

FEATURES

Adam Turner, Editor

The Eastern Progress | www.easternprogress.com

Thursday, March 22, 2012 B1

Let them eat cake...

STELLA JANE'S BAKERY RICHMOND LOCATION OFFERS TASTY, AFFORDABLE BREAKFAST TREATS.

Donuts

By SAMANTHA TOY
samantha_toy1@mymail.eku.edu

Angela Sensabaugh owns and operates bakery Stella Jane's Bakery, along with her husband John.

It might be one of Richmond's best kept secrets, opening its doors in November 2011.

John wanted to create a bakery after seeing Berea had no such establishment and opened one in December 2010. However, John, a general contractor, and Angela had no experience in the bakery business. They began experimenting with recipes.

Some recipes came from family members and the Internet, while others they just made up on their own.

"We would fry up the donuts and call everyone we could think of to come in for taste testing," Angela said. "We just continued this trial and error process until we got everything tasting just the way we wanted."

The next challenge was a name. But this challenge had an easy solution.

"This actually came pretty easy," Angela said. "We put my grandmother's name and John's grandmother's name together and got Stella Jane's."

Stella Jane's is not the place to find "fake" donuts, my friend. If you're looking for a delicious, authentic, sugary treat, there is no competition. The

donuts' smell, feel and taste reflect their homemade origin. Angela has perfected the true bakery-style donut.

Stella Jane's offers the classics, such as glazed and chocolate-dipped, as well as a maple-dipped. Cake donuts come in a variety of flavors such as white, chocolate, coconut and blueberry.

Filled-yeast donuts such as raspberry and Bavarian cream are put out daily, but many other flavors are available for special orders.

"We also have chocolate dipped Boston cream Long John's, cinnamon rolls and apple fritters," Angela said. "Apple fritters are our most popular item."

Stella Jane's cinnamon rolls are big enough to split between two people, but so mouthwatering you might not want to share. They also offer special orders with a four-dozen minimum as well as special occasion cakes and catering.

"We also make fresh Parker House yeast rolls," Angela said. "Par bake then freeze them, so that customers can take them home to finish baking them when they want."

Delectable delicacies aside, what really sets Stella Jane's apart is freshness. You won't find day-old donuts here. Everything is served fresh.

This cash-only, family-operated establishment opens 7 a.m., Tuesday through Saturday, which is the perfect time to grab a donut before your first class.

Through April 22, Stella Jane's is offering a special for all of Eastern's faculty, staff and students. Come in with your ECU ID and get a dozen donuts for \$4.99 (limit two dozen) and \$13.99 for a dozen specialty donuts (limit two dozen).

You can contact Angela Sensabaugh at 859-358-6386 with orders or questions. Stella Jane's Bakery is located at 330 Eastern Bypass in Richmond, near Domino's and the UPS store. The Berea shop is located at 809 Paint Lick Road.

5th Annual ECU Triathlon taking place on April 14

By ADAM TURNER
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Sometimes a trip to the gym just doesn't cut it. For those looking to swim, run and bike their way through a friendly, competitive atmosphere, ECU Campus Recreation's fifth annual triathlon should be exactly the workout needed.

Taking place 8 a.m. on April 14 the upcoming triathlon promises to exceed last year's impressive turnout.

"The 2011 triathlon had 80 participants and was the first year that we used digital timing through a professional racing company Head First Performance," said Greg Corack, assistant director of Intramurals & Sport Clubs. "They administer numerous races throughout the region."

Corack added this race provides an approachable challenge for both dedicated athletes and those without any experience.

"This sprint triathlon is a great opportunity to experience the sport at a distance that is achievable for all fitness levels," Corack said.

And at \$15 for students, \$25 for faculty, staff and alumni members of the Fitness and Wellness Center, and \$35 for all others, Corack said the registration fees are a major draw for the event.

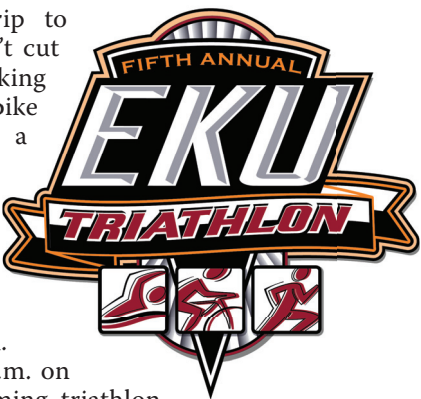
"The price point is also very affordable as it is hard to find a triathlon for only \$15 anywhere," Corack said.

Don't have a bike of your own to compete with? Not a problem.

"Students can sign up as a team and race with friends who may have a bike or contact Betsy Hagan at Campus Recreation to rent a commuter bike for the event," Corack said. "These bikes rent fast, so make sure to contact her now to reserve your bike for the race."

Though all competitors get a wicking race shirt and a gift bag for competing, there are also prizes for first place in each division, split into male and female races: Students, 39 and under, 40 and over, and team.

Registration for the triathlon is open until April 9 at the Fitness and Wellness Center. For more information about the race, check out the Campus Rec website at campusrec.eku.edu.



BRING ON YOUR WRECKING BALL

A TRACK-BY-TRACK REVIEW OF BRUCE SPRINGSTEEN'S LATEST ALBUM

By ADAM TURNER
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Bruce Springsteen has always been a man to speak to our times.

Following the shocking events of 9/11, he responded with the inspiring album *The Rising* that shared both the confusion and broken heart of our nation and uplifted with a sense of unity and hope. The War in Iraq and the tumultuous Bush era were met by the bleak *Devils and Dust* and the biting *Magic*, while the exhilaration and exaltation of the Obama inauguration saw his celebratory *Working on a Dream*. Whatever the state of the union, he soon provides the anthem.

He is rock's greatest historian, outlasting his contemporaries and out rocking his followers, and as he once sang, teaching us more with a three minute record than we ever learned in school.

Years and a crippling financial crisis later, Springsteen's back with the most direct, confrontational and angriest album he's ever made: *Wrecking Ball*.

In his greatest works, the concern has always been the same: Measuring how far our reality has drifted from the American dream. And in Bruce's mind, they've never been further apart. He's had it with the greed and corruption infecting our country from the top down and wants it stopped by whatever means necessary.

It's his protest album, his Occupy E Street.

This "us vs. them" mentality is often too broad and never subtle, but it is most certainly rousing, and the music is undeniably as fresh and joyous as ever, bringing in a wide variety of influences and sounds sure to surprise diehard fans and newcomers alike. So in order to fully delve into the variety in what may go down as his

most political album, as well as to pay tribute to the living legend, here's a track-by-track breakdown of Springsteen's latest.

"**We Take Care of Our Own**"- This is the album's first single, and the one track that screams "Classic Springsteen" on the album. Much like the eternally misinterpreted 80s hit "Born in the U.S.A.," this song sports a chorus that dares any wannabe Reagan out there to play this on their campaign trail this upcoming election season. "The road of good intentions has gone dry as a bone" in a country that Bruce ironically notes has all but abandoned "taking care of our own." Key Lyric: "There ain't no help, the cavalry stayed home/There ain't no one hearing the bugle blowin'."

"**Easy Money**"- If the previous track set the landscape, this one digs into the individual stories populating this world. Here, the protagonist urges his lady to put on her red dress, as Springsteen's heroes tend to do, and hit the town for the night. But all the strings and "woos" can't hide the fact that the bankers up on the hill are moments away from destroying their lives. And the worst part? "They'll just think it's funny." Key Lyric: "I got a Smith & Wesson 38/ - I got a hellfire burning and I got me a date."



"**Shackled and Drawn**"- An early favorite that's ready to win over even the sternest Bruce haters. He growls his way through a modern take on a slave song with a chain-gang beat about a man who wants nothing more than to work, but can't find it anywhere. "What's a poor boy to do but keep singing his song?" When the songs are as layered and foot-tappingly addictive as this one, how could you resist?

➤ SEE WRECKING BALL, PAGE B2



Mass Effect 3 splits opinions

GAME PROVIDES EXCITING, SATISFYING END TO CLASSIC TRILOGY

By MICHAEL EMERSON
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I usually go into big finales with a grain of salt, but I've learned that when the game company Bioware needs to buckle down and deliver, it won't disappoint. Not only did I believe that *Mass Effect 3* was a satisfying ending to the story of Commander Shepard, it also exceeded my expectations in terms of both gameplay and story, and it lent itself to some legitimately tear-jerking moments.

This game tells the final chapter in the most intriguing way by starting you as an out-of-commission officer under house arrest and the threat of the reapers, a race of ancient super intelligent machines whose sole purpose in life is to wipe out not only humanity, but anything else with a pulse.

Earth is under siege in the beginning, and an entire army of unstoppable reapers are sucker punching every planet they can get their robotic tentacles on. It's up to you, a gang of friendly acquaintances and your bare influence to gain the trust and assistance of every species in the galaxy. Of course, with the current circumstances, they don't have much choice, but fortunately you do.

The main draws to the game would be its solid third person shooting implementing a user-friendly weapons managing system. Another being strategic RPG orientation, which allows you and each squad member

you acquire from the story each with their various skills and techniques to customize to your liking.

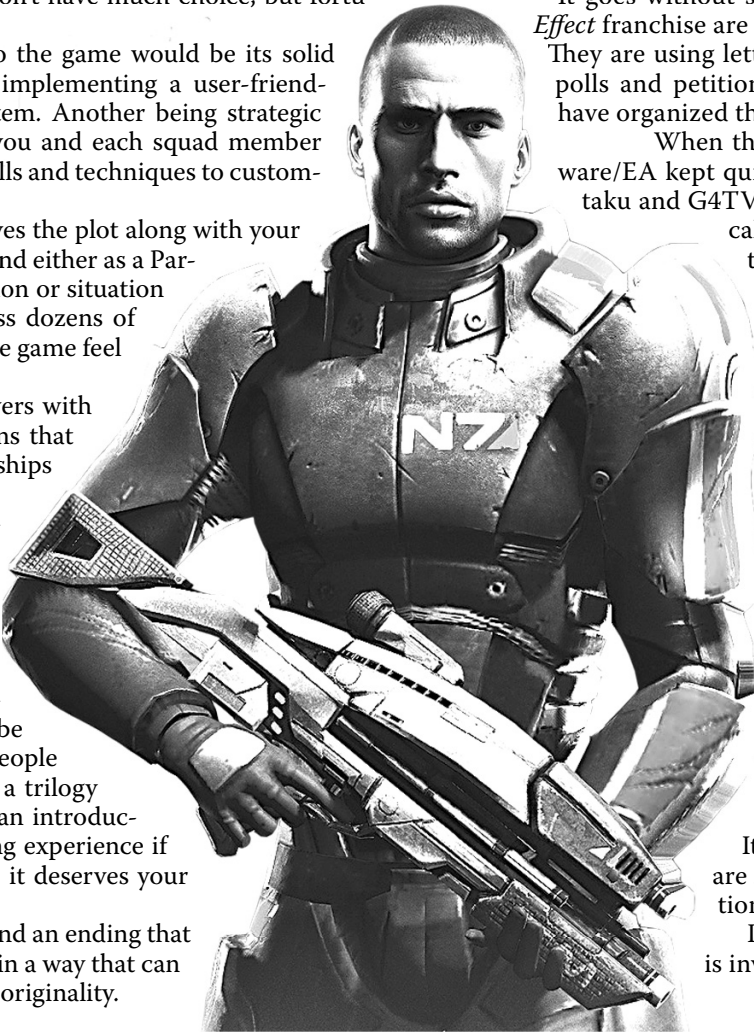
More importantly the dialogue system which moves the plot along with your influence being how you, the player, chooses to respond either as a Paragon (positively) or Renegade (negatively) to a question or situation in the form. Throughout the game, you come across dozens of small debates you can choose to influence, making the game feel even more organic and real.

This series has been famous for engaging its players with its superb writing and abstract character interactions that make you feel legitimately invested in your relationships with every person or alien you run into.

Stories that follow the "choose your own path" execution usually fail to invest the audience either by giving them too much freedom or not enough. Fortunately, the *Mass Effect* games give players enough freedom to guide the story whilst keeping it grounded in its own original story.

This game does suffer from the hype and expectation that leads to fans' heartbreak, but should not be looked at as a game made just for fans, or at least people who've played the last two games. That said, this is a trilogy and should be enjoyed as such, this game could be an introduction but people will have a more indefinite rewarding experience if they played the first two, and with a story this large it deserves your full attention.

While this game has faults in certain executions, and an ending that can lead to a lot of people's disappointment, it's used in a way that can be seen as satisfying to everyone, without sacrificing originality.



CONTROVERSY ERUPTS OVER FANS' DEMAND FOR NEW, IMPROVED ENDING

By JOSHUA MOBERLY
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Mass Effect 3 was released only two weeks ago, but though it should have been a contender for video game of the year, it is a major disappointment instead.

That is not to say the game is bad, quite the opposite. *Mass Effect 3* is perhaps the best game in the trilogy...until the last 10 minutes. If you want to know exactly what is wrong with the ending, a quick Google search is all you need. But to avoid spoilers, I will only say that as a long time fan of the series, I nearly returned my copy to GameStop two days after purchase.

The *Mass Effect* series has long been advertised as a game where the player are ultimately in control of where the story goes.

Bioware has always, up to this point, listened to the fans input on what they wanted to see. However, in the end it seems that all of the sway that the fans had was merely an illusion, and the franchise was really controlled by Bioware and their parent company EA Games.

It goes without saying the fans of the *Mass Effect* franchise are not taking this sitting down. They are using letter-writing campaigns, online polls and petitions, and most importantly, they have organized the Retake Mass Effect movement.

When the Retake movement was still small, Bioware/EA kept quiet, instead allowing trusted gaming websites like IGN, Kotaku and G4TV to fight for them. Here professional video game journalists called the members of the Retake movement "spoiled," "entitled," and "childlike" for wanting to see closure to a series it has invested hundreds of dollars in since its inception.

Instead of allowing these insults to bother them, the Retake Mass Effect movement has continued with its peaceful attempts to bring closure to the *Mass Effect* series. It has since started a drive for Child's Play, a charity that gives toys and video games to children in hospitals. And all the while its numbers have grown as more players completed *Mass Effect 3* and were disappointed by the ending.

Bioware then spoke up early last week saying, "We have no plans to change the ending, because it is an artistic ending." This was met by critiques from independent reviewers and literary experts who pointed out enough plot holes in the ending to make the San Andreas Fault look like a crack in the pavement. Upon hearing this, Bioware again took to silence, waiting to see just how big the Retake movement would become.

Finally, Bioware has its answer. As of now, the Retake movement's Facebook page has over 40,000 members. It has the support of Forbes Magazine. Video game news sites are starting to take its side. And now Bioware is open to suggestions from the still-growing movement.

In closing, I leave this message to anyone on Campus that is involved with the Retake movement: "Keep holding the line."



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Email: rhbc@redhousebc.com
www.RedHouseBaptistChurch.org

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For more info contact chrisd@rosedalebaptist.net
Transportation: (859) 623-1771
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Small Group meeting times & locations vary. Email: westsidechristian@roadrunner.com
www.westsiderichmond.org

Silent House surprises with innovative shooting technique

By KENNA TRENT
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The plot is simple: A young woman attempts to escape apparent intruders in her father's lake house. It is a generic horror story you have seen about one million times already, right?

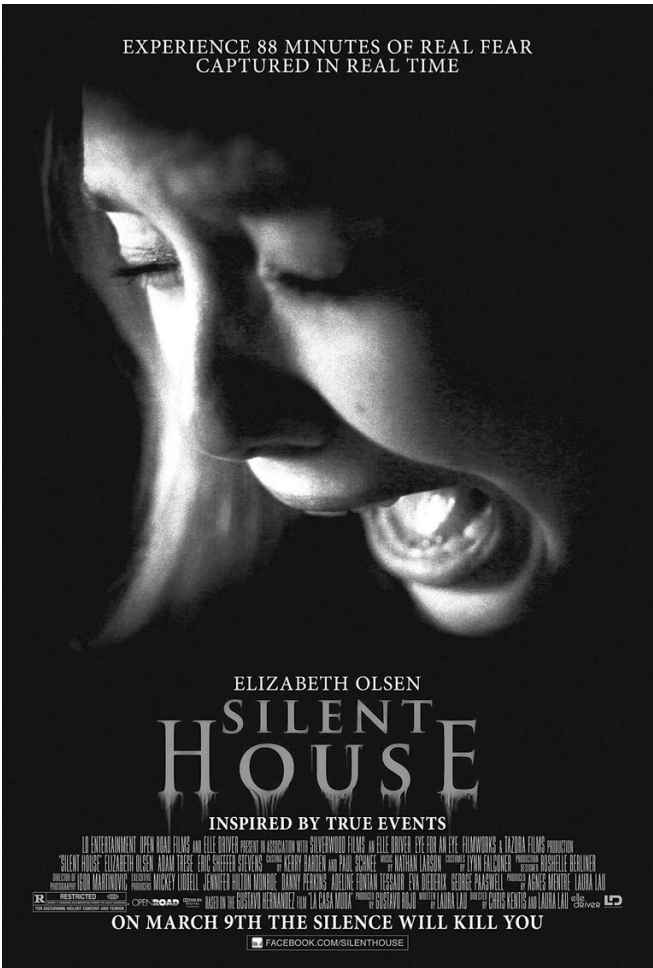
Don't be so sure. *Silent House* is the American take on a Uruguayan film called *La Casa Muda*. The tagline for the Spanish-language film boasts "real fear, in real time," because the movie is shot to appear as though it is one long 78-minute take. The filmmakers wanted the audience to experience the horror exactly as it is happening to the characters.

The American version employs this same technique by literally following Sarah (Elizabeth Olsen) as she helps her dad and uncle fix-up their old lake house so they can put it up for sale.

It's not long before the creepy old house starts to get to Sarah, who sends her dad off for a safety check of the creaky upstairs. Before she knows it, someone, or something, in the house, injures her dad. Her search for help begins a tense psychological battle between Sarah and the unknown thing in her house.

Silent House is slightly longer than 85 minutes and was shot in 10-minute segments, then edited to appear as if it flows continuously. That being said, 10-minute shots are very impressive. Considering Elizabeth Olsen is almost always the only actor on screen, she bears the burden of carrying the story along for any amount of time by herself and in such close quarters, it is quite the daunting task.

While the film was shot on a high-definition professional photo camera, this isn't necessarily the same style as a found-footage film like *Paranormal Activity*. The charac-



COURTESY OF IMP AWARDS

ters never hold the camera, and the camera itself isn't a part of the story. One would assume the camera choice is one of convenience rather than effect.

However, the effect is very interesting. The house in the film is boarded up, so even during the day it is pitch black inside. For a more natural look, the only light used is flashlights, electric lanterns and work lights. So, you don't end up with the, "Hey, why is it so well lit in the forest at night with no moon?" effect that tends to happen in horror movies. The authenticity and balance between light and dark added to the suspense.

However, suspense was not lacking. While the twist ending could be seen about a mile away, I can't say I wasn't still absolutely terrified by the idea of what I was seeing. Other horror movies cut back and forth from character to character in ways that limit the scare. A single camera straightforward approach makes you sit through everything without a cut-away to protect you from what is happening on screen. There is no "safe" angle.

Of course, Elizabeth Olsen should be given credit for being a great victim. She has solidified her status as a queen victim by sniffing, crying and screaming at all the right moments. But, it will be interesting to see where she goes in the future. Hopefully, this won't be the best moment of her career.

The story is not exactly what is to be expected, but it doesn't veer far from the traditional horror formula we all know and love. If nothing else, the technique is worth more than the story itself. And who said a movie couldn't be great on those accounts? If you saw the trailer and weren't impressed, it's definitely worth another look.

Verdict: B-

The Walking Dead wraps up second season

By ADAM TURNER
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When AMC first announced it was going to bring a zombie show to cable television in the fall of 2010, it was easy to be skeptical. A show based off of a gory, black and white comic book series sounded like the kind of B-movie premise fit for the SyFy network rather than the sterling home of critical darlings *Mad Men* and *Breaking Bad*.

But with famous director Frank Darabont (*The Shawshank Redemption*) backing the project and AMC's track record with serialized programming, even the skeptics had reason to take notice. And after its stellar Halloween premiere, *The Walking Dead* proved with its high production values, tense action and surprisingly affecting drama that it had the potential to become the next great genre show. Or, as many fans were quick to dub it, the next *Lost*.

This is certainly high praise for any show, and whether *The Walking Dead* has lived up to the title is up for debate. What is certain is the show's popularity, which continued to impress with record-shattering ratings throughout its second season. Unfortunately, much of the discussion regarding this season has been dominated by the show's backstage drama, particularly Darabont's very public dispute and dismissal halfway through the season and his replacement by showrunner Glen Mazzara. The result was a somewhat tonally divided season that was as frequently surprising, suspenseful

and entertaining as it was inconsistent and frustrating. Much of that frustration stems from the show's confused identity; it can't decide what kind of show it wants to be. You can often see the writers trying to make the slow-paced, thoughtful breed of drama that always dominate award seasons: *A Mad Men*, a *Sopranos*, etc. At this point, however, this is where the show falters most. Character developments, especially Lori's incoherent mood swings, can come across as unrealistic, and interactions, such as Hershel and Rick's endless ruminations on God, can feel too heavy handed.

Perhaps that's why the second half of the season felt like such an improvement. Mazzara seems to have a solid grasp on what the show truly is, what the fans want and where to go from here. The pace was faster, the action was harder and the zombies more plentiful and frightening. And the show deserves major credit for refusing to let any audience member of their toes with their dedication to unpredictable twists and shocking deaths. Ultimately, there were enough big, buzz-worthy "moments" to make the season



an exciting, worthwhile watch, from Carl getting shot in the premiere up to Shane's surprising death in the penultimate episode.

Given what we saw in the finale, it is clear the third season is setting up to be a weirder, wilder beast of its own. It looks to fully embrace its inner comic book roots and hopefully finally live up to its great potential. For now, however, *The Walking Dead* remains a solid and addictive show, easily the best of its kind around today.

Verdict: B

WRECKING BALL

CONTINUED FROM B1

Key Lyric: "I always loved the feel of sweat on my shirt/ Stand back son and let a man work/Let a man work is that so wrong?/I woke up this morning shackled and drawn."

"**Jack of All Trades**"- This somber, slow-paced track takes the protagonist from the previous and makes him world weary and defeated. He'll do any job you'll give him, but has long ago accepted that the rich get richer and the poor stay poor: "It's all happened before, it'll happen again." Things take a violent turn by the end as he imagines finding "the bastards" to "shoot'em on sight," right before Tom Morello of Rage Against the Machine explodes the finale with a moaning guitar solo. Key Lyric: "The hurricane blows, brings the hard rain/When the blue sky breaks, feels like the world's gonna change/And we'll start caring for each other like Jesus said that we might/I'm a jack of all trades, we'll be alright."

"**Death to My Hometown**"- An Irish romp set to a "We Will Rock You" beat, Bruce sports his best island accent for this drinking song turned bitter and fiery. This ditty's an obvious allusion to his old classic "My Hometown" a nostalgic ode to troubled times. Here, however, the greedy thieves of Wall Street have long ago ruined the ideal, with Springsteen piling on charges leading up to nothing less than a shotgun blast. Key Lyric: "Sing it hard and sing it well, send the robber barons straight to hell/The greedy thieves who came around and ate the flesh of everything they found/Whose crimes have gone unpunished now, who walk the streets as free men now/They brought death to our hometown, boys."

"**This Depression**"- A desperate for help from a broken soul, clearly refers to two very different kinds of depression. Simple and understated, even with Morello's second impressive featured guitar backing it, this track is a hymn to any who have felt lost and hopeless, whether financially or otherwise. Key Lyric: "This is my confession/I need your heart in this depression."

"**Wrecking Ball**"- Kicking off the B-side (for those of you who still care, as I do, about an album's structure) is a song Springsteen debuted in concert in 2009 to memorialize the demolition of the old Giants Stadium. It has outlived and surpassed its original purpose, retransformed on the album into an anthem for the downtrodden who persevere through hard times come and gone. Very American and very much Springsteen, it has only grown in power and meaning considering it features one of beloved and departed sax player, Clarence Clemon's, last performances with the band. Key Lyric: "Hold tight to your anger/And don't fall to your fears."

"**You've Got It**"- Probably my least favorite on the album. A bluesy, swaggerific Bruce croons his way through a track romancing a loved one with that indescribable "it" factor. It's a simple love song meant to break up an album dominated by big messages and protests. But to me, it seems slightly awkward and phoned in. Key Lyric: "Well, now, listen up my reckless love/It's precious so don't waste it/Can't tell you what God made it of/But I know it when I taste it."

"**Rocky Ground**"- This will likely be the most discussed and divisive song on the album. It's an experimental track where producer Ron Aniello's hand is most felt. Set to a light hip-hop beat featuring loops, preacher-scream samples and

a gospel girl chorus, the song employs religious imagery to paint an America that has strayed so far from its path that it's unclear when or how we could ever return, climaxing in, I kid you not, a female rapped verse written by Bruce. But the rap is honestly eons better than any rap written by an aged rock star has any right to be. Still, it won't be for everyone. Key Line: "You pray for guidance, only silence, now meet your prayers/The morning breaks, you awake, but no ones there."

"**Land of Hope and Dreams**"- An older concert staple that's finally made its way onto an album. Those who felt the track was a bit overblown probably won't have their minds changed here, but the album version is more upbeat and bright, and the song's helplessly idealistic message manages to stay on the right side of corny to become genuinely uplifting. Look out for another epic, emotional sax solo from the Big Man himself. Key Lyric: "This train...Dreams will not be thwarted/This train...Faith will be rewarded/This train...Hear the steel wheels spinnin'/This train...Bells of freedom ring."

"**We Are Alive**"- A pitch perfect ending that ties together the aggressive first half with the hopeful second. Building from an acoustic intro, Springsteen gives voice to the dead and oppressed who refuse to be forgotten. This one will stick with you. Key Lyric: "We are alive/And though our bodies lie alone here in the dark/Our souls and spirits rise/ To carry the fire and light the spark/To stand shoulder to shoulder and heart to heart."

Only time will tell how the album holds up. For now, *Wrecking Ball* is yet another late career triumph, and musically one of his greatest efforts.

Verdict: B+

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