

## ALBUM REVIEW

### 'Cannibal'

Reviewed by Lindsay Cryer  
COLLEGIAN STAFF WRITER

As evidenced in her latest album, the apex of Ke\$ha's life will probably not be experiencing morning hours like Puff Daddy or engaging in oral hygiene with a bottle of whiskey.

The singer/rapper known for party hits such as "Tik Tok" and "Blah Blah Blah" released her second album "Cannibal" last Monday, which was preceded by single "We R Who We R"



Courtesy of amazon.com

And just a fair warning: This review has been written assuming everyone loves glitter-infested "sing-song rapping" like me.

The album opens with song "Cannibal," an addicting track featuring tribal drums, a Jeffrey Dahmer reference and some pretty weird lyrics. Despite some of Ke\$ha's outrageous personal touches on the song, the chorus will instantly become one of your favorite things to shout down Beaver Avenue. The song about a topic that is so wrong will actually feel so right.

The second track "We R Who We R" has already made its way onto the party playlists of college students across America, and rightfully so. Anything about "going hard," dancing and taking over the world is set to be an insta-hit.

Literally, "Grow a Pear" is a riot and musically, "The Harold Song" provides a reprieve from party hard-hits with a slower song where Ke\$ha actually - gasp - sings.

As hard as it is to say anything bad about this pop chart princess-gone-wrong, it must be stated that a few of the tracks just don't cut it. In "Sleazy," the lyrics are pretty dumb, and the beat isn't quite as party-ready as the majority of her other songs. "C U Next Tuesday" also sounds far too much like a bad concoction of a girl band, desperate lyrics and elevator music.

At first, "Crazy Beautiful Life" also sounds a bit annoying and reminds you of every other pop song you've heard. My advice is to listen to the song again. It sounds better after a few plays.

Four words: Give Ke\$ha a chance. She may be dirty and her big hair may be full with more than just secrets, but she really has brought something to the Top 40 charts that hasn't been brought in a while — some just plain fun music.

Ke\$ha's got some hits up her bedazzled sleeves.

Grade: B+

Download: "Cannibal," "We R Who We R," "Blow"

To e-mail reporter: [lbc146@psu.edu](mailto:lbc146@psu.edu)

# ALAS, POOR DOBBY

## Potter movie best yet

Reviewed by Hannah Rishel  
COLLEGIAN STAFF WRITER

The "Harry Potter" movies in general haven't met my expectations. True, "The Sorcerer's Stone" took my 12-year-old breath away, but as a big fan of the books I was always disappointed that they omitted some of my favorite scenes and lines.

Of course I know that they can't include everything from the novels, but there are things they omitted that added to the plot — the back story of Harry's father and his friends being the creators of the Marauders Map for one.

But "Harry Potter and the Deathly Hallows: Part I," the penultimate film of the series, surpassed my low expectations and became my favorite "Harry Potter" movie, mostly because it's the most true to the novel.

"The Deathly Hallows" picks up where "The Half Blood Prince" left off. Harry (Daniel Radcliffe), with his faithful friends Ron (Rupert Grint) and Hermione (Emma Watson), has decided to leave Hogwarts to go find and destroy Horcruxes — bits of Voldemort's (Ralph Fiennes) soul that he's magicked into important objects that are the key to defeating him.

The idea to split the novel into two movies was a fantastic one. There is no way the entire story could be crammed into three hours. But I was surprised where they ended part one — well into the second half of the novel.

I'm slightly worried about "Deathly Hallows: Part II" being all action, but I'll have to wait until July 15, 2011 to find out.

Every actor in the film brought his or her best performance yet. I've never been a big fan of Watson's acting skills, but she proved me wrong during the scene where Ron gets hurt. While I was well aware that Ron would pull through the injury, her frantic yells and tears actually made me feel nervous.

As always, Grint brought humor and heart to the trio, but he showed his range when one of Voldemort's Horcruxes made him believe Harry and Hermione were in love.

And Radcliffe was practically perfect in the scene when his friends use Polyjuice Potion to make themselves doubles of him to confuse Voldemort. He had the challenge of playing Ron, Hermione and the others pretending to be Harry.

I also loved the scene where Harry is preparing to leave his aunt and uncle's house forever and steps into the closet under the stairs, which served as his bedroom for the first eleven years of his life.

While the trio carried the majority of the movie, the other actors in the film shined as well. Helena Bonham Carter reprised her deliciously evil role of Bellatrix Lestrange and the desperation and fear oozed from Jason Isaacs' Lucius Malfoy. Sadly Snape (Alan Rickman) had only a brief role in this film, but I'm quite excited to see his larger role in part two.

The movie wasn't completely perfect, though.

I was terribly confused at the random dance Harry and Hermione share



after they have a falling out with Ron on their quest for Horcruxes. I knew Hermione was going to end up with Ron by the third book, so to see a scene where she and Harry are sharing an almost romantic moment doesn't make any sense to me.

Plus why waste precious minutes of the movie with a scene that adds nothing to the plot and makes a casual fan of the series think there's a spark of romance between Harry and Hermione?

I was also a little put off by the addition of Bill Weasley (Domhnall Gleeson) and Mundungus Fletcher (Andy Linden) to the film. Both characters appeared earlier on in the books, but were cut out of the films. But because they were needed for the plot they were both shoved into the movie, somewhat awkwardly.

But besides these issues, "Harry Potter and the Deathly Hallows Part I" was a good adaptation of an even better book.

Grade: A-

To e-mail reporter: [hmr5027@psu.edu](mailto:hmr5027@psu.edu)



### 'Decision Points'

Reviewed by Hannah Rishel  
COLLEGIAN STAFF WRITER

When I picked up George W. Bush's "Decision Points" I decided to go into it with an open mind.

Regardless of my personal feelings for Bush, his memoir leaves something to be desired.

This is mostly because Bush is trying to write history before it's published in textbooks. He wants his memoir to "serve as a resource for anyone studying this period of American history," he writes in the book.

If I had to study this period of American history for a class, I would hope to use a less biased source.

Basically, he wants to make himself likeable to the people who criticized him during his presidency, and he wants to justify what he did in office.

For example: "The problem was not that I made the wrong decisions. It was that I took too long to decide," Bush writes of Hurricane Katrina.

I understand that he's attempting to humanize himself, but this won't change peoples' opinion of him, which I assume was his goal of this book.

Bush takes the opportunity to address his pro-life stance in the book. He writes that seeing the fetus of his mother's miscarriage in a jar was what caused his negative thoughts toward abortion. This part of the book is graphic, but I respect that Bush cites a reason for his beliefs.

In another controversial move, Bush states his stance on waterboarding. Whether or not this procedure of simulated drowning is considered torture is up to debate, but for Bush there's no argument — it's not.

"We gained valuable information to protect the country, and it was the right thing to do, as far as I'm concerned," he writes.

While waterboarding is legal, one has to wonder if it's the moral thing to do. I don't think this memoir is the place to address that issue.

But I liked the structure of the memoir. It wasn't chronological, but weaved his pre-presidency life into each chapter. Each chapter focuses on a major decision he made during his two terms.

Of all the insights Bush gives the reader, the most disturbing is that the "worst moment" of his presidency was Kanye West calling him a racist — not 9/11, not Hurricane Katrina, but a fleeting comment from a celebrity.

I don't know what it's like to be president, but people will undoubtedly criticize you. But I'd take a comment over thousands of deaths.

Learning the president's thoughts is interesting in theory, but I didn't gain anything by reading "Decision Points." I don't regret the time I spent reading it; I just feel like it was missing that special something.

Grade: C-

To e-mail reporter: [hmr5027@psu.edu](mailto:hmr5027@psu.edu)

# Kanye CD fresh, good

Reviewed by Josh Bollinger  
COLLEGIAN STAFF WRITER

Kanye West is back, and he's brought a refreshing style of hip-hop that draws from many musical genres.

West's album "My Beautiful Dark Twisted Fantasy" was released Nov. 22 and is a classic testament to West's ever-changing style of music. His earlier albums are more hip-hop oriented than his last effort, "808s & Heartbreak," which is synth-pop heavy.

"Twisted Fantasy" is a mix of the best of both worlds. Along with the style of his last album came one of the worst developments and trends to ever hit rap — the Auto-Tune feature. Not all Auto-Tune is bad, but there's a line artists all too often cross. It can complement music well when used tastefully, but when artists overuse the feature it drives me to the point of insanity and leaves me wondering what else there is to listen to.

Too much Auto-Tune and not enough rapping ruined West's last album. Though Auto-Tune is still present in his new album, it's not nearly as prominently used as it was on his last one and when it's used, more often than not, it's in good taste.

Thankfully, West is mostly rapping in his songs again. On the album, he raps with his signature drawl and smooth flow that can touch on every tone from calm to upbeat.

To get the full experience of West's genius on this record, I strongly recommend listening to it from beginning to end. I traveled and it made time fly.

West oozes compositional prowess. He's able to write catchy songs, and to make each one sound different.

Moments after the first beat of the album dropped with "Twisted Fantasy," I found myself grooving to its bumping rhythm and up-beat hook.

West has an uncanny ability to take the sounds and textures of old school hip-hop and blend it with more popular aspects of music today. He

takes samples from classic songs and incorporates synth and orchestral backdrops that bring his music to a new level, stylistically separating him from his modern musical counterparts.

West's lyrical themes also separate him from other rappers on the scene today. His rhymes are refined and usually reference

modern and important issues instead of the typical "get money" attitude of most rappers.

You don't have to look very far if you want proof of West's unique rapping, as the songs on "Twisted Fantasy" features artists like Kid Cudi, Jay-Z, Rick Ross and Nicki Minaj.

"Monster" has a heavy beat, and the constant changing of vocalists gives the track a new life each time someone else chimes in. My personal favorite is Nicki Minaj, who rants with a Rasta-flair.

Another notable track on the album is "Devil in a New Dress," which incorporates influences of R&B with a melodic bass line and laid-back, rolling drumbeat that proves to be the perfect background for West's flowing delivery.

The name of the album generally describes the mood of most of the songs, especially for the song "Runaway." Clocking in at more than nine minutes long, "Runaway" starts with an eerie, sustained piano intro that initially evokes a very dreary and depressed feeling before the chord progression turns a sharp corner and wraps up with a beautiful and satisfying resolution.

Overall this album is a much-needed return to West's original style and shows why he's still one of the top acts in hip-hop.

Grade: A-

Download: "Monster" and "Runaway"

To e-mail reporter: [tjb5267@psu.edu](mailto:tjb5267@psu.edu)



Courtesy of amazon.com