend to or not.

So I hope this forum article serves to recognize the importance of another essential forum. I think that in the wake of the election, our minds are brewing with ideas. Some will speak these ideas through the newspaper, and other forums. But I think that art can be an equally important voice. So, through whichever medium best suits you, let's keep the conversation going.

## Art is more important than ever right now

MARY SCHWALBE  
MANAGING FORUM EDITOR

Art is not frivolous. Art is not just for the privileged. Art is not a waste of time. Art is more important than ever right now. "There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal," Toni Morrison said in an interview after the election of George W. Bush, "This is precisely the time when artists go to work--not when everything is fine, but in times of dread. That's our job!" As a studio art major, the current political climate has inevitably influenced my work. In conversation with fellow studio majors and seeing work from Art Basel Miami Beach and other sources, I have found that I am not alone in this.

"The Theater must always be a safe and special place. The cast of Hamilton was very rude last night to a very good man, Mike Pence. Apologize," tweeted Trump after Hamilton actor Brandon Victor Dixon directly addressed Pence at the end of the play and expressed hope that the President and Vice President-elect would be "inspired to uphold our American values." Nothing about what Dixon said was "rude," as Trump claimed. But more importantly, the theater is not a "safe place" in that art cannot be apolitical-- particularly a play like Hamilton, with its mainly Black and Latino cast and political overtones. Trump, who belittles those who want safe spaces in schools, is sorely misguided in his view of art. Yes, art can be comforting, but it is also necessarily political. Art is not created in a vacuum, so we cannot ignore the psychological process of the artist and the temporal and geographical setting in which the art is created.

Art Basel, which ran from December 1 through 4, featured many overtly political works. Many of the

messages are particularly factious if you consider that the art fair largely caters to the wealthy and privileged. Senior Arts and Culture Editor at The Huffington Post, Katherine Brooks, wrote, "Art has long been used to agitate the privileged, to amplify the voices of the less powerful." A mixed media piece by Rirkrit Tiravanija proclaims, "THE TYRANNY OF COMMON SENSE HAS REACHED ITS FINAL STAGE." Artist Sam Durant's lighted sign near the entrance of the venue reads, "End White Supremacy." Myriad other artists contributed portraits, sculptures, and works in other media directly responding to the current political state of affairs. The New York based gallery, Queer Thoughts, presented a work by Puppies Puppies, in which visitors walked over a floor tiled with American flags. This is only days after Trump announced on Twitter, "Nobody should be allowed to burn the American flag -- if they do, there must be consequences -- perhaps loss of citizenship or year in jail!"

Throughout history, artists have been suppressed, jailed, and killed by dictators and despots. Despite this, they continued to take a stance against injustice and fight the status quo. The contributions of people of color, queer folk, women, immigrants, and other targeted groups have transformed and developed art, culture, and societal values throughout history. We, as artists, need to continue this legacy. Bates studio art major Hannah Tardie '17, wrote in an artist statement, "if [art] doesn't advocate for social change it is irrelevant." By actively choosing not to make 'political' art, the artist is still making a clear social commentary. Depending on who we are as individuals, we need to use our fear, our pain, our privilege, our knowledge, and our love to create work that incites change. To quote Brooks again, even if you are not an artist, "see plays. Go to museums, concerts, exhibitions. Read."

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## The self-made Hijabi?

HANNAH TARDIE  
MANAGING FORUM EDITOR

Terrorist violence rarely includes women. Terrorist violence as a result of Islamic extremism rarely (if ever) includes “radicalized” Muslim women. Nonetheless, there is a cultural desire in the West to control the bodies of Muslim women. Unsurprisingly, the desire for this control often manifests itself in forms of violence against the bodies of Muslim women. I am specifically referring to incidents of violence such as French authorities forcing a Muslim woman to de-robe by removing her burkini, and a man in North Carolina grabbing and removing a woman’s hijab on a Southwest Airlines flight. President-elect Trump’s Islamophobic rhetoric as well as the atrocities of ISIS can contribute to this desire to control the bodies of Muslim women, but it seems the overarching rationale guiding this behavior by white feminists is the belief that Muslim women are “oppressed” and forced into this “concealing” apparel. By pointing out this “concealment”, Westerners are not only placing emphasis on the body and objectifying it, they are engaging in an Orientalist act of violence that has roots in colonialism and exoticism in the effort to “develop” a culture through global capitalization.

While we can all agree that this violence is problematic, systemic and – well, to be insensitive – nothing new, I am wondering how far this domestic colonialism will push Muslim women. Is the only way for the violence to end in the United States to accept the hijabi woman as an agent of her own desire? Following trends of second wave feminism and the rising trope of consumer fashion, makeup, dieting, etc., the trope of the “self-made woman” commodifies Western norms of femininity into branded, purchasable items. This consumerism contributes to the widespread myth that American women are making entirely their own choices about their presented femininity (and in some ways, gender) because they are consuming it. Not only does this conflate American feminine selfhood with a brand [of femininity], it also helps manipulate representations and paradigms of what it actually means to be an American woman. Commodifying femininity through products and advertisements not only emphasizes the necessary decoration of the female body, it also adds women into the problematic Benjamin Franklin narrative of the

self-made man pursuing the American dream. Because this narrative focuses so heavily on one dimension of American self-hood, the women included in it are most often white, middle class, able-bodied with Anglo-Saxon roots.

Therefore, any type of femininity deviating from this norm must be negotiated through a set of compromises and constraints in order to be accepted in American culture. The primary “compromise” is assimilation: black women are encouraged to pass as white by perm-straightening their hair and following Western fashion trends, Asian women are getting eyelid injections and using skin-whitening creams. The question asked here is, how much longer is this violence against Muslim bodies going to continue until Hijabi women are forced to assimilate in order to protect their own bodies, and what exactly is that going to look like? Following trends of colonization and second wave feminism, will Muslim women be forced to commodify their religion as a brand of femininity? While many internationally renowned brands already make hijabs, will their sale and accessibility increase in the United States? Will Wal-Mart start selling scarves next to their women’s clothing? The most obvious answer to an economist would be that obviously Wal-Mart does not currently sell hijabs in the women’s clothing section because the market does not demand it; the small specialty stores selling them currently meet the demand of the market. But I am asking a different question than “when will the market demand it?” I am asking if there is a correlation to violence ending and a prospect of hijab commodification. I am asking if the only way for the United States to accept Muslim women as autonomous human beings is to coerce them into consuming symbols of their religion. Could the commercialization of Muslim woman’s appearance be the only way to end this violence? Does overt physical violence have to be ended by covert objectification by assimilating them into the cult of branding that other American women are subjected to? Is the only way for this religious symbol to be accepted as a choice to make it an obvious consumerist choice? To feminize it as a consumer choice essential to Muslim-American femininity? Is the final step to end Western colonialism to commodify and redefine every sacred aspect of those colonized in order to comprehend their identity in terms of capitalism?

## The end of the Clintons: Vindication and the path ahead

ADRIAN MELENDEZ-COOPER  
CONTRIBUTING WRITER

Voting for Hillary Clinton was not easy. As you will soon find out, I did not have a favorable opinion of the Secretary, and a cross section of exit polling data would seem to suggest that millions of Americans, including Democrats, shared my animosity. However, in the wake of her remarkable loss, Clinton partisans have castigated Trump and his supporters as bigoted ignoramuses. To some extent, these accusations are valid. But they are easy and ultimately futile platitudes that serve us little in the war for the soul of the United States. In uncertain times, we need hard truths to move forward, and the hard truth for the 2016 election was this: Clinton lost because she was bad.

The merits of the Democratic platform are not in play in my analysis of Clinton’s badness. Believe me, I resent strongly the sanctimonious manner in which the Democrats approach many key issues. Nonetheless, their agenda is one that I agree with more so than the lunacy offered by the Republicans.

No, the argument for Clinton’s badness can start and end with her flawed character: her political inauthenticity, her gluttonous appetite for special interest money, her disastrous unauthorized email server, her lies, her shifting positions, and her overall incompetence as a U.S. Senator and Secretary of State. Secretary Clinton gives the awful impression of being willing to say or do anything for power, including jeopardizing the integrity of elections, the safety of the country, and the interests of a free and open society. Perhaps this is no mistake, given who Clinton says she looks up to. When asked about how she would improve the government, Secretary Clinton boasted about her cozy relationship with a previous Secretary of State, a man by the name of Henry Kissinger. That Clinton would accept

and flaunt the assistance of a war criminal with the bloodthirst and malevolence of Kissinger, I believe, says everything you need to know about her character.

There are purely aesthetic reasons why she is disliked, too. With apologies to Mr. Bush, few presidential candidates could have used a speech coach more than the Secretary. Clinton never realized that she does not need to yell into the microphone to be heard through the loud speaker. Her fake laughs and contorted expressions seemed to exist in the uncanny valley, especially when dancing around personal failings (“Wipe the email servers? What, like with a cloth or something?”). Furthermore, her smugness and sense of self-worth were repellent when defending such a lackluster and overpraised resume. Lastly, I was tired of gender being used as a means of voter outreach, as though having a female president were an end in and of itself.

But in the end, measured against the prospects of a Trump presidency, I held my nose and relented. Somehow, Trump and his supporters managed to be even more intolerable.

First, there were Trump’s insane policy recommendations: building a concrete wall nearly 2,000 miles long, deporting 11 million undocumented immigrants, introducing religious tests for entry into the country, allowing punishments for abortion, renegotiating American debt etc. All self-evidently ridiculous and immoral ideas, all disqualifiable.

Then, of course, there was Trump’s general detachment of reality: his denial of statements he previously made on record, his stated belief that climate change is a Chinese hoax, his suggestion that vaccines could cause autism. Perhaps the most pernicious of these beliefs was that somehow the election was getting fixed against him. This led to Trump’s dangerous suggestion that

he might not accept the results of the election (not unlike the #Never-Trump movement)

Still yet, you had Trump’s trademark moments of mental psychopathy and/or sexual depravity: his inability to ignore criticism on Twitter, his impersonation of a disabled reporter, his flippant endorsement of sexual assault. These moments struck me as the actions of a man totally unhinged and unpredictable. Yet they only seemed to embolden the resolve of Trump loyalists, who saw his public failures as humanizing in the face of Clinton’s robotic inauthenticity.

Finally, the cherry on top was the pick of Mike Pence as Vice President, by all accounts a bible-thumping lunatic. Even before I got to consider the future of the Supreme Court, the decision had already been made for me.

We are in trouble. I truly believe Trump’s brand of authoritarian and capricious lunacy is dangerous. You would be an ahistorical fool to trust blindly in the robustness of the United States bureaucracy and institutions. Just last week, Trump proclaimed on twitter his belief that those who burn the flag ought to be jailed or even stripped of citizenship. Leftists, you must brace yourselves. Now do you understand why the enlightenment ideals you sought to weaken and make exceptions for ought to be indivisible and universal? It is for our own sake that we unconditionally protect the speech and rights of bigots and the malcontent. Because if we don’t, who will defend our rights when WE become the malcontent? Take care; the first thing they will go after is our right to a free press, unmolested by private or government intrusion. Defend this and the other universal freedoms you once besmirched in the name of sensitivity and progress. Because these freedoms, our cherished universal and liberal and secular freedoms, are all that stand between us and the precipice.

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# Question on the Quad

## What’s your finals week looking like?



“Cell hell and orgo final on the same day and social psych a day later. And an English presentation.” -Sanah Hasan ‘19



“15-page time series, economics research paper, and a corresponding presentation. Visual meaning project and a final review of all the work for the class. Studio art thesis work.” -Colin Moller ‘17



“Two 15-page papers, a final exam, and performing in a play.” -Luke McNabb ‘17



“This finals week will surely be a hard one, filled with three papers and an exam.” - Alexander Hall ‘20

# Finals got you down?

*Bates is hosting several programs to help students de-stress.*

**LUCIA BROWN**  
STAFF WRITER

The three weeks between Thanksgiving and Christmas breaks are filled with late-night study sessions and never ending assignments. Therefore, in order to relieve the stress of finals week, you can participate in various annual activities put on by Bates' Active Minds club and the Office of Campus Life.

Bates' Active Minds chapter is part of a national organization that was created "to fight the stigma surrounding disability and mental illness by raising awareness and fostering dialogue about such differences," according to its Facebook page.

Usually at this time of year, the club facilitates a "Mental Health Week," with activities and events spread out throughout a whole week. However, this year, according to Azure Reid-Russell '17, the club leader, "we hoped to increase our attendance by compressing the whole week into a few hours." Thus, they created the Self-Care Fair, which oc-

curred on December 2nd, from 3 to 6 pm, in the Fireplace Lounge.

The successful Self-Care Fair intermixed fun, calming activities with relevant information on maintaining one's mental health during a stressful time. The event included performances from acapella groups The Merimanders and TakeNote, as well as The Strange Bedfellows, and the Mount David String Band.

Tara Humphries, a Multifaith fellow at the Multifaith Chaplaincy, led a mindfulness and meditation workshop and students were educated about stress relief techniques. Lastly, members of the Student Support Network and Psychological Services helped students learn about available mental health resources. The club also provided baked goods, tea, coloring books, and music.

The Office of Campus Life will also once again host a variety of study-break activities in the upcoming weeks. December 8th's VCS concert will be a faculty and student showcase at 9 pm in the Benjamin Mays Center. The following night, from 9 to 11 pm, Student Govern-

ment is hosting a dodgeball tournament in the Gray Cage.

Perhaps the most well-known finals week event is the Campus Life Study Break which occurs on Reading Day, December 12, in Chase Hall from 7 to 10 pm. According to the Office of Campus Life, it "has been a popular event just prior to finals. Last year there were stress puppies, snow-cones, a bouncy house and various other craft activities."

Mariam Hayrapetyan '19 is especially excited about the puppies. She exclaims that she "hopes the same dogs are there that were last year. One of the puppies was especially cute. Her name was Tilly!"

To find a complete list of December Campus Life activities, you can visit <http://www.bates.edu/campus/events/this-months-events/>. For more information on the Active Minds club, follow them on Facebook at Active Minds at Bates College.

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## Eccentric Energy: The Bates Fall Dance Concert

*A diverse group of work highlights the strength of the Bates Dance Department.*

**TORY DOBBIN**  
ASSISTANT ARTS&LEISURE EDITOR

Each fall, Bates Dance come together to produce a fall concert; this fall, the concert included performances by DANC253: Repertory Performance, DANC270: Improvisation, and thesis research by Laura Pietropaoli '17. Repertory Performance involves the biweekly integration of guest artists into regular technique class and choreography. These artists then set a piece on students during their two week residencies at Bates. These pieces compose the majority of the performance, and provide insight towards the wider world of dance performance and creation.

The concert opened with a dramatic and mysterious work by Takehiro Ueyama of Japan. As the lights slowly came up, I started to see spastic movements and hear violent whispers. I noticed both overwhelming fog and a stage-length fabric that appeared to both contain and connect all dancers together through holes for their heads. Slowly Becca Howard '19 produced erratic and human movements to the sound of mechanical chaos in a solo. The fog still covered the stage and prevented the lights from fully illuminating the stage, so audience members could hardly discern the entrance of new dancers until they were front and center. As the piece progressed, I noticed the detail of dancers' gray-white faces reminiscent of a Parisian clown's make-up. As the piece comes to a close, two dancers mimic the opening image of the fabric, and I am left questioning the symbolism of the fabric in relation to group dynamics. Ueyama's work made me question sanity, nature and technology, and human relationships. Further, the frenetic, tense and original live sound score operationalized the dancers' distress. In all, an evocative piece.

Following Ueyama is Bates Dance icon Sean Dorsey. Dorsey, on his second Repertory Performance residency, set a recent piece about the HIV/AIDS epidemic in relation to the LGBTQ+ community. This piece elicited tears in several audience members due to the emotional and upsetting subject; however, Dorsey successfully communicates his message through the humanity in his movements. For this piece, Bates dancers were split into two groups to perform either the soft, dream-like portion or the quick, dramatic portion. Both groups came together in the last section, in which Dorsey used police



Johanna Hayes '19 and Allison Ricciardi '17 perform together in the Fall Dance Concert. **DREW PERLMUTTER/THE BATES STUDENT**



Isabella Del Priore '19 is lifted in the Fall Dance Concert. **DREW PERLMUTTER/THE BATES STUDENT**



The dance concert featured works by international and local artists. **DREW PERLMUTTER/THE BATES STUDENT**



Bates dancers perform in a piece choreographed by Professor Julie Fox. **DREW PERLMUTTER/THE BATES STUDENT**

and riot audio to generate a sense of chaos. Successful, I was shaken to my core and sat in stunned silence as the piece ended and cast members took their bows.

Laura Pietropaoli '17 presented her thesis research with Claudia Lavista and Omar Carrum as the third piece. In this piece, Pietropaoli used color, sound, and wind to communicate with the audience. As she moved through space, I saw themes of resistance, indulgence and uncertainty. Pietropaoli approached four fans gradually throughout the piece. However, I did not know if they were a tool for creating a certain visual aesthetic in her costume or a meaningful prop within the theme of resistance. Regardless, the piece kept me thinking and engaged.

As the concert continued, the Repertory Performance group piece that Lavista and Carrum set took the stage. To me, this piece explored humanity and abstract relationships. A group of duets that demonstrate intimacy and tension convinced me that this piece would question healthy friendship and needs, and the final section exemplified these. As one dancer lays relatively calmly, another appears to go mad over her body. Other dancers must restrain the mad dancer, and the extremity of that particular relationship emphasized the difficulty inherent in interpersonal relationships.

In "24 Cooks: an Improvisation," I noticed the energetic nature by which all the performers were engaging with each other and their environment. The improvisation demonstrated a much-appreciated break from the gravity of the other pieces. Lead by amusing vocalizations, the repetition and manipulation that this improvisation presented were both entertaining and meaningful.

Finally, Visiting Assistant Professor of Dance Julie Fox's playful piece closed out the concert. Beginning like a cookbook or instruction packet, the piece swiftly descended into organized chaos. I saw some traditional ballet movements and patterns, such as an across-the-floor combination and pas de chats. Professor Fox also projected the "night sky" on the traveler, which gradually filled with stars, alluding to the title "How to Make a Moon."

After the curtain went down on the last piece, I am left still processing the emotions, symbols and themes of the night. After entrancing me in the movements and stories, I am excited to experience the next performances that the Bates Dance Department produces.

See DANCE, PAGE 6

## Bates' favorite Tall Heights brings life to VCS

*The musical group brought their original music to campus to create another evening of warmth and entertainment.*

**RILEY HOPKINS**  
MANAGING ARTS&LEISURE EDITOR

Aside from the chai and cookies, the best part about Village Club Series is listening to original music for an evening every single Thursday. This semester's performance roster has truly been stacked - from Ryanhood, to Elizabeth Acevedo, to the incredible student artists and now Tall Heights. On Thursday, December 1, the Mays Center welcomed an overwhelming student turnout to see this popular group perform.

Tall Heights always attracts a large crowd, but I was unprepared for the sea of Batesies I walked into when I opened the doors. I got there a little late, so there was no chance of grabbing a chair, wall space or even a good glimpse of the stage. Despite this, the chill atmosphere was tangible. The dim lighting and casual set-up of the space created an intimate and inviting environment. I think it goes without saying that VCS effectively rids me of work stress, especially with finals right around the corner.

Cellist Tim Harrington and guitarist Paul Wright were accompanied by a drummer. In between their songs, Harrington and Wright

developed close connections to the audience; they shared their awkward yet warm personalities and told stories they have gathered throughout their time on tour. Getting the Bates students to chuckle certainly does not hurt their reputation here.

Several of the songs they performed were from their newest album *Neptune*, released in August of this year. The songs consisted of multi-leveled harmonies that varied in range. The vocal ranges of the artists were truly magnified throughout the night. What was most striking, however, was how they transformed their usual acoustic vibe to a more technical foundation, epitomizing the VCS experience.

The song "Two Blue Eyes" was a perfect example of this. Not only did they show off their vocal skills, but lyrics like "I fell in love with two blue eyes and that's you," melted the hearts of those listening, a feat not unusual for Tall Heights. There was a perfect balance of electric and acoustic mastery. The entirety of the song had a steady tempo that was easy to digest yet captured attention the whole time.

"Spirit Cold" is an easy listen, at least for me, because it did not project thematic ideas of love or



Tim Harrington and Paul Wright stun the audience at VCS with their original music. **DREW PERLMUTTER/THE BATES STUDENT**

heartbreak. The gradual buildup of tempo and energy creates a climax around the third chorus but then dies back down for the end of the song. They discuss the cycle of gain and loss of spirit and dreams. All of their originals carry an aura that appeals to Bates students and brings them back year after year. No matter the content of their songs, their

music is always transformative and innovative.

VCS next week includes a faculty and staff showcase featuring Professor John Smedley from the Environmental Studies Department, Assistant Professor Ali Akhtar in the Classical and Medieval Studies Department and Associated Chaplain Sruli Dresdner. Each faculty

member will perform for about 20 minutes. Smedley and Akhtar will be playing the guitar and Dresdner will bring the accordion to the stage. This is definitely something you will want to go to for the last VCS of the semester!

# The Pillowman Preview

ARIEL ABONIZIO  
STAFF WRITER

I have always liked to walk into plays that I have never heard about. There is something magical about entering a completely new world; you have read no previews, no guides, no scripts, no cast, no title. More often than not, I recommend doing that.

Unfortunately, we can not always just jump in and allow ourselves to experience something new. Batesians know very well that finals week is approaching fast, so here is the incentive you needed to watch *The Pillowman* this weekend (Dec 8-12, tickets recommended).

One hour before the show starts you will probably find yourself pondering: “should I really watch *The Pillowman* or should I study for [include random final exam]?” I can say with a fair amount of certainty that you would be better off by watching *The Pillowman*. If you choose not to watch it and you are anything like me, you will spend your time procrastinating rather than studying. Little you know, but you would have missed a great show.

The plot is acclaimed. *The Pillowman* won the Laurence Olivier Award for Best New Play in 2004. Martin McDonagh, author of *The Pillowman*, is known for having an explosive and violent writing style. He is considered one of the best Irish playwrights alive. “You think you figured it out and then everything changes...” This happens every 15 minutes in this play,” a friend from theater tech mentioned in an

informal conversation about the show.

This first impression is just as to be expected given that the director is Samuel Wheeler '17. I have the pleasure to have Sam as a friend and he is a very talented performer, actor and director. He has a very peculiar taste and I can only expect the unexpected when it comes down to *The Pillowman*.

In an interview, Wheeler told me he fell in love with the Irish dark comedy and storytelling during his semester abroad in Dublin, Ireland. His fascination with *The Pillowman* is evident in his words: “Everybody loves stories. My favorite thing about stories like *The Pillowman* is that even in their gruesomeness, there is still beauty.” Wheeler also revealed that, although it is a dark and profound show, it is also hilarious.

One thing that surprised me very much is how little people were willing to reveal about the actual plot. “A writer in a totalitarian state is brought in for questioning about the linkage of his gruesome short stories to child murders that have been occurring. That’s the basic premise of the show without giving many secrets away,” Wheeler told me in interview. All I know is that it will be heavy, intense and complex. I have heard rumors of an amazing soundtrack as well. As I started to ask more and more questions about the play, everyone told me the same: “I don’t want to ruin it for you. You got to take your own conclusions when you see it.”

It strikes me that Wheeler and McDonagh have similar goals. I

read some articles and interviews on McDonagh’s writing process. When he was describing his creation process for another play to *The Guardian*, he mentioned that he “had to find the story and let the issues just bubble underneath.” Wheeler, in our conversation, mentioned that “allowing the audience to pull what they want and directing it in such a fashion where it does not spoon-feeding the audience was a goal from the start.” If there is one thing I am sure is that Wheeler and McDonagh interested in taking complexity to another level. Art can be beautiful and gruesome, bittersweet, warm and dark... all at the same time. *The Pillowman* seems to be the kind of play in which it is impossible not to be excited.

This next weekend, I invite you to expect the unexpected with me at Gannett Theater. I challenge you to see theater differently: theater can be your break from “study,” but “study” can also be your break from theater. Art has a transformative potential that should not be overlooked. The playwright is described as having “a punk spirit” by *The Guardian*. But truly, I got my cue when Sam Wheeler and I crossed paths by chance one day. Even though he was visibly excited about the show, all he said was that *The Pillowman* was going to be incredibly deep... Sometimes a play can reveal much more about humanity, life and justice than a dozen textbooks combined. You must see it for yourself.

# I am a large athlete- Allow me to explain my paper cup use

NICO LEMUS  
STAFF WRITER

Hey, what’s up bro. I just got back from lifting. I’m wicked thirsty. Absolutely parched beyond saving. I am as dry as a lunar mare. I need some electrolytes, bro. Bro, I need some electrolytes. I am desperately hypertonic. No bro, get that efficient and reusable plastic cup away from me. I don’t care how long I’ve had to adjust my habits to my environment – begone with that cup. Bro, I need something slightly bigger for my massive and dexterous hands. My hands are hubcap large; they have their own postal codes, coordinatures. The average twelve-ounce plastic cup will disappear in the wasteland of my palm.

These hands (these instruments) are too full of vigor and strength. I need something bigger, in the 14-16 oz. range, more suited to my Herculean athletic frame. Your average plastic cup will shatter under the elephant power of my digits; I am a human hydraulic press. I need a cup with give; something that will mold to the influence of these incredible, masculine paws. Bro, I am in dire need of a paper cup. My hydration depends on it. Wait, bro, what? These cups are intended as to-go carriers for hot drinks? The vox populi is pleading for the reduction of paper cup use? How dare they. I am a throbbing beacon of male virility. My body is a chuffing, pulsating machine: I need to fuel it, maintain it, regulate it. I need my liquids in tight, logistical order. I am the modern Tantalus. These lips can only touch reinforced paper. I cannot drink from any other cup; this is my grail. You ever seen that Indiana

Jones movie bro? Remember when the guy drinks from what he thinks is the grail but then the knight says “you chose poorly” and he withers away to a lifeless husk? That’ll happen to me if I ever drink from a plastic cup.

I ran some numbers. I use two of these paper cups a day, four hundred or so a year. I probably use more. Sometimes I need to double-cup. I need the double-cup for the double-dose of ‘Rade, you dig? This body (this feat of engineering) needs to double-cup on the odd occasion, once in a new moon or blue moon or whatever.

May I empty this contoured head of mine? Bro, may I philosophize? Listen to this paradox: I will sit at the table closest to the fountains, which would allow me the most ease when refilling a regular sized cup, but I will use this paper cup so I won’t have to get up as many times, compromising the utility of my position. You’d think for an econ major I’d understand utility. It’s pretty wicked, bro. Bro.

Watch me drink out of this paper cup. You are watching me spread myself across the face of this earth, consuming, reaching like an oil spill. Can you contain me? This powder blue button-down and khaki combination certainly cannot. Watch me proliferate. Watch me violate. Watch me exploit. Watch me wither forests and drain rivers. Watch me replace the essence of the natural world with my own. I will strangle Gaia, mother goddess, to submission with my full, calloused man-hands. I am master of bodies: mine and all others. I will dominate this Earth one cup at a time.

# Largest group of studio art majors shows promising thesis work

Seniors Hannah Tardie, Calvin Reedy, Mary Schwalbe and Alyssa Dole discuss their studio work thus far.

EMILY JOLKOVSKY  
STAFF WRITER

This year is a particularly exciting one for the Art and Visual Culture Department; with 17 seniors, it is the largest class of Studio Art majors that Bates has seen yet. As a Studio Art thesis occupies both semesters and Bates is a rather rich community for the arts, I could not wait until the Annual Senior Exhibition to see what is being produced. In an attempt to satisfy all of our curiosities, I met with four seniors, Hannah Tardie, Calvin Reedy, Mary Schwalbe and Alyssa Dole, to talk about their bodies of work.

As a double major in Studio Art and English, Tardie incorporates poetry into her installation work. The fact that the “female body has been excluded from literature as a thing that has a brain and can be autonomous, smart and creative, [and that] art, just in its basic, formal elements is based off of being a man” has inspired her to craft feminine objects. And while Tardie draws on a contradiction in her work, noting that, on one hand, creating representation of women is important, on the other it is “ridiculous ... like why is my body being feminized.” Pushing past this feminist puzzle of representing without necessitating or objectifying, Tardie is well on her way to creating an extremely successful body of work that is neither an autobiography nor a representation of the female experience, “because there is no one female experience.”

In a similar vein, photographer Reedy is focusing on creating a new kind of representation for black men.

“Growing up in America, especially as a Black person surrounded by white people, is going to make your race salient to you, it’s always been something that I’ve had in my life.” Frustrated with a narrow representation of Black roles, Reedy wanted to make a series depicting what black men are normally not seen as: intimate, loving and vulnerable. Painting their cheeks with real gold, the photographer “adds connotations of worth and value, while also referencing the idea of price and the Transatlantic slave trade that exploited the Black body to build wealth.” Having successfully captured the Black man “with a certain agency that is often taken away from us,” Reedy has an exciting semester ahead, filled with refining his already powerful series and finding methods of presentation that will emphasize the impactful experience for viewers.

Schwalbe continues in this direction with her project; while her work looks at the experience of being a woman, she focuses on what is beautiful and grotesque. Having spent a lot of time in Philosophy and English courses thinking about beauty standards and the syntax involved, Schwalbe thinks that “beauty is something terrifying.” To her, beauty is more raw than what is messaged through pop culture and is more easily found in a medical textbook. Growing up in a medical household and looking at depictions of chronic diseases inspired the artist to explore the relationship between beauty, weight and illness. “Historically, women in painting are pale and frail and have consumption-tu-

berculosis was viewed as a beautiful way to die.” Disturbed by thinking about how disease can be beautiful, Schwalbe’s exploratory phase of her painting series is focused on how “there really is a historical context for women suffering separately and silently.”

Dole, whose consideration of representation also inspired her work, uses documentary photography to give people a voice. In a *Humans of New York* style, Dole photographs and interviews members of the Lewiston-Auburn community. Curious about the different views of life that different people may have, Dole originally wanted to portray new Mainers. Soon finding difficulties in accessing such a specific population, the “process first semester was very much revolved around learning what worked well... now that I’ve figured that out, I feel confident going forward that I can produce more photographs of higher quality.” Though it depends on what people are comfortable with sharing, Dole hopes to present the final portraits with the subjects’ stories; “everyone has such unique stories,” and while portraiture is complete in itself, the background adds a touch that makes it deal more with individuals.

Though the seniors that I spoke to seem to all be in different phases of their production, what has been produced thus far is impressive. For more of a sneak peak, the incomplete work of all 17 students is hanging on the wall of the second floor in Olin.

## DANCE

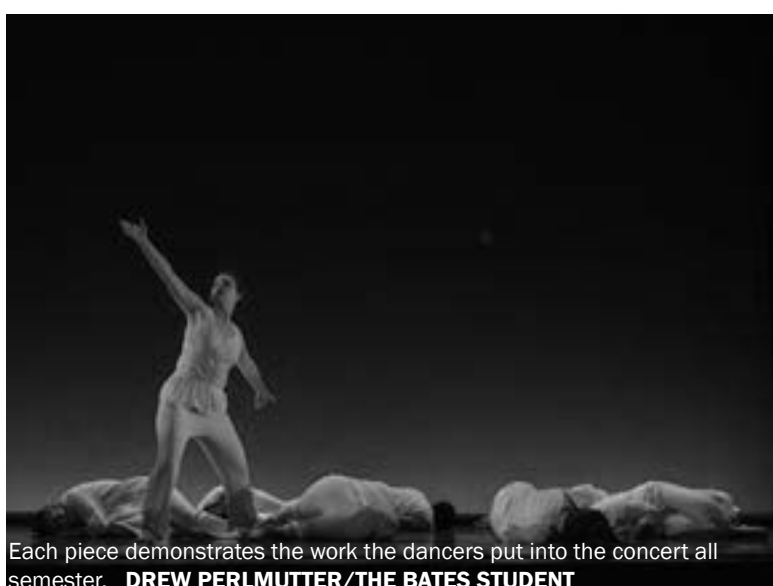
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The group runs “How to Make a Moon” in dress rehearsal. DREW PERLMUTTER/THE BATES STUDENT



Dancers rely on each other in each performance. DREW PERLMUTTER/THE BATES STUDENT



Each piece demonstrates the work the dancers put into the concert all semester. DREW PERLMUTTER/THE BATES STUDENT

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# Women and Men's Swim and Dive stocks

*Bates' aquatics program is set for another stellar season.*

**JAMO KARSTEN**  
MANAGING SPORTS EDITOR

## M Swim & Dive

Last year's men's swim and dive team finished fifth in the NESCAC, tied for the team's best ever finish at the conference meet. This year they are intent on improving that mark, with their eyes set on sending a strong contingent of swimmers to the national meet as well.

"On the men's side our depth and talent could be the strongest we have ever had," said head coach Peter Casares, who is in his 9th year as Bates' aquatics director. "We have many great leaders in the senior class, led by our three captains Dan Walpole, Jack Dina, and Josh Rines. All three are poised for breakout seasons and can give both the NESCAC Championship and national meets a real run." These senior leaders are backed by a solid junior class of swimmers that include All-Americans Teddy Pender '18 and Riley Ewing '18, who are poised to make return trips to the national meet this year. While these individual swimmers will stand out during the upcoming season, the men's team is not featuring any divers this year. This challenge won't pose any problems for the team's individual and relay efforts in the pool, but could hurt them during the regular season in meets that are scored based on total team points.

"The ability to endure and reach

peak performance is truly the ultimate in college swimming," said Casares.

This is the challenge for any swim team, to match up the ultimate meet of the season with their window of peak performance, and it will be the challenge this team will have to rise up to this year.

Look for this year's squad to finish in the top four of the NESCAC, break several team and pool records, and send a strong, if small, contingent of swimmers to the national meet.

## W Swim & Dive

Bates' women's swim and dive team is in many ways the crowning jewel of Bates athletics. The last two years they have finished second and third in the NESCAC, and are expected to finish near, if not at, the top again this year. "After seeing the team train and compete this first month, I have some big goals for this group that I think can happen," said Casares. "I know we have the talent, they just need to make sure they stay healthy and peak at the right moment."

This year's team is returning eight All-American swimmers, including star, Sara Daher '17, who finished second in the country last year in the 200-medley. Daher, who has amassed 17 All-American honors in her illustrious career, led

a group of nine swimmers to the national meet last year where Bates finished 12th overall. But Casares thinks this year's group, if anything is marked by its depth. "Breakout performances and national level swims exist in all 25 women - we've simply never had this balance and depth among all four classes before," he said.

Peaking at the right time is key for a perennially competitive team like this one, but balancing that approach with performing well at both the NESCAC meet and the subsequent national meet, can prove challenging. "Can we be fully invested in an amazing NESCAC champs experience while balancing our National meet goals... sacrificing neither and embracing both?" he queried. It will certainly be a challenge, but if any team can do it, this one can.

The women's diving squad will be led by Emma Jarczyk '17, a three time all-NESCAC diver, and three-time regionals competitor, hoping to get over the hump and make her debut at the national meet this year. The divers will be instrumental for the team as a whole, tallying a lot of points throughout the season. This year's team, hard as it might be to do, will improve on last years showing. Look for them to top the NESCAC at the conference meet this year, and crack the top ten at nationals.

# An alphabetical journey into the English Premier League: B

*Staff writer John Neufeld '17 continues his examination of this year's Premier League teams; this week includes teams starting with the letter B, Burnley FC and Bournemouth.*

**JOHN NEUFELD**  
STAFF WRITER

## Burnley FC (The Clarets)

**Overview:** The team is based in Burnley, Lancashire and was founded in 1882 by a rugby team. They have won the Football League twice (1921, 1960), the FA Cup once (1914), and the Community Shield twice (1960, 1973). Last year they won the Championship League to get promoted to the Premier League for the current season.

**Stadium:** Turf Moor

### Notable players:

Tom Heaton, GK (current)  
Sam Vokes, F (current)  
George Beel, F (1923-1932)  
Danny Ings, F (2011-2015)  
Jerry Dawson, GK (1907-1928)  
Jimmy McIlroy, M (1950-1962)

### Fun facts:

One of three teams to have won all four professional divisions of English football (Burnley, Wolverhampton, Preston North End)  
Their colors, claret and blue, were chosen in 1910 to honor Aston Villa, the best team at the time  
Have used one stadium for the second longest amount of time  
Known for the earliest recorded case of match fixing in soccer (1899)  
First team in the world to build

a training ground next to their stadium

## A.F.C. Bournemouth (The Cherries)

**Overview:** A.F.C. Bournemouth plays out of Bournemouth, Dorset and was founded in 1890 as part of the Boscombe St. John's Lads' Institute. They are called the Cherries due to their cherry-red striped shirts and the fact that their stadium was built next to some cherry orchards. Their current manager, Eddie Howe, began as a caretaker before becoming the youngest manager in the Football League at the age of 31. In the 2014-15 season, he led them to a Championship title and their first promotion into the Premier League. The current season is their second in the top flight in England, avoiding relegation last year. They have won both the second and third tiers.

**Stadium:** Dean Court

### Notable players:

Eddie Howe, D (1994-2002, 2004-2007)  
Callum Wilson, F (Present)  
Harry Arter, M (Present)  
Dickie Dowsett, F (1957-1962)

### Fun facts:

They have changed their name 4 times  
Suffered from financial woes in recent past

# Squash teams reel off winning streaks

*Squash teams are undefeated after dropping their opening matches against perennial powerhouse Trinity.*

**JAMO KARSTEN**  
MANAGING SPORTS EDITOR

The Bates squash teams are off to a phenomenal start to the 2016-17 season. After both the men's and women's teams dropped their opening matches against Trinity, they have gone on to win a collective 10 matches in a row.

The men's team is currently 4-1, and have only dropped two individual matches during their four match winning streak. They shutout Connecticut College and Bowdoin 9-0, and followed up those two definitive victories with a pair of 8-1 victories over Wesleyan and Dickinson at the Wesleyan round robin this past weekend. Ahmed Hatata '17 and Darrius Campbell '17 have anchored the top of the ladder for the Bobcats, tallying a collective record of 7-2. Graham Bonnell '20 and

Garon Rothenburg '20 have also made a splash in their first collegiate season, contributing steadily in the middle of the team's lineup.

The women's side has seen similar success. The team is sitting on a 6-1 record and are ranked 16th in the country after reeling off five consecutive victories over the past two weeks. The top of the ladder has been led by youngsters Kristyna Alexova '19 and Luca Polgar '20 who have tallied 5-2 and 6-1 personal records respectively so far this season. Molly Brooks '19 has not yet lost this season, putting up a perfect 7-0 record.

Both teams will break for a full month through the holidays, and will have to rally come the new year if they want to build on their early success. The squash season resumes January 7 as both teams take on Middlebury away.

*CORRECTION: In an article published in the November 16 issue of The Student, a source was used without permission in discussing the character of former Bates squash player Ahmed Abdel Khalek '16. This piece of information was improperly published, and we regret the error. The quote has since been withdrawn from the online version of the article.*

# UPCOMING HOME EVENTS

**Women's Basketball @ St. Joes**  
Thursday 12/8, 5 pm

**Men's Basketball vs Bowdoin**  
Wednesday 12/7, 7 pm

**Women's Basketball @ Bowdoin**  
Saturday 12/10, 3 pm

**Men's Basketball vs Colby**  
Saturday 12/10, 6 pm



Men's and Women's **Basketball**

# Men's Basketball, Women's Basketball start seasons strong

*Marcus Delpeche '17 and Malcolm Delpeche '17 have led the way for the men's squad, while Coppola '17 and Davenport '18 have stuffed the stat sheet for the women's team thus far.*



Allie Coppola '17, Bernadette Connors '17, Lyse Henshaw '18 and Nina Davenport '18 take the court last week against UNE. JOHN NEUFELD/THE BATES STUDENT

**GRIFFIN GOLDEN**  
ASSISTANT SPORTS EDITOR

As students dust off their winter coats and bean boots, basketball season is now in full swing. The Bates Men's basketball team has enjoyed a strong start to the 2016-17 season, compiling a 4-2 record against tough competition.

Twins Malcolm Delpeche '17 and Marcus Delpeche '17 have been the standouts for the team. Standing at 6'8 and 6'7 respectively, the brothers have used their elite athleticism to demoralize opposing big men.

Marcus is averaging a double-double with 11.1 rebounds per game (#1 in NESCAC) and 13.3 points, all while shooting over 50 percent from the field. Malcolm is also shooting over 50 percent, averaging 14.3 points per game and 9.1 rebounds. His 3.7 blocks per game average is tied for second in the country. Malcolm needs just one more swat to break the Bates career block record set by Dave Larrivee '88.

The Delaware natives turned in their best performance against Southern Maine. The brothers combined to score 48 points, while missing only four total shots; Marcus' 29 points was a career high. In addition, they both grabbed more than 10 rebounds and Malcolm set the single game team record with seven blocks. With the Delpeches firing on all cylinders, the Garnet and White cruised to an 81-71 win.

Max Hummel '19 has also been impressive so far. He is third on the team in points with 11.5 ppg, and has consistently shown he can knock down key jumpers. Against the University of New England, Hummel started out the game hot and finished with a career high 22 points.

In the absence of starting point guard Shawn Strickland (foot injury), Jerome Darling '17 has provided a steady presence in the backcourt. Freshman guards, Tom Coyne '19 and Nick Gilpin '19, have also stepped up.

The Bobcats will continue the season this week with a pair of home games against Bowdoin and Colby.

Meanwhile, the Bates women's basketball team has started the season with a 2-2 record.

Forward Allie Coppola has been a standout for the Garnet and White. Coppola is averaging a NESCAC high ten rebounds per game,



Nina Davenport '18 drives through the lane against three UNE defenders. JOHN NEUFELD/THE BATES STUDENT

which does not include a 21 rebound performance in a scrimmage against Central Maine Community College. Her best game came in a win against Southern Maine, where she pulled down 12 rebounds, dished out four assists and scored 17 points on efficient 7-14 shooting; she then earned Maine Co-Player of the Week for this all-around performance.

Leading in scoring for the Bobcats thus far is Nina Davenport '18. Although her shooting touch has been slightly off, Davenport has shown she has the confidence to take and make big shots. She is averaging almost eight three-point attempts per game, which is just two less than sharpshooter Stephen Curry's average this season. Her 14.5 points per game ranks second in the NESCAC.

Women's basketball will take on St. Joseph's and Bowdoin this week.



Bernadette Connors '17 locks down on defense. JOHN NEUFELD/THE BATES STUDENT