

Across  
CampusMSU  
Democrats

The MSU Democrats will be meeting Thursday, Feb. 15 at 2 p.m. in the Caddo room of Clark Student Center.

Elections of 2007 officers and core issues of interest to MSU students will be on the agenda.

The MSU Democrats meet twice a month on the first and third Thursdays.

Students interested in helping to make a real change are invited to join the new MSU Democrats.

For more information, contact Meghan Hull at meghull20@hotmail.com.

Student  
Leadership

Nomination forms for the 2007 Student Leadership Banquet have recently been distributed by campus mail to all college deans, department chairs and division directors. Nomination forms can also be completed and submitted electronically by visiting the Dean of Students Web page. The deadline to return completed nomination forms and nominee information sheets to the Dean of Students office is 5 p.m. Feb. 19.

The Dean of Students office is located in Clark Student Center, room 104. For more information, call Debbie at 397-6273.

'What  
Employers  
Want'

The Career Management Center presents "What Employers Want" from noon to 1:30 p.m. Feb. 20 in Clark Student Center. Panelists from AT&T, MagicAire, Carrier Corp., Clear Channel Radio, the DEA in Dallas and Comanche County Memorial Hospital will explain how to conduct a successful job search and what human resource professionals look for on resumes, cover letters and during the interview process.

For more information, call ext. 4432.

Classic Film  
Series

Continuing Education and Tom McNeely present the 1936 film "Sabotage" at 7 p.m. Feb. 20 in the Wichita Falls Museum of Art at MSU, #2 Eureka Circle. A woman slowly and tragically discovers her husband is a member of a ring of saboteurs in London.

Made in England before Alfred Hitchcock moved to America, this early film introduces several themes the director would explore in his future classics.

Admission is free; donations are welcome. For more information, call ext. 4756.

## 'Hannibal' fails to rise to any occasion

JASON KIMBRO  
ENTERTAINMENT EDITOR

## REPORT CARD

Entertainment Value: C  
Artistic Crap: B  
Plot/Script: F  
Performances: D  
Overall GPA: 1.50

SunKyu Yoo-Norris

Everybody's favorite cannibal did have a childhood of his own. He was a happy child with a loving family living in a lovely European castle.

Unfortunately he was raised during WWII and the Holocaust, which would be more than enough to turn a loving human being into a cannibalistic monster.

And here we have the beginnings of an icon of literature. And here we have the final utterances of desperation with feeble attempts to keep this now dwindling franchise alive.

Here's the gist:

Young Hannibal and his family decide to leave their beautiful castle to hide out from the Germans. They have chosen a quaint little cottage a few miles off the beaten path.

One day, whilst enjoying a nice family afternoon, some Russian tanks decide to pull into their front yard and ask for water. This gives

their position away and before you know it, German planes are bearing down upon them, literally.

The Russian gunmen shoot down the plane but apparently forget the rules of geometry as the plane crash debris lands upon all of them. Hannibal's father gets shot and his mother gets a nice piece of shrapnel stuck in some very vital areas.

All that is left is Hannibal and his little sister Michelle. They try to hide out in the home for a while.

This becomes the final step toward insanity as some soldiers decide to take the house over for the winter.

With food running scarce, the men look toward the children for sustenance.

All we are left with is the knowledge that Michelle becomes their rations and Hannibal somehow survives the next eight years where we find him living in a boarding school made out of the castle he used to call home.

After some trials with a few bullies, the young teenage Hannibal flees from the boarding school and finds refuge with his widowed Japanese aunt. She takes him in and shows him good times that aunts shouldn't be showing their nephews, but what the hell, she's hot and they aren't related by blood.

I could only wish I had a hot Japanese aunt like that who would really go out of her way to "take me in."

He loves his aunt and will not allow anyone to say anything bad about her, so when a corpulent butcher makes some racist remarks regarding her genitalia, young Han-

nibal's life of murder and mayhem truly begins as he slices the butcher up with his aunt's Samurai sword.

The story then turns to one of revenge as he seeks out the men who ate his sister.

Audiences are supposed to be in shock as he systematically, and boringly, picks them off one by one, feasting upon their cheeks.

I don't know, but I think I could've found something a bit more creepy to eat besides the cheeks. But this is just a young little Hannibal the Cannibal. It isn't till much later we find him feasting upon the brains of the still-living.

This was a fun movie to watch, but it just didn't seem to fit the mold of the Hannibal Lecter franchise. The opening sequence was more like an action-packed war film and the murder scenes weren't all that creative.

Performances were a bit dry, especially that of 22-year-old Gaspard Ulliel. He doesn't fit the part in personality or looks. Rhys Ifan, the wiry place-kicker from "The Replacements," does a decent job as the main soldier behind the eating of his sister but doesn't make up for the lack everywhere else.

There is some gorgeous scenery and fairly well-developed scenes to help create that gloomy European feel that apparently is the only success to fitting the Hannibal Lecter mold.

The writing behind this film was laughable at times and the plot would have been a much better idea if it had nothing to do with Lecter in the first place. One of the lines that



A young Hannibal Lecter shows off his date for Valentine's.

truly had me giggling inside was where the hot Japanese aunt is trying to give Lecter a bit of wisdom. She says: "Memories are like a knife, they will hurt you."

I was really trying to avoid watching a film like "Norbit" but it looks

like I made the wrong choice, again. Another movie with Eddie Murphy in bad makeup would have been a far cry better than this excuse for a Hannibal Lecter film, a franchise that continues to plummet down the proverbial Hollywood crapper.

## Jay-Z, Babyface guest on Fall Out Boy's 'Infinity on High'

KONNIE SEWELL  
COPY EDITOR

Forget, for a moment, everything you know about Fall Out Boy.

Forget that their biggest fans are 15-year-old girls who want to have millions of bassist/lyricist Pete Wentz's babies. Forget that they're "TRL" staples. Forget that action figures have been made of each of the four members. Forget that for most people, this band defines modern American rock.

Forget all that and just listen to the music.

The Chicago quartet have come a long way from their first album, the pitiful "Evening Out With Your Girlfriend," which even the band themselves now disown. The follow-up to this was 2003's "Take This to Your Grave," a sonic improvement and an instant classic with Internet bloggers and scenesters alike.

But their biggest break came in 2005 with the highly anticipated release of "From Under the Cork Tree." Au revoir, days of traveling in a stinky van, bonjour VIP treatment. Goodbye, anonymity — welcome to a world where every girl in



Fall Out Boy's Patrick Stump, Andy Hurley, Pete Wentz and Joe Trohman.

the country claims she slept with a band member.

Throughout it all, one thing has remained constant: Wentz's acidic and borderline histrionic lyrics. Usually witty, sometimes honest, occasionally juvenile and always brutal, Wentz seems to think he's on a mission to call out bitches and make karma deliveries for snitches.

It's not that I don't like Wentz. I just find him mildly exasperating is all. I don't doubt he's suffered in his life (enough to try to overdose on pills on at least one occasion).

I don't doubt that he feels certain emotions acutely, or that people have done wrong by him in the past. No, the thing I doubt is his intentions with making all of his troubles so entirely public.

It's funny how when Wentz, angry little boy that he is, stomps his foot everyone runs to see what the problem is. He gets most of the attention (from fans and media), but really, Fall Out Boy is all about guitarist/lead singer Patrick Stump.

And that, my friends, is the beauty of Fall Out Boy. No matter what Wentz writes, he doesn't sing it —

we should all thank our lucky stars for Stump. It would be easy for him to fall into a trap and sing Wentz's lyrics the way they are on paper, which would just be awful and as bad as any other pop-punk band out there. But Stump has a voice as smooth as butter and croons not unlike a Motown heartthrob.

It doesn't hurt that he also creates most of the actual music for the band. Stump is a musical genius. His melodies are always easy to sing along with but still have an edge to them.

And so, with their latest release, "Infinity on High," Wentz takes on new material (the trappings of unwanted fame, mostly) and Stump pulls out all the stops to give us a well-rounded, undeniably creative experience. Released shortly after the cultural wasteland that is the month of January, and named after a gorgeous line written by Vincent van Gogh ("Be clearly aware of the stars and infinity on high. Then life seems almost enchanted after all"), "Infinity on High" is, I'm convinced, the best thing about 2007 so far.

"From Under the Cork Tree" ended with the grand "XO" and "Infinity on High" picks up the majesty with "Thriller." There's a small cameo from Jay-Z here — it's not big enough for him to actually be featured on the track — who's been

very vocal about his support for the band.

Besides Jay-Z, Babyface makes an appearance.

Seriously. Yes, that Babyface. It's amazing what he does with the band (he produced a few songs and plays mandolin on one) and really shows how Fall Out Boy want to grow as artists while still offering something for their original fans to sink their teeth into.

Take, for instance, first single "This Ain't a Scene, It's an Arms Race," with its dance and R&B influences, or the piano-driven ballad "Golden," a private lamentation about publicly falling apart.

It doesn't stop there, either. "The (After) Life of the Party" is unlike anything you've ever heard from Fall Out Boy, but this doesn't stop it from being the most beautiful (and stunning) song on the entire album.

This CD is comprised of very solid songs, but for every three steps forward there's one step back. "Hum Hallelujah" is boring despite dropping in a little Leonard Cohen and "Fame < Infamy" doesn't really go anywhere.

Still, Stump gives us some amazing melodies on "Bang the Dolphins," "Thanks fr th Mmrs" and future single "The Carpal Tunnel of Love." Wentz's lyrics, though a little trite in some places, are still fresh — surprisingly affectionate ("Best friends, ex-friends to the end, better off as lovers and not the other way around"), sexually charged ("Get me out of my mind and get you out of those clothes — I'm a liner away from getting you into the mood"), and even wise ("The truth hurts worse than anything I could bring myself to do to you") and reflective ("I am God's gift ... why would He bless me with such wit without a conscience equipped?").

And, ultimately, "I'm Like a Lawyer With the Way I'm Always Trying to Get You Off (Me & You)" lays on the cheese, but gives us the simplest and truest statement about human relationships today: "The best way to make it through with hearts and wrists in tact is to realize two out of three ain't bad."

Amen, boys.

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