

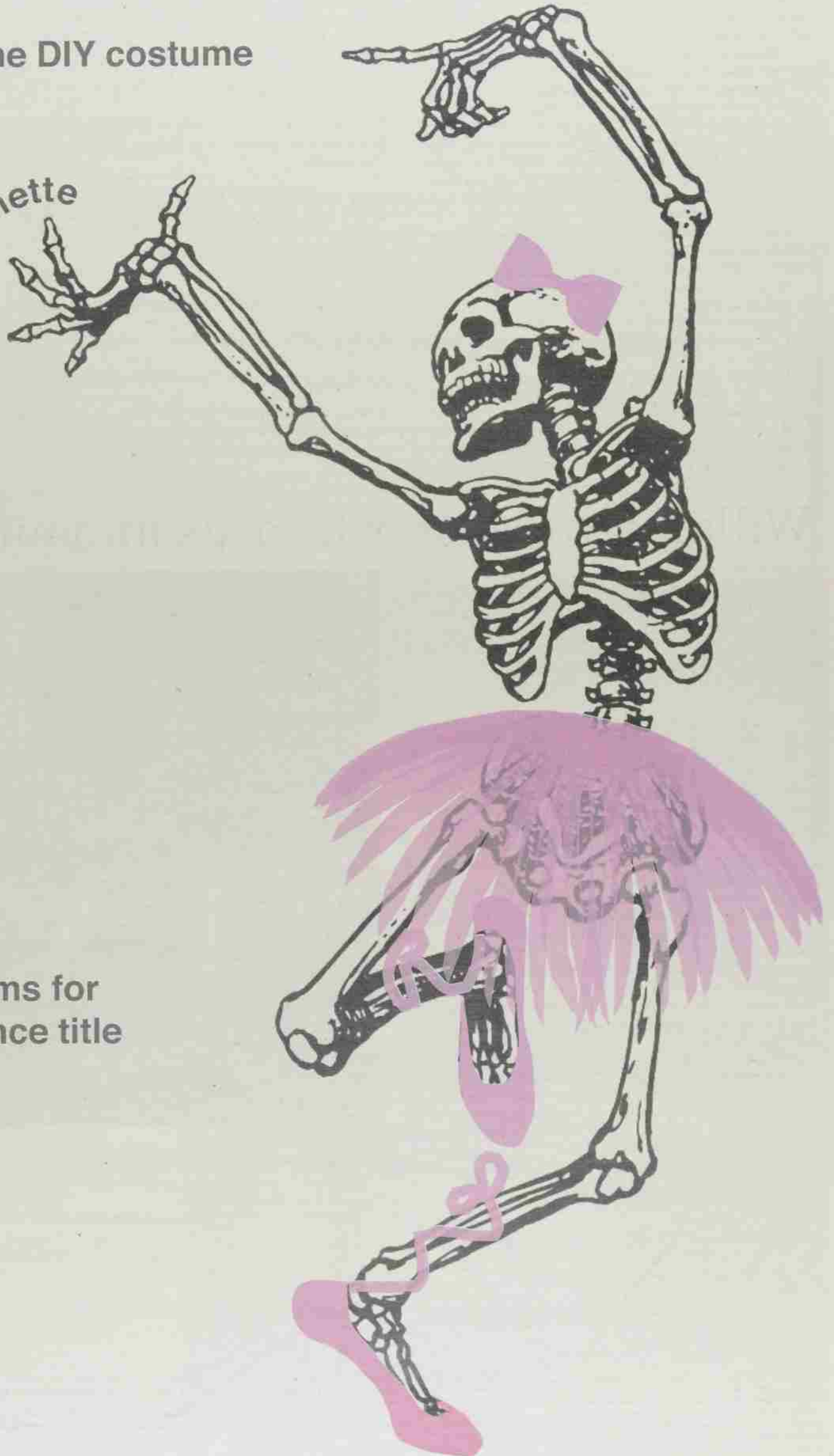
COLLEGIAN

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Carson Undergraduate Research Grants

ALISON EZARD
STAFF WRITER

Here at Willamette, there are a multitude of ways to delve deeply into one's passions and interests. One of the best opportunities Willamette affords undergraduate students for such exploration is the Carson Grant.

The Carson Grant, which allows students the unique opportunity to undertake a scholarly, creative or professional research project during the summer, is awarded to about ten students each year, with each student receiving up to \$3,000 in grant funding.

For many students the Carson Grant can be a liberating experience in which one's passions reach ultimate fulfillment.

"It gives you the opportunity to purchase the proper tools and cover the expenses involved in doing something you might otherwise be financially prevented from doing. It also allows the opportunity to do or make something completely outside of a market based capital system - there are no expectations placed on what you create and so in that way there is a lot of freedom to explore and experiment," said 2011 Carson Grant recipient Sam Kuhn.

Due to the large amount of freedom the Carson Grant affords students in pursuing their interests, there are many reasons students may want to apply for a Carson Grant.

For some students, the grant provides a great opportunity to explore an artistic concept.

"I applied for a Carson so that my vision could be realized in my work," said 2011 Carson Grant recipient Cameron Hill.

This past summer, Hill completed a project that explored the relationship between nature and humanity through photography.

For Kuhn, the Carson Grant also provided a unique opportunity to explore an abstract idea. "I applied because I needed money for a film I wanted to make, and the Carson

program gives money to students with ideas who want to actualize them," said Kuhn.

Over the summer break Kuhn completed a short film based on the 1970s conceptual artist, Bas Jan Alder, who achieved infamy for getting lost at sea while attempting to

cross the Atlantic Ocean in a 12-foot sailboat.

"I wanted to explore the isolation and alienation that could lead someone on a heroic suicide mission in the name of art. I changed all the names and fictionalized the story, because there isn't really that much information available about Bas Jan's personal life. So in a way it's fiction, and in a way it's truth. In terms of plot, the film primarily explores Eric, an analog to Bas Jan, returning home in the final days before his fated departure," said Kuhn.

For other students, the grant can be an opportunity to independently pursue an interest to a degree that is perhaps beyond the limits of existing facilities at the University.

During the summer break, fellow 2011 Carson Grant recipient Ruth Heald conducted research using spectrographic technology to analyze the voice qualities of female musical theatre performers who had received varying levels of classical voice training.

"I applied for a Carson Grant hoping to get a completely different academic experience. Being a music major at a small college, I haven't had much opportunity to do research like this. A Carson Grant seemed like a great way to pursue my musical interests in a different way and to gain research experience," said Heald.

The Carson Grant proposal deadline for this academic year is Feb. 14, 2012. Students may review past successful grant proposals and final projects on file in the Office of Student Academic Grants and Awards, 206 Collins Science Center and in the Academic Commons at libmedia.willamette.edu

Contact: aezard@willamette.edu

Learn more

Presentations by recipients of the Carson Summer Undergraduate Research Grants will be on Thursday, Oct. 27. Presentations will be held in the Hatfield Room on the second floor of the Hatfield Library, from 1:30-5 p.m. The presentations will be followed by a reception at 5 p.m.

The schedule is as follows:

1:30-2 p.m. Ruth Heald, "Rossini to Rogers: Exploring the Intersection of Classical Voice Training and Musical Theatre Performance"

2-2:30 p.m. Zack Lange, "Rough-skinned Newts in the Willamette Valley: Population Distribution and Land-Use Effects"

2:30-3 p.m. Annika Moffett and Emily Bee, "The Effects of Phytoestrogens on Zebrafish Development and Behavior"

3-3:30 p.m. Sam Kuhn, "In Search of the Miraculous"

3:30-4 p.m. Cameron Hill, "Absent Landscapes"

4-4:30 p.m. Jenne Ristau, "Domestic Workers Unite!"

4:30-5 p.m. Kenneth Hendricks, "Fire Department Relations in a Vertical World: Investigating Form and Function of Structure in Low-tier Japanese Fire Department Employees"

Willamette Master Chorus announces 27th season

MILES SARI
NEWS EDITOR

Founded through a joint effort of the University and the Lutheran Fine Arts Center, the Willamette Master Chorus launches its 27th season with two Veterans weekend concerts.

Composed of 75 professional and amateur musicians, this auditioned choir brings choral masterworks from the Renaissance through the 21st century to area audiences.

As a choir that promotes choral excellence through musical collaboration, education and performance, the Veterans weekend program will feature the premier performance of a new work commissioned by the chorus with Dave Metzger, a local Grammy award-winning composer, according to a press release.

Metzger has arranged music for the program by professor of literature and writing at Western Oregon University, Henry Hughes.

The debut of the new program, "The Call," combines "both narrative and lyric poetry honoring the victories and sacrifices of American service men and women," said Wilmar Kohne, Willamette Master Chorus vice president of advertising.

For the concerts, the Willamette Master Chorus will

be collaborating with guest choirs from West Albany High School, directed by Cate Cafarella; South Albany High School, directed by Brett DeYoung; and Linn-Benton Community College, directed by James Reddan.

The combined choirs, accompanied by a chamber orchestra, will join in the performance of "The Call" after "each choir presents an individual set celebrating and honoring the veterans," according to the press release.

"The overwhelming majesty of some 200 musicians is guaranteed to form that lump in your throat and that tingle up your spine," said Kohne.

The first concert will be Friday night, Nov. 11th at 7:30 p.m. at the First Assembly of God Church in Albany.

This event will be an integral part of the annual Albany Veterans' Commemorative celebration.

The final performance will be Sunday afternoon, Nov. 13th at 3 p.m. in Smith Auditorium.

Contact: msari@willamette.edu



Tony Hayden
Aloha Studio

PHOTO COURTESY OF WILMAR KOHNE

Learn more

Tickets are available on-line at willamettemasterchorus.org, from members of WMC, at Travel Salem and at the event box office on the day of event.

Tickets for the Albany performance are available at State Farm Insurance office, located at 340 SW Washington St. in Albany.

Tickets are open seating, ranging from \$20 general admission, \$15 for seniors, \$12 for veterans and military personnel and \$5 for all students.

For additional information, call (503) 370-6929, or visit willamettemasterchorus.org.

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COLLEGIAN ONLINE The Collegian is also published online at www.willamettecollegian.com. If you are interested in advertising with the Collegian Online, please contact our advertising manager.
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Residence halls transitioning to Commons System

MILES SARI
NEWS EDITOR

After a process that began over a decade ago, the residence halls of the University will be making the transition to the Commons System next fall.

Commenced in 2000 by a group of students, staff and faculty who wanted to create an environment that was more conducive to students' learning experience, the revamped residence life structure is based on the idea of student self-governance, said Kaneko Commons Area Coordinator, Joanna Means.

"The most exciting part of the Commons System is the idea of self-governance. This provides students with the opportunity to make changes in their community effectively through the practices of hall councils; they are learning how to make change by actually doing it rather than talking about it," said Means.

Though the shift to the commons model won't officially be made until the next school year, the transition has already been in the works for residence halls on campus.

"The differences in the residence halls will be very minute next year because a lot of work has already been done," said Means.

"Really the only things that will change for the next school year will be a shift in the job titles of resident assistants. Right now, the only distinction between a community mentor and resident assistant is in the job

title. CMs and RAs perform the same duties and hold identical responsibilities. It's just now our staff members will hold the same title of community mentor because it provides a better connection between the job title and expectations," said Means.

Additional changes will include an increase in the programming budget in the other residential areas on campus, which will allow for more event programming for students and community mentors.

Though most of the work has already been done in making the shift to the Commons System, Residence Life at the University hopes to eventually have every residence hall reflect a similar structure to that of Kaneko Commons.

That means that in the future, each residential area will have a faculty member that will be available to mentor students and build a connection with the residential community, according to senior Kaneko Commons Intern, Lauren Greenwell.

"I think the collaboration the Commons will bring to the other residential areas on campus will be beneficial to students and will promote self-governance. This will help unite each area and help students respect and care more about themselves and each other while they are at Willamette," said Greenwell.

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History of the Commons System from the Kaneko Commons Residential Handbook

Kirsten Wesselhoeft, '06

Commons talk at Willamette began as an idea — as a question, really, posed by the President to a task force he had commissioned. He asked, "Is a commons system right for Willamette? If so, how might we begin to develop our own interpretation of this widespread model?"

The Campus Life Task Force, a group of staff, faculty, and students, was formed in 2000 to answer these questions by exploring the concept of a residential commons and visiting schools with a variety of takes on the commons model.

By 2002, the task force had reached the conclusion that implementing a Residential Commons System at WU would be a constructive step for the University. It would enhance both the physical and programmatic dimensions of the residential experience, would build strong connections between the academic and co-curricular elements of college life and would instill the value of community into all aspects of the University.

Once Willamette had made a commitment to the commons concept, the Residential Commons Implementation Squad (quickly shortened to Imp Squad) was formed to begin the process of figuring out what Willamette's commons system would look like. The squad (which later morphed into the Residential Commons Steering Committee) considered many interpretations of the commons idea before settling on the final version.

As a step in the progression towards the goal of student self-governance, the J-Boards, a key piece of the commons concept, were developed and implemented campus-wide in the fall of 2004.

Salem's annual 13 nights of Halloween

Organized by the non-profit organization the Culture Shock Community Project, the 13 nights of Halloween is 13 night and day festival based on Halloween activities.

Salem's annual 13 nights of Halloween festival includes a variety of events for all age ranges, and includes many free events for the community. "From pumpkin carving to Thriller dancing, roller derby to the Rocky Horror Picture Show, ghost stories to zombie mobs, the 13 Nights of Halloween has something for everyone!" according to the festival's website.

Up coming events and descriptions for the 13 Nights of Halloween from the Culture Shock Project website include:

October 26:

Hallo-Queen Bingo With Southside Speakeasy (raising money for Friends of Felines)

Drag-Queen Bingo hosted by Miss Fabulanza L'Eville with Stella Mess and Betty LeeBoop. 2 for 1 drinks. Prizes provided by local retail and food vendors, and proceeds benefit

9 PM at the Southside Speakeasy, 3529 Fairview Industrial Drive SE

Cost: No Cover Charge. Bingo cards are \$5/pack (proceeds donated to Friends of Felines)

Friends of Felines (cuz cats are drag queens, too.) Prizes for attendees in costumes.

October 27:

Rocky Horror Picture Show with Live Interactive Performance Series of Salem (LIPSS)

Let's Do the Time Warp Again!!! Live & Interactive...it's the Rocky Horror Picture Show. On the

screen, stage and in your lap (well, not quite)... Halloween Classic, brought to life by the cast and crew of LIPSS. Sure to be an evening of surprises you don't want to miss.

Are you a virgin? (that means...uh, you have never seen the Rocky Horror on the big screen, with an audience, as mother nature intended)

TWO SHOWS:

7 PM - 21 and over only (alcohol served)

10PM - 18 and over unless accompanied by a parent (no alcohol)

Tickets are \$10 each.

Purchase online at:

<http://www.brownpapertickets.com/event/203058> (online purchase has service charge.) Tickets sold online will be held at Will-Call.

Tickets available in person at Clockworks Cafe, 241 Commercial St NE, Salem, OR 97301.

Time: 7 PM & 10 PM

Where: Northern Lights Theatre Pub,

Cost: \$10 includes goodie bag of props (no outside props please.)

October 29:

Thrill the World With Salem Downtown Partnership

In 2010, 52 residents of Salem danced in the streets, joining over 13, 000 other people across the world to set the record for largest simultaneous Thriller dance...this year we will do better. Come watch us as we aim at helping break this record and set a new one!

When: dancing at 7 PM sharp

Where: Chemeketa Street between Commercial & Liberty

Cost: Free and open to the public

Learn more

For more information visit culture shockproject.org

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From out of the Ether



Tili Gwinn

COLUMNIST

The Mars Volta is the alternative/psychedelic/jam/punkrock/funk/psychopathic/drug-addled brainchild of guitarist Omar Rodriguez-Lopez and singer Cedric Bixlar-Zavala. Bixlar says the name comes from the band's fascination with science fiction (Mars), and the poetic term for a shift in a piece's tone or subject matter (Volta).

The constant weirdness of the music and lyrics are only overshadowed by the rapid changes in rhythm and lyrical focal point. The best of this is demonstrated on "De-Loused in the Comatorium." Played from front to back the album seems to be a demented doctrine of delightfully depraved and distorted deities. To be more specific, though, "De-Loused" is characterized best by bizarre instrumentation and the delicate perversion of song structure.

Rodriguez has expressed during interviews his disdain of the electric guitar. So much so that he claims every time he has an opportunity to solo he makes it sound as bad as possible. This translates into high-pitched squeals, out-of-key trills, harshly gained power chords and other subtle absurdities involving distortion pedals. This diversion from expected sound leads the whole troupe down a strangely structured song path.

It cannot be compared to the avant-garde organization of John Zorn, which is truly the edge of incomprehensible song structure. However, tracks such as "Son et Lumiere/Inertial ESP," while not having a unique song structure, are different enough to keep the listener on his/her toes.

The pattern seems to be intro, chorus, verse, chorus, verse, chorus; it has a miserable-sounding but somehow still awesome guitar-solo, building bridge, short breakdown, chorus, outro and then the outro played in reverse with a guitar solo. This distraction allows the Mars Volta to keep their origins masked, making it difficult to pinpoint a companion for "De-Loused." Can anyone answer the question, what is the source of madness?

Again turning to the creative authority, Rodriguez and Bixlar claim that the 1970's krautrock band Can is their greatest influence. If one were to give the vinyl "Tago Mago" a spin, distancing techniques like highly-reverbed guitar and wispy vocals pop out instantaneously. The overlap comes from this distance created through the improvised and post-production instrument manipulation.

It's like listening to the first verse of "Jabberwocky" - the music possesses all the recognizable pieces of music but an individual spontaneous layer covers the idea the listener searches for. Although elements such as galloping drums, obnoxious guitar sounds and a general fog of mystery surrounding the tracks are present in both Can and the Mars Volta, the fear one gets from Bixlar's cries or Rodriguez's out-of-key solos is something Can lacks. This fright is similar to Black Sabbath's first album, "Black Sabbath," specifically the song "Black Sabbath." Yes, Ozzy, we understand it is that scary of a phrase.

Tony Iommi's use of the tritone, a three note series in Western music that is commonly referred to as "the Devil's music," is the real reason why the song "Black Sabbath" is so evil. Iommi calls on the devil with the notes, translating it through a down-tuned and punishingly loud guitar to bring as much fear as he can into one track.

The Mars Volta pulls a similar trick with dark descending guitar riffs; it's an effective ploy that both Sabbath and the Mars Volta know they are using. However, unlike contemporary dramatic metal breakdowns, the Mars Volta can take the listener into the unknown with completely improvised chaos like on "Drunkenship of Lanterns." Again, like the Lewis Carroll poem "Jabberwocky," the language of "De-Loused" scares the audience with lines meant to incite fear but also uses words of an origin that harbor an uncomfortable feeling in the pit of one's stomach.

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TELEVISION REVIEW: 'Pan-Am'

Pan-Am TV Review

CAITLIN GIBSON
GUEST WRITER

ABC's new show, "Pan Am," provides a window into the once luxurious experience of flight. If you can imagine, flying used to be the epitome of style, comfort and class. Stewardesses were renowned for being the most professional and pleasant part of the flight. However, rather than explore the marketed image of the "Pan Am" stewardess, the show roots itself in the aspirations and dreams of these women.

Set in the early 1960s, "Pan Am" explores the world as seen and experienced by their famous stewardesses. These women ate, slept, flew and lived in the lap of luxury. The airline not only took them to the most exotic locations around the world, but made sure they experienced it all in style.

ABC included a spot on the real stewardesses of the Pan Am airline a week before the show's premiere. The ladies recounted their incredible experiences with the airline and abroad. According to one international stewardess, they stayed in the best hotels, ate at the finest restaurants and were adored by their fellow crew and passengers alike.

The show manages to capture this lifestyle in its one-hour time slot. Far from the dark and understated tone of AMC's "Mad Men," "Pan Am" uses upbeat music and bright cinematography to further highlight this exciting portrayal of travel. It is under this spotlight that we observe the relationships and lives of the stewardesses and the rest of the crew. The show tells their stories effectively by mixing their backstory in amidst the plot development. Just when it seems that a character is inherently unlikable and stale, a flashback changes your opinion.

Although this keeps the characters interesting and the plot malleable, it seems the writers have not quite achieved the balance between backstory and plot development. The transitions between the two are often rough and each fails to compliment the other well. The test of success for its pilot season will be its ability to seamlessly bring these two elements together.

If you're as much of a vintage enthusi-



SONY PICTURES TELEVISION

"Pan-Am" - because there used to be more to flying than \$14 tuna sandwiches and three-hour layovers.

ast as I am, you will definitely appreciate the authenticity of the costume design and the importance of the period's historical context to the show. Both the in-flight uniforms and off-duty cocktail dresses are expertly tailored and effortlessly elegant. The show also stays true both politically and socially to its period in history.

Notable actors such as Christina Ricci and Mike Vogel take on the task of uniquely portraying the cogs of the "Pan Am" machine that inspired the success of the iconic airline. With the exception of one particularly trying character, the rest

of the cast charms its audience with dedicated performances and personality.

The show is a fine tribute to the lavish experience of flight that seems to have left us. I can't decide if it would be enjoyable to watch the show while in flight or provide only an ironic kick in the pants that might leave me a tad bitter and nostalgic. I am inclined to think the former.



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BUSINESS REVIEW: 'Spotify'

Watch out, Pandora Europe has begun to spotify

JILL MAYER
GUEST WRITER

To all you users of iTunes who rack up expenses on a regular basis and to all users of Pandora and its terrifyingly embarrassing tracks, behold, for unto you a savior is born! Or to be somewhat more accurate and less dramatic, there is a new sensation that is sweeping the nation: Spotify. Originally a European phenomenon, Spotify is a new music player that plays music you specifically want, when you want it.

On its official website, Spotify is defined as "legal and free access to a huge library of music" through a streaming music player. Initially released in the UK in 2008, Spotify has only been available in the United States since July 2011. It is, as of this writing, still available by invitation only. Users can either receive invites from friends or sign up themselves on the website wait-list. Generally, invitations are sent out quickly; I received an email invitation within minutes of applying to the wait-list.

There are three types of accounts available through Spotify: premium, un-

limited and free. Spotify Free is subject to advertisements and, after the first 6 months, only allows 10 hours of music streaming per month. It provides 14 days worth of overseas streaming for use on vacations and also can connect with social accounts like Facebook.

Unlimited accounts cost \$5 per month. They are free of advertisements and have unlimited music streaming, but do not include any premium features. The main thing users are paying for is the lack of advertisements.

Premium accounts are \$10 a month and have all of the same advantages as unlimited accounts, but with premium features. Features include offline mode (access of playlists without an internet connection), ability to play local files, ability to play Spotify through sound systems, enhanced sound quality and Spotify for the mobile phone (for on-the-go-listening).

If users are looking for familiar artists, Spotify can basically find everything the artist has ever produced. Some independent artists also partner with Spotify,

making music accessible that otherwise wouldn't be available to the general public. Spotify can also recommend artists similar to the ones chosen by the user. This is similar to Pandora, except the user has to create a playlist individually instead of listening to the songs automatically chosen.

So what's the bottom line? If users are willing to pay the cost of about one album a month, the benefits are worth it. If free music is the goal, or a particular artist catches your interest, Spotify is still worth it. Spotify can be either a supplement to an iTunes library for the avid music listener, or a mainstay for those who stream music less regularly.

In any case, users can continue look forward to a bright future of Spotify in the United States.



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D-d-drop the bass

HANNAH MOSER
ARTS EDITOR

I first heard dubstep after my freshman year of college. David, my token genius-East-Coast-engineering-major friend, introduced me to the genre with a Bass Nectar track and a disclaimer that what I was about to hear was akin to something pretty being "f-king destroyed."

I listened primarily to house and electronic music at that point, so I figured I would be into it. But honestly, I was initially pretty unsure of how to feel about the womp womps and screeching. I couldn't really dance or sing to it, and David was right: it sounded like newborn kittens being violently murdered by anthropomorphic computer parts.

But I quickly attributed an ironic grace to the chaos. It was everything I loved from my awkward adolescent days of "metal," minus the screaming, plus the digitalized sounds and driving bass lines of my staple electro genres.

And something more, too - something that provoked shivers and motivated hours of disappearing into my headphones with my eyes closed, and music just feeling inexplicably good.

I recently read an online column from a less-enthused listener, who casted dubstep as a detriment to our culture and "something that sounds like a fax machine dry humping a bottomed out jet ski." I mean, I laughed. It's an essentially accurate description (and not far off from my own sentiment).

The interesting part is that we're well aware that it sounds like f-cked up industrial noise, and we just beg for more. The hard part is figuring out what it is that has us entranced.

I have my theories; this, the abridged version:

After experiencing Daft Punk's visually orgasmic stage set on their Alive 2007 tour, I thought we had reached the grand climax of the electronic music world. However, Skrillex has spectacularly transcended the Daft Punk standard with the advent of "The Skrillex Cell," the single-most beautiful piece of technological or performance art could (or could not) imagine.

The Cell is not only unique in its structural and graphic components, but according to an LA Weekly article, it incorporates sensors and a motion-capture system, making Skrillex a "human joystick," which allows his movements to be translated onto a screen by an animated android named Ilgamesh.

What began largely with Daft Punk concealing their identities with full-on robot disguises has become the informant of our actual identity and the all-encompassing mentality of our generation.

Ours, the Facebook generation: the gatekeepers of information technology, low attention spans and prescription amphetamines. We, who demand perfection and insist on defying limitations, are more essentially American than we'll admit, but we're warped - warped like dubstep.

The emphatically non-human sounds of dubstep inform the crux of our humanity. We are consumed by transformation, by constantly pressing for more than what we are and what we possibly can be. Our constant motivation is to embody a mechanized, perfected version of ourselves, and engineering music with technology is one more way to approach this threshold.

It's about control. It's about feeling stimuli at any cost. It's about finding some channel to connect with each other in an age that is constantly driving us apart with technological entities that allow us to go about our daily lives without saying a word to another human.

But instead of fighting it, we're incorporating it into our sensory experiences. We feel akin to Ilgamesh because he is essentially us - an image of what technology and media messaging tells us to be, what we're being forced to adapt into.

With every bass drop and head thrash, we're making it work for us.

And you know - it feels pretty damn good. (WOMPWOMPskreeskreeskreeskreewobble-wobblewobble).

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The art of Halloween costuming

RACHEL HEISTERKAMP AND MADELINE MOREHOUSE
STAFF WRITERS

Dressing up on Halloween began in 1800s Europe as a way to honor the deceased; costumes were almost always ghosts or skeletons.

In subsequent years, however, All Hallows Eve dress has strayed wildly from this original purpose.

Nowadays, Halloween is largely a social one of creativity rather than a celebration rooted in tradition. Rather than focusing on ritual, or even ceremonial candy collection, young adults primarily embrace the opportunity for expression through costume.

Costumes on a daily basis are largely a social taboo, but Halloween is the grand exception. The holiday has reestablished how we represent ourselves for the one (or several) night(s) we celebrate.

Commercial culture has created such a high demand for pre-made packaged costumes that there are vendors able to survive with their doors open for the month of October alone. In a culture focused on convenience and cost-benefit analyses, pre-packaged fun is a commodity.

However, some students argue that purchasing a costume is not entirely cost effective. Many of our peers agree that it is much easier and more exciting to fashion your own attire.

Sophomore Rachel Knopp says, "You don't want to be what everyone else wants to be; you want to be different. I want to surprise people."

Stores direct their sales to young adults. For women, designers vamp up the sexuality of costumes and for men, there is a large variety of gory or satirical options.

In this light, the fact that students are feeling reluctant to spend their money on expensive pre-made costumes may actually be beneficial. By making their own costumes, students take more pride in the creative process, as well as avoid running the risk of showing up to a party as the same "Sexy Fill-in-the-blank" as that girl



Halloween affords the opportunity for creative costume design, a tradition that began in the late 1800s.

MADELINE MOREHOUSE

from Belknap 2nd.

"I like to make my own costume because it allows me to put a twist on a character to make it my own," Knopp says.

Homemade costumes range from classic characters of our childhood, such as Wallace and Gromit, to more abstract and innovative interpretations, such as a trashcan. With a lack of funds for store-bought costumes, students are looking forward to putting their creative minds to work as they use their own resources to create their costumes.

The student body seems to be embracing the surprise and individuality of homemade costumes instead of falling into the trap of adorning oneself solely in sex appeal or gore.

"Last year I was a shower," says sophomore Rita Freischlad. "I made it myself. It took a week, but it was the best costume ever."

If you're having trouble coming up

with a creative costume, there is always the option to grab some friends and impersonate a group: Winnie the Pooh and friends, members of Queen, or perhaps the Spice Girls.

These sorts of costumes aren't found in a Halloween store, so the group costume presents an opportunity to create exactly who or what you wish to portray. In modern culture, Halloween is based on the social standard of celebrating amongst friends, so group costumes are a fitting option.

Whatever you may don as your alter ego this upcoming Halloween weekend, consider applying your creativity to concoct a more unique costume, because (let's be honest) who really wants to see more than one "Winning Charlie Sheen?"

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French printmaker explores suffering

MADELINE MOREHOUSE
STAFF WRITER

"Georges Rouault: Miserere et Guerre" is currently on display at the Hallie Ford Museum of Art. It is an exhibit that showcases French artist Rouault's reflections on human affliction through a print series.

Curator and art history professor Ann Nicorski calls the series an interesting exploration of not only the medium of printmaking, but also the facets of suffering in forms that its audience can understand.

Rouault originally intended for 100 prints to be divided into two volumes, but the full series ended up being comprised of 58 prints, 22 of which are displayed at the Hallie Ford. The two volumes, "Miserere" ("have mercy") and "Guerre" ("war"), portray suffering and depression in various ways.

Living in early 20th century France during World War I, Rouault was strongly affected by the daily scenes of suffering. Interspersed with these images of anguish are portrayals of the corrupt and wealthy who, according to Rouault, unrightfully assumed power.

This juxtaposition of the vulnerable and suffering alongside the corrupt is presented through Christian imagery - specifically through images of Christ during his Passion.

The imagery of Christ not only mirrors of the scenes of suffering, but also presents Christ as a source of inspiration or salva-

tion during the Passion. A suffering Christ, Nicorski says, acts as solidarity between the savior and the oppressor.

The subject matter of the prints invites an interesting comparison to the events just across the street from the museum: the Occupy movement at the Capitol building.

Nicorski says that the themes of the exhibit and the Occupy movement strongly reflect one another, as they seek to destabilize a large and corrupt oppressor pitted against a vulnerable population. The events - one held in a private setting, the other public - empathetically resonate a message of discontent with one's circumstances.

Even without the context of Occupy Movement, Nicorski explains the exhibit could be understood by almost anyone. "There is a quite accessible theme that resonates with our own experiences, not just with suffering with our everyday lives."

The exhibit will be on display until Dec. 22. As well as the exhibit, Dr. Sooyun Kang, professor of art history at Chicago State University, will be leading a lecture, entitled "Rouault's 'Miserere': A Medita-



"Le dur metier de vivre" is one of 22 featured prints in the "Miserere et guerre" exhibition.

CAMERON HILL

tion on Suffering and Hope." It will take place on Thursday, Oct. 27 at 7:30 p.m. in the Roger Hull Lecture Hall of the Hallie Ford Museum of Art. Admission is free and open to the public.

Contact: mmorehou@willamette.edu

Haunted halls of higher education

JESSICA DOWDY
GUEST WRITER

Ghosts, ghosts, they're everywhere! It's finally Halloween season and ghosts in sheets will soon be running in the streets.

Sometimes it also seems like the real thing is roaming around in places you might visit every day. Whether you believe in ghosts or not, there are certain things that apparently cannot be explained in any other way.

On Willamette's campus there are multiple places that are believed to be haunted.

So during this Halloween, here are some different places to consider performing your very own paranormal investigation ... or places to avoid visiting if you don't want to possibly have an incorporeal encounter.

Perhaps the most well known spot on campus is the Lausanne attic, but the stories vary as to who haunts it.

One story is that the spirit is a girl who passed away while the building was still an all-girls dormitory.

It is also thought that the spirit could be a man who used to work for the school.

In relation, it has also been said that students used to live in the attic until the haunting got bad enough that no one would live there anymore.

Whether the spirit is male or female is hard to tell, but the building I can speak to. I didn't spend too much time in the attic, but you do get an odd feeling when you go up there.

There is no access to the attic for students, so don't expect a midnight rendezvous with the Lausanne attic ghost.

The room really just looks like a typical attic that an old building would have; empty, with a few random chairs scattered about. It is also hard to believe that anyone ever lived up there; nothing looks like there could have been a room or multiple rooms.

Half of the building was burned down in the past, which may be part of the

reason that it has no rooms anymore, but I still have a hard time saying that people once lived there.

If students had lived there at one point, I can understand why they don't want to anymore.

One experiences quite an adrenaline rush just walking up the stairs to get into the attic. The eerie vibe of the room makes it seem like the natural habitat of a ghost. I can't imagine being there at night, and I know that I would never want to be.

The fact that there is nothing in the attic makes it a little creepier than it would be if there were things stored there, and even though no ghost showed itself, I remain convinced of its existence. Living near a haunted place makes life a little more exciting.

Another place on campus that is said to house ghosts, is the fourth floor of Eaton.

Apparently, years ago there used to be Native American bones displayed on that floor. Since that time, weird things happen late at night in the building. There are voices that can be heard, singing and other human sounding noises that have not been explained.

While making a trip to this floor one can feel the hair on their neck rise, a common experience when walking into any site potentially inhabited by ghosts.

Once reached, at night, the floor looks and feels rather eerie. It is dark, and after staying for a while my friend stepped away to go check out the stairwell.

Standing alone in the middle of the floor I decided to take a seat until I heard a voice. I assumed it was my friend and called out to him, but there was no response. A few seconds later he came up the opposite set of stairs and when I asked him, he said he hadn't heard me say anything.

We sat down together and after only a couple minutes of silence we both heard someone singing and it sounded as if it was right in front of us. I decided then that it was time to leave the

building, and we ran down the stairs abruptly. Ghosts inhabit the fourth floor of Eaton and I cannot be convinced otherwise.

Outside of the University, Salem has quite a few haunted places to explore.

Multiple cemeteries have ghosts that won't leave, which isn't a surprise. One located on D Street is especially creepy.

The fence in front looks cute enough, for a cemetery. If you walk around the back, or even the side, the fence gets higher and has barbed wire on top. This aspect just adds to the effect of a haunted place.

A cemetery always seems to be a scary place, but this one in particular had an overly intense atmosphere. I didn't feel like I could get too close without having the hair on my neck raise and the tension being so high it could be cut with a knife. The cemetery closes at dusk, so don't try to make any late night trips. But whatever time you visit, be warned; it's scary.

There is also a road off of Commercial Street where an uncanny legend is said to take place. If you go around the corners too quickly you will see a ball roll out in front of your car, followed by a girl. After you run the car through her and look in your rear-view mirror, totally freaked out, you will see a little boy standing on the side of the road shaking his finger at you with an odd smirk on his face.

This is terrifying. Not only have you seen two ghosts, but you think that you have run over a child! The story of the little girl is that she was playing on the road outside and chased her ball out into the road in front of a car that was speeding around the curve, and was hit and killed instantly. No one really knows the story of the boy.

For me, seeing the boy is much worse than seeing the girl. The look he has on his face is one that will be burned into your memory forever. I would imagine seeing any ghost would be burned into your memory forever, but not having seen too many, this is what I've got.

If you plan on making a trip to Eastern Oregon at any point in the near future I can point you to haunted places there as well.

One park in downtown Pendleton does seem to have ghosts worth speaking of. The park is open late so I was able to make it there in the dark of the night. There are two sets of gravestones in different locations around the park.

The first set of gravestones that one comes across when walking from the parking lot, is well lit and right next to the playground. There didn't seem to be anything going on, so I moved on to find the second set of gravestones.

These were farther into the park in an open field. There was a third tombstone near these as well. I experienced a different feeling near these gravestones, but just a feeling didn't satisfy me.

I took pictures of the actual gravestones on the ground and also the air around them. When looking at the pictures afterwards you could see that there was something abnormal around the ground where the gravestones were. The pictures of the field and area around the stones had orbs in both pictures. This seems like good enough proof to me that ghosts still reside with their body's final resting place.

If you are seeking a ghost adventure yourself, there are plenty to be had. I have seen both the good and the bad of ghost hunting, and experiencing both has made me realize how wonderful Halloween really is. It is so much fun to celebrate the holiday as we all do: the classic rival of good vs. evil.

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WOMEN'S SOCCER

Lady 'Cats sweep, make push for NWC crown

BRANDON CHINN
STAFF WRITER

Coming off a 3-0 shutout victory on the road last Sunday, the Bearcat women's soccer team returned home for the weekend, hosting conference foes Pacific Lutheran and the Puget Sound. Willamette won both games, vaulting into third place in the Northwest Conference and earning a #7 ranking in the West Region.

The Lutes struck first on Saturday just fifteen minutes into the game, taking advantage of a Willamette turnover for the early 1-0 lead.

The Bearcats answered back, largely thanks to their trio of midfielders. Consecutive passes from senior Stephanie Skelly and sophomore Paige Lancourt moved the ball across the field to junior Ariel Wilson. Wilson connected from the right side, tying the game at a goal apiece.

The second half belonged to the Bearcats. At the 56' mark, Lancourt netted a lofty cross from freshman forward Sarah Desautels, putting Willamette up 2-1.

The goal by Lancourt started an offensive barrage for the Bearcats, who posted a season-high five goals in the eventual 5-1 victory. Skelly and freshman midfielder Kelly Standish padded the lead, each with goals of their own. The Bearcats' final score came when freshman forward Ashland Bernard was awarded a penalty kick after getting tripped up on her way to the net. Bernard made the kick with ease as the 'Cats cruised to victory.

Wilson was very encouraged with the team's offensive production. "We never

stopped attacking until the final whistle," Wilson said.

Coach Arthur echoed those thoughts, saying, "Our ultimate goal was securing the win, but the process in which we were able to do it was the true victory; it was a full team effort."

Looking for the weekend sweep, the 'Cats faced UPS who entered the game one spot ahead of Willamette in the NWC. For the second consecutive game, the Bearcats found themselves playing from behind early when UPS scored the game's first goal in the 18'. The 1-0 score would hold through the half.

Willamette controlled play early in the second half, giving themselves several scoring opportunities. In the 58' Skelly delivered the 'Cats a goal off a cross-field volley from junior midfielder Andi Rowan.

After Skelly's goal, both defenses stepped up to limit the offensive opportunities throughout the remainder of the second half. With thirty seconds left and the game seemingly headed to overtime Skelly delivered yet again for the Bearcats.

Taking a downfield pass from freshman Bernard, Skelly beat the Loggers' defense, presenting a one-on-one opportunity against the UPS goalkeeper. Inching closer to the net, Skelly fired the ball past the keeper for the game-winning goal. The thrilling 2-1 win marked the first victory against UPS since 2006, and gave Skelly her NWC-leading 13th goal of the season.

"This game is one that I will remember for the rest of my life," Skelly said. "Celebrating that goal was exactly like what you see on TV when teams win championships."



Juniors Maddy Grainger (left) and Ariel Wilson (right) celebrate after Wilson's goal Saturday against Puget Sound. ROBERT MARCH

With the weekend sweep, the Bearcats are suddenly in serious contention for the NWC title. Willamette has 25 points, just one behind NWC-leaders UPS and Linfield. The Bearcats have four conference games remaining, and must play their best soccer to have a shot at the title.

"Anything can happen during these last four games," junior defender Shannon Scott said. "We're just trying to not take ourselves too seriously and stay focused on our end goal, which is to win conference."

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▼ next up

Bearcats vs. George Fox
@ Newberg, Ore.
Saturday, Oct. 29 at 12:00 p.m.

VOLLEYBALL

Bearcats fall to Whitman, #24 Whitworth

DEVIN ABNEY
CONTRIBUTOR

The Bearcat volleyball team lost a pair of weekend away matches, falling to Whitman in four sets and Whitworth in three.

"It was a rough weekend for us, but we held our own against the number one team in the conference," junior Madisyn Leenstra said. "We have the ability to beat any team in this conference, we just need to have confidence and trust each other on the court."

In their first match the 'Cats traveled north to Walla Walla, Wash. to square off against Whitman University. The Missionaries got off to a quick start in the first set, pulling away to win 25-15. The Bearcats kept the second set closer, but were unable to hold off Whitman who gained a 2-0 set lead.

Down late in the third set, Willamette battled back with a five point run highlighted by a pair of kills by freshman Elisa Ahern. An additional kill by junior Danica Reed gave the 'Cats the set, 25-21.

Unfortunately, the Bearcats weren't able to harness the momentum as they fell 25-13 in the fourth set to earn Whitman the match. Madisyn Leenstra notched a team-high twelve kills in the match. Sophomore Emily Compton led the 'Cats with thirty assists while junior libero Kathy Lee Glenn provided seventeen digs.

After their match against Whitman, the 'Cats turned to another Washington State team, the 24th-ranked pirates of Whitworth University. The Bearcats fell down early in the first set, but scratched back to tie the score at 22. The Pirates prevailed, using a Willamette service error and two kills to win the set.

The 'Cats couldn't find their stride in the second set, losing 25-13. Willamette would keep the third set closer, but were unable to overcome Whitworth's powerful offense. Sophomore Shannon Waltz led the Bearcats in kills with eight, while Danica Reed and Madisyn Leenstra added six a-piece.

With the two losses the 'Cats move to 7-14 overall and 4-8 in conference play.

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▼ next up

Bearcats vs. George Fox
@ Cone Fieldhouse, Salem, Ore.
Friday, Oct. 28 at 7 p.m.

FOOTBALL

Willamette's heart and desire goes beyond the stat sheet

JOHN LIND
SPORTS EDITOR

Statistics are one of the primary foundations of sports. They are cold, analytical and factual. Shit, millions of Americans obsess over them week in and out for fantasy sports, arguments of "who is better" depend on them and people are hired by teams and ESPN alike to analyze them to make franchise-altering choices.

But for as useful as statistics can be, statistics can also mislead and misinform. To take them too seriously is to preclude oneself from assessing the intangibles that actually define many sports. A "box score" gives the statistical run down of a game, but it is oblivious to every other part of that game outside the box.

As I sat down to write the story of the Willamette football team's 36-10 loss to Division I Portland State University on Saturday night, I realized that a simple regurgitation of game stats wasn't going to suffice in portraying what actually went on inside the lines of Jeld-Wen field. The 'Cats went into the game seemingly overmatched, and walked away feeling like the victors.

How can this be, you ask? It can be because this time around, statistics didn't mean jack shit. I was looking back through my Tweets during the game, and one jumped out at me: "The Bearcats don't look scared AT ALL. Moved the chains, going at the Vikings."

"That game will go down as one of the most memorable games of my career, and it was a loss," senior center Kenny Miller said.

It would've been easy to throw in the proverbial towel after the first quarter and get by the rest of the game. There would be nothing to lose (especially not pride) from getting reamed by an admittedly better team. But Willamette didn't want to just give in. They wanted to prove something, that speed, size and stats are not always indicative of heart.

I need to reiterate that Portland State was probably one of the better teams Willamette has played in its existence. In a game where Willamette was "supposed" be holding on for dear life, they were taking it to a team two (arguably three) divisions above them.

Willamette's offensive line didn't seem to care

that they were playing against a DT (Myles Wade) that started for Texas Tech. They pushed him and the rest of the PSU's defensive line around for most of the game.

In what should likely have been a sack-fest for the Vikings, sophomore quarterback Josh Dean flat-out burned the PSU defense repeatedly, including a breakaway 33-yard scramble. Junior quarterback Brian Widing later ran straight up the gut of the defense for the 'Cats touchdown. Junior receiver Jake Knecht reminded PSU he was a Division I transfer with his speed and crafty jukes. These plays may be afterthoughts on the stat sheet, but how they were executed made a lasting impression.

The Willamette defense had possibly the most spirit on the night. After initially struggling with PSU's elusively quick quarterback, the 'Cats persevered and took control of the game, shutting down the Viking offense for all but four minutes of the second half. The front seven repeatedly jumped the Vikings in the backfield, keeping PSU's starting offensive line in for much of the game. Willamette fought to the whistle on every play, from blocking an extra point to sophomore Ryan Johnston's interception on a fake punt.

These instances didn't necessarily translate to points or stats, but they showed the Bearcats' discipline and desire to play football with everything they had, regardless of who they line up against.

Faced with an almost-insurmountable challenge under the lights of a larger-than-life stadium, the Bearcats stepped into their own shoes and stood up to a bigger and faster PSU team. They showed the Vikings that when you get to the heart of football, what you leave on the field is more important than what goes in the box score.

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▼ next up

Bearcats vs. Whitworth
@ McCulloch Field, Salem, Ore.
Saturday, Oct. 29 at 1:30 p.m.

WU WEEKLY WRAP-UP

JOHN LIND
SPORTS EDITOR

Men's Golf

The Bearcat men's golf team utilized a solid Sunday performance to move up the leaderboard and finish in seventh place at the Northwest Conference Men's Golf Fall Classic. Willamette's team score of 314 on Sunday was a full 13 strokes lower than their Saturday total.

The 'Cats finished the tournament with a score of 641, a total of 48 stroke behind tournament champion Puget Sound.

The Bearcats' top finisher was freshman Taylor Mutch, who finished tied for 20th place. Mutch bettered his Saturday score of 82 by a full seven strokes, shooting a 75 Sunday. His two day total of 157 was 13 strokes behind individual champion Dustin Hegge of Pacific Lutheran, who finished the tournament at even par.

Other top finishers for the Bearcats

were freshman Ryan Kukula and William Ferguson, who tied for 28th place with two-day totals of 162.

Women's Golf

The Willamette women's golf team carded a Sunday total of 329 to vault into third place in the Northwest Conference Women's Golf Fall Classic. Starting the day in fourth place, the Bearcats surpassed Linfield College and finished with a two-day total of 671.

George Fox University won the team title, shooting 313-312 to finish at 625.

Freshman McKenzie Weinhold led the Bearcats, carding a two-day score of 80-78 to finish in fourth place at 158.

Other finishers for the 'Cats were freshman Nicole Smith, who finished tied for 10th with a 163. Fellow freshman Jenny Grauberger and Lettajoie Gallup finished in 20th and 21st place, respectively.

Cross Country

As they gear up for this weekend's Northwest Conference Championships, the Willamette men's and women's cross country teams continue to have superb seasons. In the latest West Region rankings, the men's team was ranked #4 while the women's team held a #5 ranking.

Most recently, the Bearcat cross country teams competed at the Mike Hodges Invitational. The men took the team title at the invitational, while the women finished second. Junior Kevin Aubol was the top finisher for the Bearcat men, crossing the finish line in second place. Aubol finished only 5.24 seconds behind the winner, Cameron Quackenbush of the University of Washington.

The top runner for the women's team was freshman Michaela Freeby, who finished in sixth place with a time of 18:22.84.

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Dart Dishes

Break a leg, not your spirit

SEAN DART
STAFF WRITER

Being an injured athlete is kind of like being that really attractive kid from middle school. Everyone loves you, and wants to go to the premiere of "The Ring" with you just to make out.

That is, until you get braces and acne.

Injuries are my braces and acne. And nobody wants to make out with me.

Last week I found out I need knee surgery, and will be out for this basketball season in all likelihood.

My grieving process consisted of four steps. First, I made Spanish vocab cards and listened to Bon Iver in a candle-lit room. Duh.

The second step was denial. I came to 6 a.m. practice, informing our starting point guard, and my housemate that I was going to "play through it."

"Bro, I was thinking about it, and, like, I can do this. I'll just play on it. Doctors are total shit-heads," I said, breaking out into what I thought was a brisk, effortless jog to demonstrate my athletic gait.

"Dude. You can't even walk right," he said.

"What's wrong with my walk?!" I replied, offended. I took three more strides.

"Oh. You always walk like that. My bad. Um, just listen to your doctor," he said.

Apparently, injuries are a funny thing when you start off being barely-coordinated. I'm just tall enough that I can sort-of play basketball at a small school, and just slow enough that I frequently get mistaken for a pole. To further complicate this dynamic, I'm just awkward enough that I may or may not have sustained my knee injury while taking out the trash.

The next step was a group-therapy session of sorts. Outside of the Sparks training room, I found myself surrounded by five lamed athletes.

"F-king foot hurts, bro. I can't f-king run. F-king knee hurts. Can't f-king bend over," One of them remarked, in a voice as broken as his appendages.

"Told coach it f-king hurts, bro. He looked at me like I was faking. Now, doc says I've got a hole in my foot," he said, to nobody in particular.

We exchanged anecdotes and antidotes about missing seasons, crutches and unsympathetic professors. The lighthearted nature of the back-and-forth was therapeutic. It reminded me there are worse things in the world than knee surgery. Like, pre-1800 literature. That's pretty bad.

My final step of grieving was distraction. I needed to find something to fill the void that basketball left.

Sitting in the Hatfield library, I sat down with a 27-page critical essay responding to "Arden of Faversham." In the past, this was a quick Google search, and Sparknotes to get a B, and move on.

Today, it was my basketball court. I came early, stayed late, and close-read the shit out of that essay. My annotations looked like a hyperactive 8-year-old with an affinity for pre-1800 literature got hold of the critical essay. He downed six pounds of Skittles, and stared uncontrollably gyrating all over the page, scribbling colloquial remarks like "word," "chuch" "Yeeeee!" and "BAM."

Each underline was a fast-break. Every margin note was a box-out, and the rare triple-underline accompanied with "YES!" was a god-damn slam dunk. The crowd went wild.

Okay, okay. In no way does taking notes on an essay replace my love for basketball, but for the first time, I found out that passion is permeable - sometimes it takes a dramatic scene shift to understand that. Annotations are not a game-winning shot. But, in the grand scheme of things, sports are not forever, no matter how many times David Stern calls me for next June's NBA draft.

It's getting to be obnoxious. I am staying at Willamette, because I love English. Even more than I love being a slow-footed DIII athlete with okay post moves. You're welcome.

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BEARCAT STAT

STEPHANIE SKELLY

WOMEN'S SOCCER

Skelly has been a goal-scoring machine for the women's soccer team all season long. This weekend proved no different, as she recorded three goals and an assist in the Bearcats' two wins against PLU and UPS. Skelly scored both goals against the Loggers, including the game winner with 21 seconds left in regulation. Her 13 goals this season lead both Willamette and the NWC.



NISSA STRAUCH

MEN'S SOCCER

Men's soccer comes up short on senior weekend

MADDY GRAINGER
CONTRIBUTOR

This past Saturday, the Bearcat men's soccer team took on Pacific Lutheran University in a tough battle. The 'Cats were looking for an upset, as the Lutes had only lost one game thus far in the season. Interestingly enough, that loss was to Willamette in September.

Though the Bearcats were identified as the underdogs in the match, they came out strong with the confidence from their previous victory. This strong start translated into the first goal of the game, scored by sophomore midfielder Trevor Jensen. Jensen received a pass from sophomore forward Adan Vasquez, shot from 12 yards out and hit the bottom right corner.

However, the Bearcats were not able to capitalize on opportunities in the second half, and the Lutes tied up the game with a suspected offside shot. The Lutes moved into the lead in the last ten minutes with another goal, and Willamette was not able to equalize, losing the game 2-1.

"Communication is a key part of our working well together as a back line and today there needed to be more than there was," sophomore defender Kevin Martin said. "Our whole team didn't really seem ready to play and it definitely showed on the field."

Sunday, the Bearcats celebrated the performance of their seniors at their last home game of the season against UPS. Seniors Alfredo Zuniga, Brendan Dineen and James Neal were recognized with their families for



Sophomore striker Adan Vasquez vies for the ball against Pacific Lutheran University last Saturday.

their contributions to Bearcat soccer.

The Bearcats struggled to find connectivity against UPS and were punished for this inconsistency. The Loggers scored at the 5' mark, setting the tone for the remaining 85 minutes of the game. UPS tacked on four more goals en route to a 5-0 win over Willamette.

Senior keeper James Neal made a solid contribution in the second half for the Bearcats. "I was a little nervous about keeping my 0.0% Goals Against record," Neal said.

These nerves proved to be beneficial for Neal, who had two saves in

the last 15 minutes of play, including a one on one with a Logger forward. However, the Bearcats were not able to retaliate and score.

"It's a growing pain that we need to overcome in order to get to where we want," Vasquez said.

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▼ next up

Bearcats vs. Whitman

@ Walla Walla, Wash.

Saturday, Oct. 29 at 2:30 p.m.

OPINION

The whitest in the west

RACHEL KROW-BONSKE AND
MARGARITA GUTIERREZ
GUEST WRITER

Willamette proudly advertises itself as "the First University in the West." However, our history does not begin on the advertised date in 1842, but back further in 1839 when our campus was opened as an "Indian Manual Labor School."

After a few years of co-existing as an institution designed to "civilize and Christianize" Native people and a "religious and literary institution" for white immigrants, founder Jason Lee and his successor George Gary closed the Indian Labor School to focus solely on the education of white students.

June Olsen, Cultural Resource manager with Confederated Tribes of Grande Ronde, was quoted saying, "I think the motive was to take education away from Indian children and give it to white children."

And, from there, Willamette was born: An institution dedicated to the education of white people.

Walking around Willamette today, we can see that it is no longer serving only white, upper class students. So, how have Willamette's culture, curriculum and resources changed to serve students who have not had access to higher education in the past?

It could be argued that Willamette's Council on Diversity and Social Justice (CDSJ), the Office of Multicultural Affairs (OMA), the American Ethnic Studies (AES) program and the soon to be implemented Bias Incident Reporting System have been advancements towards better supporting the diversity of students on this campus.

Although we agree that on our website these parts of our University sound great, we want to interrogate and look critically at the ways in which this progress has been made and the reality of how programs, resources and policy operate.

In an attempt to start a dialogue on campus, we would like to raise some questions. What role is the CDSJ playing in advising the administration and faculty on issues of diversity?

How much institutional support (both in terms of legitimacy and funding) is given to the OMA? Why did students have to prove the legitimacy of AES as an academic area of study?

Why has it taken a year and a half for the Bias Incident Reporting System to be approved by our administration (only to be questioned and challenged yet again)?

Why do we not have a central and institutionally supported resource center for women, people of color and the LGBTQ community?

If we take a closer look, much of the change that has taken place has been because of the hard work and commitment of students.

Is Willamette waiting for students to take initiative? Are we, as students, living up to the commitment of diversity that is no longer even published on our University's website?

In order to begin a dialogue around these questions and other issues affecting members of the Willamette community, we, the writers, will be gathering on Nov. 2 at 8:00 p.m. on the UC 2nd floor.

Together we will discuss and act upon the most pressing issues inhibiting the development of an inclusive and accessible environment.

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LETTERS TO THE EDITOR

We invite you to submit letters to the editor. Letters can be sent by postal mail, e-mail (mpitchfo@willamette.edu), campus mail or fax. Letters are limited to 150 words, must include your name and phone number and must be submitted by noon Monday on the week of intended publication. The Collegian reserves the right to edit for length and clarity.

EDITORIAL

Journalistic ethics: How do we edit?

Knowledge is power, especially today in the information age. Institutions that gather and disseminate information, such as universities, governments and the media, not to mention the Internet, hold an inordinate amount of power in our society.

As the saying goes, with great power comes great responsibility. How these institutions decide to publish and present the information they receive impacts everything from how a mother decides to feed her newborn to whether or not we go to nuclear war with Russia.

We here at the *Collegian* do not profess to hold great power. We hold no delusions of grandeur; we know that we are not the *New York Times*. We know that in the grand scheme of our lives and yours, what was written on page ten of your college newspaper on Oct. 26 will most definitely not matter.

However, we do profess to hold some power, however small. False humility is a dangerous thing, and to deny that power is to also deny the responsibility we have as an information-making institution to uphold an ethic.

Our ethic is taken from the "Code of Ethics" of the Society of Professional Journalists. It lists four major tenants of journalistic integrity.

The first is "seek truth and report it." Journalists commit to discovering

the truth and reporting it fairly, even when it is unpopular or adverse to their own personal systems of belief.

The second is "minimize harm." Journalists show compassion for their subjects, especially for those that appear in a negative light in the pages of their newspaper.

The third is "act independently." Journalists strive to remain objective and avoid conflicts of interest.

The fourth is "be accountable." Journalists hold themselves to the same standard to which they hold others. They admit and correct their own mistakes.

While these ethics apply to every section of the paper, the opinions section works a bit differently because opinions are necessarily subjective rather than objective. The writer and editors still have a responsibility to provide accurate facts, but bias is encouraged.

Editing, then, becomes trickier because the editor makes edits at the risk of changing the opinion of the writer.

The most important rule is that the editor does not edit for content. Any edit that may potentially change the tone or opinion of the piece goes back to the writer to be approved.

In our process, the editor will, however, make edits that are grammatical in nature, enhance readability or are forced by space constraints, all without the involvement of the writer.

The overarching goal of the section is this: The *Collegian* is a student-run newspaper, and as such, the opinions section is a forum for presenting the opinions and concerns of the composite student body.

It does not reflect those of the administration, of the alumni or of any select group of students. As a student, the *Collegian* is your place to say what you think and feel, uncensored.

In college, we collect the tools to express ourselves, and we practice using those tools with the intent of putting them to use in the not-so-distant real life.

We learn to use them effectively, but we also learn, sometimes through trial and error, to use them ethically and responsibly. This is our goal: To be effective as well as ethical in our own role in the information age.

COLLEGIAN EDITORIAL POLICY

The Editorial represents the composite opinion of the Collegian Editorial Board.

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OPINION

Lady Gaga's hubris sucks

MAXWELL MENSINGER
STAFF WRITER

Lady Gaga has been one of the most popular musical artists around for the past few years, and I'm not sure why.

Once upon a time, her sound was new and innovative. When coupled with some creative music videos and bizarre fashion statements, she quickly became a neo-glam-disco idol.

But hiding behind her meat dresses, inspirational lyrics and loud dance beats is a mundane, self-indulgent pop star. I'm both intrigued and disappointed with what she has become.

For someone so musically talented, her music is not interesting. She uses the same time signature for every song. Her voice, like Spinal Tap's amp, goes to (and stays at) 11.

After listening to her last album in particular, my ears felt violated; dance beats are rarely so redundant. But hey, at least she's reliable.

"Born This Way" is perhaps the worst song in her discography, which oddly enough, was received well. It is also the primary reason for my beef with her.

Considering her reputable support for the LGBT community and her active par-

ticipation in promoting LGBT equality, I would guess that the title, "Born This Way," and its message, is mostly directed at the gay community, although everyone else is included.

Herein lies the rub. Aside from the song's overdone dance beat, there's something odd about judging homosexuality as permissible because it's natural, or because people are "born that way."

On one level, no one really knows the origin of homosexuality, and saying someone was "born that way" is a little naïve.

On another level, homosexuality should be okay in its own right, regardless of whether anyone was "born that way" or not. Saying that you're on the "right track" because you were "born this way" is like saying, "Don't worry; you can't help it."

This kind of thinking fuels efforts to find a "cure" to homosexuality. Homosexuality, they might say, is just like a disability; it's not wrong in itself, but we'd like to cure it if possible. Of course, such reasoning is nonsense, but it arises from a preoccupation with the origins of difference.

Lady Gaga doesn't endorse such thinking either, but "Born This Way" overlooks

this distinction. The truth is, sexual preference should be sacred, whether you're born with it or not.

Preoccupations with the origins of differences in society create rifts between people, and the illusion that any origin exists whatsoever perpetuates prejudice.

Some people might say I'm blowing Lady Gaga's lyrics out of proportion. But perhaps she should have thought it over before taking on the mantle for LGBT equality, and promptly thereafter bastardizing it - if inadvertently.

Truthfully, I like Lady Gaga's music videos. She's a talented cinematographer, and she has a soulful voice. But she has abandoned musicality in exchange for a more shallow fame. I don't seek to destroy her for you; I just want to take her down a notch.

On top of that, she hijacked the political message of the LGBT community, maimed it and turned it out for a profit. She ascribes more to the philosophy of Gaga than anything else. She suffers from the most acute case of hubris. We're deluding ourselves if we can't recognize that.

Contact: mmensing@willamette.edu

Shake the system, fight the man.

Write for the opinions section

Email Kimberly Hursh <khursh>

COLUMN

POLITICAL PARTY ANIMALS

The indictment of Eric Holder

Liberal Voice



MAXWELL MENSINGER

STAFF WRITER

Recently, in a letter to a committee of judges, Attorney General Eric Holder wrote that transcripts of grand jury deliberations ought to be released to the public like other historical documents after at least 30, and at most 75 years, have passed. The 75 year mark would require no court action, where anything less might.

This request is directed against Rule 6(e) of the Federal Rules of Criminal Procedure, which governs grand jury transcripts, and has not indicated at what point grand jury transcripts might be disclosed to the public at large.

Though not a headliner, this debate brings into question the secrecy required for indictments within the federal criminal justice system, and therefore warrants investigation.

The reason for secrecy seems simple: Without guarantees of secrecy in the future, members of a grand jury cannot participate in deliberations or judgments freely.

Lacking such protection, the grand jury process would theoretically suffer from limited participation and deliberation about important matters. One might even argue that a defendant's due process rights require free and open deliberation to ensure an honest verdict.

However, arguments against secrecy are, in my opinion, much more compelling. Historians and other social scientists in particular would benefit greatly from increased access into grand jury proceedings long past, like Nixon v. US.

Though some wonder about the value of such insight, I would argue that the unique nature of grand jury proceedings makes them both more informative and contextually different than the cases that follow.

They are more informative because more types of evidence may be used in grand jury proceedings than in criminal trials. Hearsay, for example, while not valid or allowed in a criminal proceeding, may be used in a grand jury trial. The other types of evidence, and their presentation, might reveal facts and insights about cases not previously realized.

Contextually, grand jury cases also differ starkly from criminal proceedings. More jurors are involved in a grand jury indictment. These jurors are presented with more evidence, and they are relatively free from the biases that sometimes arrive after indictments are issued.

One historical case in particular, Sheppard v. Maxwell, became so popular that the widespread biases against the case actually tainted the juries in many locations and violated the due process rights of those involved.

Such biases, however, do not exist to the same extent within the grand jury proceedings, and in important cases, the transcripts would reveal emotions and language reflective of the society at the time more accurately than the following criminal trial would.

Interestingly, this policy is not held nationwide. Grand jury transcripts in California become public record after an indictment is issued, unless the release of which would violate that person's due process rights (i.e., bias their fair trial) upon release. Such an open policy is more favorable than the current federal standards for secrecy.

If Eric Holder is successful, his indictment of grand jury proceedings' secrecy will allow more detailed insight into the workings of American criminal justice, and therefore, lead to a more just system.

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Conservative Voice



ALEX FEATHERSTONE

STAFF WRITER

Attorney General Eric Holder is currently supporting a change to the treatment of grand jury records. In the way the system is set up now, one has to petition to make a record public. During the petitioning process, one has to validate the release of information and weigh that against any negative possible outcomes.

The petitioning process was instated to prevent sensitive information being released too early at the expense of those involved: witnesses, families of witnesses, jury members and judges.

The proposed structural change to this system would be a release of the grand jury records after 30 years (if all involved parties were deceased) and a mandatory publication of all grand jury records after 75 years (regardless of status of involved parties).

While the goal of making this information more accessible seems honorable as it aids in educational efforts, the problem is that this change may come at too high of a cost.

The purpose of grand juries is to decide whether or not there is enough evidence to actually try a criminal case. With this purpose in mind, grand juries include most forms of messy information, including hearsay and witness testimonies.

The persona of the grand jury is the bad-ass court, and they have worked hard to obtain a reputation for intimidation and whistle blowing. Sometimes the grand jury even works outside of the normal bounds as a "runaway grand jury."

If the grand jury thinks that a prosecutor has been bought or viable information is not being brought forth, the grand jury can require that private prosecutors try the case. There are no rules mandating that a witness have a family member or acquaintance present when they are testifying, and if a witness elects not to testify the grand jury has the right to incarcerate the witness until the end of the trial.

The idea that the grand jury has no rules and calls people to the table is where most of its power is derived from.

Confidentiality is essential to the maintenance of this persona. Generally, the more people know about something, the less afraid of it they are. To make the records of what goes on in the trials public would increase the knowledge surrounding the procedure, thereby lowering its intimidation factor.

It would also lower the ability of the court to make an honest decision.

Part of the attraction of the grand jury is that all jurors can speak freely and confidentially. These people can say what comes to their mind - no matter how politically correct or incorrect the statement is - because what is said is confidential, and these people will not have to defend their statements.

This protection of secrecy is what allows the jury to participate fully and honestly, and without this veil we would see less juror participation and less honesty.

The grand jury is what it is because its proceedings are confidential. This allows the hearings to be more open, and it allows the judge and jury to speak freely and honestly in all proceedings.

To take away the mask of secrecy would take away the last of the power of the grand jury, an institution that has died around the world and is dying in the United States.

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OPINION

Environmental change and ice cream cones

MIKE HARDER
GUEST WRITER

Walking alongside the grassy banks of the shallow, slightly murky Mill Stream, it's hard not to be inspired by the beauty of gentle ripples, lapping waves and perfectly curved stream walls that Mother Nature herself couldn't have created.

It would have been really cool if she was involved in the molding of the "W" shaped banks, but she unfortunately was not. The aptly named Mill Stream initially zigzagged through Salem for industrial purposes, which of course caused large point sources of pollution.

Now we can look at the Mill Stream in good conscience, knowing its purpose is primarily as a nice place to spend a cool evening.

Considering that the mills are no longer in use, things are looking better ... kind of. Somehow, pollution levels aren't decreasing. Rather, the sources of pollution switched from point source (you can point at it) to non-point source pollution.

Take, for instance, rush hour. The first solution you may hopefully come up with is simple: Stop driving so much. Yet the comfort and luxury of owning a car is one of our society's standards, and who wants to walk when you can cruise the four to five blocks to Safeway?

Fortunately, Willamette students have already taken the initiative (most upon arrival at school) to reduce automobile use. A majority of students did not even bring their car to campus.

In reality, Willamette is ahead of the game. Ford Hall combines several environmentally progressive architectural and landscaping features with a lot of really cool computer stuff inside.

It seems unnecessary for each classroom to have an excess of projectors. But it's pretty cool that you can watch a movie on any wall of any given classroom.

The city of Salem is not too far behind either. Its methods are aimed at controlling pollution, instead of reducing toxins expelled into the atmosphere in the first place. Bush Park's newest feature is a fancy parking lot on the east side, where "infiltration islands" inhabit the parking lot's sides and interior.

These buffer zones trap pollutants that can damage ecosystems. They also allow rainwater to seep slowly into the ground. This process helps recharge underground sources of water, reduce runoff and control pollutants.

The necessity for such engineering is purely a product of our culture. When faced with a choice, the responsible options are often overlooked. The focus is not on reducing pollution input, but rather controlling it.

This science-y serious stuff isn't really all that bad. Think about it like this: When a kid dumps his or her ice cream on the ground, the parents make sure it is cleaned up. Coincidentally, society is focused on cleaning up the mess instead of teaching us that rollerblading with ice cream in the house is a bad idea.

The focus on cleaning up pollution makes sense in the context of small children; on the other hand, the Mill Stream's gentle flow speaks to the preservationist in me. There must be a good middle ground.

When it comes down to it, the existing infrastructure and economy won't allow for any rapid change, but at least people know something needs to be done. The next time you have ice cream, grab some extra napkins in case you spill.

Contact: mharder@willamette.edu



CARA THOMPSON

CAMPUS SAFETY REPORT

October 14-20, 2011
Information provided by Campus Safety

EMERGENCY MEDICAL AID

- ▶ Oct. 15, 10:33 p.m. (Lausanne Hall): Campus Safety was notified of a student who was experiencing severe stomach pains. WEMS assessed the student and she decided she did not want to go to the Hospital. The student was told to contact Campus Safety if her condition worsened.
- ▶ Oct. 16, 8:06 a.m. (Haseldorf Apartments): Campus Safety was notified of a student who had an allergic reaction to medication she had taken. The student was transported to Salem Hospital for treatment.
- ▶ Oct. 16, 3:49 a.m. (Lee House): Campus Safety was notified that Salem Fire was on campus attending to an intoxicated student. The student was transported to the Hospital and Campus Safety inter-

viewed several students.

POSSESSION OF A CONTROLLED SUBSTANCE

- ▶ Oct. 16, 12:24 a.m. (Doney Hall): Campus Safety was notified of the smell of marijuana coming from a room in Doney Hall. The officer interviewed the resident of the room and conducted a plain view search. No contraband was found.
- ▶ Oct. 17, 11:50 a.m. (University Apartments): During a fire inspection, marijuana paraphernalia was found in one of the University Apartments. An officer interviewed the student and the paraphernalia was confiscated.
- ▶ Oct. 17, 12:16 p.m. (University Apartments): During a fire inspection, marijuana paraphernalia was found in one of the University Apartments. An officer interviewed the student and the paraphernalia was confiscated.
- ▶ Oct. 20, 11:15 p.m. (Belknap Hall): Campus Safety was notified of the smell of marijuana coming from a room in Belknap Hall. Officers conducted a plain

view search of the room and confiscated marijuana, paraphernalia, and several alcohol containers.

- ▶ Oct. 20, 10:58 p.m. (Doney Hall): Campus Safety was notified of the smell of marijuana coming from a room in Doney Hall. An officer and Residence Life staff conducted a plain view search of the room but no marijuana or paraphernalia was found. During a fire inspection, marijuana paraphernalia was found in one of the University Apartments. An officer interviewed the student and the paraphernalia was confiscated.

THEFT

- ▶ Oct. 14, 12:45 p.m. (Sparks Parking Lot): A visitor reported the theft of the antenna from his vehicle.
- ▶ Oct. 15, 6:57 p.m. (Goudy Commons): A student reported the theft of her laptop which had been placed in one of the cubby holes about an hour prior to her report. Surveillance footage is being reviewed and WITS was also informed of the theft.

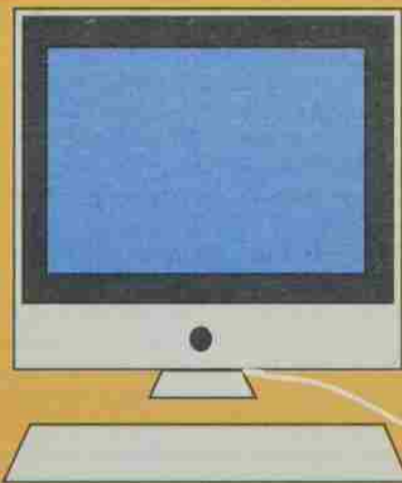
SUICIDE THREAT

▶ Week of October 14-20 (In a Campus Residence): Campus Safety was notified by a concerned parent whose son had threatened to commit suicide. The office and on call Area Coordinator interviewed the student in question and provided resources to help him through his stressful situation.

CRIMINAL MISCHIEF

▶ Oct. 20, 7:20 a.m. (Montag Center): Campus Safety was notified that someone had discharged a fire extinguisher into the landscape bark in between two bushes by the Montag Den. It was later discovered that the fire extinguisher was from Southwood Hall.

Please contact Campus Safety if you have any information regarding these incidents:
safety@willamette.edu



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