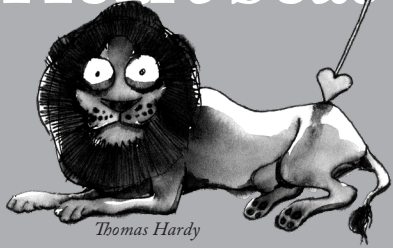


## ARTS &amp; ENTERTAINMENT

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## Heart beat



By Cristiana Hawthorne  
Columnist

According to the St. Olaf website, 70.9% of the class of '19 participated in an off-campus study program. St. Olaf is ranked number one among baccalaureate colleges in the U.S. for the number of students studying abroad. While this is great for our academic careers and makes us global citizens, it can totally complicate your love life. You have been seeing someone on campus. Then, suddenly, they're leaving?! What do you do?! It's a hard decision. I know. I've been on both sides of a relationship — I've been both the one who stayed and the one who went abroad. And let me tell you, it can make things very interesting. So, what should you do?

As with any relationship, there is no cookie-cutter solution. As I see it, there are essentially three main options that I've come across while on campus and while abroad: Break up, start an open relationship or stay together. All have their pros and cons. All require a really, dare I say it, mature, adult conversation about the needs, wants and expectations of both people. It requires some vulnerability and empathy because yes, there is always the chance you aren't on the same page.

Breaking up is, I think we can all agree, not a particularly comfortable experience for anyone, but it is an option. The obvious cons include: being extra sad on top of all the stress of leaving, no longer having "that person" to talk to at the end of the day, increasing sense of loneliness and isolation... I think we all get the picture. But I'm here to tell you sometimes, that is one of the most mature and healthy decisions you can make. You don't have to worry about miscommunication or differing expectations, or feeling the pressure to always be Facetimeing or calling on the phone. And, honestly, you're young. It is completely fair to want to meet and experience new people while you're apart. Maybe most beneficial of all, it gives you both space to grow while you're apart. Besides, no one wrote any rules saying you can't revisit this relationship when you're both back on campus.

Option two is an open relationship, which has a bad reputation. I'm a little biased because this is what my partner and I chose to do in our relationship, not once, but twice! And people always ask me why. And they're right, there are some real downsides. The biggest one is jealousy! How can you not feel jealous knowing your partner can go out and make out with someone else? It takes a lot of trust and you have to believe that your partner isn't out to get you. I would advise a "don't ask, don't tell" policy, personally. But the pros are kind of great. You get the space to feel like you can grow on your own and try new things, but still spend an evening Facetimeing. If you're not sure you're ready to commit to a full-blown, long-distance relationship for whatever reason, this might be a good compromise. You can still text and talk and express your romantic or sultry thoughts, but also dance with someone at a Pause dance without worrying about whether or not that's cheating.

The last option is staying together. This one is high risk, high reward. Not everyone is at a place in their life where they feel emotionally or even practically available to spend the time and energy to make a long-distance relationship work. It's hard! And sometimes it ends up being more lonely, pining away in your dorm room. I think the biggest risk is that the partner abroad doesn't take full advantage of the new place they're in because they're too consumed thinking about home. Neither person wants that. But when it works, I think it often brings a couple closer together. They have navigated different time zones, different modes of communication and different priorities. They have gone the extra mile to still be present and make their partner feel loved.

The important thing is that both people express their needs and expectations ahead of time. And that you remember that all these options are perfectly normal and reasonable things to consider when leaving (or staying) for a semester.

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Having trouble navigating the St. Olaf dating scene? E-mail your questions to [mess-ae@stolaf.edu](mailto:mess-ae@stolaf.edu) and maybe one of our love columnists will answer them in next week's issue. All submitted questions will remain anonymous.

# "She Kills Monsters" leans into its geekiness

By Jarrett Krouss  
Contributing Writer

Anyone familiar with nerd culture has most likely heard of Dungeons and Dragons (D&D). The theater department is bringing Qui Nguyen's "She Kills Monsters," a play about a woman on a D&D quest, to the Hill in the first week of October.

The play follows Agnes Evans (played by Emily Schrader '20), a woman who resolves to play a game of Dungeons and Dragons in an attempt to learn more about her dead younger sister, Tilly. Evans embarks on a quest alongside Tilly (played by Alice Tibbetts '21), as well as her sister's former D&D companions Kaliope the Dark Elf (played by Kat Grannis '23) and Lilith the Demon Queen (played by Annika Hustad '22).

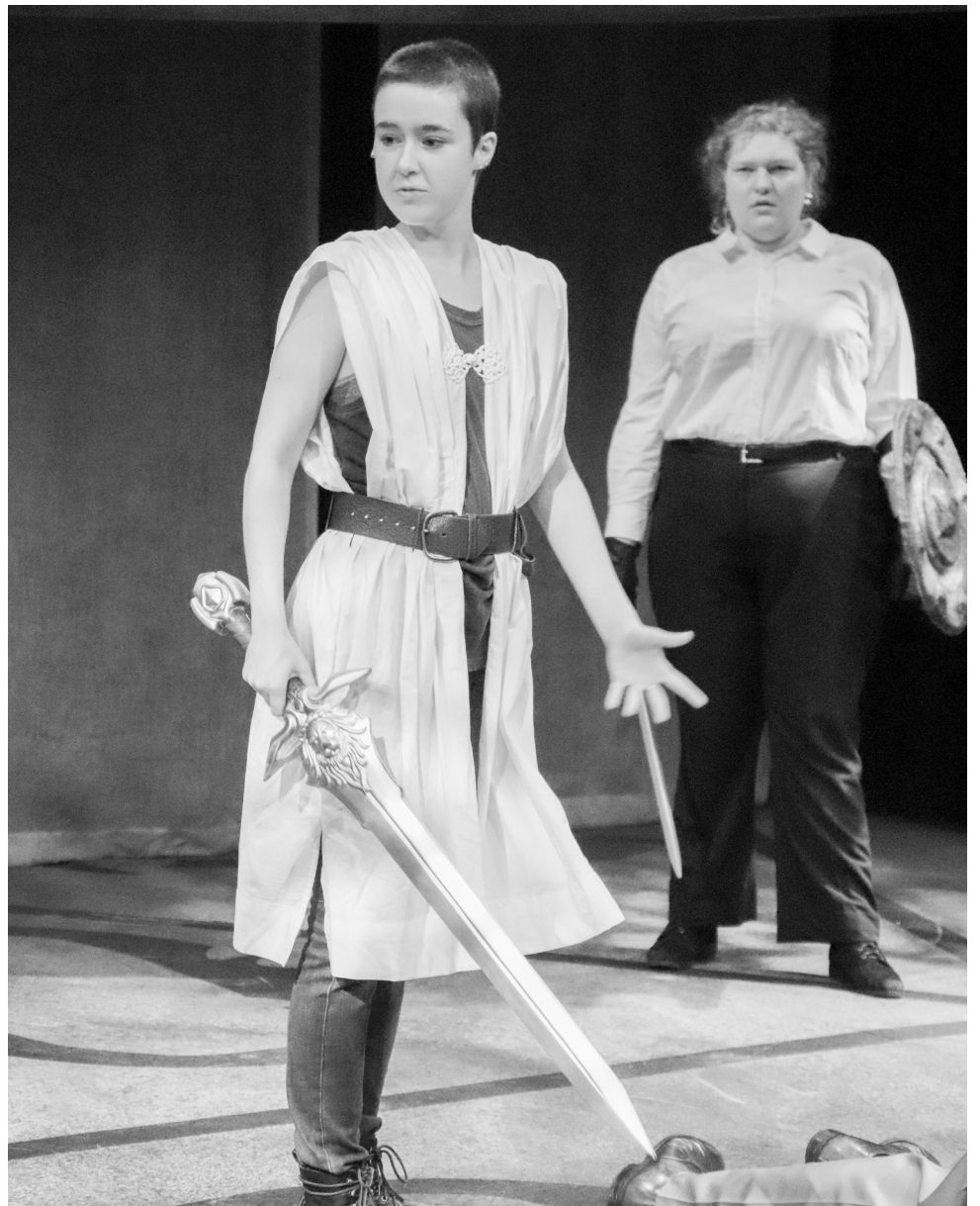
The premise of the play is simple and familiar — characters search for memories or reminders of those who have died via the few mementos left behind. Yet the vehicle of D&D serves as a refreshing new method of delivering this story, energized by a solid cast of actors who bring meaningful emotion to the comedic production.

Estimates put the number of active D&D players at nearly 14 million people worldwide, and with its prominence in the hit Netflix horror show "Stranger Things," it's safe to suggest the game is a staple of geekdom. The game's renown makes it an obvious choice of setting for a play focused on celebrating all things nerdy. The play utilizes D&D as a backdrop, but in no

**"The vehicle of D&D serves as a refreshing new method of delivering this story"**

**-Jarrett Krouss '23**

way does it rely on comprehension of the game — someone without any understanding of Dungeons and Dragons will have no trouble understanding the story, although they may miss a few nerdier references here and there.



Madeline Everett/Manitou Messenger

Alice Tibbetts '20 (as Tilly) stands victorious, sword in hand, during a dress rehearsal.

The story, however, transcends nerdiness. L.G.B.T.Q.I.A.+ acceptance is featured prominently in the show. Throughout the play, Evans struggles to accept the realities of her sister's life, such as the fact that she was a lesbian. The story speaks to the legacies we leave after our deaths, and how one person's life can impact others.

While the story and character development are good, the ending leaves something to be desired. Loose ends are largely wrapped up in the closing monologue, leaving the audience expecting just a little more.

The actors adeptly bring the characters to life, adding serious depth to a show that is equal parts light comedy and poignant drama. A testament to the cast's versatility, many actors essentially played two characters, one in the real world and the other in the world of D&D. This task was made even more difficult by the fact that many of the D&D characters feature some form of British accent.

The production features a consistent level of comedy aided by the witty delivery of the cast. A moment of particular hilarity comes when Chuck (Henry Bubula '23), the teenage Dungeon Master who guides Evans through the world of D&D, meets Evans' boyfriend, Miles played by Noah Smith '23. The copious use of double entendre throughout the scene kept me laughing, although the more prudish might not find it as amusing. Other points of comic relief are the awkwardness of Steve, (played by Seth Retzlaff '22) and his spectacular inability to play D&D, as well as Orcus (Aidan Sivers-Boyce '22), the couch potato Lord of the Underworld who unwillingly accompanies the adventuring party.

The play involves a few short musical sequences, such as the well-choreographed succubi, or demon scenes, featuring Amelia Hillery '22 and Maycee Klein '23 as Evil Gabby and Evil Tina, respectively. Overall, the choreography was fairly good

throughout, thanks to Ayece Mounivong '22 (Movement/Dance Choreographer) and Matthew Humason '21 (Fight Choreographer), which helped further the sword-and-sorcery feel.

Whether you are a level 18 Mage or a complete stranger to the Dungeons and Dragons series, "She Kills Monsters" carries a message of acceptance and community, with plenty of memorable moments filled with emotion and comedy. You can catch the show in the Haugen Theater starting Oct. 4 at 7:30 p.m., Oct. 5 at 2:00 p.m. and 7:30 p.m. and Oct. 6 at 1:00 p.m. and 6:00 p.m. Tickets are free for St. Olaf students and staff.

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Jackie Dudley/Manitou Messenger

**Interested in dance at St. Olaf? You have options**

By Madeline Everett  
Arts & Entertainment Editor

Do you ever find yourself bopping to a beat, twirling at random or doing around campus with a skip in your step? Get moving to the music by joining a dance club at St. Olaf.

**D-VINE:** This is a new modern pop dance organization that specializes in grooving to Asian music like Korean pop. The group plans to host a showcase in the spring and collaborate on events throughout the year with the Korean Culture Association and the Chinese Culture Club. Check out the videos on their YouTube channel (D-VINE Entertainment) and Instagram page (dv\_ent). D-VINE welcomes anyone interested in dancing, editing, filming and anyone who just wants to hang out with the group. To dance the night away, email public relations officer Nina Vang '21 at [vang28@stolaf.edu](mailto:vang28@stolaf.edu).

**Swing Club:** Learn the Lindy Hop and other dances at St Olaf's very own Swing Club. The group meets every Tuesday in Center for Art and Dance (CAD) Studio 1, with a lesson from 9–10 p.m. and a free dance from 10–11 p.m. Everyone is welcome to join, and there's no need to bring along a partner. Swing Club also travels to dances in the Twin Cities and hosts dances on campus in conjunction with St. Olaf jazz bands.

**M.I.X.:** This is a hip-hop club that strives to use their moves to bring people together and supply entertainment at athletic and social events. Their dancers have a range of experience, and anyone, regardless of race, gender, year or major is welcome to audition. Auditions for this school year have passed, but you can still enjoy M.I.X. by checking out their first performance of the year at Fresh Space on Nov. 9 at 2:00 p.m. in CAD.

**Ballroom Dance Club:** Lovers of elegance, Ballroom Dance Club is place for you. Join this club to learn ballroom dance techniques and etiquette and have fun dancing as well. The group meets on Wednesdays from 8–9:30 p.m. in CAD Studio 1, spending the first hour learning the dance and the last half hour twirling to the music. The club even takes trips to the Twin Cities to attend dances throughout the year and brings in professionals for dance workshops.

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# ARTS & ENTERTAINMENT

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## Upcoming A&E Events:

**Oct. 4, 5, 6**  
"She Kills Monsters"  
Opening weekend of the-  
ater department's fall show

**Oct. 4**  
"First Glimpse"  
Preview into the dance  
department's projects.  
4-5 p.m. Center for Art  
& Dance Studio 1

**Oct. 5**  
Limestones 30th Anniver-  
sary reunion concert. 4-5  
p.m. on the Pause Mane  
Stage

**Oct. 6**  
Family Weekend Concert  
Norseman Band, Manitou  
Singers, Viking Chorus  
and Philharmonia perform  
in Skoglund auditorium at  
3:30 p.m.

**Oct. 19**  
Denzel Curry to perform  
at the MEC Fall Concert.  
Buy tickets at [stolaf-tickets.universitytickets.com](http://stolaf-tickets.universitytickets.com)

## Vespers concert modifications — Finding hope in heavy content



Steven Garcia/Manitou Messenger  
**Tesfa Wondemagegnehu conducts Chapel Choir.**

Continued from A1 ...

tentional change from previous years, Wondemagegnehu said.

Sally Olmstead '20, a Chapel Choir officer, believes the choir has not only been a space where students can come together to make music, but is also a safe space for members to process their feelings regarding the music.

"I think something that I'm really proud of in how we've interacted as a group this year is just taking care of each other," Olmstead said. "If people need to leave the room during rehearsal, we're prioritizing self-care."

The program notes, done by Gabriella Holtzman '21 and Joanna Hancock '20, will resemble more of a story-line rather than very technical program notes. They will include trigger warnings when appropriate.

Pastor Matthew Marohl will also provide a word of hope in between two of the pieces, which will include a

prayer session and a reading of multiple works by poet Langston Hughes.

Despite the cuts to the Vespers concert, Wondemagegnehu said every piece in the text has a moment of hope for people to cling to. This is the real arc of the program, Wondemagegnehu said.

The Vespers concert will be Oct. 22 in Boe Memorial Chapel at 7:30 p.m.

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*Disclosure: Sydney Wagner and Joanna Hancock, Chapel Choir members mentioned in the article, are the Manitou Messenger's business manager and copy editor, respectively.*

## The chalk is mightier than the sword

Reporting contibuted by Laras Kettner  
Photos by Claire Strother



Campus literary magazine, the Quarry, provided a much needed creative outlet on Tuesday during their ChalkFest outside of Buntrock. Students jumped at the chance to enjoy some of the last warm weather and doodle between classes.



"I think Steensland is sitting there looking pretty ... but it could be a great space for events or have a little cafe there. There's tons of potential ... it's a great building that should be used for something, I'd like to see that changed." -Thomas Hardy '20



"My goat is a reminder that it's ok to be happy and have a simple day. Find happiness in the little things. The goat is not worried about tomorrow." -Lauren Dahl '21



Thomas Hardy/Manitou Messenger

By Robert Piwonka  
Columnist

There is nothing quite like watching a classic film in a cinema. As anybody who has been lucky enough to watch a restored, re-edited or otherwise redistributed classic in a theatre can confirm, it is an unforgettable cinematic experience. However, redistributions of classic films are not exactly common, leaving such opportunities even more valuable. Case in point: this fall, audiences had the chance to revisit Francis Ford Coppola's Vietnam war classic "Apocalypse Now" in the form of its newest rendition, "Apocalypse Now Final Cut."

Throughout the 1970s, Coppola had cinematic Midas touch, directing classics such as "The Godfather I-II" and "The Conversation." But his true masterwork of the decade might just be "Apocalypse Now," one of the haziest and trippiest visions of war ever committed to the big screen. Upon its much-anticipated release in 1979, it was an immediate success, receiving Oscar nominations (winning two: Best Sound

Mixing and Best Cinematography), \$150M in box office returns (versus a \$31M budget), Cannes' prestigious Palme d'Or and an indispensable place in American pop culture.

Despite the film's overwhelming success, Coppola was unsatisfied with his final product. In 2001, the Coppola-supervised "Apocalypse Now Redux" – a new cut of the film featuring nearly 50 minutes of new footage – was released. This re-edit served as a sort of director's cut of the film and, like many re-edits throughout film history, it became a fierce point of contention for fans. While many viewers praise "Redux" for its added humour and attention to historical detail, others lament its interference with the film's bleak tone and measured pacing. For years, fans have debated endlessly about the merits of each cut, with no definitive answer as to which one is the "true" way to experience "Apocalypse Now."

Ever the perfectionist, Coppola has apparently taken one more stab at the project, as yet another cut of the

## 40 years after its release, Coppola's classic film returns with "Apocalypse Now Final Cut"

film, "Apocalypse Now Final Cut," has been added to the conversation. "Final Cut," consisting of more footage than the original cut yet less footage than "Redux" (yet with no wholly new footage). For many, this will stand as the definitive cut of the film.

Based on Joseph Conrad's classic novella "Heart of Darkness" (1899), "Apocalypse Now" is a film that follows a disturbed soldier, Captain Willard (Martin Sheen) and his mission to assassinate a colonel gone rogue, Colonel Kurtz (Marlon Brando). But what exactly does "Final Cut"'s additional footage (this time adding about 30 minutes to the original's runtime) contribute to Willard's twisted river-bound voyage to Kurtz? Essentially, "Final Cut" functions as a trimmed down "Redux," containing all of the additional material in "Redux," except for a few specific scenes.

The most significant – and controversial – section exclusive to both "Redux" and "Final Cut" is a lengthy sequence near the end of the second act in which Willard and his men discover a French plantation near the end of their journey to Kurtz. This scene of Frenchmen and romance is a double-edged sword of the film. It adds much in the way of historical accuracy (detailing French-Indochina colonization) while simultaneously halting the pace of a film spiraling closer and closer to its climax. Also found in both "Redux" and "Final Cut" is the amusing scene in which Willard snatches a surfboard from Robert Duvall's iconic Colonel Kilgore. While some argue that this scene disturbs "Apocalypse Now"'s relentlessly grim tone, it is undeniable

that it is one of the funniest in any cut of the film, and it adds a great deal of character to the normally dour Willard.

It's interesting, too, to note the scenes Coppola considered integral back in 2001 when editing "Redux" that he has once again removed for "Final Cut." Missing from "Final Cut," yet home to "Redux," is one scene in which the group of soldiers run into the Playboy bunnies from an earlier scene. As the longest "extra" scene cut from "Redux," this scene furthers the psychedelic, grungy atmosphere of the film at the expense of making our group of main characters appear even more grimy. It appears that Coppola has deemed this scene unnecessary to the "Apocalypse Now" experience after all. One other bit missing from "Redux" in "Final Cut" is a brief clip of Kurtz surrounded by children reading a magazine article. This was the only scene featuring Kurtz in the sunlight in any of the film's versions, and its exclusion from "Final Cut" maintains the darkly mysterious aura Kurtz held in the original cut.

It isn't often that classic films return to the silver screen of the cinema; it is rarer, still, that a classic film will return re-edited. For "Apocalypse Now," this has happened – twice. "Final Cut" is the latest (and last?) rendition of a cultural relic, a frenetic time capsule, an intoxicating journey to the heart of mankind. For the modern moviegoer, there are unlikely to be any opportunities quite like "Apocalypse Now Final Cut" – at least, not until Coppola becomes satisfied and picks up the editing scissors yet again.

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media beat