

# THE COUNTY COLLEGE OF MORRIS' AWARD-WINNING STUDENT NEWSPAPER

# YOUNGTOWN EDITION

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## Before the Parade Passes By: The Enduring Magic of *Hello, Dolly!* at CCM

**SARA LIM**  
*Editor-in-Chief*

This week, the Marielaine Mammon School of Music, Performing Arts, and Music Technologies presented their production of *Hello, Dolly!* directed by Professor Mammon and performed in CCM's Dragonetti Auditorium. I had the great pleasure of attending an early performance and wanted to share a bit of that experience in this article! There is a particular electricity

that courses through a theatre when the house lights are dim, and the orchestra strikes its first triumphant notes. This ancient alchemy—the communion between performer and audience, breath and heartbeat synchronized across the footlights—finds one of its most joyous expressions in *Hello, Dolly!*, the effervescent 1964 musical that continues to enchant audiences more than half a century after its Broadway debut.

*Hello, Dolly!* emerged during the golden twilight of Broadway's

Golden Age, with a book by Michael Stewart and an incomparable score by Jerry Herman. Based on Thornton Wilder's play *The Matchmaker*, the musical tells the story of Dolly Gallagher Levi, a widowed matchmaker in 1890s New York who schemes and philosophizes her way through life while secretly orchestrating her own romantic second act with the cantankerous "half-a-millionaire" Horace Vandergelder.

What makes *Hello, Dolly!* particularly poignant for contemporary

audiences is its clarion call against isolation and its championing of life's messy, magnificent abundance. Dolly herself represents something we desperately need: the courage to reenter life after loss. Her journey from the safety of widowhood back into the risk and vulnerability of love resonates deeply in our age of loneliness and digital disconnection. When she finally asks her late husband Ephraim for permission

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## Movie Night and Costume Contest Extravaganza: A Triple Club Collab

**NICOLETTE ROMANO**  
*Staff Writer*

Having fun celebrating this festive season? If you're ever in need of an exciting yet cozy commotion, there's no need to search far—plenty of events are happening all around campus! Recently, just before the spooky season came to a close, one of the biggest club collaborations of the year took place and turned out to be a huge suc-

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PHOTO BY NICOLETTE ROMANO

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# Professor Soltes on journalism

**SARA LIM**  
*Editor-in-Chief*

In my experience, journalism is a lesson in listening and learning. Thus, when I saw the opportunity to hear more about the complexity and beauty of the world of journalism from CCM's very own journalism professor, Professor John Soltes, I took the opportunity! I hope that the following interview will provide you with more background information and serve as an inspiration!

### What initially drew you to journalism?

Initially I wanted to be a screenwriter, but I needed a job right away to pay some bills. So, I gravitated to a major that allowed me to write and earn a steady living. I was an undergraduate student at Rutgers University, and I received my master's at Columbia University. I do believe journalism students should consider double majoring. At Rutgers, I double-majored in journalism and political science.

### What are your favorite facets of journalism?

My favorite facet of journalism

is its obligation to inform readers about the world around them. In today's world, understanding how everything operates can be difficult. Who has the time? That's where journalism can help. We are trained professionals who can offer glimpses into society that people wouldn't otherwise know about. We are storytellers.



**PROFESSOR JOHN SOLTES**

### What role do you think student newspapers play in today's media landscape? Did you participate in a student newspaper while in college?

Participating in student media, including newspapers, is a wonderful extracurricular activity at County College of Morris and in higher education. It's important for students to connect the lessons of the classroom to real-world applications, and student media outlets help with that goal. I wrote and edited for my college newspaper at Rutgers, and I learned many valu-

able lessons.

### What is the most important skill or principle you try to instill in your journalism students?

Journalism is not a licensed profession, like nursing or legal studies. The only "license" we have is our own credibility, so I try to instill in students the value of finding the facts and distributing those facts to a public that is hungry for accurate, verifiable information. As an old detective used to say, "Just the facts." Once we lose the facts, we lose our credibility.

### What advice would you give to students considering a career in journalism today?

Journalism is a wonderful career. Despite what some critics might say, there are plenty of opportunities to earn a living and build a satisfying career, but there are some extra steps one needs to take in 2025. First off, companies are looking for "journalistic skills" like writing, editing, proofreading, photography, videography, social media management, website design, media law, media ethics, and interviewing techniques, to name a few. These skills can help someone earn a job as a journalist one day, but they can also help students build careers in advertising, marketing, social media management, business, education, and the overall media marketplace.

Secondly, students should diversify their skill sets. Gone are the days when someone in the industry earns a job based solely on writing skills; that student also needs to know about podcasting, documentaries, photojournalism, social media, websites, WordPress, etc. So those are my two recommendations: Consider a journalism major simply to learn the skills that employers want/need, and try to learn many different storytelling techniques, utilizing several different software programs and technologies. We are the storytellers on campus and in the world.

### What is the most memorable story you have ever worked on or that a student has brought to you?

I have a great interest in wildlife and how animals are protected. To that end, I have written a series of magazine articles on endangered and threatened species, including wolves. Probably my favorite clip was when I wrote a sad story about a white wolf that was poached in Yellowstone National Park. Coincidentally, my brother and I saw that wolf in the wild not too long before it was illegally killed, so I pitched a story that was essentially an obituary for this majestic animal. It turned into one of my favorite pieces. My favorite interview subject of all time: Jane Goodall, who I got to ask a few questions of during the pandemic.

## THE YOUNGTOWN EDITION

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All students are welcome to contribute articles to The Youngtown Edition either in person or via e-mail. However, students cannot receive a byline if they belong to the organization on which they are reporting. The deadline for articles is the Wednesday prior to a production.

## CLUB SPOTLIGHT

### BY THE STUDENT ASSOCIATION AT CCM

The Business Society at County College of Morris is one of the most active organizations on campus, dedicated to helping students develop leadership, financial literacy, and real-world business skills. The club recently hosted a successful Donut and Hot Chocolate Fundraiser on October 15th and 16th, raising money for the Alpha Beta Gamma (ABG) Scholarship. In November, the club will host an Empanada and Picada Food Fundraiser to continue supporting ABG and future business

initiatives. Also, our Toys for Tots campaign, starting in November, is a charitable initiative where we collect toy donations for children in need before the holidays.

The Business Society also plans to feature guest speakers from the business and entrepreneurial fields later this semester and collaborated with the Student Film Association for a joint Halloween Movie Night on October 30th. Meetings are held every other Thursday, and all students are welcome to join and build their professional network while making an impact on campus.

# DOLLY

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to move forward, singing “Before the Parade Passes By,” she articulates a universal human longing—the desire to feel fully alive before it is too late. The show’s exuberant celebration of human connection, of strangers becoming friends over a shared meal, of taking chances and causing “a commotion,” feels almost radical in our cautious, curated age. Dolly doesn’t apologize for taking up space, for being “a woman who arranges things.” She meddles gloriously, understanding that sometimes people need a gentle (or not-so-gentle) push toward their own happiness.

The score itself—from the brassy swagger of the title number to the tender waltz of “It Only Takes a Moment”—takes on three-dimensionality when delivered by live voices and a pit orchestra. There is a vulnerability in live theatre that no recording can capture: the knowledge that anything could go wrong, that this particular performance exists only in this moment and will never be exactly replicated. The comedy, too, lands differently when you hear the room laugh together. Cornelius and Barnaby’s wide-eyed wonder at New York City, Horace’s sputtering indignation, Dolly’s perfectly timed asides to the audience—these moments create a collective joy that ripples through the theatre, each audience member’s laughter feeding the performers’ energy in a beautiful feedback loop.

*Hello, Dolly!* is not subtle. It is unabashedly, gloriously sincere in its belief that life should be lived at full volume, that love is worth the risk, and that joy is not something to be rationed but celebrated. In our complicated world, this might seem naive—until you’re sitting in that theatre, watching Dolly waltz back into life, and you realize that choosing joy is perhaps the bravest, most radical act of all.

As the final curtain falls and the cast takes their bows, still breathless from the exertion of giving their all, we are reminded why we gather in these darkened rooms to watch stories unfold. Theatre is an act of faith—in art, in community, in our shared humanity. And *Hello, Dolly!*, with its big heart and welcoming spirit, is a glorious testament to everything live theatre can be: immediate, ephemeral, and absolutely essential.

To experience *Hello, Dolly!* in a theatre is to understand why this art form has survived every technologi-

cal innovation designed to replace it. When Dolly makes her grand entrance down the Harmonia Gardens staircase—bedecked in feathers and jewels, arms outstretched like a benevolent empress—and the waiters erupt in choreographed jubilation, something transcendent occurs. CCM’s interpretation of this iconic production offers a uniquely genuine and vulnerable representation of the complexities of both its themes and its characters. There is a particular magic in recognizing people on stage, in watching people so beautifully embody their characters, become one with them, and mirror the themes and psychological depths the audience faces daily through song and dance. I particularly loved the brightness and lightness-of-touch that permeated this production, both in design and in execution. The actors move across the stage with confidence and ease, and for an instant, the audience is transported to a different time, to a different place, to laugh, mourn, and ultimately celebrate the twists and turns of life.

Additionally, I had the wonderful opportunity of interviewing two of the show’s stars about the production, to hear more about the background and experiences that go into creating a show as heartfelt as this. Thank you to Elizabeth Grant (Dolly Levi), Carolina Hunchak (Irene Malloy), and Charlie Valdez (Horace Vandergelder) for taking the time to respond to some of my questions!

## Describe this show in three words.

Elizabeth: Three words I would use to describe this show are light-hearted (does that count as one?), jovial, and inspiring.

Carolina: The three words I would use to describe this show are glamorous, charming, and light-hearted.

Charlie: Wholesome, Vibrant, Classic

## What is your favorite part about participating in this production?

Elizabeth: My favorite part about being in this production is the family aspect within the cast and crew. Everyone working on this production has been nothing but kind and always eager to help.

Carolina: My favorite part about participating in this production is the people who come with it. I get to be a part of a great production and do something that I love with some of my best friends and an incredible production team. That is not always the case in the theater world, so I am extremely grateful to be involved in this close-knit

group of people who share the goal of putting on a phenomenal show.

Charlie: With every show I’ve done here, I continue to appreciate the challenges we face; there is always some uncomfortable/unfamiliar things you will come across and the best thing is always learning how to face them, adjust, and learn from the experience. You come out of every show a better performer and person.

## What do you think makes this 1960s musical still resonate with contemporary audiences? What is the central theme/lesson of the show?

Elizabeth: I feel that the central theme of the show is allowing yourself to go with the flow, that everything happens the way it’s supposed to. Dolly Levi is a matchmaker attempting to match herself with Horace Vandergelder. Dolly tries so hard throughout the show to prove to Horace that she is his “ideal wife,” but realizes that she has stopped truly living after the loss of her first husband. Only after allowing herself that freedom did Horace realize he loved her. I think nowadays, many people (myself included) tend to have a hard time allowing themselves to live life without regrets or feeling guilty after losing a loved one or going through a breakup. Dolly Levi, to me, is a great symbol of strength and resilience, and hopefully can help people (old and young) understand that it is okay to experience new things after a hardship.

Carolina: I think that the love stories of the characters within the show are what make *Hello, Dolly!* still resonates with audiences all these years later. At its heart, this show is a rom-com. The theme of love is celebrated throughout the musical. Not only love between two people, but self-love as well. Irene Malloy and Dolly Levi find themselves throughout the show, deciding that it is time to live again after the deaths of their husbands and eventually allowing themselves to fall in love with their new partners.

Charlie: I feel the most tender thing about this whole show is how much pure and innocent love there is. Every single character, one way or another, falls in love with another character through genuine connection and goes out their way to show their love interest how much they care (in some real strange ways). I feel today love/romance like that is unfortunately much harder to come by and I think this show is a great reminder that love like this can still exist and persevere.

## What do you love most about

## performing your character? In what ways are you similar and in what ways are you different?

Elizabeth: I struggled immensely when trying to dive into Dolly and figure out her quirks. On the surface, Dolly and I are extremely different people. She is confident, loud, and not afraid to share her opinion with anyone who doesn’t ask. I, on the other hand, generally keep to myself. When digging into this character, though, I realized that we may not be as different as I thought. Dolly uses her confidence and matchmaking talents as a way to stay relevant in a society that cherishes men. She managed to separate her identity from her late husband’s, which in the 1890s was extremely difficult. While she has matchmaking, I have music. I use my voice and dancing to give myself a break from my daily life, to become someone else for a few hours. Both Dolly and I have been through some very challenging things, and portraying her efforts in working through that has helped me grow and become the best version of myself.

Carolina: I love the confidence and independence that Irene Malloy has while also having a charming and vulnerable side. She is an independent woman but still allows herself to be vulnerable and fall in love at the end of the show. I think that her vulnerability is admirable. Being a widow, she is forced to provide for herself, which was not easy for women in the 1890s. I do relate to her in some ways, such as her independence and curiosity for the world around her. She is also creative, owning a hat shop and making hats, which I relate to as well. I am a very creative person. Yes, within the performing arts, but I am also a fiber artist and make clothes for myself and others (sewing, knitting, crocheting, etc.), so that is just another fun similarity between myself and Mrs. Irene Malloy.

Charlie: I have to admit that Horace Vandergelder scared me at first. There was not an ounce of similarity between us; he is a 60-year-old rich, hateful, controlling boss, and I am a 20 year old college student that is consistently on the hunt for nothing but joy and happiness. This wasn’t easy at first, but I eventually most enjoyed getting to dig deep into a character with a brain wired so differently from mine and giving life to someone that was hard to see life in at first. While he does some cruel things, all his intentions came from something that was once beautiful to him, and I learned so much from digging into his ‘whys’ and ‘hows’ and ‘whats.’

# REVIEW: *Chainsaw Man - The Movie: Reze Arc* delivers blood-soaked romance that'll leave you breathless

**ANDREW KIM**

*Sports Editor*

Picture this: you're sixteen, hormones are raging, you've never been to school, and oh yeah: there's a literal chainsaw attached to your face.

Welcome to Denji's world, where teenage awkwardness meets supernatural carnage in the most beautifully twisted way possible.

*Chainsaw Man - The Movie: Reze Arc* just hit theaters, and let me tell you, this isn't your typical date night flick. Unless your idea of romance involves explosive demon battles and enough blood to fill a swimming pool. Director Tatsuya Yoshihara has crafted something that feels like a fever dream spawned from the minds of teenagers who grew up on energy drinks and late-night anime binges.

Warning: this review has mild spoilers to basic plot points, so be warned before proceeding.

## The Heart Behind the Chainsaw

Here's what caught me off guard about this *Chainsaw Man* adaptation: it has a beating heart beneath all that gore. Sure, Denji can transform into a chainsaw-wielding monster but strip away the supernatural elements and you've got a story that's painfully relatable. The kid just wants to go on a date without completely embarrassing himself. Been there, buddy.

The movie opens with Denji nervously agreeing to spend time with his boss, Makima. Their day-long movie marathon feels like something straight out of a Richard Linklater film, if Linklater had a thing for demon hunters and existential dread.

It's only when they catch some artsy foreign film in a nearly empty late-night screening that both characters find themselves



genuinely affected by cinema's power. There's something beautiful about that moment: two people discovering they can feel something deeper together. Of course, this being Chainsaw Man, that tender moment gets obliterated by violence soon enough.

## When Love Gets Complicated (And Explosive)

Enter a new girl we are introduced to early on: Reze, a café server who shows actual interest in our chainsaw-faced protagonist. For Denji, this is like winning the lottery while getting struck by lightning: incredibly rare and po-

tentially dangerous.

The animation during their nighttime swim scene is absolutely gorgeous, all soft blues and gentle lighting that makes you forget you're watching a story about demon hunters. The quiet and subtle moments throughout the film juxtapose with the intense battles going on, more than what I was expecting.

The closest comparison I could think of is the *Jujutsu Kaisen 0* film that came out in 2021, but in a more mature tone, with bigger moments of comedic relief in the sea of high-intense stakes.

Even with all the romance this

film throws out, this is *Chainsaw Man*, so expect the thrilling action and bloody gore to commence.

## The Art of Animated Carnage

When the violence hits, it hits hard. We're talking beheadings, dismemberments, and bodies exploding into what can only be described as "liquid flesh." The streets become a war zone littered with civilian casualties, and buildings collapse like houses of cards in a hurricane. It's brutal, but there's an honesty to it that's missing from most superhero films.

Unlike those Marvel movies where entire cities get destroyed and nobody talks about the clean-up, *Chainsaw Man* acknowledges its carnage. There are fundraisers for devil attack victims, because apparently, supernatural battles are just another Tuesday in this world. It's dark, but it's also weirdly refreshing.

Comparing it to the *Demon Slayer: Infinity Castle Arc* movie that came out a month ago, back in September in the United States, the animation with MAPPA (the Japanese animation studio) doesn't come close to Ufotable. One thing, however, differentiates *Chainsaw Man* from *Demon Slayer*, despite both being shonen; the construction and deconstruction of the genre itself. So, I would say this is a unique take on certain topics I haven't personally seen from anime, let alone anime movies, before.

## Visual Spectacle Meets Emotional Chaos

MAPPA has outdone itself here; the fluid character movement, combined with explosive special effects, creates something that feels alive and dangerous.

Every chainsaw rev, every bomb explosion, every drop of blood feels deliberate and impact-

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# Writers Club announces two-sentence horror story contest winners

In anticipation of Halloween, the Writers Club held a two-sentence horror story contest, and we thought a fun way to get publicity for the award winners would be publication in this issue of The Youngtown Edition.

The Writers Club, described by their vice-president Rebekah Booth as “a place for writers of all skill sets to come together and share their

pieces of work as well as write in a safe, comfortable environment,” welcomes you to contact them directly at the below email addresses, and stop by their club meeting on Tuesdays, 1:00 – 2:00.

President: [trunk.raymond@student.ccm.edu](mailto:trunk.raymond@student.ccm.edu)

Vice President: [booth.rebekah@student.ccm.edu](mailto:booth.rebekah@student.ccm.edu) and [niedosik.danielle@student.ccm.edu](mailto:niedosik.danielle@student.ccm.edu)

Now... onto the winners!

## 1st Place: Claire Lopez

“I loved her with my entire being. My blood on her lips only made her more exquisite.”

## All tied for 2nd place:

Claire Lopez: “Anna always remembered to visit her family’s graves. Even though their places and names always changed.”

Nate Burr: “I get to start high school next week,” I told the kind woman dressed in purple. “I don’t know if that’s right,” she laughed as she led me by my wrinkled hand.”

Raymond Trunk: “Ma used to always tell me I swallowed my twin brother in the womb. That’s why I couldn’t possibly understand, shackled in the police station, why they weren’t charging me for a repeat offense.”

## CONTINUED FROM PAGE 4

ful. This isn’t violence for violence’s sake: it’s violence as emotional expression.

Comparing it to previous MAPPA anime films, I did enjoy this one over *JJK 0*, as the other anime movies are just combining episodes. I won’t consider those, even though the film is almost on par with a movie like *Attack on Titan: The Last Attack*, from 2024. I watched *AOT* live weekly and kept up with it, so something like *Reze Arc* isn’t a fair comparison in my book.

## The Devil’s in the Details

What makes *Chainsaw Man* work isn’t just the spectacular action or the gallons of animated blood. It’s the small character moments that ground everything in recognizable human emotion. Denji’s internal struggle between his feelings for Makima and his attraction to Reze plays out through sexually suggestive imagery that makes it clear this film is aimed at mature audiences who remember what it felt like to be torn between conflicting desires.

The supporting characters get their moments too. Aki and the

Angel Devil provide a nihilistic undercurrent that adds depth to the world without overwhelming the main narrative. These aren’t just side characters: they’re people (or devils) with their own complicated relationships and motivations.

## A Love Story Written in Blood

By the time the credits roll, *Chainsaw Man* has taken you on a journey that’s equal parts romantic comedy and horror show. The film suggests that maybe, just maybe, the attraction between Denji and Reze was genuine. Can a devil fall in love? It’s a question that adds unexpected emotional weight to all the carnage.

But this is *Chainsaw Man*, so don’t expect a fairy tale ending. The film concludes with swift, brutal justice that reminds you this world doesn’t play by conventional rules. Love might be powerful, but it’s not always enough to overcome fundamental differences, especially in this case.

If you’re already a *Chainsaw Man* fan, this movie is basically Christmas morning wrapped in blood-soaked paper. Seeing these characters on the big screen, with movie-theater sound design bringing every chainsaw rev and explo-

sion to life, is exactly what you’ve been waiting for.

For newcomers, the experience is trickier. The film doesn’t waste time with exposition or character introductions: it assumes you know who these people are and why you should care about them. It’s like jumping onto a moving train that left the station episodes ago.

But here’s the thing: even without deep knowledge of the source material, there’s something undeniably compelling about *Chainsaw Man*’s blend of teenage romance and supernatural violence. The core concept isn’t that complicated: awkward boy likes girl, girl turns out to be a monster, chainsaw fighting ensues.

## The Bigger Picture

What struck me most about *Chainsaw Man - The Movie: Reze Arc* is how it manages to be both deeply human and completely unhinged at the same time. It’s a coming-of-age story where coming of age involves learning that the person you’re falling for might literally explode you.

The film runs for about 100 minutes, and every minute feels packed with either emotional de-

velopment or spectacular action. CSM director Yoshihara keeps things moving at a pace that never lets you get bored, even during the quieter character moments.

This isn’t just another anime adaptation trying to cash in on a popular property. There’s genuine craft here, from the voice acting (Kikunosuke Toya brings real vulnerability to Denji) to the stunning animation that makes every frame feel like a work of, albeit very violent, art.

*Chainsaw Man* reminds us why anime continues to push boundaries that live-action filmmaking often won’t touch. Where else can you find a story that treats teenage romance and demonic warfare with equal seriousness? Where else can a character’s necklace being a literal bomb detonator feel like a natural character detail?

If you’re looking for something safe and predictable, this isn’t your movie. But if you want to experience something that’s genuinely surprising, emotionally complex, and visually spectacular, *Chainsaw Man* delivers in ways that will stick with you long after the credits roll.

Just maybe don’t take your parents to this one.

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# The Youngtown Edition

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# COSTUME

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cess. CCM's ABG Business Society hosted a Movie Night and Costume Contest featuring the film *The Night of the Living Dead*. This event was made possible with help from fellow campus clubs such as the Student Activity Programming Board and the Student Film Association. Working together on budgeting, promotion, and execution, these three organizations brought a truly sinister night to life.

A few hours before the event began, members from all clubs worked hard to set up a thrilling atmosphere. The entrance was draped with messy cobwebs, each one hanging like a looming curtain above the doorway. Guests had to weave their way through them to reach the festivities on the other side. Pumpkins painted by students earlier that day at the school's De-Stress Fest lined the pathway, creating a haunting lead-up to the main room. Inside, more cobwebs adorned the walls, and a concession stand stood nearby. Business Society officers sold a variety of treats for under \$2 — popcorn, candy, and drinks — plus free pizza for guests upon arrival. Despite starting later in the day when fewer people were on campus, the event saw an impressive turnout of over 30 guests in the SCC Davidson Rooms, all decked out in creative and “killer” costumes. Once students filled out their costume contest forms, competitors were called to the front to introduce themselves and describe their costumes. This fun display gave everyone a chance to show off their work — some even struck poses, explained how they made their outfits, or shared stories behind them. Every costume stood out, ranging from adorable to downright terrifying. Professors even stopped by to enjoy the festivities.

When the introductions ended, everyone was encouraged to consider which costume they thought deserved to win. As votes were being cast, the crowd settled in, ready for the evening's feature film: *The Night of the Living Dead*. Directed by George A. Romero and released in 1967, this classic was an instant hit with the audience. At first glance, it might appear to be a typical zombie apocalypse movie, but as the story unfolds, each character

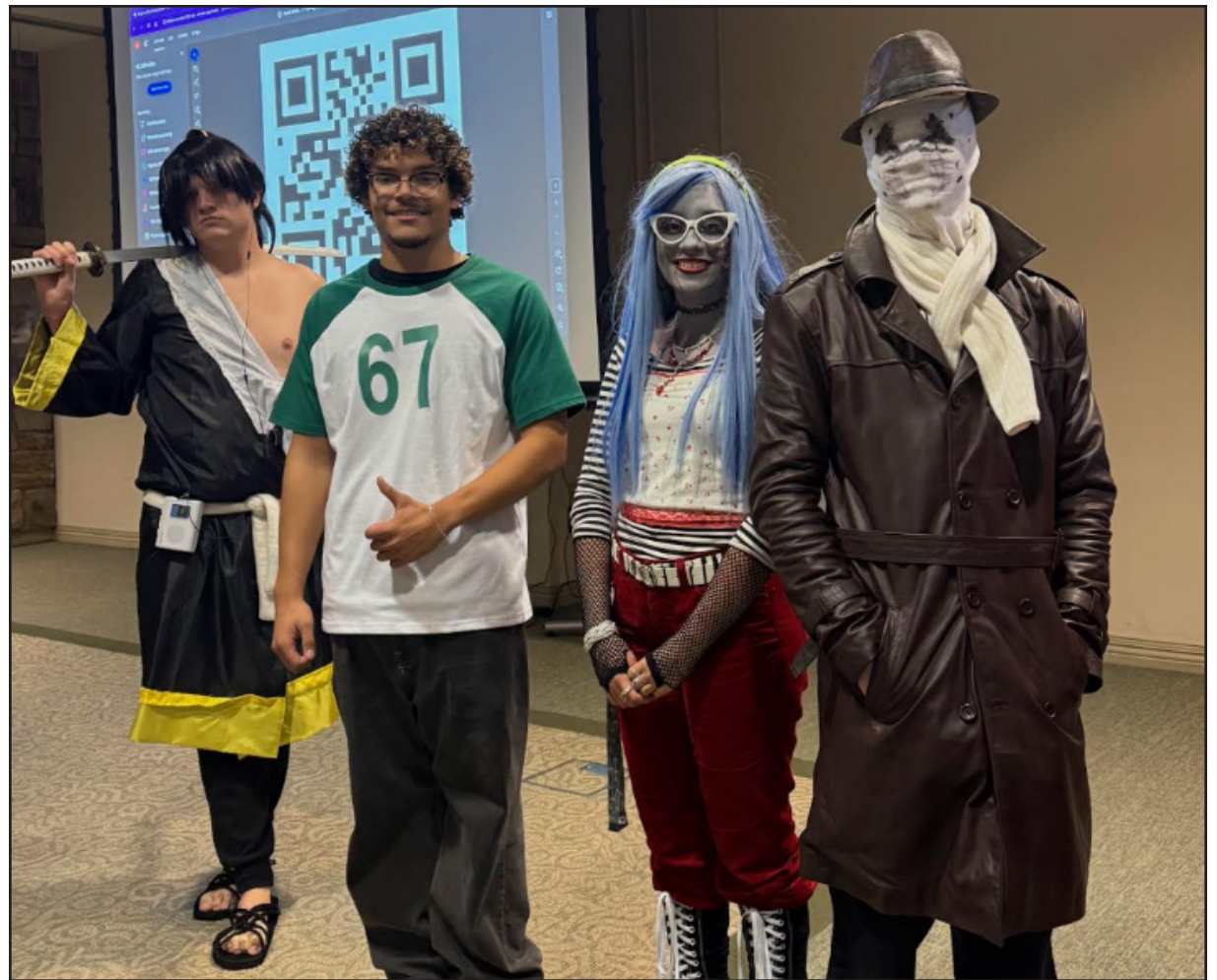


PHOTO BY NICOLETTE ROMANO

reveals distinct opinions and strategies for survival, adding real depth to the plot. The story begins with siblings Barbra and her brother visiting their father's grave when they are suddenly attacked by zombies. After her brother is bitten, Barbra flees and finds refuge in a farmhouse with a man named Ben. While Ben boards up the windows, Barbra, too traumatized to move, watches as they discover more survivors hiding in the cellar. Together, they struggle to understand what's happening and how to endure the night.

The film explores enduring and socially charged themes, many of which reflect the anxieties of the 1960s — particularly racial tension. The protagonist, Ben, a Black man, clashes with Harry, a white father, over decisions for the group's survival. Against the racial and political climate of the time, Ben emerges as a capable leader and the film's final survivor — a powerful statement for its era. Yet, despite surviving the night, Ben is tragically shot by townspeople who mistake him for a zombie. This devastating ending underscores the idea that humanity, not the supernatural, can often be the true enemy. The scene serves as a striking parallel to

racial injustice and violence present during the civil rights movement.

Visually, Romero's decision to shoot the film in black and white heightens its unsettling realism. While most films of the 1960s had transitioned to color, this choice created a gritty, documentary-like tone that drew viewers deeper into the fear and chaos onscreen. Harsh lighting, shaky camerawork, and tight close-ups build relentless tension, making *The Night of the Living Dead* not only suspenseful but artistically groundbreaking for its time.

The CCM community thoroughly enjoyed the movie — perfect for a chilling Halloween night. After the film's shocking ending and a round of applause, it was time to announce the costume contest winner. Standout costumes included Ghoulia from *Monster High*, Rorschach from *Watchmen*, Tanjiro from *Demon Slayer*, John Bender from *The Breakfast Club*, and even Michael Jackson. Ultimately, the \$25 gift card went to the remarkable Pyramid Head from *Silent Hill*, whose hand-built costume, complete with a massive wooden sword and heavy helmet, amazed the crowd.

As the night wound down, the

Business Club officers cleaned up the space that had, just hours earlier, been alive with laughter and excitement. The Movie Night and Costume Contest proved to be a complete success — generating revenue for the Business Society while providing a fun and memorable evening for everyone involved. As the Marketing Director of the ABG Business Society, I can confidently say events like this are well worth hosting again in the future.

With even more festive times ahead, there are many upcoming events and promotions to look forward to. If you're interested in learning about business or contributing creative ideas for future events, consider joining the ABG Business Society. Past activities have included donut sales, guest speakers, and more. If you're passionate about planning student events or have always wanted to create films, the SAPB or Student Film Association could be a great fit. With so many diverse clubs on campus, there's a place for everyone. If you're looking to get involved or simply try something new, drop by a club meeting — you might just find yourself helping to organize the next unforgettable CCM event.

# REVIEW: *The Unbearable Lightness of Being*

BY ELISE MILS

Staff Writer

Milan Kundera's *The Unbearable Lightness of Being* is the kind of novel that gently upends your assumptions about everything—from love and politics to the mysterious nature of selfhood—while somehow avoiding the heavy-handedness its own title seems to threaten. Reading it is a bit like walking into a philosophy lecture wrapped in a romantic comedy: meaningful, funny, and not nearly as intimidating as you might expect.

At its heart, Kundera's book spins out one of those counterintuitive dilemmas that sound simple until you try to explain them to a friend: is it better to live with heaviness, with meaning and responsibility, or with lightness—freed from burdens but floating untethered? Kundera introduces his main theme early with lyrical precision: “If every second of our lives recurs an infinite number of times, we are nailed to eternity as Jesus was nailed to the cross. It is a terrifying prospect. In the world of eternal return, the weight of unbearable responsibility lies heavy on every move we make. That is why Nietzsche called the idea of eternal return the heaviest of burdens.” But what if none of this repeats, nothing matters, and we can do and be anything? Is that not lightness, but perhaps emptiness?

Kundera's characters—Tomas, Tereza, Sabina, and Franz—wrestle with this puzzle. Each relationship, each act of infidelity or lingering tenderness, is shaded by the question: are we defined by our choices, or are those choices themselves as weightless as dust on the wind?

Tomas, a successful Prague surgeon, is both a lover and a questioner. His relationship with Tereza (the beautiful, haunted photographer who enters his life “like a train that pulls in at the end of a long journey” and never leaves) is marked by love, guilt, and the persistent need for freedom. “He considered his wife's suffering a burden he must bear, and even though he loved her, he could not keep himself from loving other women,” Kundera writes. Tomas is the embodiment of lightness—seeking to keep attachments fleeting and life unencumbered. But his love for Tereza always pulls him

back; emotional gravity wins out.

Tereza herself is the book's soul. Her longing for meaning, for a life that matters, is moving and often achingly relatable. She struggles with Tomas's infidelity and wonders: is any love secure, or is it always at risk of blowing away on a careless breeze? Kundera captures her vulnerability sharply: “She wanted to be unique for him. She wanted his soul to belong only to her.” Tereza's journey becomes a meditation on what it means to anchor one's existence to another person.

Then there's Sabina, Tomas's longtime mistress and a painter whose art is shaped by betrayal. Sabina embraces lightness—freedom, escape, novelty. Still, she cannot outrun loneliness. “Living in truth means rejecting the lie,” Kundera tells us, and Sabina's art is a kind of rebellion, both playful and serious.

Franz, Sabina's lover in Geneva, provides the outsider's perspective—earnest, naive, heroic in his own quiet way. He seeks significance through political action, hoping “to add weight to life by participating in history,” but ultimately finds nothing as fleeting as the causes he once championed. Poor Franz. He's the earnest professor from Geneva in *The Unbearable Lightness of Being* who thinks he's found meaning by joining a high-profile protest march in support of Cambodia. He gives up his life, his relationship with Sabina, and even his sense of peace—all for a cause he barely understands, and one that, let's be honest, no one in the West could fix. He's not just passionate; he's performatively passionate. He's the kind of guy who would change his profile picture to a flag, post a vague quote in all caps, and attend protests where he chants slogans he and those around him had to look up on Google.

Kundera doesn't mock him cruelly, but he does shine a light on something we should all be wary of: the seductive futility of fashionable activism. Franz doesn't help Cambodia. He doesn't even really know Cambodia. But he feels important. He feels weighty. And isn't that what we're all chasing? To matter? To not be just another student scrolling through TikTok, wondering if anything we do actu-

ally counts?

But here's the thing: Franz's story is a warning. Not against caring—please, care deeply. But care wisely. Because sometimes, the loudest causes are the emptiest. The ones with the best hashtags, the trendiest slogans, the celebrity endorsements—they're not always the ones that need you most. They're the ones that need followers. And Franz? He becomes a follower. A well-dressed, philosophizing follower, but a follower all the same.

Kundera's point isn't that Franz is bad. He's not. He's kind, sincere, and brave in his own way. But his tragedy is that he confuses feeling significant with being effective. He trades real love—Sabina, who challenges him, sees him, and refuses to flatter his ego—for the illusion of purpose. And in the end? The cause fades. The headlines move on. And Franz is left with nothing but a hollow sense of having done something that, well in the best-case scenario, didn't accomplish anything.

Kundera's real genius is how he nests these tangled lives inside the greater story of Czechoslovakia's Soviet invasion. History is not just backdrop here; it's a character—a cosmic force pressing down, shaping and distorting his cast's choices. The Prague Spring and its aftermath become metaphors for choice and recurrence: “But is not an event truly mysterious when its meaning is not manifest?” Kundera asks.

He plays with time, memory, and recurrence from every angle—sometimes irreverently, sometimes with melancholy. Events recur, lives overlap and diverge, and love is both a sanctuary and a battlefield. Kundera's blend of historical gravity and playful irony keeps everything feeling urgent but never desperate.

Don't let all this philosophical inquiry fool you. The book is also wry and sly, its pleasures often springing from Kundera's light touch with language and structure. Chapters flit between stories, digress into essays, toss in odd philosophical observations. “Metaphors are dangerous,” Kundera notes. “Love begins with a metaphor. Which is to say, love begins at the point when a woman enters her first word into our poetic memory.” His writing is playful but piercing, and

you often find yourself grinning—if not at the irony, then at the ways Kundera gets you to sympathize with flawed, searching people.

There are moments of genuine humor, as when Tomas ponders the absurd complication of his love life: “Anyone whose goal is ‘something higher’ must expect someday to suffer vertigo. What is vertigo? Fear of falling? No, vertigo is something more than that. It is the longing to fall.” People fall; sometimes it's funny, sometimes it hurts.

What makes *The Unbearable Lightness of Being* stand out—especially for college readers—is how modern it feels, even decades after its original publication in 1984. Kundera's concern with authenticity, his playful resistance to clear answers, and his refusal to embrace easy optimism, speak to our own generation's anxieties: does what we do matter? Should we pursue “lightness”—freedom from expectation, from tradition, from weight? Or do we secretly want the “heaviness” that comes with taking life, and love, seriously?

It's an ideal book to read during those liminal hours after a big exam or when you most need to feel a sense of connection to something larger than yourself. It doesn't preach, but it does prompt reflection—sometimes with gentle encouragement, sometimes poking fun at our pretensions.

If you want a novel that makes you think—but doesn't make it feel like a chore—*The Unbearable Lightness of Being* is a rare treat. It has everything: philosophy, love, politics, a cast of characters who feel at once universal and particular, and plenty of quotable lines to show off to your friends. Kundera himself best sums it up: “The struggle of man against power is the struggle of memory against forgetting.” We keep reading, we keep remembering, and we keep searching for meaning—even, or especially, when it feels unbearably light.

So, here's my advice: read Kundera's novel for its wit, its wisdom, and its warm invitation to take life seriously without taking yourself too seriously. It's the kind of book that stays with you, hovering somewhere between weight and weightlessness, long after you've closed the final page.

# MID-SEASON FANTASY FOOTBALL RECAP AND PLAYOFF PREVIEW 2025



## Fantasy Football 2025: Midseason recap + playoff preview

BY ANDREW KIM

*Sports Editor*

With Week 8 of the Fantasy Football season wrapped up, it's been one of many highs, many lows (especially with injuries), and many reasons why each fantasy football season is unique year to year.

In terms of the number of star players, players that were taken early in drafts, across most positions, this might be one of the more brutal seasons yet.

Just about seven more weeks to go to get one step closer to the fantasy promise land, with playoffs for most leagues being Weeks 15-17 and not including the last week of the regular season, Week 18. Some start as early as Week 14, but when plucking out data, I used a three-week sample (15-17).

While some of the numbers don't matter, always start your studs; there are things to look at. For example, if you want a positional advantage, you could look at trades as a way to get an edge. But first, you must survive the bye-apocalypse or bye-magedon

weeks with depth players off your bench in order to have a good enough record to make it to the fantasy postseason.

All-in-all, I will be recapping Weeks 1-8 and my takeaways from each position, while taking an early look at the fantasy playoffs and which players have the easiest, or hardest, schedules on paper against their respective positions.

### Quarterback- The Elite 7

Honorable Mentions: Bo Nix, Baker Mayfield, Matthew Stafford

The difference makers at quarterback this year have been the top six at the position, with a few new names. There are the usuals, like Patrick Mahomes from the Kansas City Chiefs, who is having an MVP-like season, using his legs and running more. This fact alone has boosted his fantasy value from where he was taken in drafts (usually from rounds 5-10).

Jalen Hurts, Philadelphia Eagles QB, of course, has his rushing floor and tush pushes to stabilize his weekly fantasy output. Justin Herbert (Los

Angeles Chargers) and Dak Prescott (Dallas Cowboys) have led their high-octane passing attacks to be fantasy goldmines this season. Josh Allen from the Buffalo Bills is like Hurts, as consistent as it gets.

The new gunslinger on the list is Drake Maye, who showed some things last season as a rookie for the New England Patriots but has really stepped up to begin this year. The stunner is Indianapolis Colts' Daniel Jones, who, along with Maye, has been a very stable starter at the position, with their rushing equity and touchdown potential in their respective offenses.

### Running Back: The God-Tier/ League Winners

If you have any of these names or even two, you are likely winning your league or at least will make it to the fantasy football playoffs.

The top five running backs have been the most consistent, even compared to almost all the wide receivers this year. None have missed any time due to injury, knock on wood, and those names were taken early in drafts,

at least the first or early second round at worst. For these guys, they are must-starts if you have them, and the match-up doesn't really matter.

Those names are headlined by the one and only Christian McCaffrey of the San Francisco 49ers, who has actually not been the best rusher on the ground but has received double-digit targets (sometimes even catches) almost every single week, regardless of the quarterback.

The star from the Bay has such a stable PPR floor that anything he does otherwise is just a bonus. Whether it is Brock Purdy or Mac Jones, CMC is basically a wide receiver at the running back spot, on top of rushing points and double the touchdown opportunity (with everyone banged up at wide receiver for the Niners this season).

Jonathan Taylor has been the breakout star of the show this year, as he is proving to be the steal of the draft, even as a late first-round pick. With double-digit touchdowns already on the crazy and basically two-plus touch-

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downs a game, the Indianapolis Colts' star rusher has been lighting it up this season. I wouldn't be surprised if he wins offensive player of the year.

Bijan Robinson had somewhat of a slow start, but he has really come on lately, with a career-high in rushing yards in Week 6 with 170. The do-it-all back for the Atlanta Falcons has been what you expected if you took him in the top three in fantasy drafts.

Although the Miami Dolphins have struggled mightily in 2025, De'Von Achane is the bright lone spot and is doing similar to what CMC is doing, having a stable fantasy floor in PPR due to his receiving usage. Even with injury risk coming into the season, the Fins' offensive weapon has been better than expected as a common second-rounder in most fantasy leagues.

While the Detroit Lions could be unpredictable due to game script, when Jahmyr Gibbs is on, he is one of the most explosive backs in the league. Coming off his season-best game in Week 7 with over 130 on the ground, he also gives you fantasy upside as a receiver and touchdown equity in a high-octane offense week to week. While David Montgomery has had some boom games, the floor Gibbs gives you is still good enough to warrant top-five status among RBs.

### Mr. Consistent: The Rest of the Top 9 RBs

Honorable Mentions: Rico Dowdle, D'Andre Swift, Derrick Henry

Dallas Cowboys' RB Javonte Williams has been one of the best late-round picks, along with the honorable mentions at the position. Josh Jacobs is still proving to be an iron man and Mr. Reliable among backs for the Green Bay Packers, just like last season. Kyren Williams still gives you high volume usage as the RB on the Los Angeles Rams, while the Buffalo Bills' RB James Cook was on a tear like last season, but even more so, despite the past two games.

Moment of silence for rookie Cam Skattebo, as he was emerging as a top-15 back rest of season for the New York Giants. Rookie Omarion Hampton is slated to not be ready even after the Chargers bye, so it might be a while before we see him. Cleveland Browns rookie Quinshon Judkins has been a stud, but he does get phased out when they trail, with the game script working against him as he doesn't get any receiving volume.

### Good but not Great: Expect a Bounce-Back Coming

Honorable Mentions: Jaylen Warren, Breece Hall, Chase Brown

These names are currently on the outside looking in or started hot but cooled off, like Jacksonville Jaguars RB Travis Etienne Jr., but I expect better weeks from them. Especially the Philadelphia Eagles RB Saquon Barkley, since he is a positive regression candidate.

Barkley has been one of the early picks that haven't panned out like many hoped, but he hasn't been a total disaster yet. One big run can change everything for his 2025 outlook just like against his former team, the Giants, before the bye. Hopefully, Bucky Irving returns to this tier, but if he is not back after his bye, then Rachaad White is still a must-start back for the Bucs.

While history says J.K. Dobbins won't have a successful end to the year due to injuries for the Denver Broncos, he has been better than he was last year with the Los Angeles Chargers at the very least. For rookie Ashton Jeanty, it is all about his team environment, as the Raiders RB will be game script dependent in Las Vegas. He does seem enough volume to stay relevant.

The Holy Grail Difference-Making WR 1s: Must-Starts

If you have Jaxon Smith-Njigba, Ja'Marr Chase, Puka Nacua, Drake London, and/or Justin Jefferson, you are likely sitting pretty with a good record.

Nacua's chemistry with Matthew Stafford for the LA Rams has been otherworldly this season when he's been in the lineup. While Chase had a quarterback problem due to injuries with Joe Burrow and Jake Browning, 40-year-old Joe Flacco has saved the day.

The Sam Darnold to JSN connection has been elite so far, as Michael Penix Jr. to Drake London has been a solid one as well (when they are both healthy without Darnell Mooney) in Atlanta for the Falcons (3 Games as WR 1).

Justin Jefferson has dealt with QB changes and has mostly benefited from J.J. McCarthy coming back from injury instead of veteran Carson Wentz, who is out for the season. Jetty has been a stable option, and while he hasn't had a massive week like the other four, Jettas does offer consistency and will likely grow and have better days for the Minnesota Vikings.

### Star-Studded Solid WR 2s That Of-

### fer Upside/ Consistency

Honorable Mentions: Quentin Johnston, Keenan Allen, Ladd McCownkey

There are so many WR 2 candidates compared to WR 1, as if you have any combo of these names, you might be in ok shape. That includes WR1 names on the fringe for their own teams, who may be small but quick runners with solid volume like Chris Olave, Jaylen Waddle, Devonta Smith, Zay Flowers, and rookie Emeka Egbuka.

There are others that are jump ball specialists that can dominate as a WR1-2 type with boom potential but some bust downside depending on the game script. These names include Tee Higgins, Davante Adams, D.K. Metcalf, Michael Pittman, George Pickens, Courtland Sutton, Rome Odunze, and rookie Tetairoa McMillan. Receivers like CeeDee Lamb, Rashee Rice, and Garrett Wilson dominate from the slot position, especially with their yards after catch (YAC) ability.

One more send off to Malik Nabers of the New York Giants and Tyreek Hill of the Miami Dolphins, as they had the talent to go off this year, but unfortunately, they won't be a factor till next season.

The Quad Box at TE: The Top-4 Plus One Returning to Form

Wow, what a return for Brock Bowers, as he has been battling injuries but surpassed his previous total from the games he played combined from just Week 9 with a 40-burger. The Las Vegas Raiders tight end retakes the top spot, as Jake Ferguson was the previous number one before he had a dud of a game for the Dallas Cowboys last week.

Trey McBride of the Arizona Cardinals has gotten going with Jacoby Brissett and Dallas Goedert has been a touchdown monster for the Philadelphia Eagles. Rookie Tyler Warren has been reliable as it gets for the position, as a consistent scoring threat for the Indianapolis Colts.

### Rest of Top 10 TEs, Weekly Reliable Starters

Travis Kelce has had a few good games put together as of late for the Kansas City Chiefs, along with spike weeks from Sam LaPorta on the Detroit Lions. Rookie Oronde Gadsden II has come on strong for the Los Angeles Chargers, while Dalton Kincaid for the Buffalo Bills and Hunter Henry for the New England Patriots have been consistent starting options with high ceilings week-to-week.

### Top 10 Fantasy Football Defenses

The top five fantasy defenses have been the Houston Texans, Seattle Seahawks, New England Patriots, Detroit Lions, and Atlanta Falcons. The Denver Broncos, Los Angeles Rams, Cleveland Browns, Tampa Bay Buccaneers, and Indianapolis Colts have also been solid as well in 2025.

### Kickers are People Too: The Top-10

The top five kickers that have been consistent all year include Mr. Reliable Brandon Aubrey of the Dallas Cowboys, Eddie Pineiro of the San Francisco 49ers, Cameron Dicker of the Los Angeles Chargers, and Chase McLaughlin of the Tampa Bay Buccaneers.

Other kickers looking to enter the kicker club include one coming off a season-high game in Ka'imi Fairbairn of the Houston Texans, Joey Slye of the Tennessee Titans, last year's go-to kicker Chris Boswell of the Pittsburgh Steelers, and Jason Myers of the Seattle Seahawks.

Don't forget the veteran Jets kicker back in New York, Nick Folk, Will Reichard of the Minnesota Vikings, and record-holder of the longest field goal in NFL history, Cam Little of the Jacksonville Jaguars (68-yarder in Week 9).

Also, pour one out for Spencer Schrader, who was the top kicker on the Indianapolis Colts prior to his injury in Week 5, with four straight weeks of double-digit fantasy points but is done for the year.

### Best and Worst Schedules for the Fantasy Playoffs

Remember, this is just an early look, as the team's offenses and defenses change due to injuries and personnel moves. But at the moment, these are the best and worst playoff schedules at each position for the fantasy playoffs, from Weeks 15-17. This could determine streaming options or players you would want to move on from or target on other teams during the stretch run.

\*All this data was taken from the Draft Sharks, as they have an updated strength of schedule filter for each position and down to the weeks you can search from to make key plays to win your league. Also, follow Blitz Sports Media for daily Fantasy Football YouTube and Social Media content, along with weekly articles to gain an edge against your buddies.

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**Quarterbacks with the Best Fantasy Playoff Schedule**

The quarterbacks with the best fantasy schedules from Weeks 15-17 include Joe Burrow/ Joe Flacco of the Cincinnati Bengals, Lamar Jackson of the Baltimore Ravens, J.J. McCarthy of the Minnesota Vikings, and Jared Goff of the Detroit Lions.

**Quarterbacks with the Worst Fantasy Playoff Schedule**

The quarterbacks with the worst schedules include Kyler Murray, unless Jacoby Brissett is kept as the starter for the Arizona Cardinals; a top fantasy QB in Patrick Mahomes of the Kansas City Chiefs, Josh Allen of the Buffalo Bills, and Baker Mayfield of the Tampa Bay Buccaneers.

**Running Backs with the Best Fantasy Playoff Schedule**

The running backs with the best schedules include Chase Brown of the Cincinnati Bengals, rookie Jacory Crockett-Merritt of the Washington Commanders, Aaron Jones/Jordan Mason of the Minnesota Vikings, and De'Von Achane of the Miami Dolphins, assuming he doesn't get traded.

**Running Backs with the Worst Fantasy Playoff Schedule**

The running backs with the worst schedules include Kenneth Walker/

Zach Charbonnet of the Seattle Seahawks, D'Andre Swift/ Kyle Monangai of the Chicago Bears, J.K. Dobbins/ R.J. Harvey of the Denver Broncos, and James Cook of the Buffalo Bills.

**Wide Receivers with the Best Fantasy Playoff Schedules**

The wide receivers with the best schedules include Justin Jefferson/ Jordan Addison of the Minnesota Vikings, Jaylen Waddle of the Miami Dolphins, Deebo Samuel/ Terry McLaurin of the Washington Commanders, and Amon-Ra St. Brown/ Jameson Williams of the Detroit Lions.

**Wide Receivers with the Worst Fantasy Playoff Schedules**

Wide receivers with the worst schedules include Emeka Egbuka/ Mike Evans/ Chris Godwin/ Tez Johnson of the Tampa Bay Buccaneers, Marvin Harrison Jr. of the Arizona Cardinals, Rashee Rice/ Xavier Worthy/ Marquise Brown of the Kansas City Chiefs, and Tre Tucker/ Jakobi Meyers (if he is not traded) of the Las Vegas Raiders.

**Tight Ends with the Best Fantasy Playoff Schedule**

Tight ends with great schedules down the stretch include Mark Andrews/ Isaiah Likely of the Baltimore Ravens, Tyler Warren of the Indianapolis Colts, Sam LaPorta of the De-

troit Lions, and Kyle Pitts of the Atlanta Falcons (who's been surprisingly good).

**Tight Ends with the Worst Fantasy Playoff Schedule**

Tight ends with bad schedules for the fantasy playoffs include Dallas Goedert of the Philadelphia Eagles, Hunter Henry of the New England Patriots, Cade Otton of the Tampa Bay Buccaneers, and Travis Kelce of the Kansas City Chiefs.

**Team Defenses with the Best Fantasy Playoff Schedule**

Defenses you want for the fantasy playoffs include the New Orleans Saints (Carolina Panthers, New York Jets, Tennessee Titans) and the New York Giants (Washington Commanders, Minnesota Vikings, Las Vegas Raiders). The Houston Texans (Arizona Cardinals, Las Vegas Raiders, Los Angeles Chargers) and Tampa Bay Buccaneers (Atlanta Falcons, Carolina Panthers, Miami Dolphins) are other top options to start.

**Team Defenses with the Worst Fantasy Playoff Schedule**

The worst defenses for the fantasy playoffs include the Los Angeles Chargers (Kansas City Chiefs, Dallas Cowboys, Houston Texans) and the Cleveland Browns (Chicago Bears, Buffalo Bills, Pittsburgh Steelers). Other defenses you want to avoid in-

clude the Denver Broncos (Green Bay Packers, Jacksonville Jaguars, Kansas City Chiefs) and the Green Bay Packers (Denver Broncos, Chicago Bears, Baltimore Ravens).

**Kickers with the Best Fantasy Playoff Schedule**

The kickers with the best schedules are Andre Borregales of the New England Patriots, Matt Gay of the Washington Commanders, Evan McPherson of, Cincinnati Bengals, and, of course, Brandon Aubrey of the Dallas Cowboys.

**Kickers with the Worst Fantasy Playoff Schedule**

The kickers with the worst schedules are Michael Badgley (replaced Shrader) of the Indianapolis Colts, Chad Ryland of the Arizona Cardinals, top five kicker Eddie Pineiro of the San Francisco 49ers, and Josh Karty of the Los Angeles Rams.

**Conclusion**

I wouldn't use this as gospel, but if you need a tiebreaker or want to make a trade before the deadline in your league, you could use this to your advantage. It matters more for potentially running backs and wide receivers/ tight ends rather than quarterbacks or kickers, but for defenses, stashing a second defense around this time is a smart strategy to beat your opponent when it really matters.

**Data Under the Stars**

*An Evening of Career Presentations in Data Science*

Thursday, November 13  
5:30PM- 9:00PM  
Cohen Hall Cafe



**Social Work: A 4 year Degree**

*Completing your Social Work degree at Ramapo*

Monday, November 17  
6:30PM-7:00PM  
DH161

**Media Studies Day**

*Highlighting Careers in Broadcasting & Journalism*

Tuesday, November 18  
12:30PM-1:45PM  
TV Studio A



**Employer Panel**

*Local Employers shed light on "best practices" for Job & Internship Seekers*

Wednesday November 19  
12:30PM- 1:45 PM  
Davidson Rooms

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Thursday, November 20  
12:30PM-1:45PM  
Davidson Rooms



**Career Panel: Exploring Careers in Exercise Science & Health Professions**

*Attend a career panel with professionals from the industry*

Friday, November 21  
11:15 AM- 12:00 PM  
LRC 121



**Environmental Science & Raritan Headways**

*Internships in Environmental Science*

Thursday, November 20  
11:00 AM- 12:00PM  
LRC 121

**Cybersecurity & Computer Science Club**

*Employment tips in the Cybersecurity field*

Tuesday, November 18  
1:00PM- 1:30PM  
EH209

**Business Society/ ABG Honor Society**

**Mock Interviews**

*Prepare for the "Real Thing"*  
Tuesday, November 18  
12:00PM-2:00PM  
LRC121



Visit CCM's Office of Career Services