

Across
Campus

MSU Career
Fair

The Career Management Center will be hosting the fall University Career Fair on Thursday, Oct. 19 from 11 a.m. to 3 p.m. in the Clark Student Center, Comanche Suites.

At this time, 72 employers are registered for the event. To view a list of the registered participants, go to www.mwsu.edu/career and click on "MSU Career Fair."

Students, please bring plenty of resumes and dress professionally (think suit).

The employers will be visiting with you about full-time opportunities and internships so be ready to answer questions about yourself and bring questions to ask them.

Any questions concerning this event should be directed to Courtenay Sealock, employer relations coordinator, at 397-4407.

Race for the
Cure

The 10th Annual Komen Wichita Falls Race for the Cure will be held on Saturday, Oct. 14 at 8 a.m. between 6th and 7th Streets on Lamar Street east of the Wichita County Courthouse.

The proceeds will help fund education, screening, local treatment programs and help support the Komen Foundation's National Grant Program for research dedicated to breast cancer.

Registration forms are available at the following Wichita Falls locations: North Texas Ford Dealers, Design Works, Times Record News, Sikes Senter Mall, Skyline Developers, United Supermarkets, YMCA, Wichita Falls Health Department, Walmart, Starbucks or by registering online at www.wichitafalls-raceforthecure.org.

Parking for the event will be available in the First Wichita building parking garage at 719 Scott St.

Various awards, such as largest team and door prizes, will be presented at the completion of the race.

An aerobic warm-up will be held at 7:40 a.m.

For more information, call 940-687-3672.

Classic Film
Series

Continuing Education Classic Film Series presents "Cat People" on Oct. 17 at 7 p.m. at the Wichita Falls Museum of Art at MSU, #2 Eureka Circle.

Instructor Tom McNeeley will introduce producer Val Lewton's first RKO horror film, which broke new ground for Hollywood psychological thrillers.

In this 1942 film, a beautiful artist believes she bears a curse that will change her into a murderous beast if she ever consummates her love.

Admission is free and donations are welcome.

For more information, call 397-4756.

'The Departed' receives perfect grade

JASON KIMBRO
ENTERTAINMENT EDITOR

REPORT CARD

Entertainment Value:	A
Artistic Crap:	A
Plot/Script:	A
Performances:	A
Overall GPA:	4.0

Many of you were probably wondering when I was going to give a good review. Well, even though I have had some 3.0 near misses, I haven't yet given a stellar review to any film, that is until now.

Leave it to one of the greatest American filmmakers of all time to win me over. Martin Scorsese's

newest triumph, "The Departed" is like taking a refreshing dip into the waters of "Goodfellas" and drying off in the sun of "Gangs of New York." Cheesy metaphors aside, this is perhaps the best movie this year.

With lead-ridden headshots aplenty, here's the gist:

Frank Costello (Jack Nicholson) is the top dog in Boston's mob scene. This self-made man has decided to take young Colin Sullivan under his wing. Zip ahead a decade or two and we now see a mature Colin (Matt Damon) going through some intensive police training for the Massachusetts's state police.

On the flip of the coin we see Billy Costigan (Leonardo DiCaprio) going through the same training in a different facility. Billy comes from a rough family with ties to the mob but not unlike his father, wants to live a straight life.

Colin is obviously there to play the rat for Costello, and soon we find that the state police want Billy

to join the undercover team headed by Dignam (Mark Wahlberg) and Queenan (Martin Sheen).

Billy works his way up the mob ladder and eventually becomes one of Costello's top dogs, while Colin works his way up to special force detective as one of the big kahuna's in the strike force out to get Costello, comfy spots that aren't so comfy.

While Billy is working undercover building a case against Costello, Colin is doing his best trying to find the mole in Costello's outfit. If things aren't already a bit too complicated, it gets worse as several twists come into play.

But don't worry, it all gets sorted out by the beginning of the last act.

I loved every aspect of this film. It was explosively entertaining, tense, and highly suspenseful and the incredible script and atmosphere really make you care for every single character in this film, from most ill-fated of heroes to the most gritty of villains, all the while making the audience try and figure out which is



Leo tries to hug an unwilling Matt in "The Departed"

which.

With a cast like this it isn't a wonder that the performances were stellar. Even the two-note traditions of DiCaprio and Damon were thrown out the window and given much more flare than we're used to seeing. And, of course, Nicholson always steals a screen.

Walk, nay, run to the movie theater. Watch this film. What is most likely to become a classic in American cinema, let's say in the realm of "Goodfellas" or "The Godfather," "The Departed" blows away any expectation one would expect from the typical slop of mid-fall Hollywood releasing.

Myspace gets eerie with great Scandinavian sounds

RICHARD CARTER
WICHITAN DANCE CRITIC

There's a world of cool new music out there, and it's often as close away as several keystrokes and the enter button on your laptop.

While Myspace.com can be the center for utter idiocy, the site does feature sites for some of the more unusually promising bands from around the world.

From crazy Japanese lounge acts to outrageous Australian scream-o, musical groups everywhere are playing and promoting all kinds of music, and some of it's actually pretty good.

But it's not like you're going to find them checking the page of some clown from Ardmore or something. It takes some real digging and a little translation.

For example, I recently covered a Swedish brother and sister electronica group named The Knife on Myspace.com. The duo's new re-

cord, its first in America, is called "Silent Shout" and it's definitely worth a listen.

The Knife's understated, but impactful music, borrows heavily from the sequenced keyboard vocabulary of early '80s groups like Soft Cell. The difference being that the Swedish band's songs benefit from a mix of sharper songwriting, a less cloying blues-y pop sound and some experimental vocal pitches and harmonies.

There's nothing syrupy pop or nostalgic about the catchy, dark and sometimes eerie 11 songs of "Silent Shout." And with Halloween coming up, this could make a great soundtrack to scare the hell out of your significant other.

Based on enticingly simple keyboard chord and note sequences, a drum machine beat or two and processed vocals, The Knife's minimal music is aimed towards listeners who appreciate serious electronica.

Songs such as "Still Light," with its winding keyboard part (that establishes both beat and melody) and its wistful treated female vocal, are perfect for quiet listening.

Other tunes like "Neverland" with its catchy strait-forward drum beat, strong keyboard melody and multi-pitched lead vocal should play great on a dance floor.

Few groups are capable of creating a collection of sounds this strong and atmospheric with so few instruments. "Silent Shout" works because of songwriting, musical programming and finesse. By the way, it's great to put on the iPod and walk to late at night.

Another Scandinavian band that makes for great iPod listening is the Icelandic quartet Sigur Ros.

The group recently released an EP called "Saeglopur," containing their new impressive eight-minute tour de force single, three previously unreleased quieter tracks and

three gorgeous videos (on a separate DVD) off their excellent "Takk" album.

What I like so much about this band is that the band members check their musical egos at the door. There's no wailing guitar solos, weird time signatures or anything that diverts attention from the songs. The drums, bass, keyboards, guitar and otherworldly tenor vocals (sung in falsetto) evoke abstract musical moods.

As gorgeous and as moving as the music of Sigur Ros can be, the songs actually become a little richer with the addition of images (which explains why they are so frequently employed in movies).

The songs on the "Saeglopur" set are interesting, but the videos make the package necessary. The videos are child-like quest stories that are emotionally charged, richly symbolic and gorgeously filmed.

The characters and their quests

are storybook, and the pastoral, urban and underwater Icelandic scenery is breathtaking.

There's so much more to new music than what is normally found on the radio. And while much of the dialogue on Myspace.com can be as trite as a standard radio play list, some of the music can be absolutely inspired.

Thanks, Tom.



The Knife yearns to scare

The Killers sound more Americana with new album

KONNIE SEWELL
STAFF REPORTER

Brandon Flowers: He doesn't look a thing like Jesus, but he talks like a gentleman. At least, he used to. Forget the baby-faced crooner with the Charlie Chaplin moves, who appeared on an episode of "Saturday Night Live" in a neon-pink jacket and eyeliner galore.

Flowers has dropped the pretty-boy persona for a more rugged, Old West-inspired one, as have the other three members of the Killers. (Drummer Ronnie Vannucci has a scary resemblance to Jason Lee from "My Name is Earl.")

They've become these outlaws because the Las Vegas casino where they first got their start, Sam's Town, also has this Americana theme; their second major album is named for this casino.

But with a new wardrobe comes a new musical style for the band, as it should be on any new record.

Their debut, *Hot Fuss*, was an inspired and catchy group of songs that made you sit up and pay attention, something very rare in music these days.

No one except the very narrow-minded and the very dumb actually expected them to release *Hot Fuss II*.

So, apparently, the Killers threw away their British pop influences and made room on their shelves for their American influences.

I honestly don't know if the Killers sound more "American" on this CD than on their previous one. I don't pretend to know that much about music or music theory or music history.

I don't even know how to play a damn instrument. I just know what I like, and I know when a good melody moves me.

And I know that very little from *Sam's Town* moves me. There are exactly two good songs on this album. There are a few interesting ideas, but the rest is disposable.

I'm not expecting another "Mr. Brightside" or another murder trilogy about poor Jenny. All I want is good music, but I can't find it on

this CD.

Flowers (lead vocals and main songwriter) has said this is the greatest album released in 20 years.

That's a bold statement to make. Is he trying to be ironic or does he really believe that? Because the greatest album in 20 years shouldn't be uninspired, apathetic, or I hate to say it, boring.

The disc begins with the track "Sam's Town," and what an interesting little song it is, too. It's the theme song to the carnival that could be actually be Sam's town.

If the band had made a concept album about the town of Sam, it would undoubtedly be one of the best albums of the year.

The absolute highlight of the disc

is the first single, "When You Were Young." It's a song that just gets better and better with every listen.

This song isn't perfect (the line "we're burning down the highway skyline / on the back of a hurricane / that started turning / when you were young" is a little embarrassing) but it's *oh* so close. It's grand and epic, vivacious and lovely.

But soon the writing becomes monotonous and overblown, and the music becomes numbing.

There seems to be a theme of *We Can Do It! No Matter What They Say!* on the CD, but I wonder what the Killers are running from? Or who they're directing this message to?

"Don't you wanna come with me?"

/ Don't you wanna feel my bones on your bones? / It's only natural,"

Flowers sings on "Bones." And no, not really, we don't wanna feel our bones meshed with yours, dude.

Then, on "My List": "You should have known by now / you were on my list." How nice to know.

Now, what are you gonna do with that list, and what are you gonna do with the rest of your lyrics, Flowers?

A major problem with the songs of *Sam's Town* ("Uncle Johnny" and "For Reasons Unknown" are the main, lamentable examples) is that they just don't go anywhere. It's like The Killers all of a sudden got stumped.

Well, we can't really thank them for this journey through Sam's town. Despite a few bright spots, in all this album's just no fun. And life is too short to waste on a trip to Sam's Town.

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