This semester has been fraught with dangers. Politicians have been desperate to snatch up our key demographic: “Grown-ups” are always on the fringes as well, reminding us just how important it is to vote. So this election, when two-thirds of the nation decided not to vote, I think our powers may have been made.

Our generation is drowning in helplessness. Now, before I come off as some suburban-emo blasting Dashboard Confessional from my one working car stereo, let me explain. We have seen wars we didn’t agree with, been subjected to laws that rob us of our freedoms. We can’t even stop a fiscal wave of inequality, no matter how long we camp outside Wall Street’s doors.

All this defeat to say, the powerlessness of our generation has gotten almost laughable, both by our enemies and by us. Now, we’ve had our victories. Our social media and online presence has protected Internet neutrality. We’ve stayed connected and communal in the face of all privatized and corporate living.

These waves of online communication and social justice amount to esotericism more often than not. We are powerful in the way we blog, but our presence on the ground can’t seem to gain any traction.

The problem is this: We have pushed hard, been knocked down, and so we have begun creating worlds of our own design rather than trying to fight the one we failed to save.

We grew up hearing stories of the Free Speech Movement. We saw draft cards being burned and will never stop hearing The Beatles’ “Revolution.”

All is not lost, though, because we may have won without knowing. In the 1960s, the plan was to stop the machine from working. In this modern era, I believe we have taken control of the machine, or at least are attempting to.

We didn’t vote. That is a problem. But we aren’t giving up.

Our voices are strong enough to stop laws, as SOPA revealed. We have been stung by the monotony of university, but I see a day coming soon. We will be turning the world on its axis before too long.

‘Gone Girl’ holds audiences in perfect suspense

MITCHELL WALTHER Features editor

The mystery thriller is a genre that seemingly will never die. From Sherlock Holmes to now, audiences love to have the wood pulled over their eyes until a late third act reveal.

“Gone Girl” is no exception, creating a tense dramatic tone throughout its suspenseful entirety.

The movie is based on a novel by popular author Gillian Flynn, who adapted it for the screen. David Fincher, director of “Fight Club” and “The Social Network,” came aboard to design another masterpiece.

Throw in an all-star cast of Ben Affleck, Neil Patrick Harris and Rosamund Pike, and “Gone Girl” begins to look like a perfect storm. Clocking in at two and a half hours, this movie thankfully delivers.

Weaving in plots that dance throughout the movie’s nonlinear timeline, the main attraction of “Gone Girl” has to be its storytelling. What initially appears to be a love story that involves a kidnapping is able to turn from calm to pseudo-horror at the drop of a hat.

The tense and altogether claustrophobic tone definitely leaves the audience feeling trapped with Affleck’s character, for better or for worse.

Rosamund Pike’s narrative, the only confident voice in the film, adds a sense of helplessness and psychotic overtones as the film plays out.

It is hard to talk too much about the story without revealing the essential twists of the plot. During the film’s runtime, you will spend much of the time wondering just what everyone is up to, and who is actually doing the right thing.

No one is perfect, and everyone is crazy. This seems to be the story Flynn is trying to get across. There is individual lunacy that is dealt with, as well as a national mob mentality that gets its own criticisms in the movie.

Sitting on the New York Times No. 1 Bestseller list for eight weeks, it is easy to see why Flynn’s novel attracted so many readers. It tackles both the realities of a relationship and the darker fantasies of someone seemingly trapped in an unhealthy one.

Our image and how we portray ourselves are touched upon as well, and the fake image we promote can lead to our own eventual downfall. As I said earlier, no one is totally in the right in this film.

There is no hero per se, but the film’s journey is definitely the pursuit of just who is the real villain. And let me just say: there is an answer.

There is also a lot in the movie about the identity of the female image. Producer Reese Witherspoon mentioned she was drawn to the book by the strong female characters. The question has to be asked, though: who are those characters?

Between the manic sister, the obsessed police officer, and the sociopathic wife, I would more lean to praising the film for its realistic and hurt characters. These hurts and hang-ups, though, can pale in comparison at times to the problem Affleck is wrestling with during the movie.

“Gone Girl” is truly a tale of what happens when the normal relationship problems go too far.

The mystery, intrigue and horror are beautifully offset by the raw human honesty each actor and actress communicates on screen.

Flynn’s dialogue flows effortlessly and drips like honey, while Fincher’s pace, tone and angles never let us forget just how trapped we are in the suspense.

When the credits finally roll, the mystery has been solved. There is an eerie feeling, though, that we as the audience don’t get to walk away scot-free.

Above: Ben Affleck, center, stars as Nick Dunne in “Gone Girl,” directed by David Fincher. Bottom: Rosamund Pike stars as Amy Dunne. Below: Affleck and Pike in a scene from the film.

End Credit: A stirring thriller. This will keep you on the edge of your seat. This film is worth your theater ticket price. Look forward to the Oscars for this one.