The Round Table

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'Beginning of a Conversation'

An Update on the Hendricks Center

NEWS

By VIVIAN KOPKA

On Monday, Oct. 26, the faculty of the School of Media and the Arts (abbreviated as SoMA) held a meeting to announce the college's move out of Hendricks to students interested in SoMA disciplines. The move will occur in the summer of 2027.

While not much is known about the specifics of the coming renovations, SoMA and college faculty have emphasized that students will be a part of conversations moving forward with renovations. At the meeting, Daniel Barolsky, department chair for Performing and Applied Arts (abbreviated as PART), said this announcement and the coming developments are the "beginning of a conversation, one hopefully ongoing."

Ellie Anderbyrne, senior director of Strategic Research, chief of staff, and secretary of the college, was also present at the meeting, taking notes on student questions and concerns to consider student feedback as the process continues.

As for the Neese, the Bunge Theater will function as a studio for rehearsals, and the Kresge for larger performances. "I'm excited. I have been in both of the [black box theater] spaces before, and they're functioning spaces," Beloit Student Government President Journey Beier'28, who is also a PART major, said. They also touched on the convenience of shows coming back to campus. "It'll be nice to have us all in one cohesive space, as opposed to having the scene shop people having to constantly go back and forth."



Dorian Serra'25

While students have many questions about the renovations in Chapin, 609 Emerson, and Mayer Hall, there are few answers for them as of the time of writing. Beier was "intrigued about 609 being a classroom. I don't know– especially with the lack of air conditioning," and brought up concerns about how the move may disrupt the lives of students residing there.

"The conversation on the reimagining of Chapin is ongoing, and will take place in collaboration with students," wrote Dean of Students Ron Watson on a document from The Round Table that compiled student questions, elaborating on questions related to the Chapin Hall renovations. "There is definitely the hope that the space will become a club hub anchored by competitive esports and longstanding student organizations, including WBCR (the Beloit College radio station) and possibly The Round Table." Representatives of The Round Table and WBCR confirmed that the idea of moving to Chapin has been informally proposed in meetings, but said they have never received official communication regarding the spaces moving from the third floor of Pearsons Hall.

At the meeting on Monday, Gina T'ai, director of the School of Media and the Arts, said that accessibility "is something very important to [imagining the renovations], and it's at the top of our minds."

"I'm really excited that we're going to have some renovations on the Neese," said Chyler Smith'28. "Even if I don't see the main stage in my time, I am glad that that's something that they're moving forward on."

Smith has a self-designed major in User Experience Insight and Engagement, which combines Business, Sociology, and Media Studies. A special project of hers this semester is to enhance "the branding of SoMA" and to navigate "how we bring together our community and bring awareness to the SoMA brand."

"It is really exciting to kind of see that these spaces have a lot of attention, and I think that the SoMA Department is really, really good at listening to the students," Smith said. "I think they do a really good job of continuing to hear input and I'm glad to be a part of that process."

After the Neese Theater closed down in fall 2024, the college partially renovated the Hendricks Center to accommodate the loss of the theater building.

Now that resources will be directed away from the Hendricks Center, the college is now faced with the challenge of creating and renovating spaces to accommodate the loss of the Hendricks Center before fall 2027.

This is an ongoing story. See roundtable.beloit.edu for updates and corrections.

Two-Sentence Horror Story Finalists and Winners

FEATURES

By BETTY CAVICCHIA



Betty Cavicchia'28

For the third consecutive year, it's my honor to present to you the finalists and winners of Round Table Radio's two-sentence horror story contest. Serious entries were eligible for the Truly Terrifying award, funny entries were eligible for the Humorously Horrifying award, and the story deemed best across the board was granted the Best Bonechiller award.

Truly Terrifying

FINALISTS:

"Don't worry my little gumdrop, it's alright now," the dead man now wearing Anthony Hutchinson's face said gently; "I'm gonna take good care of you now." Staring down at John and Eliza's granddaughter, lying helpless not three feet from where his body was buried under the basement floor, the dead man chuckled to himself as he slid the hammer out from behind his back.

Ron Watson

When he twisted the knobs of each burner, the man knew the woman he saw would come back. She came back engulfed in flames, and the man cried as the sky fell.

Vivian Kopka'27

Having spent a stressful hour and a half struggling to kill the two alien creatures that had appeared in my house, I decided it wasn't worth the cost of rescheduling, and speeded down the highway to make it to my appointment on time. A few days later, having been let out after an early recovery from the surgery to remove my brain tumor, I returned to find the cops were already on the scene, marking off with caution tape the closet where, after stabbing them numerous times with a kitchen knife, I had stuffed... my lifeless parents.

Michael Wilson'30

As the burning bulb blurring my vision burst, embedding my room in matted darkness, glints of gleaming green circles glared upwards from outside. The creature, illuminated by a dim streetlamp, soundlessly paced on furry haunches with still eyes that peered into my own despite the shadows sheltering them.

Madison Burdick'28

WINNER:

He watched as she lay on the couch beside him and thought of how he loved her, all of her—her wide brown eyes, tender lips, her ruby-bright blood, her ever-inviting flesh. It was why he'd kept her here, her chest still and her form adorned in the red-streaked dress from their anniversary dinner two years ago

Lyssa Grinell'27

Humorously Horrifying

FINALISTS:

I didn't expect the newly-released thriller "verity" to scare me

Then, the first line echoed through the theater: "hey, it's me, it's verity"

Anonymous'29

Just farted. Oh, wait...

Chyler Smith'28

"Ah, time for a good nights sleep" I said. "Hi" said Evil Knife Clown Guy That Only Kills People In Their Sleep.

Ellie Anderson'28

WINNER:

"Man, I'm so hungry". And then they went to Commons.

Kaelie Moreno'27

Best Bonechiller

If you're strong of stomach, you can learn so much about the human body through dissection. Lungs are fully porous and spongy, the brain feels like a thick pudding, a heart can pump blood so hard it feels like a hose when it spurts on your skin, the sound of ripping scalp from skull sounds like velcro, and one clean cut through the vocal cords can abruptly turn a shriek into a hiss of lost air.

Anonymous'27

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Round Table

The Round Table provides a balanced and creative newspaper for the Beloit College community. Our student-run organization is an outlet for its members to juggle truth and integrity with vividity and humor.

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The Round Table editorial board pride ourselves on providing an entirely student-run news and editorial source for the Beloit College community. The content of each issue is neither reviewed nor approved by college faculty or administration before it goes to print.

The Round Table aims to produce informative and quality content for the Beloit College community and beyond. The SPJ Code of Ethics is adhered to to maintain integrity and transparency. All news stories will be investigated with the greatest degree of impartiality possible.

If you find an error, please send an email to roundtable@beloit.edu with "CORRECTION" in the subject line, or submit a Letter to the Editors at roundtable.beloit.edu

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The Round Table meets every Tuesday at 9 p.m. in Pearsons.

Clinton Castro and Alan Rubel on AI Ambiguity, Ethics, and Misuse

By ELLIOT AVE-LALLEMANT

Last week, Beloit College hosted two UW-Madison professors as part of the Crom Visiting Philosopher residency program. The two professors gave a keynote lecture titled "How to Think About AI Ethics," where they talked about reframing the terminology we use when talking about AI, using "quasi-moral empirical terms."

This year's Crom visit was organized by Professor of Philosophy Heath Massey, who introduced the two visiting professors, Clinton Castro and Alan Rubel, both of whom work at UW-Madison's Information School.

Castro and Rubel started the keynote by asking the audience what their biggest concerns surrounding AI were. Many expressed issues surrounding regulation and legislation, with others focusing on the role that AI plays in education and entertainment. Another common concern was the fear of AI replacing human thought and work, especially with the use of large language models.

After asking audience members to share their concerns with the development of AI, Castro and Rubel started their presentation with the idea of clarifying concepts. They used the example of a society where the only word for any mode of transportation was "vehicle." Conversations in this society would often be confusing, since people wouldn't know what mode of transportation was being referred to. By switching the word "vehicle" for "artificial intelligence," Castro and Rubel illustrated the ambiguity of the world we live in, where AI is understood generally but actually has many specific subcategories. There are many different types of AI that do different things, and that clarifying concepts is the first step in changing how we as a society think about AI ethics. Castro gave three heuristics that people can use to determine if something is AI or not. The first asks if the task requires creative effort or training for a human to perform.The second was whether the behavior of the system was specified by the developer, or something that indirectly emerged. The third was whether the system makes decisions autonomously and with some degree of flexibility and adaptability to the environment. If it met any of these criteria, it might be AI.



Beloit College

Rubel then explained the problem with using quasi-moral empirical terms to describe the problems with AI. He defines a quasi moral empirical term as something that tries to describe certain qualities about something, but fails because they are unclear, even though it appears descriptive. Some examples he gave were words like privacy, security, bias, manipulation, and transparency. The solution Rubel offered was to trace the concern down to foundational moral terms, which include the effect on wellbeing, autonomy, and fairness.

Additionally, conversations around the use of FLOCK cameras were a key part of the presentation, mainly highlighting instances of misuse. There was also a lengthy Q&A portion, where people asked questions about the use of surveillance cameras, the rule of law, and other aspects of AI ethics.

BC Music Tour: 'Concert at Dusk'

By JAZMIN GOMEZ

The School of Media and the Arts presented the BC Music Tour's second event of the semester on Thursday, Oct. 29, on the second floor of the Science Center. Beginning at 5:30 p.m, this "Concert At Dusk" featured five short musical performances by the Sanger Center Crew: SoMA Director and Assistant Professor Cullyn Murphy, Academic Program Operations Coordinator Zach Werner, Assistant Psychology Professor Issac Young, Annabelle Sherman'27, Miranda Leach'30, Mathias Gonzalez'30, and returning duo Sophia Corley'29 and J.D. Shoniker'29. Each set occurred before the floor's window wall, allowing the sunset to accompany each performance.

The Sanger Center Crew opened the event, with Dr. Murphy composing live as Werner and Dr. Young accompanying the track by playing rhythmic guitar melodies. Their set featured a collage of sounds including instrumentals and a layered spoken-word recording written by Dr. Murphy's father. Performing one original track, the Sanger Center Crew also offered an exclusive experience, as the track's production remains unique to this event.

"The thing that's really special to me is getting to know these people in a really creative and exploratory space," Dr. Murphy said about the crew's performance. "I love getting to make the music itself, but getting to make decisions with my friends and colleagues is really special. It's a lot about the collaborative process."



Jazmin Gomez'27

Dr. Murphy explained this as the purpose of the BC Music Tour. These SoMA events provide collaborative spaces for students and faculty alike to create and perform. "It was kind of this idea too to activate spaces and teach students through modeling of how do you put on a show? The goal is to play shows on [nontraditional] musical venues on campus and get different Beloit student acts involved. It's almost more important about the act of getting together and doing something than it is about it being a perfect pristine show."

Sherman followed the Sanger Center Crew with three original songs: "Sweet Life," "Sister in the River," and "Magician." She explained how love and dreams acted as inspirations to her tracks, showcasing her singing skills as she played acoustic guitar. Similarly, Leach sang two original songs, titled "More" and "The Ceiling," while also playing acoustic guitar. Her themes included infatuation and sacrifice which culminated in her final cover of "Linger" by The Cranberries.

Sharing how music impacts her life, Leach said, "Music is probably the most core aspect of who I am. It's the thing that doesn't change." Opportunities, like the BC Music Tour events, allow students like Leach to display their talents. "Performing is something that I like to do in intimate groups of friends. I'm trying to get better at develop[ing] the skill of performing, which I think is a separate skill from just being able to play good music too."

Another first-year, Gonzalez, performed three covers in the same fashion as Sherman and Leach. Covering "Luna" by Zoé, "Francés Limón" by Los Enanitos Verdes, and "Canción para Mi Muerte" by Sui Generis, Gonzalez decided to perform due to his love for music. "You're feeling the music. I just wanted to take a chance," Gonzalez said, even after saying he feltfeeling anxious about his set.

Finishing the event, returning duo Corley and Shoniker played a new original live for the first time, followed by another original and cover. They appeared at BC Music Tour's first semester event at the Wright Museum of Art's Fall Opening Reception, "Reimagined Covers." Both campus athletes, Corley and Shoniker embody the creative culture at liberal arts colleges like Beloit College, as well as the intentions of the SoMA department. Dr. Murphy said he attempts to unite all students through creative endeavors."Students that are involved in music classes, students who are not involved in music classes, as well as getting faculty on performances that aren't part of the music faculty necessarily, I think, [is] one of the low stakes way[s] of doing something together," he said.

The BC Music Tour will return later this year, with potential music performances taking place in Morse-Ingersoll and Campbell Hall.

David McGlynn Reading of 'Liberal Arts'

By KIMBERLY PILON

On Friday afternoon, Lawrence University Professor David McGlynn took the floor to read from his new novel, "Liberal Arts," and answer various questions from attendees.

Chris Fink, head of the Creative Writing department, opened with an introduction to McGlynn, detailing his twenty years as a professor, his writing appearances in "The New York Times," "The Washington Post," "The American Scholar," and various literary journals. Best American Essays and Best American Non-Required Reading have named a handful of his essays Distinguished Essays, according to his website. He has also swam across the English channel, and is writing a book about that experience, to be published in 2028. McGlynn shared that this book is currently half-written. "Liberal Arts" is his fifth publication.

McGlynn said he was inspired by living in a college town for twenty years, and watching how students in the "Lawrence or Beloit Bubble" are unconcerned about the surrounding town. He also noticed the townspeople not giving the college a lot of thought, assuming the students have privilege, and not understanding where students are from — that they come from around the world, country and state. He believes both groups have more varied lives than most people think, and said the college is "Students, faculty and staff who have lived all over and crashing into one another with passions, desires and sadness.

He has also seen the phenomenon of students moving into college and moving out a day or two later. That inspired him to write "Liberal Arts," a story about college students disappearing starting at orientation. It's something that isn't noticed as much at larger institutions, but is felt at small schools like Lawrence. He emphasized that "Liberal Arts" was heavily influenced by a course he was teaching called Literature in Adolescence, which covered slang, allowing him to learn some terms from his students. The previous day, he had read some of his work to students, and they responded by saying they were going to drop out of college. "Isn't it a great moment when you feel like you can change someone's life," he joked. The crowd laughed.

McGlynn then read ten pages from the novel from the first chapter, focused on the month of August, where students begin to notice the others disappearing.

After his reading, McGlynn answered questions from faculty and students alike regarding stylistic choices, like how he chose to interweave the student and townspeople perspectives. One attendee asked how he balanced liberal arts stereotypes with the truth and compassion to find the true humanity of liberal arts institutions. "Their identity positions are not separable from what it's like to be a student here on campus." He emphasized the humanity and compassion of his students, regardless of their circumstances and situations. McGlynn's lesson of the book was compassion and to "see ourselves in the other person."

His books can be found online at davidmcglynnbooks.com, or his personal instagram @david_mcglynn, or the novel's instagram, @liberalartsthenovel.

‘You Can’t Enforce These Regulations’

E-Scooter Policies, Injuries, and Student Life

By CLAIRE WINTER

E-scooters (scooters powered by a battery, as opposed to being manually pushed or pedaled) have appeared across Beloit College over the past semester.

Kipper Bromia’27, who does not own an electric scooter, but does own a manual scooter, spoke about the perceived pros and cons of having a scooter as a mobility aid. Bromia has asthma and fatigue, and cited the scooter as an aid in getting around campus. “It helps me get places a lot more easily than I would otherwise be able to get to, and one thing that I sort of use the scooter for … is to be more covertly disabled,” Bromia said. Things like walkers and canes, they said, make concealing a disability more difficult.

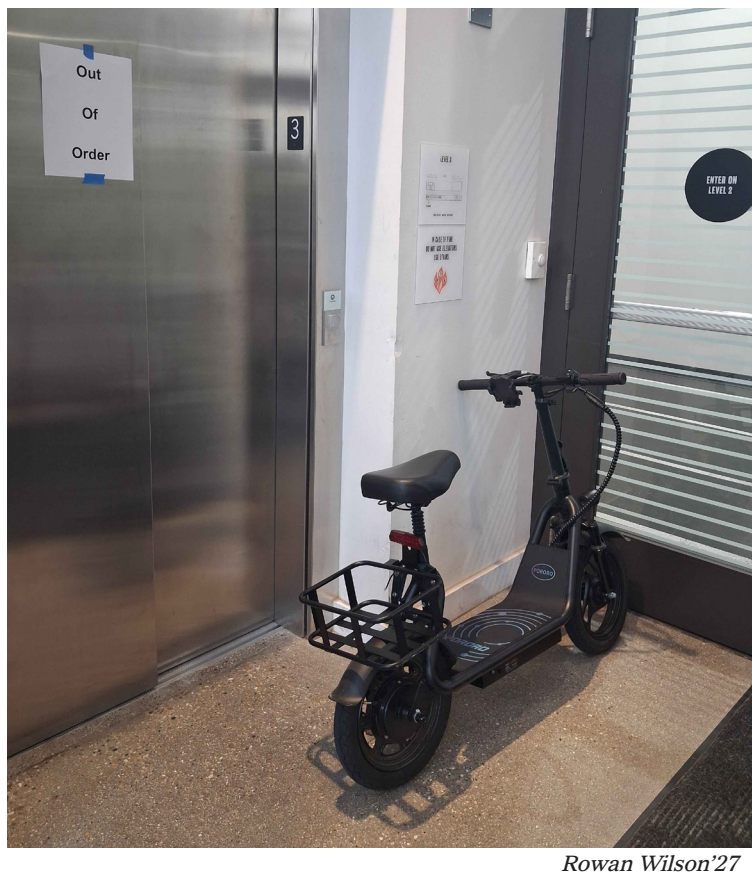
There are noticeable trends in who is using these scooters. “They’re typically used by guys, who, at the very least, are visibly physically-abled,” said Bromia. “Of course, they could be disabled in more invisible ways … but they also seem to be rather athletic. As someone who is disabled, I really would prefer if they were to use these scooters and keep them in ways that are more respectful to others.”

Bikes and other manual modes of transport — such as manual scooters — have been common on campus for several years, but the prolific use of e-scooters is new. Currently, there is no official policy from Beloit College on “powered micromobility devices,” which, according to an October email from the Dean of Students, are defined as, “e-bikes, e-scooters, hoverboards and similar personal e-mobility devices.” The same email said that Beloit College is currently developing a policy for e-scooter use on campus. Meanwhile, the college has given stated guidelines that they expect all users to adhere to until the policy has been completed.

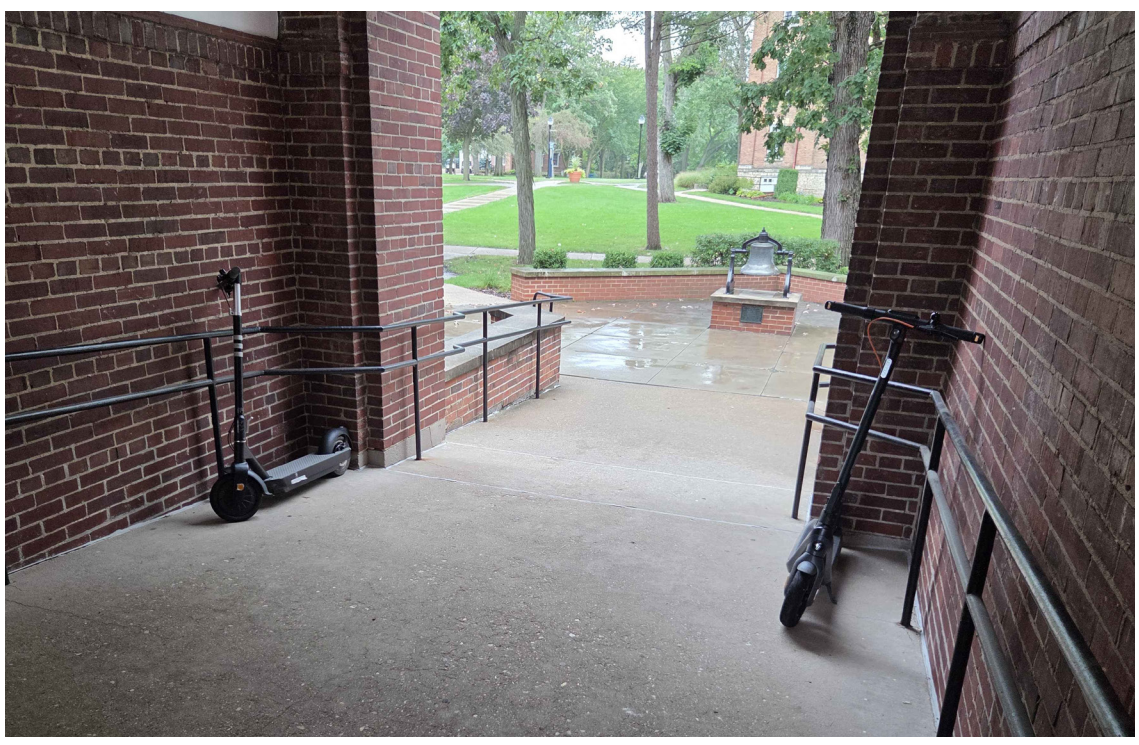
These guidelines include “Speed Limits,” which do not state a recommended speed for e-scooter users to comply with, instead noting that pedestrians, including individuals using powered wheelchairs (which are not considered “powered micromobility devices,” but instead full mobility aids) have the right-of-way against any e-vehicle traffic. The email states that riders must give an auditory warning when passing pedestrians (such as a bell, horn, or verbal signal). Indoor use of e-scooters is prohibited, and “devices must be parked upright in designated outdoor bike racks, and should never block sidewalks, ramps, building entryways, emergency exit paths, or vehicle travel lanes.”

According to student feedback, though, these policies by the college haven’t been very effective. When asked about the adherence to giving an auditory warning by e-scooter users since the email was sent to the student body, Cian McKeown’27 said, “If it has, I haven’t seen it. I’m sure that some people are following those rules, but right now I think it’s just too much of a widespread thing …you can’t enforce these regulations when the problem, and the prevalence of e-scooters, has already ballooned to such a degree that you don’t even know how many there are.”

Photos sent to The Round Table showed e-scooters parked in ways that block pathways, building entrances, ramps, and other travel lanes, in complete violation of the mandate laid down by the college administration. “In particular, they often leave these scooters in front of the elevator in the Powerhouse, which doesn’t really do much good for myself or my friends who are disabled.” The Powerhouse’s elevators are the only routes of accessibility to other floors for individuals who are unable to use the stairs due to physical disability.



Rowan Wilson’27



Charlie Gale’27

E-vehicle use has been completely prohibited in the Morse-Ingersoll “tunnel,” due to “frequent pedestrian use, including by small children, and the potential for serious bodily injury from blind spots,” according to the email. The tunnel was recently outfitted with two yellow traffic poles in both entrances. Another problem area, according to McKeown, is the sidewalk path located between the Sports Center and Wood and Haven Hall. “I often am there and I see students just speeding right past me on e-scooters … people often just don’t think about how close they’re getting to people when they’re passing them,” McKeown said. “I almost don’t even feel like I can wear my headphones anymore, because I have to stay alert about who is just going to be speeding by me on an e-scooter, who probably is also wearing headphones and not thinking about where they’re going.”

Bromia, meanwhile, had concerns about possible collisions. “I do fear of someone on an electric scooter hitting one of my disabled friends, or my girlfriend, because there was the incident on-campus where someone on an electric scooter had hit a maintenance worker, and she had to go to the hospital. I don’t have the money for that, if someone were to hit me … and I wonder if there would be any blame, if such harm were to be done to my friends. It upsets me.”

At a campus as small as Beloit’s, it seems unexpected that e-scooter traffic should be such a problem. In regards to how long it takes to walk across the campus — from Chapin Hall to the Godfrey Anthropology Building — McKeown estimated, “I would say about 10 to 12 minutes.” This estimate is supported by Beloit College’s website.

There is a demand for better policy, regulation, and enforcement of e-vehicles — and particularly e-scooters’ — use on campus. It is not, said Bromia, difficult to be conscientious about managing and parking a scooter. “One thing I try to make sure I handle is where I place my scooter. I try to place it in places where it’s easy for it to be passed by.” Many students, however, continue to fail to follow the college’s standards on e-scooter use.

The Building Blocks of Beloit’s Changing Liberal Arts Model

By CIAN MCKEOWN

Beloit students have begun assembling their spring semester course schedules, completing the advising period this week and registering for classes starting Nov. 10. Offerings for spring 2027 were released on Oct. 23 via a StuAlert message from Registrar Yaffa Grossman. The new schedule prompts students to once again navigate requirements, and asks both faculty and students to consider the future of how students studying the Arts and Humanities will pursue their liberal arts education at Beloit.

Quinn Annis’29, a Media Studies and Literary Studies major and Spanish minor, said, “It’s been definitely challenging to navigate the overlapping requirements and figure out what courses I can take that fulfill multiple major requirements at the same time.” Annis added that, because there isn’t a convenient way to view which courses are overlapping, he has had to manually write out the overlaps in order to make a curriculum that fulfills all of his requirements.

Assistant Professor of Media Studies and Performing and Applied Arts Cullyn Murphy admitted that students stitching together requirements for their degrees and times for desired courses conflicting with one another “has always been kind of an issue.” “We want to support [students’] ability to get their degree in any way we can,” Murphy said. He added that, “There’s only so much we can do to coordinate across disciplines.” Because of the nature of Beloit College’s liberal arts model, the myriad of interests and experiences that students bring to a variety of departments and disciplines is both “a bug and a feature,” as Murphy put it.

Murphy added that he faces this challenge in scheduling courses for the Media Studies and PART departments because he is a member of each. This has driven him to work with students to reimagine how they design their Arts degrees and how they might function to be most representative of students’ post-graduate experiences

A tool that students can utilize to work around stringent major requirements is the Center for Integrative Learning’s “blocks” program, which allows students to design their own major through the combination of interdisciplinary modules. For students to access these resources and use them properly, Murphy emphasized a need for further visibility for both the Center for Integrative Learning and the School of Media and the Arts (of which Murphy is a director), and that “it’s hard to know what your bubble is,” in terms of access to information about the programs.

In an effort to increase the availability of information about the blocks program, the Critical Identity Studies department has placed a course offering listed under their department with the course code CRIS 000 on the spring 2027 schedule that asks students to “see CRIS Block list on web” for further information.

Regarding the School of Media and the Arts, Murphy stated that student attendance at Arts events is a significant part of creating visibility for the department. “For [the arts] to feel vibrant, we need people to be willing to take a risk and go to stuff they wouldn’t normally go to,” he said.

As students in the arts and humanities consider an interdisciplinary route for a degree that more effectively represents their skills, research, and interests, faculty continue to create a structure to think beyond the traditional silos and departments and adapt Beloit’s liberal arts curriculum into a new era. Murphy believes that this is well within the power of students to clear these hurdles. “I think we have some very courageous students here. And maybe what we need to do is remind them how courageous they are.”



Cian McKeown’27

Dressed to Impress: Halloween Costumes That Stood Out

By SONYA EDWARDS



Kahina Bouferguene'30

Another Halloweekend has come and gone; people dressed up, partied, and haunted the campus with good old-fashioned fun. There were some great costumes and great events. And, as a Halloween lover, I'm here to tell you about some of the costumes I saw and loved, in no particular order.

Spiderman!

I mean, who doesn't love Spiderman. Their identity remained a mystery (unless you asked really nicely) and they strutted their stuff for the Spooky Ball's "Too Hot to Handle" category. Their performance won them the category and the hearts of millions.

Randi Mogul!

The prodigal daughter returned to Beloit for Spooky Ball and walked, strutted, and vogued her way down the runway. No one was expecting her back on campus, let alone at an event not hosted by Res Life. It may have been the only time the greater campus was happy to see her.

Adventure Time!

Of course I have to shout out to BSU's exec board dressing up as the wonderful characters from the classic childhood show. Lumpy Space Princess was the MC of the night, and also treated the audience to a voguing performance. Ice King also had to show off sacrificing his crown for the cheers of the masses.

Dung Beetle

This might have been the most unexpected costume of the night, but that didn't stop this beetle from strutting their stuff and their dung across the runway. They went home that night with mankind's love and their beloved dung ball.

The Girl with the Green Ribbon!

This happens to be one of my favorite stories. For those who might not know it, it's about a girl who wears a green ribbon around her neck so her head doesn't fall off. Gruesome and beautiful, she graced the runway and managed to keep her head.

For some bonus — and for the sake of me showing off — I of course have to talk about my costumes. I was a jester. Not only did I dance for the joy of my friends and peers, but I was also one of your three winners of Spooky Ball. I was also Chica as a part of my friends group Five Nights at Freddy's costume. I terrorized the street with laughter and screams and I hope you were all able to do the same. Cheers to a successful Halloweekend. Now onto the scarier, more horrifying chapter: finals.

Monster Tierlist: I TRIED ALL OF 'EM

By CLAIRE WINTER

For the past year and a half, I've been on a quest:- a quest to try every single flavor of Monster Energy. This quest has taken me near and far, to way more convenience stores than I thought it would take, and, despite all of this, I haven't tried all of them. Here is an (incomplete) rating list for those of you looking to pull all-nighters or just sample some caffeinated battery acid.

'Regular' Monsters:

Monster "Original" (Black and Green): Rating this Monster would be like rating Mother Mary. You can't rate the holy mother of a lineage.

Monster "Electric Blue" (Black and Blue): This one is my personal favorite. The appeal here is that the blue raspberry flavor really comes through the general background of what every Monster Energy drink actually tastes like, which is sweetened battery fluid that comes from absolutely nothing natural. Points off from this one for looking almost exactly like the Lo-Carb Monster Energy. There is absolutely zero reason for the cans to look that alike. 9.5/10

Monster "Lo-Carb" (Black and Blue, but worse): Eh. Nah. 4.5/10

Monster "Strawberry Shot" (Black, Green, and Red): Honestly, I couldn't taste 'strawberry' in this so much as 'regular Monster with more sweetness'. That's not necessarily a bad thing, and it is more or less what is advertised on the bottle. Bonus point for the red pop tab (I am consistently charmed by colored pop tabs.) 6/10

Monster "Orange Dreamsicle" (Black and Orange): The text on the can says "wickedly creamy", which is not false advertising. For my part, I'm slightly repulsed by cream notes in what is distinctly a citrusy drink, but if you're an orange dreamsicle superfan, you'll probably enjoy this one. The orange pop tab here ensures that this can looks much better than it tastes. 3/10

Monster "Nitro Super Dry" (Black and Green, again): Basically the same as a base Monster, but dryer, as the name implies. I actually really liked this variation, but not much else to say for it. 8/10

Monster "Vanilla Shot" (Black, Green, and Tan): This edition really does just taste like sweet, sweet chemicals- the vanilla is more of a hastily-added combo flavor, and hits the back of your throat a bit like a gunshot. Not terrible, but definitely not great. 5/10

'Ultra' Monsters:

Monster Zero Ultra "White Monster" (White): A solid classic. Nobody who dislikes white Monster is worth trusting. Bonus point because every time I get one from my friends they call it "a white monster for my favorite white girl", which is very funny. 8.5/10

Monster Ultra "Blue Hawaiian" (Blue): This flavor isn't my favorite, but I respect it on the basis of being exactly what is on the can- the obligatory "Hawaiian" flavor profile. It sure does taste like 'Hawaiian', and it manages it without drowning the entire thing in canned coconut. 6/10

Monster Ultra "Wild Passion" (Light Purple): Actually surprised me! Very fruity, sweet, and not overwhelmingly grape-juice-flavored like I thought it would be. Also, the can is probably my favorite of all of the Monster cans. The gorgeous art outlined in purple and gold is incredibly eye-catching especially when next to some of the more matte cans. 8/10

Monster Ultra "Sunrise" (Orange): Fucking gross. This thing tastes like someone dumped a bunch of Emergen-C into a can of normal Monster and shook it until dissolved. It is an actual crime that these come sold in bulk alongside white and light purple. 1/10

Monster Ultra "Punk Punch" (Raspberry-Pink): Straight up disappointing. This has all of the bad preservative-taste of fruit punch and none of the actual fruit. It's not disgusting, but it is a letdown considering it's one of the newer Ultra releases. I will give it redemption points for the can, which is pretty cool. 4/10

Monster Ultra "Paradise" (Green): This flavor has a good thing going as the deliberately average drink out of this line. I don't know what I feel about the kiwi-and-cucumber taste, other than "yeah, sure, I'll take it". Still, I'm sure it's someone's favorite, and, to quote Brian David Gilbert, "They are valid. And they're wrong." 5/10

Monster Ultra "Fantasy Ruby Red" (Pink, Blue and Black): I'm gonna be so honest here and say I literally don't know what this one is supposed to taste like. Not that it's bad, but seriously, what's the flavor here? Am I dumb? 7/10

Monster Ultra "Red White & Blue Razz" (Red, White and Blue): First off, I have a fundamental hatred for brands releasing "patriotic" branded products for July. I do not want to "honor our heroes in camo". I do not want to sit holding a beflagged can with a literal embellished version of Uncle Sam's face on it while the United States bombs children for oil overseas. Also, this thing tastes like a worse version of white Monster. 2/10.

'Coffee' Monsters:

Monster Bean "Loca Moca" (Light Brown): Not a bad choice. It's got enough of a coffee flavor to make it distinct from the other lines, but not so much that it feels like you're just drinking coffee (if I wanted to drink coffee I'd get coffee). Also does not contain the cream notes that sucked so much in the Dreamsicle flavor. 7/10

Monster Bean "Irish Creme" (Green and Brown): Probably my favorite out of the coffee line, although they all end up tasting pretty similar. This one is sweeter and a little stronger than the others, and for that it gets one point above. 8/10

Monster Bean "Salted Caramel" (Orange-Brown): Eh. It's not a bad choice, but does seem to just be a muted version of the other ones. Also the can is fugly. 5/10

Find the rest of the rankings online at roundtable.beloit.edu!

Ranking Round Table Editors

By ALIVIA RENTERIA

I have always been one to choose favorites, especially when it comes to the people I spend my time with. Here is my ranking of The Round Table's editorial staff, in the order they appear on the Meet the Editors page (because it's mean to actually rank people).

1. The spirit of Ella Silva - Farewell to a beautiful soul. Damn kids these days (current editors) will never be any match for our dearly departed Ella. I wonder what they're doing out there in the post-graduation world... hopefully still making super fun TikTok vlogs.

2. Vivian Kopka - Viv, oh Viv, the person you are. You're like a father to me, but like if a father was two years older and in no way related to the child in question. Wouldn't say no to some child support though.

2. Claire Winter - Claire is doing such a good job as editor-in-chief, and anyone who dares to say otherwise shall taste the cold hard steel of my blade (nobody would say otherwise though, because Claire is perfect).

2. Elle Turner - So very smart and put-together. All the staff writers should devise one big birthday surprise where we all get our articles turned in on time. Actually, scratch that idea; the shock would probably be more dangerous than the normal amount of stress we put her under.

2. Emma Laus - Cornerstone of the features section, writer of many a list and analysis. She seems to enjoy writing articles that make people happy, which is nice when there's nothing but bad news in the rest of the paper.

2. Ethan Cooper - Who even are you? The only recollection I have of this person is his parody edition name being "Ethab Cooba."

2. Jazmin Gomez - I don't think we've ever spoken, but I'm pretty sure I have zoned out during a meeting and accidentally gazed longingly into your eyes. #sorry.

2. Elliot Ave-Lallemant - You may continue to bide your time upon that sports editor throne of yours, but soon... soon your empire will crumble. It was by rite of conquest that you rose, and by that same rite shall you fall.

2.5. Alex Cambouris - "Back editor" your back is what you're going to be watching if you ever try getting rid of the horoscopes again. Good job wrangling so many comic artists though. Gold star.

2. Betty Cavicchia - Creator of the Creature and comic connoisseur. He continues to confound with his creativity, and brings a Cavicchiawesome vibe to the function.

2. Quinn Annis - Also known as the "Noble Steed" of The Round Table, copy editor Quinn singlehoofedly carries this paper and saves our writers from their own grammatical mistakes. Yesterday they told me that, while it is accepted in The Round Table's style guide, the Oxford comma is not part of the Associated Press style, which I think is lame, dumb, and morally reprehensible.

2. Theo Bjornstad - I heard Theo telling a story once and it was like being transported into a mystery noir film. Some people have a face for radio, but this guy has a voice for a horror story podcast. Despite losing our other web editor to an untimely transfer, Theo manages to keep our website running smoothly without his help (everybody say "thank you Theo!")

2. Sonya Edwards - Always lurking somewhere in your peripheral vision. I'm not really sure what her job is but with a fashion sense that good, I don't think it's possible for her to have an incorrect opinion on anything in life (by extension, this means that joining The Round Table is a sound and logical choice that everyone should make).



Alivia Renteria'29

Chelonia Art Info Session

By SAM NEUBAUER

The Chelonia Art Concert had its first meeting of the year, explaining many different things and new opportunities that are now offered. Chelonia has been a staple at Beloit since the mid 70s where it was founded by a former teacher, who taught the current director Gina T'Ai. The concert itself will take place from April 22nd to April 25th with undisclosed times. To participate you must submit a proposal by Sunday November 8th to Gina T'Ai or send an email to Gina herself to get the link. After proposals are through, auditions will begin November 30th at 4:30 and participants will know what they were casted for that same night. This concert is open to a wide variety of skills with no prior experience required, all things will be taught by Gina herself or other former participants. On November 17th at 4:30 there will be a makers meeting, allowing participants to share ideas that they have thought of. You will also get .25 credits for participating in this concert, which is very beneficial especially if you just need something small to graduate.

Some questions asked throughout were music related, one future participant asking when music pieces are required to be turned in. That date is February 21st, and the genre of music is open to virtually everything. Just create a proposal and wait for confirmation. I also had the pleasure of sitting down with Gina and was able to ask her a few questions. The first question being "What is Chelonia and what does it mean to you?" To which Gina responded that Chelonia is a dance concert created by her former teacher in the 1970s, which Gina herself now runs. Another question I was able to ask her was "How long have you been involved with Chelonia?" To which Gina responded that she has been involved with Chelonia since 2009, having had to take last year off due to sabbatical. This will be her fifth time directing the concert. Lastly, I asked Gina "WHat is your favorite part of Chelonia?" To which she responded "The compradore between everybody and the vast range between everyone who participates. It's very inclusive and diverse."

Chelonia is definitely something you should check out, whether you are participating or just watching yourself. It's a great opportunity to get involved with campus without having to do a sport or a club on top of meeting a wide variety of people.



Bethany Yu'27

"You Seem Pretty Sad for a Girl So in Love": Album Review

By KATELYN SCHROEDER



Wikipedia

Olivia Rodrigo is the iconic pop girlie of our generation. From her original hit "Drivers License" to songs like "All-American Bitch" and "Vampire," she delivers with her catchy tunes.

In her most recent album, "You Seem Pretty Sad for a Girl So in Love," she plays with themes of healing through codependency and falling in love too fast. Love is portrayed as something closer to horror than romance. There's a kind of body horror she uses to symbolize how the relationship made her feel.

Her song "Maggots for Brains," for example, uses intense and gross imagery of a rotting and maggot-infested brain as a symbol for how codependency feels. Olivia relies so much on this person that she doesn't feel like she enjoys life anymore. Without him, the everyday joys of life are meaningless. In the chorus, she sings "I feel dirty, I feel rotten, and the colors are all flat / I'm a sad shell of a woman and I got maggots for brains," painting the picture of the zombie she's become.

The tone is very cold and negative — but then, at the end, the chorus brightens, concluding with, "But that's just the thing that happens when my / when my baby goes away." That last line is higher pitched, and she sings it in a softer, breathier way. It sounds like a nod or parallel to the whimsical sigh of a girl in love that we would see in dramatic cartoons or films. The end of the song even finishes off with a repeated line of "What can I do / But think of you."

This song does a great job of showing the progression of her mind during the beginning of the relationship. She's aware of how she's feeling and the obsession she has for this person, but she thinks it's a normal side effect of her love. Olivia shrugs it off, not realizing that being without her lover shouldn't make her feel so horrible.

As the album continues, the relationship unravels. Time shows the cracks between them, and she starts to come to terms with the fact that being together is hurting her. As their lives start meshing more and more, she loses herself in him, causing her to spiral.

In the video for her song "The Cure," she sings, "And all the nights I spent fighting bad thoughts in my room / Feeling so alone, might as well be on the moon / I thought I found the antidote with you," all while making little potions to heal her heart.

She finally acknowledges that she was expecting this relationship to "fix" her. Incorporating body horror, the camera shows her injecting the mystery antidote into fake beating hearts. Every time she does this, the heart goes still and gray. It's unsettling but rightfully so, symbolizing that no matter what others do, they can't fix her.

Her song "Begged" could be considered part two of "The Cure." In the previous song, we see how she reflects on her own mental state, but in "Begged" she shows us the things that this guy lacked in their relationship. I couldn't tell at first if she felt unloved because of her own doubts, or because of her partner's actions. There's one line that specifically caught my attention. She sings, "So I'm cool and forgiving, I'll take what you're giving." She ignored her own feelings, pushed them away for as long as she could, because she wanted to be the "chill" girlfriend. She asked for reassurance and love, but he didn't know how to give that to her. She's forgiving the things that he has had to learn in their relationship, but she will always be hurt that to get love she had to ask for it.

The foreshadowing through the whole album finally comes to its peak, and the couple breaks up. In the very last song of the album, "Cigarette Smoke," she's reminded of the man she loved. She uses the very universal feeling of regret to tie up the album. She regrets all the time she felt was wasted, and in the end wishes she could just forget all the memories of him.

This album is very sentimental. It feels like a friend telling you every detail of what happened with their ex. Olivia gets deeply personal and is very honest about both her and her partner's faults. It's really hard for people to admit that they need help, or to admit that because of their past, being in a relationship can be difficult. There's healing that a person needs to seek within themselves before being in a relationship, and that can be horrible to come to terms with. Everyone needs to know how to be happy when alone, and Olivia creates a stunning story to tell her audience this.

'Resident Evil': A Fun, Gory Time

By CLAIRE WINTER

Video game movies are, largely, hit-or-miss as a genre. A movie can't capture the same freedom that a video game builds its entire appeal around, and it can't rehash the same story that the game builds its appeal around (if, in fact, there is one: for sandbox games without a central narrative, this presents an additional challenge). At the same time, a video game movie is pitching to two distinct audiences: those who haven't seen the original source material, and those who have, and are highly invested in it. Therefore, any movie based on a videogame walks a tightrope: get too in the weeds about game lore and you'll lose the interest of new viewers, but ignore it completely and hardcore fans will dismiss it as a Hollywood ripoff.

Add all this to the difficulty of making any normal movie and it's no wonder why so many video game movies have been consigned to forgettability: it is a hard balance to strike. Which is where we come to the new "Resident Evil" movie.

For once, this movie wasn't with a franchise I was overly familiar with: the "Resident Evil" game franchise has been going since 1996. Still, I knew some of the vague building blocks: Umbrella Corporation, Raccoon City, Leon Kennedy, and Resident Evil: Village's dommy mommy Lady Dimetrescu. (Look, I never claimed to be an objective viewer, alright?)

The story of "Resident Evil," however, centers on glorified DoorDash driver Bryan Hodukavitch, who is hired to courier a medical package to Raccoon City General. This is bad news for everyone, but especially Bryan, who begins to encounter the outskirts of a devastating zombie-like virus outbreak as he makes his way into the city.

First thing's first: the pacing is incredible. There are no flash-forwards, there are no shortcuts, and every element in this movie feels agonizingly physical. Bryan jumps a fence and the shot doesn't cut away quickly; it lingers as he fumbles the landing and yelps in pain. He struggles with endless locked gates, blocked roads, and the realities of being a civilian in a world constructed for the Ultimate Badasses you play as in the games. He is our main character, yes, but not the main character. The universe does not protect him like it does Leon or Claire or Grace. He is painfully expendable, and that makes this movie an incredible perspective shift from the power fantasy of the Resident Evil games.

The Resident Evil franchise has always struck a balance between campy gore and genuine horror, and the movie managed to nail the tone down pretty well, in my opinion, with about equal servings of horror and comedy. (This is, granted, one of my favorites: you can take the rest of this review with a grain of salt). Austin Abrams' performance as Bryan is great, and practically that's all that matters (no other character lasts for very long).

There's no quippy one-liners from Bryan like Leon lets off every four minutes in the game — which isn't to say he isn't funny. In a break from the expected dumbassery of a horror movie main character, Bryan mainly reacts to all of the above by screaming "FUCK," running away, and missing half of his shots, which is another point in this movie's favor. Absolute W in writing Bryan; everything he does for 90% of the runtime is not only reasonable but probably exactly what I would have done. This choice also, helpfully, makes you want to not only sympathize with him, but like him. It's hard to root for him to die!

As far as criticisms go: a lot of the gore falls firmly into the area of "that would be cool if it looked more real," and at several points the movie almost reaches absurdity in its monsters, which is par for the course. There's a mix of practical effects and CGI, and it correlated almost exactly with how scary I ended up finding the given monster. I have, however, been informed that the batshit insane "Human Tumbleweed" creature was, in fact, practical effects? Holy shit. Relatedly, the jumpscares range from genuinely good to "okay, yeah, get it over with," and a few of the emotional scenes could have gone a little longer without being cut into.

Finally, the plot of "Resident Evil" is, essentially, a delivery quest. As mentioned above, this means the pacing stays tight, and the audience never becomes confused about what the objective is, but I'll



Betty Cavicchia'28

acknowledge: if you come to "Resident Evil" looking for deep lore or a greater scope of the Raccoon City outbreak, you are going to be left disappointed. The only parts the movie explains are the absolutely critical ones: Bryan isn't a police officer or a special agent, he's a civilian delivering a package. Again, I would say this is a concession to the general audience to the detriment of hardcore fans; whether this is a pro or a con is going to depend on which side you fall on, and how much you care. Still, these are relatively small complaints compared to the massive positives of "Resident Evil."

"Resident Evil" has grossed $384.4 million worldwide, and is available to watch in theaters or stream on Prime Video.

More People Need to Be Reading 'Hollywood, Ending'

By VANESSA SKILDUM

The name John Green can conjure up a lot of images. Whether it be his other novels, "Looking for Alaska" or "The Fault in Our Stars," which are quite popular in the young adult sphere, or his 2025 book "Everything Is Tuberculosis." Maybe when you hear the name, you don't think books at all, but Crash Course, an educational YouTube channel John Green does with his brother Hank. Either way, John Green is a name people recognize.

In September, John Green dipped his toe into the adult genre with his novel "Hollywood, Ending," a novel about the conflicts of public versus private life amongst celebrities. The novel follows two main characters: Juniper Castillo, a 22-year-old former child star who is in the process of transitioning into adult acting, and Kai Laramie, a new 21-year-old actor from Indianapolis cast in his first feature film. The film is "Andy Warhol Never Gets Old," which stars Matthew Malone, a well-known film star, as Andy Warhol. As the movie begins production and starts to grow a fanbase, Juniper and Kai get closer and even start to develop feelings resembling romantic attraction.

Oh, how I devoured this book. Recently, popular romance has been disappointing me, whether it be because of pacing issues, language, or even bad chemistry between lead characters. "Hollywood, Ending" exceeded all my expectations and then some. It captured everything I love in romance and more.

I appreciated how the romance wasn't immediate, but this soft, fragile, unspoken thing for a long while. These two characters got to know each other through their characters on screen and through small intimate moments off screen. It didn't feel rushed, nor off-putting in the slightest.

Social media is a huge part of people's everyday lives, and it is no different for Hollywood actors. However, recently, language used on social media or within conversations that spiral into "brainrot" memes has found its way into novels, and I absolutely despise that language in books. I think the way this story implements social media, but keeps a clear language that doesn't regress into sayings and phrases popularly spoken, is absolutely perfect.

The story starts off through Juniper's perspective, someone who is well-versed in social media through her days as a child star. You see how she hand-picks images that show the narrative she wants. In part two, we are introduced to the perspective of Kai, someone who fights having an online presence for as long as he can. Kai also doesn't want his past dug up, and you see his struggle with boundaries and how to be comfortable in a situation where privacy is limited.

The story circles back to Juniper's point of view to close it out. I appreciated how the novel didn't jump back and forth between perspectives every chapter. Being able to sit with both characters during high and low moments really aided in getting to know the characters on a much deeper level. You don't just see Juniper try to change her brand, or Kai adjust to this new chaotic life, but experience it right there with them.

Read the rest at roundtable.beloit.edu

Women's Hockey Opens Season With Electric Home Win

By NORAH OWENS

The Multipurpose Arena at the Woodman's Sports & Convention Center was roaring on Saturday, Oct. 31 as Buccaneers women's hockey hosted the University of Dubuque Spartans for Beloit's second ever regular season debut. Friends and family members filled the stands and glass with cheers, some even traveling from across North America to catch a dominant Bucs win on home ice.

The Bucs took some time to warm up offensively in the first period, as they were outshot 8-7 by the Spartans. Despite the home team's lack of offense early in the game, the defense came ready to go with four blocked shots and multiple shot deflections through the first 20 minutes. Overall, the Bucs' defensive play was pretty solid throughout the entire game, but for anything that slipped through the cracks, Alex Venning'28 was there to stop it.



Norah Owens'29

Venning, a junior transfer from Utica University, was the star of the game with a 31-save shutout in her first regular season outing for Beloit. She posted a 0.931 save percentage through fifteen games played last season, and her previous experience in Division III hockey will give her an edge as a starter alongside first-year goaltenders Dani Lerma'30 and Dani Egeland'30. Venning's awareness of the puck in the defensive zone and her decision-making of when to cover a shot and stop the play were vital for the Bucs to capitalize on this game. Finally, some of her saves were downright heart-stopping, including multiple tough glove saves that she managed to corral.

Before the game, alternate captain Natalie Gurr'28 noted the team's excitement about the incoming class of players this season, including Venning and a crowd of nine first-years. "We have a strong drive, and I'd say the incoming class also brings a lot of offensive potential," said Gurr. Her statement rang true during the second period, as first-year Hailey Chady'30 scored the first goal of the Bucs' season off a rebound from Addison Gruhlke'29. That strong drive was also evident in persistent shots on goal from Gruhlke, Natasha Ludwig'29, and Britni Detsch'29, who each posted three attempts throughout the game's 60 minutes. As the Bucs turned the heat up on offense, their overall team play began to look more cohesive through the whole middle frame, demonstrating high potential for the rest of the season ahead.

Beloit spent plenty of time in the defensive zone in the last 20 minutes as Dubuque put another 13 shots on goal in attempts to tie up the game. None of their shots rang home, so they pulled their goaltender to put an extra attacker on the ice with about two and a half minutes remaining, hoping that a 6-on-5 situation could allow them a goal against Venning's netminding prowess. At that point, however, Madi Hoffman'29 sealed the Bucs victory with an empty net goal with 48 seconds remaining in the third period.

Looking ahead, some of the team's young offensive talents will hope to improve upon the power play in upcoming games. Beloit was 0-4 for scoring on the player advantage, and recorded very few shots during those eight total minutes of 5-on-4 play. Luckily, the Bucs' penalty kill units matched those of the Spartans, once again showing the team's defensive prowess.

Read the rest on roundtable.beloit.edu

Women's Soccer Clinches MWC Conference Tournament with a Win Against Illinois College

By SAM NEUBAUER

On Halloween afternoon, I attended the women's soccer game vs Illinois College, where the Bucs came out on top winning 1-0. Going into this game, the Bucs needed a win — not a tie, not a loss; they needed a win to get into the MWC Tournament to extend their season. They did just that, with a goal coming in the 20th minute from Maggie Wood'30 off an IC turnover in the defensive zone. Throughout the entire first half, the Bucs held pressure on the IC Lady Blues, putting up 7 shots in the first half as well as saving 3 shots against the Lady Blues. The remainder of the game was back and forth, both teams having extremely good chances but failing to capitalize on them. The IC Lady Blues put up 6 shots in the second half, while the Bucs would put up 10. Goalkeeper Sophia Dietz'29 would stand strong, stopping all 7 shots on goal for the Bucs, getting her fourth clean sheet of the season, while forward Maggie Wood led the way for the Bucs, with 4(3) shots and one goal. On the other hand, IC would split halves between goaltenders Sophia Kriegesmann, who made 5 saves and let in 1 goal, and Stella Gonzalez, who made 8 saves through the second half. Forward Katy Adler would put up 6(4) throughout the game, leading the way for the Lady Blues.

Next for the Bucs is the conference tournament, where they will play the fourth seeded Grinnell Pioneers Nov. 3 in Grinnell, Iowa. If they advance, they will be moving on to play the number one seed, Luther Norse's, on Nov. 6. Congratulations to the Beloit Women's Soccer team on clinching a tournament spot, and best of luck in the tournament.

They Played Some Baseball and Got Some Home Runs: Brewers Capture First World Championship

Betty Cavicchia'28



By CIAN McKEOWN

Oct. 28, Tropicana Field, Saint Petersburg, Fla. It's the bottom of the ninth inning in Game 5 of the 2026 World Series between the Milwaukee Brewers and Tampa Bay Rays. Milwaukee leads the series 3-1 and the game 4-0, three outs away from the franchise's first World Series title. Brewers' reliever Trevor Megill digs his spikes into Tropicana Field's mercurial mound, which has often splayed under the weight of the series' more gigantic hurlers. Rays third baseman Junior Caminero, coming off a second consecutive All-Star selection and in the midst of a fairly consistent postseason, in which he recorded 13 hits and drove in five runs, steps into the batter's box. The Brewers have such a sizable lead this game by doing what they've done all season: relentless fundamentals and opportunistic hitting, creating traffic on the bases and cashing in. Tampa plays what seems like an even more calculated version of this approach, with a stronger emphasis on contact, baserunning, and strong defense.

The throng of away fans dressed in blue and gold rumbles to life when Caminero stands in, creating an atmosphere in the stadium that feels like an alternate Brewers watch party location — so much so that tickets for Game 5 were actually cheaper than those for the watch party in the Brewers' home stadium, American Family Field in Milwaukee. Caminero strikes out on a 2-2 pitch. One out.

As FOX play-by-play announcer Joe Davis'10 said during the broadcast, "It wouldn't feel right if it was easy." Rays Catcher Liam Hicks hits a twisting line drive that kicks off the first base bag and into foul territory, being ruled a fair ball and granting Hicks a double with one out. At this point, the Brewers fans in the house and the team in the dugout grew apprehensive. FOX cameras caught Christian Yelich, designated hitter and the longest-tenured Brewer, leaning against the dugout railing with a vacant stare. It could not happen again. They had let the Rays hang around late in Game 4 the previous night after what felt like an inevitable coronation.

After a lengthy extra-innings stalemate, 22-year-old Brewers rookie shortstop Cooper Pratt cracked a homer into the left field seats to give Milwaukee a 3-2 lead in the top of the twelfth inning. Pratt had a series that will be catalogued in the record books, setting a new rookie World Series benchmark by recording a hit in six straight at-bats. The Rays then grabbed this demoralizing dagger and plunged it into the Brewers' backside, tying the game on a Johnny De Luca single up the middle in the bottom of the twelfth after Caminero reached base on an error and Hicks singled. Then, they did the unthinkable, loading the bases on a hard-hit single by speedy left fielder Chandler Simpson and teeing up second baseman Ben Williamson to win the game 4-3 with a base hit into right field.

Read the rest on roundtable.beloit.edu

Golden State Valkyries Cap off Historic Second Season With a Championship

By NORAH OWENS

The WNBA championship came down to a winner-takes-all Game 7 on Saturday, Oct. 31 at the Chase Center in San Francisco. The Golden State Valkyries captured the trophy in a nail-biting game with a final score of 68-63 in front of their home crowd, which is affectionately known as Ballhalla and took on the spooky moniker of Boohalla for the Halloween night matchup.

This game was historic in every sense of the word. First, the WNBA only just introduced a best-of-seven format in the 2025 championship series; previously, the final round was played to the best of five games, the same as the current semi-final round layout. Since last year's championship was won in six games by the Las Vegas Aces, that made this the first ever Game 7 in a playoff series in WNBA league history. The winner, too, was destined to be historic, as neither the Atlanta Dream nor the Golden State Valkyries had ever won the title.



John Mac, Wikimedia Commons

Finally, the winning Valkyries franchise won this title in only its second season, as an expansion team which began play in 2025.

Finals Most Valuable Player accolades went to forward Gabby Williams in her first season with the Valkyries. Williams signed a multiyear contract with Golden State in free agency in the offseason after previously playing for the Chicago Sky and the Seattle Storm. She also set a WNBA record on Saturday night by recording 28 points in the second half of a fFinals game, surpassing the previous 27 points set by Angel McCoughtry in 2011 with the Atlanta Dream.

This championship seemed written in the stars for veteran Valkyrie Tiffany "Tip" Hayes, who played for Atlanta from 2012 to 2022. Going into this finals matchup, Hayes was one of the longest-tenured players in the WNBA to never win a championship, although the 2013 Dream came close. However, Atlanta's loss was a heartbreaker for DeWanna Bonner, as these playoffs were almost certainly the last games she would ever play professionally. The 39-year-old was bought out by the Phoenix Mercury in August of this year and subsequently signed with the Atlanta Dream with hopes of chasing one last championship before her retirement, according to a statement released by the Mercury management. Bonner won two WNBA Championships with the Mercury in 2009 and 2014 and ranks third all-time in regular season points in league history.

This loss may also be particularly difficult for Atlanta Dream fans to swallow after the scheduling difficulties faced when the team hosted Game 6 of the series in Georgia. Notably, Game Six took place 12:30 p.m. on Thursday, Oct. 29, due to event conflicts at State Farm Arena. Dream team management wrote an open letter to fans on Tuesday describing their regret for the situation and their appreciation for the NBA's Atlanta Hawks, who did what they could to support the Dream in their impressive playoff efforts. According to the open letter, senior officials of the WNBA did not take concerns about scheduling conflicts at State Farm Arena into consideration when developing the finals schedule. Women's professional sports deserve to be taken seriously, and instances of poor management like these are seriously detrimental to the growth of the WNBA and other professional women's leagues.

Read the rest at roundtable.beloit.edu

Athletes of the Week

Jeremy Mueller'27
Men's Swimming



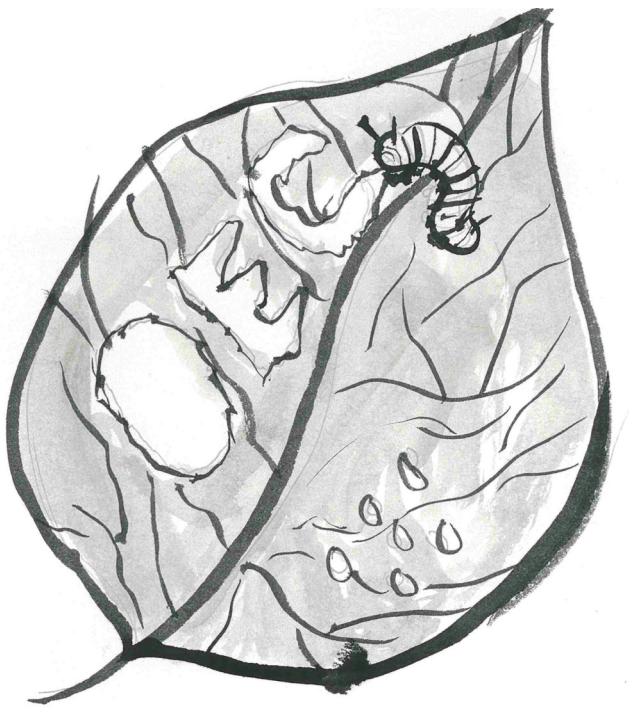
Addie Bogda'29
Women's Cross Country



CLUB COLUMNS

OEC Goes Off-Grid: Annual Camping Trip At Rock Cut State Park

By OLIVER IDZIKOWSKI



Betty Cavicchia'28

I am happy to announce that this year's OEC camping went very well. Both OEC exec members and people outside the club attended the event. Leaving on the Monday of fall break and returning on Wednesday, we spent about three days at the state park. Our campsite was right on the lake, and we had direct access to multiple trails. The five-mile hike we took was a particular highlight, as we circled the lake and got to tour multiple other campsites. Fall was just coming in around this time, and we got to experience some beautiful sunny days, with the trees beginning to turn orange and red.

This is a yearly tradition for the club, but it seems to play out in wildly different ways each time we do it. Between the years and shifting club membership, maintaining a club tradition can feel like a game of telephone. We are lucky to have a Google Drive where we can preserve shopping lists and forms, but we still had to scramble a bit in order to get everything prepared. Our original intention was to make use of the Beloit College vans, but we ran into complications and instead had to rely on student cars in order to transport people and supplies. We brought along the usual hamburgers and hot dogs, but also made sure to bring a copious amount of bananas.

The second night at Rock Cut was quite adventurous. Rain came in as we were hanging out around the campfire. We thankfully were able to pack up before the downpour came into full force, but it was still probably a wild sight to see a group of college students clamouring to make sure our firewood was not damp in the morning. We spent the rest of the night in our tents, with a particularly intense game of Uno taking place in one of the four-person tents. The following morning was calm as we packed up the rest of the supplies and headed back to campus.

Overall, I remain hopeful that, with proper record-keeping, we can continue to make each excursion into nature better. Fall break would have been a little less relaxing without this visit to the beautiful nature of the Rock Cut State Park. OEC is looking forward to executing another camping trip next fall semester, and tweaking our plans so that it can be even better.

College Is Not Like the Movies, I'm Pissed

By ROMINA PALOMEQUE

I feel like I'm losing my mind. Not a niche indie 2000s Tumblr version of it, but an actual version of losing my mind. It's not pretty, it's not aesthetic, and there is most certainly nothing therapeutic about losing my mind.

Growing up, I thought of college as a new beginning. You escape from your little town, you leave your friends and family behind, hell, you even change your name. In a sense, it's the beginning of the end. The last chapter where mistakes are allowed. You do things you've never done before. If they fail, you apologize and you move on. If they don't, you integrate new behaviors into your life. That part of college is true. Everything else has not been my experience.

It could be that the problem is me. Or everyone else, for that matter. Maybe we've grown up enough to have defining qualities that remain stagnant no matter what we do. Maybe for some people, changing who they are is not possible. Maybe pretending I'm inherently different from who I was two years ago is just complete blasphemy. In any case, college hasn't been revolutionary or life altering for me. It's just been the same.

And all throughout my college experience, I've kept wondering why I expected a change so dramatic that I would barely recognize myself afterward.

It's not like I'm unhappy with who I am. I like who I am. But I just thought who I am would change. There's a contradiction somewhere. I want to be the person I am, but I also expected to become someone else. And maybe that's the problem with the way we imagine growing up. We're taught to think of it as a transformation, as if one day we'll wake up and realize that everything is different. That we're different.

I expected college to be that moment.

I blame the movies I watched growing up. They convinced me that college was always a new cast of characters, a new set of experiences, and a new version of yourself waiting to emerge. Even when things went wrong, they seemed to go wrong for a reason. Every mistake became a lesson. Every embarrassing moment became a funny story. Every bad decision somehow contributed to the person the main character was supposed to become.

I've certainly gone through enough of the pains of college to expect something to come out of them. And yet, here I am, still waiting for the part where it all means something.

Because real life, unfortunately, does not come with a script. Sometimes you make mistakes and learn something. Sometimes you make the same mistake again. Sometimes you have an experience that is supposed to change you, and afterward, you're still you. You still think the same way, react the same way, and carry the same parts of yourself you thought you would leave behind.

And what are you supposed to do with that? How do you know if you're growing when you're still the same person who has to live through it? If I'm constantly wondering whether I've changed, maybe I'm blinding myself to the small things that have. Or maybe I really did expect too much from a place that was never going to turn me into somebody else.

I don't know which possibility is more frustrating.

Halloween and Overconsumption

By ALANNA SULARZ



Betty Cavicchia'28

The scare we usually expect when Oct. 31 rolls around involves a ghost springing out of the dark or a clown hiding around the street corner. What we should fear, however, is far less fantastical: overconsumption. The waste of materials, resources, and space over the 24-hour period we call Halloween.

The first image you probably get when you hear about Halloween overconsumption is very literal: a guilty pile of wrappers on the kitchen counter by the end of the night, paired with a prominent stomachache. That is certainly a concern, as eating unfathomable amounts of sugar within 24 hours has disastrous effects on your body. However, before the candy falls into our bags, companies supercharge production in preparation for Halloween night. They rush to make as much candy as necessary to sell it en masse in your local stores, and with any bulk product comes overstock. Though many stores resort to huge sales to get rid of as much candy as possible, a lot of candy is just thrown out. The rest frequently ends up on the sides of the road, empty wrappers littering the ground.

Halloween costumes also create a parallel to fast fashion, as their production surges in the same way as candy production does, and is shaped by passing trends These single use, often polyester based costumes are cheaply designed to be thrown away. Microplastics shed from the synthetic plastic material and contaminate water sources. Rarely recycled and unsuited for any occasion beyond Halloween, costumes either amass in a basement collection or take up space in our landfills.

Even one of our favorite seasonal staples is scarily exploited. Pumpkins are grown for months in massive fields, cultivated by farmers' expertise. When Halloween rolls around is when they all vanish. They are carved, painted, and turned into seasonal treats and beverages that exist for a limited time only. Any unused simply rot, wasting the effort put into their production.

Perhaps the most unexpected contributor is decor. It's the foundation of the spooky aesthetics we love, what draws trick-or-treaters to our front door. But the quantity of them rarely matches the time they are in use. Decorations have evolved greatly over the years, from yard skeletons and creepy lights to full-blown animatronics and giant blow-ups. Over-engineering Halloween decor, especially to unmanageable sizes, consumes both valuable resources and space — they have to go somewhere when the season ends, after all.

To avoid overconsumption in our celebration of a beloved holiday requires consciousness of the way holiday production works. For that segment of the year, demand for seasonal goods is high, with projected spending on Halloween shopping in 2026 reaching $13.5 billion, according to the National Retail Federation. Consequently, the amount of waste increases. It is an unfortunate byproduct of consumerism that we have to navigate. Alternative, sustainable approaches can help to decrease the amount of waste and demotivate companies from overproducing. This includes DIY or repurposed costumes, consuming or composting pumpkins, buying only as much candy as you need, and reusing decorations.

There is nothing wrong with diving into the Halloween spirit, costumes and all, but we have to be careful to keep in mind what we leave behind once it's over. The holiday may end after Oct. 31, but what we buy during that time doesn't vanish with the end of the season.

THE ROUND TABLE GETS POLITICAL





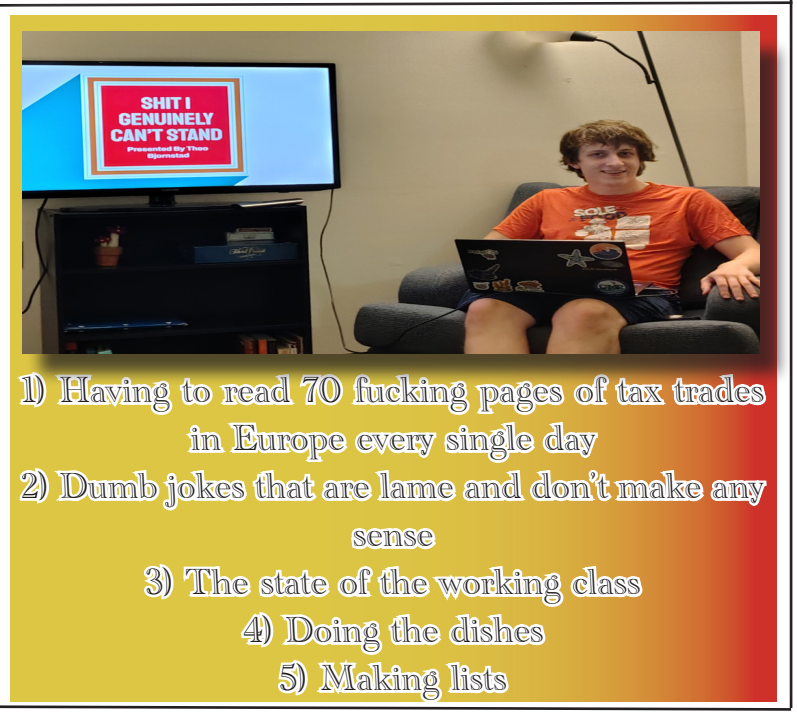


Jakubiak '27





Schroeder



KNOW THE DIFFERENCE

These species may appear the same to the casual observer, but noting some key variations can help you avoid making a deadly mistake.



BETTY CAVICCHIA
'28 (junior), she/him
major: media studies
hair: shoulder length, curly, all pink barring accidental bleach spots
fashion: slapdash, fairly saturated

LILY RYAN
'30 (freshman), any pronouns
major: creative writing
hair: chest length, mild waves, pink in front + blonde in back (recent development)
fashion: more cohesive decora style, pastel colors

