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The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY March 9, 2016

Vol. 146, Issue. 15

Lewiston, Maine

FORUM

The ballot or the caucus—which process is more efficient? Ojha discusses.



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ARTS & LEISURE

The Mays Center was transformed into a hub a community creativity during a family printmaking event



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SPORTS

Abdel Khalek takes home another national title



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Bates ranks 3rd in 2016 Fulbright “Top Producers”

Bobcats surge ahead of fellow NESCACs

HANNAH GOLDBERG
MANAGING NEWS EDITOR

The Bobcats have earned their place on Fulbright’s “Top Producer” list for the past five years. This year, Bates surged from 9th to 3rd in the country, ranking below only Pitzer (CA) and Smith Colleges (MA) for the Bachelor’s and Liberal Arts category. Rival Bowdoin ranks 4th with Williams close behind. With students travelling from Luxembourg to Malaysia or earning their Ph.D in Scotland, what is the secret to Bates’ Fulbright success?

The rise in both applicant acceptances is not random. In fact, Bates essentially builds Fulbright candidates from the moment they step on campus, argues Director of National Fellowships Robert Strong.

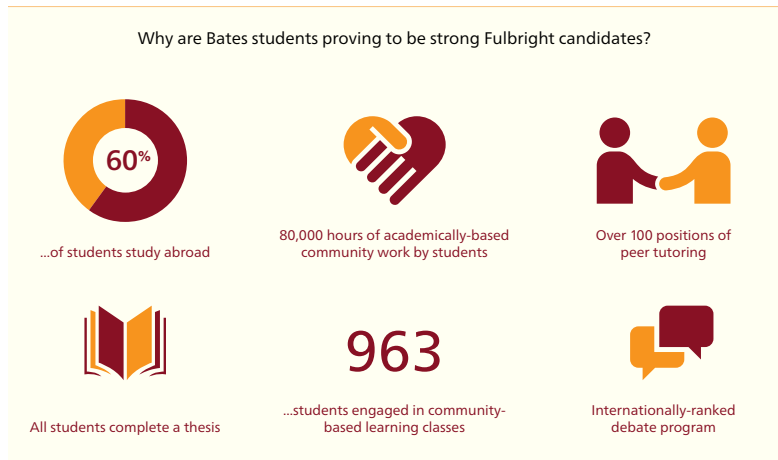
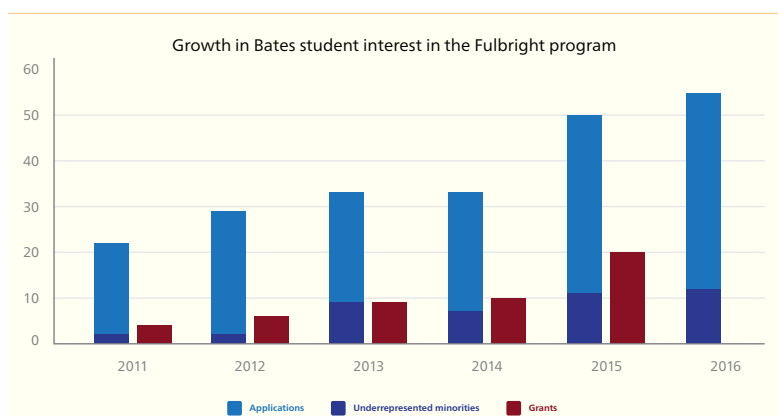
Strong has been involved with Graduate Fellowships at Bates for the past five and a half years and has observed the rapid increase in Fulbright participation. Since 2011, accepted Fulbright grants have increased five-fold with applicants increasing from 22 in 2011 to 50 in the 2016-2017 competition.

“The Fulbright mission of intercultural exchange aligns really well with the Bates ethos,” Strong said to the Student. “The potential was always there, it just wasn’t being fully tapped.”

The Fulbright program provides grants for individual student research projects or English Teaching Assistant positions, with a handful offering funding for graduate degrees with programs in over 140 different countries. Fulbright is open not only to undergraduates but also to masters and doctoral candidates and young professionals.

At Bates, students gain the leadership experience they need to become ideal applicants. Bates particularly excels in community engagement through their involvement in organizations like Tree Street Youth and Lewiston public schools, as 963 students logged over 80,000 hours of academically-based community work last year. The diversity in leadership also stems from the Peer Writing Center, individual tutoring, PALS, the Math and Stats Workshop, sport captains, and AE-SOP. In addition to leadership, over 60 percent of Bates students study abroad, giving them a global perspective and often a deep connection to a specific country. Among the 2015 Fulbright recipients, 60 percent studied abroad while at

Fulbright at Bates



Bates BATES COLLEGE COMMUNICATIONS/BATES COLLEGE

Bates.

Yet perhaps the most unique feature of the Bates Fulbright experience is the extensive mentorship applicants receive throughout the process.

When Strong came on the scene, he introduced some monumental changes that emphasized collaboration between students, faculty, and Strong himself.

The first adjustment was to move the on-campus interview forward before the applicants’ mid-October Fulbright deadline. This gives students the time to absorb feedback and improve their proposals. Bates students work with faculty mentors who are usually thesis advisors or faculty members who have worked closely with the student. The faculty mentor will sit in on the interview process and provide a more objective viewpoint for the student, Strong said. Students then receive an “affiliation mentor” who is based in the country of study to also aid in the application process.

“Every year, approximately 20 to 30 percent of grantees are people who are reapplying from previous years,” said Strong. “Every research

proposal evolves greatly... the project proposal, campus interview, faculty mentors, it’s all incredible practice even if you don’t get the Fulbright.”

Notable Fulbright recipients include Katie Ailes ’14, Bates’ first ever UK Fulbright grant for graduate study. Ailes completed her masters on oral tradition in Scottish poetry at the University of Strathclyde. Now with the Fulbright grant, Ailes will continue at Strathclyde for her Ph.D.

“Currently, Nicole Huang ’14 is in India researching sustainable farming and Frances Jennings ’15 is in China researching popular conceptions of socio-economic success,” said Strong to the Student. “Joel Colony ’06 is looking at gender equity in EU force deployments. We currently have Batesies doing ETAs in 11 countries, with multiples in Malaysia and Brazil.”

Semi-finalists for this year’s Fulbright all heard back in January—there are 22, Strong said.

“The final country results start to trickle in now,” Strong said. So far, at least two Bates students have received Fulbright grants to teach English in Turkey and Luxembourg.

New Title IX survey seeks male involvement

Bates uses U.S. Department of Justice grant to tackle sexual assault with new curriculum

MARIAM HAYRAPETYAN
ASSISTANT NEWS EDITOR

On Wednesday, March 9, Bates students received an email to partake in an anonymous survey to “assess the climate around sexual violence and sexual harassment around campus, so as to make a change and progress.” Sent by Title IX Officer, Gwen Lexow, she hopes to gather “some hard data about what we are doing well and what we are not doing well” so that Bates can set their course in the right direction.

Bates was recently awarded a grant from the U.S. Department of Justice in order to develop a four-year curriculum to educate students on issues surrounding sexual assault, emphasizing the importance of continued education through the entire college experience.

In “Letter to the Editor: Response to Charlotte Cramer’s 1/20 letter,” Vice President of Student Affairs and Dean of Students, Josh McIntosh, and Lexow wrote, “The curriculum will not only provide foundational education regarding sexual violence, but it will also provide increasingly sophisticated programming that encourages bystander intervention, broad advocacy, and student leadership in the prevention of sexual violence.”

Participation in this survey is voluntary and students can choose to opt out of certain sections. The survey will close on March 31, giving students a three and a half week window to complete the survey. The data will be shared with the entire student population before spring break.

In the fall of the next academic

year, Lexow will hold meetings with students “after we have some time to digest some of the information, so that we can start working on strategic plans,” she said. “We will be bringing it to student groups and open forums to look at the data closely and understand what it means to us, how other people interpret it, and how to move forward. It is very much supposed to be a dialogue about the data, with the intent to release it to everyone, for our goal is to be transparent with this.”

In addition to collecting data from the survey, the Sexual Assault Victim Advocate will be partnering with student organizations this winter to run a series on masculinity. According to Lexow, “We have not talked about masculinity on campus as an institution very much, except for in ReMasc.” The intent is to encourage men to speak about their perceptions of sexual harassment and violence on campus. Men also experience violence but are often reluctant to report to the institution. Another goal for next fall is to create a support group for sexual assault survivors.

To ensure that the participation rate of the survey is high, reminders will be posted on napkin holders and in Bates Today. Lexow wants to see a large percentage of the student body population taking the survey so that the data is exact. Further, one of the main areas of focus is to “figure out how to get men to take it because what we have seen in other institutions is that is it weighted heavily towards women completing it. We want to see the whole demographic of Bates participating.”

Victory via write-in: Fakorede and Post win BCSG elections

446 students utilized the write-in option



Fakorede and Post opted to run as the write-in option for the positions of Student Body President and Vice-President. **MAX HUANG/ THE BATES STUDENT**

JULIA MONGEAU
EDITOR IN CHIEF

521 students cast their votes in the February elections for Student Body President and Vice President. Adefire Fakorede and Tyler Post, candidates who announced their intention to run after the official nomination period, won the major-

ity of votes as write-ins.

Only one president and vice president pair, Kiernan Majerus-Collins and Tomàs Jurgensen respectively, were named during the nomination period. 446 students opted for the write-in option, whether for Fakorede and Post or another pair of

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“Mayor Curmudgeon” is ready to get down to business

Lewiston’s feisty Mayor Robert Macdonald talks improving housing, Bates students voting, and not having streets named after him

TEDDY RUBE
STAFF WRITER

Since his entry into politics in 2011, Lewiston Mayor Robert Macdonald has built a reputation around the city and state as an anti-welfare and anti-tax conservative with a penchant for unrestrained bluntness. He’s gained admiration and infamy for controversial comments about immigrants and welfare recipients. Despite—or, as a result of—his pugnacious image,

Macdonald has been elected Mayor three times, most recently in a contentious runoff election in December. In the wake of the election, I sat down with Mayor Macdonald to ask him about his goals, the city’s political climate, and Lewiston’s relationship with Bates.

Despite his prickly reputation, the man who once told immigrants to “leave your culture at the door” is very genial in person. He greeted me at his office door with a toothy smile. He seemed dressed more for recreation than politics, clad in a

blue-and-white checkered flannel, a black vest, and sunglasses propped on top of his large forehead. Despite his sporty appearance, he walked slowly with a long silver cane, which often jabbed the air when he got agitated. Macdonald speaks with a heavy New England accent, which is at its most prominent when he says the words parking (“Paahhking”), yahoos, (“yaaahhoos”), and his personal favorite, welfare (“welfareaahre”). Instead of sitting in the

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Maine Caucus: Charming yet chaotic

AMAR OJHA
MANAGING FORUM EDITOR

Before the general election takes place, party nominees are selected through state primaries or caucuses, and are then allotted delegates based on their performance in these contests. Maine's Democratic caucuses took place over this past weekend on March 6, with Bernie Sanders earning 64.3 percent of votes to Hillary Clinton's 35.5 percent. This resulted in a 15 to 7 delegate distribution to Bernie and Hillary, respectively. Attending a caucus for the first time, I was able to experience first-hand the somewhat inefficient yet traditional process of caucuses.

Caucuses are unique in that they are one of the few instances where politics become a part of public

dialogue and conversation. No longer is the act of discussing politics openly a taboo topic. Nor is it like state primaries or elections, in that there is no private act of arriving, voting, and leaving. In this regard, caucuses appear to be a remnant of active participation in the process of democracy, ensuring that voices are heard and thoughts are exchanged. In theory, it would seem as though this sort of a tradition is a wonderful way to gauge a community's political tendencies as well as to partake in meaningful debate. However, in reality, the process is chaotic and cumbersome.

One signature aspect of the Maine caucuses, along with those of some other states, is that they are closed events. This means that individuals are required to be affiliated

with the political party that is holding that primary or caucus event. Given that more Americans are not registered in either party than there are affiliated with either of the two parties, the majority of citizens are already not able to partake in the process. If they wish to, they must register and officially affiliate with a political party. Luckily, Maine allows same-day registration, allowing for people to switch party affiliations on the spot.

The majority of attendees at the Maine Democratic Caucus at Lewiston High School were first-time caucus-goers, a fact that was noted by a show of hands during a large communal gathering of all attendees. Following the convening of the caucus, a series of introductions, the caucus agenda, and brief candidate

itches, caucus-goers separate into their respective wards and what will then become their voting districts.

Slips of papers are handed out early in this process, asking for general information about the voter as well as an eventual choice of presidential candidate. Individuals in each ward separate for their preferred candidate, with those in the middle representing the uncommitted. A tally is taken by hand of each and every vote, and it is then confirmed. Followup pitches are presented by a representative of each side in two minutes to convince both uncommitted voters as well as those on another side, finally culminating in a final vote count and the allocation of delegates.

Overall, the process seems endless, and more importantly, it ap-

pears inefficient. While there is something incredibly refreshing about seeing democracy in action and seeing individuals respectfully talk to one another about politics, the process of actually casting votes and being counted is incredibly archaic.

Furthermore, the length of the entire process spans a few hours, something many working individuals may not be able to afford if they do not have that time off. Maine's Democratic caucus turnouts across the state ended up being far more impressive than expected, with lines running for blocks outside the door in some locations. This was notable in Portland, resulting in an impromptu change of plans in which

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Leo catches a break

AUGUST SILVER
CONTRIBUTING WRITER

One of the most recognizable names in the movie industry is Leonardo DiCaprio. He has starred in many of our generation's most well known films like "Titanic," "Romeo + Juliet," "Inception," "The Wolf of Wall Street," and more. It may seem hard to believe that, before 2016, he had never won an Oscar.

Over a lifetime in the industry, DiCaprio has been nominated for 161 awards. Of those 161, six were Academy Award nominations. So this year's best actor award for his performance in "The Revenant" was a long time coming.

All eyes were on him as he gave his acceptance speech. DiCaprio had to fit appreciation of a lifetime's worth of supporters into the 45 seconds allotted for his speech. He began with the usual thanks to the cast and crew, naming actors and friends to whom he owed a part of his success.

DiCaprio took an unexpected turn with his speech at the end, as he spoke to the importance of supporting environmentalism. He said, "The Revenant" was about man's relationship with the natural world," and he proceeded to talk more about global warming. He said that in the making of the movie, they had to go to extreme measures to find snow due to climate change. He specified that climate change is "the most urgent threat facing our entire species" and called to viewers that they must act fast to reverse damage we have done to the earth. Furthermore, he encouraged Americans to support political leaders who will work to accomplish this end.

Along with supporting leaders

like Al Gore, who has spearheaded the global warming cause, DiCaprio has made many educational films about his cause and started his own foundation. The Leonardo DiCaprio Foundation has been advocating for earth's wildlife since 1998. It uses social media platforms, grant making programs, and public campaigning to inspire the masses to become invested in environmental issues. In addition, it backs political candidates who will prioritize environmental issues in their campaigns.

It may seem surprising that after waiting a lifetime to win an Academy Award, DiCaprio would spend time in his acceptance speech campaigning for a change in the mindsets of many who are not invested in his cause. However, after almost 20 years of being so committed to preserving the environment and making a movie set in such a place he has been determined to save, his acceptance speech is all the more relevant.

Reaching 34.4 million viewers this year, the Oscars award show is one of the most watched live television events every year, and the best actor award is the most anticipated and talked about awards of the night. In addition, DiCaprio was the talk of the show. Everyone wondered whether or not he would win his first Oscar and all were on the edge of their seats awaiting the answer to the question that had been on their lips for weeks: will Leo finally win? Knowing his speech was highly anticipated and being a truly devoted environmental activist, DiCaprio took the opportunity to hit the United States when they least expected it.

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NASCAR? More like NASCAR-y

MARY SCHWALBE
ASSISTANT FORUM EDITOR

On February 29, Brian France, the CEO of NASCAR, publicly announced his support for presidential candidate, Donald Trump. To some, this may not come as a surprise or be of much interest. However, as a resident of North Carolina, it really grabbed my attention. For those who don't know, Concord, North Carolina—my hometown—is the location of the Charlotte Motor Speedway, the hometrack for NASCAR. The majority of NASCAR teams are based in the area. Consequently, the culture of where I live is saturated with NASCAR's influence. Unfortunately, along with racing culture comes misguided "Southern pride." Driving by the racetrack every day that I am home, I see Confederate flag after Confederate flag. As offensive as that is, it is only worsened by the knowledge that NASCAR, and the South as a whole, has a painful history of racism. By supporting Donald Trump, the CEO of NASCAR is doing nothing to heal those wounds.

NASCAR, as a corporation, has made significant efforts to increase diversity and ameliorate the racist history of the South. NASCAR has always been an overwhelmingly white male sport, but programs such

as Drive for Diversity aim to increase inclusion of not just minority and female drivers, but also owners, sponsors, and crew members. Obviously, the race issue isn't fixed, but this is a step in the right direction. As for the Confederate flags, Brian France himself has spoken out about their presence at racetracks, calling them an "offensive symbol" and promising that "[NASCAR] will go as far as they can to eliminate [their] presence."

Donald Trump, whose fear mongering policies not only target immigrants but encourage xenophobia, has, in the past, refused to repudiate support from the head of the KKK and only at the most recent Republican debate stated, "I totally disavow the Ku Klux Klan[...] I've been doing it now for two weeks." So Donald Trump has rejected the KKK for a whole two weeks now, which means he is completely and totally Not Racist. Ironically, Trump, a man who has preached incessantly in favor of banning Muslim immigrants from our country out of fear of terrorism, has never acknowledged the fact that "white supremacist hate groups and other domestic anti-government organizations have killed more Americans inside the United States than the jihadists have, historically and during the so-called war on terror," as CNN has reported. Even without

considering Trump's policies, his Twitter feed is full of gems including a graphic of completely fabricated statistics claiming that 81 percent of white victims of homicide are killed by black people. (In reality, 82 percent of white homicide victims are killed by other white people.) The graphic in question was originally posted on a neo-Nazi Twitter account.

Brian France should be able to support any candidate he wants, but by publicly supporting Trump, he is making a statement for NASCAR and, in popular perception, for all of the South. However, he is not alone. He's another figure in a long string of celebrities in the sports world to publicly support the controversial candidate. This group includes Patriot's owner Robert Kraft, ESPN and Hall of Famer Mike Ditka, and professional wrestler Hulk Hogan. On the other hand, multiple NASCAR drivers and sponsors have announced or at least hinted at their disapproval of France's statement. The point is, by publicly endorsing Trump, France is negating any attempt to make racing a more inclusive and diverse sport. Minority drivers cannot feel safe participating in an organization that collectively supports a candidate that actively threatens their well-being and that of their families.

MAINE CAUCUS

CONTINUED FROM PAGE 2

the caucus was transformed into a primary-style process.

In fact, Maine State Senator Justin Alford already has plans to introduce a bill to change the state's voting process back to primaries to promote efficiency. All in all, caucusing is a unique look into the ri-

diculousness that is the American political process. However, turning out to vote in a caucus or primary is a spectacle in and of itself, one certainly worth participating in if one has the ability to do so. It's an important reminder of the significance of having your voice heard.



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MAYOR

CONTINUED FROM PAGE 1

plush leather chair behind his desk, he beckoned me to two smaller chairs and squeezed his frame into one. “I don’t like to sit in that chair for interviews,” he stated. “It makes me feel too regal, king-like.”

When I asked Macdonald about his goals for this term as mayor, he answered quickly. “Look,” he said, putting up a garbled pointer finger, “my primary goal is housing, for the working poor.” He lingered emphatically on the word working. “I don’t forget where I come from. So many of these people live in housing that is...I wouldn’t call it substandard, but it could be better. We’ve been talking with developers, a mix of private and public. When I leave here in 22 months, I want to get these people some housing.”

Macdonald also stressed the need to build housing not only for Lewiston’s working class, but for younger professionals who he hopes to lure to Lewiston by offering housing, close-knit community, and access to the outdoors. “We have these bike trails along the river, we’re making new parks, we’re really trying to make [Lewiston] marketable to the 20-30 crowd.” He pointed his thumb at me. “We’re going to make primo housing, for your college and the hospitals. They want to hire people, but folks don’t want to live here.” But, he cautioned, “The working poor are still my top priority.”

A working class background and career informs Macdonald’s man-of-the-people attitude. Born in a rough-and-tumble neighborhood in Boston, Macdonald served in Vietnam in the late 1960s. He moved to Lewiston in 1977 and spent twenty-three years with the Lewiston Police Department, investigating murders and arson. (“I saw things that were a little nasty.”) He spent the next decade in Lewiston’s schools, working as the self-described “sheriff” of Lewiston Middle School. He first ran for mayor in 2011, winning election by only 70 votes over an opponent who had died a week before election day. “I beat a dead

guy,” he admitted, with a sheepish shrug. Since then, he’s gone on to win two consecutive terms. He soundly routed former Mayor Larry Gilbert in 2013 (“I crushed him!”) and defeated Ben Chin, a Bates College graduate and political director for the progressive lobbying organization, Maine People’s Alliance, in the runoff election in December.

The race drew national attention, funding from out-of-state donors, and saw many longtime residents of Lewiston openly criticizing Bates’ students’ right to vote in local elections. Four of the seven incoming city councilors had publicly endorsed Macdonald’s opponent in the month before the runoff election. I asked Macdonald whether he felt that the election’s polarization spilled over into current city work.

“I think...” he paused, biting his large lower lip slightly. “We started with, ‘we’re going to be neutral.’ Leave your politics at the door.” Waving a big hand, as if brushing off an expected criticism, he said, “What I write in that newspaper, that’s politics. But when I’m in here”—he pointed behind himself, towards the City Council chamber—“there’s no politics, just what’s good for the citizens of Lewiston.”

However, it seems that of the city’s elected officials, Macdonald has much politics to leave behind. “The newspaper” he refers to is the weekly free paper, the Twin City Times. In it, Macdonald writes a column titled “Enough is Enough.” Every week, he draws on a mix of biting sarcasm and populist rhetoric to pillory his sworn opponents: “rich Democratic progressives,” “people with degrees in social science, academic theory, and the arts,” and “welfare bums.” His attacks are often personal. He’s called the former mayor of Lewiston “delusional,” offered “a crying towel” to Ben Chin and the Maine People’s Alliance, insulted Democratic state legislators, and proposed creating a public list of all welfare recipients so they can be “named and shamed.” On the other hand, he fiercely defends the “working poor,” “hard-working property taxpayers,” veterans, and Maine’s Governor Paul LePage, another blunt populist.

When I asked Macdonald if his

column in the paper complicated his work as Mayor, he dismissed it. “Politics is politics. Too many people take it personally. People can criticize me all they want, I’m not going to be offended.” He threw up his hands, as if in exasperation at those he offends. “It’s not personal!”

Inside City Hall though, it seems that Macdonald does live up to his own standards to a certain extent. “You may call me a conservative, but liberals got some good ideas too,” he said. He praised the Raise-Op Housing Cooperative, a co-op project run by Craig Saddlemire, a former city councilor and Bates grad from 2007, as a strong model for developing the downtown’s decrepit housing stock. “If everybody has a share of the building, let me tell you, it keeps the neighborhood going. I think it keeps the neighborhood up if if they’re actually stakeholders and not renters.” Ironically, Saddlemire’s co-op model was one of the cornerstones of the campaign of his progressive opponent, Ben Chin.

He also expressed ideological flexibility on some of his conservative viewpoints, like taxes. During our discussion of housing, Macdonald said, “One of the the things we are going to do, and I will be very vocal about this, we’re going to hire a couple more fire inspectors, to go and inspect the houses.” Macdonald recalled an interaction he had as an arson detective years ago. “One woman told me, ‘my grandson sleeps in the kitchen now because, he’s afraid our building’s going to burn and he wants to be right next to the door.’” Macdonald’s face flushed red with indignation. “We don’t need this crap!” His cane bobbed up and down wildly. “If you gotta raise the taxes on them, well that’s the way it’s going to be. I don’t care if you’re a libertarian or whatever the hell you are!”

Like other politicians currently in the national spotlight, Macdonald seems to relish a role as a political outsider who is willing to tussle with anyone to achieve his goals. He described himself as only “loosely affiliated” with the Lewiston Republican Committee. Over this past summer, when I interviewed him for a research project, he recalled with glee how he antagonized the local

Republicans for lagging on the fight against welfare spending. “I sent them a real nasty email,” he recalled, chuckling. “They didn’t like that one bit. Caused a bit of an issue.”

Clashing with many of Lewiston’s conservatives, Macdonald also defended Bates students’ right to vote in Lewiston, which became a political issue as a result of large student turnout in support of the Chin campaign. After the election, the Lewiston Republican Committee’s chairman Luke Jensen went as far as to introduce a petition to move the municipal elections to June in order to prevent Bates students from voting.

When I asked him about Jensen’s petition, Macdonald’s face twisted as if he’d taken a bite of something sour. “Eh,” he said, an exasperated sigh issuing from deep in his large chest. “You know, it’s gonna die. And you know what, I don’t really want to even get into foolishness like that.” He said further of Bates students, “They have a right to vote in Lewiston, okay. I don’t have any problem with them voting. But you know what, if you want to vote here, okay, come down to City Hall, you register your car. If you’ve registered as a Maine motorist, and pay some stuff, you’re fine, who cares? You vote, you vote,” he said, shrugging. “For me, it’s a non-issue.”

Macdonald stressed that he feels Bates College and its students are an integral part of the city. “I like Bates College. Every year I send a letter welcoming [new students], asking them if they want to stay. Bates Students do a lot of stuff for this community, and I have always said that.” He was particularly effusive in his praise for the service that Bates students do for Lewiston’s school system. He cited Julia Sleeper ’08 (founder of community organization Tree Street Youth), Nate Libby ’07 (State Senator for Lewiston) and Jared Golden ’11 (State Representative for Lewiston) as ideal examples of Bates graduates that stayed in Lewiston and contributed.

Macdonald’s conception of himself as an outsider seems to extend to his identity as a Lewiston resident. Even though he’s lived in Lewiston for nearly forty years, he

still refers to other Lewistonians as separate from himself. “These people took me in, and they have been good to me.” In his final term, he said that he wants to make sure he treats Lewiston the same way. “I just want to see this place progressing. I ran only to contribute to something, okay? I don’t want any streets named after me or any of that crap! I’d like to see maybe five to ten years from now, we look like Portland, or actually I’d like to see us outdo Portland, which we could do.”

As we concluded the interview, Macdonald showed me to City Hall’s front door. As we walked—slowly, as a result of his need for the cane—I asked Macdonald again about his column and his self-appointed title, “Mayor Curmudgeon.” He laughed. “I only wrote that because one of my opponents called me that first.” He leaned close to my face and grinned, his heavy eyelids blinking slowly. “I did it to give him a little”—he violently jabbed two fingers in the air, into the invisible ribs of his foe. “Just to get back at him. But it’s not personal, really.”

That constant jabbing of his opponents, with his blunt language and his weekly column, may seem at odds with Macdonald’s belief that “it’s not personal.” To his critics, Macdonald’s “politics is politics” mantra might seem like a blank-check justification for divisive rhetoric and personal attacks. For Macdonald though, there’s no contradiction. For him, it’s a stance that allows him to fight to unapologetically frame the public debate outside of his role as mayor, but allows him the ideological flexibility to bend in his official capacity as a decision-maker.

As I ascended the tiled stairs that lead towards the door, the mayor stopped by an elevator off to the side and pressed. He was headed upstairs to “bother the staff.” As I turned behind me to bid the mayor goodbye, I saw him chuckling to himself. As he stepped in the elevator, he turned to me. “Mayor Curmudgeon,” he mused. After a momentary pause, his face broke out into a devious grin. “I like that.”

Audrey Peterman: “Our National Park, Environment, and Climate”

Environmental activist speaks on the underrepresentation of minorities in the outdoors

LUCIA BROWN
STAFF WRITER

Audrey Peterman, an outspoken and exuberant advocate for the use of the America’s national parks, gave a public talk at Bates on March 2 in the Olin Arts Center. Before her talk, Peterman visited two classes and attended a dinner at the OIE with a diverse group of students.

Her love for nature began when her husband, Frank, saw a television program about the beauty of Belize. The spontaneous couple, with their last child already in college, decided to sell “everything they had” and move there.

Peterman recounted a story from a day at the local bar. Knowing that the couple was from the United States, a Belizean man asked if they had ever been to the Badlands in South Dakota. When they answered no, he asked, “Well, what is the Grand Canyon like?” He was dumbfounded that the couple had not been to the Canyon, either. Both Peterman and Frank realized that they had not yet seen the beauty of their own country.

Following the trip to Belize, the couple embarked on a journey to “discover America.” They traveled 12,000 miles across 40 states from Florida to Washington state, visiting national parks and other famous natural landmarks they had never been to before. Since then, Peterman has been to a total of 175 National Parks and public lands out of about 408.

Peterman recounted her transformative visit to Acadia National Park, right here in Maine. “It was beautiful perfection,” she recalled. “I realized the same thing made the park and me.” She fell in love with herself through the places she visited. The park visit was not only freeing, but also filled with history. She learned that every racial group had a



Peterman aims to increase the number of minority groups attending National Parks in the United States. **MAX HUANG/THE BATES STUDENT**

hand in developing our country and she was actually able to “walk in the footsteps of [our] ancestors.”

However, she soon noticed that “visitation to the parks is almost overwhelmingly white.” She remembers that, at one park, she saw only five other people of African-American descent. There were virtually no Hispanics and the only Native Americans present were outside the gates selling their goods. Further, there were a lot of white Europeans and few Americans.

Even though the United States was actually the first country to establish a national park system—lands protected for the benefit of the American public—Peterman explained that they are not well promoted and most people do not know that America even has such a system.

After seeing how few racial minorities were visiting the National Parks, she and her husband made it their lives’ missions to change this.

Peterman co-founded Earth-

wise Productions Inc., which connects the American public with the National Park system. With her husband, she created the Diverse Environmental Leaders National Speakers Bureau. She has been on the boards of the National Parks Conservation Association and the Association of Partners for Public Lands and the National Parks Promotion Council. On the local level, she has helped restore the Florida Everglades, the National Park closest to where she lives. She also blogs for the Huffington Post and has taken many diverse groups on tours to National Parks.

Adam Auerbach, a Cabin and Trail Director for the Bates Outing Club as well as a dinner attendee, talked about his experience at the OIE dinner with Peterman. According to Auerbach, “we had a good, productive conversation at that dinner about how to make outdoor recreation more accessible at Bates.”

Auerbach himself applied for the Outdoor Nation grant for Bates,

which he was aware of through his summer job with the National Park Service. Earlier this year, Bates was granted a significant amount of money to fund beginner friendly outdoor trips, many of which occurred at the beginning of this school year. However, a majority of the money has yet to be used—so stay tuned for more trips this spring. You can also check out gear for individual use all year round from the Outing Club Equipment Room (E-Room) near the Package Center.

Also in her talk, Peterman highlighted others who are also working to help more people from minority groups gain access to and enjoy the parks. A “Restoration, not Incarceration” campaign has begun in Texas with the hope that, through having inmates restore lands in Texas, they will “restore” themselves. A book by Carolyn Finney, “Black Faces, White Spaces,” explains the underrepresentation of African-Americans in nature, outdoor recreation spots and environmentalism. Peterman also mentioned an African American who climbed four of America’s highest mountains and, at age 57, even led a group of black young adults.

Although most of Peterman’s presentation addressed the racial disparities associated with National Park visitation rates, she ended her presentation on a different note with the sobering fact that our National Parks may not be around for much longer if an environmental change is not made. There is no better time than now to visit the parks. We need to foster an appreciation of nature in order to understand what is truly at stake with climate change.

In Peterman’s words, “We live in a very urgent time right now and climate change is the current biggest threat to civilization.” We can start by appreciating our natural surrounding more.

BCSG ELECTIONS

CONTINUED FROM PAGE 1

Bates students.

“Tyler and I decided to run because we thought that an uncontested election really would not accurately represent the voice, interests, or diversity of the Bates student body,” Fakorede said to The Student. “We believed that since we have a varied insight into all the different parts of what makes up the Bates experience, we would have a lot to offer by serving in these positions if we were to be elected.”

Fakorede and Post are student-athletes, on-campus employees, and members of the Bates Residence Life staff.

After all of the restructuring that took place, which consumed much of BCSG’s time and efforts, Fakorede and Post look to change the current perception of Student Government on campus. “The first pressing issue that Tyler and I want to address is establishing a great communication line and relationship between Student Government and students,” Fakorede said.

One objective of this transparency is to show students how Student Government works and improve, as Fakorede explains, that “we do not do anything.”

Voter turnout was higher than most Senate or Committee elections, though lower than the 2014 presidential elections in which approximately 615 students voted for president, according to former BCSG Parliamentarian Allen Sumrall.

Fakorede and Post’s term officially commenced at Sunday’s meeting.

Not your great-great-great grandfather's poetry: "The Art of the Sonnet"



Burt gesticulating to further illustrate his point. DREW PERLMUTTER/THE BATES STUDENT

KATIE ZIEGLER
CONTRIBUTING WRITER

The high vaulted ceiling and dark wood of Muskie Archives gives it a formal look, perfectly fitting for a talk on sonnets, one of the most rigid forms of poetry. However, the dread of academic gravitas was immediately lifted by the colorful, passionate and engaging presenter, poet Dr. Stephen Burt.

Burt is a Harvard professor, poetry critic and poet. He has authored a number of books including a collection of essays, *Close Calls With Nonsense*, and his own books of poetry, including *Popular Music*. He also co-authored *The Art of the Sonnet* with David Mikics, a book that Bates students got a taste of on March 2.

From Shakespeare ("Shall I compare thee to a summer's day") to our own American Emma Lazarus ("Give me your tired, your poor") the sonnet as a poetic form comes to readers laden with associations and expectations. In the beginning, Burt read a passage from fantasy author Catherynne M. Valentine's book, *The Girl who Soared over Fairyland and Cut the Moon in Two*, demonstrating how sonnets are traditionally viewed as valentines written in pentameter. According to him, the sonnet is often associated with not only love,

but also the intimacy of daily life and a sense of historical tradition.

But what about modern sonnets? Yes, sonnets are still being written today in all sorts of forms and topics. Within this rigid framework the poet can perform "acrobatics," as Burt calls it, playing tricks not only with the language but also by subverting readers' expectations. Not unlike the imposing Muskie room, sonnets are a solid house for all types of play.

This is one of the reasons he proposes for why sonnets are still a popular form of poetry today. Anyone who never quite clicked with the ancient love sonnets in high school English classes would be surprised to know that sonnets today can cover topics from Batman to the history of Glasgow. Not only are they freed from romantic themes, but they also sometimes break rules of structure by throwing aside pentameter and experimenting with rhyme schemes.

Modern takes on the sonnet emphasize games and tricks in a form of "formal play." They are also usually presented in a sequence, giving the sense of dailyness. Sonnets are not isolated; they not only come in groups but are often connected to the long line of historical literary tradition.

The presence of history inherent in the sonnet is a large enough

expectation for the poet to play in its own. On one hand, the form can indicate conservative views on art or society. The opposite is just as likely to be true, as the history of the form can be used to address historical injustices. Likewise, the strict format of sonnets can be a comforting, solid structure suitable for holding intimate thoughts; it is equally as powerful when that structure is broken.

Burt illustrated this with the example of "Sonnet" by Elizabeth Browning, which breaks convention with lines like "Freed- the broken/ thermometer mercury/running away" which clearly does not match the five-foot and abab rhyme scheme of Shakespearean sonnets.

During the talk, Burt passed around a copy of *Please Add to this List*, a collection of the sonnets of Bernadette Mayer, an avant-garde poet, in addition to passing her list of writing experiments. The list included prompts like, "Write a work that intersperses love with landlords," and "Write the longest most beautiful sentence you can imagine, make it be a whole page." Modern sonnets can be invitational, a teaching tool to pull others into the often intimidating tradition. The lecture, "Art of the Sonnet," shows us the reasons why the sonnet does not just belong to dead, romantic poets. It is in fact a living and diverse form.

Yuko Eguchi: Maintaining tradition



Eguchi singing a traditional tune. DREW PERLMUTTER/THE BATES STUDENT

HALLEY POSNER
CO-MANAGING ARTS & LEISURE
EDITOR

Fact: Bates' alumni are comprised of many successful individuals in a variety of different fields. This past Thursday and Friday, the Bates community was lucky enough to welcome back Yuko Eguchi, class of 2003, to give a lecture and demonstration of arts of the *geisha* and Japanese tea ceremony. Eguchi is currently a Ph.D. candidate studying ethnomusicology at the University of Pittsburgh.

Last Thursday night, I had the pleasure of seeing Eguchi's lecture on the Japanese *geisha* and a performance of *geisha* singing and dancing. When I arrived in Muskie Archives, the room was packed with people. Walking up to the podium in a beautiful pink and white kimono, Eguchi began her lecture with some humor, speaking in rapid Japanese then asking the audience if anyone understood her. With some bewildered looks and chuckles from the audience, Eguchi launched into her lecture (in English this time), focusing on the nearly hidden life of the Japanese *geisha*.

A *geisha* is a highly trained hostess learned in the ways of traditional Japanese song, dance and conversation. The earliest account of a *geisha* goes back to the seventh century. It was only when Westerners came into contact with Japan that they misconstrued the meaning of these hostesses and confused them with high-class prostitutes. As Eguchi explained in her lecture, the word is made of two parts: *gei* meaning "art" and *sha* meaning "person" or "doer." So the literal translation of the word is "someone who does art."

Towards the end of the lecture, Eguchi performed two songs and three dances. It was during this portion of the evening that the audience all sat up a little straighter and craned their necks to get a better view. The singing performed was very different from anything I had ever heard. The notes were strung together in a short, guttural rhythm. What was at first a bit shocking to the senses, became more pleasing to ear the more I listened.

After she finished singing, Eguchi demonstrated traditional *geisha* dancing. Eguchi told the audience that she had taken ballet for many years and the shift from ballet to traditional Japanese dance was drastic.

In ballet, dancers strive to elongate all their movements and primarily use their outer muscles. However in Japanese dance, the movements are much smaller and the use of interior muscles is crucial. Through her movements, the audience was able to follow along to the song because each dance move represented a line of the music to which she was dancing.

In an interview the next day, Eguchi recounted the many ways her Bates education prepared her for the wider world. As a Music Composition major, Eguchi took theory classes and constantly did the reading and writing that comes with the territory. One of the best aspects of a small liberal arts school, like Bates, she said, is that "the professors were there all the time to help me out, which you don't get many big mammoth schools." The student-professor relationship is a factor that cannot be replicated at schools with upwards of twenty five thousand undergraduates.

Eguchi has a message for us students. "Don't take it for granted," she said. "I learned how to live life just by talking to those professors."

It was only once she got to Bates and left her home country that she realized how important it was to represent and remember her Japanese heritage. In the interview, Eguchi told me that, in Japan, there is a saying, "Under the lighthouse is dark." In describing the statement's meaning, Eguchi said, "You look outside and search elsewhere, but you forget your foundation, your history, your culture. That is the part that I was missing." Eguchi then found teachers back in Japan to help her.

She said, "my inspiration now, is that my teachers have been keeping this tradition for so long, hundreds of years, it is a shame to let that go. So I have to be involved and I want younger people to do the same."

Eguchi emphasized that learning about her culture is "partially an inspiration but partially a responsibility to pass it on to the younger generations, to keep it going." It cannot be overlooked that without studying culture, it may eventually be forgotten.

At the end of our interview, Eguchi left me with this final thought. She said, "Students have more power than they think." It is up to us to remember the past and to make sure it has a place in our future.

The Occuprint Portfolio: A huge success

MATHEW WINTER
STAFF WRITER

In support of *The Occuprint Portfolio* exhibition, the Bates Museum of Art hosted a workshop for local families that served as an introduction to printmaking. Around ten lucky kids with their parents and grandparents got to create prints with all kinds of materials, from the classy linoleum paper to the unexpected piece of broccoli.

The Occuprint Portfolio exhibition from our own Museum of Art features over 30 silkscreen prints which display symbols from the Occupy Movement. To continue the printmaking theme, Museum Education Intern Hannah Gottlieb '16 decided to host a family printmaking event not only to showcase the exhibit but also to teach printmaking to families and show how easy it can be. For the first portion of the workshop, Gottlieb led the families on a tour of the exhibit and even showed them examples of relief prints from the collection made just

for the workshop. Then the families moved to the Benjamin Mays Center to get hands-on experience with printmaking.

The kids, and even the parents, had a blast with the printmaking. The Mays Center was transformed into a legitimate art studio and everyone was covered in paint by the end. Gottlieb showed the families many different materials that could be used to make prints, some were household objects and some a little fancier. All the tables were stocked with paper and paint rollers as a basic starter kit. Then they were given fun items such as cookie cutters, plastic lizards, toy cars, bubble wrap and even broccoli. (I wasn't lying!)

Then the kids just went to town. They used the toys as paint brushes, the car wheels and bubble wrap to create textures, and the cookie cutters to make outlines of animals. The next material used was linoleum paper, which is a variant of woodcut and is used as a relief surface. The kids created a template with the linoleum paper which they used to make prints. Then they wiped off

the paint and used the template to their heart's content. The next material was a slab of jelly, which the kids absolutely loved. They cut the jelly into any shape they wanted; the paint came off the jelly so easily that they could reuse it. Some of the kids might have been more interested in cutting the jelly than the printing, but it's the fun that counts.

Gottlieb is a History major and Educational Studies minor who is spending this semester as the Education Intern at the Bates Museum as part of her Education minor. Since Gottlieb is interested in pursuing museum education after graduation, this workshop has been an opportunity for her to "step into the shoes of a museum educator and learn what it takes to plan a program from start to finish." With the help of Anthony Shostak, the Education Curator of the museum, and some of her friends, Gottlieb ran the event from start to finish. She worked from the planning stage, to putting flyers up, to running the actual event, and finally to the eventual all hands on deck cleaning paint off the Mays



The making of masterpieces. JOHN NEUFELD/THE BATES STUDENT

center.

The kids in the program ranged from age four all the way to age ten. There was a four year old printing prodigy, Blake, who along with some Bates students, created a robot stamp with the linoleum paper. When asked what material was his favorite, Blake, with paint literally all over himself including his face, could not pick one and had to go with "all of them!" Katrina Dennis, a fourth grade teacher at the McMahon school, brought her daughter Peyton and her mother (even though Peyton wanting her grand-

father to take her). Peyton made close to twenty prints using almost every kind of material, although her favorite was the linoleum. Even Peter Wong brought his daughter. Another popular material was of course the broccoli.

The coolest part of printmaking is how easy it is! All you need is paint and a roller. Once you have those, take some paper from a printer (don't actually) and take a piece of broccoli from Commons (a questionable suggestion but better than stealing paper) and you have yourself a print.

6 Arts & Leisure

The decadence of the Italian Bakery

NICO LEMUS
STAFF WRITER

It was a Sunday morning and Jack and I were deep in L/A, touring and trying to score a couple of calzones at the Italian Bakery. We were rambling down Lisbon, admiring downtown, and pondering how it might've looked in its heyday. Far down the walk were some bright yellow signs that said MUSIC.

Jack pointed.
"You see those signs?"
"Yeah."
"Do not be fooled, that's the pawn shop. We could check it out. It's pretty nice – as far as pawn shops go." We considered it. I liked the idea personally. We were hungry though.

"But where are the calzones?"
"Bartlett Street. That-a-way." He pointed opposite to the yellow signs.

Our plot for the day was to rustle something covered in cheese and sauce, so we departed for our spot. The road tapered down into a dip and rose again towards a wooded hill. It felt like the city's edge. Down in the wane, there stood our destination, white and striped with Italy's tricolor. We ventured inside.

All around there was pleasant abundance and the smell of dough. Behind lit counters, there were treats of all kinds: they were cut out of sugared walnuts, covered in bright fruit preserves, dipped in chocolate, and battered with that local affection you only find at a family business. Behind the bright counters, there were cannoli horned with drops of chocolate and sheets of tiramisu. At another glass, there were many sorts of morning glories: donuts whipped out of cake batter, crumbled hacks of coffee cake and Berliners piped with sweet cream. Packed into the freezers were chicken pot pies and tubs filled with baked beans.

Finally, and most humbly, were chalkboards swinging from the walls and scribbled with handwriting detailing the regular menu: Italians, pizzas, pot pies, and, ah yes, calzones. We wandered up to the cashier and asked for two calzones. When she asked us what we wanted for toppings, we stumbled.

Something to know about Jack and me: we were alike in the weakness of our public nerves. We stood for a second, confused and nervous. We didn't know what we wanted. We didn't have the foresight. Panic! Rupture! Fray! She might've understood our anxiety and with worried eyes she pointed to a chalkboard listing our options. The swell mellowed, and then we ordered coherently. I asked for tomatoes, mushrooms and spinach. Jack asked for sausage and tomato.

The order came along after some minutes, and in the meantime, we watched the local seniors poke at sweets and chatter between sips of coffee. We left with two cardboard boxes. Inside were our meals, golden and swollen and sized like a bird's nest.

They were the real deal, and we clinked boxes in celebration. On our return, we rambled past a loose rottweiler who grinned with perhaps cheeriness. We took uneven steps, pausing to bury our heads into our boxes for a second or to negotiate across a hazard, like an iced puddle, a jagged curb, a dead crow, etc.

The integrities of the calzones were slipping, and each bite loosened drips of sauce, bits of stewed tomato and stretched whips of mozzarella. We realized they gave us plastic cutlery sets for a damn good reason. But it was all good. It was a fine day to be alive. We were talking and ticking, enjoying the sun and a most righteous meal between our hands.

Music students integrate technology and art to produce a new sound of music

RILEY HOPKINS
CO-MANAGING ARTS&LEISURE
EDITOR

Not many people are caught up with the up-and-coming Digital and Computational Studies program here at Bates, yet several academic departments have been integrating this field of study for years. "Computers, Music, and the Arts" is a Music class that has been taught here in some iteration since the 1980s – a hidden gem if you will. Taught by professor William Matthews, this class transforms the preconceived notion of music and revolutionizes the relationship between technology and art making.

Matthews has taught the course almost 30 times. As an undergraduate from Oberlin College in 1968, he has experienced the vast expansion and development of musical software and reliance on computers and technology. Shortly after his time as an undergraduate, he studied electronic music in Holland with Gottfried Michael Koenig, one of the early pioneers in the field. Needless to say, he "feel[s] closely connected with the entire history of electro-acoustic and computer music."

When Matthews first started teaching the course, the resources were severely limited. "The sophistication of today's hardware and software was unimaginable back then;

now it's a real joy to be able to focus on creating music and not struggling with temperamental devices," he said. "The computer music studio in Olin is a fantastic curricular resource."

Given Bates' rising focus on digital studies and through Matthews' valuable knowledge of the art form, this course continuously feeds students' education and interest in music and video technologies. Matthews said, "The Music 237 course presumes no prior experience with composing and is a great way for students who might never have the opportunity to create their own music to do so." One of the best and most unique things about this class is that Matthews teaches his students how to continue making music with their personal laptops after the course is over. This embodies the essence of the Purposeful Work initiative and allows his students to get real life experience and practice beyond the classroom, the true beauty of the arts.

As a Music major, Abbey Bierman '17 is currently taking this class as a requirement. She finds it to be "extremely helpful to learn the programs" they are using in class, as they learn programs that help them to write and edit music.

As for the progression of the course and the skills the students have learned so far in this semester, Bierman commented, "We've been focusing on learning the history of

electronic music, and then learning different elements of various programs such as MAX and Logic. We typically have about one piece due a week, which gives us a chance to practice various aspects of the programs."

One of their most recent projects was a presentation of their midterm compositions in Olin Arts Center on March 1. Students introduced their compositions, sharing the titles, how they created their pieces, or where they got some inspiration. Bierman, who presented a piece herself, said, "The performance was a chance for us to show off our pieces to the public and to each other. Plus, it was exciting to be able to hear our music in a larger setting with larger speakers. The different acoustics in the room actually made our music sound a little different, which is cool."

Bierman's piece was created by picking various tracks that she liked and that she thought would blend well together. She started mixing the tracks together, adding layers and effects and changing the pan, volume and other effects on the layers. The result was a full-blown piece of music ready to be produced at the concert.

This course offers skills and techniques that are useful and essential in the music industry. Go see the class' final concert on Monday, April 1, at 7:30 in Olin Arts Center.

Painting With Animal Collective

SARAH CURTIS
CONTRIBUTING WRITER

Three years after their last release, Animal Collective dropped its newest album, *Painting With*, on February 19. Known for their experimentalism, this band from Baltimore, Maryland, goes beyond the boundaries of conventional music. Their iconic layering sound translates into music that is colorful and vivid. Listening to the band, no matter which song, guarantees a journey into the essence of Animal Collective.

As listeners of Animal Collective know, the band places a heavy focus not only on their sound but also on their lyrics. It puts much thought into how the music that backs up the lyrics can get to the core of the deeper meaning in their songs.

With this latest album, Animal Collective has shortened their songs – which usually average about five minutes – and has placed more of a focus on lyrics. There is still an array of sounds created by the band. Through using more straightforward lyrics, however, this album is less mysterious and the songs are therefore easier to understand.

Avey Tare, one of the band members, talked about the album's themes in a recent interview with FaceCulture. He said the album heavily focuses on nature, society and perspective. The first song of the album, "Floridada," was first released as a single in 2015 and got tons of positive feedback from listeners. It is a fun, upbeat song about Tare's admiration of Florida, as he used to spend time there when he was younger and the appreciation he has for its relaxed culture. The song title is a play on words combining Florida with "dada." This choice defiantly disregards conventional aesthetics and cultural values,

giving the listener additional insight into Tare's ideas and a deeper understanding for his fondness for Florida.

Another one of the more memorable songs on the album, "Vertical," focuses on the "overwhelming aspect of height." In the interview, Tare describes his attempt through the song to pinpoint all of the things in this world one has to look up at, such as "mountains in Kauai," buildings, people or trees. The song underscores this theme of perspective and how looking at things vertically can make you feel a variety of sensations, from dizziness to awe.

To be sure, Animal Collective mastered the development of sounds to make its songs beautiful and profound in its 2009 album *Merriweather Post Pavillion*. (This is more specifically in "Brother Sport," which breaks into a minute of pure sound in the middle of the song.) With this new album, although less trippy and less complex than *Merriweather* or its last album in 2012, *Centipede Hz*, Animal Collective still does a great job of creating playful, catchy tunes that entice the listener to gain a different perspective on looking at the world. A perk of having a focus on the lyrics is that it provides the band with a less frenzied and cleaner sound.

Animal Collective always stays true to its musical identity regardless of what is considered mainstream by popular culture. I think the reason people enjoy this band so much is because of that; it puts such an emphasis on using its unique sounds and lyrics not to make it different, but rather to portray the personal feelings or outlooks of the band. *Painting With* shows a different side to Animal Collective, once again revealing its depth and diverse creativity.

TORY DOBBIN
STAFF WRITER

On March 5, six Bates dancers and one singer-songwriter embarked on a journey to perform and share their works-in-progress with local supporters of the arts at the Denmark Arts Center in Denmark, Maine. Alisa Amador '18 presented some original songs, and then Laura Pietropaoli '17 and Mary Anne Bodnar '16 presented their respective dance pieces. The concert also featured a work in progress by a senior at Colby College, Brendan Leonard.

Amador opened the show with music and light banter in between songs. Amador's warm, effortless vocals melded seamlessly with her ukulele, acoustic guitar and electric guitar. Throughout her performance, Amador explained her inspiration for each song, citing finals week, missing her twin sister and love lost as sources of material for lyrics.

As a college student myself, her songs were particularly relatable and brought to light many issues Bates students struggle with. Amador finished her set with a sing-along of "Fools Rush In" by Elvis Presley, and the audience eagerly joined in, singing the sweet song with smiles on their faces.

Pietropaoli's piece investigated loneliness, particularly how solitude can be both challenging and enjoy-

able. The piece began with three dancers moving in synchronization while making very pedestrian gestures and facial expressions, such as putting their hands to their cheeks in surprise. The lyrics of this section's music discussed a "lonesome town" that began to describe each dancer as they strayed from the group's movements. As the piece progressed, dancers demonstrated movements characteristic of stress such as rubbing and scratching. Then they transitioned into pedestrian movements and facial expressions. This juxtaposition captured the many emotions associated with being alone and helped convey Pietropaoli's message of loneliness as a multifaceted sensation.

You may recall Bodnar's thesis solo performance from the fall dance concert. Her piece at the Denmark Arts Center was her exploration of similar methods of generating movement with comedy when applied to a group of people.

Her piece began with an intense period of silence while one dancer performed a short solo, followed by an eerie-sounding laugh track during a second duet. Finally, a comedian spoke as one dancer matched her movements to the comedian's tone and vocal fluctuations. In the background, a second dancer moved independently of the sound score.

Bodnar later explained that the downstage dancer is meant to be the "comedian" while the upstage dancer

is meant to represent the situation or person the comedian describes. The effect was thought provoking; while the comedian said very mean things, the audience laughed along. However, they also saw the harsh reality the comedian described. The final takeaway was that, though comedians are funny, they are describing situations in which real people get harmed.

The final performance of the night was the presentation of the thesis performance artwork by Leonard, who explored queer theory and future opportunity through his original poetry and the improvised movements of two dancers. The dancers explored each other and a stage full of props, such as a "Caution When Wet" sign and small disco balls. Leonard explained that he was exploring the subjectivity between the audience's sound and sight perceptions, his poetry and the dancers' improvised movements.

The concert ended with an informal question and answer session with each artist, dancer and performer. The audience left the discussion more critical of comedy, open to the different experiences of loneliness and aware of how sight and sound co-mingle in subjectivity.

The concert as a whole provided intellectually stimulating performances and left spectators more knowledgeable and critical of the world around them.

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Men's and Women's Swimming

School records keep falling for swimming and diving team

Pender '18 sets three individual records at the NESCAC Championships

NOAH LEVICK
MANAGING SPORTS EDITOR

While students were visiting home, easing back into life at school, and then beginning to feel the full force of the March slog, Bates swimming and diving was spending a lot of time in pools across the Northeast. Since our last issue, the Bobcats have competed in three events; the men and women took part in the NESCAC Championships at Middlebury, the women traveled to Williams for the Women's February Invitational, and junior Emma Jarczyk dove at the NCAA Division III Northeast Diving Regionals.

At NESCACs, the Bobcat women followed up their school-best runner-up finish last year with a third-place showing this season, recording 1,317.5 points, just 25.5 behind second-place Amherst. Junior Sara Daher was one of several standouts for a deep Bates team that will be sending nine women to the NCAA Division III Championships in Greensboro, North Carolina from March 16-19. She broke both Bates' team records in the 100-yard backstroke and 400-medley relay (joined by first-year Emma Lammer and seniors Melissa Paione and Caroline Depew for the latter), and took third place along with teammates Depew, Lindsey Preglovsk

'16, and Logan McGill '18 in the 400-freestyle.

Sophomore Teddy Pender had an incredible performance for the Bates men, leading them to their fifth-place team finish. As an individual, Pender set new school records on each of the tournament's three days, winning the NESCAC title in the 50-freestyle and then finishing a close second in both the 200 and 100 freestyles as well.

At the Women's February Invitational, Bates had another stellar relay showing, as the 200-medley team of sisters freshman Kristy and senior Lindsey Preglovsk, senior Whitney Paine, and McGill set a school record by finishing in 1:44.24, 0.43 seconds better than their prior best at NESCACs.

On the final weekend of a very busy February, Jarczyk traveled to Wellesley for the Northeast Diving Regionals, concluding her season with 16th and 15th place finishes in the one and three-meter dives respectively. Jarczyk had come in second in the one-meter and fourth in the three-meter at the conference championships.

The Bobcats now finally have an opportunity to rest and practice before their season culminates at the NCAA Championships.

Men's Lacrosse

Allard's overtime winner preserves undefeated season

KYLE OLEHNIK
MANAGING SPORTS EDITOR

The eighth-ranked men's lacrosse team had a whirlwind of a weekend, taking Wesleyan to OT on the road, highlighted by senior standout Jack Allard's game winner, and demolishing University of New England thereafter. Sitting at 4-0, the 'Cats have a huge top ten matchup at fourth-ranked Amherst on the horizon.

Against Wesleyan, it was a back and forth tussle all game. The 'Cats saw themselves down early but were able to come back and keep it close the rest of the way. Junior Kyle Weber set the pace for the squad, tallying three goals, followed by a quartet of Bobcats who recorded two.

Just before the end of regulation, a Bates turnover brought Wesleyan back into the contest, Allard noted. "The offense was a little disappointed heading into overtime because we thought we could have held onto the ball and secured a victory in regulation," explained the senior attacker. "We turned the ball over, which led to two quick Wesleyan goals to make it 11-11 with no time left."

In overtime, senior goalie Joe Faria kept the 'Cats in the contest, bailing out the squad on a couple occasions. Allard credited Faria for having a major part in securing the

victory. A late Wesleyan penalty with 31.2 seconds to go in overtime gave Bates a man-up advantage, which would eventually be the deciding factor.

"Once we got the ball, I knew we were going to score," Allard said. "I think that proving we can win close games like this will help us move forward in our goal to win the NESCAC championship and contend for a national championship."

Against University of New England in Biddeford, things were a lot less stressful for Bates. In a 19-4 victory, the Bobcats built a 13-1 half-time lead behind the exquisite play of their two All-American players. Junior Charlie Fay matched his career high in goals with five, while Allard had a game-high seven points, with four goals and three assists.

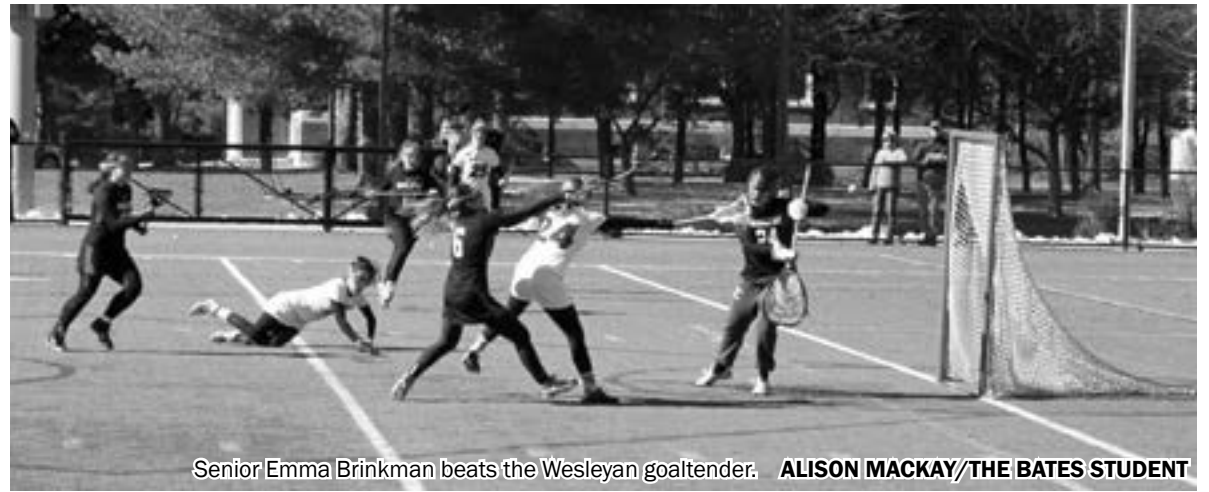
The Bobcats had 47 shots on net to UNE's 33 and won 16 of the 25 face-offs. It was definitely a convincing performance and a nice tune up before their trip to Amherst, who finished 18-3 a season ago, on Saturday.

"We have a lot of respect for that team [Amherst] and we know we need to work very hard this week to prepare for this Saturday," Allard highlighted. "They beat us twice last year and we are looking for some revenge."

Women's Lacrosse

Women's lacrosse moves to 3-0

Goalie Hannah Jeffrey '16 wins NESCAC Player of the Week honors



Senior Emma Brinkman beats the Wesleyan goaltender. ALISON MACKAY/THE BATES STUDENT

KYLE OLEHNIK
MANAGING SPORTS EDITOR

There are games that are close, and then there are games that are remarkably one-sided. The Bates women's lacrosse team moved to 3-0 on the young season after handling Wesleyan on Garcelon Field, 12-0. Wide margins of victory are not uncommon for the team; in fact, with the win over Wesleyan, the Bobcats brought their goal total to 41 to only 12 conceded.

Before taking down Wesleyan, the team defeated Wellesley behind

the efforts of senior goalie Hannah Jeffrey, who made 13 saves on the day. Complimenting her on the offensive side of things, All-American and senior Moriah Greenstein recorded four goals, while sophomore duo Allison Dewey and Camille Belletete scored three goals apiece.

Not only did Greenstein score the four goals, but she also set a Bates all-time record for assists with 69, pulling ahead of Joan O'Neill '12, who had 68.

Against Wesleyan, the women held their opponent scoreless for the first time since 2007. Jeffrey again was stellar in net for the 'Cats,

getting the ten-save shutout, while Greenstein scored five of the Bobcats' 12 goals. For her outstanding efforts, Jeffrey was recognized as NESCAC Women's Lacrosse Player of the Week.

For the game, the Bobcats had 28 shots on net to Wesleyan's 11. The 'Cats had 16 turnovers to their opponents' 13, four of which were caused by Dewey.

The team will again be in action on Wednesday against Babson on Garcelon Field at 5:00 PM.



Bates women's lacrosse teammates square off during drills. JOHN NEUFELD/THE BATES STUDENT



From left to right: Seniors Suzannah Smith and Alex Briody practice on Garcelon Field. JOHN NEUFELD/THE BATES STUDENT

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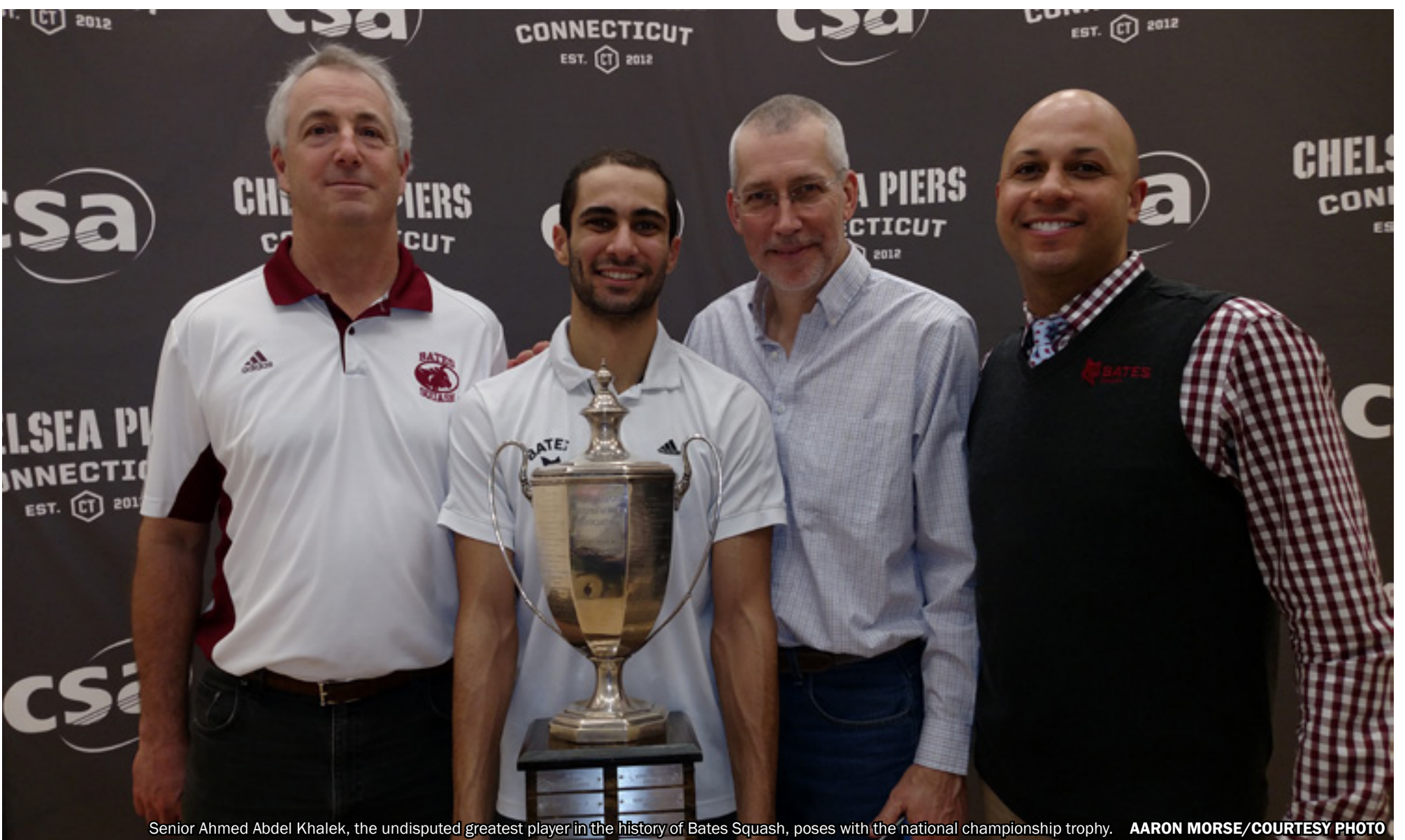
Jane is a graduate of the Boston University School of Law and has fifteen years of experience providing private and classroom LSAT instruction to students aspiring to attend top law schools.

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The Bates Student



Senior Ahmed Abdel Khalek, the undisputed greatest player in the history of Bates Squash, poses with the national championship trophy. AARON MORSE/COURTESY PHOTO

Ahmed Abdel Khalek wins second straight College Squash Association national title

Senior finishes career with 66-match winning streak

GRIFFIN GOLDEN
STAFF WRITER

Sunday was truly a great day to be a Bobcat. Ahmed Abdel Khalek, a senior squash player from Cairo, Egypt, has made the Bates community proud by taking home his second consecutive College Squash Association national championship trophy. The senior extended his winning streak to 66 by defeating Rochester's Ryosei Kobayashi in the final match. The four-time NESCAC player of the year has only lost twice in his storied career.

Coming out of high school, Abdel Khalek was ranked as the number six junior squash player in the world. Several Ivy League schools and squash powerhouses recruited him, but after a visit his senior year, he decided to apply Early Decision One to Bates. The rest is history.

When asked what makes Abdel Khalek such a great player, Coach Patrick Cosquer responded by saying, "Ahmed is a superior squash

talent. He has tremendous skill and ability, and his court coverage and knowledge and sense of the game, is unmatched. He's a fierce competitor who is intensely focused on playing his best each and every time he steps on the court."

Abdel Khalek competed in the College Squash Association Individual Championships, which features the top 16 players in the country. The tournament was held at the beautiful Chelsea Piers facility in Stamford, Connecticut. As the defending champion, Abdel Khalek was the top seed in the pool division. However, his path to the national championship was by no means easy, especially after battling an illness the week prior. Coach Cosquer said that Abdel Khalek's early matches helped him prepare for victory in the final match.

Abdel Khalek's first match of the tournament was on Friday against Rochester's Neil Cordell. The win was a clean sweep for the All-American (11-6, 13-11, 11-5). The next

victory was against St. Lawrence's Moustafa Bayoumy. Abdel Khalek finished him off in a hard-fought five-game match. Abdel Khalek was given little rest, as he faced Trinity's Rick Penders later that day. Trinity historically dominates squash and is known as the most successful team in intercollegiate sports. Still, Abdel Khalek proved to be unfazed by Trinity's prestige. After dropping the first game of the match, he won three straight to close out the match in four games.

The stage was now set for an exhilarating final match between Abdel Khalek and Rochester's Ryosei Kobayashi. Kobayashi is a junior and two-time First Team All-American. This pairing was a rematch of last year's semifinals, which Abdel Khalek won on his way to his first national championship. The first game of Sunday's match began with a series of long points between the two competitors. The crowd watched in awe as two of the best players in the country went at it. Abdel Khalek

cruised to an 11-5 win in the first game. Undeterred, Kobayashi came out in the second game firing on all cylinders. He started out the game up 4-0 and eventually closed it out 11-6. With the match tied at 1-1, game three will go down in the college squash history books.

Kobayashi once again started out strong, but Abdel Khalek was able to climb back after key mistakes from the Trinity superstar. After Kobayashi tied the game at 11-11 with an incredible volley crosscourt, Abdel Khalek went down with a knee injury. The Bobcat community held their collective breath as their star spewed blood all over the court. But Coach Cosquer was not concerned. "In 91 matches as a Bobcat, Ahmed has never been forced to retire, so I was not worried," he said. After a 15-minute break, the match continued.

Then, with the game tied at 13-13, Kobayashi injured his hand in a collision. Another 15-minute injury timeout ensued. After play

resumed, Abdel Khalek won two straight points to win the game 15-13. The fourth and final game of the match came down to the wire. Abdel Khalek won the last two points to finish the game 13-11 and collect his second straight national championship trophy.

Coach Cosquer has high praise for his star player, and feels positive about the future of the squash program. "Coaching Ahmed has taught me a lot about myself as a coach, and this experience has solidified my goals and motivations for our squash program at Bates moving forward," he said. "Ahmed has given me and Bates Squash much more than I have given him, and we have been fortunate to share four years together. We will be inextricably linked through our experiences here at Bates, and I look forward to helping him succeed in life as an adult after Bates."

Baseball starts season, players dye hair

The newly blonde Bobcats have started the season 3-2

JOHN NEUFELD
STAFF WRITER

I'm sure you've seen them around school. Bleached hair and frosted tips. No, they are not members of 90s boy bands, but members of our baseball team who have adopted a new look for the season. Senior Berto Diaz started the movement after brainstorming with his roommate, sophomore Connor Speed. Diaz says he has always been pretty hype about swag. Freshman year it was all neon everything. Sophomore year it was a Mohawk. Junior year he was running for student body president and toned it down. Senior year is the bleached look.

"I was a little apprehensive at first, but I would have to admit, it's beginning to grow on me," Diaz said. "I figured since this is my last year that I will be playing baseball I should have some fun. This is realistically the last year that I'd be able to do something like this because everything is professional after I graduate. So long story... Why not?"

Has the hairstyle been a good luck charm for the team? The team returns from their California trip with a 3-2 record, which is impressive considering the new style of play the team is adopting.

According to Diaz, the Bobcats are "trying to be the most annoying team to play against. That means getting our leadoff man on, bunting,

executing hit-and-runs, stealing bases, and generating runs by being as aggressive as we possibly can."

The team has some great senior pitchers but graduated two big hitters last year, Sam Berry and Nate Pajka, and is now going for a small ball offense. The new mentality comes from head coach Mike Leonard, who has stressed the aggression the team needs to play with to get the most out of their talents.

Diaz continued, "It's the little things this year that will win us games. It's the little things that will make this team the best that Bates has ever had. It's the little things that will bring a NESCAC title, and we have bought into that."

The team has the same mentality, and the unity is palpable. "As far as chemistry, our team hasn't been more connected," Diaz said. "The freshman class is not only a great addition on the field, but the personalities and flair that they collectively bring aid in the overall success we are having. In my four years I have not been part of a more positive and success hungry team. We all work hard and help elevate each other."

The team is looking to use their new style of play and mentality to go all the way to the NESCAC title. They certainly have the talent. Next up for the squad is a trip to Florida, but their first home game is April 2 against Tufts.



From left to right: Teammates Berto Diaz '16 and Connor Speed '18 display their unique blonde look. JOHN NEUFELD/THE BATES STUDENT