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The Bates Student

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Lewiston, Maine

FORUM

Mary Schwalbe '17 and Hannah Tardie '17 meditate on the senior Art thesis process.



See Page 2

ARTS & LEISURE

Maddie Fagundo '20 shows that March ends on a high note with the Spring Dance Concert, "What We Find."



See Page 5

SPORTS

Staff Writer John Neufeld '17 features West Bromwich Albion and West Ham in the final segment of his alphabetical journey into the Premier League.



See Page 7

Venturing into entrepreneurship

Bobcat Ventures allows students a chance to explore entrepreneurship.

NICO BARDIN
MANAGING NEWS EDITOR

This past Saturday, April 1, was the annual competition known on campus as Bobcat Ventures. Bobcat Ventures is an entrepreneurial student competition that gives Bates students the chance to pitch their entrepreneurial ideas in a competitive setting.

Winners of the competition are granted up to \$9,000 to invest in pursuing their entrepreneurial or innovative idea. In addition to the monetary value of placing in the top three of the competition, students also gain valuable experience in working with Bates Alumni who have found success in entrepreneurial roles or industries.

According to Ali Rabideau '17, who was granted this year's competition winner on Saturday, "the Bobcat Ventures program is supposed to spark innovation and entrepreneurship among Bates students, while also providing students with mentorship opportunities from successful alumni."

Rabideau expressed that the Bobcat Ventures program also provides feedback for students during the months leading up to the process. This gives students a chance to work with peers, professionals in fields of innovation and entrepreneurship, and notable alumni in order to understand the processes of pursuing an innovative and entrepreneurial idea.

Rabideau also found that the the Bobcat Ventures competition was a way to engage more closely with the local community. The idea she pitched was for a product called "Herban Works", a variety of teas and body-care products all made from locally sourced herbs and medicinal flowers in Lewiston. Rabideau worked with the Center for Wisdom's Women, an all-women support center located in Lewiston.

In addition to working collaboratively with organizations in our local community, Bobcat Ventures is also a way for students to gain entrepreneurial experience. Since Bates does not offer a business or entrepreneurial program, or even

classes, this competition is a great way for students to understand how entrepreneurial ventures operate, and some of the resources that students may be able to use in achieving their goals of creating innovative products and ventures.

Rabideau, who before the competition did not consider herself an entrepreneurial person, said "if you are passionate about your idea you can go really far with it, and I think that adding a social value to my enterprise allowed me the chance to explore entrepreneurial possibilities."

Students who are interested in pursuing entrepreneurial opportunities at Bates may certainly explore the possibility of partaking in next year's Bobcat Ventures program. Rabideau expressed that the program is a great way to sharpen presentational skills, while also understanding what it takes to take on an entrepreneurial project. In addition, it is a great way to meet notable and successful alumni. For more information about the Bobcat Ventures program, please visit: <http://bobcat-ventures.me>.

A year's work in education

Bates education minors presents their work and research at the Education Symposium.

MARIAM HAYRAPETYAN
ASSISTANT NEWS EDITOR

Education minors across all class years presented their yearly work at the Education Symposium on Thursday, March 30 in the upstairs of Commons. In addition to poster presentations, there were numerous presentations by seniors who chose to complete a capstone rather than a thesis.

The Education Symposium program offered a schedule, and featured various internship opportunities in the field of education, food and snacks. Adorning the walls were numerous posters, which described the responsibilities students carried in their internship positions.

One such intern was Jacques Shepherd '19, who was involved with the 21st Century Program at Martel Elementary in Lewiston. His responsibilities included "work[ing] with staff to ensure smoothly run programs, engag[ing] with student's ideas and inquiries, help[ing] students with homework and studying, [and] work[ing] with coordinating with parents."

The common theme among the poster presentations was working with the Lewiston/Auburn community and helping students who struggle with English, time management, and other academic tasks. Claire MacKay '20, under the mentorship of Professor Buck, stated, "I've learned my strengths lie in

building relationships and making students feel comfortable to open up and be as productive as possible," thus showing that the interns were also learning.

In addition to the poster presentations, seniors were presenting their capstone projects during the allocated two sessions, which ran from 4:30-5:30 p.m. and from 5:30-6:30 p.m. In the first sessions, five groups were presenting their research with three people in each group speaking for 20 minutes. Jenney Abbott '17, an Education Studies Minor, talked about the "Perceptions of Mental Illness within the Refugee Community," while Jess Wilson '17 described her project, which examined different English Language Learner programming structures and whether or not they were successful with Somali students in Lewiston and Minneapolis. In the second session, one of the students, Olivia Voccola '17, explored whether or not the competition created by the voucher improves school performance.

The students all looked at certain systems and methods affecting education, while also exploring the region of the school, religion, and the arts, thus connecting their research to various other points. Each group of students had their own moderator that served as their guide through the research.

If this is something you want to be a part of next year, contact the education chairs at educ-chair@bates.edu.

Women's lacrosse fall to Hamilton away, 13-5

After three consecutive victories, women's lacrosse falls to Hamilton.

JAMO KARSTEN
MANAGING SPORTS EDITOR

The women's lacrosse team have their sights set on getting what they received last year: a bid to the NCAA tournament. With five regular season conference matchups remaining, their window of attaining that goal is slowly closing.

The women's lacrosse team moved to 6-4 overall and 1-4 in the NESCAC last weekend, as they fell 13-5 in their game away verse Hamilton. Allison Dewey '18 and Camille Belletete '18 each scored a pair of goals for the Bobcats in the loss. Their trying contest against the second place Continentals (6-3, 4-1), came after a string of three consecutive victories. The Bobcats handled Saint Joseph's 17-4 on March 20,

See **WOMEN'S LACROSSE,**
PAGE 8



Bates players defend against Williams in their 8-7 overtime victory last week. JOHN NEUFELD/THE BATES STUDENT



Melanie Mait '18 fends for a groundball against USM last week. JOHN NEUFELD/THE BATES STUDENT

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The Student interviews young author Scott Laudati

AMAR OJHA
NOAH LEVICK
EDITORS-IN-CHIEF

Scott Laudati, grandson of Nancy Norton-Taylor '50, is a poet and fiction writer whose first novel, *Play the Devil*, was recently published by Kuboa Press. The Bates Student asked Laudati about his career as a young writer and his thoughts on art and the creative process.

What were you doing in Canada?

I was attending a wedding for a girl I knew who ran some of my poems in her magazine. I'd been arrested a few weeks earlier #Occupying Wall St. and my arrest showed up in the "supercomputer." They eventually let me go but I had to sign a document saying I wouldn't attempt to overthrow the Canadian government while I was there.

When did you know you wanted to be a writer?

Maybe after an uncle gave me *On the Road*. Or when I first heard the band Bright Eyes and was blown away by the lyrics. 14 or 15 was when I started putting words onto paper.

Any tips for aspiring writers?

I still don't know "the formula." I'll spend hours writing something I think is great and it will get rejected everywhere. Usually the things you get down in five minutes are the ones that do the best. Just don't quit. Early on, your writing will be terrible. And later, most of what you write will still be bad. But there are moments when something else takes over, and the words don't even feel like they're yours because they are perfect.

How do you define poetry?

The first time I experience any-

thing, it's poetic. And the important feelings, like Love and Hate, they're always poetry because they are so rare in their extremes. Every girl has something completely unique to fall in love with. And the world gives you a new thing to hate every day. Poetry is easy to find. Just drink a strong cup of coffee and go outside. I guess trying to define poetry is like trying to define God.

How does your mindset shift when you are writing poetry compared to when you are writing prose?

It doesn't really change. If I'm drunk or it's 3 a.m., I'll write poems. If I have eight hours, I'll try and work on something longer.

How much of your creative non-fiction actually happened?

Most of it. My twenties have been pretty nuts.

What is your writing process?

I stay up later than everyone else. And I don't watch TV. Usually 11 p.m. - 4 a.m. is my writing time. I also smoke a tobacco pipe while writing. I've found this more helpful than booze.

What's your best quality as a writer?

I don't need to be forced to write. So I don't need to "get away" for a weekend or get an MFA so I'm on a deadline. I just need a song or a painting or something that makes me say, "I want to create something that important."

What's your worst quality as a writer?

I overwrite like I'm being paid by the word. Most of my writing time is editing down excess words.

What role does humor play in your writing?

A huge role. I'm lucky because

most situations I get myself in are very funny at my own expense. I just try and turn my bad luck into a story.

What is the purpose of art?

I used to think it was to educate. Or leave a time capsule behind of what happened in our era. But now I'm not so sure. Our government and society seem so bent on making it impossible for artists to survive, I don't know if there is a purpose. What used to be a tool for consciousness expansion has been watered down to entertainment, to make the day a little bit easier to get through. Entertainment is stupid. It's "The Hunger Games." It's Katy Perry. Those things are like mental painkillers. And after an hour or two, you never think about them again. Art shouldn't have to make you feel good. It should be a mirror that makes you confront this dystopia we're all racing towards.

The liberal arts echo chamber

WILL MURRAY
ASSISTANT FORUM EDITOR

As I sit down to write my final article this semester, I can't help but consider the echo chamber. If you've read an opinion column sometime in the past year, you're probably familiar with the term — particularly in the context of universities and liberal arts institutions. As a student of the latter, I have spent a great deal of the past year grappling with my position in it all.

In honesty, I don't agree with much of the emergent repertoire which comes along with echo chambers; I disagree that liberal arts students want to be "coddled," I don't buy the rhetoric of conservative "oppression" on college campuses. But I do think that the "echo chamber," in some ways, comes with an important lesson. I think that we, liberals and conservatives alike, could use a more vibrant conversation. So, I've devised ten ways by which we can begin to deconstruct the liberal arts echo chamber. (Keyword: begin.)

1) Follow people online with whom you disagree.

With the ability to monitor what you see on the web with the "follow" or "friend" button, it's easy to end up in the digital echo chamber. Last year, Nicholas Kristof released a list of ten conservative social media profiles you can follow on Twitter. Here are a few for Bates, which include both conservative and liberal voices; after all, the echo chamber at once impacts liberal and conservative communities. Considering the political stance of Bates,

the former might be a bit more important for most Bates students — but it's up to you to decide which voice you're missing.

Conservative Voices: Frank Brunni, Peggy Noonan, Paul Gigot, Reihan Salam, and David Brooks.

Liberal Voices: Nicholas Kristof, Matthew Yglesias, James Fallows, Gerald Seib, and Ezra Klein.

2) Attend a club which widens your perspective.

I struggle with this one; but it's crucial. At Bates, we have over 90 clubs and organizations for students. The obvious choice here is for me to say, if you're a member of Bates Republicans, try attending a meeting of Bates Democrats, and vice versa. But the echo chamber manifests itself in issues beyond politics; to deconstruct it, our approach must be equally-wide in scope. Understand the issues of the Bates Feminist Collective. Attend a meeting with Bates Arts Society. Walking into a room with a group of people whose ideas differ from or challenge your own is no easy task. It helps to bring a buddy.

3) Take a class outside of your comfort zone.

Let's forget the reason we are at Bates in the first place. At Bates, we have a total of 44 different types of courses of instruction. Try to take a class which challenges your perspective, in any way possible. The way in which your perspective might require expansion will differ among people and identities. If you're straight, maybe try taking Queer Studies. If you're white, consider taking an African American

studies course. I understand this one might be challenging for those who have many requirements for their major, and have little space to fit these classes into their schedule; Short Term is a great time to try it out.

4) Understand the city in which you live.

We may have taken down the barbed wire fence which separated campus from the Lewiston community; but still, boundaries persist. So, let's start breaking down these boundaries. Find a community engaged learning program through the Harvard center. Go into Lewiston for the day and talk to the people you meet. Get to know the people who own businesses in the L/A area. Listen to them speak. Deconstructing the liberal arts echo chamber is a challenging task; Lewiston is a geographically-convenient place to begin it.

5) Talk to each other. (And listen, too.)

Recent events across liberal arts institutions, in my opinion, have corroborated the importance of this comprehensive principle. I still disagree with the narrative of liberal arts students wanting to be "coddled," but I think our conversations on campus, perhaps more unilateral than intended, can often be misinterpreted as such. At Bates, I think we can redefine intellectual plurality on campus-- in theory and in practice. And for liberal arts schools at large, we might just set the standard for a new kind of campus conversation.

Lady liberty besieged

ADRIAN MELENDEZ-COOPER
CONTRIBUTING WRITER

"This is not respectful discourse or a debate about free speech. These are not ideas that can be fairly debated, it is not 'representative' of the other side to give a platform to such dangerous ideologies. There is not a potential for an equal exchange of ideas."

So rang the despotic chant at Middlebury College, where another volley penetrated, to the anguished cries of our Lady. "Betrayed," she thinks. "Betrayed again." Goaded as always by the taunts of a heretic, and the potential of an unwelcome thought. In a mass they descended, with their placards and their smartphones and their vague, craven glances, unwilling to look their victim in the eye. "Betrayed," she thinks again, this time more forcefully, "commanded by students too stupid or machoistic to distinguish a heretic from their savior." Will the attacks ever cease? Our Lady has begun to doubt so. Yet the names of the traitors echo in her head, never forgotten, "Yale, Berkeley, Missouri..."

Little doubt was left as to the culprit, a cult which goes by several names: The Alt-Left. The Intersectional Movement. Black Lives Matter. Whatever the name, it is responsible for the negation of speech and of freedom wherever its influence is felt. Its members are bred in the spawning grounds of college campuses across the country, incubated by the likes of Arianna Huffington, Buzzfeed, Linda Sarsour, and Shaun King. Its racial theories, societal ambitions, and ruthless pogroms entail the subjugation of our Lady and that of all non-combatants. And on the victims' behalf, we loyalists are rallied to defend.

But there is an easy way out of the war, out of becoming a target. And for those unattuned to the siren's call, it is a tempting offer in the

face of total social exclusion. "Abandon your Lady," they beckon. "All answers will be provided. All contradictions will be corrected. Check your privilege. Censor your speech. Hate yourself." An easy enough prospect for some, yet implicit in the pact, a most grave corollary: fail to do so, and become our enemy.

The statues of Jefferson, of Roosevelt, of Rousseau—once lions of the Left—are vandalized, punishment for their respective transgressions in life. Meanwhile, the true enemies of freedom are given aegis. A clutch of hysterical cultists scream at a pile of magazines while their sisters abroad stultify in burlap sacks. Reporters are shoved, professors manhandled, and intellectuals expelled as men in suits read our mail and tap our phones. Liberal arts institutions, once shining bastions, lie in abjection, unable to protect anyone from the onslaught.

Elsewhere, on the White Throne sits the oaf of many faces. False prophet for the wretches, who in their haste to fatten up from the fruits of trade, did not realize the cost of such gluttony. Fat cow for the sycophants, savage creatures who rake their claws into the coffers of America's children. For the chauvinists, Dear Leader, who speaks the not-so-uncomfortable truth about barbarians within the gates and to whom all praise is due.

The oaf is all this and more, yet given a rod and a mob, he swings indiscriminately, becoming most of all a battering ram. To the left and to the right he bashes and bellows. The oaf dooms himself by the enemies he makes. But with each passing of the rod, he pummels through our Lady sitting solemnly in the center, accepting her torment.

This is how we loyalists find the state of our freedom: beset on all sides by aberrations, opportunists, and those with claims on absolute truth. And while our Lady recoils in pain, a bear waits hungrily outside the walls.

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Art theses “a labor of love”

MARY SCHWALBE &
HANNAH TARDIE
MANAGING FORUM EDITORS

Doing a studio art thesis is quite a controversy on campus. The only written component of the studio art thesis is a W2 second semester senior year, and the insanely complex (no sarcasm) artist statement. It seems like everyone believes you're not actually doing hard work. Everyone looks down on you because you're not doing anything “really challenging” like science or math or neuroscience, or whatever. However, creative theses are extremely emotionally consuming and require long hours in the studio — sometimes until the early hours of the morning. Creative theses produce independent and original work, and the same can't always be said for non-creative ones. A creative thesis also has no clear conclusion, and yet it's a year-long commitment. Artists just have to work until they feel their work is resolved enough to present. Every student at Bates has to complete the intimidating endeavor of a thesis or equivalent coursework and we shouldn't degrade those students pursuing a more abstract project.

One painting could take anywhere from eight hours to years to finish and that doesn't guarantee it being good enough to end up in the final show. Students must undergo critiques with the whole thesis class, in which everyone must make opinionated comments on your work while you silently listen. In an analytic thesis you might experience writer's block, which you must work through by reading and research-

ing more. As an artist, getting into a creative rut is terrifying. You must create work on a schedule but you can't force yourself to be inspired or produce more emotion — art doesn't work that way. Even if you hate what you're making, you have to keep making it until you construct something promising. Making and presenting terrible art when you know you have the capacity to create something better is practically torture. It's like editing a paper and every time you edit it, it gets worse. And then you have to keep reading it to seventeen other people each week, including professors, who have already heard it multiple times and are really getting sick of you.

Despite this, we stick with it because it's a labor of love. Nothing makes your inner kindergartener prouder than holding up a painting and saying, “I made this!” A creative thesis necessarily results in some emotional and personal development over the course of the year. Producing artistic work forces you to be self-conscious and self-reflective. It's impossible not to learn more about yourself and grow newfound appreciations (or hatreds) of your thought processes.

So come view the birth of our work after eight months of labor. A lot of blood, sweat, tears, and other bodily fluids went into this. It'll be like the Mt. David Summit with minimal reading required on your part. No wine will be served, but we promise the art is intoxicating enough.

BatesRates

▲ ▼	Almost done with the semester.
	But Finals are on the horizon.
▲	Warm weather to come.
	It's finally going to feel like spring.
▼	UNC wins it all.
	Whistle-happy refs killed the good vibes.
▲ ▼	Thesis deadlines.
	Binding ceremonies are at the end of the rainbow.
▲	Senior Thesis Art Exhibition on Friday.
	Paintings, sketches, sculptures, and more are on display.
▼	Last <i>Bates Student</i> of the semester.
	Look out for <i>The Spudent</i> during Short Term.

**Do you enjoy reading
The Bates Student?**

**Do you have opinions you'd like to
share with the college community?**

Are you interested in writing?

**Are you tired of fake news and
alternative facts?**

**Want to get involved with a new
activity on campus?**

**Want to avoid schoolwork and remain
productive?**

**Have you ever wished there was
something in *The Student* that we
didn't cover?**

**Have you ever wanted to be published
in a newspaper?**

**If you answered “yes” to any
of the above questions, you're
in luck!**

**Email Noah Levick
(nlevick@bates.edu) and
Amar Ojha (aojha@bates.edu)
for details on how to get
involved with *The Bates
Student*.**

Left out on the ashtray

Bates Public Health Initiative is working to change the college's smoking policy.

WILLIAM BORELLI EBERT
STAFF WRITER

While it is perhaps not as prevalent as other recreational activities, the amount of students who do smoke cigarettes on campus is noticeable. Yet, even with today's smoking awareness campaign, the overall health consequences to many students are unknown or misconceived.

Currently Bates' policy prohibits smoking in all building and vehicles owned, rented, or leased by the College. Additionally, smoking is prohibited within 50 feet, or about 20 paces, of all campus buildings. Although this policy is active on campus, for the most part, it is not strictly enforced, all the while many campuses have gone either smoking-free or tobacco-free. Bates Public Health Initiative (BPHI) has been spearheading this effort to update and change current policy

at Bates. Current Co-President of BPHI Reed Mszar '18 was willing to offer his thoughts on the issue.

"Beginning last year during the first semester, BPHI took an interest in having Bates update its smoking policy on campus," recounted Mszar. The reason for their new-founded campaign may be a surprising one to some students. Currently, Bates College and Bowdoin College are the only two colleges in Maine who have yet to update their smoking policy to a smoking-free campus, a policy which remains around 15 years old.

"We originally looked at Colby's model for reference, but took a step back after seeing that it was not really student driven. However, we still looked to see what worked and what didn't. During the second semester we sent out a survey and found that although a majority of students did support a smoking-free campus, there still were some student con-

cerns that needed to be addressed going forward. Heading into second semester this year, we really tried to reinvigorate the conversation about smoking. We sent out another survey trying to gauge student opinion and see whether our efforts have made any significant change to student perspective."

"Additionally we plan to have a tobacco awareness event during Short Term that we hope will further educate students on campus about the impact of second-hand smoking and to keep students cognizant of the current policy on campus."

When asked about the group's long-term goal, Mszar acknowledged that he understands this will be a "multiyear process." "What we don't want to do, is to pull a Colby; we want the change to be student driven. Our objective so far has been to raise awareness and work with other students and clubs to make sure that all voices are being

"We plan to have a tobacco awareness event during Short Term that we hope will further educate students on campus about the impact of second-hand smoking and to keep students cognizant of the current policy on campus."

—Reed Mszar '18

heard and considered because what we don't want to do is an exclude the concerns of any group on campus."

"One of the concerns that we have heard against this policy is that we are infringing on students' rights." Unlike alcohol, tobacco can be purchased at 18 in the state of Maine, so for many the problem is not a legal one, but a public health one.

"Another concern we hear is that we don't want to unknowingly promote a disparity among a student group; in case smoking is more prevalent among a certain group on

campus, we want to make sure we are aware of this so we aren't actively disenfranchising students. Thankfully the administration is on board, so long as we make sure the change is student driven, they are willing to back us up."

When asked how important having a smoking-free campus was to the group, Mszar remarked that "While we do hope have a smoke-free campus in the coming years, certainly more important to us is raising awareness among the student body about the health cost of smoking."

Nationally in the US, around 27% of all college students smoke. Currently there are no plans to change the Bates Smoking Policy for next year; however, the school in partnership with the Bates Health Initiative is considering future changes, so long as the student body is willing to implement them. However, the Bates Student Health Initiative is planning on future events to help with smoking prevention and awareness so that students can be more cognizant of the resources that are available to them.

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My America Too is here An intimate look at the Black Lives Matter movement



Michael Driscal '19 plays former President Barack Obama. JAMES MACDONALD/THE BATES STUDENT

ARIEL ABONIZIO
ASSISTANT ARTS&LEISURE EDITOR

Last Friday, March 3, the Benjamin Mays Center hosted *My America Too*. The show was part of the third session of the 2017 Mount David Summit, Bates' annual celebration of academic research and creativity. *My America Too* was divided in six sections, each presenting new characters and storylines. The thread of the show was extremely powerful, centered on themes such as: police brutality, implicit bias, media partiality, racism, and disenfranchisement.

It is not unusual for Bates students to hear these words in discussions, in the media, or in politics, but *My America Too* brought a new perspective to the Black Lives Matter movement. It literally brought the problem home, showing that racism is not a distant reality but rather a constantly present issue here. It allowed for the audience to zoom in

the impacts of violence and racism by depicting individual stories. The show directed by Assistant Technical Director Justin Moriarty showed the inner workings one cannot see in the news. *My America Too* shows the behind the scenes of violence, reminding us that human lives are complex and full of nuances.

The six scenes of the show were carefully ordered, presenting a range of perspectives on violence. The performance focused on individual acts of police brutality, on white people perpetrating violence, on the violence experienced by black families, and on the impacts of these forms of violence in every sphere of society. As stated by Moriarty in the Q&A that followed the performance, the scenes largely go from "micro to macro," showing how the impacts of racism scale up from individual acts to infinitely looping videos in social media.

In the first scene, the audience sees a discussion between two police officers who shot a teenager. Two

nameless characters, played by Samuel James '17 and Dan Kuan Peoples '17, seem to be in the immediate aftermath of their actions, in fear of losing their jobs and being crucified by the media. They fiercely discussed making decisions in a split-second. Empathy is impossible, since the officers have just killed someone and are now trying to understand how to justify their actions. James revealed some of the discomfort in playing his role. "How am I going to humanize those people who committed a heinous act?" he questioned.

It was interesting to start a performance about Black Lives Matter taking the perspective of police officers. In the Q&A, Erin Hazlett-Norman '19 summarized the experience of watching this portion of the show. "It showed the stories people tell themselves and each other," said Hazlett-Norman. A common thread in the performance was showing how racism exists into daily life and how it is established in real life. In one second, a character offers coffee,

in the following second that same character mentions shovels, bricks, and concrete. In a split-second topics change and in another a life is taken.

As the scenes go by, the effects of racism seem more and more distant, but never absent. In between each scene the audience could hear words from President Obama, discussing numerous cases of racial violence. In the last scene Michael Driscal '19 played the president himself. Even though President Obama was physically distant from the cases of violence he talked about in his speeches, the last scene made it crystal clear that racism is present in all spheres of American society.

"If I hadn't run..." said the former president in a clear resonance with a previous scene dealing with the numerous cases in which black people were killed because of running. Associate Dean of Students for International Student Programs James Reese captured the impact of these lines and scenes in sequence.

"In English class we make these connections. In real life they are more powerful," he said.

One of the performances intentionally used props from Commons, showing that the topics being discussed don't happen in a parallel reality. It is here that we have this discussions and it is here too that the racism exists. The entire performance was permeated by how we are sometimes not aware of the implicit biases that affect our decisions. "This is something everyone should be thinking about," said the audience member Adrianna San Roman, visiting sister of Amanda San Roman '17.

My America Too shows that theater for social change has an impact on reality. It can take the audience to new places and understandings, showing how racism feels and is experienced in daily life. Ultimately, it is about what we can do to make this world better.



Dancers strike a strong pose that sets the tone for the show. JAMES MACDONALD/THE BATES STUDENT

What We Find catapults us into spring

MADDIE FAGUNDO
CONTRIBUTING WRITER

Comprised of two acts, programs A&B, Bates' Department of Theater and Dance spring dance concert was sensational. Program A of the concert "What We Find," directed by Associate Professor and Director of Dance Rachel Boggia and Visiting Assistant Professor of Dance Julie Fox, ended March on a lively note. Nothing surpasses the pleasure of watching the students you regularly pass in Commons or spend diligent hours studying with, move their bodies in expressive ways on stage.

All of the pieces were meticulously choreographed and brought to life by the fluid bodies of Bates dancers. Composed of eight dances like: Mallory Cohen's '17 *Saturated: four movement poems*, a combination of poetry and dance, Elizabeth Lau's, who teaches Dance 270, composi-

tion of hip hop in *A Better Tomorrow*, and Riley Hopkins' '18 amusing *How's your semester going?* The concert was full of talent.

As the lights dimmed and the audience quieted down, the stage lights illuminated a soft white on dancers: Sydney Anderson '20, Charlotte Cramer '19, Shae Gwydir '20, Rebecca Howard '19, and Louisa Woodhouse '19. They seamlessly performed Mallory Cohen's piece, *Saturated: four movement poems*. The dancers moved across the stage in ethereal grey dresses that flowed with their movements. Senior Lecturer in Theater, Managing Director of Theater and Dance, Lighting Designer and Set Designer Michael Reidy's lighting highlighted individual dancers while softly illuminating others. The dancers found a variety of creative ways to use the single prop of a bench. While most would find it difficult to see beyond the concrete inflexibility of a wooden bench, the dancers used it for

support and stability through their movements.

Phasing on and off the stage, the dancers evoked anticipation throughout the crowd. There were sequences of repeated movements that brought on different feelings and emotions, transferring from the dancers' facial expressions to the audience's reaction. As a result, the audience was never left bored because no movement was predictable.

Moreover, the performers' motions were smooth and connected. Cohen's dance was accompanied by echoes of Iain S. Thomas poem "I wrote this for you PLEASEFIND-THIS" in the background. The choreography was a momentous representation of the poem. The audience could see the trust and commitment the dancers had with one another as they moved on and around each other. I could feel audience members gasping as a dancer leaped or dropped her weight; nevertheless, dancers always controlled

the weight shifts. The dancers finished in a strong triangular position. Anchored in a theme of connection, the dance was empowering.

Shortly following, the audience was mesmerized by Lau and other dancer's energetic dance *A Better Tomorrow*. This performance was an explosion of hip movements and bright colors. The seventeen dancers radiated energy throughout the stage as they grooved to 2Pac, Queen Latifah, Macklemore & Ryan Lewis, and Faith Evans. The style of the dance was loose, powerful, and fast — it made you want to take a hip-hop class.

The concert closed with Hopkins' humorous and funky *How's your semester going?* The five dancers, including Hopkins himself, displayed the comfort they established with each other as they engaged in eccentric movements. Hopkins' choreography reflected the hard work the Advanced Composition dance class provided. The dance was

inspired by the shallow conversations we have with people we commonly pass.

Hopkins wanted to create a "piece that revealed what we really want to say when we have these superficial, socially constructed conversations." Although the piece did evoke laughter from the audience, Hopkins claims that he "didn't necessarily want my piece to evoke specific emotions from the audience." However, he did want the audience to reflect on their "own day to day small talk with people they run into and what those conversations are actually covering up." The dance provoked and engaged the audience, a result for which every choreographer strives to achieve.

As a whole, the show displayed insurmountable talent. I highly recommend that students attend the next dance concert to absorb the creations and creativity of their peers.



Walking across the stage, performers project strength. JAMES MACDONALD/THE BATES STUDENT

Gods and Angels: Choose to connect

HALLEY POSNER
MANAGING ARTS&LEISURE EDITOR

Books and written words often convey a depth of feeling and perception that spoken words lack. Between the pages of a book, a reader can slip inside the narrator's head and find out what he or she truly thinks, rather than what the public is normally allowed to see. In his collection of short stories, *Gods & Angels*, David Park explores the intricacies of human-to-human interactions, giving his reader a front row seat to his ideas and concerns.

Collections of short stories always remind me of my childhood read-aloud hours — not because short stories are childish (far from it), but because readers can take their time as they explore a book written in this style. Twenty-year-old me, much like six-year-old me, loves to listen and to read stories but does not always have the attention span to sit through a Ulysses length tome. The best part of a collection such as this is that each story — with its beginning, climax, and conclusion — is contained to no more than forty-five pages. This gives audience members the satisfaction of reading a story, but also the flexibility to do it in thirty minutes. It also offers the promise of exploring 13 distinct worlds all in side one set of hard covers.

Starting his book without a preface, Park throws his reader di-

rectly into the worlds he created. However, he does give the audience two quotes to ponder before starting the compendium of tales; the first from the Bible, Genesis in particular, and the second from Shakespeare's *Hamlet*. Both grapple with the dichotomy of man, his beauty and capacity for divinity opposed with how he epitomizes utter uselessness. It is up to the individual to decide which sort of man/woman he/she will choose to be.

Park selected a topic to which every reader can relate: how we as humans interact with each other. His volume is filled with stories about children estranged from their parents, girls on prom night, partners going through separations - the famed Ferryman, who ushers souls across the River Styx, even makes an appearance. No matter the type of interaction, all of Park's characters are trying to find a way to express themselves in a manner that will be understood by the world and people around them.

In his story, "The Strong Silent Type," the author tells of a lonely high school girl who takes a mannequin as her date to prom. The mannequin, not the girl, leads the reader through this story. Park makes this inanimate object come to life to tell the tale so you can look at the lonesome girl through a different lens, the emotion rising off the pages as if they are palpable.

Our doll narrator states, "I want

to apply words to her hurt like a salve as all the things I need to say course uncontrollably through my being ... but no matter how hard I try, none can breach the sewn seam of my mouth."

The mannequin is just like us — wanting to say things that we cannot articulate. The author uses this metaphor to remind us that not knowing how to express yourself can, at times, feel like being physically barred from saying how you feel.

The overarching tone and question of the book are summed up quite simply: "There are so many things I should say but I don't know how..." Quality person-to-person interaction is quickly becoming a pervasive problem, one rooted so deep in the human psyche that people have no idea how to talk to each other in meaningful ways.

But, maybe, people are finding ways to fix the problem. Park notes that sometimes ranting on a blog is used as a gateway to having a real conversation. However, in other instances the time spent between real conversations becomes a chasm too wide to cross — conversations come too late and cannot make up for all the time lost.

Through his work, Park wants to remind his readers that they have the power to communicate. Or, lest they forget, he gives them a gentle reminder.

Remo Drive's *Greatest Hits* delivers a momentous debut

NICO LEMUS
STAFF WRITER

After the Hotelier's soft transformation from straight emo to a mellow indie rock sound, alternative rock has been in need of a significant emo record. Remo Drive, an emo/pop-punk trio out of Minneapolis, MN, headed by guitarist and lead singer Erik Paulson, succeeds in bringing a revitalizing record, full of the spirit, charm, and vigor.

Lasting only forty minutes, the album is short, but complete, full of variety and energy. At first listen, Remo Drive might resemble The Promise Ring's accessible pop-emo sound, as well as early 2000's, Guilt Show era, The Get Up Kids. Jeff Rosenstock also comes to mind and, though Paulson's vocals are significantly sweeter and perhaps more palatable, they share the same affinity for tight, smart lyricism. *Greatest Hits* also shows very little adherence to genre, foregoing the twinkly, math rocky complication of strict emo, instead affecting a sound oriented at times towards pop punk, sometimes lighter indie rock, sometimes post-hardcore.

The album opens with "Art School" a fantastic, dynamic track, flipping between bouts of stormy guitar riffs and Paulson's reaching, aching cries on the chorus. It is lamenting and sentimental, but yet bumping and quirky. Towards the tail of this track, the vocals are dropped and the song devolves into a soft, pattering instrumental transition for "Hunting For Sport," a heavier, thrasher song. It's a fine song, but a tad too long, its coda stagnates and dampens rather than ornaments. "Strawberita," is the best named song of the album, and another standout track, opening with a desperately catchy guitar pattern and channeling into a love song of

bitter self-awareness, split by a playful interlude.

"Yer Killing Me" was released as the lead single of the record and for good reason. Of the album, this track holds the most personality, the most moments of sing along anthems, the most memorable lyrics. It's a prototypical emo song, Paulson sings of heartbreak and disgust, failed attraction and self-destruction, emoting through an especially sardonic, silly chorus, the climax of the album, the moment of magic. While these songs certainly stand on their own, the entire album impresses, holding the whole forty minutes without a significant divot in quality or investment, there is no red-handed weak link in this record.

Not since Jeff Rosenstock's worry has there been such a shining example of punk without pretension. This album is a great addition to the pop punk canon, an exciting debut and perhaps the best punk album of the year so far. This record is anthemic and proud, its lyrics full of melodrama and misanthropy, its instrumentation thriving and kicking. Sometimes Remo Drive is a little self-indulgent: the tracks saunter on for a few seconds too long, the track titles are ridiculous and the album title, *Greatest Hits*, is, depending on your outlook, rather smug. But Remo Drive is charming and sappy, young like you and I, its three members just a year either side of twenty.

Despite their youth and relative inexperience (recall, this is their debut) Paulson and friends do an incredible job of breathing life into emo, honoring its shouty sappiness, snarkiness and gruff. Most of all Remo Drive succeeds in making an album that is genuine, emotional, and pleasing. This record is the product of rejection and frustration controlled and cooled, twisted, like blown glass, into something beautiful, fragile, and real.

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UPCOMING ARTS HIGHLIGHT:
AUDITION FOR SHORT TERM MUSICAL *HIGH SCHOOL MUSICAL* SUNDAY, APRIL 9

Be sure to locate Khalid's *American Teen*

MATTHEW BODWELL
STAFF WRITER

One part of feeling old seems to be recognizing that many popular, talented individuals are younger than you. From twenty-year-old Olympic gold-medalist Simone Biles to nineteen-year-old University of California, Los Angeles basketball phenomenon Lonzo Ball, talent bends to no particular age. This is the case with Khalid Robinson (who records and performs under the stage name Khalid), a nineteen-year-old R&B singer-songwriter based out of El Paso, Texas. His debut album, *American Teen*, was released on March 3, 2017 through RCA and Right Hand Records.

The third track, "Location," is likely the most well-known song from the album, released in August 2016 as the album's only single. In "Location," Khalid sings smoothly to a catchy beat layered with claps and snare hits. He flows "send me your location" as the song's hook, and one reason my friends here dig this song is because we too say this line (or something similar) when waiting for each other in the Fireplace Lounge before dinner or looking to meet up on a Saturday evening. "Location" has nearly ninety million Spotify hits as of April 2, 2017, and has been remixed by Lil Wayne and Kehlani.

It can be easy for artists to diminish the quality of their work by

trying to cover themes they have not experienced. Yet, one of the strongest qualities of *American Teen* is that Khalid sticks to what he knows — the trials and tribulations of being a teenager. His descriptions of his experiences are witty, catchy, and ultimately relatable.

Look to the chorus of the seventh track, "8teen," where he sings "because I'm eighteen / and I still live with my parents/yeah they're not like yours / yours are more understanding." I understood these lyrics from my own experience as a teenager; among my friends some of our parents were a little cooler and less strict than others. The second track, "Young Dumb & Broke," highlights his feelings of youth as well, where he sings "yeah, we're just young, dumb and broke / but we still got love to give" and later ends the chorus with "[While we're] Young dumb broke high school kids."

His lyrics convey the innocence of free-spirited high school students beautifully: the youths who do not have much money and do not make the best decisions but are passionate individuals with strong emotions who make meaningful experiences with their friends and lovers. It is difficult to listen to these words without reminiscing on those four formative years and their distinct memories. Khalid's nostalgia-coated lyrics make high school, an experience that is only about three years

old for me, seem like something much more distant.

While it may have been tempting for Khalid to solely sing simple songs about being young and free, he strives to show a lyrical maturity throughout the album. This is best demonstrated on album's fifth track, "Saved," where he lets the listener know why he has kept his ex-lover's phone number.

He initially puts the obligation to reach out on his lover, writing "I'll keep your number saved / 'Cause I hope one day you'll get the sense to call me / I'm hoping that you'll say / You're missing me the way I'm missing you." However, he puts this same obligation on himself as well, singing "So I'll keep your number saved / 'Cause I hope one day I'll get the pride to call you / To tell you that I'm finally over you." While he ultimately asserts that he has gotten over his ex, he feels the urge to call them to let them know, suggesting that strong feelings remain.

By acknowledging his real feelings, albeit subtly, he signals that his carefree days as an American teenager are winding down because he is aging, growing to something bigger, older.

Short Term rules!

MATTHEW WINTER
STAFF WRITER

Yes, there is still snow on the ground and that "last snowstorm of the year" may still be to come, but that does not mean you should not be excited for Short Term! The snow will go away eventually, the hammocks will come out, and next thing you know, everyone is playing Frisbee.

Save for those in Math Camp (good luck), you will have oodles of free time and since it will finally be nice enough to be outside, make the most of the outdoors. Climb Mt. David to watch the sunset (or sunrise), go for a run on the River Trail, walk to Dairy Joy, take a dip in the Puddle, join an intramural sports team, basically make use of the time we have when Maine has good weather.

There are also so many things outside of Bates or even Lewiston to try out with all this time. For those not afraid of heights or jumping off of bridges (I am not included in that), there is a bridge in Turner, ME near Nezinscot Farm that is made for bridge jumping. An even better idea is to let those who want to jump off a bridge go do their thing while you stay safe and sound and go to Nezinscot. Everyone wins.

Nezinscot is the best place for breakfast or brunch and it is the cutest little farm. They have all the animals you could possibly want to visit and they have the best food. Forage also has great food, and is closer so if you do not have a car then Forage is the way to go. Especially since in

Short Term the area that is considered "walking distance" is tripled.

In Short Term, things come in twos. There is not one but two barbecues in the library quad and not one but two dances in the library arcade! First up is the Earth Day BBQ on Wednesday, May 3 then comes the Block Party BBQ on Saturday May 20. Both of them have everything you could possibly want from a BBQ, burgers (there better be Malibu burgers at one of them), live music, Frisbees, watermelon, free stuff, and hopefully good weather.

Are you a fan of decades dances? Perfect, because the trifacta is completed with Millennium Dance on the first Saturday of short term (until the '10s dance). Then on the last night of short term is Last Chance Dance which is the, yes, last chance to give a hug to everyone you've made any type of contact with over the past year.

Short Term is also a great time to try new things. You could get a radio show and since it's Short Term, a 2:00 a.m. to 4:00 a.m. slot would actually be fun. You could take a Short Term Enrichment Program (STEP) or even teach one. You could join the musical. It is High School Musical this year so come on, you have to join. Then you get to be in the dirty show. Everyone wins again. This year's Shakespeare on the Puddle will be *Hamlet*, another theater piece to possibly get involved in.

Short Term is the time to do the things you did not have time to do during the semester but always wanted to do. Just enjoy yourself.

An alphabetical journey into the English Premier League: W

Staff writer John Neufeld '17 concludes his examination of this year's Premier League teams. This week features teams starting with the letter W: West Bromwich and West Ham.

JOHN NEUFELD
STAFF WRITER

West Bromwich Albion F.C. (The Baggies)

Overview: West Brom was founded in 1878 as the West Bromwich Strollers in West Bromwich in the West Midlands. They were one of the founding members of the Football League in 1888 and have spent most of their time in the top tier division. They won the league in 1920 and were runners up twice. They have won the FA Cup five times (the most recent in 1968). West Brom enjoyed initial success until the 1960's to 1990's when they struggled with relegations and poor management. In 2002 they were promoted to the Premier League, were relegated the next year, and then promoted again. This pattern has been repeated over the early 2000's. Their major rivals are Aston Villa and the Wolverhampton Wanderers.

Stadium: The Hawthorns (26,852)

Notable players:

Jesse Pennington, D (1903-1922)

Will Richardson, F (1929-1945)

Tony Brown, F (1963-1980)

Bryan Robson, M (1972-1981)

Fun Facts:

- They are the only team to win the FA cup and win promotion into the top league in the same year

- One of the earliest teams to have black players (in the 70's)

- First Premier League team to avoid relegation after being dead last at Christmas

Their fans are notable for their intelligence, scoring highly on a national intelligence test

West Ham United (The Hammers)

Overview: West Ham was founded in 1895 as Thames Ironworks before reforming in 1900 as West Ham United. The team is based in Stratford, East London, England. They competed in the Southern and Western League before joining the Football League in 1919. They have spent 59 of their 91 league seasons in the top flight of football. West Ham has won the FA Cup three times (1964, 1975, and 1980) and the European Cup Winners' Cup in 1965. The 1960's are considered to be the team's glory years. They placed 7th in the Premier League in 2016 and signed their most expensive player, Andre Ayew (\$20.5 million) for the current season.

Stadium: London Stadium (60,000)

Notable players:

Billy Bonds, M (1967-1988)

Geoff Hurst, F (1959-1972)

Trevor Booking, M (1966-1984)

Bobby Moore, D (1958-1974)

Fun Facts:

- Finalists in the first ever FA Cup held at Wembley Stadium

- One of eight teams to never fall below the second tier of English Football

- Sold Frank Lampard to Chelsea for \$1 million in 2001

- Signed Carlos Tevez and Javier Mascherano illegally in 2006

- Their fans sing about blowing bubbles

UPCOMING HOME CONTESTS

Men's and Women's Track & Field

vs. MIT, Tufts, RPI

Saturday, 4/8 @ 12:00 pm

Women's Lacrosse

vs. Bowdoin

Wednesday, 4/5 @ 7:00 pm

Men's Tennis

vs. Colby

Wednesday, 4/5 @ 4:00 pm

READ.THINK.SHARE

The Bates Student

Women's Rowing

Rowing teams travels to Charles River to compete against Harvard

Men and Women's rowing hold their own against Harvard, defeat Boston College and Simmons, respectively.

GRIFFIN GOLDEN
ASSISTANT SPORTS EDITOR

The no. 2 nationally ranked women's rowing team did not disappoint in their meet this past weekend. After being delayed on Saturday due to snow, the men's and women's teams traveled down to Boston to compete against the Division I Harvard teams and Division III Simmons teams.

In the first race on the Charles River, the women's varsity eight finished just eight seconds behind Harvard, and a whopping 48 seconds ahead of Simmons.

Next, the second women's varsity eight finished about eight seconds behind Harvard's team, and 45 seconds ahead of Simmons.

Last but certainly not least, the third varsity eight defeated Harvard by just over eight seconds. Bates' third varsity eight's time of 7:53.3 would have been good enough to beat Simmons' first varsity eight time.

The men's team raced on the Charles over the weekend as well.

The first varsity eight only raced against Harvard's second varsity team. The Bobcats finished six seconds behind the rowing powerhouse.

The second varsity team raced against Harvard's third and fourth teams, as well as Boston College's first team. They finished in third place.

Last, The third varsity team competed against Harvard's sixth varsity team and Boston College's fourth team. They earned a third place finish, 21 seconds behind Harvard, and 12 seconds behind Boston College.

Both Bates rowing teams will race at the WPI Invitational next on April 9.

WOMEN'S LACROSSE

CONTINUED FROM PAGE 1

Women's Lacrosse



Players prepare for a restart. JOHN NEUFELD/THE BATES STUDENT

an overtime victory — their third overtime contest of the season — against Williams 8-7 on March 25, and thumped Southern Maine 16-6 on March 28.

The Saint Joseph's victory was highlighted by a trio of Bobcats, Melanie Mait '18 Sydney Cowles '17, and Avery MacMullen '20, each netting a hat trick. Dewey was the hero against the Ephs last weekend, scoring the game-winner in overtime to notch the Bobcat's first conference victory of the season. The resounding victory over Southern Maine last week featured another three players recording hat tricks: Katie Allard '19, Belletete, and Dewey. Belletete leads the team in scoring thus far, having recorded 23 goals in 10 contests. The team has done a great job of creating opportunities — 89 through five conference games — but have struggled to convert them into goals, shooting at just a 29.7% clip in conference matchups.

The women host Bowdoin on Wednesday in what will be a tough NESCAC matchup; Bowdoin is undefeated out of conference and currently sits tied for fourth in conference with a 3-2 record. The game will take place on Garcelon Field at 7:00 pm.



Melanie Mait '18 receives a pass. JOHN NEUFELD/THE BATES STUDENT



Sydney Cowles '17 catches the ball. JOHN NEUFELD/THE BATES STUDENT



Kaileigh Maguire '17, left, and Camille Belletete '18, background, try to form an attack against Saint Joseph in their 17-4 victory. JOHN NEUFELD/THE BATES STUDENT



Anika Becker '19 advances the ball upfield in Bates' overtime victory against Williams. JOHN NEUFELD/THE BATES STUDENT