

'Doom 3' hails gaming's future, promises to enthrall users

'Doom 3' continues the legacy of the original groundbreaking game

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DAILY FORTY-NINER

(CALIFORNIA STATE U.-LONG BEACH)

(U-WIRE) LONG BEACH, Calif. — For hardcore gamers like myself, it is always exciting to get my hands on a game I have been anticipating for countless months. It is especially exciting when that game is one that will no-doubt revolutionize not only the first-person shooter genre, but the entire gaming industry, and "Doom 3" is set to do just that.

GAME REVIEW

In 1993 id Software released the first inception of what would become one of the most groundbreaking series of all time. The original "Doom" threw gamers into a

nightmarish world populated by demons and hell spawn of the creepiest proportions, and it always seemed that there was never enough ammo to hold back the oncoming hordes. Now, fast-forward to present time, and what could very well be the gaming moment of the year.

As soon as you insert the first of three install discs in your CD-ROM drive, you know you are about to embark on one hell of a ride. The system requirements are quite steep, and the game is extremely hardware-intensive, so if your computer is lacking in the power department, expect to play the game in substantially low detail. If there was ever a time to upgrade, the time is now.

The game starts off by introducing you to its graphical prowess. In the first level, which doubles as a pseudo-training level, you report for duty as a marine at a Mars research complex owned by the Union Aerospace Corporation. You can almost feel the environment moving around you, and you speak to several other marines whose facial animations are nothing short of mind-blowing.

When the portal to hell is finally opened, you won't believe what you see. The world is suddenly transformed into a nightmare, as the walking dead and various other creatures lurk around every darkened corner. The dynamic lighting in this game is absolutely phenomenal; when you shine your flashlight into a darkened room, the shadows and light react as they would in the real world. Monsters glisten with slime and decay, and if you have never been scared playing a game, you will here.

The game's interface is easy to navigate through and is designed flawlessly. Through the course of the game, you download information in the form of e-mail, videos and voice notes to your in-game personal digital assistant, information that is important to not only the story but also your survival.

"Doom 3" is a gaming experience unlike anything that I have ever experienced and if you are a gamer who loves enthralling game-play and storytelling, you have got to check it out. This game is set to have the same effect on gaming that butter had for sliced bread. The future of computer gaming has arrived.

'Refused' shines in recently released 'EP Compilation'

The Swedish band broke up in the 90s, but not before leaving its mark

TRAVIS PETERSEN

THE STUDENT LIFE

(WASHINGTON U.-ST. LOUIS)

(U-WIRE) ST. LOUIS, Mo. - Refused was one of the most influential bands of the '90s, making a classic album, "The Shape of Punk to Come," before

CD REVIEW

imploding at the end of the decade. The result of the group's career path was that it never got its due, with bands like At the Drive In and the Mars Volta cribbing huge elements of the band's sound and getting credit for the innovation. Refused's new "EP Compilation," collecting much of the group's hard-to-find work on one disc, is a further document of the band's influence and authority.

Refused began as a straight-edge hardcore band, and the last half of the disc is dedicated to songs in that vein. The first half of the disc, made mostly right before the band broke up, is where the innovation lies. The album opens with "New Noise," a perfect mix of hardcore and electronic elements, with a huge amount of anger. "Poetry Written in Gasoline" is a long, epic track, something the Mars Volta would try without quite reaching the same poly-rhythmic, distorted success.

As the album continues, "Refused are f-kin dead" is an intricate, danceable instrumental. "Jag Ater Inte Mina Vanner," the only song sung in the band's native Swedish, is a strange, haunting anthem.

The members of Refused have gone on to form other bands, most notably the (International) Noise Conspiracy, but they have yet to replicate the innovation of their work as displayed on this collection. Hopefully one day they will no longer refuse to be a band anymore.

SUNSET

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going on at the table next to you in a cafe. The conversation begins like any would between two people 'meeting again for the first time,' with discussions about what has been happening in each other's lives. These lead to extended riffs about jobs, politics, religion and other bits of small talk that slowly develop into a description of each character's personality. Hawke and Delpy so inhabit these characters that it almost doesn't feel like acting at all, rather just two people talking to you.

The interplay between the characters is a pleasure to watch, as the conversation rolls and loops through a variety of subjects, central of which is their own relationship and the reasons they didn't see each other after the first meeting. The "what could have been" question hangs over them with every sentence, and it is obvious the two share a deep connection despite the short time they have spent together.

As things develop, what we see of the impact of that first meeting is expanded. All of their relationships afterward were, in a way, changed by it. Jesse's book is even a fictionalized account of the meeting, while Celine has never been able to connect with anyone the same way since. Their current meeting becomes a catharsis for

the two of them, allowing them to discuss the problems with their other relationships in context of how that first meeting defined them.

None of this is presented outright in the film, but is rather revealed through a slow unfolding, with the conversation expanding the definition of the characters. It hardly matters whether one has seen the original film, because "Before Sunset" re-creates Jesse and Celine from the ground up. Because the events of the first film are discussed in depth, no lack of knowledge about the original's plot will keep anyone from enjoying or understanding the events depicted here.

The film ends on an ambiguous note—just like the first—leaving us once again unsure of the future relationship of the two characters. I'm not giving anything away by saying this, because it becomes obvious through the film that a definitive ending isn't likely. It ends instead like most human relationships, incomplete and with many loose ends untied. For those curious as to the future of these two, the film answers the question at the very beginning when Jesse explains to a group of reporters about the ending of his book, that the fate of the characters depends on your perspective.

"Before Sunset" will open this Friday at the Bijou Art Cinemas.

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NPR

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Although it was not approved, she said stories like that are what the station needs to bring in new listeners.

"Young reporters doing young topics, at some point, should be trusted to recognize a good story," Dornfeld said. "We have a tendency to pass a trend's prime."

It couldn't hurt to have a hip-hop or indie rock program either, she said. But attracting a younger audience doesn't mean that NPR should compete with mainstream pop radio

stations, Dornfeld said, adding that NPR has its own niche.

"The goal for KLCC has been to represent underrepresented people, art and music," Dornfeld said. But, she doesn't agree that rap is already represented fairly. As a fan of hip-hop and rap music, she said far too much of the mainstream rap on private radio isn't very diverse.

Dornfeld said getting into public radio as a paid position is fairly difficult and sometimes requires years of volunteer work. Even though public radio requires a great deal of sacrifice, she says she doesn't understand why more people don't volunteer.

"It's like a free journalism school," she said.

She has spent time in public radio stations in Anchorage and Seattle, as well as a stint as a newspaper reporter for The Anchorage Press, before coming to KLCC as a volunteer more than one year ago.

KLCC is working on moving into a new building in downtown Eugene in a few years, Dornfeld said. The new location will be updated and more spacious. Until then, Dornfeld seems quite at home in her tiny record-lined studio.

Michael A. Booth is a freelance reporter for the Emerald.

NYBURG

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takes *mucho dinero* to keep things running, which means dealing with advertising. Advertisers spook like a flock of paranoid sparrows at the hint of anything new that might drive viewers away, so advertising-funded media tend to be pretty mundane. It should come as no surprise that some of the best programming on television comes from subscription-funded channels like HBO and Showtime.

Sometimes a brilliantly offensive show like "South Park" can sneak onto the air, but only under particular circumstances. If the channel in question is trying to change its image or is simply desperate for programming, it will be more willing to take chances. Two of the most consistently inventive and creative shows on television in the 1990s—"The Simpsons" and "Mystery Science Theater 3000"—came into national prominence because of a drought of original programming on Fox

and the Comedy Channel (the original name of Comedy Central before it merged with Viacom's Ha! channel).

The problem with a closed system is that such shake-ups tend to be the sole source of truly original programming. What you get instead is either variations on a once-successful formula or incestuous amplification. The latter is a military term referring to decision-making that doesn't accept outside opinions. What you get is a group of people agreeing endlessly with each other until the leadership thinks it couldn't possibly be wrong. In television (and the major studio film industry for that matter), you end up with people who haven't left Beverly Hills in 20 years thinking they know what will go over with the general public.

Other media have varying degrees of these problems. I tend to find that the more open a medium is, the better off it will be, because it can move and flow with the times. But the trick is in prying open the system in the first place.

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