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The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY

March 28, 2018

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Lewiston, Maine

FORUM

Sarah McCarthy '18 gets in the inside scoop on the Marlon Bundo picture book.



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ARTS & LEISURE

Nico Lemus '19 interviews musician Ted Burns '19 and Peter Nadel '19.



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SPORTS

Sarah Rothmann '19 highlights Kirsten Pelletier's '20 achievement as NESCAC Softball Pitcher of the Week.



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Inside Forum:

Bates Students Criticize New Administrative Approach

Note: All names, unless specified by class year, have been changed to protect the identity of those interviewed.

STEPHEN WYER
CONTRIBUTING WRITER

A series of interviews, including student government members as well as Bates administrative staff, have shed new light on an apparent gulf between the desired social experience of students and the social climate that Bates administration wishes to cultivate.

Interviews conducted in January and February with several members of Bates student government, indicate an administrative effort to reassert control over the Bates social scene by pushing weekend life back on campus—those interviewed argue that this effort is at the expense of Bates students.

"The off-campus scene has been completely destroyed by the city of Lewiston and Bates administration," opined Tom, one student government member. Tom attributed this effort to end off-campus activity to an administrative fear of poor image and press.

To back up his claims, Tom pointed to what he believes was the administration's failure to represent students over the summer, when the Lewiston City Council enacted sev-

eral new ordinances aimed at cracking down on the off-campus scene. These new regulations include: a new overnight parking ban on the side streets surrounding campus, a series of ordinances (such as the Lewiston "Nuisance Party Ordinance") that allow more immediate police responses to parties, and an enactment of fines for each underage person present at such an event.

Tom's views were echoed by Derrick, another student government member, who asserted that an administrative disconnect from student interests was to blame for a "regressing" social scene. In regard to the new policies implemented over the summer, he stated that "the policies are a poor reflection on Clayton Spencer's ability to assert her authority as a leader within the Lewiston/Auburn community. It should be unacceptable to have police on campus," he continued, referring to the marked police presence near campus during the first couple weekends of the fall semester. Derrick argued that the off-campus life was a significant aspect of the Bates experience, something that the administration has pushed to the curb in its efforts to improve the school's image.

An interview on February 5

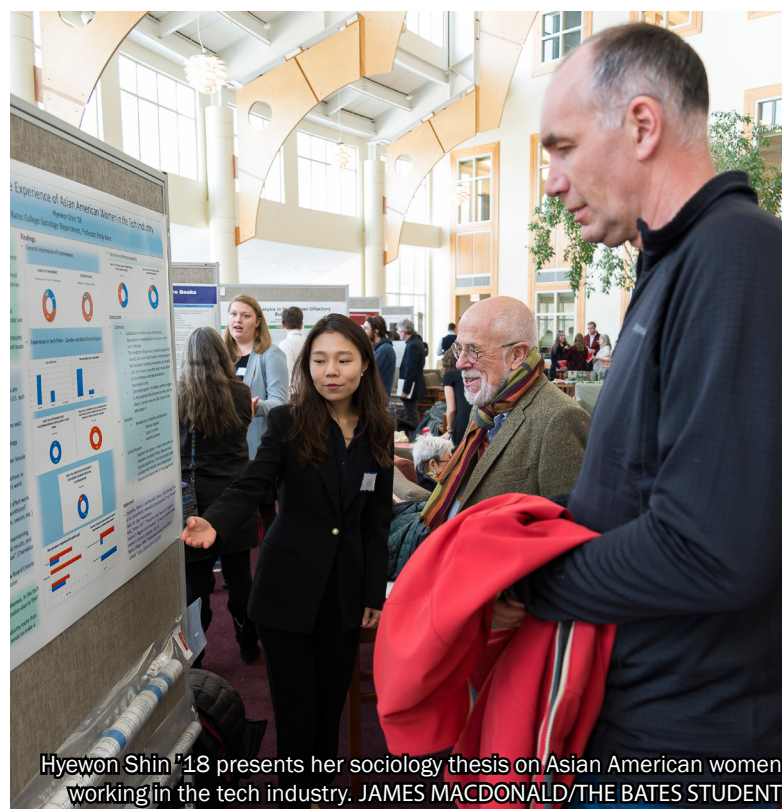
with Associate Dean Carl Steidel provided insight into the administration's viewpoint. Steidel shot down claims that Bates administrative personnel had aided the crack-down on off-campus life. Instead, he claimed that an indignant community had pushed the City Council into enacting ordinances, without input from administration.

"We're limited in terms of what we can do. They weren't asking for our approval," Steidel explained. He also denied that the changing social climate was an effort to clean up the school's image.

"The image of Bates is not what I'm primarily concerned about, it's the day-to-day lives of students," he continued. However, he also acknowledged that a concern for the school's reputation in the eyes of Lewiston factored into the school's interactions with the City Council over the summer, when the new policies were enacted. "We interact with them as an institution. We have to think about the intermediate and long-term interests of the college. It's not a good look for us to tell them what to do."

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PAGE 3

Mt. David Summit Showcases Student Work



Hyewon Shin '18 presents her sociology thesis on Asian American women working in the tech industry. JAMES MACDONALD/THE BATES STUDENT

TRICIA CRIMMINS
STAFF WRITER

Each spring, Bates students are given the opportunity to share their unique research projects with the rest of the Bates community at the Mount David Summit. This past Friday, March 23, Pettengill Hall was buzzing with academic energy as students presented their research projects in the atrium and more formal presentations in the classrooms below.

Beyond being a celebration of the impressive and important work that Bates students are doing, Mount David gives students a chance to interact with the research of their peers. Haoyu Sun '19, who presented on the epigenetics of memory in her project, "Drug Discovery Research: TET1 Enzyme Inhibitor" in the atrium on Friday afternoon, enjoyed learning about the research her peers had been working on during the school year. "It allows us, different students working in the same lab, to communicate with each other. This is a really awesome opportunity because everyone is very busy, we get to get together and see what's going on for each other."



Reed Mszar '18 discusses his biochemistry thesis. JAMES MACDONALD/THE BATES STUDENT

Clouden Mallett enjoyed doing research that felt personal to her own community. "It was cool in that aspect that I'm doing research to help further the understanding of it."

Both Allison Greene '20 and Hope French '18 were excited to explain their experiences in their



Matthew Goldberg '18 shares his mathematics thesis with professors and fellow students. JAMES MACDONALD/THE BATES STUDENT

Raegine A. Clouden Mallett '18 shared a similar sentiment. Clouden Mallett's project, "Translational Efficiency of flaB from *Borrelia burgdorferi*: Effects of Change in Secondary Structure of mRNA Leader Region," focused on Lyme Disease. Clouden Mallett explained that, in putting together her project for Mount David, she appreciated the opportunity to prepare and experience presenting her own research. "If I want to further my career as a researcher, as a scientist, I want to be able to present research." In presenting on Lyme Disease specifically, she learned how prevalent the disease really is, even in the Bates Community. Lyme Disease is "a big thing for a lot of the students here at Bates." Most students "know someone with it."

formal presentations on behalf of the Bates Theatre Departments. Greene, who assistant directed Bates Theatre Department's production of *Angels in America: Millennium Approaches*, was "excited to share" her unique experience working backstage in the production through her presentation, "Assistant Directing and Dramaturgy for *Angels in America*." In being given the opportunity to present, Greene was grateful to hear what the audience thought of her presentation and "share more about the theatre world."

Similarly, French wanted to "invite the audience into [the

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Inside Sports:

Sailing Team Preps to Make Waves in Spring



Bates sailers prepare for practice out at sea. MAUREEN REILLY/COURTESY/PHOTO

KERRY MANUEL
STAFF WRITER

Many people are surprised to learn that Bates College is represented on the sea with our very own Sailing Team. The Bates sailing team is a student-run club that competes around New England. The team practices 15 minutes away at Taylor Pond in Auburn, Maine. They store their boats at a storing barn that is located on campus.

The team is coached by Peter Garcia and composed of an impressive 42 members of different experience levels, including first-years,

sophomores, juniors and seniors. In the fall of 2017, the team competed in ten regattas. There are no tryouts, so anybody can have the opportunity to sail if they are willing to learn.

The captains of this year's team are Dylan Whitcraft '19 and Claire Deplank '20. Eleven first-years also joined this year's squad: Ella Cameron, Genevieve Dickinson, Lily Edelman-Gold, Emily Entner, Caitlyn Fitzgerald, Joyce Gong, Sarah Herde, David Ingraham, Katrina Johnson, Hannah Lucas, and Monica Luna.

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Inside Arts:

What is the Bates Film Festival?

JACKSON FRENCH-ROBITAILLE
CONTRIBUTING WRITER

Telluride. South by Southwest. Tribeca. Toronto. Sundance. If you were to picture the programming boards for these, or any of the countless film festivals that take place around the world, it is unlikely that you would imagine a room of 14 college students in Lewiston, Maine. But such was the reality for the first-ever Bates Film Festival, which took place this past week. Since the beginning of Winter Semester, those 14 students, led by the recently tenured Professor Jon Cavallero, worked tirelessly planning events, contacting filmmakers and distributors, viewing and discussing films, designing logos, posters, and a website, and learning about the world of film festival programming. While this was all part of a class, the end goal was to put on an actual film festival for the Bates and greater Lewiston/Auburn community, and, in doing so, offer that community an inclusive, intellectual, socially conscious event that offered entertainment, relevant messages, and endless opportunities for discussion and education, all fueled by film.

The first step in planning the Bates Film Festival (BFF for short) was designing the event's mission. Since the festival is so closely tied to the college, the programming board looked to Bates' mission for inspiration. From this, the programmers drew a number of ideas that would come to inform the films chosen and events planned for the five day festival: diversity, advocacy, inclusivity, awareness of and work against

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Discerning Coloniality from Holistic Education

AYESHA SHARMA
MANAGING FORUM EDITOR

For a while, I have been meditating on the necessity for academic colonial “classics” to be centered within social science curricula. I am an Anthropology major, and so I have debated with my professors over this particular issue numerous times.

Institutionally, the discipline of anthropology has prioritized and financed white cisgender (cis) male scholarship, whereas it has structurally excluded people of color, non-men, and LGBTQIA+ people. This is a real problem, of course. Institutions in “post-colonial” countries tend to be oppressive due to the hierarchies that are built into their very structures.

However, while my Anthropology professors tend to acknowledge this and put effort into interrogating the institutional history of the discipline, I still feel that they, and professors who

teach in other departments, need to address this problem more impactfully. My argument is that professors should stop merely acknowledging the “oppressive roots” of social science disciplines, while continuing to teach what the discipline has unspokenly accepted as its classics. Instead, they need to critique the continued reverence of classics as classics, and decolonize their curricula.

Since this discussion might make the most sense to those who are immediately invested in it, I will provide an example for those who aren't. Clifford Geertz is an American anthropologist and a white cis man. His most widely read article is called “Deep Play: Notes on the Balinese Cockfight.” It describes, as you might expect, a cockfight that he observed while he was doing fieldwork in Bali. Now, Geertz wasn't the type of guy to think that there is a code to understanding culture, and that you must crack it to uncover the deeper secrets to humanity—that was

Claude Levi-Strauss. Geertz was the type of guy to think that one can use symbols to analyze culture, and that culture is the way that everyone imposes meaning and order onto their lives. He was interested more in meaning and interpretation than in rules and codes.

While this is well and good, Geertz was also someone who almost entirely excluded an analysis of structural power in his works. In his article on the Balinese cockfight, he also built his analysis of the fight on white (and settler colonial) cisgender male conceptions of power. With many other problems in addition to these, Geertz is an example of a scholar who is frequently regarded in the discipline of anthropology as foundational. Interpretive, or symbolic, anthropology is a school of thought commonly traced back to him as its influencer, and one that is also considered fundamental to the study of culture. While it may seem advantageous to include interpretive anthropology and Clifford Geertz in the anthropology curriculum,

it also replicates a tendency for the discipline to favor convention and knowledge hierarchies as opposed to marginalized voices.

One of the most convincing counter-arguments that I've received to my argument about radically transforming social science curricula is that students need to know the scholarly classics of a field in order for them to be aptly prepared for a possible academic future in said field. So, since I might go to graduate school to get a PhD in anthropology, and there's a chance I'll need to know about Geertz for that, my undergraduate professors should be teaching me about his approach to culture. One professor has argued that it is possible to critique these classics while still teaching them, because doing so is most beneficial to the student (who might go on to graduate school).

My perspective, though, is first that most of us are definitely not going to get a PhD in anthropology for which we might need to know these colonial and neo-colonial

classics. Second, it's traumatizing for students who experience the negative consequences of colonization to reinforce that colonial and neo-colonial scholars remain the most intellectually gifted. Third, merely critiquing these scholars does not help to decolonize curricula.

Decolonizing curricula would involve imagining the discipline's future beyond its institutionally problematic history. Anthropology, for example, did not only occur through formal institutional scholarship by white, cis men. Trans people of color and indigenous people around the world “have always done political and theoretical work that centers on dynamics of imperialism, colonialism, and the multiple histories of racialization,” as the *Transgender Studies Quarterly* article entitled “Decolonizing the Transgender Imaginary” argues more specifically about trans people.

The creation of social science curricula beyond convention is possible, but it requires nothing short of radical transformation.

Understanding Marlon Bundo

SARAH MCCARTHY
ASSISTANT FORUM EDITOR

On March 19, Charlotte Pence, daughter of Vice President Mike Pence, released a children's book she wrote, and her mother illustrated entitled *Marlon Bundo's Day in the Life of the Vice President*.

The book outlines a day in the life of the Pence family rabbit who is cleverly named Marlon Bundo. In the book, Bundo follows Vice President Pence to his daily meetings and the children's book even includes a moment where Bundo contemplates the significance of a Bible verse. The Pence family set dates for a book tour for their picture book, which was published by Regnery Publishing, and pledged some of the proceeds to A21, a charity that works to combat human trafficking, and Tracey's Kids, a charity that provides art therapy for pediatric cancer patients.

The politics of Vice President Pence have been a target for many comedians and civilians alike, however one outlandish Brit, John Oliver, has taken the cake and written his own book entitled *A Day in the Life of Marlon Bundo*.

In Oliver's version of the book, Marlon Bundo is gay and falls in love with a male bunny named Wesley.

A direct criticism of Pence's anti-LGBTQ+ political stances, John Oliver has also pledged to donate all proceeds from his now *New York Times* bestseller to The Trevor Project, a charity that works to prevent suicide amongst LGBTQ+ youth, and AIDS United.

As of March 23, Oliver's satirical version is out-ranking former FBI director James Comey's memoir and Charlotte Pence even purchased her own version saying she could get behind the book because Oliver is giving the proceeds to charity. The Second Family's publisher did not feel the same way, saying in a statement, “It's unfortunate that anyone would feel the need to ridicule an educational children's book and turn it into something controversial and partisan.”

Oliver is known for promoting stunts like these amongst his fanbase through things such as creating a fake mega church or remaking a music video of “A Man like Putin.” While a satire, *A Day in the Life of Marlon Bundo* has a few very important sociopolitical points to make.

It plays to Pence's fears of the LGBTQ+ community, but also serves as a platform for encouraging discussion regarding queer sexuality with children through the book's

unique love story. Although I understand the desire of Regnery Publishing to ensure their book is profitable, issues like these should not be partisan. Oliver's decision to write his book is a power afforded to him by the Constitution, and the publisher identifies themselves as “The Leader in Conservative Books.”

Using comedy as a coping mechanism has been a longstanding and worthwhile tradition. The popularity and following that shows such as Oliver's *Last Week Tonight* or *The Daily Show* with Trevor Noah and the resurgence of *Saturday Night Live* viewership following Trump's election, reinforce this idea that, in order to digest tough facts and gut-wrenching stories, it is oftentimes easier to receive those stories in a manner that allows for understanding and humor. Not only do these shows provide comfort for their viewers, they also play an important role in critiquing the actions of politicians and garnering public support for holding public officials accountable.

Show hosts like Oliver and Noah can use their influence for the betterment of society by vocalizing issues present in society and mobilizing viewers that agree with them to take action and demand change.

Thinking About Ableist Rhetoric in Activist Circles

CARL DEAKINS
STAFF WRITER

“Crazy” has become a part of common parlance. Many invoke the term to indicate that something lacks an apparent explanation. This understanding is rooted in ableist discourse. Distinguishing disability and impairment can help clarify why this is the case. Impairment refers to a material trait or characteristic. Disability describes the socially constructed expectations of value sets and spaces that confer privileges onto able-bodied people. Ableism confers privileges based upon a set of assumed expectations about embodied habitation of the world. Able-bodied privilege, like white privilege, relies on the repeated recreation of characteristics made both invisible and naturalized.

“Crazy” finds deep roots in discourses of ableism that stretch far into the past. These discourses have created an ever-shifting notion of what constitutes a normative, and thus privileged, mindset. Within the United States, one does not have to investigate far to find institutionalized marginalization of people pathologized as “crazy” or “insane” through imprisonment, so-called shock therapy, and other forms of abuse. “Craziness” and “insanity” intersect sexist, homophobic, and racist ideas, albeit are not limited to them.

Unfortunately, various activists invoke “crazy” and other synonymous ableist slurs within their causes. In the context of gun death, violence, and accidents, many anti-gun control and other conservative voices invoke an abstract mental health of those who commit mass gun death, especially when they are white. Many think pieces, such as “Stop Blaming Mental Illness for Mass Shootings” on *Vox*, explain and source why people with mental illness are more likely to be victims of violence than

perpetrators. Similarly, it is fairly easy to observe that vocal pundits scapegoat American society's poor handling of mental health as a justification for why gun control should not be enacted; a narrative never invoked when discussing extrajudicial violence aimed at black men.

While many activists note this failure of institutional discourse, fewer contend with how many advocates describe the static rate of gun death and mass shootings as “insane” or “crazy.” When people use these words, they attempt to describe moments of violence they find incomprehensible. This choice of words locates people with mental illness as essentially not understandable or uncontrollable, through the ways that metaphor creates a bidirectional relationship of pseudo-equivalency. Using these words trenches people with mental health illnesses as the Other. Doing so also obfuscates actually critiquing the forces that lead to the seeming perpetuity of mass shootings and gun death.

Even though I describe ableism in particular relationship to mental health, it oppresses a much broader set of disabled identities. Saying someone “has been blinded by their privilege” is a trope that had been foisted upon me as defining of the campus left discourse at small liberal arts colleges. Though I do not remember ever hearing this phrase specifically, I hear “blind” being used as a synonym for unawareness. There are many ways to gain knowledge about the world, and blind is not synonymous with unawareness. This phrase is not random either. The preference of visual senses over all others is known as ocular-centricity. Not all cultures and people have this inclination.

Suffice it to say, unlearning ableist discourse is thoroughly integral to any type of advocacy for an equitable future.

The Bates Student

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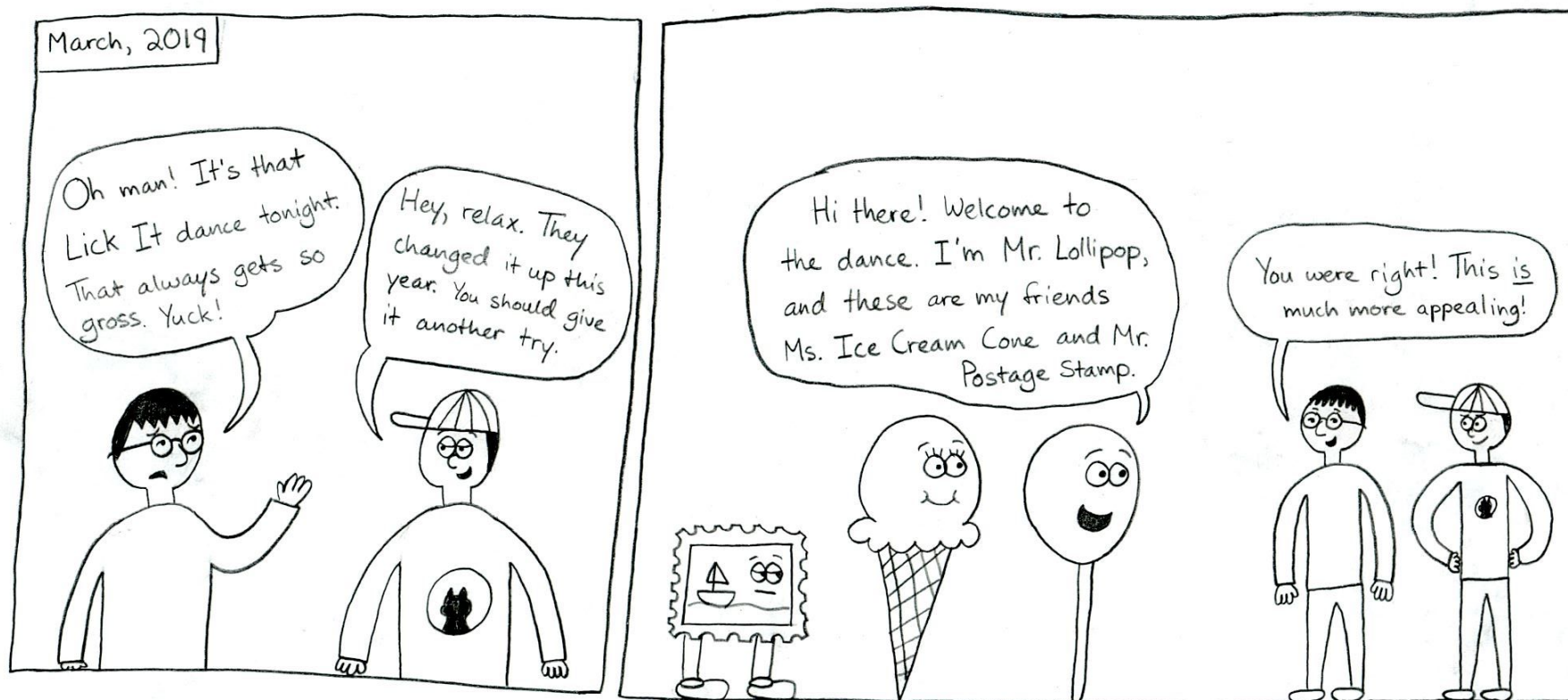
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Taking Risks with Online Privacy

AYESHA SHARMA
MANAGING FORUM EDITOR

Is there such a thing as smart social media use? A method for utilizing online resources without compromising one's personal information?

In 2018, it seems that the best way to assure privacy is to opt out from social media and internet use altogether. On March 21, Mark Zuckerberg posted on Facebook to address the political data firm Cambridge Analytica's "alleged misuse of 50 million Facebook users' data," according to *WIRED*. Zuckerberg's account of the situation reflects that the scandal stretches all the way back to 2013, when Cambridge University researcher and scientist named Aleksandr Kogan created a personality quiz app.

According to Zuckerberg, he and others at Facebook learned in 2015 that Kogan had shared data from his app with Cambridge Analytica. Zuckerberg writes in his post that "It is against our policies for developers to share data without people's consent, so we immediately banned Kogan's app from our platform and demanded that Kogan and Cambridge Analytica formally certify that they had deleted all improperly acquired data."

He then shares that in the week prior to his post, Facebook learned from *The Guardian*, *The New York Times*, and Channel 4 "that Cambridge Analytica may not have deleted the data as they had certified."

Cambridge Analytica is not just any political data firm. According to *WIRED*, it was also "a vendor to President Trump's 2016 campaign." The company has offices in London, D.C., and New York, and its stated functions as a privately held LLC are, briefly, according to Wikipedia, to combine data mining, "data brokerage, and data analysis with strategic communication for the electoral process." It was founded

specifically to participate in American politics, as an offshoot of its British parent group, SCL.

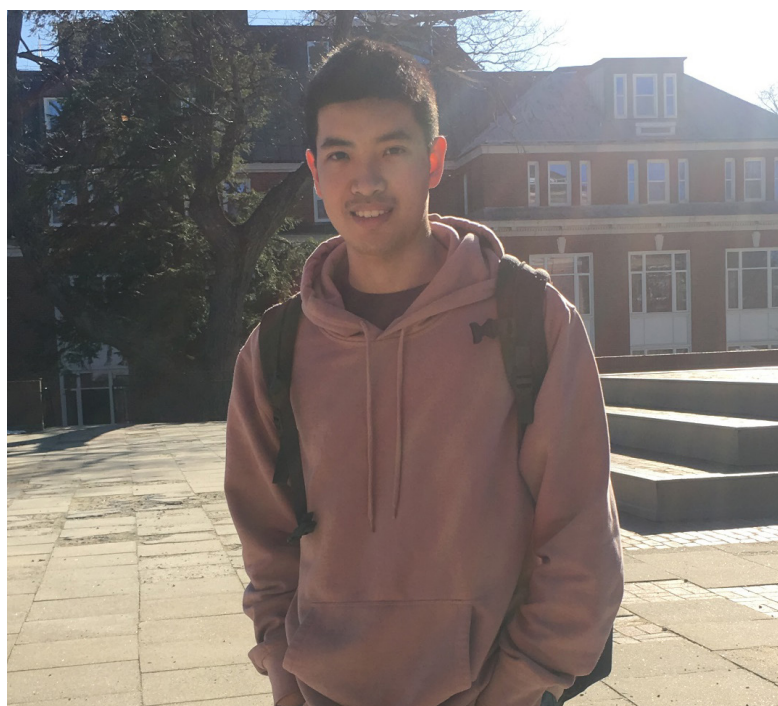
According to Wikipedia, the family of Robert Mercer, "an American hedge-fund manager who supports many politically conservative causes" and investor in *Breitbart News*, partly owns the company. An article on *Politico* reports that Cambridge Analytica worked on Ted Cruz's presidential campaign as well. "Many companies compete in the market for political microtargeting, using huge data sets and sophisticated software to identify and persuade voters," according to an article in *The New York Times*. This article goes on to discuss Cambridge Analytica's claims to have developed "psychographic" profiles that could predict the personality and hidden political leanings of every American adult."

Could Zuckerberg be involved with facilitating data leaks to these external companies? Privacy advocates and Trump critics, according to this *New York Times* article, seem to think so. They warn of "a blizzard of high-tech, Facebook-optimized propaganda aimed at the American public, controlled by the people behind the alt-right hub *Breitbart News*."

Contrary to Zuckerberg's statement, Aleksandr Kogan stated in a *CNN Tech* article that he believes that Facebook is using him as a scapegoat for the scandal. "Using users' data for profit is their [Facebook's] business model," he claimed. He does not believe that he violated Facebook policy. Kogan did, however, reveal that he was working with Cambridge Analytica. These combined statements from Zuckerberg and Kogan, as well as the political affiliations in this data management, say a great deal about the security of personal information in the present. There are few ways, apart from going as far as encryption, to ascertain the security and privacy of personal information in the present day.

Question on the Quad

If you could travel anywhere in the world, where would you go?



"The Faroe Islands."
—Andrew Chen '19



"Italy."
—Tommy Pace '19

SARAH MCCARTHY/THE BATES STUDENT

ADMINISTRATIVE APPROACH

CONTINUED FROM PAGE 1

A concern expressed by both of the student government members interviewed for this article was that the loss of the off-campus scene as a part of the Bates experience makes for a more one-dimensional social life, especially for this year's first-years and future Batesies. While Steidel argued that the uptick in on-campus, school-sponsored events, such as Club 280 nights with music and alcohol to those 21+, provides an equally satisfactory opportunity for students to enjoy themselves on weekends, many students interviewed did not agree.

"I feel like I'm being limited in terms of my social connections," said Eric Viera, '20, when asked as to his thoughts in regard to the changing social atmosphere. "They're killing the college experience—we're trying to create lasting memories with people we care about."

Howard added that the more controlled on-campus scene "takes away a certain dynamic—the Bates administration can put their hands in more things."

The author observed, from the interviews, a shaky sense of trust on the part of students towards the Bates administration. From these interviews, I gathered that Bates security was viewed as less invasive and less problematic for students as compared to years past. Conversely, out of all nine interviewees, not all of whom are quoted in this article, only two said that their attitude towards the administration was one of trust (every student was polled for this specific question). Other responses ranged from "dwindling confidence" to "don't trust at all." Reasons for distrust included a cited lack of student input, inconsistency in policies and enforcement, and a perceived lack of representation of students to the Lewiston/Auburn community.

Ryan Carlson, '21, expressed disappointment in what he called a "lackluster" effort to protect the interests of students in relation to the City Council ordinances. "The way people are getting fines doesn't make sense," he opined, adding that the policies would be justified if "people were actually a problem, but I haven't seen it."

Congressional Candidates Vie for Voter Support

MATT MORRIS
ASSISTANT NEWS EDITOR

Four candidates running to be the official Democratic Party nominee for Maine's Second District, which includes Lewiston, spent time at a Q&A panel in Carnegie Hall on Thursday, March 22. While each of the four candidates – Jonathan Fulford, Jared Golden '11, Craig Olson, and Lucas St. Clair – agreed on many of the issues discussed in the Q&A, each tried to highlight what set them apart from their peers.

The panel utilized pre-scripted questions that were asked by members of the community. Each candidate was given a chance to give their answer to a question, and signs were used to indicate to candidates how much time they had left to give their answers. Topics ranged from hot-button issues like gun control to a discussion of the differing responsibilities of state and federal governments.

One area where the four candidates held differing opinions was whether federal government should raise the minimum wage to fifteen dollars an hour. While three of the four supported such a measure, St. Clair felt that there were more effective ways to reduce income inequality, calling fifteen dollars an hour an "arbitrary number that doesn't make sense in a lot of places."

"I think that a requirement for corporations to have the highest bidder and lowest bidder to have a smaller margin makes sense. I think regionalizing our country and then focusing on the GDP of each one of those regions and requiring a minimum wage in each [makes sense]," said St. Clair.

One issue that Golden in particular, as a veteran who served time in both Iraq and Afghanistan, felt strongly about was a need for a president to seek congressional approval before declaring war, an idea

that is enshrined in the constitution, but hasn't actually happened since World War II.

"Anytime we're going to be putting troops in combat, I want to see congress taking a vote...they owe it to everyone that fights in those wars. I wish that they had done it for me," said Golden.

Each candidate used their closing remarks to emphasize respect for their Democratic opponents, as well as their previous experiences that would make each of them an ideal nominee.

Olson went first and declared that whoever won the primary, he would work to support them. Golden followed and discussed his previous experience as the Democratic Assistant Majority Leader in the Maine House of Representatives. Fulford discussed the "sense of unease about the future" he saw campaigning that could be harnessed to create a movement for change.

"We can create a movement that will have more potential for change than we've seen since FDR's first five years. That is what we actually have to do to right: fix the direction we've gone as a society," said Fulford.

St. Clair gave the final closing remarks of the night and discussed his experience working "to rally thousands and thousands of people" to make the Katahdin Woods and Waters National Monument a reality.

Maine's Second Congressional District covers the vast majority of the state, including all of the state's land north of Augusta. The Lewiston/Auburn metropolitan area is the largest city in the district.

The Democratic Primary Election will take place on June 12, with the General Election on November 6. Whichever of the candidates receives the Democratic nomination in June will face the Second District's current congressman, Republican Bruce Poliquin, in the general election.

Bates Launches Digital Computational Studies



Professor Jadud plans on launching a Digital Computational Studies Department centered around access and inclusion. CHRISTINA PERRONE/THE BATES STUDENT

CHRISTINA PERRONE
MANAGING NEWS EDITOR

On Wednesday March 21, Professor Matthew C. Jadud delivered his inaugural lecture, "It Begins with a Step" to celebrate the generous donation and contribution the Colony family has given towards founding the Bates Digital Computational Studies Program (DCS). Jadud has been inaugurated as the Colony Family Associate Professor of Digital and Computational Studies and currently serves as the chair of the department.

"The story of the Colony family and DCS at Bates is a story about the transformative power of philanthropy" began Clayton Spencer in welcoming the attendees, "the magic that happens when a visionary, and incredibly generous family of donors decide to get behind a project that is crucial to the future of a college, in this case our wonderful college."

The Colony family has been no stranger to Bates over the last two decades. Ann and George Colony have three sons, two of whom have graduated Bates, William '12 and Charles '17. They also have a niece Zola Porter Brown '93 and nephew Joel W. Colony '06 who attended Bates as well. George Colony is the founder and CEO of Forrester, one of the most influential business and advisory firms in the world.

"The first thing you should know is that George Colony was not a passive investor in DCS," said Spencer. Early on in her tenure at Bates, she paid a visit to Forrester to talk to Colony.

"So early in the conversation I managed to blurt out that Bates does not teach computer science," contin-

ued Spencer. "Now it was my impression at the time that this came as news to George, who seemed to be quickly rethinking whether his son Charlie had made a good decision." Colony then turned to Spencer and asked some questions about Bates' plans for DCS.

As Spencer recalled, "The most vivid of which were these, 'Are you thinking of making a straight computer science program? Or are you going to take on the question of how Digital and Computational methods are infusing with a wide variety of fields?'"

Years after Spencer's initial meeting with George Colony, Bates has led an initiative to create a DCS program focused on inclusivity and the liberal arts values.

During his speech, Jadud listed some of the exciting accomplishments students have done for the DCS classes offered. "The students have been engaging with virtual reality, creation of interfaces for dance and music, the students have stepped up to engage in summer research... and we've been working at the Bates Morse Mountain Conservation area engaging with various environmental questions in terms of sensing and drone imaging. So it's just been an incredible group of students to dive in with."

Before Bates, Jadud taught several interdisciplinary courses including "Storytelling through Computer Animation," "Building Better Apps," "Entrepreneurship and Hardware Design." At Bates, he currently teaches "Design of Computational Systems" and "Nature of Data, Data of Nature." During his time here he has also worked in collaboration with the Dance Department.

"I had the great pleasure of working with Bill Matthews and Rachel Boggia and what we had the opportunity to do through the inspiration of Shony [Shoshana] Currier—the new director of the Bates Dance Festival—she asked us if there a way to bring artists whom I've had the pleasure of working with, who do some really incredible work around integrating data and code and technology into performance and the creation of digital music? Can we bring that to our students?" And we said, "Sounds crazy. Let's do it!"

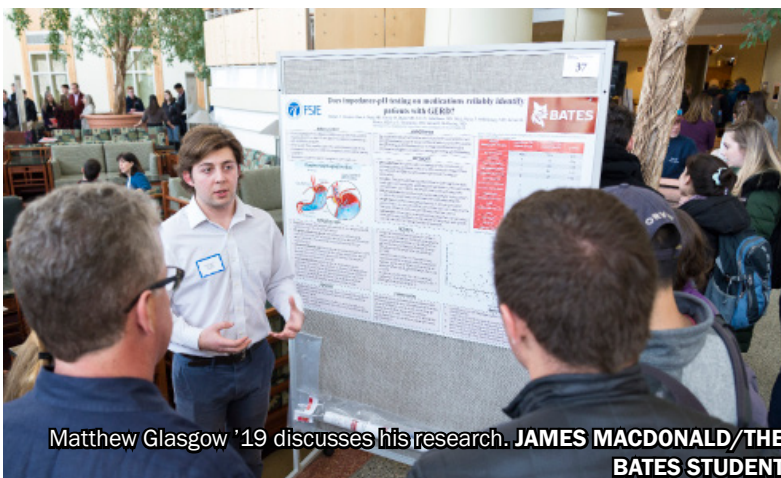
His students came together to meet the challenge and were successful in doing the hardware and the programming necessary for making sensor on the bodies of dancers that transmitted the data to musical composition systems, which created digital music as the dancer danced.

However, Jadud has bigger plans when it comes to integrating DCS into the broader liberal arts context. During the "What If?" portion of his talk, he asked several questions that indicated his future intentions for the program. He first asked, "What if we don't have a major? What if we have a minor in DCS?" Indeed, Jadud hopes that in keeping DCS a minor, students will have the tools to engage with technology in other fields.

"What if Art and English say 'It would be really cool to work with DCS and develop a major in the Digital Humanities.' We can draw from courses we already offer, and we can think about new courses that we can develop in collaboration with DCS to anchor that and give a name to computation embedded in the humanities," said Jadud.

MT. DAVID

CONTINUED FROM PAGE 1



Matthew Glasgow '19 discusses his research. JAMES MACDONALD/THE BATES STUDENT



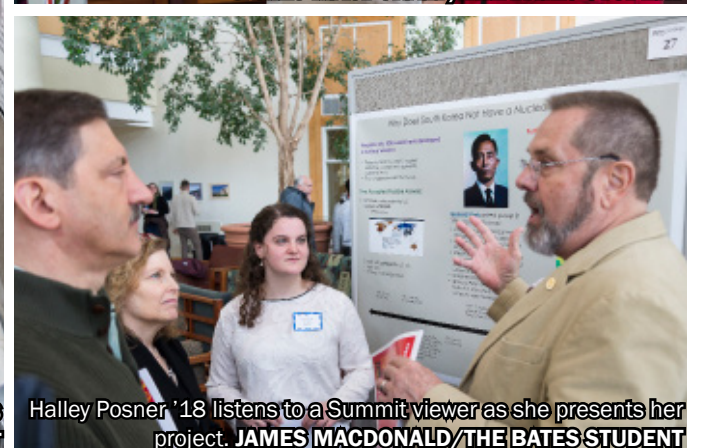
Ariel Abonizio '20 presents his photo project. JAMES MACDONALD/THE BATES STUDENT



Gift Kiti '18 showcases her chemistry thesis. JAMES MACDONALD/THE BATES STUDENT



Gabe Benson '20 shares his project with President Spencer. JAMES MACDONALD/THE BATES STUDENT



Halley Posner '18 listens to a Summit viewer as she presents her project. JAMES MACDONALD/THE BATES STUDENT

theatre] world," in presenting her work, "Portraying Harper Pitt in Angels in America: A Process" at Mount David.

Beyond presentations centered on STEM research and projects from the Bates Theatre Department, this year featured a multitude of diverse work from the Bates community. Presentations from many varied majors were featured, including work from the music, politics,

classical and medieval studies, and European studies departments. And after experiencing only a fraction of the presentations on Friday, I found that the magic of the Mount David Summit is based in its academic diversity.

While each Bates student has their own passions and academic pursuits, the community is granted the opportunity to join together and experience each other's work during

the Mount David Summit. Clouden Mallett truly encapsulated the spirit of Mount David when she remarked that, due to "the friendly faces of Bates students and Bates faculty and staff," there was "only good energy," in the Pettengill Atrium on Friday. Regardless of the prior knowledge on subjects of projects by presenters, "people are genuinely interested in hearing what [presenters] have to say."

“엄마” (“Dear Mom”), Portrays a Hidden Side of Bates

ARIEL ABONIZIO
ASSISTANT ARTS & LEISURE
EDITOR

It was an honor for me to get to talk to Chaesong Kim '18 about her senior thesis performance, *엄마*, (“Dear Mom.”). I could already tell that her show would be surprising, and I could not wait to peek behind the curtains of Gannett Theater last Thursday, March 22. I got the chance to talk with Kim a few hours before the performance premiered, and both she and I were thrilled. I have always admired Kim’s ability to patiently explain the most complex ideas and concepts in the simplest ways; in talking about *엄마*, (“Dear Mom.”) with me, Kim went above and beyond. The show, which is a letter to Kim’s mother, explored Kim’s personal story and trajectory at Bates with a particular emphasis on her identity politics and South Korean identity. Kim, who wrote and directed the show, crafted a method and process to communicate with her mother and gain agency over her personal story.

The performance was complex. Stories about Bates, identity, violence, Kim’s mother, and social activism, all mixed together in a dazzling combo of narratives. I was particularly interested in Kim’s representation of the daily micro-aggressions that international students suffer every day at Bates, from misconceptions to exoticization. While Kim represented her own experiences, the violence of the performance was very close to home for me as a Brazilian student who had just had the displeasure of hearing that “Latin America is a weird, cool place.”

In the performance, Kim asks “What is that supposed to mean?” and I asked the same question countless times over and over again. While Kim’s performance is deeply her own, the personal quickly becomes political. Kim told me in interview that she took her performance as a research process to delve into questions such as “Who gets to be canon? And who gets to own what rhetoric?” Kim tackled stories



Chaesong Kim '18 poses with a poster of her production signed by supporters. JAMES MACDONALD/THE BATES STUDENT

that need to be heard, from a representation of a mother-daughter relationship to the history of late 1980s social activism in South Korea. Even though Kim’s performance portrays fragments of her personal experience as a South Korean woman studying at a liberal arts college, there was a collective dimension to it for me.

The performance was selectively bilingual; sometimes Kim would speak in English and sometimes in Korean. Subtitles appeared on and off and gave a poetic atmosphere to what seemed to be a very literal script. The videos, animations, lighting, and sound also added another dimension to the otherwise raw stories. I felt like both an insider and an outsider simultaneously in an interesting way; the performance

was both too close and too far away from home for me. A few things were hard for me to grasp, such as what the relationship between Kim and her mother is, the details of the June Democracy Movement in South Korea, and the symbolism of *당산나무* (*Dang-san Tree*). Other times, the performance was relatable and shocking to me.

Kim is aware that her senior thesis is a one-of-a-kind, and there haven’t been many other works like that at Bates before, if any at all. “It is amazing the amount of support that I got . . . but it was definitely something new that some people had trepidation about,” Kim told

See “DEAR MOM”, PAGE 6

Ted Burns '19 Shares His Creative Process



Ted Burns '19 poses with an electric guitar and bass. JAMES MACDONALD/THE BATES STUDENT

NICO LEMUS
STAFF WRITER

This week, I interviewed Bates students Peter Nadel '19 and Ted Burns '19 about their participation in Burns’ musical group Short Shorts. He’s self-produced and released several albums and mixtapes on Soundcloud and Bandcamp. He recently played in the Little Room with Moon Daddy and Coldfish. Curious about that experience and his development as an aspiring campus musician, I headed over to Burns’ dorm room to talk.

The Bates Student (BS): This past performance in the Little Room; was this your first live show? How did you feel about it?

Ted Burns (TB): This was my second. The first was in the basement of Hayes my sophomore year. There were two big differences, so previously, it was just me on the guitar. This time, I played an original song; usually it’s just covers. And it was the first time I was backed by a live bass, played by Peter.

Peter Nadel (PN): That’s me.

TB: Peter played bass, then in the background -

PN: Hey, world.

TB: - there was a drum track I made on GarageBand to play alongside me. So it was a big upgrade.

BS: When did you decide to start making music?

TB: In the summer of 2016, I first listened to what are now my two favorite musical artists of all time: Car Seat Headrest and Japanese Breakfast. Why I love them -- and this is what inspired me to make music -- is that they both had a history of putting out music that was like a minute long and sounded very simple. And my impression of a song was always that it had to have all these parts, but it made me realize: no, you can start by making a really low bar for yourself, as long as you’re making anything at all. So that summer, I made two “albums” that no one will ever hear, but they have titles, cover art and stuff. Those are my first songs. It progressed from there as I got more confident with my abilities.

BS: Tell me a little bit about your influences. What are some artists that you think about when you make music?

TB: I’d say Car Seat Headrest, Japanese Breakfast, Bo Burnham, Fun., and recently Frank Ocean. When I make a song, it’s because I’ve heard a song that does something that, I’m like, “I want to do that.” Usually a song will start there.

BS: What genre do you consider your music to be?

TB: I can read you the tags I have myself under in Bandcamp. Alternative, bedroom pop, indie rock, lo-fi. I’d say indie rock or pop, I have a strong, blatant pop leaning.

BS: What is your lyric writing process like?

TB: I think a lot of what I write about are the things that have happened to me, but, more often than not, I draw on a specific feeling that I’ve had, and I’ll try and turn that into a story. It’s like thought experimenting on a feeling is what I’d say. Lyrics are something I’ve been focused on recently. I want them to be really good.

BS: Is there an eventual sound you’re working towards?

TB: In my perfect world, I’m in like a professional studio with a full band, but that’s like the “dream” in terms of sound. I’m lo-fi right now, ‘cause it’s just true.

BS: Any upcoming projects?

TB: I [recently] put out a B-sides thing that was just a bunch of rough drafts, so I’m mentally preparing to do something big, like a lot of effort. It probably won’t be until like the summer, I want--

BS: So I’m ready to do something big

BS: That sounds ominous.

TB: I want my instrumentation to be more complex...and I want more lyrical complexity.

BS: Last question, why Short Shorts?

TB: So my version is that in the summer, when I was trying to think about a name for myself, I did Short Shorts, ‘cause I did cross country and track, so I just wore those a lot, and then I kind of like how short shorts are exposing. Basically, it’s a catchy name, and it has meaning that I can derive from it.

Short Shorts is Ted Burns '19. Find him on Soundcloud and Bandcamp.

BATES FILM FESTIVAL

CONTINUED FROM PAGE 1



Bates Film Festival guests discuss women in the film industry in a panel Saturday morning. JAMES MACDONALD/THE BATES STUDENT

structural inequality, and the fostering of honest, intelligent conversation. For the students interested in film, the festival also was dedicated to connecting professionals in the movie industry with aspiring filmmakers.

With BFF’s mission established, the programming board set out to curate a festival’s worth of features, documentaries, shorts, and guest speakers to fulfill the standards set by that mission. The students set out on the daunting task of contacting filmmakers and distribution companies for films from some of the world’s biggest festivals. They spent weeks utilizing every contact and connection they could think of and ended up with a truly impressive array of films.

In the end, the board selected 26 films that came out of six different continents (no films from Antarctica, unfortunately). There were films that premiered at Sundance, award winners from a variety of festivals, and even a few Oscar nominees. The programmers were also able to have a number of filmmakers, producers, and other professionals from the

entertainment industry attend the festival, sitting on panels, talking at screenings of their films, and enriching the festival experience.

Because of the festival’s focus on contemporary social issues, there ended up being several popular themes that came through in the selected films, which then became a way to structure the different days. Thursday, the second day of the festival, was Climate Change Day, featuring the beautifully shot documentary *Anote’s Ark* and a follow-up panel discussing international perspectives on the issue. Friday focused on public safety and policing, with documentaries about the NYPD 12 and Frank Serpico and a discussion about the relationship between Bates Security and Bates students. Saturday was all about women in media and films revolving around female characters. It began with a remarkable panel of women from different parts of the film industry talking about their experiences and giving advice about entering the world of entertainment as a female. The final day of the festival celebrated the creative process, with

live filmmaker commentary over a short film, and then a master class led by Trey Callaway: accomplished screenwriter, teacher, and Bates parent.

At the beginning of the semester, it was unclear to everyone what the BFF would turn into, but the final product was something everyone can be proud of. The students, helped by the guidance of Professor Cavallero, managed to bring in an entire schedule of critically acclaimed, thought-provoking, and discussion-inducing films and programmed a variety of panels and events to complement them. The Bates faculty and staff dedicated a great deal of time and resources to support the festival, truly making the event a production of the entire Bates community.

Everyone involved worked hard and operated thoughtfully to create the BFF, and what they came up with will hopefully provide the framework for a lasting tradition of celebrating the artistic and social power of film at Bates.

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Darlingside Dazzles at PHOME



Darlingside performs at Portland House of Music and Events. TORY DOBBIN/THE BATES STUDENT

TORY DOBBIN
MANAGING ARTS&LEISURE EDITOR

While my fellow Batesians donned their Lick-It best, I was relaxing in the swaying crowds of Portland House of Music and Events (PHOME). Darlingside, popular indie band and Village Club Series (VCS) favorite, was about to take the stage as a part of their Extralife album tour.

A longtime Darlingside fan, I first heard the band at VCS a few years ago. In the intimate space of the Mays Center, the band's soft voices and strong harmonies carried through each audience member. I was hooked. PHOME, a much bigger venue (with a bar), required the band to fill the space with music louder than the din of audience chatter and fumbling. While the group was able to do so, they did not lose their musical clarity or skill in the effort to overpower the audience.

The band's set list reflected a variety of their works; songs were drawn from albums Extralife, Whippoorwill, and Birds Say. "Singularity," "Extralife," "Eschaton," "Futures," and "The Best of the Best of Times" represent the band's newest album. "My Gal My Guy" and "White Horses" from Birds Say received some of the largest applause of the night despite

My favorite song of the night

was "Harrison Ford," from the album Birds Say. During this song, the band demonstrated their mastery of vocal dynamics by playing with surprising piano moments during the verses contrasted with the forte chorus. "Whippoorwill," from the album Whippoorwill, was another favorite; the mandolin and banjo mesh well with the two lead guitars, creating a complex sound score that reflects the somber emotions expressed in the lyrics.

In general, I noticed that audience members were ecstatic to see and hear the band perform. When the opening band finally finished, I overheard excited chatter in anticipation of the headliner's return to Portland; Darlingside visited Maine last in 2016 (though they visited Bates VCS during Winter Carnival, 2018).

The concert experience was unique; paperless will-call tickets translated to a spreadsheet list of names that really anyone could have snuck into if they caught a glimpse of the page. At the door, I introduced myself and showed my ID to prove my age (it was a 21+ concert) and then slid easily into the dim, crowded space. At 21, I was among the youngest concert-goers in attendance, but even so, the crowd was much older. A range of 30-40 year old music lovers all swayed in a way that I associate with younger, drunker crowds. Professionals by day were making out on the floor

in a rather messy fashion. While the crowd undulated to the music, a lighting technician manipulated lights to match the mood of each song.

For example, the somber "Whippoorwill" featured gentle, pulsing blue lights on the ceiling and crisp, white light on performers, while, during "Harrison Ford," the lights on the band were orange and the lights on the ceiling were blue-green and constantly changing. The entire space was used to create the ideal ambience for each piece.

I went to the concert with my mother and a friend, neither of whom had heard much of Darlingside's music or been to a concert in a while. My mother mentioned to me, "it's so nice to get out and hear new music. I hardly ever do this anymore." My friend chimed in, "yeah, and it's such a different experience in concert."

As I drove home from the concert, I contemplated what my companions shared. It is important to go out and see artists on tour; the experience of seeing a concert is so much more than listening to the music on your music-sharing application of choice. The experience of standing in the crowd, hearing the gentle comedy of performers, and listening to the songs that you love while sharing the moment with a friend is irreplaceable.

"DEAR MOM"

CONTINUED FROM PAGE 5

me in explaining how the multimedia and multidisciplinary piece came together through empathy and good hearts.

Innovation comes with challenges. Kim told me that there were times in which she questioned herself in creating this: "Would people be interested in this? . . . People are not interested in this. They want to hear Shakespeare. Who would want to hear a woman of color, super young, doesn't speak all that fluently, not hugely talented technician in any field?"

Kim is particularly brave in undertaking the heavy performance as a letter to her mother. In the interview, Kim told me that at her last dress rehearsal, her mother was pres-

ent virtually via Skype. "It was a surreal experience. . . She was bawling her eyes out; I was bawling my eyes out," Kim described, after telling me that the performance was a surprise to her mother.

Kim combined many complicated issues in this piece. Discussing empathy, violence, and personal relationships is no easy task. Arranging that in two languages, different artistic mediums, and academic vocabulary is more than challenging. Transforming that into a collaborative endeavor and into a letter seems unimaginable.

I look forward to seeing this piece go forward - as Kim tells me, "this is not an end-point."

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Marjorie Prime: The Public Theater Brings Dystopian Artificial Intelligence to Lewiston

LUIS DAVID MOLINA
CONTRIBUTING WRITER

I almost missed this show, and I wish I had seen it earlier to tell other folks to go watch it. But no such luck! Getting my tickets a couple of hours before and going to watch on the closing weekend, I showed up at The Public Theater in Lewiston again. This time, I went to watch *Marjorie Prime*. Right before Gala, out of all nights I could have gone. Am I a mess? I guess that is irrelevant. Warning, this review contains plot spoilers!

I wanted to start this review by saying the show was executed professionally as everything I have seen at The Public so far, raised some really intriguing questions, and had a distinctly *Black Mirror* vibe. That is the same as to say that you missed out. But do not panic! Doing some research about the show, I found out there is this super indie Sundance film about it that came out in 2017. The screenplay is adapted from the original Pulitzer finalist theater script by Jordan Harrison. Harrison (fun-fact time) writes for *Orange is the New Black* and is one of those cool dudes that gets a bunch of art fellowships. Versatility in navigating different media when writing is a

thing, my friend.

Pleasantries aside, the play takes us on a journey to the age of artificial intelligence to 2062. Marjorie, comically played by Broadway actress Diana Findlay, talks to a holographic version of her deceased husband Walter (Jackson Thompson), who is programmed to satisfy Marjorie's companionship needs. This, though kind of *Black Mirror*-y and cool on a screen, is pretty creepy to watch on a stage.

The story unwinds to present Marjorie's daughter Tess (Mhari Sandoval) and her husband Jon (Russell Berrigan). Tess hates having her mom talk to a holographic version of her dad, but funnily enough, once her mother passes away, she does the same. As Tess talks to the holographic version of her mom, she grows frustrated. On a trip to Madagascar with her husband, Tess also passes away, and now Jon gets a Tess Prime.

By the end of the play, we have all the Primes (Walter, Marjorie and Tess) talking to each other and reminiscing about the lives of the memories of the real Walter, Marjorie, and Tess. Three, technically, man-made, human-looking creatures talk to each other about the lives they haven't lived, but the lives of those

whom they "represent." Thank you, Mr. Harrison!

How do I go about this? Quite frankly, I thank Christopher Schario's directorial choices for making it less of a creepy piece and turning the play into a comically pleasing experience. From beginning to end, as you learn the Primes to be futuristic non-human elements who need to be filled up with information to serve their owners, laughter comes about. The sharp acting of the Primes conveys the non-human idea through un-natural speech and awkward stares into the audience. Heavy on blue, white, green, and pink lighting design, the futuristic feeling is properly accomplished, while keeping it grounded enough in our time. Set and costume design did not fall short. Simplistically balanced to articulate the connection between our time and what we could expect from 2062, the house where the whole piece is run sells well, and the costumes worn by the characters look very grounded in our time, as to connect future and present.

Dystopian writing and entertainment are on the rise -- cool and scary. You might have missed the theatrical fun this production entailed, but the film is out there. Check it out!

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Sailing

SAILING

CONTINUED FROM PAGE 1



Bates sailers lead Bowdoin competitors during a regatta. MAINE MARITIME SAILING/COURTESY PHOTO

The team sends between eight and twenty sailors to regattas in Maine, New Hampshire, Massachusetts, and Rhode Island on the weekends when they are in season during the fall and spring. Although the team got off to a tough start after losing the Maine Maritime regatta at the Penobscot Bay Open on September 9, on October 28, at the NEISA Dinghy Tournament in Providence, Rhode Island, the Bobcats came back strong and placed third out of nine teams. On the first day of the competition, Bates sailed a grand total of eight races and rewarded themselves with a well-deserved pizza party at Pepe's Pizza. The next

day, they secured their third-place finish with Whitcraft, Deplank, Kat Schell '19, and Ian McNally '20's final races. The Middlebury College Panthers took second place, and the Massachusetts Maritime Academy Buccaneers sailed into first place.

Hannah Lucas '21, a first-year Batesie from New York City, joined the sailing team when she arrived to Bates. I asked her to take me through a typical day as a Bates sailor.

"Practices are Monday through Thursday from 4:00 p.m. until sunset. We meet up at the boat barn on Frye Street every day and drive over to Taylor Pond, 15 minutes away,

in student cars," Lucas says. "Our coach's name is Peter, and he comes to practice every day on a completely volunteer basis. We run drills Monday through Wednesday, and then on Thursday, we run a bunch of races and keep score throughout the season." Lucas also notes that after every practice, the team drives back to Bates and eats together at commons.

The sailing team has been practicing since the fall. Their first regatta of the spring will be held April 24 at Boston University.

Lucas credited her teammates for making the sailing team a high-

light of her Bates career so far.

"I have loved meeting some really great upperclassmen on the team. They were so welcoming and willing to help the freshmen with life at Bates as well as on the sailing team," Lucas says. "However, it is so relaxed, because you can go to practices as often as you like, and the practices are more fun than intense!"

She enjoys spending time on the weekends with the team, as they frequently get together outside of practices and races.

"Sailing isn't for everyone, but you will never know unless you try!" she says.

Men's Baseball

Baseball Defeats UMass-Dartmouth 4-3

SOJUNG KIM
STAFF WRITER

The Bates baseball team has not been off to a great start in their 2017-2018 season. With six losses and two wins so far, they are trying to get back onto the ball by winning their game against UMass-Dartmouth in Boston on Sunday, March 25.

Having lost the first handful of games of the season, Coach Jon mentioned that it was a definite wake up call.

"We haven't dealt with the hardest moment yet. It'll come later in the season," Coach Jon says. "I'd say our first few games were a wake-up call for us. We realized we needed to put the work in and prepare as a team. It's come along well since then."

With this shift in perspective from the team, they have been working hard during practices to win more games. Having a unique team dynamic has made that process a lot easier.

"The team dynamic is unique. We have such a diverse group... different personalities, different cultures/backgrounds. We aren't scared to have some fun either," says Coach Jon.

One setback is definitely the weather. There have been constant snowfalls and cold winds, which have made their season very difficult. Due to the weather, they have been practicing in the gray cage, and both of their games against MIT have been either cancelled or postponed.

"The season has been difficult dealing with weather, but it's the same for everyone on the East Coast. We just need to play our schedule. We have a good team, and they've done a great job staying focused during practices. We are ready for the heart of the season coming up," says Coach Jon.

However, the weather does not scare this team; not only do the Bobcats enjoy playing in the cold, but they also have signed up for training and competing in this crazy Maine weather.



Pat Beaton '20 singles during the ninth inning on March 25 against UMass Dartmouth, helping Bates secure a 4-3 win. PHYLLIS COABER JENSEN/BATES COLLEGE

When asked the question, "What is the mentality and attitude the team should have going into Sunday's game?" Coach Jon responded with "Win one inning at a time. Execute." That is exactly what the men's baseball team did, as they won an exciting 4-3 victory against UMass-Dartmouth on Sunday.

In the seventh inning, UMass-Dartmouth's Kenny Michael doubled down the left field line, and Nate Teller scored. In the same inning, UMass-Dartmouth's Mitch Baker stole second base, and Michael stole home. At this point, the score was 2-0 for UMass-Dartmouth. In the eighth inning, UMass-Dartmouth's Josh O'Neil doubled down the left field line and Zach Courier scored.

During the ninth inning, the Bobcats made a major comeback and won the game 4-3. The first highlight involved Dan Trulli '19 reaching on a fielder's choice, Rob Matson '21 advancing to second base, Jon Lindgren '20 advancing to third base, and Connor DiVincenzo '18 reaching home plate, making the score 3-1.

In the second play, Jack Arend '20 was hit by pitch, Trulli advanced to second, Matson advanced to third, and Lindgren scored.

During the third play, Kyle Carter '20 reached on a fielder's choice, Arend got out at second, Trulli advanced to third, and Matson scored.

In the final play during the ninth inning, Pat Beaton '20 singled to right field, Carter advanced to second, and Trulli scored. This secured the Bobcats' victory, and they won the game 4-3.

The Bobcats will play UMass-Dartmouth again on March 27 at Endicott. With the same work ethic, attitude, and mindset they've had for the last three games, they are hoping to not only beat this team again, but add another win to their overall record for the season. And with this goal, the team is hoping to play in the NESCAC playoffs again, like they did last season.

Sports Results from Week of March 18

Sunday, March 18

Women's Tennis at Fredericksburg, VA vs. Washington & Lee: L; 7-2

Wednesday, March 21

Day 1 of Swimming and Diving at NCCA Championships @ IUPUI Natatorium in Indianapolis, Indiana: Men 24/37; Women 11/26

Thursday, March 22

Day 2 of Swimming and Diving at NCCA Championships: Men 13/41; Women 12/41

Women's Lacrosse vs. Roger Williams: W, 13-5

Friday, March 23

Day 3 of Swimming and Diving at NCAA Championships: Men 21/49; Women 12/47

Men's Tennis vs. Johns Hopkins: L, 5-4

Saturday, March 24

Day 4 of Swimming and Diving at NCAA Championships: Men 14/53; Women 12/51

Women's Lacrosse at Williams: W, 11-10

Men's Lacrosse vs. Williams: L, 17-8

Swimming and Diving Program Records Historic Achievements at NCAAs

MAX PETRIE
ASSISTANT SPORTS EDITOR

This past weekend, members of the Bates swimming and diving team competed in Indianapolis at the Division III NCAA National Championships. Both the men's and women's teams had great performances by the athletes in attendance.

There were a total of eleven swimmers that were selected to compete: six women and five men. From the women's team: Caroline Apathy '21, Janika Ho '20 (her second NCAA's), Monica Sears '20 (her second), Lucy Faust '19 (her second), Hope Logan '18 (her second), and Logan McGill '18 (her fourth). For the men: Tanner Fuller '20 (his first NCAAs), Alex Bedard '19 (his first), Jonathan Depew '18 (his second), Teddy Pender '18 (his third), and Riley Ewing '18 (his fourth).

For the women's team, they finished with 76 points, 12th place out of 51 teams. The most notable event was the 400-yard freestyle relay. This team consisted of McGill, Apathy, Sears, and Ho. The squad was able to secure a slot in the eight-team field for the final by inching out Wesleyan in the trial, swimming at 3:26:88 and winning by .37 seconds. Then, in the final itself, the relay team came in sixth place with a time of 3:26:39. This finish established a new program record for the 400-yard freestyle relay.

Other notable performances from the women's team came from Sears and Apathy. Sears finished in 27th place with a time of 17:40:93 in the 1,650-yard freestyle, while Apathy raced in the 100-yard freestyle, coming in 38th with a time of 52:61.



Members from the men's and women's swimming and diving team brace themselves for an exciting NCAA experience. PHYLLIS GRABER JENSEN/BATES COLLEGE

Perhaps most notable are the accomplishments of McGill. For her role on the women's relay team mentioned above, she earned All-America honors for the 13th time in her Bates career, the second-most in team history and the third-most of all Bates athletes. Overall, the women's team has now finished in the top-13 in points for three consecutive years.

There were also impressive feats performed by the men's team, as they completed their best finish in

the team's history, scoring 48 points to secure 14th place out of the 53 teams.

Fuller, Depew, Bedard, and Pender competed together in the 400-yard freestyle relay, breaking two team records. On this success, Pender says, "I've learnt that NCAAs is an experience to be shared with your teammates. Not only knowing that I've got four guys cheering for me on poolside, but also 20 more back home watching is what makes it low stress and much easier to per-

form at our best." Bedard also competed in the 200-yard breaststroke, placing 24th with 2:04:78.

Notable career performances for the men came from Pender, Ewing, and Depew. Depew finishes his Bates career with five All-America honors, while Ewing secured seven. Pender, over the course of his time at Bates, finishes with eleven, setting a new record among Bates male athletes.

On NCAAs in general, he says, "This year's NCAAs was the high-

light of my swimming career. It's always so much fun to participate with my teammates at the highest level in our sport."

Now that these seniors' careers have come to an end, Pender says, "Our careers as athletes who score points for the college might be over, but our job supporting, cheering, and helping the team in the future starts now, and I know we're all excited to see the program continue to go from strength to strength."

Men's Lacrosse

Men's Lax Goes Viral



Rocco Fantoni '19 defends a Keene State forward. SARAH DU PONT/THE BATES STUDENT

HANNAH PALACIOS
STAFF WRITER

This week proved to be rather eventful for the men's lacrosse team.

Coming in hot off a NESCAC win last Saturday, the Bobcats took to the field on Tuesday, March 20, in a non-conference matchup against Keene State.

The 'Cats established a lead early on, ending the first quarter up 4-1. Curtis Knapton '20 got Bates up on the board first, followed by one from Clarke Jones '18, and then two later in the quarter from Max Breschi '18 and Jack Scribner '18.

The second quarter started off with a bang, when Matt Chlastawa '20 scored three times in the first five minutes. He rounded off the game with seven goals and three assists, but the action really got started in the third quarter. Brendan Mullally '20 showed up with a hat trick in the third, but it was one goal in particular that garnered attention. With a nice behind-the-back feed from Chlastawa, Mullally pulled off an amazing behind-the-back goal. So amazing in fact, that the play made the SportsCenter top ten

of the week, topping up the list at number one.

"I saw the #scot10 on the Bates Instagram, but I wasn't expecting to make it, much less number one. It's just a testament to Aaron Morse and all the hard work he has done for the marketing of Bates Athletics," says Chlastawa. "I didn't believe it at first, and it was cool to see a Bates highlight along with two other lacrosse highlights. I think it's great for Bates as well as the lacrosse community as a whole."

Bates finished off the game with five goals scored in the last quarter, including the final 21st by Devin Russell '21, the first of his career. "It was great to see the team really come together and start to play towards our potential. The atmosphere was electric," Russell says.

That electric atmosphere continued on Saturday, March 24, when the 'Cats met the Williams College Ephs at home to an energetic crowd. However, a filled home stadium wasn't enough to push the team to a win, with the Ephs coming out on top 17-8. The Ephs set the precedent early on in the first, but the Bobcats fought hard and, after essentially matching Williams

point for point, managed to tie it up by the end of the second quarter.

Even though Bates put up 44 shots, Williams matched exactly that and took off in the second half of the game. The Ephs put two on the board in the first two minutes of play in the third, and never trailed after that. Bates put up two more goals, one in each of the last two quarters, scored by Jones and Knapton respectively. The Ephs sealed the deal in the fourth, scoring five goals in response to Knapton. Despite the loss, Jones put up four goals, and goalie Rob Strain '20 put up an impressive wall to a barrage of tough shots from the Ephs.

"Tuesday was a great team win. We had 14 members of the team tally points, so it was really nice to see representation from a large portion of the squad," says Will Haskell '21. "It was an unfortunate loss on Saturday, but it does show us that we do have a lot to learn, and that the NESCAC is a hard conference and not always to expect a win, but it was amazing to see the turnout. It always adds more energy to the game."

Softball

"KP" Earns NESCAC Softball Pitcher of the Week Honors

SARAH ROTHMANN
MANAGING SPORTS EDITOR

Whether it be in the backyard of her childhood home, practicing with her dad or on the mound, getting ready to strike her infamous screwball to a collegiate batter, Kirsten Pelletier '20, otherwise known as "KP," just loves to pitch. Pelletier, from Sidney, Maine, started pitching when she was in the fourth grade, when she was on her dad's little league team. Since her freshman year of high school, when she joined a travel team in Portland and played all around New England, Pelletier knew she wanted to play in college, and Bates was the natural fit.

"Bates is close to home. When I was in high school, my sophomore, junior, and senior year, I participated in a Bates softball camp," she explains. "I worked with Bates' pitching coach, and he helped me develop my screwball. It was super cool to see results that fast. From that moment on, I knew I wanted to come to Bates and play softball."

Now a sophomore on Bates' softball team, Pelletier has definitely proven her superb pitching abilities and made some impressive accomplishments as a collegiate student-athlete. As a first-year, she made 18 appearances and 16 starts on the mound. Over the course of the entire season, she struck out a grand total of 83 batters and completed the year with a 6-10 record. In her debut game against Haverford, she struck out five batters over seven innings and allowed only one earned run.

"Since high school, and even last year, I have definitely trusted the process more," Pelletier says. "I love the competitive aspect of pitching and don't think about all the pressure. I have learned to always keep moving forward and to not think about what happened last pitch or last game or even last inning. It is just always onto the next pitch."

Coming back from an impressive first year, Pelletier began her

2018 season with poise and dominance. She struck out 11 batters and tossed the team's first no-hitter since 2013 in the season-opener against North Central (Minn.) on March 6 in Clermont, Florida. That same week, Pelletier also pitched a shut-out game against Penn State-Brandywine on March 7. She finished the Florida series with six complete-game performances, a 5-1 record, 0.99 ERA, and 44 total strikeouts. After this stellar week of pitching in Florida, Nicole was named NESCAC Softball Pitcher of the Week by the New England Small College Athletic Conference. This marks Pelletier's first athletic award as a collegiate student-athlete.

"My team was so supportive and texted me, 'Congrats KP!' It was a great feeling," Pelletier says. "My goal is to not stop here. I definitely think that there is a little added pressure since going in and having a really successful Florida trip, but I love it, and I am excited to play again."

When Pelletier is not on the mound, she can be found coaching and teaching kids. Last winter and fall she taught a pitching program called "Pitching with KP" at Ingersoll Arena in Auburn, ME. Also, some of her favorite memories from the Florida trip are from when they volunteered in an elementary school classroom for the day.

"We helped with a lesson on gravity, and coach broke a map," Pelletier laughs and remembers. "She pulled a map down to show everyone where we are from, and the map fell from the ceiling, and everybody started cracking up. Florida was just a really amazing experience. We really bonded as a team."

Pelletier and the rest of the Bates softball team will be playing again March 28 to host a doubleheader against Southern Maine.

"I have learned to trust myself and know that I am going to make my pitch when I need to. Also, the team is a lot closer this year," says Pelletier. "Everybody wants to be here and work hard. I am excited for the rest of the season."