ARTSINREVIEW

12 | TUESDAY, NOV. 2, 2010

THE DAILY COLLEGIAN

ALBUM REVIEW

'Sidewalks'

Reviewed by Lindsay Cryer COLLEGIAN STAFF WRITER

The "Daylight" just never seems to stop shining for Matt and Kim.

The duo known for the college anthem "Daylight" released its third album "Sidewalks" today.

The band's last album, "Grand," was OK. While



"Daylight" was an instant hit, few of the other songs seemed to be worth a listen. In "Sidewalks," the band has continued the likeable qualities of that successful track into nearly every song. Matt and Kim has real-

ly separated itself from other notable electro-pop-

bands such as Animal Collective and Passion Pit. The distinctive characteristic of the duo is in lead vocalist Matt Johnson's voice. It is clear and easy to listen to and, while not displaying much of a range, makes Matt and Kim that much more of a pleasurable, go-to act.

The opening track "Block After Block" proves to be a great introduction. The MGMT-meets-pop sound that made the band popular in the first place is heard beyond the first track and will certainly make the enjoyment of the album last.

The thing that I liked the most about the album was the inclusion of various other genres. "Cameras" sounds a bit hip-hop. "Red Paint" and "Where You're Coming From" both sound like they sample sound effects from video games. "Wires" features a children's toy piano, strong percussion and bass beats, as well as some techno sounds - I didn't think that was possible.

I really wish I had the space to describe each song. In efforts to use space wisely: "Silver Tiles" is ridiculously good and "Ice Melts" ends the album on sky-high note with a beat that sounds like "Apache" by the Sugarhill Gang.

Take note: Almost every song has been mentioned for how good it is.

Johnson's voice is a perfect fit for the genre and for the sound the band seems to try to create. Each song, while following a monotonous wanna-get-up-and-dance vibe, separates itself from the others and makes each listen enjoyable.

The album is certainly worth a listen for musicenthusiasts from almost any genre.

The track "Daylight" really turned heads and the album "Sidewalks" will keep ears facing in Matt and Kim's direction for a while. Grade: A

Download: "Block After Block," "Wires," "Ice Melts'

To e-mail reporter: Ibc146@psu.edu

this movie when sick. Throughout the half, one hand was covering my mouth

It was not a

COLLEGU

and the other was covering my eyes. All together, I probably only saw 20 minutes of the movie without flinching or

wanting to shield myself from what was happening.

It was a miracle I ly ill on the kid sitti This final install

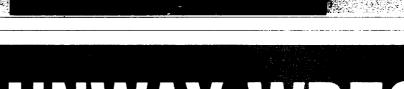
series took gore to a and it was the 3D that n my mind, even more the his crazy games.

Seeing people's jaws get sh off or their eyes get poked out just made it all the more re mately more disgusting.

The effects speak for themselves. They are a some and gross, which is all part of the series' charm.

Anything so gory that it makes me want to be sick on the poor stranger sitting next to me is good in my book.

Opening the movie with a love triangle was a good decision on director Kevin Greutert's part - it puts the viewer in the mood to see



ALATRACTION

BEB GAME REVIEW

'Fallout: New Vegas'

Reviewed by Chris Zook COLLEGIAN STAFF WRITER

War --- war never changes.

And neither does Bethesda Softworks. Bethesda's newest game "Fallout: New Vegas," an open-world first-person role playing game released Oct. 19, was the much-anticipated addition to "Fallout 3." Unfortunately, the game feels much less like an addition and more like a copy.

The game starts out in post-nuclear-holocaust America with your character getting shot and, miraculously, not dying as a consequence. You're brought back to consciousness and spend the



rest of the game trying to find the gunman. But instead of taking place in the bombed-out remains of Washington, D.C., the game is set in the Mojave Wasteland - essentially the Mojave Desert, but with even less life and joy. On the up side, this means the player is able to navigate the game without the time-

wasting issues of navigating old subway lines. On the down side, basically the entire world is washed over in a dull, dusty brown.

There are still the staples of every "Fallout" game, with super mutants, ghouls and the Brotherhood of Steel. Die-hards of the series will also recognize a few locations, including the New California Republic from Interplay's "Fallout 2."

But novelty can only take a game so far, and for whatever sense of nostalgia or "hey, that's cool" these details convey, it can't cover for the game's downfalls

To put it lightly, "Fallout: New Vegas" is almost unbearably ridden with glitches. There is at least one potential technical problem for any possible scenario the player can imagine, and don't kid vourself - they are game-breaking.

But even with all its technical problems (or maybe because of them), a lot of the fun is in the leveling system, which gives the options of adding bizarre perks to the player's character. There are a ton of options, and each one does something unique. Still, this system was implemented in the first "Fallout" from 1997, so it's nothing Bethesda's responsible for. All it did was beef up the graphics to current consoles.

Basically, it breaks down to this: If you enjoyed "Fallout 3," you'll like "Fallout: New Vegas," mainly because it's more of the same. It would actually make sense if "Fallout: New Vegas" was just another add-on to "Fallout 3," like "Mothership Zeta" or "The Pitt.

With all the tech problems and the been-theredone-that, "Fallout: New Vegas" wound up as a disappointment. Sixty dollars is entirely too much to pay for the same game twice.

Grade: C

To e-mail reporter: cdz5008@psu.edu

O RUNWAY WRECK Fashion finale big flop

Reviewed by Joshua Glossner COLLEGIAN STAFF WRITER

I am not thrilled with the eighth

season of "Project Runway." From all of the drama and backstabbing to some of the most boring designs I've ever seen, this season failed to produce an interesting set of hopeful fashion designers. Over the course of the season, I

kept thinking I was watching "The Real Fashion Designers of New York" more than "Project Runway." My favorite of this season was

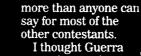
Michael Costello. But the other designers always ganged up on him – jealous of his amazing designs?

Costello got to the top four, but the judges thought he wasn't good enough for Fashion Week because he made his final collection in the same chocolate brown color.

This wasn't a legitimate reason because Andy South, another designer on this season, made all of his collection in gray and emerald green.

The top three designers were Mondo Guerra, Gretchen Jones and Andy South. The one designer out of those three who deserved to be in the finale was Guerra.

He was one of the only designers who was actually creative with the outfits he put on the runway, which is



was going to win "Runway" because his designs were fresh and new. Plus, he has a touching story that makes him real and relatable. During the "make your own pattern" challenge, the designers had to make their own pattern based on an event or memory in their life. Guerra based his pattern on being

HIV positive. He bravely opened up about it during the judging session that week, and it made me want to root for him to win even more.

Guerra gave an array of styles in his Fashion Week collection with everything from plaid and polka

dots to cool, creative printed T-shirts. Unlike Guerra's collection, Jones and South both produced very dull collections.

Earlier in the season, South made some edgy and really intriguing designs. But for the finale, he created some really unimpressive, two-dimensional outfits.

The only design that was interesting was the one-shoulder dress because of the detail and time that went into making it.

So South was easy to rule out in the running for the grand prize of \$100.000 from LOreal Paris to start a clothing line.

I never really liked Jones because as her ego soared, her designs went

crashing. She would make arrogant remarks about other designers not being as awesome as her, and after a while, it got really old. Her designs had patterns that made the models look like walking carpets down the runway but somehow

down the runway, but somehow judges Michael Kors and Nina Garcia loved her designs.

loved her designs. But I am disappointed that Jones won the grand prize. She didn't deserve it at all, mostly because her designs were not something women would want to wear. It was a fight to the death within the judges to figure out who would be the winner. Host Heidi Klum and guest judge Jessica Simpson — why did they pick her, of all people? — against Kors and Garcia. You could tell Klum and Simpson both were not thrilled with Jones' designs by just looking at their facial expressions. Even co-host Tim Gunn didn't seem as excited to see Jones win. Jones win.

It makes me wonder why Klum and Simpson didn't keep fighting for Guerra to win instead of just going with Kors and Garcia in choosing Jones.

Hopefully next season, the judges will choose a worthy winner. Grade: C-

To e-mail reporter: jdg5299@psu.edu

