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The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY March 29, 2017

Vol. 147, Issue. 17

Lewiston, Maine

FORUM

Will Murray '20 takes a stand on academic requirements at Bates.



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ARTS & LEISURE

Halley Posner '18 reveals how theater and neuroscience intersect in On Emotion.



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SPORTS

Bates' baseball team was back in action with two victories last weekend.



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Pushing for more conversation on degendering restrooms

The Bates Student interviews Cash Huynh '18 and Maddy Smith '20.



Students push for gender neutral bathrooms in order to spark conversation on campus. MADDY SMITH/THE BATES STUDENT

CHRISTINA PERRONE
STAFF WRITER

On Sunday March 26, I sat down with Cash Huynh '18 and Maddy Smith '20 to talk about their latest action on campus. Huynh, a Women and Gender Studies and AVC double major, is primarily responsible for mobilizing this action and pushing for more conversations on degendering restrooms on campus. Smith is intending to be an Environmental Science major and assisted Cash in this action by doing photography and taking on general coordination.

Two weeks ago, on Sunday March 12, Huynh and Smith, along with a group of ten students, dedicated their time to post signs that said "Toilet: This Bathroom is for Individuals of Any Gender" over gender designation signs in every bathroom in every academic building. In the stalls, they also posted flyers that included what the action is about as well as contact information.

When asked what inspired them to start this action on campus, Huynh replied, "Initially what really pushed me to put together this action was because as somebody who doesn't identify as either woman or male, there are no facilities on campus that really allow me to express my gender in a way that makes me feel comfortable. So I had to socialize myself as either a man or a woman to really accommodate the comfort of the school. And what really solidified my push for this was after the Trump administration revoked some of the guaranteed protections under Title IX for transgendered youth, and trying to see if there was any way for us to juxtapose what is happening on campus to what's happening nationally, to show our solidarity and support for trans youth through the nation."

The Title IX amendment has been a source of national debate as



MADDY SMITH/THE BATES STUDENT

of late. It was included in a number of amendments signed into law in 1972, by President Ronald Reagan, called the Education Amendments of 1972. Title IX was intended to prohibit any form of sexual discrimination in educational facilities that receive federal funding. The Obama Administration extended Title IX in order to prohibit any form of discrimination based on gender identity in educational programs and sports. In 2017, the US Secretary of Education, Betsy DeVos, and the Trump administration issued a new set of guidelines that rescind these Obama-era protections. In effect, they leave it up to the states to decide whether or not to allow trans-

gender or non-binary students to use the bathrooms and locker rooms that correspond with their gender identity. In places such as North Carolina, Texas, New Hampshire and Colorado, state legislatures have considered requiring transgender and non-binary students to use facilities corresponding to the sex on their birth certificates.

The Trump Administration's new set of guidelines is dangerous for a number of reasons. For one, the LGBTQ community has proven

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Picking your new room

Assistant Dean for Residence Life and Health Education Molly Newton talks about upcoming changes to the housing process.

MARIAM HAYRAPETYAN
ASSISTANT NEWS EDITOR

Amidst the excitement of Gala and the approaching finals week, students were asked to pick their residence for the upcoming academic year. To learn more about the housing selection process, The Student interviewed Molly Newton who is the Assistant Dean for Residence Life and Health Education.

Mariam Hayrapetyan: Why did Bates switch to HouseCat?

Molly Newton: Bates has been considering a switch to an online housing system for a number of years. Online systems like HouseCat allow us to make the housing selection process more flexible and less stressful for students. For the past several years we received feedback from students identifying that participation in the in-person housing lottery provoked anxiety and was not flexible enough for students who were away from campus, studying abroad, or taking a leave.

Using this feedback, we worked with our student steering committee to build both HouseCat applications and the online selection process. During the fall semester, we offered open meetings and opportunities for students to test the system and offer feedback. This feedback was a very important part of developing HouseCat as students experienced it during room selection, and is directly responsible for options such as roommate groups and housing profiles. We will continue to work with returning members of this group and others on campus to make improvements to the HouseCat system.

MH: What are the changes to housing for next year?

MN: Housing changes every year in response to all sorts of different factors. Renovations, use changes, and other factors can all impact the way we use buildings. Acknowledging that it is difficult to predict with certainty what small changes may impact availability of specific buildings, there are currently no

plans to make significant changes to housing options or processes.

MH: What is the process of selecting an off-campus house?

MN: Our process for off-campus housing remains the same. Groups are approved to live off campus via the Off Campus Lottery. Rising seniors are eligible to apply for 125 off-campus spaces, which are filled based on randomization. Because we do not break up groups, the actual number of students living off campus is usually a few above 125. Currently, there are no plans to reduce the number of students living off campus below 125. It is important to know that students do need to apply for off-campus housing, and that in some years not every group receives a position off-campus via the lottery.

MH: Will Bates continue using HouseCat the next year?

MN: Yes! We will continue to use and fine-tune HouseCat next year. Every time we use HouseCat, we learn more about how we can adapt it to better-fit student needs. So far, we have made adaptations based on feedback from Winter Placement (for students returning from abroad) and the Off Campus Lottery. After the recent housing selection processes, we have more adaptations in the works. For example, this year students were not able to form groups of two after housing selection was in progress. We heard from students that this was an option that they would like to have, so we are working on adapting the process for next year.

Unlike the old in-person lottery, HouseCat gives us the flexibility to make these types of changes. Our staff in the tech support room during the lottery worked with many students during this year's housing selection. The feedback they received in the moment was overwhelmingly positive! Our goal is to continue to use all feedback we receive to continue to fine tune the housing selection process to minimize stress and anxiety while maintaining a fair system for selecting housing for the next year.

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Beastly Narrative

A take on Disney's remake of Beauty and the Beast

MARY SCHWALBE
MANAGING FORUM EDITOR

On March 17, the new Disney remake of the classic, “Beauty and the Beast,” starring Emma Watson was released in theaters. For those of you unfamiliar with the story (there can’t be that many of you), “Beauty and the Beast” is the story of an intelligent, beautiful (hence the character’s name “Belle”) young woman who is an outcast in her town. To save her father, she sacrifices herself to a beast that lives in a castle and eventually they fall in love and it is revealed that he was a prince under a curse all along. Love allows him to transform back into his true form.

I saw the movie this weekend, not having considered or analyzed the story since I was about six. The new film follows the plot and even many of the shots of the original Disney cartoon very closely. Despite the similarities, I saw the 2017 film in a completely new light watching it as an adult. I think that Disney did many positive things as far

as social messages, but aspects of the story are inherently flawed and these couldn’t be remedied unless Disney completely changed the whole premise of the movie.

My main issue with the storyline is the tired and potentially dangerous narrative of a girl ‘fixing’ a man. ‘Beauty tames the Beast’ has become a tired trope in film and literature. Of course, this cliché is the entire plot of the movie, so its inclusion is pretty much unavoidable. I think I find issue with this because it seems to excuse abusive relationships.

No one should stay in a relationship with an erratic, violent partner because they feel obligated or even believe it’s possible to ‘fix’ them. Women face domestic abuse at far higher rates than men, and this message of ‘taming the beast’ isn’t a positive one to be sending young women. In the 2017 film, the Beast never directly physically harms Belle, but he does yell at her and threaten her. After the two have a conversation in which they get to know each other, the Beast softens and never yells at her or threatens her again. The origin of the Beast’s anger is also explained when the other residents of the castle tell Belle it stems from the loss of his mother, an abusive father, and lack of support from those around him. Still, even when anger and violent outbursts have a cause, sufferers can inflict harm on those around them.

Disney obviously took steps to ameliorate this potentially negative narrative. The inclusion of the explanation of the Beast’s anger, how early in the movie his anger disappears, and the development of Belle’s character all show their awareness for the potential effects their movie could have on its young audience. Belle really is a great character—she’s caring, brave, strong, intelligent, and unafraid to be herself. Despite the annoying rhetoric of “she’s not like other girls,” the movie is a fairly positive one in terms of social values, featuring a diverse cast and a brief depiction of two gay characters. Obviously that doesn’t make it as inclusive as it could have been, but perhaps the attempt at representation of a more diverse population is a step in the right direction.



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5300 Bates College
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The real challenge of requirements

*One writer questions the fairness of
Bates’ curricular requisition*

WILL MURRAY
ASSISTANT FORUM EDITOR

During my college search, academic requirements played an important part in my decision-making. I didn’t want to attend a college, like Georgetown, at which I would be locked into the requirements of a core curriculum. But I felt intimidated by schools with completely open curricula, like Brown, at which I would have absolute freedom in the classes I took. When it came to Bates, it seemed to hover in the space in between; with four basic requirements — W1-3, L, Q, and S, Bates at once allowed students the opportunity of a varied liberal arts education and the agency to tailor that education to their own interests. Bates, with this balance of academic requirements, felt like the remedy for my academic dilemma.

When I arrived at Bates, the requirements played out closely to how I anticipated. As an English major, I knocked off my W1 and W2 in my first two semesters with ease. When it came down to my L my second semester, I was challenged; but this challenge was to be expected. After all, this was the academic spirit which drew me to Bates — a well-rounded education which would sharpen my ability to think across disciplines.

But the more conversations I had with those outside my major — particularly the more scientifically-minded — I found that the experience I faced with requirements stood in contrast to those of many other majors at Bates. The academic requirements as an English major, albeit challenging, seemed in accordance with the liberal arts education which I was promised at Bates. But how did the requirements play out for students of different majors?

Here’s the scoop. Let’s say you’re a Biochemistry major at Bates. Your Q, L, and S requirements are satisfied by the required courses for your major — Calculus, Chemistry, most science electives, respectively. You check off your W1 with your FYS, which all freshman have to take. Your W2 and your W3 are left. Well, that’s actually not so bad, because you get your W2 out of the way when you take Cell Biology — or the colloquial name among students, “Cell Hell.” And finally, all you have left is your W3. Well, that’s just your thesis, so you’re all set.

Now let’s turn the tables a bit. You’re a History major. You bang out your W1, your W2, and your W3 with ease, because well, you’re a humanities major and you’re awesome at writing. But what’s left this time? You’ve still got the Q, the L, and the S hanging over you. Don’t get me wrong, there are ways you can creatively circumvent this requirement too. You can probably cross off your Q with “Working with Data.” But your S and your L, and maybe even your Q if the last class doesn’t work out, will be a tough nut to crack for the less numbers-oriented Batesies.

I understand where Bates is coming from in respect to these requirements; Biochemistry has a high number of requirements, a hefty workload, and with many 3-hour lab blocks required for the major, Biochemistry majors can end up spending more time in the classroom than many other Bates students. But as a liberal arts school, I think that Bates might want to consider how its few requirements — or, at least the classes which fulfill them — manifest themselves across students of all majors.

I also know that as an English major at Bates, I am biased in this discussion. So I talked to a few science majors who could give me the scoop from the other side of things. An anonymous chemistry major ‘20, says, “I’m not sure it’s fair that people in the sciences [get] a freebie when it comes to required classes. I know I’m benefiting from the system, but I think it might make more sense if the requirements were a little bit more balanced across majors.”

Balancing the requirements across students of all majors while still making the work of science majors relatively manageable is by no means a simple task. With that in mind, I still believe it is crucial we consider the ways in which our liberal arts education works in terms of all Bates students. I, along with many students I know, came to Bates for an education which will educate me in all disciplines — humanities, science, and otherwise. I think Bates might need to reconsider its requirements — a fundament of its academic program — to assure us that we are still upholding this promise. If the benefits of our system outweigh the drawbacks, great. If not, a systematic restructuring might be in order.

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The Bates Student

DEGENDERING RESTROOMS

CONTINUED FROM PAGE 1



MADDY SMITH/COURTESY PHOTO

to have especially high suicide rates. In fact, nearly half of transgender people attempt suicide during their lives. Now more than ever, we need to show support for transgender and non-binary people, in order for them to feel included and safe. Creating gender-neutral bathrooms, something that most take for granted, is a huge step in the right direction.

“It’s also kind of interesting like in Carnegie specifically, looking at which restrooms are gendered and which ones aren’t,” said Smith. “Because they’re all single person restrooms. And on the second floor upwards, actually the restrooms just say ‘restroom,’ they don’t have a gendered sign on them. But on the first floor there are two single stall restrooms, and there’s a men’s and a women’s...It seems a little bit pointless that a bathroom that is for a single person, for privacy, would not be an issue, would end up being a gendered bathroom.”

So where did the signs and flyers go? According to Huynh, “It wasn’t the institution’s decision to really tear the signs down, I think the facility services were just doing their job. So I understand why they would remove the signs, but the flyers, which was our reinforcement for that follow up, for people to catch on to what we were doing...those were also removed. And I was really surprised because a lot of clubs and organizations advertise events, meetings, what-have-you in the stalls- those were not removed, but our signs were. So I don’t really know why that was the case. But for the most part the administration is very open to listening to us.”

Smith added, “the non-binary signs went down pretty fast. But they were up long enough to definitely spark conversation between people, which was a large part of why we did this action, so I would say it was still very effective.” What Huynh started here on Bates Campus will be circulated nationally through the help of Breakthrough USA, a nonprofit based in New York that works to stop gender-based violence. Huynh is a fellow with this organization, and while they were doing this action, Breakthrough USA came to campus with a film crew and filmed. They will be putting a video out within the next few weeks. Smith believes that, “as that video gets spread, more campuses



MADDY SMITH/COURTESY PHOTO

will be able to do what Cash started here.”

Huynh felt that their action was well received at Bates: “I remember, the day after the action, a couple of ‘bro-dudes’ — I call them bro-dudes — very hyper-masculine, like football, sporty dudes were talking about it. And they were just like ‘Oh how do you feel about degendering restrooms on campus?’ and they said oh well, I don’t really care where you pee, but showers and locker rooms was a concern of theirs, and I was like yeah that’s something that’s

pretty tricky to navigate around, but I don’t think it’s impossible. But it was good to see people whom I’m not familiar with talk about issues like this, because everyone should be talking about this.”

In order to continue Bates College’s dedication towards equality, it is crucial that we continue conversations on gender-identity, with topics including degendering bathrooms. If we stop talking about it, we risk the danger of many people becoming marginalized and feeling excluded from the public discourse.



MADDY SMITH/COURTESY PHOTO

It’s not too late!

Students may still find internship opportunities through the BCDC

NICO BARDIN
MANAGING NEWS EDITOR

At this point in the academic year, students may feel that prospects for a summer internship are dwindling. While Short Term approaches, students should not feel as if they are running out of time and resources to secure an internship for the coming summer.

Resources made available by the Bates Career Development Center indicate that many opportunities are still available for Bates students, and more are continuing to be uploaded regularly to the BCDC’s online resources. In fact, hundreds of internship opportunities are uploaded and posted to online resources such as Handshake and the Liberal Arts Career Network on a weekly basis.

The BCDC urges students to continue searching within these online resources as many internships are still available for students to apply to. While the Purposeful Work deadline to apply to opportunities with core employers has passed, many of the internship opportunities uploaded regularly to Handshake are not part of the Purposeful Work Internship program, and as a result are still open for application submissions.

For students who wish to participate in the Purposeful Work Internship program in some form, the deadline to apply for funding has not yet passed. Students have until April 9 to apply for funding through the Purposeful Work Internship program. This opportunity can be extremely attractive to companies who are looking to hire students but

cannot provide a paid internship, as students can secure an unpaid internship but receive some funding through the BCDC’s program.

Another deadline to keep in mind approaches on April 3, when environmental internships will be posted. These internships are not exclusively open to Bates students majoring in Environmental Studies, and offer internships in various roles and facets of the environmental industry.

The Bates Career Development Center in recent years has worked to greatly increase the number of Bates students applying for and securing internship. Statistics provided by David McDonough, director of the BCDC, indicate that 80% of students participated in an internship in 2016, which saw two times the amount of students participated in internships in comparison to involvement five years ago (40%).

Securing an internship as an undergraduate is an important part of preparing students for professional life after Bates. Internships not only allow students to gain experience in a certain field or industry, but also build upon the education students receive at Bates, ultimately adding to the multidisciplinary and multifaceted education of Bates students.

For students who wish to understand what internship opportunities are still available for this coming summer, it is recommended that they make an appointment with the BCDC, or stop by during walk-in hours. For more information, students may visit the Bates Career Development website at <http://www.bates.edu/career/>. Happy hunting!

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On Emotion provokes and beguiles

Join the cast as they take you through a mind-bending journey of self reflection



JAMES MACDONALD/THE BATES STUDENT



From left to right: Eva Goldstein '18, Ceria Kurtz '19, and Jack Willis '19 perform on the screen-like set. JAMES MACDONALD/THE BATES STUDENT



JAMES MACDONALD/THE BATES STUDENT

HALLEY POSNER
MANAGING ARTS&LEISURE EDITOR

Joy. Disgust. Happiness. Sadness. Rage. Frustration. All those words and more are the way we as humans organize our feelings, our emotions. We place emotions in neat little boxes, acknowledging them without letting them rule our mind. But that last statement is not exactly true. That pull of emotions on the human psyche is what Colby Harrison '17 decided to study in his senior Theater thesis by directing Mick Gordon and Paul Brooks' play, *On Emotion*.

Taking a bold leap, Harrison chose to direct a non-stereotypical theatrical piece for this senior thesis. In his playbill, the director educates his audience on the premise of the play. He writes, "[t]he authors of *On Emotion*, Mick Gordon, a play-

wright, and Paul Brooks, a neuropsychologist, have called this work a 'theater essay' rather than a play." Yes, the intention of the production is to entertain the audience like any other play might. However, in this instance, the aim is for this "theater essay" to prove a point and persuade, much like an analytical paper.

The play pushes the watcher to think about one vital question: are we controlled by our emotions?

In order to make sure the audience gives enough gravity of thought to this central question, the playwrights pull no punches. There are explicit themes, foul language, a puppet, and projections to help the audience adequately grapple with the question.

Walking to Gannett Theater, any audience member would be immediately struck by the stark white set. But that whiteness is necessary for the stage to become a screen for

projections that help deepen the meaning behind the spoken words.

The four-person cast – Eva Goldstein '18, Ceria Kurtz '19, Fergus Scott '17, and Jack Willis '19 – all play off the projections. Doing an emotional show such as this, the actors have to give a lot of themselves for the sake of each performance. Scott notes that in order to get rid of pre-production jitters "I make sure my script, costumes, and props are all in exactly the right place and then do a bunch of really loud vocal warm ups to get some of the excess energy out before really tuning in and calming down to get in character." That routine lets him get into a headspace where he can adequately guide the viewers through the show.

It is one thing to know intuitively what disgust looks like, but sitting in the audience staring at projection of Kurtz's revolted face throughout a scene makes the audi-

ence member actively confront that feeling for the duration of the scene.

The puppet was one of the only props used in the show. A puppet, a life-like model of a person, is a great way for people to understand emotion even if they cannot feel it themselves.

From the house-side, the production looked like it ran effortlessly. Each light cue was timed to perfection and every entrance was timely. However, as any person who has participated in theater knows, nothing happens without the stage manager.

In this case, Rebecca Berger '19 smoothly ran the show. In an interview, Berger remarked, "I really like the responsibility of stage managing, of balancing the actors and the technical aspects of the production. I enjoy being part of the process and stage management is a very hands on way to get involved."

The director, stage manager, lighting design, and costume designer, to name a few, work behind the scenes but are essential to any show. Berger notes, "the design of the lighting, projection, and sound in this show all took a lot of time and energy but part of the magic or mystery of theater is all it all seems effortless. Behind the curtain, though, there are a lot of talented people created the tech to help create the world of the play."

We as audience members cannot forget the pieces it takes to put together a show such as this. With all the moving pieces fitting together perfectly, the audience was able to grapple with the main question, and maybe emerge from the 75-minute play with some semblance of an answer.

ARIEL ABONIZIO
ASSISTANT ARTS&LEISURE EDITOR

"I don't get Lick-It. If it is about individuality, why does everyone dress the same?" This was the first comment I heard on the Friday morning before Lick It had taken place. At the time, my answer was simple but genuine: "I don't know." Maybe there was something about nakedness that made evident the uniqueness of each body. Maybe Lick-It was about being (or seemingly being) confident with oneself. Maybe it was simply beyond clothes, deeper and more profound than appearances. Later in the night, I was pleased to see that, whether dressing similar to one another or not, many people were having fun experimenting with clothing.

Lick-It is Bates' annual celebration of individuality, organized by OutFront. This year was themed "the world of fantasy – dragons, magic, and melodramatic family affairs." Lick-It has been a tradition at Bates for 23 years and it is considered one of the college's dearest events. While the theme was brilliant, I was hesitant to consider the possibility of people transforming identities into costumes (see: Halloween). Despite my initial concern, Lick-It was more than costumes and "the naked dance." While the Benjamin Mays Center had indeed more people than articles of clothing, this was simply one aspect of the night.



The band in Alumni Gym rocks top hits. JAMES MACDONALD/THE BATES STUDENT

Aimee Oakes '20 mentioned that she loves Lick-It. "You could go in your PJs," mentioned Oakes. Even though there were many positive reviews, not everyone was comfortable with the atmosphere. Josh Andino '20, described it as "a wild crashing of bodies. I'm not saying it wasn't good, but it was much more

crowded than other Silo events, and it did get a little bit sweaty and nasty after some time." Jin Wei '20 took another perspective: "I wished to see more people being themselves during Lick-It," he mentioned.

On Saturday, March 25, Gala happened. It was the 28th annual event, themed "Under the Sea."

There were two different live performances happening simultaneously, intertwined with student performances. Drew Collins '20 mentioned that "the bands were awesome; it was great to have two different ambiances and rooms."

While the music and ambience were impressive, I was truly aston-

ished by how people dressed. Having both swing music and top hits made my night. "It was two different scenes coexisting," mentioned Collins. Needless to say, Gala had countless articles of clothing in comparison to Lick-It.

Much like Lick-It, Gala did not please everyone. Oakes '20 said she preferred Lick-It over Gala. "Gala was different. It wasn't about being comfortable; my feet hurt all night," said Oakes.

Gala and Lick-It are very different, and yet very similar. There is no contradiction in wearing a suit one day and flowery skirts in another. In contrast, these events show that identity and individuality are complex.

This weekend, comfort and discomfort coexisted, boundaries were broken and reinstated. A *Bates Student* article on Lick-It from 2013 by Grace Pezella quoted previous OutFront coordinator, Jarron Brady '15, and is worth comparing to this year's event. Brady mentioned that "Bates doesn't want to be a sexually repressed campus, but it doesn't really know how to express itself." I have heard from people that loved Gala and Lick-It and from people who did not. Four years have passed but Brady's comment is still relevant to our community.

At least Batesies seemed to agree: Gala's food was exceptional.



Twinkle lights provide an elegant ambiance for the evening. JAMES MACDONALD/THE BATES STUDENT



Swing band musicians give the night a bit more culture than normally appears at Bates dances. JAMES MACDONALD/THE BATES STUDENT

Other Upcoming Arts Events

Thursday, March 30

Gregory Douglass performs at Village Club Series

Friday, March 31

Spring Dance Concert: “What We Find”

7:30 pm in Schaeffer Theater

Saturday, April 1

Late at Bates: Late Nite Crafting - join Bates Knit Wits for a night of arts and crafts in Skelton Lounge
10:00 p.m. - 1:00 p.m.

Music Review: Drake’s *More Life*

MATTHEW BODWELL
CONTRIBUTING WRITER

This is not an album review. This is a playlist review. That is right. Drake’s *More Life*, which dropped on March 18, was released as a playlist. For those who do not know, a *Guardian* article by Alexis Petridis published on Monday, March 20 quoted Drake defining a playlist generally as “...a collection of songs that become the soundtrack to your life.”

Drake has resumed his trend of exploring new venues to release his music through. He has published a slew of his music in the typical formats of studio albums (think: 2016’s *Views*), mix tapes (e.g., 2006’s *Room for Improvement*), and extended plays (like 2009’s *So Far Gone*). However, he has also released commercial mix tapes such as 2015’s *If You’re Reading This It’s Too Late*, which costs similar amounts to a studio album but is nonetheless referred to as a mix tape. This time around, Drake has ventured into new territory by releasing this musical project as a playlist, a clever marketing scheme that will surely be emulated by other artists in the near future.

What struck me about *More Life* is how Drake incorporated a wide variety of his prior styles into the playlist. This is likely in part due to the numerous producers who worked on this project, including such names as 40, Murda Beatz and Nineteen85. Yet I feel that Drake’s music releases generally stick to a specific style and trajectory. The songs of *Views* and 2011’s *Take Care* tend to be rather deep lyrically and more mellow when compared to the louder, cockier, party-staples of *If You’re Reading This*.

In his newest release, the songs do not fit such a mold. Rather, they integrate sounds from his previous releases to create a cohesive whole. For example, the fifth track, “Get It

Together,” ft. Black Coffee and Jorja Smith, is reminiscent of his 2011 hit “Take Care” ft. Rihanna, both in terms of its smooth female vocals and fast-tempo rhythm. The laid-back beat and lyrical depth of the third track, “Passionfruit,” builds off of similar sounds Drake solidified with 2013’s “Hold On, We’re Going Home.” Yet he does not abandon the signature confident, hard-hitting rapping style he exemplified in 2015’s “Energy” and “Know Yourself;” one can hear it alive and well throughout the playlist, like on the tracks “Gyalchester” and “Fake Love.” To create unity between this wide variety of songs, Drake eliminated the time gap meant to transition between each song, making them less rigid and enabling them to flow right into one another.

Another highlight of *More Life* is its strong guest features. I was delighted to hear Kanye on the eighteenth track, “Glow,” where he sings a catchy hook and raps to a signature Kanye soul-sampled back beat. The nineteenth track, “Since Way Back,” features the talented and fellow OVO label artist PARTYNEXTDOOR teaming up with Drake on a song slower than their 2014 hit “Recognize,” but one that nonetheless continues their journey of coming to terms with the rise and fall of past relationships. The eleventh track, “Portland,” features Travis Scott in his finest form, drawing on a well-developed auto-tune style perfected on 2016’s *Birds in the Trap Sing McKnight* and enabling Drake to experiment with yet another layer of sound.

At 22 tracks, totaling just about 82 minutes, *More Life* is one of Drake’s most comprehensive and sprawling projects to date. Drake has resumed his status as an icon, and while we enjoy this release, we cannot help eagerly waiting to see where his next album (or whatever form his next musical release is in) takes us.

Real Estate makes sure you keep them “In Mind”

NICO LEMUS
STAFF WRITER

In Mind, Real Estate’s fourth studio album, is the product of the band’s newest incarnation. After having split with founding guitarist, Matt Mondanile, the band has picked up Julian Lynch, an accomplished, productive musician in his own right, as their lead guitarist. Also new to the Real Estate lineup is the producer Cole M.G.N., who has worked previously on such projects as Dev Hynes’ Palo Alto OST, as well as Julia Holter’s prestigious 2015 release *Have You in My Wilderness*, both records diamond-bright with electronic flourish. Whether or not by Cole’s direction, Real Estate has made an interesting shift in their use of aural space, having in the past left conscious room in between their music. *In Mind* eschews emptiness for texture, every strata of the album filled with synth and sensation.

The album starts off especially strong, beginning with their lead single “Darling,” the most successful synthesis of their new styling. It begins with a sharp, cool synth introduction, giving way to Lynch’s guitar talent. Despite the modifications, Real Estate maintains their singular sound: clean, looping guitars, woven together, riding to lead singer Martin Courtney’s charming, pastoral lyricism. Good or not, *In Mind* begins with Real Estate’s best and most successful effort. That is not to say the rest of the album is disappointing, but rather, *In Mind* hits with its hardest earliest, the middle of the album occasionally slacking and dropping in its inspiration.

But it is a fine album with fine songs. The seven-minute movement “Two Arrows” begins as a drowsy march, moving deliberately but dreamily, its back-half fraying into a lush fuzz of synth squeals, reverb and resonance. It gathers sonic momentum and volume but cuts tightly

and abruptly into silence, the structure of the song an apparent nod to “I Want You (She’s So Heavy)” off of Abbey Road. Following, “Holding Pattern” is the sleaziest, jammiest song on the album, affecting Steely Dan-style guitar patterns, heavy on the ride cymbal, rolling at a pace just a tad faster Real Estate’s languid style of play and performance.

Just as the album began with force, it ends so, with the five-minute, multi-movement “Saturday.” The song begins with a lovely, hesitant piano intro, careful but warm, uncharacteristic of Real Estate’s guitar heavy *modus operandi*. Soon enough, however, the band returns to its old tricks: dueling guitars file in, and then a rhythm, supplementing but not overpowering the piano. At two minutes, the song kicks into pace, regrettably dropping the piano, transforming into a surf rock song, strumming and chuffing.

If there is any sort of thematic presence to this record, it would be an awareness of space and surrounding, both in the music as well as the lyricism.

As mentioned before, this album does the most to create landscapes of sound, full and stereo, focusing on encapsulation. There is a clean richness to this album unheard in the Real Estate discography. In the record’s lyrics, Courtney focuses most intently on the natural space around him, making mentions of the birds (“black and yellow finches”), plants and weather (“six AM rain”) that make him feel most at ease. In context, this makes sense: Courtney has left New York City to raise a family upstate.

Perhaps this is Courtney rationalizing his change of scenery, coming to ease with domesticity. But despite settling down, there is no sense of defeatism or stagnation but, rather, expectancy for good to come.

The Rick Ross album we did not know we needed

MATTHEW WINTER
STAFF WRITER

Give Rick Ross credit. For a rapper who does not have anywhere near the critical acclaim that musicians like Kendrick Lamar or Kanye West get or half the album sales that Drake has, Rick Ross has managed to not only stick around but somehow transcend any sort of criticism. He is basically the *Fast and Furious* of rappers.

Just as the *Fast and Furious* series will release its eighth movie next month, Rick Ross just released his ninth album (with a tenth on the way later this year). Furthermore, just as *Fast and Furious* made a comeback with *Fast Five* (arguably the best movie in the series) after the not-good-at-all *Fast and Furious* almost ended the series, Rick Ross made a comeback with his *Black Dollar* mix tape after the also not-good-at-all *Hood Billionaire*.

Along the way, they both find their own ways to become cultural phenomenons: *Fast and Furious* with Vin Diesel’s talk about “family” and the emotional response to Paul Walker’s death, and Rick Ross with his talk of being a “bawse” and his love for pears. It is true that neither of them are particularly known for being necessarily good, adding to

the mystery on why they are both still around.

Even their subject matter is similar! Both alternate between talking about family and loyalty and talking or showing the extreme luxury that comes with immense wealth. As the icing on the cake, Rick Ross is seemingly required to have at least two songs on each release named after a luxury car, whether it is a Maybach, Lamborghini, or Aston Martin. Unfortunately, neither of them will ever win any awards, though that will never stop them.

In the same week when Kendrick Lamar released a new song and Drake released a new “playlist,” it will be hard for Rick Ross to stand out, no way to sugar coat that. It is hard to even argue that Rick Ross’s album is more important in any way; Kendrick’s song is simply better and Drake’s playlist will outsell Rick Ross by quite a lot. But here we are, listening to Rick Ross, because his music is still enjoyable to listen to and he is a funny guy.

Rather You Than Me is Rick Ross’s first album with his new label, Epic, which he says gives him more freedom to do the album he has always wanted to do. He also calls this his “most personal” album ever (not only has he said this with almost every album, but almost every artist says this about their albums).

The effort is clear, though the album never reaches the heights of Teflon Don, it is by far the most complete and “personal” album Rick Ross has released.

One thing Rick Ross is amazing at is picking beats for his songs. ‘Lush’ is a great way to describe this album – the songs sound so grand. There are horns, synths, strings; it is all there for our enjoyment. There are also the trap songs, but Rick Ross does better with his bombastic songs that match his boastful rapping style. As usual, Rick Ross brings in his famous friends: Nas, Gucci Mane, Meek Mill, and Ty Dolla Sign make appearances. He also gives lesser known stars a spot, with Dej Loaf appearing on the fifth entry in the Maybach Music series. Chris Rock oddly appears in two songs, going on a drunken tirade about, well, nothing really. It is really just him yelling.

The takeaway from this album is Rick Ross is a constant in the rap world. He has proven that he can still make a great album, all without the pressures of the upper tier of rappers. He will continue to make albums for basically forever, just like how “Fast and Furious 14” will be out in 2030. But give him credit, he is still standing.

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Men's Lacrosse

Men's Lacrosse preserves perfect record



Kyle Weber '17 is congratulated by teammates after a goal.
PHYLLIS GRABER JENSEN/BATES COLLEGE

NOAH LEVICK
EDITOR-IN-CHIEF

The Bates men's lacrosse team has yet to feel the sting of defeat in 2017. With a 7-0 record (4-0 in the NESCAC), the Bobcats are tied with Tufts for first place in the conference, and are ranked sixth in the nation in Division III men's lacrosse. This success has been fueled by the explosive offense of the senior midfield duo of Kyle Weber and Charlie Fay. Weber leads Bates with 24 goals, a tally that is tied for top in the NESCAC. He scored nine of those goals in Bates' 23-17 win over Amherst on March 12. Weber has notched 23 goals, along with ten as-

sists. As the 23-17 score line would suggest, Bates plays a lot of high-scoring games. In fact, the Bobcats have recorded a double-digit goal tally in every game this season, and average 16.7 goals per contest. That said, the improvement of the Bates defense has been integral. Behind sophomore defenders Stephen Bull, seniors Charlie Gravina and Fred Ulbrick, and sophomore goalie Mitchell Drake, the Bobcats have limited their opponents to 10.1 goals per game, a substantial improvement on last season's 12.47 average. Drake has a 61% save percentage (up from 46.6% last year), and he leads the NESCAC with 97 saves.

See MEN'S LACROSSE, PAGE 8

News and notes from Bates Athletics

Women's lacrosse win in overtime, the rowing teams kick off their spring season, and more.

GRIFFIN GOLDEN
MANAGING SPORTS EDITOR

Men's Tennis
The Men's tennis team traveled to Washington DC to compete against Georgetown. Although the team lost as a whole, it was impressive that Ben Rosen '18 was able to pick up two wins against division one competition. Rosen won at no.1 singles and doubles (alongside Chris Ellis '17). The team also took two close losses to fellow Division III opponents, Mary Washington and Johns Hopkins this past week.

Women's Lacrosse
The Women's lacrosse team picked up a hard fought overtime win on Saturday. The victory over Williams was capped by a go-ahead goal from Allison Dewey '18 with 2:48 remaining in overtime. This was the first NESCAC victory for the team, and they now stand at 5-3 overall.

Women's Rowing
The no. 3 nationally ranked Women's competed in the Murphy Cup this past weekend. In the petite final, Bates finished in 5th out of six

teams. However, it should be noted that all but one of these teams are in Division I.

Men's Rowing
Men's rowing also traveled to Philadelphia to compete in their first event of the season. The Varsity eight finished sixth out of 22 teams. The Junior Varsity eight finished sixth as well. The men's and women's rowing teams will be back in action next week on the Charles River in Boston for races hosted by Boston College and Simmons.

UPCOMING HOME CONTESTS

Women's Tennis

vs. Tufts
Saturday, 4/1 @ 10:00 am

Baseball

vs. Colby
DH Saturday, 4/1 @ 12:00 pm

Men's Lacrosse

vs. Hamilton
Saturday, 4/1 @ 1:00 pm

Men's Tennis

vs. Brandeis
Saturday, 4/1 @ 3:00 pm

READ.THINK.SHARE

The Bates Student

Men's Baseball

Baseball team resumes play after month long break

Baseball team finishes weekend trip to Massachusetts 2-1, move to 4-4 on the season.



Anthony Telesca '17 delivers a pitch. The Bobcats won their first game since February 22 on Saturday. **PHYLLIS GRABER JENSEN/BATES COLLEGE**

JAMO KARSTEN
MANAGING SPORTS EDITOR

March can be a dreary time in Maine. For the Bates baseball team, the doldrums of March have been particularly sullen, as the team as struggled to play their scheduled games. Last weekend, storm Stella resulted in the cancellation of three games. Fortunately, the team's run of four weeks without game action (since their trip to southern California over February break) ended this past weekend, as the Bobcat boys of summer split a classic doubleheader at Salem State Saturday, and thumped Endicott 10-4 on Sunday.

Steve Leavitt spun a gem for the Vikings in the shortened, seven inning game 1 of the doubleheader in Salem, MA. He tossed seven innings of five hit ball, striking out six Bobcats and walking just one. He gave up an RBI sacrifice fly to Brendan Fox '17 in the first inning, which brought home Ryan McCarthy '17 who reached on an error to begin the game. But Salem State would respond with four runs in the bottom half of the opening frame thanks to three errors from Bates. The score wouldn't change for the rest of the game.

Game two featured another low scoring affair, as pitchers Stephen Keskindis of the Vikings and Connor Russell '19 for the Bobcats matched zeros through five innings. Russell was pulled in the sixth for Alex Simon '19, who recorded one

out before closer Matt Doyle '17 came on for the remaining five outs. Keskindis started the seventh, but did not record an out as the heart of the Bobcat order reached base via two free passes and a hit by pitch. A wild pitch, sac fly, and an RBI single from shortstop Asher MacDonald '18 would give Doyle enough of a lead to secure the save and finish the split. This 3-0 win marked Bates' first victory since February 22, when they defeated Cal Tech.

Sunday featured a single nine-inning game against Endicott in Beverly MA, where Bates jumped out to a 9-0 lead, and didn't look back as they cruised to a 10-4 victory. Designated hitter Eric Vilanova '17 launched a bases clearing double in Bates' four run second inning, on his way to an impressive four RBI day in the fifth spot of coach Jon Martin's lineup. Third basemen Kyle Carter '20 recorded three hits and an RBI in the victory. Anthony Telesca '17 was serviceable on the bump for the Bobcats, pitching five innings and yielding just two earned runs on seven hits in 74 pitches. A cohort of Bates' relievers each recorded an inning of work to close out the victory.

With their weekend showing, the baseball team moved to 4-4 on the season. The Cats are slated to take on Colby in a three game series this weekend to kickoff NESCAC play, barring inclement weather. Here's to a warm front and turf diamonds!

Men's Lacrosse

MEN'S LACROSSE

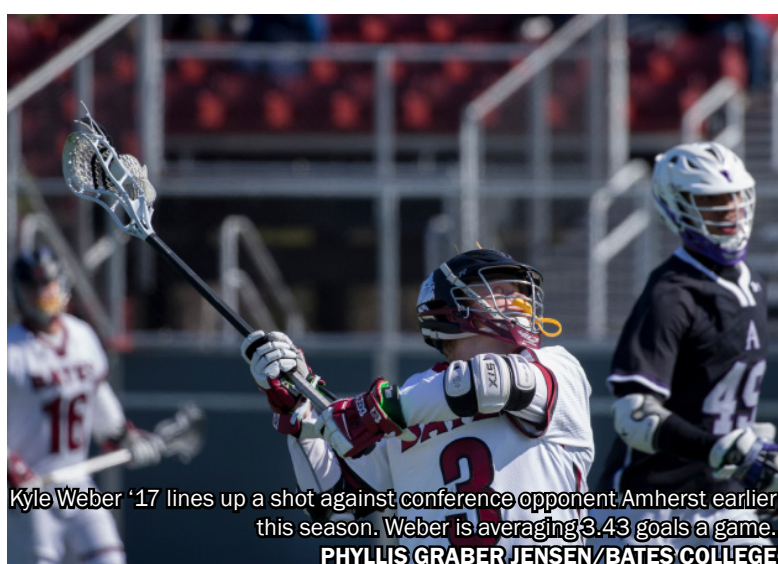
CONTINUED FROM PAGE 7



Andrew Melvin '17 dog piles fellow attackers Matt Chlastava '20, left, and Charlie Fay '17, right, after a goal. The men's lacrosse team will go for their eighth consecutive victory Saturday against Hamilton. **PHYLLIS GRABER JENSEN/BATES COLLEGE**

Like Drake, the Bobcats are trending upwards. After posting a 4-9 record (1-9 in the NESCAC) in the 2014 season, Bates won 11 games in both 2015 and 2016. This season, the Bobcats already have seven victories, with six regular season games and postseason competition still to come.

The team's next obstacle comes in the form of Hamilton, who they will play at home this Saturday at 1:00 pm. While the Bobcats are clear favorites against a 3-5 (1-3 NESCAC) Hamilton squad, every game poses a threat to their undefeated status.



Kyle Weber '17 lines up a shot against conference opponent Amherst earlier this season. Weber is averaging 3.43 goals a game. **PHYLLIS GRABER JENSEN/BATES COLLEGE**

MOUNT DAVID SUMMIT



FRIDAY, MARCH 31

250+ students present posters, talks, readings, videos 1:30 – 6 PM Pettengill
Vocal Recital 4:30 PM Olin | Play: *My America Too* 4:45 PM Mays
Bates Dance Co. Concert 7:30 PM Schaeffer | College Choir Concert 8 PM Olin