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Sarah Rothmann, Editor-in-Chief

# the Bates Student

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## “Malarkey!” The Consequences of Charter Schools

Christina Perrone, Managing News Editor

On Thursday Jan. 31, John Kosinski, the Government Relations Director for Maine’s Education Association (MEA) gave a talk about the current state of “malarkey” in Maine regarding charter schools. His talk in particular focused on the need to recognize that charter schools are in fact private rather than public and that for them to be considered public, they need to be held to the same standards of transparency and accountability as public schools.

Before discussing the controversies surrounding charter schools, Kosinski deemed it important to provide a definition: “I’m going to start out with a definition of what a charter school is, I just pulled this off of Google, but it’s a publicly funded independent school established by teachers, parents, or community groups under the terms of a charter with a local or national authority.” Although the state of Maine defines charter schools to be public, The MEA believes they are private schools, having to do with “transparency, the oversight, the governing boards of these organizations,” said Kosinski.

One of the primary concerns of charter schools is the rather high percentage of for-profit charter schools whose number continues to grow in the state and country. Kosinski estimates that the percentage of for-profit charters could be as low as 32% or as high as 45%. When it comes to virtual charter schools, the percentage of

for-profits increases. The two in Maine, K-12 inc. and Connections Academy are listed on the New York stock exchange. As Kosinski says, “I think educators by and large would say...that education is something that we all benefit from, and that the resources that are dedicated to education in this state and in this country already are insufficient, let alone to introduce a market dynamic of someone who is trying to make a profit out of educating children.”

Another concern Kosinski raised in his talk is the lack of transparency common to charter schools and their relatively low standards of accountability. In public schools, school boards are elected by citizens to oversee the school and to make the school system as best they can using the resources. Charter schools, on the other hand, do not face this amount of scrutiny or community involvement. In Maine, there is a board of seven people: three are on the state board of education and are appointed by the governor, and the remaining four members are chosen by the appointed three. For Kosinski, “That doesn’t sound right. That’s a lack of accountability, some would say, and certainly a lack of transparency, because then that charter commission get to decide which charters they’re going to approve, how many students they can take on, how many grades, etc.”

Another monkey wrench that



Kosinski explains the dangers of privatizing education.  
CHRISTINA PERRONE/THE BATES STUDENT

compounds the problems with charter schools is the amount of funding they receive. Given that they are not submitted to the same standards of accountability that public schools are held to, it is much easier for charter schools to misappropriate tax dollars for personal enrichment: “The Center for Popular Democracy has a pretty extensive analysis that you can look up where they account for \$223 million dollars of waste fraud in charter schools in 15 states,” stated Kosinski. “Some of this is definitely segregated to the for-profit element of charter schools, where we’re seeing personal enrichment in-for-profit entity as they’re using these tax dollars, and again without transparency, accountability, and oversight, these problems are propping up.”

This misappropriation of funds is even more devastating given how much more money charter schools receive than their chronically underfunded counterparts. Charter schools in Maine receive \$30 million dollars. According to Kosinski, this is not “chump change.” He further added, “And this money, important to note, comes right off the top. Not one public school in

this state gets a penny, the way this it’s structured, before the charter schools get a 100% of their state aid, and only after that happens, does the money flow to every other public schools in the state. I describe it as charter schools sitting on top of public schools.”

The good news is that it’s a whole new day for Maine after the most recent election. With a new legislature, Kosinski hopes to pass a ballot initiative to tax the wealthy to get to the 2003 goal that voters agreed on to fund 55% of the cost of education. In addition, he hopes to tackle the charter school cap in the state, and evaluate the current nine’s overall performance. Another thing he hopes for Maine is a greater accountability of both brick-and-mortar charter schools and especially virtual charter schools. He also hopes to change the way charter commissions are formed, as the appointing system is “malarkey.” Overall, with these changes in place, Kosinski hopes to make sure that there are people holding the charter commissions accountable and pulling their charters if needed.

## First-Year Shines at KCATF

Olivia Dimond, Staff Writer

Last weekend, Bates sent five students to participate in various competitions at the Region I Kennedy Center American College Theater Festival in Massachusetts. The festival is a celebration of theater hosted by the Kennedy Center in Washington, D.C. In preparation for the Nationals in April, eight regional festivals occur across the country in January and February.

Actors Ethan Winglass ‘19 and Sukanya Shukla ‘20, who starred as Orpheus and Eurydice in Sarah Ruhl’s “Eurydice” last November, were both nominated to compete at the festival. In addition to their nominations, Maddy Shmalo ‘19, Lucas Allen ‘22, and Jack Willis ‘19 received a Merit Award for Ensemble Work as The Stones in “Eurydice,” though they did not attend the festival. Winglass and Shukla both performed monologues and scenes and were accompanied by their scene part-

ners, Michael Driscall ‘19 and Cael Schwartz ‘19.

Johnny Esposito ‘22 was also sent to the festival. The first-year’s ten-minute play was selected as one of six to be performed at the festival. The play, entitled “Past Forgiven” was performed as a staged reading, with scripts in hand, some movement, and very minimal production elements. A director from Dean College worked with Esposito. Casting took place on day one with over eighty auditionees. After a couple rehearsals, the reading of Esposito’s show took place on Saturday as part of the competition for Nationals.

Nine plays total are chosen to perform at the festival: Six ten-minute shows, two one-act shows, and one full-length play. Both one-acts, the full-length, and two of the ten-minute shows are then nominated to appear at Nationals, though their performance is not guaranteed. Although Esposito’s

play was not nominated to move on, he shared with me that he is not too upset; the plays were all “phenomenal.” Esposito was surprised to discover that he was one of the only, if not the only, playwright in an undergraduate degree program; the other playwrights selected were all in graduate school, and several of them are specifically seeking MFAs in Playwriting. In addition to preparing their ten-minute plays to be performed, the playwrights participated in workshops with professional playwrights and wrote 4-5 plays for a one-minute play festival. “I had a lot of fun. I learned a ton. I wish I was still there,” said Esposito; he even refers to his time at the festival as “some of the best of [my] life.”

The festival in general is very much a networking opportunity to connect with other theater artists and compete for scholarships. There are competitions for almost every aspect of theater—acting,

musical theater, playwriting, directing, stage management, dramaturgy, sound design, and more. Several full productions are also invited to perform at the festival.

Esposito developed an interest in playwriting in high school, where he participated in both theater and speech & debate, a series of competitions which involve the recitation of monologues, speeches, and scenes performed for judges. Several of the competitions, many of which he participated in, involve writing your own material or stringing together various monologues, book passages, or articles to form your own monologue. In addition to his participation in the activity, Esposito even has a self-published play on Amazon entitled “Listen,” which is rooted in the acting and performing styles of speech & debate.

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First-year Meghan Graff is very very very good at basketball



# Calvin Reedy '17 Talks 'On Art and Justice'

Margy Schueler, Staff Writer

Calvin Reedy's talent is evident from his photographs, but on closer inspection it can be seen that they represent and embody something deeper than aesthetic appeal. Some of his most recent work is a collection of photographs titled "Negro Sunshine" which captures people of color in the golden hour between sun set and evening. Reedy's studio thesis work "Hallowed be their Names" is comprised of depictions of black men. He explains in his artist statement that he chooses to depict black people in his photography a means to "Combat the tendency in western art to marginalize black artists, and limit authentic depictions of black people." Reedy and similar trailblazers are leading the charge in reimagining and reshaping the art world into something that fairly represents all people, a theme of Reedy's talk last Wednesday evening.

After spending February 6th at Bates meeting with senior studio art majors, Calvin Reedy '17 presented a talk in Olin Arts Center titled, "On Art and Justice: working towards a more just (art) world." His talk highlighted the role of black artists in creating a more just and accurate art representation, but also the numerous opportunities in the art world outside of making art, and their impact in perpetuating change. Reedy, a Bates studio art graduate was well suited to deliver this presentation. In conjunction with creating his own transformative art, he works as gallery assistant for Jack Shainman Gallery in Chelsea. Reedy's other experience includes a curatorial internship at The Whitney and writing for the Aperture Foundation.

The first part of Reedy's talk focused on black artists, primarily photographers. Reedy featured art

ranging from Carrie Mae Weems' iconic "Kitchen Table Series" to work from more contemporary artists like Latoya Ruby Frazier and Shikeith. Reedy discussed the artistic elements of the work as well as their broader social implications. Reedy said, "One of the reasons that I did want to focus on black artists [is because] the world is really changing and representation is changing, there are a lot more black artists ... working in the world and their work is being seen." He notes that the black liberation model can be used for other minorities who are historically underrepresented, "You can use this model as a framework to use when other groups of people are coming to the table."

Reedy emphasized that the often-overlooked workers in the art world have just as much as an effect on social issues as the artists themselves, because they

control how the art is portrayed to the public. Jobs that help support artwork include curators, archivists, researchers, writers, and many other instrumental positions. In the majority of cases the curator is charged with acquiring and managing collections, and most importantly interpreting an artist's work in order for it to be most accurately showcased to the public. According to Reedy, art institutions have historically been "Colonial projects and manifestations of colonial power." Thanks to a new generation of individuals in the art industry, institutions are reckoning with how they are dealing with their collections. Artists are not the only ones responsible for art justice, and they are not the only career opportunities available if one wants to work in art, "People who are working alongside artists can also effect change and work towards different social changes,"

said Reedy.

Reedy concluded the talk with a section discussing culture as a mechanism to create social change through art. He utilized Beyoncé to illustrate someone propagating a positive art culture. Beyoncé in many instances has hand selected minority artists to collaborate or work for her. "She provides a really good example for someone who has power, influence, and money reaching back to help other people along in their career," says Reedy. He also cites Beyoncé and Jay-Z's music video "Ape\$h\*t" which is set in the Louvre. The video critiques the historical connotations of high art, while at the same time highlighting contemporary black artists. In the past some art has been used to demean and divide. Fortunately, Reedy has demonstrated that the work of artists of color are creating a more just (art) world.

## How Did We Get Here? Carbon Neutrality at Bates

### ECOREPS

Bates has promised to go carbon neutral by 2020, a seemingly daunting task, as few other schools have accomplished such a feat. However, the college is not falling short. This year, we are proud to say, Bates College has reached 95% carbon neutrality, with further improvements still coming. This has happened through working on three major areas that are critical to carbon neutrality: fuels, efficiency and culture. With all of these changes working in conjunction with one another and with the dedication from the team of Eco-Reps led by their fearless leader Tom Twist, Bates has gone from emitting 11,600 metric tons of carbon dioxide to now we are on track to emit only 600 metric tons, mostly from travel both from commuting faculty and study abroad travel. So the question is: how did we get here?

Beginning with Fuels, much of Bates Campus runs on the energy from three boilers in which we once burned heating oil or natural gas, largely dependent on which was cheapest at any given time. Over the past three years, however, we have transitioned all of these boilers to burn Renewable Fuel Oil (RFO). This is a wood-based liquid fuel with an extremely low carbon emission profile. The "wood-base" is collected through scrap wood, namely wood chips, bark, and other such wood that would often be discarded.

It is also cheaper than its fossil fuel alternatives, thus the college is benefiting financially from this switch. All the major buildings run now on this main steam line, the only buildings that do not are the smaller wood-frame houses which have their own boilers. This was a major step on the path to carbon neutrality, and it is one that many places have yet to consider because RFO is a relatively new technology with less than five

other places in the nation using this option.

As for efficiency, this entails wasting less energy within the systems that we already have. These changes have been more straightforward, however have had profound impacts. First, the simple question of light bulbs was tackled- we moved away from incandescent and compact fluorescent bulbs and towards the LED bulbs. This is lightbulb jargon translates to mean we are now using lightbulbs that use as much as one-tenth less energy than some other types of light bulbs. Our lighting has changed in other ways as well, including a system called "Daylight Harvesting." This means that rooms are motion sensed, along with people light sensed, that is, the room can detect when there is a significant amount of sunlight in the room and thus will dim or shut off entirely. Beyond light bulbs, major energy losses have come from the poor insulation of old buildings that make Bates the classic New England college that it is. So systems were put in place so these cozy buildings could keep the wonderful New England aesthetic, while being more energy efficient. Systems like "Air to Air Heat Exchange" or "Variable Frequency Drive" make the warming of the building more energy efficient. These systems seem complex, but in fact have been rather small changes, to the placement of pipes closer together or implementing a dial rather than only on and off switches, both of which reduce energy usage and keep the buildings more comfortable and consistent in temperature. The final piece to the sustainable puzzle was the culture change on campus that had to take place. Changing behavior is one of the hardest methods in making change, however, particularly with a change that is focused on such a small and specific community,

behavioral changes can make a difference. Over the past three years, Bates students have left less windows open, left less lights on, have improved their recycling habits, and even have been asking Sustainable Beanie questions about what more they can do! This is an incredible cultural change within the student body, and it is long lasting. It was a student-led effort to get rid of the paper cups in commons and now three-quarters of a million cups are no longer going into the landfill, and this is just the number that weren't recycled! It has been with the support and effort of the student body that has risen to the challenge of sustainability that has made this campus the (almost) carbon neutral place that it is, and it is this same student body that will get this campus to the 100% carbon neutral goal. With only 5% left to reach the goal, these small behavioral changes really are going to make a difference. Thus this is not only a congratulatory piece to the excellent work that has been done, but also a call to action- not necessarily in the large or dramatic sense, but rather a call to urge students to take on their days with sustainability in mind, with simple and small daily incremental changes, which will help us push through this last 5% to finally reach 100% carbon neutral. A 'Congratulations Bates' is in order, but let's not reward ourselves quite yet- there is still work to be done.

## Sustainable Beanie

Dear Sustainable Beanie,  
Some automatic flushing toilets flush like 3 times before you even stand up (e.g. the ones in Hedge, 55, 65). It's so frustrating and wasteful :(  
- Concerned Flusher

Dear Concerned Flusher,  
Thank you for recognizing this! These automatically flushing toilets, while convenient, have been proven to cause a significant increase in water usage from bathrooms since they first came into use as a hygienic alternative to manual flushers. It is great to draw attention to the issues we have with them at Bates and luckily this is exactly the sort of thing that can be an easy fix while also making a major change. While it is not possible to change the flushers entirely, the sensors can be set to be less sensitive to motion. This would make the sensors not sensitive enough to go off randomly, though it may cause for some hand-waving in front of the sensor when the time to flush does come- making flushing more fun and more active! In order to reduce the sensitivity of the sensor, the best thing to do is to put in a work order form with Bates Facility Servi-

ces, the link to which can be found here: <http://www.bates.edu/facility/customer-services/work-orders/>. In the request you will only have to submit a brief sentence about what you wish to be fixed (the sensitivity of the toilet in your dorm as to reduce water waste), the building, and any other details you wish to provide. It is a quick and easy form and would certainly make a big difference in water usage! Thank you for being a concerned student and doing your best to live most sustainably!



Sustainable Beanie



Christina Perrone, Managing News Editor

Madeline Polkinghorn, Assistant News Editor

# CHEWS: Mindfulness

Ayden Eickhoff, Staff Writer

When people hear the word “mindfulness” what do they think? What do they associate it with? What do people do that may be considered mindful? These were the questions that guided my attempt to identify how mindfulness plays a role in the Bates community. Early on, I ran into a few roadblocks—most people I talked to had no idea what mindfulness was, or how one might go about being mindful. They are not alone. In my research, I found several different definitions of mindfulness, each with their own mix of vague terminology. For example, one self-help site defines mindfulness as “the practice of purposefully focusing all of your attention on the current moment, and accepting it without judgment” (<https://www.mindful.org/how-to-practice-mindfulness/>). A different site states practicing mindfulness is “the art of creating space for ourselves—space to think, space to breathe, space between ourselves and our reactions.” Superficially, these may be two different definitions, but as one peels the layers back they both speak to the importance of awareness and self-reflection.

After I briefly explained what mindfulness was and what it could look like to my interviewees, they all had a similar moment of realization. While they found it difficult to speak to mindfulness per se, they found it easy to talk about awareness and reflection. For many people, mindfulness manifested itself through methods of preparation, removing distractions, and taking a step back when stress levels increase. Mary Richardson ‘22, a friend and teammate of mine, plans out her weeks by identifying deadlines, organizing a work schedule, and setting goals for how she wants to spend her time. At night she journals about things that went well during the day, explaining, “it helps me focus on things that I am grateful for, because we can get too wrapped up in the things that made us stressed or upset.” A common theme throughout my conversations was an awareness of how phones have

interrupted many of our daily actions. Carly Harris ‘22, a first-year from California, described a moment of realization she had when walking to the library earlier this week. The icy sidewalks had forced her to pay attention to every footstep she took, and to put away her phone in order to do so. “It made me feel present. I see so many people on their phones as they walk, but it can be really relaxing to notice the world around you.” Henry Colt ‘19, a senior from Massachusetts, turns his phone off at 9:30 p.m. Mary puts hers away until she completes a task. Another great manifestation of mindfulness came from Jackson Donahue ‘22, a first-year from New Jersey: “I don’t hold grudges against people because there are reasons behind people’s behavior—I don’t know what they’re going through.”

Perhaps my favorite thing about mindfulness is the ability to see a sort of domino-effect of benefits. Being aware of what you have to do in the week to come, of how technology distracts you, and of how people behave won’t just positively affect your mental health and productivity, but will also strengthen those connections in your brain, making mindful behavior second-nature. On Thursday the 14th—Valentine’s Day, for those who are keeping track—CHEWS is sponsoring a “Hang Up, Hang Out, and Spread the Love” event in which we encourage people to put away their phones, be present, and write a letter to a person they appreciate. Come by our table to learn more about the event, pick up supplies, and kick off your mindfulness journey!

# Club Spotlight: Bates College Republicans

Quinn Troy, Contributing Writer

Sunday afternoon I was pleased to sit down and meet with the presidents of a club, one of whom suggests, “people don’t know it exists.” Frank Fusco, ’19, and Charles Harker, ’19, are co-presidents of Bates College Republicans. The club can be characterized as the proverbial “black sheep” of Bates clubs — the organization does not set up tables in Commons or the Fireplace Lounge, was absent at 2018’s Fall Club Fair, and has not solely hosted a speaker since 2016. Despite the lack of public support for conservative values, Fusco and Harker remain steadfast in their views.

Fusco and Harker arrived at the same ideological destination, though each had a unique way of getting there. Harker attributes his viewpoints to the upbringing he received in a family full of Republican values. “My mom’s side, my dad’s side, both of their parents were Republican,” he says. However, Harker is never slow to acknowledge Paul Ryan, born in Harker’s hometown, influenced his thinking in many ways as well. Fusco, on the other hand, was generally apathetic towards politics until the 2012 election. In 2012, he realized, “Those political ideas that [Republicans] were sharing, were the same ones I believed were best for this country.” Since coming to Bates, both Fusco and Harker have been increasingly involved with the Bates College Republicans club.

As trends have suggested, political polarization has steadily increased since the election of Donald Trump. Trump’s impact has certainly been felt by the club, Harker notes, saying, “People just automatically assume the worst... they think ‘oh you must love

Trump including all of the bad things he espouses.” Fusco chimed in, saying, “People saw the election of Donald Trump’s bad qualities and prescribed his values to the entire Republican party.” Fusco views educating people on true Republican values as the role of Bates College Republicans. “Our job as Bates College Republicans is to show people that there is more to the issues than what many college students think.”

It is no secret that many of Bates students differ ideologically from the members of Bates College Republicans. In fact, a Hart Research Associates study found twice as many college students identified as Democrats compared to Republicans. Fusco and Harker both attribute this fact to a lack of information. Harker explained to me, “I think some people just watch the fifteen second NowThis video, or read Buzzfeed, or get CNN updates on their phone, but they won’t talk to conservatives and see where they stand on an issue. I think that leads to a disconnect between the right and the left.” Fusco sees some people’s lack of information as an opportunity rather than a roadblock, saying, “the conservative view is not being heard anywhere on college campuses in America. When we offer our beliefs, you start to see people rethinking the mainstream, liberal narrative. I think that’s a good thing.”

While having an unpopular opinion during one of the most politically hostile times may be a burden to some, Fusco is overall grateful for his experience as a minority on a liberal arts college campus. He proudly states, “Being a conservative on a liberal college campus is a gift. We hear

every single argument against the things that we believe in.” Harker echoed his statement, saying, “Here, you’re really forced to think for yourself.” The constant pressure from the other side has helped Fusco develop an appreciation for conservatives across all campuses, exclaiming, “It actually takes a lot of courage to be a conservative. You really have to know your stuff because people are going to try to find a way to beat you. You have to be willing to stand up for what you believe in because people aren’t going to understand it.”

Despite the tumultuous political environment, Harker and Fusco are optimistic for the future of the club and the development of public discourse. Harker cites the Bates College mission statement, saying, “I think if people come to Bates, they should be ready to embrace ‘the transformative power of our differences,’ but I think people forget the mission statement includes diversity in political thought as well.” He continued, proposing, “It would be great if we could get five or six liberals to come to a meeting and talk with us.” Fusco voiced his confidence in the future success of the club, stating, “I foresee the club maintaining its presence on campus and even growing within the new few years.”

In the words of co-president Frank Fusco, “People should join our club because we offer intellectual diversity. You will hear points of view and positions that are not often heard on college campuses. I think that’s really, really important.”

# Debating 4 Democracy

Madeline Polkinghorn, Assistant News Editor

Bates College is a constituent member of Project Pericles, a consortium of 31 institutions that have a commitment to public and community engagement. On Feb. 9, Project Pericles held at Bates its Debating 4 Democracy workshop, which aims to train individuals interested in activism and advocacy work to effectively reach their goals.

Leading the workshop was Beth Huang, a senior trainer at Midwest Academy, an institution founded in 1973 that provides training for successful activism and organizing. Among the participants in the workshop were students from the University of New England, Bates College, Unity College, Lewiston High School, and Central Maine Community College – all who came in with specific social problems about which they felt passionate and needed systemic reform.

At the beginning of the workshop, Huang pointed out an often unrecognized but crucial distinction: the difference between a

problem and an issue. “A problem is something that’s wrong, whereas an issue is the solution to the problem... so that’s what the issue is – it’s defining what the demand is,” he said.

A good issue, posited Huang, is one that is worth the time spent fighting for it, capable of actually being won, arouses interest and passions in others, is “widely felt” by others, is comprehensible to others, is not polarizing within one’s own group, possesses a clear figure who can make decisions, and establishes leadership.

Students then split into three groups, where each group tackled either race inequality, environmental injustice, or education inequity. In the race inequality group, participants discussed issues of systemic racism that were especially prevalent in Maine. One student, a senior at Lewiston High School, remarked powerfully on his experience with racial stereotyping after recently moving to Maine from the city of Detroit.

“Since I’ve come here, I’ve been stereotyped so many times. One time I went to the gas station with my friends... It was a white dude who was checking me out, [and he asked me] are you paying with food stamps? And I was like, just because I’m black you’re asking me if I’m paying with food stamps? I just wanted to hear what he was going to say... and he was stuck,” he said “So he went back and talked to the manager, and he said yeah, [he asked if I was paying with food stamps] because I’m black.”

The lack of racial diversity in Maine seemed to be a focal point in the conversation. Increased communication, dialogue, and interaction amongst different ethnic and racial groups, specifically within the realm of public education, were common threads among the proposed solution. The group devised three potential solutions, or “issues,” to help tackle racial inequality in the United States: desegregation bussing in schools, changes in school curriculums

to provide accurate histories of people color, and equalization of school funding.

Upon hearing these solutions, Huang had two key questions. Firstly, she inquired “do these three [issues] positively impact people’s lives? Do they make real improvements in people’s lives?” Secondly, she asked the group: “If you ran a big campaign for any of these three [issues] would people feel like they have more power?” To both questions, the group answered in the affirmative – these solutions would help alter existing structures of power and lift marginalized voices.

Unfortunately, I was not able to attend the entire six hour workshop. However, after meeting in small groups, the workshop’s schedule moved to strategizing tactics for the issue’s success. According to the goals stated by Debating 4 Democracy, groups would design for their issues “appropriate tactics to carry out the strategy, including voter mobilization and holding a meeting with an elected official.”

Given the creativity, passion, and expert guidance from the workshop, there is no doubt students at the Debating 4 Democracy workshop will make enormous social progress in their local communities and beyond.





# To Jump or Not To Jump?

A Personal Decision

Sarah Rothmann, Editor-in-Chief and Vanessa Paoella, Managing Sports Editor

At any other school, the thought of jumping into a freezing body of water in the middle of winter would be absurd. Even frowned upon. At Boston University, for example, students are simply advised to avoid stepping on their Marsh Plaza Seal. Students at Tufts simply tug on the tail of their mascot's, Jumbo the Elephant, statue tail, while also placing a penny on his trunk for good luck during exam season.

However, here at Bates, the act of jumping into a frozen Lake Andrews is an annual event known as the Puddle Jump. Some may go as far to say a "graduation requirement." As three-season athletes who have coincidentally had to travel to Boston for a track meet on this infamous February afternoon, we have never been able to partake in this tradition. While we cannot speak from an angle of experience, we can advocate for those who may not want to jump and risk incapacitation during midterms or the winter sports season.

The Puddle Jump began in 1975 on St. Patrick's Day, when several students carved a hole in the frozen Lake Andrews, or the "Puddle," and jumped in the waters out of good fun. Bates students will tell you that you have to participate in the Puddle Jump at least once before you graduate; if you don't, you'll surely regret it for years to come. Many students take this to heart and, after much cajoling from their friends and a few hastily chugged beers in the spirit of Newman Day, take the flying leap into the freezing water wearing everything from elaborate costumes to nothing at all.

We are not trying to belittle the fun of this long-awaited day to a series of mindless shenanigans. Nevertheless, as students at Bates, it wouldn't seem right to not voice the perspective of those who are unable to partake or do not want to participate. Many cons outweigh the pros for those who compete for varsity and club sports teams, have long rehearsal hours, and work strict hours for on-campus jobs.

A quick google search informs us that jumping into freezing water causes what is known as "cold water gasp" and "cold water shock response." These actions take form as an inhalatory gasp in response to being submerged in cold water. While some students may respond well to this sensation of shock, it may lead others to panic, momentary disorientation/confusion and muscle cramping. It may also leave one more susceptible to illness; during midterm season this can be a huge hindrance when sleep and concentration are both in short supply. At the very least, some students may not be comfortable with the chaos of the scene and want to spend their Fridays restoring their bodies after a long week of a rigorous schedule.

The Bates College mission emphasizes the importance of educating "the whole person through creative and rigorous scholarship in a collaborative residential community." In the spirit of embracing the culture of Bates as a "collaborative residential community," next time someone tells you that they'll take a pass on the Puddle Jump, respect their decision. Don't tell them they're missing out or that they'll regret it in the future. Stop trying to pressure other students into it. Bates has many fulfilling traditions for the student body to enjoy and for many, including ourselves, the Puddle Jump just isn't the one for us.



# Virginia's Disorderly Politics: The Infidelity of Man

Miles Nabritt, Staff Writer

It is times like these when America looks more vulnerable than ever before because now, I fear, we are in a state of internal collapse. In just this past week, the country has seen in the state of Virginia in an array of scandals and accusations from three prominent politicians, resulting in massive public disapproval of the Democratic Party. These three men—Ralph Northam, Mark Herring, and Justin Fairfax—have all been accused of some of the most degrading and insensitive offenses a person could commit.

For current Virginia governor Ralph Northam and current Attorney General Mark Herring, their accusations are that they have been involved in racist actions against African Americans. Specifically for both Mr. Northam and Mr. Herring, they have been accused of participating in blackface portrayal while they were both in college during the 1980s. With these two cases, I am unsettled, yet not surprised, by the prospect that racism and politics have unfortunately coexisted with one another for a long time now. Racism is still significantly influential in American politics considering that prejudice and

discrimination continue to label certain races as inferior to others. While both Mr. Northam and Mr. Herring admitted to wearing blackface during their years in college, both are receiving public support and are not conceding their political posts. Particularly in Mr. Northam's case, there is a tense divide amongst Virginians about whether he should stay as governor of the state. According to a state poll conducted by the Washington Post-Schar School, exactly 47 percent of Virginians want him to stay on as governor along with 47 percent of Virginians who want him to be removed. With Mr. Herring, when news of his association with blackface makeup in college surfaced, he immediately made a public apology. With these two incidents of past racism, Virginians are at odds of who to trust and possibly nominate for new political posts.

However, the distrust and the scandals continued this past week with sexual assault accusations against Justin Fairfax. Mr. Fairfax, who was destined to be elected governor of Virginia after Mr. Northam's blackface scandal, has now been accused by two women

of rape. The first woman, Vanessa Tyson, a professor of political science at Scripps College, claimed that Mr. Fairfax had "non-consensual" intercourse with her at the Democratic National Convention in 2004. The second woman, Meredith Watson, claimed that Mr. Fairfax raped her when they were college students at Duke University. Both charges of sexual assault have caused massive controversy and public uproar against Mr. Fairfax, who is facing immense pressure to step down from his political office. While Mr. Fairfax has denied both claims of sexual assault, the evidence seems to be becoming even more negative as time has progressed. Both Ms. Tyson and Ms. Watson are eager to publicly testify against Mr. Fairfax and his claims that their sexual encounters were consensual. Adding to the negative sentiment, Mr. Fairfax's own Virginian Democratic Party is siding against him and his claims of innocence.

All three of these incidents prove that not only do past actions define future outcomes, but, more importantly, racial and sexual mistreatment must be evident. In just one week, the Democratic Party has looked more vulnerable than it has ever been, boding negatively for them going into 2020 presidential election. And I, along with all other decent minded people, must address the fact that these men are not role models and should not be exonerated for the serious crimes they have committed. Each one of them lacks the integrity and responsibility to respect people of different races and genders and should be reprimanded for their actions. The Democratic Party cannot and must not let any actions like these pass, regardless of party affiliation.



# Wealth Tax: When The Road to Hell is Paved with Good Intentions

Nicholas Morogoshia, Assistant Forum Editor

Upon returning to Bates in the fall of 2018, I found an email from Professor Stephen Engel, the Chair of the Politics Department, sitting in my inbox. "Dear politics majors," it read, "the department is hosting a welcome back reception in the Muskie Archives Garden. Besides getting a chance to have ice cream with us, you can meet some faculty new to the department and some faculty returning after leaves." The promise of ice cream immediately coaxed me into attending. And while my expectations about mint chocolate chip and peanut butter caramel failed to materialize, I ended up having a fascinating conversation with a current senior about his thesis on so-called "citizenship by investment" programs around the world.

Citizenship by Investment (CIP), an accredited practice in multiple small nations, provides for the immediate granting of citizenship in exchange for an investment or donation to local industries. Benefits are significant: from a greater freedom of movement to immunity from government policies back home. So when Sen. Elizabeth Warren began staking a claim to the 2020 presidential run by unveiling her wealth tax proposal, my mind could not help but click back to the global citizenship market and its prospective American customers.

Described as an "ultra millionaire tax," Warren's plan seeks to place a 2 percent levy on households worth more than \$50 million and an additional 1 percent on those with net assets north of \$1 billion. According to the Morning Consult poll, close to 74 percent of Democrats and 50 percent of Republicans are "strongly" or "somewhat" in favor of the proposal.

Like most young conservatives, I am terrified at the corrosive influence wealth inequality is having on our national psyche. Americans from all walks of life—blue-collar workers in Rust Belt towns, Sanders-admiring socialist groups on the coasts, and freshly minted college graduates embarking on a lifelong journey of loan repayment—are increasingly coming to believe that

hard work is no longer the recipe for social mobility. Birth is seemingly the only reliable predictor of one's economic wellbeing. Warren's revolutionary proposal seeks to address that by shifting the locus of revenue collection from income to wealth. Instead of taxing, say, highly successful startup owners' annual earnings, we would be targeting wealth that tends to migrate across generations. Are you convinced of the merits yet? I was... at least until the reality began to dawn on me.

To put it simply, a substantial number of individuals affected by Warren's plan would be all but guaranteed to give up their citizenship and make home in one of the world's many tax havens. I, for one, do not feel the slightest sympathy for expatriates giving up their citizenship for tax reasons. Being an American is a privilege people cross the oceans and endanger their lives for, and if one deems a couple of millions more important than the country, they do not deserve to be here in the first place. What troubles me, however, is the purchasing power that the US would lose by shedding its wealthiest citizens to tax havens. From portfolio investments that shore up the economy to donations to non-profit organizations, it serves our fiscal interests to encourage well-to-do Americans to stay and raise their families stateside.

Perhaps Uncle Sam could leverage his soft power to discourage tax evaders from trotting the globe. I cannot help but point out that the US does not exercise any significant influence over St. Kitts and Nevis, Dominica, and other citizenship-peddling microstates. Whatever those countries might lose in foreign aid from the State Department they would make up in having the world's wealthiest individuals join their citizenship ranks. And once that happens, what would prevent, say, a US-born St. Kitts national from opening a bank account in Zurich?

Senator Warren's proposed wealth tax, albeit premised on noble ideals, is at best counterproductive and at worst likely to bring more damage than economic benefits.



## The Bates Student

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# “And We Must Do Better”

Trigger Warning: Sexual Assault

**Madeline Clark, Contributing Writer**  
**Additional Editing by Tricia Crimmins**

It took me three and a half years to admit to myself that I was raped. Neither my experience of rape nor my rapist matches my preconceived notions of what rape looked like: he was no stranger, there was no alley, there were no drugs involved. In fact, he was someone who I was deeply in love with at the time of the event. I pardoned, sugar-coated, and remembered everything he did gazing through rose-colored glasses. It was easier to remember him and his actions as choices I was making than to admit to myself the disconcerting powerlessness he inflicted upon me.

How could I conceive of myself as a strong and independent woman, a good feminist, if I let myself stay in a situation that was textbook abusive for two and a half years? How could I claim such abhorrent labels, such as abuse and rape, if he loved me? What about all the other victims of assault who experience bodily injury and debilitating mental trauma? I wasn't them. I signed up for my situation. As I saw it, I really was asking for it.

It was around the time of the Kavanaugh hearings that I remember the heaviness of exhaustion sinking in; it became harder to do school work, harder to sleep. I felt unrecognizable and visceral bouts of anger creep into my bloodstream when discussing sexual assault. I listened to the detail with which Dr. Ford recounted her story. Her memories were so vivid, clear, and credible, and yet hundreds of thousands of people wrote her off.

I would lie awake at night wracking my brain for details, too. I couldn't remember the month that it happened to me. I couldn't even tell you how old I was, let alone describe the narrow staircase of the high-school house party as Dr. Ford did. All I recall were the boots I was wearing, the direction I was facing

on my couch, and that it took nine minutes from start to finish.

A few weeks after the Kavanaugh hearings, a close friend divulged her experience of assault to me. I was utterly chilled when she told me that she, too, could hardly remember the time-frame of when she was assaulted. The more I listened to people, the more I noticed the desperation with which survivors tried to recall details of their experience, and their consequent inability to do so.

It was only then that I understood the body's physical response to trauma. Sometimes we can't remember the place, the night, the person's face, the things they said, or how many drinks we might've had. But the art on his walls, the peanut butter on his breath, the temperature of the hot tub, the hand on the back of her head, or the nine minutes it took for him to satisfy himself are the details that are seared into our psyches. What did I say to him? Did I kiss him back? Did I orgasm?

These lingering questions prevented me from accepting the significance of my experience for years. Even today, I struggle with using the word rape, unsure if that is a label I get to claim. For years, I listened to other stories and compared them to my own. I grew up with robust sexual education and a supportive network that believed survivors unquestioningly, yet I simply couldn't situate myself within the crux of the problem. I couldn't say #metoo, out of a fear that maybe I was wrong.

I downplayed my experience. I chalked it up to melodrama. Maybe I'd misremembered. It wasn't until I became cognizant of the fact that so many other survivors struggled with the same self-doubt that I realized the immense capability that systemic power-based violence has to silence. It wasn't until I noticed the common thread of all the stories

I heard was the terrifying sense of bodily dissociation. The moment we left our bodies and became receptacles. The moment we left our bodies and became observers and involuntary participants. The moment we left our bodies and simultaneously watched and experienced what was being done to us.

I might not remember everything, but I will never forget the feeling of leaving myself, closing my eyes, letting my limbs go limp, and counting down the seconds until the pounding would stop. We might not remember everything, but survivors will never forget the moment we left our bodies to survive the dislocation and unparalleled fear.

This year, I tried to explain to him my realization. I thought that talking through some of what happened might bring me some peace. I thought that two and a half years of reflection might bring an apology, or, at the very least, an admission. Instead, I received, "Okay Maddy, go ahead and #metoo me if you want," in return.

It is that utter lack of accountability that drove me to write today. The immense feeling of hopelessness that I have been enduring, working through in therapy, and falling asleep to have begun to take its toll.

I was on a run in Lewiston the other day when a man catcalled me. For him, the outburst was a fleeting moment. However, I spent the rest of my run looking over my shoulder to make sure no one was behind me. He did not understand that his moment of sexual lasciviousness triggered a chilling fear for my own safety.

My freshman year at Bates, one boy tried to get me alone in his room; another cornered me in an elevator; a third convinced me to leave a party, and upon realizing I wasn't going to sleep with him, left

me drunk and alone in the street. This year, I found out that all three of the men described are known predators on this campus, some even having assaulted some of my closest friends.

I do not conceive of myself as the poster child for sexual assault. Others have experienced different, life-changing trauma. I am simply exhausted by the fact that each time I go into Commons, I see multiple men who freely walk around this campus having faced no consequences, social or official, for their actions. I am exhausted by the fact that the Title IX office has closed the cases on some of the most egregious forms of sexual assault I have ever heard happen in my life—instances that would shock the world in the same manner as Brock Turner's did if they saw the light of day.

I am exhausted that I am unable to publicly name many of these on-campus assailants without facing legal repercussions. I am exhausted because facets of our community know these perpetrators and willingly choose to continue associating with them. I am exhausted by the juxtaposition between support groups held by Bates in the wake of the 2016 election and the class time dedicated to speaking about these issues after the Kavanaugh hearings against Bates's continuation to let those with money, power, and status roam this campus with no repercussions. All this hypocrisy condones and encourages the message that those with plentiful enough resources are free to "grab [us] by the pussy" here.

The experience of rape culture I am attempting to address does not solely encompass rape and its survivors; it is about each and every coercive sexual experience, every instance of workplace harassment, every inappropriate passing comment. It is for every person who has had to wrestle with

their own self-doubt, draw on the power of hindsight, and fight to legitimize their discomfort. This letter is meant to address a culture that conditions some people to believe that other bodies worth less than their own. By writing this, I hope that if even one or two people understand the persistence of my fear, they might begin to hold those responsible accountable. It need not get to the point of physical assault for someone to care, let alone take action. It need not take knowing a survivor personally or thinking of the women in our lives for someone to care. This is an issue of moral urgency and human dignity.

There are wonderful people on this campus, of all genders, actively combatting the system of power-based violence in a variety of ways. We see you and we hear you. In writing this, I simply want our administration to be aware of the consequences of their complacency. And even more so, I want us all, myself included, to remember that this horror starts and ends with the student body. It starts and ends with us calling out one another for the ways in which we degrade each other's bodies, in turn lessening their value to justify our own desires. It starts and ends with a joke in Commons. It starts and ends with our conduct at dances. It starts and ends with who we let in the doors to parties. It starts and ends with accountability.

This need not create a culture of fear. Sexual assault is far from simple, far from black and white. But at the end of the day, those who aren't participating in or contributing to this culture of violence have nothing to be afraid of. I recognize the nuance and delicacy of sexual assault cases. However, it is not a difficult or trying task to simply respect other people's bodies. Sexual assault is an issue of unbridled entitlement, and we sacrifice nothing in trying to do better. And we must do better.

## A Psychological Critique of Disney Romance

**Kyle Larry, Assistant Forum Editor**

Princesses, hands-down, have to be some of the most iconic additions to the Disney franchise. We remember them for their long, luscious hair, their hourglass figures, and their gorgeous smiles. We also remember how these lovely women ended up with the men of their dreams and lived out their happily ever afters. This prompted us to believe that we have to emulate a Disney princess in order to find true love. Consequently, this "knight in shining armor" complex has clouded our judgement about how individuals should act in a relationship. It allows a slew of bad behavior to go unacknowledged.

But, at the same time, there is no denying that Disney princesses can still offer hope and illustrate a solid foundation when it comes to building a romantic relationship. Both the negative and the positive traits of a Disney relationship can be categorized in three different ways: intimacy, which refers to developing a close bond to a person; passion, which can be summarized as the physical attraction one has for the other person; and commitment, as in the decisions that are made that affect both parties in the relationship. These three aspects make up the Triangular Theory of Love created by psychologist Robert Sternberg.

When it comes to intimacy, Disney princesses are known to fall head-over-heels for their "knight in shining armor" rather quickly. In Sleeping Beauty Aurora fell in love with the Prince after a two minute dance sequence. This is very unrealistic considering individuals have to get to know each other first in order to see if they're a good match. Imagine finding a "love at first sight" only to later discover that you all have nothing in common. But on the bright side, Princess

Aurora does teach individuals to give others a chance and break down walls that keep others from getting to know them. Princess Aurora and the Prince trusted that they wouldn't hurt each other and were able to create an accepting environment for one another.

For passion, Disney princesses are the definition of being sought after for beauty. When you look at Snow White, her whole gimmick was that she was the fairest in the land because of her silky dark hair, rosy lips, and snow-colored skin. Her looks made her a target for the Prince, not her brain or her ambitions. Instead, Disney princesses should make everyone feel comfortable in their own skin and teach society that every skin and body type is perfect in its own way.

Disney princesses are pretty committed in that they usually give up their old lives to be with their prince. Ariel from the "Little Mermaid" decided that she would give up seeing her family to be with a man. Now this may sound romantic, but in hindsight it's pretty toxic. She had to abandon everything to be with someone and has, therefore, become dependent on the prince.

A relationship is about both individuals wanting to help each other to reach each other's full potential. But, then again, commitment is also about sacrificing to be with that person. You are dedicating your time, energy, and money to a person for whom you care deeply about. To be fair to the Prince, he was ready to sacrifice his life to save Ariel from Ursula.

Disney makes us tolerant of toxic relationships. But as long as we're aware of solutions, we can take the healthy parts and use them in our own relationships.

# Between the Scenes of Satire

**Christopher Hassan, Managing Forum Editor**

In the first years of the Trump Presidency, late-night comedians and TV shows often make headlines for mocking the president and his ragtag administration of wannabe autocrats. In one corner you have Alec Baldwin's cruddy impression of Trump lamenting the Mueller investigation with the rest of the Saturday Night Live cast. Change the channel and you can tune into Jimmy Kimmel delivering mildly chuckle-worthy jokes about how Ted Cruz is weird. If you're so inclined, you might even see Stephen Colbert in the shadow of his former satirical glory delivering average stand up about the latest bizarre Trump tweet.

All over mainstream entertainment, slightly left-of-center Democrats and bourgeois progressives seem to have an oligopoly on political satire. The elite bastions of both Hollywood and New York, while often critical for creating representation and innovating art, are often hit-or-miss with speaking truth to power.

All sarcasm aside, I'd be lying if I said the jokes and skits were never funny or well-acted. My main problem with all these comedians, however, is how little they actually have to say about politics. They will always say that Trump is a gross, stupid sexist, but they never ask why; as in, why would millions of Americans continue to support this gross, stupid sexist man and his administration. They won't go so far as to say that the institutions of capitalism and white supremacy in this country have fundamentally damaged our political system. They'll make fun of Trump's bad toupee and call it a night. One can't

help but think that, with SNL in particular, there's no real political conviction beneath the surface. It's all muzzled barks and no bite. People will often just lament that Donald Trump is too hard to make fun of because he's already so absurd. In many ways, this is true, but it is followed by a pretty simple solution: why not make your satire actually about the guts of politics and not just surface-level observations?

And that is why the "Between the Scenes" clips from "The Daily Show with Trevor Noah" are some of the only consistently good political humor that currently exists in popular media. These are the short segments posted online during which Noah interacts with the audience and answers their questions while the "Daily Show" cuts to commercial. "The Daily Show" itself, given the herculean task of coming up with hot-takes every night, often falls into the exact same tired, barely funny pattern of "ORANGE PRESIDENT BAD" that plagues other comedians. But when off-script ("Between the Scenes" is entirely ad-libbed), Trevor Noah not only shines in his outstanding stand-up skills, but also his political insight.

Noah, while delivering quips about news stories and answering audience questions, does what few other comedians even think of: counterintuitively, he's unafraid to not make people laugh. When making his political positions clear and explaining his arguments, Trevor Noah doesn't try to put a joke at the end of every sentence. He understands that for satire, your political stance must always come

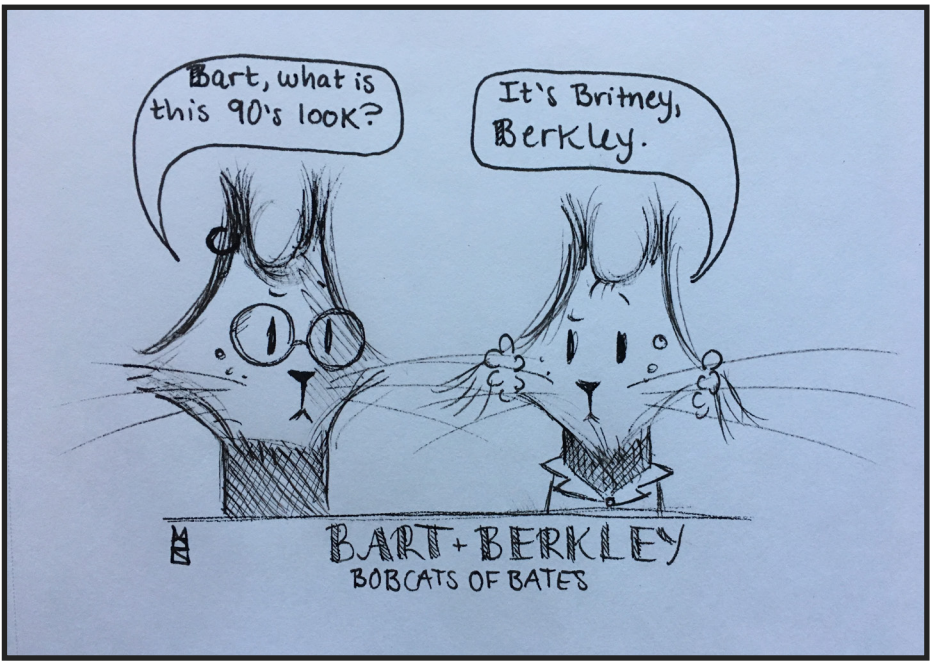
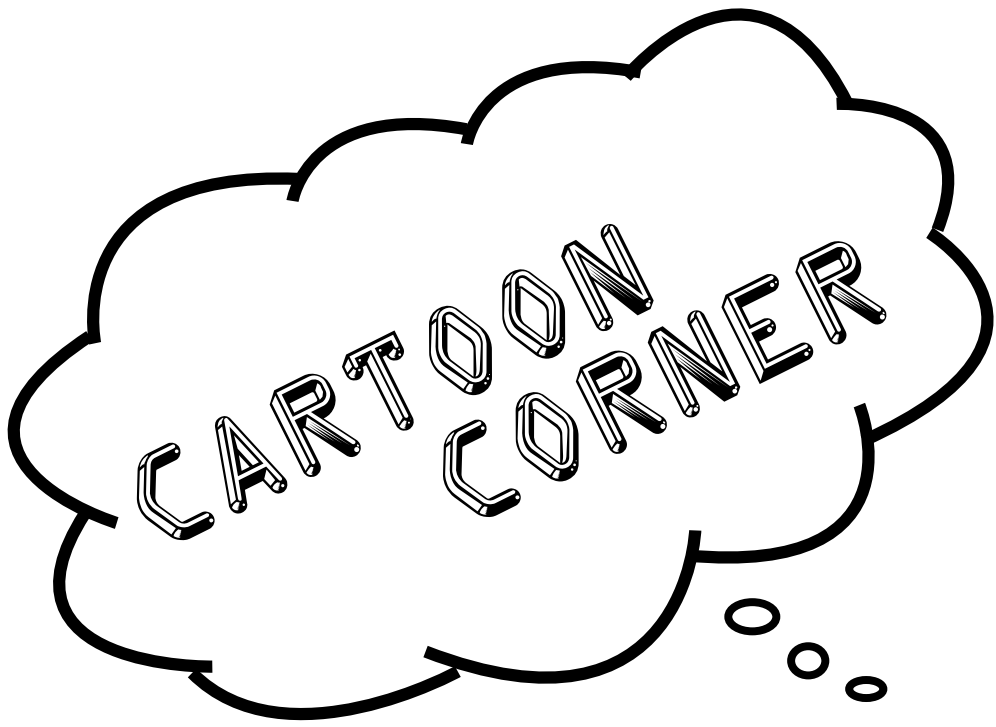
first. The comedy is the main tool, not the end goal. The best satire will make you laugh but does not hesitate to take itself seriously.

While covering the shooting of Emantic Bradford Jr., a black man who was shot in cold blood by Alabama police while trying to prevent a mall shooting, Noah's grievances are nuanced but blunt. At one point he minces no words and says "the Second Amendment is not intended for black people." In discussing the Brett Kavanaugh hearing, Trevor Noah mocks Trump's chauvinism and voice but concisely explains how he has weaponized victimhood in the name of misogyny. When Colin Kaepernick's Nike Ad debuted, Noah praised Kaepernick and the message while also clearly warning that we shouldn't be convinced that "woke" corporations will ever put politics over their goal of making profits.

To be sure, Noah is by no means especially further to the left than other late-night comedians. I, myself, am often critical of the lax ways he discusses the police state and mainstream Democrats. But in all these commercial extras, Noah perfectly balances humor with insight. He knows that his platform as the host of a satirical news show is to preach politics while being funny, not to be funny with a political twist.







Mary Richardson, Contributing Cartoonist

Submit your comics to be considered for our Comic Corner feature!

Email as JPEG image to [srothman@bates.edu](mailto:srothman@bates.edu)



Jack McLarnon, Staff Cartoonist

# Question on the Quad

Vanessa Paoletta, Managing Sports Editor

If you were a ghost, what building at Bates would you haunt?



Alison Greene '20

“I would haunt PGrew because that’s where all the theaters are and I feel like all theaters are haunted. There’s probably already another ghost there living in Shaffer, I would try and kick her out. I would mess with the lights, drop props everywhere and freak people out.”



Sanem the Ghost of Hathorn '22

“I would haunt Hathorn, one because it’s scary, two because it has a lot of small secret hallways. There are a lot of places where people don’t usually go to.”



Maddison Hallowell '20

“I would haunt Coram because it’s already weird. [I would] freak people out and mess with the computers, turn them on and off.”



# 360 Shows Bring New Theater Voices to Bates



Director Luis David Molina Rueda '20 and actor Ceri Kurtz '19 warm up.  
JAMES MACDONALD/THE BATES STUDENT



Actors David Garcia '20 and Maddy Shmalo '19 prepare.  
JAMES MACDONALD/THE BATES STUDENT



Actor Noah Pott '22 rehearses before the show.  
JAMES MACDONALD/THE BATES STUDENT



Both casts and directors focus in before the performance.  
JAMES MACDONALD/THE BATES STUDENT

Patrick Reilly, Staff Writer

This past weekend, directing majors Ellie Yguico '20 and Luis David Molina Rueda '20 put on their shows in a double billed back-to-back night of theater in Black Box. Yguico and Rueda directed the program as an independent study in directing, one act plays that students studying the Directing track of the theatre major at Bates complete as their “360 show.” The purpose of the 360 experience is to give the director a chance to work on a smaller, more intimate piece of theater and hone their creative voice.

The first show was Rebecca Gorman O’Neill’s “The Way Station,” directed by Yguico. The one-act is a dark, supernatural comedy in which three strangers come together at a mysterious crossroads, each of them running from something they’ve done. The three strangers each come from different places and different times; Daisy O’Shea (played by Ceria Kurtz '19) is a 17-year old farm girl with dreams of being a fortune teller at the circus, Jack Harper (played by Johnny Esposito '22) is a mysterious cowboy running from a past love, and Tom Cutler (played by David Garcia '20) is a failed businessman trying to start a new life in the big city. Each character has their demons, and each finds that as the play moves forward and the train pulls closer into the station, they must accept themselves and their actions.

The memorable characters combined with the snappy dialogue lulls the audience into thinking

the play is just a typical odd-couple comedy, but underneath lies a touching story about guilt. In her Director’s Note, Yguico wrote, “I personally believe that the best types of plays are the type that make us think about the bigger question in life.” Remembering her semester abroad in Japan, she cited a memory from the Hiroshima Peace memorial museum. Yguico kept pondering the “The Way Station,” and considering, “What is it that defined the differences between sinners and the innocent and the guilt they hold?”

Rueda directed Paloma Pedrero’s “La Llamada de Lauren,” or “Lauren’s Call.” Written during the Spanish cultural revolution of the 80’s, the play is about a seemingly normal couple, Pedro (played by Noah Pott '22) and Rosa (played by Maddy Shmalo '19), celebrating their anniversary on Carnival. The couple prepares to cross dress for the night of festivities, but as the night continues, fantasies and secrets explode on the stage. Pedro, overworked and exhausted, comes alive for Carnival wanting to dress as Lauren Bacall and he wants his wife, Rosa, to dress as Humphrey Bogart. At first, it’s a fun game of roleplay between the two, but as tensions rise, deep desires within Pedro arise and the call of being Lauren is much stronger than he first let on.

“Lauren’s Call” is a chaotic tragicomedy that discusses gender roles, identity, and love and how those play out in a marriage on the rocks. It’s funny, emotional, frank,

and, at times, crude. It challenges the audience to think about sexual and gender identity in a new way, and as Rueda states in his director’s note, “however challenging and unpleasant at moments the piece can be... it brings to light the complexity of the binary gender behaviors that we acquire through socialization.” So many years later, Rueda was surprised to find pertinent relevancy in the piece. Rueda directed the show to be lively and fast-paced; the couple quickly starts to butt heads as the set gets increasingly chaotic. Clothes get strewn around the room and Rosa and Pedro’s small apartment quickly becomes a battleground for the two actors. However, as quick as they are to fight, they are just as quick to make up. Rueda created an interesting dynamic between the two actors.

Both directors chose pieces that complement their specific styles. As an audience member, it was clear that the 360 shows were a labor of love, not just for the directors but for the entire cast and crew as well. “A 360 Night in Black Box Theater” presented the Bates community with two directors whose voices need to and should be heard. I look forward to the work Yguico and Rueda have in store for the years to come.



# Skin Care Routine of the Week: A Glossier-Inspired Routine

Pippin Evarts, Assistant Arts & Leisure Editor



When I was younger, I would ask my mother to spray me with her perfume before I left for school so I could smell just like her. My mother, whom I can thank for my curly hair, fair skin, and brown eyes, is a minimalist when it comes to skin care. As a result of me wanting to be just like her, so am I.

It is from my mother’s influence that, growing up, I never liked the fruity smells of Bath and Body Works or The Body Shop. I found the Bubble Gum Lip Smackers my friends used to adore overpowering and would get a headache from too much Victoria Secret Body Spray. Once, in middle school, one of my friends called me a grandma for using Aveeno moisturizer instead of Bath and Body Work’s Coconut Lime Fusion lotion. From then on, I hated bringing my toiletry bag to sleepovers for fear of future ridicule. I prefer clean, simple scents that don’t overpower and products that are more tried-and-true than “this just in;” it all began with my mom’s Waterlily Perfume by Fresh (unfortunately, since discontinued).

My skincare routine is a lot like my preference in scents: simple and sedated. I wake up every morning and wash my face with Glossier’s Milky Jelly Cleanser. Anyone who knows me well knows that I wear predominantly Glossier products. Their millennial pink and white color scheme paired with their motto of “skin first, makeup second” encompasses all I look for in a beauty brand.

After I wash my face on Mondays, Wednesdays, and Fridays, I roll it with a microneedle roller. On all other days of the week, I skip this step. Microneedling stimulates collagen production and increases the skin’s ability to absorb of skincare products. I then finish off the morning routine with a Glossier serum; I love their Super Glow Vitamin C serum. Finally, I use the Neutrogena Hydro Boost Water Gel face cream. Both the serum and the face cream are super light and absorb into the skin quickly, especially thanks to the microneedling beforehand. To top everything off, I place some Aquaphor on my ever-cracked lips and begin my day. During summertime, I also lather on a thin layer of Glossier’s Invisible Shield daily sunscreen after the Water Gel face cream.

In the evenings, my skin care routine is a little more relaxed. I begin with the same Milky Jelly Cleanser (this product is a must-try), jade roll to depuff my skin from the day, and put on an overnight face mask. I try to do a mask once a week and my favorite is the LANEIGE Water Sleeping Mask. Put it on before you go to bed and poof, you’re gifted with nourished, glowing skin in the morning. If I don’t put on a mask, I put on the Glossier Priming Moisturizer Rich for thicker coverage that lasts through the night and doesn’t leave my skin feel oily in the morning.

The goal of my skincare routine is to clean but not overpower. My motto mirrors that of Glossier in that I focus on my skin first, and my makeup second. And, as someone who rarely uses makeup, I rely on my skincare products to give my complexion a little glow. So, I gravitate towards products that make my skin feel good, even if I get called a grandma for using them. This, I feel, should be the goal of anyone looking to purchase a skincare product: does it make you feel good? Does it make your skin feel good? If so, that’s all that matters.

# A Portrait of a Dancer as a Young Woman

Tricia Crimmins, Managing Arts & Leisure Editor

Amirah Sackett, artist, activist, and dance educator who performed on Feb. 5 in Schaeffer Theatre at Bates, took her first ballet class at age 10. But before she ever registered for formal training, she’d been dancing for years. Sackett “grew up with hip hop” in Chicago, when the now deep-rooted dance form was still just “something you did with friends.” Combining art with activism was a practice introduced to Sackett during her teen years in the 1990s. She “was into hip hop culture,” listened to “conscious” hip hop and rap songs that addressed societal issues of racism and the ever-changing and flawed political climate, and saw hip hop as social justice. As she got older, Sackett began to investigate choreographed hip hop, and later became well-versed in training, breaking, and popping, dance styles popular both then and now. However, it wasn’t until 2011 that Sackett began to “merge [her] identities as Muslim and American and a hip hop artist.” Her frustrations grew as she heard endless negative framing of Muslim women in the American mainstream media. The artist became an activist when she reached a breaking point and knew it was time to use her chosen voice, dance, to stand up for Muslim women “in her own way.” Sackett was determined to “say something about who we are.” “We’re Muslim, Don’t Panic” was an outcry from Sackett on the defensive for Muslim women and the

hijab and her first official project related to their identities. She had been planning to choreograph the piece and then was further inspired by Iman and Khadija, two teen hip hop dancers from Minneapolis wearing hijab. Sackett, Iman, and Khadija performed the original piece together and started a new chapter in Sackett’s career. That initial profound choreography and the work she’s done since have protested and attempted to improve public perception of Muslim women and the hijab. Sackett believes the hijab is “an outward symbol of being Muslim” and one’s “dedication and love of Allah.” She sees the hijab as one part of a modest lifestyle and a “futuristic protection.” In an “image obsessed society,” Sackett feels the hijab forces the outside world to talk directly and exclusively to her face. “It’s a feminist perspective: you can’t objectify me or sexualize me.”

Sackett’s performance on campus included two solo pieces set to Rumi poetry and tracks by Chicago DJ’s. Her decision to center her performances around Rumi furthers her goal of bridging the gap between Muslim and American cultures. She takes Rumi, the poet, scholar, and philosopher who may not be known to be Muslim by many of his American admirers, “back to his roots” by pairing his words with her expression of her Muslim identity. Sackett’s precise and visceral choreography basked in the glow of Rumi’s universality



Artist, activist, and dance educator Amirah Sackett. SHOSHONA CURRIER/COURTESY PHOTO

during her Tuesday night performance.

Sackett is proud to have seen the impact her work has had on those who have seen her perform or learned dance from her and explained that audience members and students alike can relate to the modesty culture expressed by her work. “People of other faiths are finding the through points across our religions... it’s a beautiful exchange.” Sackett’s visit to Lewiston was particularly special due to the surrounding area’s large Somali population, and she wanted to further bridge the gap

between the Somali and Bates communities. “It’s important to see someone who is from America, who is Muslim, born in Chicago, talk about” the beauty of Islam on the Bates campus.

Looking back at the arc of her career, Sackett is empowered to have been “part of a bigger collective and movement of Muslim women taking their voice back.” She’s fostered the increased inclusion of Muslim women in the mainstream media and worked to break down stereotypes surrounding Muslim women as altogether oppressed. Undeniably, Sackett ac-

knowledges there is work left to be done. Sackett looks forward to the day when “we, as American Muslims in particular, are just seen as part of the fabric of America, that our beauty is recognized as part of the diversity of this county, and that we make it great.”

What’s next? Sackett hopes to continue collaborating and choreographing. Once being Muslim is accepted as a mainstream identity, Sackett believes she will be able to create and connect with others through dance. “I love doing this work, but that’s the goal.”



# F.A.B. Night at the Franco Center

Stine Carroll, Contributing Writer

On the evening of Saturday, Feb. 2 at 7:30 p.m., members of the Lewiston community, local dancers, dance companies, and several Bates students gathered at the Gendron Franco Center for the 14th Annual Winter Franco and Bates Dance Showcase (F.A.B.). F.A.B. featured 14 pieces of dance in various genres such as hip hop, modern, and ensemble-based dance and included performances from Bates's very own Sara Holenberg '19, Johanna Hayes '19, 2 B.E.A.T.S, and recent Bates graduate Jorge Piccole '18.

The F.A.B showcase is a great opportunity for the Bates and Lewiston communities to come together via the medium of dance while also including several dance companies and groups from the greater Portland area. The dance showcase brought to light the various forms of dance present within our communities. A handful of pieces had strong messages, others told stories, and some focused on the technicality and precision of movement.

Some of the pieces that caught my attention in these regards were "Pushed," choreographed and performed by Gisela Creus, "Togetherness," choreographed and performed by Emily Murray, Gabe Paulin, Danny Rand, and Aislinn Travis, "Sikeena," choreographed

and performed by Amirah Sackett, "Hanging Up the Old Coat," choreographed and performed by Molly Gawler, "Before the Split," choreographed by Julie Fox and Johanna Hayes and performed by Johanna Hayes, and "Wild Rice," choreographed by TJ Emmerman '21, Hanchen Zhang '19, Galen Hooks, and Matt Stefanina.

Both "Pushed" and "Hanging Up the Old Coat" are solo dances derived from modern-based movement which present stories. "Pushed" included a story of a woman getting prepared for her day by always adjusting her tie, which she eventually took off. "Hanging Up the Old Coat" followed a strong storyline evident in the choreography which showcased the relationship between a woman and the memories she has tied to a coat-jacket.

"Togetherness" had a strong message and was performed by a group of dancers that showcased their individual abilities in dancing while completing several group lifts. In my view, this piece seemed to be trying to bring political awareness to the audience but dramatically missed the mark. Its message focused on a shallow political statement about how Millennials are becoming more politically active. At one point in the piece, the dancers 'epically' danced to Hallelujah

after excerpts of Millennials talking about politics were played.

"Before the Split," "Wild Rice," and "Sikeena" communicated strong themes. "Before the Split" was performed by a Bates graduate and presented contrasting movements with changes of sounds. There was a stark difference between the soft and sharp textures within the piece. "Sikeena" combined hip hop with the poetry of Rumi to show themes of identity, while "Wild Rice" focused more on the precision of their movements. "Sikeena" also featured very thoughtful movements and isolation work. "Wild Rice" showcased the capabilities of intricate and high demanding movements. I was so impressed with how 2 B.E.A.T.S. moved with such cohesion and precision.

Overall, the night proved to be a wonderful experience in which I got to see the many forms of movement present within the greater Bates/Lewiston community. It also was a really lovely experience to see dance outside of Bates at the Franco center, a great gathering center within Lewiston. For more information about upcoming events, like the Franco Center on Facebook or visit their website at [www.francocenter.org](http://www.francocenter.org).



Bates student attendees at KCATF. TIMOTHY DUGAN/COURTESY PHOTO



Esposito with his on-site director from Dean College. TIM DUGAN/COURTESY PHOTO

# Motivation with Maru

Mary Richardson, Contributing Writer



Hullo hullo my feisty friends, I hope that y'all are doing fan-freaking-tastic! In today's edition of Motivation with Maru we're going to talk about the Law of the Universe and some other feel good shenanigans that might help you have a more positive, open-minded perspective! LET'S DO THIS!

The Law of the Universe, when boiled down to its essence, basically states that all people, thoughts, and feelings have certain vibrational frequencies. So, when we put out positive/empowered thoughts and feelings, they end up coming back to us! Think in terms of karma: if we sass our sibling, maybe we stub our toe right after. That's karma. We cheer on our teammates at a meet and in return perform well in our race. That's the Law of the Universe! If we spread love and positivity, it'll boomerang back to us.

As you go about your day, try doing little things with great kindness to put out some good vibes. If you pass by someone in Post and Print with an absolutely poppin' outfit, be brave and compliment them! When you walk into Commons, greet whoever is at the check-in desk with a friendly "How are you?" You best believe that the receiver of your kindness will feel grateful, and you best believe that you will feel good, too!

Another way to channel all of this mumbojumbo: if you wake up in the morning on the day of a test

in a crabby state, can't seem to get the hot water flowing in the shower, and miss omelets in Commons, you might feel as though the forces of the universe are frowning down upon you. It'd be super easy to just slip into this series of unfortunate events, have a crappy test as a result, and allow your morning to negatively influence the rest of your day. But, it is in these challenging moments when we must choose to rise up and keep-on-keeping on as positively as possible no matter what life throws at us!

Prep-yourself up for some feel-good-feels down the road, too! Write a little message to yourself a few weeks/months ahead in your planner with a little bit of punchy mojo! When the day comes that you open your planner to the day that you wrote a little message to yourself, it'll 40983% bring a glow to your heart!

Wishing y'all all the good vibes in the world. Here's to tackling this final week before break, we can do this! Until next time!

With love,  
Maru

## KCATF CONTINUED FROM PAGE 1

The young playwright took the playwriting course last semester, where he wrote his one-act that appeared at the festival. He hopes to continue to study theater, especially playwriting, in his time at Bates. This past weekend, he performed as Jack Harper in "The Way Station," Ellie Yguico's '20 Independent Study in Directing, and he directed as part of the Robinson Players One Acts Festival last October. Esposito hopes to return to the Kennedy Center American College Theater Festival in the future and to submit plays to a variety of categories.





# Men’s Squash Looks Toward Nationals

Vanessa Paolella, Managing Sports Editor

The Men’s Squash team (9-8) posted a fourth place finish at the NESCAC championships, defeating Amherst 6-3, but falling to two-time defending national champion Trinity 8-1 on Feb. 2. The next day, Bates went up against Middlebury in the third place match, but ultimately fell 5-4.

The Bobcats pulled out a strong victory in their quarterfinal match against Amherst, winning the no. 1 and 5-9 positions. Graham Bonnell ’20 won the no. 1 spot with a decisive 3-0 victory (11-7, 11-7, 11-5). Benni McComish ’20 and Team Captain McLeod Abbott ’19 each similarly won a quick three games at the no. 7 and 8 spots, earning two points for Bates.

Team Captain Coley Cannon ’19 and Dylan

Muldoon ’21 won at the no. 6 and 9 spots 3-1. Garon Rothenberg ’20 won a close match 3-2, with a final game of 11-9

In the next matchup, Bates went up against Trinity, losing a hard but expected 8-1. In this game, Bates was able to snag the win in the no. 3 position with a strong performance by Omar Attia ’21, winning 3-1 (13-11, 9-11, 11-9, 14-12).

Finally, in competition for the third place finish, Bates fell to Middlebury in a tight 5-4 finish. Middlebury took the lead in the beginning of the game, winning the first two matches. Bates followed this with two wins of their own, leading to what was destined to be a nail-biting series of games. Middlebury pulled ahead 4-2 at the end of the sixth match, where

they eventually cinched their win in the second to last match.

Bates picked up easy victories in the no. 1, 2 and 8 positions from Bonnell, Mahmoud Yousry ’20 and Abbott who each won 3-0. Attia was able to earn a narrow win in the no. 3 spot 3-2 with a final game of 13-11.

“When we play a quality team like Middlebury we really lean on the talent at the top of our ladder and they certainly delivered,” Abbott said.

Bates previously lost 8-1 against Middlebury earlier in the season; thus, even though Bates lost the third place spot to Middlebury, a closer game in itself is a small victory for Bates, showing their progress throughout the season.

“The men are a hard-

working group who have been very serious and focused on improving and playing winning squash,” said Head Squash Coach Pat Cosquer ’97. “The diversity which exists on both teams adds to the fun we have had on the road and we look forward to a big finish next weekend.”

“I’ve had a ton of fun this season,” Abbott said. “I look at our team and I think it is by far the best collection of guys in college Squash. We all compete with each other but at the end of the day it’s all smiles.”

This is the first time in four years that Bates has not made it to the NESCAC finals. While this is not the outcome that Bates had hoped for, they remain positive looking into the College Squash Association (CSA)

The National Team

Championships take place this weekend at Yale University where they look forward to rematches against Brown, Williams and Middlebury in competition for the Summers Cup. At best, the team can place 17th in the country, as they are in the “C” bracket, and at worst, 24th.

“I see Nationals as a way for us to end the season on a really high note,” McLeod said. “We had some tough losses during the regular season, but if we can make up for it at the end, it’ll all have been worth it.”

No matter the outcome, the Men’s Squash team has once again put forth the kind of passion and determination that any college team would be envious of. Look out for them in online live streamed matches this weekend!

# Men’s Track & Field Demolishes Bowdoin, Wins State Meet

Sarah Rothmann, Editor-in-Chief

Last year, the Maine State title was snagged from the Men’s Track and Field team; they fell to Bowdoin by 43 points at their home track in Merrill Gymnasium. Flash forward one year and the tables have turned. On Saturday Feb. 2, in Gorham, Maine at the University of Southern Maine, the men came back superior, defeating Bowdoin by 41 points and securing the status of reigning state champions. Colby and the University of Southern Maine trailed in second and third respectively.

“The State Meet is the most important team championship for the indoor season,” Head Men’s Track and Field Coach Al “Fresh” Fereshetian said. “We knew Bowdoin would be tough. They always save their best for us and they had a tremendous group of athletes returning this year. We put

Bowdoin on the defensive and they would have had to be perfect to pull off the win. Bowdoin however is a great team and they never quit so they really brought the best out in us and what we saw that evening was a total team effort in every event and every aspect. Tremendous team support and encouragement, gutsy efforts and performances, it was a great night for the Bobcats!”

This tremendous effort was driven by nine state champion titles. John Rex ’21 won both the weight throw and the shot put, Ryan Nealis ’21 clinched victories in the mile and 800m, Beauflis Kimpolo-Pene ’20 secured first in the high jump, James Jones ’20 won the 5,000m, Henry Colt ’19 took first in the 3,000m, senior captain Mark Fusco ’19 sealed a victory in the 600m, and Jackson Elkins ’22 took the 1,000m. The 4x400m

relay squad of Ryan Corley ’19, Frank Fusco ’19, senior captain Mike Somma ’19, and Miles Nabritt ’21 also ran to an exciting victory. As seen in this expansive list of champions, the team’s effort was earned by all class years, some even doubling in tough events. These victories epitomize the outstanding depth and determination of this team.

“Coach Fresh was saying that at any meet like this the best thing you can do is surpass your seed,” Rex said. “You’re going up against some of the best in the country, and we had a lot of spectacular performances against all divisions. The state meet has given us a lot of confidence and momentum. I think something that has been so drastically different with the team this year is that the culture is becoming a winning one. Everyone is stepping up and doing be-

yond what is expected of them.”

The top five athletes in every event scored for their corresponding teams. In a meet as competitive as the State of Maine Championships, every point counts. Every event saw at least two or three Bobcats scoring within the top five positions. Zack Campbell ’19 finished second in the weight throw and fifth in the shot put, junior captain Brendan Donahue ’20 placed third in the triple jump, fifth in the long jump, and fifth in the high jump, while Nabritt, Ryan Giunta ’21, and Justine Levine ’20 clinched second in the 400m, 200m, and the 5,000m, respectively.

“Everybody has been working extraordinarily hard for the last couple of months and it was great to see it pay off at states,” Assistant Coach Jacob Ellis said. Ellis, a Bowdoin graduate and turned Bobcat, coaches the mid and long-distance guys. “As coaches, we’ve known that our team is full of talent and among the best in New England and I think beating Bowdoin, USM, and Colby has helped our guys see that they can really compete with the top athletes in the region and beyond,” he continued.

Per tradition, the infamous “Black-Out” 4x800m relay capped off the meet. During this relay, all the lights of the indoor facility are shut off stadium-style and the athletes compete in a darkened, high-

stakes setting. Elkins, Christopher Barker ’21, Ian Wax ’19, and Mark Fusco placed second in the relay, securing a well-deserved win for the Bobcats.

“This year’s team has been phenomenal in the way that they have supported one another and helped to drive each other to be the best athletes possible,” Ellis said. “We have New England and national level competitors in all event groups, but we also have a whole team of athletes working just as hard and the team gets equally psyched about big performances from the top athletes as it does for athletes further down the line.”

The Bobcats have already kept up their states-win momentum. The men competed at the Boston University Valentine Invitational on Saturday, Feb. 9 and saw several personal and season best times. They hope to keep making strides in this direction in the weeks leading up to the Division III New England Championships at the Massachusetts Institute of Technology on Feb. 22-23.

“For many of these guys, especially our veterans, they have been part of some teams that been very good but maybe not accomplished all that we have set out to do and they want to do something about it,” Coach Fresh said. “There is tremendous support within the team for every member.”



The Men’s Maine State Indoor Track Trophy will once more return to Merrill Gymnasium after Bates’s decisive victory.  
VANESSA PAOLELLA/THE BATES STUDENT





# Athlete Spotlight: Meghan Graff ‘22

Eleanor Boyle, Contributing Writer

Meghan Graff ‘22 has been named Rookie of the Week by the Maine Women’s Basketball Coaches Association for three consecutive weeks. She was also named New England Women’s Basketball Association Rookie of the Week which has not been received by a Bates player since 2015. Currently Graff leads the team in points scored per game (11.4) and career points scored among the first years (274). One might think Graff would be eager to talk about her achievements this season, but when asked how it feels to be playing well as a first-year, her focus goes straight to her team.

“I’m happy being successful, but that’s whatever. I’m more focused on whether the team is succeeding . . . achieving the goals we want to achieve. It’s a great feeling to fulfill the potential that the team has altogether.”

Graff not only has a team-oriented mindset, but also a competitive drive and commitment to the sport. All three of these traits have been necessary for the team

to work well this year. The team is young, composed of one senior and two juniors making the underclassmen leaders on the team. Though they may lack college playing experience, they make up for it in their unity. When asked about her team dynamic Graff said, “It’s a selfless team . . . we all want the same thing . . . to be successful.

Basketball, one could say, runs in her family. Her mother played it as well as her older brothers and she’s been playing since third grade. Not only did she play basketball growing up, but soccer, softball, and lacrosse as well. It’s safe to say that since a young age her mindset has been team oriented, and it’s evident when she talks about the sport she loves.

Besides the combination of being fast-paced, competitive, and fun, Graff said that because “[basketball] not individual, its team based,” was another quality she liked about it.

Both Julia Middlebrook ‘21, who was named to the Maine All-Rookie Team by the Maine Women’s Basketball Coaches Associ-

ation last year, and Head Coach Alison Montgomery acknowledge how Graff’s personality has made an impact on the team.

“Her compassion towards [our] teammates and I as well as her dedication to the program makes her an incredible teammate,” Middlebrook said. “Meghan brings talent and skill to our team, but even more importantly, she is a uniquely smart basketball player who sees things on the court before most players,” Montgomery added, “She finds a way to be a fierce competitor but to also clearly have fun when she is on the court.” To be that selfless and dedicated to one’s team and teammates is an inspiring and distinctive attribute found in a person, especially in the competitive world we live in today. But, it’s also what one hopes to see in an athlete; afterall, in the mov-



Meghan Graff ‘22 has been a key member of the Women’s Basketball team this year.  
PHYLLIS GRABER JENSEN/BATES COLLEGE

ie “Hoosiers,”(based on the true story of a small, rural Indiana basketball team who wins the state championship), one doesn’t watch it and fall in love it with it solely because of the final state championship scene where the star player shoots the game winning shot (though it is nice element).

Instead, it’s the journey you see the players undertake as a team. The journey of group of underdogs who overcome adversity together. On any team, there are and

always will be standouts, but you won’t smile on the side of the court in Alumni Gym because you’re seeing an incredible shot by a star player. You’ll smile because you’ll see a group of women, Graff included, encouraging each other, hugging each other, and high-fiving each other after points that are scored or not scored. If they win or if they lose. You’ll smile because you’re witnessing that common phrase being lived out: you’re watching what a team was always meant to be.

## Men’s Basketball Concludes Rocky Season 7-17

Cameron Carlson, Assistant Sports Editor

Well, they say all good things must come to an end. It appears that there will be no postseason this year for men’s basketball. The 76-73 loss to Trinity on Friday Feb. 9 effectively ends the season for the Bobcats, who needed a win and some help from other teams to find their way into the playoffs.

Bates trailed nearly the whole way, cutting the score to 74-73 with 24 seconds left to play before ultimately falling by three points after a desperation heave by Jeff Spellman ’20 was off line.

Tom Coyne ’20 continued his productive second half of the season against the Bantams, adding 13 points and a game-high 8 assists in the loss. Nick Lynch ’19 also has been concluding his season in marvelous fashion, pouring in 20 points to account for his seventh consecutive game in double figures.

This caps off a frustrating NESCAC season for

our very own Bobcats, as they finish conference play on a 3-game losing streak. The reason that this season has been especially frustrating is that this wasn’t your normal 3-7 season in NESCAC basketball. Typically a team that finishes the year 3-7 in league play is out of contention for the playoffs and likely takes a couple of beatings against the top teams.

This was definitely not the case for the 2018-2019 Bates Bobcats. They opened the NESCAC season with a blowout loss to Bowdoin—foreshadowing a potential 3-7 finish. However, the guys turned around the very next day and defeated the Colby Mules, who have had quite an impressive year for themselves and also beat Bates in a non-conference matchup before the New Year.

The following weekend, Bates lost close games with both Williams and Middlebury, two of the league’s best. Wins over Tufts

and Conn. College in two of the next three games kept them in the conversation for a playoff spot, but the loss against Trinity tipped the balance a little too far for this to be the year for the Bobcats.

This year’s squad was very much an enigma all year long. There’s no question that Coach Furbush was hoping for a better ending, but following this team over the course of the last four months was a very strange experience from a fan’s perspective.

I want to say that this was simply a down year and that Bates just didn’t have the talent to match up with the best teams in the NESCAC. However, I don’t really believe that this is the case. I believe that this team had just as much talent and athleticism as anyone, but they lacked the poise and discipline that it took to grind out a win in a close game. This is interesting because only three of the top ten guys (in



Kenny Aruwajoye ‘22 shoots for the basket while defending against USM in their last game of the season.  
SARAH DU PONT/THE BATES STUDENT

terms of minutes played per game) were seniors, and only one of those seniors was in the top five. Nick Lynch ’19 will certainly be a tough loss heading into next season, but given that the team that lost a number of close games this year and was very sophomore and junior heavy, things are

looking up moving forward. This entire team now has experienced what it’s like to play close games at the highest level in Division III, and I know that this is not the type of team that opponents would like to face. We’ll see you in 2019-2020.



## Learn About Competitive Club Skiing at Bates!

Jack McLarnon, Staff Writer

Elly Bengtsson '19, a senior captain of the Competitive Ski Club, answers questions about the team just before their last race of the season.

**The Bates Student (BS):** How would you describe the Competitive Ski Club to a Bates student who has never heard of it before?

**Elly Bengtsson (EB):** Well, it's a club for people who have raced in the past and want to continue in college, or for people who enjoy skiing and want to start racing. All levels of experience have a place on our team...The club really starts with a ski camp in December, with returning skiers and newcomers all meeting each other and doing activities together. There's multiple ski events you can do, like the slalom and "GS" [giant slalom] ...Then we have two months of racing on weekends and practices twice a week on Tuesday and Thursday at 4:15, meeting in back of Chase Hall. It's all students; we don't have a coach...This is an opportunity open to anybody at Bates.

**BS:** How did you first get started in the Club Ski Team?

**EB:** I knew that I wanted to do something like this in college, because I had raced in high school and wanted to continue it at Bates. I did an online search before even coming to campus, and I found it

in the college's club [directory] webpage. I saw that the club's over a decade old, and that made me feel confident knowing it had been around so long.

**BS:** What is your favorite part about being on this team?

**EB:** Oh, there's so many...first, the people on the team are great. It's so much fun to work together, especially when you get to see other skiers improve. It can be crazy seeing how much better somebody gets since they first started...Another awesome part of club skiing is that we get to set up and make our own training courses at Lost Valley, which is difficult but fun. We have to lug the drill, drill-bit, and gates up and down the hills. Then everybody of all abilities gets to try their best on these courses that we made...Racing at the level we do is also good. We race in the Reynolds Division of USCSA, which is D3 instead of D1, which I think gives us just the right amount of competition.

**BS:** How many races have you had so far? How do you feel about them?

**EB:** We've had six races this winter. [Two races ago] the women's team had their first win, coming in first out of 17 teams at Sunday River, with three Bates skiers in top five! Yeah...As for whole team has been doing through the season, it's

hard to say. Different people show up to each race day. We bring whoever wants to come that day. So there has been improvement, but a lot of it is seeing skiers surprise everyone by showing their various strengths. Other people show more consistency, and that's good, too.

**BS:** What are you looking forward to in the last race day?

**EB:** We only have one more race, which is a panel slalom next Saturday. It's extra exciting because they're going to announce who wins the Reynold's division. We weren't even expected to be in the running for winning the division, but now it's become a serious possibility. This is even more impressive because we don't have a ski coach. I can't wait to give it our best on Saturday!

**BS:** Is there anything else you would like to say about Club Ski?

**EB:** In addition to the club website on the Bates page, we have an Instagram. Anybody who wants should check it out, especially first-years and sophomores; starting earlier means you can have a lot of improvement...I hope that people continue to come out and ski at our practices. Everybody is welcome, and we are always looking forward to having people on the team with lots of energy and enthusiasm.



(Left to right) Chloé Lo Faro, Katrina Johnson, Peter Galloway, Jake Michael, Jacob Nishimura, Elly Bengtsson, and Owen Daniell celebrate a day of victories at the Sunday River Race last weekend. ELLY BENGTSSON/COURTESY PHOTO

## Sports Update Feb. 1 - Feb. 11

### Women's Basketball (11-12, 2-8 NESCAC)

- Feb. 1: Hamilton, W 60-52
- Feb. 2: Amherst, L 53-43
- Feb. 5: Husson, W 68-44
- Feb. 8: Trinity, L 59-49
- Feb. 11: Southern ME, W 70-49

### Men's Basketball (7-16, 3-7 NESCAC)

- Feb. 1: Hamilton, L 92-76
- Feb. 2: Amherst, L 75-64
- Feb. 5: ME-Farmington, W 73-65
- Feb. 8: Trinity, L 76-73
- Feb. 11: Southern ME., L 78-72

### Women's Squash (10-8 Overall)

- Feb. 8: Bowdoin, W 9-0
- Feb. 9: Middlebury, L 5-4
- Feb. 9: Hamilton, W 9-0
- Feb. 10: Tufts, L 5-4

### Men's Squash (9-8 Overall)

- Feb. 2: Amherst, W 6-3
- Feb. 2: Trinity, L 8-1
- Feb. 3: Middlebury, L 5-4

### Women's Track and Field

- Feb. 1: Maine State Meet, 1st/6

### Men's Track and Field

- Feb. 2: Maine State Meet, 1st/4

### Women's Nordic Skiing

- Feb. 1-2: UVM Carnival, 10th/15

### Men's Nordic Skiing

- Feb. 1-2: UVM Carnival, 10th/15

### Women's Alpine Skiing

- Feb. 1-2: UVM Carnival, 10th/15

### Men's Alpine Skiing

- Feb. 1-2: UVM Carnival, 10th/15