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Bates College

The Bates Student

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Vol. 144, Issue. 17

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Forum

Career development

David Weinman '15 proposes additional methods for career planning



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ARTS & LEISURE

A theater experience like no other

Nick Auer '15 directs The Breasts of Tiresias in out-of-the-box setting



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SPORTS

All-American weekend

Track and field teams cap outstanding indoor season with seven men and four women claiming All-American honors



See Page 8

Basketball falls to Trinity in Sweet Sixteen matchup

A 79-62 loss to NESCAC rival Trinity ended the best season in the history of Bates basketball

JAMO KARSTEN
ASSISTANT SPORTS EDITOR

Babson College's Staahe Gymnasium was packed on Friday night, where Babson was hosting a four-team regional in order to determine one of the four teams that would play in the NCAA Division III Final Four. Only the stands weren't filled with the traditional green and white of Babson; there was a familiar Garnet color pervading the crowd, actually, the whole athletic facility. Really, the entire campus was dotted with Bates apparel, because the Bates men's basketball team had a date in game one with the NESCAC regular season champs of Trinity College.

In perhaps the biggest basketball game in program history, the Bobcats came up short of advancing to the Elite Eight, falling 79-62. Trinity overcame 17 turnovers with an incredible performance from their bench players, who notched 28 points. The Bobcats got off to a steady start, taking an early lead and trading baskets with the Bantams throughout the first ten minutes. However, Trinity played stifling defense throughout the half that the Bobcats struggled to figure out. Mike Boornazian '16 notched a field goal at the 9:18 mark of the first half, but that would be the last field goal Bates would score before the break. Bates shot just 20% from the field in the first half, and failed to capitalize from the free throw line, making just 12 of 20 attempts.

See B-BALL, PAGE 7



1,000 point scorer Mike Boornazian '16 on Friday MARK BOX/BABSON COLLEGE

John Nolen Durkin triathlon set for May

The event aims to raise funds and awareness for the John Nolen Durkin Scholarship Fund

ALEX DAUGHERTY
EDITOR-IN-CHIEF

A hike through the mountains became the spark of inspiration for seniors David Kurey and Reed Lewallen. "He [Lewallen] initially brought up the idea of having a triathlon at Bates, and then I brought in the idea of honoring John's life with the event," Kurey said. "When I was abroad, I knew I wanted to do something to remember John at Bates, and then when Reed brought up the idea it seemed perfect."

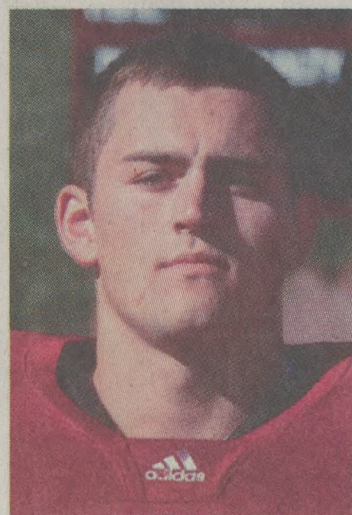
John Durkin, a member of the class of 2015, tragically passed away while studying abroad in Rome last winter. A scholarship fund was set up by his parents, and Kurey wanted to raise more awareness about the fund on campus.

The triathlon will take place on May 17th from 8 A.M. until 12 P.M. Registration will cost \$90 per threesome. A maximum of 48 teams can participate due to space constraints and the event will take place on campus.

The 625-meter swim will be held at Tarbell Pool, the 5k run will be held on campus, and the 9-mile bike ride will take place in the neighborhood across the street from Merrill Gym.

"The triathlon is a team-oriented triathlon where one person does each event," Kurey said. "However, there is an option to sign up as a solo racer as well."

Additionally, the Senior Gift Campaign has included the option of donating to the scholarship fund. Seniors can indicate that their gifts be directed to the scholarship fund instead of the



David Kurey/Courtesy Photo



senior gift fund, their gifts will still be counted for the total amount at the end of the year.

Currently, Kurey would like to see the triathlon raise \$5,000 for the fund and to cover overhead costs.

The triathlon aims to raise money for the fund but more importantly aims to raise awareness for John's life. "The event isn't all about raising money," Kurey said. "The scholarship already has a lot of money in it, and \$5,000 would really be a drop in the bucket. Instead, I want this to be a recurring event at Bates with the main intention to remember and honor John's life in a positive light."

As an added incentive, the team which raises the most money for the fund receives a \$150 gift card to Fuel, while the team which completes the triathlon in the shortest amount of time

also receives a \$150 gift card.

The day before the triathlon, the second annual John Durkin Softball Tournament will take place. Proceeds from that event will also go to the scholarship fund. "It will kind of be 'John's Weekend,'" Kurey said.

An announce email was sent to students last week with details of the triathlon, and signups are open until April 16th. When participants sign up, they will be given instructions on how to raise money.

"If people simply want to donate, go to the Bates Gift Page, enter the amount in the 'other' box, and then in the comments simply put 'Durkin Triathlon,'" Kurey said.

Anyone who has further questions on the event or would like to volunteer should contact David Kurey at dkurey@bates.edu

Referendum to the constitution passes: Big changes to student government

Student Senate replaces RA

NICO BARDIN
STAFF WRITER

This past Friday, March 13, the Bates College student body voted on and passed a constitutional referendum presented by newly appointed Vice President Tomás Jurgensen '17, which aimed to bring fundamental changes within the infrastructure of Student Government. Some of the proposed changes to the constitution include implementing a more rigorous process to appoint students to the Representative Assembly, now the "Student Senate," and give the Student Body President veto power. The Senate will be significantly smaller, increasing member accountability and election competitiveness. Instead of a four-year term for Class Representatives, newly elected Class Senators (two per class year) will serve a two-year term from the point of election. Campus Senators (twelve total) will serve as representatives for the entire student body, serving a term of one year.

Student body President Norberto "Berto" Diaz explained that the new changes to the constitution will provide himself and the Student Government with "more of a voice and negotiation power" that will be used to tackle larger problems between the student body and the administration, as well as general concerns around campus as expressed by the many students Diaz has spoken with.

The referendum will also initiate a new and revitalized Senate, modeled explicitly after the JA and RC programs in order to create a more structured and efficient governing body capable of exhibiting a variety of changes across the Bates community.

Voting on the referendum took

place at the entrance of the Fireplace Lounge in Commons, where throughout the afternoon students lined up with their ID cards to cast a vote to potentially bring an expansive reformation to the Bates Student Government. The voter turnout was high, with a total of 695 votes, 645 in favor of the referendum, and 50 against. The success of the voter turnout was due to continuation of the techniques used during the student body elections last month, where live balloting in commons procured an unusually large voter turnout. Similar to the student body elections, students casted their votes with pen and paper in an instant-runoff format.

Parliamentarian Kiernan Majerus-Collins '18 believes that while the voter turnout was a success, the implications behind the high turnout illuminate troubling truths about the satisfaction of the Bates student body with the Student Government.

"This result shows tremendous dissatisfaction on the part of the student body with the way Student Government has been run thus far," Majerus-Collins said. He hopes that "we'll be able to use this referendum as a way to jumpstart the Student Government and begin taking on the important issues that face Bates."

With the referendum passed, Diaz, along with other members of the Executive Council, are eager to start work within the Student Government and in tandem with the administration, to promote changes in both student social and academic life. Diaz has already begun to brainstorm ideas for potential changes. Among them include a massive overhaul of the General Education Core.

See REFERENDUM, PAGE 4



Bates students from Stringfellow and Outfront convene together for a candlelight vigil to promote awareness for transgender women who lost their lives so far in 2015. The vigil, which took place outside of Commons, was a silent reflection on the violence and discrimination that transgender women face on a daily basis. Transgender women, especially women of color, are disproportionately affected by gender-based violence. Bri Golec, Kristina Gomez, Lamia Beard, Penny Proud, Taja DeJesus, Ty Underwood, Yazmin Vash Payne, and Sumaya Dalmar were among the individuals honored at the vigil.

TAYLOR BLACKBURN, THE BATES STUDENT

The power of political correctness

HANNAH TARDIE
STAFF WRITER

Political correctness, interestingly enough, has quite an evocative connotation.

It can entail feelings of progression, but it can also entail feelings of social fear, discomfort, and trying not to step on people's toes. I think it has the potential to convey pretension and ostentation at times as well.

The most common argument I have heard in opposition to political correctness focuses on the context. Often, I have heard (and said) things such as "it's unnecessary," and "it ruins humor;" or, bluntly, that it's "too much work" and quite frankly "annoying" to have to remember and abide by it all the time. I have heard people argue that in a certain social context, political correctness is unnecessary as everyone is on the same social page with each other.

This brings a mutual understanding that the comment being made is not seriously reflective of the joke teller's views. In the right context, one of mutual comfort between people, political correctness is unnecessary as no one will be offended, because it is not actually a serious statement. I think that this argument is in line with certain kinds of comedy, specifically satire.

Although this argument might sound like a good reason to defy political correctness, I do not find it compelling. First of all, this argument reinforces people's ignorance of issues regarding class, gender, race, religion, sexual orientation, physical disability, mental health, and age, all for the sake of humor. I can understand why jokes at the expense of others can be funny, but

I think that there is a difference between joking about your friend tripping in Commons and jokingly throwing out slurs against someone's sexuality.

A good example of this argument can be borrowed from Suey Park, who made a public Twitter attack labelled #CancelColbert against a racist tweet coming from a supposed Colbert Report Twitter account last April. Supporters of Colbert argued that by satirizing the racist team name, the Washington Redskins, the satirical Twitter joke was both ridiculing and pointing out the flaws of the racist name in a dramatic and obvious way.

Park counters this argument by explaining that making fun of a racial problem (particularly one that Colbert isn't actually subjected to), does nothing to end or negate racism and further progression. Furthermore, she claims that feelings of anger or sadness as responses to her attack on racist satire are rooted in the entitled mindset of people who "care more about their joke" than anything else.

While I understand that this is a loaded counter-argument, I think it is definitely worth considering. The feelings from someone hearing a sexist, racist, or classist joke who has been hurt in the past by any of those forms of systematized oppression are more justified than the hurt feelings of someone who wants to make a joke about them. Furthermore, these justified hurt feelings stem from a blatant lack of respect for difference, something political correctness seeks to end. By aiming for respect, political correctness creates a system of language that destroys verbal value judgments and power dynamics regarding difference.

Another argument I have heard against political correctness is that it creates tension around difference, and inhibits discussion regarding deep issues because it can be seen as insensitive. To me, this argument is mistaking the entire point of political correctness. The point of using this sensitive language is to address difference in a way that is constructive and inclusive in a conversation in which everyone can be present. Political correctness does not seek to ban the engagement of an intellectual conversation regarding oppressive and other ignorant attitudes; it seeks to ban the engagement of addressing these issues through micro-aggressions that inherently support their systematization.

Inherently, political correctness is trying to avoid the creation of passing micro-aggressions. In aiming for this, it is moving towards diminishing the structures set up against minorities through language. Leaning against political correctness is dangerous, as it means leaning in favor of micro-aggressions that further systematized oppression.

Adopting political correctness means moving towards a more egalitarian society in which respect is given to every individual.

Career development should play a more active role in a Bates education

DAVID WEINMAN
MANAGING FORUM EDITOR

One of the virtues of a liberal arts and a Bates education is that students often arrive on campus without a clue of what type of career they will eventually pursue.

This lack of narrow focus allows students to concentrate on developing the whole person rather than taking courses with one specific goal in mind. On the other hand, however, this uncertainty can often makes searching for post-graduation employment a stressful and chaotic process. Fortunately, the Bates Career Development Center plays a critical role in helping students navigate some of the difficulties of preparing for life after Bates.

While the BCDC does a fantastic job in offering these services, I have often found Bates students to be unprepared and unsure about how to approach this next challenge. The problem, in my view, stems from the absence of any structured and mandatory program to guide students in this regard. Searching for jobs, building a resume, writing a cover letter, and interviewing are important skills which must be developed. In order to take advantage of the immense resources which Bates and the BCDC offer, students have to take the initiative to make appointments and attend workshops. As in many areas of our academic lives, students often procrastinate and fall behind in the process. In addition, some students may not

even be fully aware of the potential benefits which are offered to them.

Any reform of this system should focus on making career development an important priority early in the Bates education. For example, students could be assigned an advisor at the BCDC during their first year. That way, students would have a specific person they could trust and turn to for advice throughout their time at Bates.

Resume, cover letter, and interviewing seminars could be mandatory for graduation at least a couple times a year in a fashion similar to how gym classes function. Different years could maintain different focuses. Another idea could be to offer mandatory Short Term courses that specialize in the development of these skills.

Obviously, implementing many of these ideas might require investments that the school may not be able to afford. Administration officials with the proper expertise are better suited than I to make judgments about what approach is practical given limited resources. I am already glad to see that the Purposeful Work Initiative is taking steps toward this goal, and I am excited to see the specific shape of this program once it is fully implemented.

Career development seems likely to play an increasingly important role in the future of Bates. We should embrace this new direction and work to make Bates a leader in this regard.

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Forum >> Letter to the Editor

To the editors,

Mr. Vincent served Bates in the mailroom for six years before deciding to resign in January. When students raised questions about the circumstances of his departure, the college investigated the situation thoroughly, and found that in its employment of Mr. Vincent, Bates has met its obligations in a caring and conscientious manner and in accordance with college policy and the law.

The piece titled "The Truth About Vinny," which was published on the front page of the March 4th Student, makes a number of serious, inaccurate and potentially defamatory assertions about the actions of staff members in the Package Center and about the college's handling of this matter. The authors of the op-ed had limited access to pertinent information regarding this issue. Publishing their assertions as unverified facts was irresponsible journalism. Even opinion pieces must be carefully vetted and fact-checked, and editors must always use their best editorial judgment when deciding what to publish.

Sincerely,

Kent Fischer
Bates College Director of Media Relations

BatesRates



Brad for Baccalaureate Speaker

Maybe he'll impart some of his egg-making wisdom



1.5 weeks till Gala

Get ready for swing dancing and baked Alaska



No beer on Tuesdays at the Den

How am I supposed to get drunk for my seminar?



More class time for Short Term

I guess that leaves more time for medieval LARping



Housing Lottery

Why the up arrow? Seniors get to watch the bloodbath



NCAA brackets are all the rage

Try not to get caught streaming games in class

A short history of the shortest term

AMAR OJHA
ASSISTANT FORUM EDITOR

Tossing a Frisbee at Popham Beach, slacklining on the quad, and sunbathing on Garcelon Field are just some of the hundreds of activities Batesians can enjoy during Short Term. The very idea of Short Term distinguishes Bates from many other colleges. To Bates students, the notion of a "January Short Term" (often called J-Term at many colleges) seems, strange, as situating Short Term during the last five weeks of the academic year allows students to enjoy spending time with their friends, focus on only one class, and explore the great state of Maine during a beautiful time of year.

Since its conception by the faculty in 1966, Short Term was meant to provide students with a unique opportunity. Instead of being able to kick back and enjoy the last few weeks at college, however, it was initially created as an "academic endurance race," which would allow for students to graduate in only three years by taking extra courses during the fall and winter semesters and then by taking classes during "Short Term." This would thereby allow for facilities to be used for a longer time period each year, as well as allowing for students to only pay for three years as undergraduates instead of

four. Like most things in the 1960s, this all changed.

By the latter half of the decade, Bates President Thomas Hedley Reynolds helped to transform Short Term into what *Bates Magazine* Editor H. Jay Burns calls "a freewheeling intellectual, social, and recreational jamboree." In admiration of this new learning atmosphere, Professor of Physics Robert Kingsbury stated, "There must be leisure to learn."

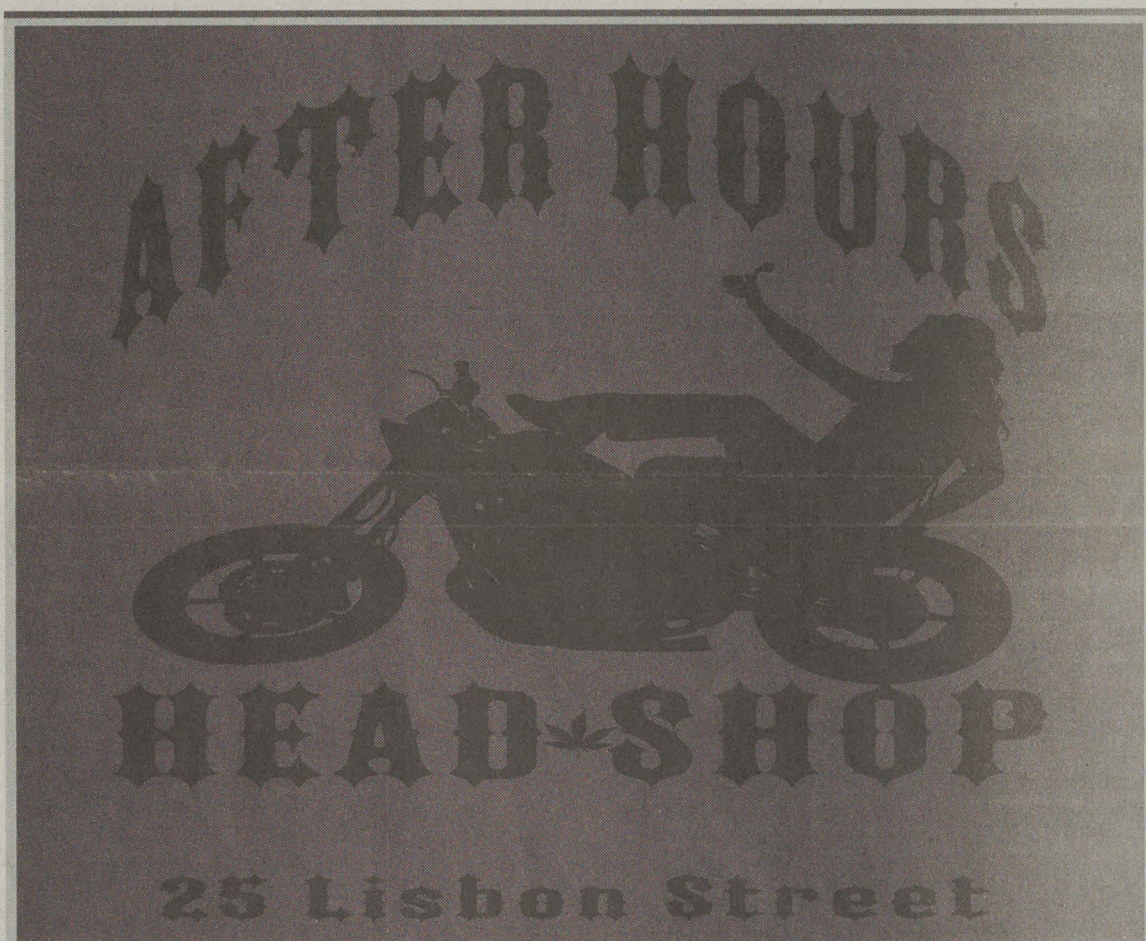
Students this year have been quick to note the increased hours for classes in the upcoming Short Term compared to earlier years. While many of these classes present exciting opportunities that are unique to this time period, we must, as a school, remain mindful of the reason for the continued existence of Short Term. It is acceptable to spend time exploring one's own pursuits, and as Dr. Kingsbury explained, "Most of the time, students have ideas they would like to pursue, and during the Short Term they could follow them up."

Throughout the majority of Short Term's years in existence, classes operated much like the Pass/Fail system currently in place, without having letter grades being distributed or counting towards one's GPA. This changed in 1997, when it was declared that Short Term grades

would now count towards one's GPA in order to "install a more serious tone to that period of the academic year."

While this sentiment bothered some students, it also undermined something that students cherished about Short Term. It would then, once again, force students to take into consideration that they should cautiously choose a class they believe they can enjoy as well as adequately perform in. This decision may actually discourage students to chase their ideas and experiment in new academic domains, as Dr. Kingsbury had pointed out.

At the end of the day, sporadic breaks that align with almost no other college in the nation and a cruelly long March seem worth it when the first day of Short Term rolls around. And even though we no longer have "Camp Batesie" T-shirts like students once had, Short Term remains one of the most memorable and exciting parts of the Bates experience, and one that continues to distinguish Bates from any other college.



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BCSG members have contrasting ideas about new referendum

Diaz and Barbato share their thoughts; debate over the size and effectiveness of student government

SAM HIGGINS
ASSISTANT NEWS EDITOR

Members of the Bates College Student Government (BCSG) have competing ideas about the constitutional referendum that was passed on Friday, March 13th.

On Monday, March 9th, the referendum was proposed to the Student Government by newly appointed Vice President Tomás Jurgenson '17. The members of the Executive Council and members of the student body edited and refined the referendum before publicly releasing it Tuesday night.

"The writing [of the referendum] beforehand was all Tomás, and was thrown on the student body, the Student Government and the Student Council all at the same time," Student Body President Berto Diaz '16 said. "I found out Monday night, the same as everyone else. You can imagine how crazy that was. It had a lot of flaws, and required a lot of editing. It was all over the place when it was first proposed."

In the days after the referendum was proposed, Diaz talked with members of the RA, Kiernan Majerus-Collins '18, the Parliamentarian at the time, and Parliamentarian emeritus Allen Sumrall '16, who is studying abroad. After a referendum is proposed there is a 22-day period during which the referendum can be revised before a vote must occur. Majerus-Collins, who was directly involved in editing the referendum, decided to hold the vote on March 13, four days after its original proposal.

Diaz emphasized that he supports what the referendum stands for, but he did not approve of how the referendum was proposed and how quickly voting occurred after its proposal.

"What we voted on is a whole lot better than what we have right now. I am in agreement with it, and I support it," Diaz said.

Diaz believes that the referendum will allow the Student Government to function more effectively.

"The RA was no longer functioning the way it was right now," Diaz said. "It got to the point where we had so many members that it wasn't representative of the student body. It was more so I want to be on it. People ran unopposed. That's not representative of the student body if you run for a position just to get it."

At a NESCAC student government convention from February 28-29, the Student Government decided they wanted to shrink the RA from 37 members to 20 members.

"It was pretty good to see that our Student Government isn't as bad as some of the other NESCAC schools. We're pretty bad, but we're not the worst," Diaz said.

Diaz explained how this new government structure will allow the Student Government to do a better job collaborating with the administration.

"We are not trying to eliminate dialogue with the student body. We're not trying to mimic the way administration is acting. Something like this will not happen again. This [referendum] is a great response to [changes in the administration] so we can address these issues that the administration is having head on."

Moreover, Diaz said that this referendum will immediately allow greater unity among Student Government members. He also plans on having a leadership retreat for Student Government members this coming fall.

Under the new referendum, candidates for President and Vice President are required to run in a joint-ticket.

"To me that's an issue because it takes away one degree of the separation of power," former RA representative of the class of 2015 and former Chair of the RA Jacob Barbato '15 said. "The

President and the Vice President being so close [may frequently] share their opinions...There's really no separation between the executive and the legislative branches."

Barbato explained that under the new constitution students who have never been on the Student Government such as Diaz can be elected President or Vice President.

"They're not familiar with parliamentary procedure or steps that need to be taken if you need to propose an agenda. Those people have never had experience, and that will be the biggest hurdle in their claim to saying this government is more efficient," Barbato said.

Barbato feels that there are no issues with how the RA currently functions. He stated that the Student Senate will have the same responsibilities of self-governing and approving clubs.

"I don't think the problem is with the RA. We've approved every club and co-sponsorship that's been presented to us this year. It's more a question of the committee system. If that's going to stay the same, I don't really see the point to it. [The referendum is] making lots of administrative and bureaucratic changes, and there's nothing substantive. We already do things very efficiently," Barbato said.

However, Barbato finds complacency in Diaz's and Jurgenson's leadership. He stated that Diaz and Jurgenson were elected to be agenda-setters and to set forth platforms.

"All the criticism [of the Student Government] is coming from [Diaz and Jurgenson] saying we need a student government that's more activist," Barbato said. "It's those leaders who need to be agenda-setting and be the leaders of discourse, and we don't necessarily see that. If Berto wants to make change, he's going to have to push harder than he has been. Berto needs to be more of a leader."

Few women comprise Bates Security force

NESCAC campuses fall short in female law enforcement

MOLLY CHISHOLM
STAFF WRITER

With National Women's Day having just occurred on Sunday, March 8th, *The Student* decided to look into particular steps that are being taken on our campus to further gender equality.

This article was originally meant to investigate the routine of a new female security officer at Bates. This subject drew the attention of *The Student* not only because we had noticed the presence of a woman on the security force, but also because in the grander scheme of our society, female security personnel tend to be an anomaly. It was unclear at first whether or not the woman working with the Bates Security office was the first female security officer at Bates.

Thomas Carey, Director of Security and Campus Safety, shared the College's security statistics: in the last ten years, there have been five female security officers at Bates, the last of whom just left the force this fall. There is currently one woman, Morgan Copp, working in an investigative assistant training position.

After discovering the number of women who work on the Bates Security force, or rather the lack of women, *The Student* decided to look into whether other colleges in the area had security forces with similar makeups. Bowdoin College in Brunswick, ME has four women working for their security program, while Colby College in Waterville, ME appears to have two women working for theirs.

While Bowdoin does seem to employ more women relative to the other two Maine NESCAC colleges, all three colleges employ far more men than they do women to their security forces. This does not necessarily speak to the hiring strategies used at these schools, but to the general stigma against women working as security and/or police officers.

A recent study conducted by the National Center for Women shows that only 12.7 percent of sworn law enforcement positions in any municipality,

county, or town are women. This number mirrors the statistics found regarding NESCAC college campuses and sheds light on the larger issue at hand: a lack of encouragement for female participation in law enforcement.

Much of the stigma against women participating in law enforcement stems from the ever-present notions of gender equality. This inequality is rooted even in people's most fundamental beliefs. Women who attempt to hold a position of power are often viewed as bossy rather than assertive, while men are encouraged to lead and exert their power. This fear of being seen as too strong-willed could be holding women back from taking positions of authority such as police or security officers.

When students at Bates were asked if they would rather be pulled over for speeding by a male or female cop, the answer was overwhelmingly male. One student who wished to remain anonymous stated that they answered this way because female police officers are "harsher" and "less likely to let you off." Whether or not this perception is true is less important than the fact that it is generally assumed of female security officers.

National Women's Day is used as a reminder to consider the stereotypes and assumptions made by society every day regarding the different genders. The hope for the future is that both men and women are able to occupy jobs equally and with the same level of respect and pay. It is possible that fewer women are applying for law enforcement jobs at Bates due to the male-dominated force, perpetuating the deficit of female security officers.

Gala 2015: Let the good times roll

A new cover band will play in Alumni Gym

BRIDGET RUFF
STAFF WRITER

March 28th marks the date for Bates College's 26th annual Gala. This year's theme is *A Night in New Orleans*.

Assistant Dean of Students Keith Tannenbaum and the student-run Gala Planning Committee began work on the dance earlier this fall. Since Gala is a festive atmosphere with lots of celebration, the Gala Committee decided the theme *A Night in New Orleans* would work perfectly, providing a vibrant atmosphere while paying homage to the jazz culture that makes New Orleans famous.

The Phil Rich Swing Band will return to the Grey Cage, performing jazz music, while in Alumni Gym the cover band Hot Date will play modern songs that are Mardi Gras-themed.

The Phil Rich Swing Band has played at Gala throughout the past decade and specialize in swing and big-band music. Many of its members are local music teachers and their students.

"Most of our students don't really know how to swing dance, but they fake it till they make it, which is all we can ask, and they dress well and they have a good time," Tannenbaum said.

Hot Date is a new band this year. In previous years, Darlingside has played, but is not able to attend this year due to

a touring conflict.

"They're a fun dance band, and it should be a great time," Tannenbaum said. According to their website, Hot Date features "a modern twist on your favorite oldies and... the newest dance and pop-rock hits," and is "Long Island's Best Party Band." At Gala, the five-piece cover band will feature dance hits from the 1980s and '90s as well as modern hits.

"We have a whole lot of consistency from one year to the next, which I think is something people count on," Tannenbaum said.

The gymnasiums will be transformed from athletic spaces to dance venues with lights, ice sculptures and center pieces originally designed for this year's New Orleans theme. The specifics of the plant/garden centerpiece made by the groundskeepers and the ice sculptures made by Commons workers will remain a secret until the start of the dance.

For students new to Gala, Tannenbaum advises to keep in mind that the entire Bates community will be attending. As one of the few opportunities for faculty-student socialization, Gala holds a special place in the Bates social calendar.

on campus and a dining menu.

While Diaz and other members within the Student Government work to brainstorm ways to tackle reforms needed on campus, the newly amended constitution hopes to provide a structured and cohesive foundation on which the Student Government will be increasingly represented, efficient, and active.

Author and journalist Sayed Kashua on "Cultural and Political Criticism through Humor"

A Palestinian citizen of Israel, Kashua adds intimacy and clarity to opposing narratives

HANNAH GOLDBERG
MANAGING NEWS EDITOR

Last week, author and journalist Sayed Kashua came to Bates for the English Department's annual Carleton Lecture. Currently a visiting Professor at University of Illinois at Urbana-Champaign, Kashua shared his experiences as an Arab-Israeli and how those experiences influence his novels, which have made Kashua a renowned Hebrew author. Kashua uses humor in his writing to add what Associate English Professor Sanford Freedman calls "intimacy" and context back into contentious issues of Israeli-Palestinian relations.

Co-sponsored by the Bates Office of the President, the Office of Intercultural Education, and the Maine Jewish Film Festival, the two-day event included a screening of *Dancing with Arabs*, a film based on one of Kashua's novels, and a lecture Kashua gave on "Cultural and Political Criticism through Humor."

Kashua was born in 1975 in Tira, Israel as an Israeli citizen, but he never met any Israelis outside of his village. His grandmother told him stories of the "awful war," and the struggle to protect their homes and farms from being claimed. The public schools in Tira did not teach the Israeli narrative, nor did Israeli schools tell the Arab story.

Kashua described the lasting conflict between the two states to the audience as a "war between narratives." Palestinians make up approximately 20 percent of Israel's population, yet nei-

ther curriculum teaches the perspective of the other.

"You do not have to leave your village to be a refugee," Kashua said. As a Palestinian in a Jewish state, he was detached from the Arab world and culture. Despite their Israeli citizenship, Kashua's Arab neighbors would vote for Israeli Zionist political parties in order to access better jobs.

While Sayed Kashua is not a political analyst, his novels leave the reader with context of the issues, Bates English Department Chair Professor Sanford Freedman said in an interview with *The Student*.

"People who jump into the novels are so thrilled by them, even people who have nothing to do with the Middle East," Freedman said. "[The novels are] recognizable and have a very strong sense of a sentient being."

Freedman also emphasized the connection Kashua establishes with the reader, placing them in the crux of the story.

"[Kashua is a] novelist writing in Hebrew, he is not a political commentator through his novels...Political analysis and cultural analysis are certainly extractable from his writing, but primarily, he is making literature," Freedman said.

Kashua described first learning what it means "to be an Arab in a Jewish state" after attending a boarding school in Jerusalem, where Professors often went farther than the call of the curriculum. His autobiographical novel *Dancing with Arabs* pulls experiences from

Kashua's life in Israel's capital. "Education is the only ticket out," Kashua said.

Hebrew is not Kashua's first language; he learned Hebrew while attending the prestigious boarding school in Jerusalem. However, he has mastered multiple layers in fictional writing that persist even when his books are translated into English.

"The situation was much more complicated and worse than I thought," he said, when first learning the intricacies of the conflict. The high schooler began to resort to humor in writing to discuss his views.

"If I wanted to talk about things that bothered me [in high school]," Kashua said, "then I needed to use humor...I have a different story to tell." Kashua's novels shed light on the politics and cultures of both sides, attempting to inform and influence future generations.

"He had rudimentary Hebrew and became phenomenally skilled," Freedman said. "He could write in Arabic, but his skills and finesse are in the Hebrew language. [He is] so skilled that he rivals those who are literary performers, and to some extent, he out-performs them."

In addition to his novels, Kashua, only up until recently, wrote a weekly column in *Haaretz*, an prominent intellectual newspaper in Israel, read by both Arabs and Israelis. Kashua has also written multiple articles in *The New Yorker*.

REFERENDUM

CONTINUED FROM PAGE 1

centration (GEC) system, which will hopefully assess whether the intended benefit of the system is still relevant in our current academic curriculum. In addition, Diaz hopes to reform the announce email process by creating a web page, sent out daily via email, which will not only include the days' worth of announce emails, but also daily events

Preview: *Breasts of Tiresias* packs a punch



An opening performance number captivates audiences with song and dance.
TAYLOR BLACKBURN/THE BATES STUDENT



Actors Peeples, Green, Felonis, and French rehearse a scene in *Tiresias*.
TAYLOR BLACKBURN/THE BATES STUDENT

HALLEY POSNER
ASSISTANT ARTS EDITOR

This is an outlet for all the creativity Batesians have stocked up in

their four years up here in the cold tundra we call home. Some seniors culminate their academic experience by conducting real-world research, others write books. However, Nick

Auer, a senior Theater major, set himself apart from the rest. He chose to create a thesis unlike anything Bates has seen before by using Apollinaire's early French surrealist text,



Director Nick Auer leads his audience to the play's unusual location.
TAYLOR BLACKBURN/THE BATES STUDENT

The Breasts of Tiresias, translated in the 1960s. His amazingly creative, live-action performance thesis is an event you have to see to believe.

Within the play, there are many twists and turns all coming at completely unexpected times. A jack-of-all-trades, Auer directs, acts, sings, and plays music throughout his production. Auer, in conjunction with his six-person cast and three-person crew, makes his world come alive, ready for the audience to enjoy.

Auer states that "theater as 'event' is the kind of work that I am most excited to go see. I get most excited about theater that is a complete experience."

Furthermore, Auer does not hold any punches when dealing with the intensity of the production. Not hesitating in breaking the fourth wall, actors routinely engage

See **TIRESIAS**, PAGE 6

Beautifully performed and unwaveringly positive *Edges* brings down the house



McLean and Sahoo open the show as Burns and Schuerch wait upstage.
TAYLOR BLACKBURN/THE BATES STUDENT

MATTHEW WINTER
STAFF WRITER

Written by college students, directed by college students, and performed by college students, *Edges* is the most "college" musical there is. Over the course of the musical, the seven incredibly talented Bates actors and singers went through a full cycle of emotions in what was a very relatable show for the entire audience.

Edges is not one's traditional musical, there is no plot or consistent characters. Rather, the musical was a series of stand-alone short stories told in the form of songs. Each song featured different actors with some small costume changes and little set change. Technically, *Edges* is a song cycle rather than a musical play, so it is comparable to an album with the theme of coming-of-age stories acted out.

Given the small reliance on props, the show stood on the shoulders of the students and they did not disappoint. Performer put their

hearts and souls into every song, and it made all the emotions much more believable. Furthermore, the songs themselves were beautiful and perfectly showcased the talents of the students.

The fact that *Edges* had the form of a song cycle and not a traditional musical had its upsides and downsides. On the one hand, the songs stood out more and were instantly memorable. There was a duet between Abby Zwetchkenbaum '15 and Sarah Curtis '18 about two sisters lamenting about how their relationship is no longer what it used to be, as they are on different sides of the growing-up process. In another duet, Audrey Burns '17 and Declan Chu '17 played a young couple afraid to actually say the word "love," but they get there in the end.

A highlight of the musical was a choreographed ensemble piece in which the characters reenacted first impressions and the mechanical nature of small talk. Zwetchkenbaum also sang a very quotable solo piece about the multiple ways she wants

her ex to die. Gavin Schuerch '18 and Maddie McClean '17 sang a duet where they sadly came to the realization that their relationship was really over. Divymaan Sahoo '17 brought his booming voice in his solo pieces and ensemble songs as he sang about being yourself.

Those numbers presented just a sample of the emotional range of the musical's themes. However, each song did follow the overarching incredibly positive theme of accepting yourself and realizing everything will work out in the end even if things may not be going your way presently.

On the other hand, since there was no plot connecting the songs, the impact the production left was smaller than in a traditional musical. With traditional musicals, the audience spends the whole preformance following the main characters and seeing them develop over the course of the story. By the end, the audi-

See **EDGES**, PAGE 6

Kendrick Lamar's *To Pimp a Butterfly*: Intense, chaotic beauty from Compton rapper

JOHN RICCATO
CONTRIBUTING WRITER

Kendrick Lamar, the 27-year-old rapper who blew up in 2012 with his debut major label release *Good Kid M.a.a.d City*, has always had a penchant for creating albums that work as cohesive pieces. On that album, Kendrick told the story of his life growing up in Compton, California. Specifically, his struggle to maintain his sense of morality in the face of the pressures and temptations of gang life. Using the musical template of classic west-coast hip hop, Lamar poured his life story onto his tracks with a vivid flair for detail and imagery. It was an album that became extremely popular due to its ability to explore ideas of great depth while still maintaining a catchy, mainstream hip-hop sound.

On his widely anticipated second album, *To Pimp a Butterfly*, Kendrick takes his intellectual and conscious style and directs it to issues of racial oppression in America. He specifically looks at how his own anxiety and depression as a successful black man relate to the struggles of his community as a whole. It is an interplay of personal storytelling and large scale political commentary that is highly ambitious. Through this structure Lamar examines his tendency toward self-loathing ("u"), the nature of violence and poverty in his hometown of Compton ("Hood Politics"), and the way that black on black crime is rooted in institutional oppression ("The Blacker the Berry"). On the album's final track, "Mortal Man", Lamar takes part in a fictional interview with his idol Tupac Shakur, in which the two talk about fame, violence, and the future of the black community. When dealing with these big issues, Lamar rarely provides easy answers. He explores them from multiple perspectives, and allows listeners to come to their own conclusions.

Lamar does not have an agenda, as he seems to be equally confused and frustrated by the problems he raises as any listener would be.

To match the chaotic, dense and riveting thematic content of the album, Lamar draws from a diverse range of musical styles. The album's second track, "For Free", is practically a spoken word piece written over free-form jazz. "King Kunta" has a funky swagger reminiscent of 90's Snoop Dog. "The Blacker the Berry" evokes Jamaican dancehall influences. All of these influences are spun together intriguingly, with each song ending in a very different place than it started. Lamar experiments boldly with his flow on the record. He is constantly changing his speed and tone to play different characters and evoke different moods. On many tracks he attempts to sing, again highlighting the way his music moves beyond the traditional bounds of hip hop. From a musical perspective, it is a large jump forward for Lamar from the original but uniform production of his last album. Lamar here seems to have completely foregone any notions of mainstream radio acceptance that he flirted with on his first album.

To say that a piece of art or writing is difficult to describe may be one of the highest compliments one can give. True art is not easily defined. Truth exists in the grey areas of the world: in its contradictions and questions. Both musically and thematically, Kendrick Lamar's second album, *To Pimp a Butterfly*, is messy and complex in the best way. It is an experience from which everyone can draw a different takeaway. It is not an album for those who enjoy straightforward, catchy tracks. It requires a great deal of work to appreciate, but in that lies its brilliance. Like the best films and novels, it cannot be adequately summed up in a thesis statement.

6 Arts & Leisure

Unbreakable Kimmy Schmidt breaks into Netflix sitcom land

MARY ANNE BODNAR
MANAGING ARTS EDITOR

Any show set in New York City and featuring actors from two of my favorite sitcoms of all time, and any show that drops lines like, "I auditioned for the Lion King 20 times in 15 years, until they finally told me, 'You are not passing as a straight giraffe'" is on my watch list.

So when *Unbreakable Kimmy Schmidt* was hailed last week in *The New York Times* for its fresh lens on life in New York City, I knew I had to see it.

Let me be clear: I expected next to nothing from a Netflix sitcom about a woman who was forced by a self-proclaimed priest to live in a bunker to avoid an apocalypse, but I should have known better when the sitcom stars Ellie Kemper (*The Office*), is produced by Tina Fey, and explores the various insanities of New York City with a gleeful 80's vengeance.

Unbreakable Kimmy Schmidt assures us that Fey herself is a true New Yorker, for the characters and situations featured in this show are only those that a local could conceive. To us, they seem like token sitcom characters because they appear so often in our daily lives, but to everyone else they're enjoyable insane city dwellers. From the woman dressed in hordes of black clothes who sits on her stoop all day waiting for and worrying about the neighborhood changes, to the charitably self-obsessed Upper East Side housewife who commonly employs phrases such as "exercise guru," "Admirals Club," and "dog masseuse," these characters are disturbingly authentic.

Additionally, episodes focused on a spinning studio called "SpiritCycle," which bears an all-too-close resemblance in every respect to real life spinning studio "SoulCycle," become a direct commentary on the lives that Fey and company have observed wreaking small doses of havoc on New York.

Perhaps as a result of shifting social tides, but it is a breath of fresh comedy air to see that Kimmy's "partner-in-crime" roommate is a black gay man who, after attempting to break into the often unforgiving world of musical theater, now lives in a dusty, eclectic apartment alone and spends most nights "listening to Diana Ross albums alone while doing my stretches to alleviate my gas." Only when Kimmy enters and offers to pay for rent and a night on the town with pity money from the *Today Show* does Titus Andromedon (another side effect of those *Lion King* auditions) flash her a sassy smile of friendship. From this moment on, there's a lovability to his pessimism. It's a relief, because lines such as, "My boss is seventeen years old, I get paid in quarters and I'm starting to think cab drivers are hitting me on purpose" were threatening to get a little depressing.

In every relationship she develops on the show, Kimmy brings the same zeal and naivety one might expect from an 18-year-old trapped in a 29-year-old's body. She buys chunky light up sneakers that would have made her cool in 1987 (just maybe) and points to a wireless speaker when her boss Jacqueline Voorhees (Jane Krakowski) asks, "Do you even know what a Givenchy romper is?"

Yet Kimmy never allows herself

to be the victim. When told that the perfectly traditional birthday party that she has planned for Mrs. Voorhees' son was inadequate, she doesn't waste anytime sulking about it. Her decisions over which boy to date don't warrant an episode long conundrum either, but rather is condensed into brief phone calls or unwelcome personal exchanges. It should be noted here that the "*unbreakable*" exists in the title for the very reason that Kimmy never believed any of the false information about that apocalypse that the "Reverend" (John Hamm) told them in the bunker.

Unbreakable also never fails to remind us that it is just a sitcom. No man for Kimmy sticks around for longer than 3 episodes, and birthday parties are the catalyst for plights, fights and flights. Just as *Friends* writers named every title with "The One Where/With [insert situation here]," *Unbreakable* labels titles with an appropriately enthusiastic "Kimmy [insert present tense action verb here]!"

It's almost difficult to believe when these traditional sitcom tools do become apparent, because the writing, characters, and situations are so good that they make viewers more attached than we're used to. I really liked Kimmy's first boyfriend, but within the next 21-minute episode, he was gone, and another ridiculous suitor had taken his place. That being said, let's hope this keeps up, because the more care-free *Unbreakable* remains, the more seasons we can hope show writers will develop for our viewing pleasure.

Unbreakable Kimmy Schmidt currently has 13 episodes on Netflix Watch Instantly.

To clear the competition dance air

MARY ANNE BODNAR
MANAGING ARTS EDITOR

"I think we won today," laughed sophomore Sofi Elbadawi. She was referring to Bates dancers' work on their first full day at this year's New England meeting of the American College Dance Association (ACDA).

To non-dancers, this may seem like a totally normal statement for someone to make about a day's work, but for Bates dancers, no words could seem less equipped to describe what we do.

Competition dance is a nugget of the sprawling American dance world. It's the unfortunate iceberg tip that juts its shiny head out of the cultural seas for Americans to get a glimpse at through the lens of popular shows such as *Dance Moms* and *So You Think You Can Dance*?

I have only seen each of these shows a few times because of how far they lie outside the realm of what I see as dance. Despite this shortcoming, they offer a wealth of insight into American consumerism. These shows serve purely entertainment purposes for an easily excitable audience. They take a human art form and make it consumable by adding production values that enhance the finesse and skill of the performer, thus exacerbating the sensory experience of the audience.

I still remember a moment from my freshman year when a good friend and I were sharing our favorite dance videos on YouTube. I learned that my contributions would be politely and unenthusiastically received when she showed me her favorite clip, which was from *So You Think You Can Dance*. It showed a female dancer in flowing, revealing, white clothing running towards a male in all-too-short shorts and flinging herself on him "Koala-style" (for now I'll sidestep

why I flinched at how this one particular move with these dancers was grossly lifting gender norms to the heavens...). This is not a difficult move; in fact, Bates dancers do it multiple times in the Spring Dance Concert. At the Bates concert, however, there won't be a camera sweeping around the stage in an arc like fashion that makes this dancer's short run look like a leap across the Grand Canyon. Flashing lights won't additionally make it seem like the female dancer has done this all through a frantic storm of lightning.

Every year, Bates dancers travel to ACDA to present student works for adjudication (professionals who watch pieces without knowing anything about who composed them, and offer complimentary and constructive feedback). This year, Bates dancers Isaiah Rice '15 and I presented works that we had composed for the senior thesis and the Advanced Composition Seminar, respectively.

The experience of representing Bates at an event like this is often uprooting yet reassuring. Taking a class and being in a performance environment with dancers from other colleges (some of them in hilariously matching sweat suits) reflects an individual's comparative strengths and shortcoming as a pre-professional in the world of dance. Additionally, the immense amount of dance pieces viewed over the course of four days (44 works) reminds us of what we view as important in composition and performance.

At Bates, we don't spend too much time indulging in the entertainment of dance. Just as Rhetoric majors don't sit around watching only the most financially successful movies of all time, and Math majors challenge themselves to problems beyond what faces citizens at tax season, Dance majors aren't intellectually stimulated enough with only

the types of dance commonly seen in the media.

Naturally, we're human, so we take pride in knowing the types of "moves" that make those shows what they are, but we acknowledge the plethora of dance styles open for interpretation and thought beyond the popular ones.

When Rice received feedback for his hip hop piece inspired by commercial dance (but set on a proscenium stage), adjudicators kept emphasizing the possibilities for meshing the very best of a commercial, consumable art form, and the variety in form and structure that modern proscenium work has gifted to the artist. It was expected that he was trying to mold the two, because without that direction, his piece would be a mere collection of highly physical movements. It would be sport, and not enough of an art.

Using language about "winning" also suggests (wait for it) that what we do is competitive. There are no dancers at Bates whose confidence is conveyed in the tightness of their hairstyle, or the shortness of their neon "booty shorts." What we do allows us to engage in the therapeutic combination of art and athleticism, creating a product designed to engage both audiences and performers in aesthetic and intellectual beauty. What we do should make you sigh at its aesthetic quality and ponder the deeply seeded threads of meaning that knit the piece together and that are drawn from our observations about the world around us.

These pieces can still be emotionally stimulating even though they don't come from an emotional place. Just because someone isn't crying onstage doesn't mean that the work itself shouldn't make you feel sad. For lack of a better cliché, "Try to look beneath the surface when you come see dance at Bates."

have included a non-traditional relationship which could have made an even greater impact.

In the end, seeing how just seven students with two directors playing in the small Gannett Theater can put on such a powerful musical, it's not hard to imagine how good a full scale musical can be. Luckily, almost everyone involved in *Edges* was either a freshman or sophomore, thus the future of musicals at Bates is looking very promising.

From entrances to echoes

MARY ANNE BODNAR
MANAGING ARTS EDITOR

Colby College's Department of Theater and Dance's Spring Dance Concert on March 5th featured the premiere of two works: Assistant Professor Annie Kloppenberg's *Entrances and Echoes*, and Sara Gibbons' '15 *Into the Frame of Us*. Both were products of yearlong research in modern dance, but the physical manifestation of Kloppenberg's ideas solidified themselves in the two weeks prior to the concert.

Bringing together professional dancers from all over the northeast, including Bates Professor of Dance Rachel Boggia, *Entrances and Echoes*, with its recorded use of space, flawless unfolding of relevant events, and spoken word made audiences feel that the intimate theater at Colby College was somehow being transformed by the performance. I would love to claim that this was an "unusually" refined work in the realm postmodern dance, but we all know there is no "usually" in this genre. *Entrances and Echoes*, however, without labeling itself as site-specific, does somehow feel like a work meant to permanently bend the history of the stage it's performed on with its use of props.

A compelling thread in the work is the use of masking tape to trace select past, present and future pathways of the dancers' movements on stage. As we're watching new events unfold, we're constantly reminded of the select traces left behind from previous ones, and at the end we see this prop as "a remnant of the structures that had existed" throughout the piece.

Kloppenberg commented later in the open Q&A that this delineation of borders played into the "theme of navigating tighter spaces," and it developed from her "fascination with certain types of neurons; more specifically mirror neurons, place cells and grid cells." Grid cells, while a new discovery, act as humans' internal GPS and help us navigate where we are in space.

Numerous times during my three years in the dance program at Bates, Kloppenberg has "dropped by" rehearsal and offered articulate, and often over my head, feedback on works-in-progress. Her questions aren't absurdly advanced on their own, but they often target challenging elements of a work that an artist hasn't delved into yet because the answers are intimidatingly weighted, abstract, or even simple.

Sara Gibbons is obviously a successful student of Kloppenberg at Colby, for the performance element of her year-long honors thesis reflected saplings of the same thematic continuity and physical movement quality seen in Kloppenberg's piece. There were memorable moments in Gibbons' work, which due to its relatively short length recorded themselves in my memory as salient and more distinct events. A rowing competition, unison phrase work, the end of a running race, individual dancers navigating the negative

space around one stationary dancer: all these events unfold with a satisfying logic, but they didn't seem to thematically intertwine as tightly as the events in Kloppenberg's piece did until Gibbons explained her motivations in the Q&A. After *Entrances and Echoes*, this viewing experience is more than understandable because the immensely physical movement glue performed by professional dancers in Kloppenberg's piece could have never been re-created by the students in Gibbons's. Additionally, Gibbons' piece wasn't about precision in the physicality. It was about how that group of creators, both dancers and choreographer, got to where they are now.

The second component of Gibbons' year-long honors thesis in Dance is her written component explaining research on the role of collaboration in choreography. This is a respectable course of study for an ambitious student of postmodern dance because her research answers questions that many students new to this genre have during their time in college.

Often in their first year (or days) at Bates, dance students have the often heartbreaking realization that choreography as they used to know it no longer exists. The previously familiar formula of walking into a studio and waiting for a dance team teacher to tell you which count of eight to move your hip on has been thrown out the window. Suddenly everyone around you seems to be an untalented fake merely asking the dancers to make up movement for the "choreographer" to slap their name on. It takes a long time to see the spectrum of collaboration that the choreographer is responsible for operating. Many high school teachers do stick to the aforementioned formula because it's an efficient tool when working with a large group of moody, confused, and emotional teenagers. When you're working with seasoned professionals seeking supportive channels for their observant and creative minds, collaborative environments are the perfect answer. Once the heartbreak and release of formula have subsided, the open minded dancers that remain realize that this new approach is scary because it treats them more like adults than they may have ever expected. Obedience is no longer the only ingredient to success.

In her own words, Gibbons explained that her group piece was the product of research exploring "where authorship lands when you're working collaboratively," and how a choreographer creates work "based on a five process model ranging from a choreographer as experts, [...] to choreographer as co-author." While she's "still doing research on what more traditional theorists say about authorships," and how "current dance artists use collaboration in their process," she has a new definition of the current choreographer to work with: a curator of multiple voices and histories.

TIRESIAS

CONTINUED FROM PAGE 5

the audience to always keep the on-lookers on the edge of their seats.

The set is a psychedelic interlacing of bold colors, outlandish décor and crazy costumes. Furthermore, each decision put into the production is intentional because the costuming mimics the plot and set by being ostentatiously clandestine in order to give the characters a wholly unique vibe that will forever be tied to this play. The blocking Auer employs is clever in that he has the actors using every bit of space available to them, and let me tell you, that is much more than you think.

Precision and efficiency in this one-hour time slot does not in any way take away from the variety that is presented to the audience. There are group dance scenes, duets, fight scenes, singing, and humor rolled together into one eccentric composition. The minute an audience member would even dare nod off, she is brought right back to the present with another twist in the plot or a break in the fourth wall.

Furthermore, an underlying take-home message of the production hits close to current questions, but Auer does not focus solely on

just one theme. Auer states, "I am more interested in providing an experience that they will not forget, tackling the issues and characters in the text through the lens of this immersive, highly-physical form we have constructed."

Auer's script, score, and production in general is very advantageous in trying to understand gender in a new way. A common thread throughout all characters and scenes lies with challenging gender norms and seeing the fallout once those seemingly rigid stereotypes are bended and even broken. Once the production breaks out of conventional constraints, the plotline comes alive and goes into an even greater depth of questioning and understanding.

Auer proves himself to be a spectacular director and actor. He will make his audience rethink their attitudes and approaches to gender norms. Alone, this would make for an excellent play. However, in addition to this vital message, Auer also provides mind-blowing entertainment to ensure that his message sticks.

Tickets are sold out at this point, but a waitlist is available at eventbrite.com.

EDGES

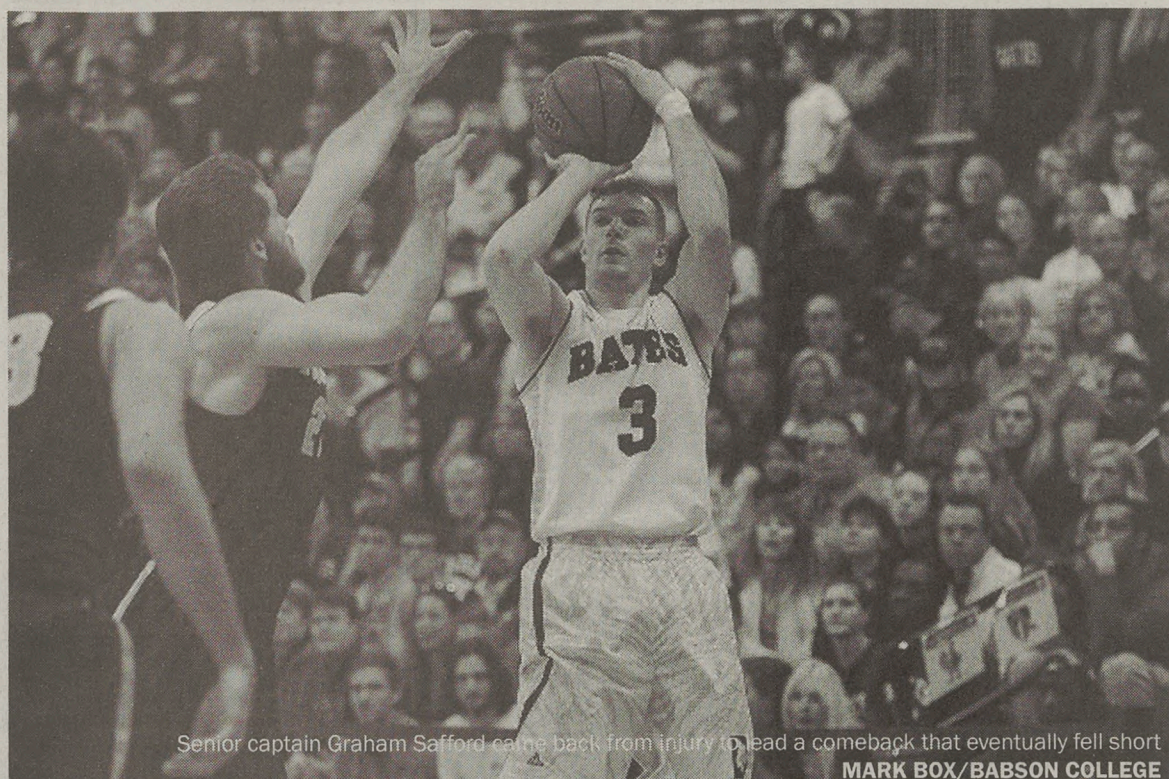
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ence is invested in the characters and their stories stay with the audience long after the musical ends.

But with *Edges*, the audience is left with the coming-of-age questions each song asks but no emotional connection to the characters. The musical is meant to leave audiences asking themselves the same

questions that are asked in the musical. Since the characters for the most part did not even have names, it was hard to leave the musical having one character whom you could relate to and whose story captivated you.

Furthermore, *Edges* was not "edgy" or "shocking" despite having very realistic takes on relationships. Aside from the occasional curse word, the songs were safe and uncontroversial. The script by the American college students could



Senior captain Graham Safford came back from injury to lead a comeback that eventually fell short
MARK BOX/BABSON COLLEGE



The Bobcat faithful was out in full support, clearly outnumbering Trinity fans
MARK BOX/BABSON COLLEGE

BASKETBALL

CONTINUED FROM PAGE 1

In the second half, Bates battled their way back, pulling within five with 8:19 to go. The charge was led by none other than senior Graham Safford, who had left the game earlier in the half with what appeared to be a nasty knee injury, but came back in to try to rally the troops. Safford would finish with 20 points, four steals, and four assists. But Trinity quelled any hopes of a legendary Bobcat comeback, going on a 10-0 run to take a 15-point lead and put the game out of question.

"Trinity had been reliant on their defense all year, but when we started our run in the second half, it was their offense that stepped up. They hit some transition threes that killed our momentum. They played a great game," said head coach Jon Furbush, who was recently voted Coach of the Year in the state of Maine.

"The outcome of the game Friday was definitely a shock to us for sure. We went into that game with all the confidence and energy in the world. We never lost faith until the game was actually over," said sophomore Malcolm Delpheche, who had 16 points, four rebounds, and three blocks in the loss.

At the end of regulation, Coach

Furbush put all four of his graduating seniors into the game and promptly subbed them back out, creating an emotional moment as they left the court for the final time to a standing ovation from the entire Bates crowd.

"This senior class has had such a big impact on our program and me personally," said Furbush. "They are great young men who poured everything they had into Bates Basketball. They exemplified loyalty, dedication, and perseverance. The results achieved this year couldn't be any more deserving for Graham, Billy, Adam, and Cam. I have so much respect for them, and they will continue to be winners in the next chapter of their lives. These seniors have set a high bar for the program moving forward."

Trinity ended up losing a 76-69 overtime affair against Babson in the Elite Eight, ending any hopes for a NESCAC National Champion.

The post-season awards continued to roll in for the Bobcats as Safford was named Maine Player of the Year, First Team All-Maine, and Third Team All-Northeast Region in addition to Furbush being named Coach of the Year. Boornazian was named Second Team All-Maine. Safford was named All-Maine for the second year in a row while leading the team in scoring, assists, steals, and free-throw percentage. The talented point guard finishes his

career as Bates' 10th highest scorer of all-time with 1,252 points.

The team as a whole finished the season as the top-ranked team in Maine with all 12 first place votes. Rounding out the top five were Bowdoin, Husson, Colby, and St. Joseph's.

Friday night may have ended in a tough loss, always a hard way to end an incredible season no matter the circumstance, but Friday night was about much, much more than just basketball. Friday night was about the incredible progression of this team under the direction of Coach Furbush and this senior class. It was about the amazing Boston area (and beyond) alumni support at the game, about a big screen in commons projecting the game, and about an immense amount of students making the trip down to support the squad. Friday was about a community coming together, from the six-year-old son of an alumnus leading cheers in the student section to all of the alumni present who can still remember the last time Bates was in the NCAA tournament in 1961. All of us came together over an inspired performance from a group of guys who were just playing good basketball. The catalyzing, magnetic nature of sport is truly incredible.

Here's to a great season, and to a senior class that has truly left their mark at this school.

Skiing

Grossman ends strong career at NCAA Skiing Championships

Bates' senior captain came in a career-best 24th in the 15k race

NOAH LEVICK
MANAGING SPORTS EDITOR

Competing at the national championships is a major honor for any college athlete; doing so freshman through senior year is an incredible marker of consistency, talent, and dedication.

Bates senior Hallie Grossman concluded her illustrious college career at the NCAA Skiing Championships last Wednesday and Friday in Lake Placid, New York. The first team All-Eastern region honoree first raced in Wednesday's 5K freestyle. She finished 40th with a time of 16:11.5. In a notable overlap of star Bates skiers, Justin Easter '03 (named by the *Student* last semester as the school's third-best athlete ever) was one of three jury members

overseeing the event.

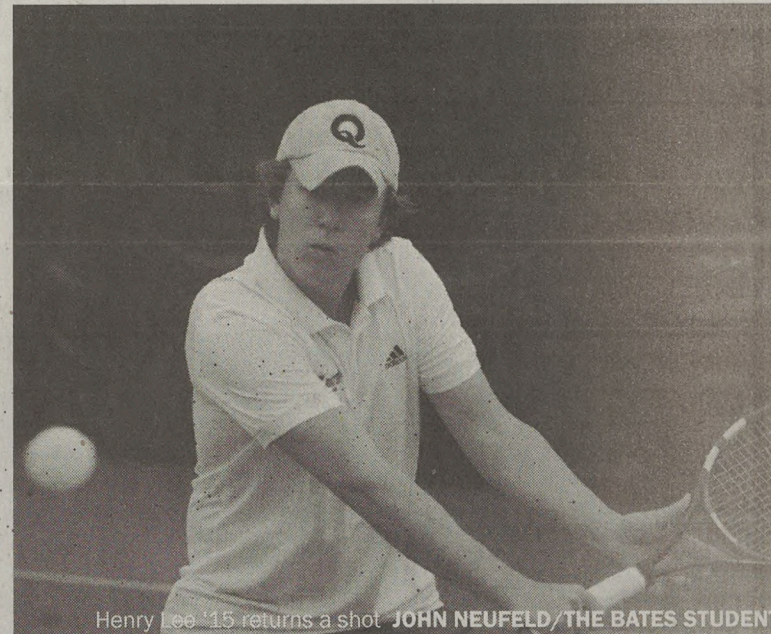
On Friday, Grossman finished her career with a 24th-place showing in the grueling 15K. Her 51:22.8 time was good for her best placing in an NCAA race, a fabulous way to end her eighth and final national championship race. Grossman managed to narrowly improve upon her 25th-place performance in the same event in 2014.

As the only Bates woman to ever compete in NCAA's for four consecutive years, Grossman has set a lofty bar for future generations of Bobcat skiers.

Men's Tennis

Men's tennis takes down MIT

Bates earned their second consecutive win with a 6-3 triumph



Henry Lee '15 returns a shot JOHN NEUFELD/THE BATES STUDENT

JOHN NEUFELD
STAFF WRITER

Last Saturday, the Bobcat tennis team traveled to Cambridge, Massachusetts to face the MIT Engineers. Currently Bates is ranked 16th in the nation and led by number one singles seed and senior captain Pierre Planche.

"All around we have a great group of guys this year," Planche said. "Everyone from top to bottom is not only talented, but also competes very well. We've been working hard on and off the court, and if we keep focusing on the process we can expect to accomplish great things."

Planche and sophomore Chris Ellis, both All-Americans, started at the number one doubles position for Bates and got the team's first point with an easy 8-2 victory over MIT's top pair. At second doubles for Bates, senior captain Henry Lee and sophomore Pat Ordway had a slightly tougher match but came away with an 8-4 win using their typical serve and volley style of play. At third doubles, freshmen Ben Rosen and Josh Leiner played a hard fought match, but the Engineers got the better of them (5-8). After doubles, Bates had led 2-1 going into

singles play.

Bates' first singles point came from sophomore Brent Feldman at third singles, as he finished off Kenny Gea 6-2, 6-3 in straight sets. Rosen, playing at fourth singles, won his match 6-4, 6-3 to give the Bobcats a 4-1 lead overall. Ellis managed to clinch the win for Bates at second singles, defeating Eugene Oh 6-2, 7-5 after a long second set battle to give Bates the win. The rest of the singles matches all went to third sets. Shortly after Bates had clinched the match, Planche lost in three sets to Kevin Wang 4-6, 6-2, 6-3 and Lee, playing at fifth singles, lost 6-2, 3-6, 10-6 in the third set tiebreaker. Ordway, rounding out the lineup at sixth singles, triumphed in spectacular fashion 7-6, 6-7, 10-8 to bring the final match score to 6-3.

Feldman commented on the team's performance: "Everyone stepped up when things got tough. The only expectations we play with are to go out and compete on every point. When we do that, good things happen."

The men's team next travels to face North Carolina Wesleyan, Mary Washington, and Johns Hopkins on Thursday, Friday, and Saturday respectively.

Softball

Softball off to a slow start

Despite a 1-5 opening to the season, freshman Emma Schiller (.583 batting average) and senior Kelsey Freedman (15 strikeouts, 3.00 ERA) have shined for Bates

GERALD NELSON
STAFF WRITER

Last weekend, the softball team started their season in Clermont, Florida for the National Training Center Tournament. Bates lost their first two games last Thursday against Wheaton College and Moravian College.

Against Wheaton, the team lost 9-1, giving up two runs in the bottom of the second before sophomore Maddie Inlow answered with a hit that brought freshman Emma Schiller home from third base in the top of the third. But Wheaton would answer right back and not let up, scoring two runs in the third, four in the fourth, and one in the fifth inning to give them the win. Junior Marina Barsoum and Schiller both were 1-2 on the day at bat, and senior pitcher Kelsey Freedman struck out four batters over four innings.

In Bates' second game of their opening day of play, pitcher Josie Novak and Moravian College shut Bates down. Novak tossed a no-

hitter with only one walk to give the Greyhounds a 8-0 win over Bates. Moravian scored five runs in the fourth and three in the fifth.

The following day, Bates dropped another pair of games to Coast Guard and Bethany. The team lost a close 4-3 game against Coast Guard. Coast Guard opened the scoring with two runs in the first, but Bates would fight back, scoring single runs in the third, fourth, and sixth innings of a competitive game. However, Coast Guard managed an RBI single in the bottom of the sixth to seal the game.

In their second contest of the day, Bates' batting did well, picking up nine hits in their 11-5 loss to Bethany. Inlow had a solid game, scoring two runs, while both freshman Victoria Fitzgerald and senior Kira Shaikh had two hits for the game. Bethany would take an early lead with two runs in the first inning, but Bates tied it up in the bottom of the second. Schiller gave Bates the lead in the third inning with a single and scored two batters later off a Freedman single. The Bi-

sons responded with five runs in the fourth innings, and went on to add three more in the fifth. Senior Brenna Callahan struck out five with no walks over four innings.

On Saturday Bates earned their first win, 3-2, against Washington & Jefferson. In a thriller to the end, Bates got the victory in eight innings. In the second inning, the Presidents started the game off with a solo home run from Jen Bahm, but Bates answered quickly, as junior Anna Berenson tied the game by bringing Callahan home. The game was tied until the eighth inning, when the Presidents took the lead on a sacrifice fly. This development would not break Bates; junior Karen Lockhart hit a single to bring home Berenson for the tie. Later in the inning, Fitzgerald hit another single and brought in the game winning run.

Bates unfortunately lost their second game of the day, 4-1 against Bethel. It is still very early in the season, so hopefully Bates will get on track in coming weeks as they begin play on the East Coast.

TRACK

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Markonic, and senior captains Sarah Fusco and Elena Jay, their overall time of 12:01.71 helped them outpace Tufts and earn an eighth place finish along with All-America hon-ors.

On Saturday's day two events, Ceesay was the only freshman that made the trip to the NCAA's. On the day, she placed 16th and overall, the Bobcats scored one team point that put them in a ten-way tie for 58th place among the 67-point scoring teams.

Track & Field

Track and field puts on a show at NCAAs

Senior Sean Enos starred for the men, earning his sixth and seventh career All-American honors



Eric Wainman '15 took third in the heptathlon. TOM LEONARD '78, COURTESY PHOTO

KYLE OLEHNIK
MANAGING SPORTS EDITOR

The men's and women's track and field squads have been out of the limelight due to the recent successes of squash sensation Ahmed Abdel Khalek and the men's basketball team's run to the Sweet Sixteen. But Bates track has arguably been one of the most consistent and impressive teams all season, sending a load of athletes to North Carolina for nationals looking to add more hardware to the winter season shelf.

First, for the men, weight thrower Sean Enos was the story of day one, as he picked up his sixth-career All-American nod, placing fifth in the weight throw. Enos' first All-American accolade came in 2013 (discus), followed by a quartet of All-American honors in 2014.

The distance medley relay team qualified behind the efforts of senior John Stansel, but freshman Rob Flynn had to fill in his place when Stansel qualified for the mile final. Flynn, junior Gregg Heller, sophomore Patrick Griffin, and senior Mark McCauley came in eighth place for the 'Cats with an overall time of 10:04.73.

Continuing on the day one action, senior Eric Wainman put himself in excellent position in the heptathlon heading into day two, as he was second out of 15 participants in the high jump and fifth in the shot put. Teammate Stansel ran the eighth-fastest time in the mile.

Heading into day two, Enos again led the 'Cats, earning his seventh career All-American honor with his sixth-place finish in the shot put. Wainman followed suit, as he took third place in the heptathlon, breaking his own Bates record by 207 points. Stansel also recorded his second career All-American honor by placing seventh in the mile.

Bates finished an outstanding indoor season with a ninth place finish out of 66 teams at the NCAA Championships.

Flipping back to day one on the women's side, the 'Cats had their distance medley relay squad in attendance along with their freshman triple jump participant, Sally Ceesay. For the DMR quartet of sophomores Jessica Wilson, Claire

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Lacrosse

Allard propels men past Trinity; Bantam women prove too strong for 'Cats

Junior Jack Allard scored six of Bates' 11 goals in their victory over Trinity, named NESCAC Player of the Week



Sophomore midfielder Sydney Cowles moves upfield. DREW PERLMUTTER/THE BATES STUDENT

Endicott on Tuesday.

Junior Jack Allard returned to his all-star form on Saturday for the Bates men, scoring six goals and leading Bates to its first NESCAC victory of the season. The attacker has racked up ten goals in the last two games, and he was able to frustrate a Trinity defense that didn't look like they read the scouting report. After finding themselves in a 2-0 hole early, it could have been another nightmare game for Bates, but senior captain Conor Henrie got the party started in the midfield, scoring with eight minutes left in the first. Bates didn't look back, and the 'Cats took the lead on a strong individual effort by junior Charlie Hildebrand. The attackman caused a turnover, scooped the ball, and put it in the back of the net to put Bates up 3-2.

The game was knotted at six-all at the half, but the Bantams struck for the first goal of the half to take back the lead. Sophomore Kyle Weber wasn't quite ready to hand it over, as he netted his two goals in a span of 31 seconds. And just 54 seconds after Weber's second, sophomore Andrew Melvin joined in, netting a goal and giving the 'Cats some breathing room at 9-7.

Bates didn't look back, as Allard stamped out any air in a Trinity comeback. After the Bantams cut the deficit back to two at 10-8, Allard tallied his sixth and final goal of the game, and it finished 11-9. Allard earned the title of NESCAC Men's Lacrosse Player of the Week for his fantastic play. Junior Joe Faria also had nine saves for a Bates defense that forced Trinity into 31 turnovers. The men marched into Hartford and got their first in-conference win of the year. They'll look to earn a second NESCAC win of the season when they visit Williams on Saturday.

WILL CLEAVES
STAFF WRITER

We're still waiting on both the women and men's teams to have an undefeated weekend against a NESCAC opponent. Bates lacrosse split victories once again this weekend, as the men (3-2, 1-2) grabbed their first win in the conference and the women (4-3, 1-2) dropped their home opener to a notorious Trinity team.

The women's team was playing catch up from the beginning. Trailing by as many as five goals in the first half, the 'Cats clawed their way back to cut the visitors' lead to just two at the half. Sitting in a 6-1 hole half way through the first frame, Bates remained composed, receiving three goals from three different Bob-

cats to enter the half trailing 6-4.

The break didn't do anything to slow the home team's momentum, as senior Emma Getsinger won the opening draw and fed junior attacker Alex Briody for the opening goal of the half. Trinity quickly responded with two goals of their own, and Bates fell back behind. The two teams traded goals over the next couple minutes of play, but the 'Cats couldn't catch the Bantams. Trinity ultimately pulled away, scoring nine second half goals to Bates' four. Junior Hannah Jeffrey held off the relentless attack with 11 saves, but Trinity shot 30 times to Bates' 15. Trinity also dominated on the ground, scooping 21 groundballs to Bates' seven. The women will try to get back on track this week, visiting

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