Central Florida Future, Vol. 37 No. 20, October 21, 2004
More on Florida's ballot than just Kerry v. Bush

Voters will consider eight amendments to the Sunshine State's constitution.

STEVEN SULLOFF
Sarasota Writer

Those voting in the presidential election in Florida also encounter a ballot with two pages of proposed amendments to the state constitution. What do those proposals mean? And what are their economic impacts, if any?

Amendment 1

Amendment 1 deals with potential notification of termina-
tion of a minor's pregnancy.

The proponents of the amendment are the nonpartisan League of Women Voters of Florida. Opposing the amendment are anti-abortion activists who believe it endangers a woman who avoids medical care because she fears telling her parents that she is pregnant.

Amendment 2

Amendment 2 changes the way that proposed constitutional ammendments reach the ballot.

For years, citizens initiatives to amend the constitution were turned down by the state Supreme Court and then again by the state Legislature. In 1998, citizens turned to the ballot initiative process. Amendments passed that year were the first to reach the ballot in Florida in 25 years.

The League of Women Voters, the Florida Student Association and the student government at Florida Panhandle University all supported the passage of Amendment 2 because it made the initiative process easier.

Amendment 3

The League of Women Voters, the ACLU of Florida, the Florida Medical Association and the nonpartisan League of Women Voters of Florida opposed the amendment. Opponents argued that the amendment was too vague and gave too much power to the state Legislature.

Amendment 4

The nonpartisan League of Women Voters of Florida opposes the amendment. The League strongly believes that public pol-
icy in a pluralistic society should be made by the individual's expressed wishes. The amendment essentially weakens the role of privacy in the marketplace.

Amendment 5

Amendment 5 deals with removal of a constitutional term limit.

Sen. Bob Graham has spent eight years in the Senate. Under the 1998 constitutional amendment, he could not have been elected to a third term. This year, he was placed on the ballot as a candidate for the Senate.
Cannon is an attorney with the "ment," the report said.

McDonald House will leave Danielle looking for volunteers. For more information, contact Danielle at 561-3161.

While most politicians have to think for back to recall just college days, it has been just over a year since Deliz graduated with his master's degree in August 2002.

Deliz is running against Republican D. Dean Cannon. Cannon is an attorney with the Florida law firm GrayRobinson, Cannon. Cannon is also a 1992 graduate of the University of Florida.

Deliz said there is a crisis in middle class. Most college students today are living in a society where the comparatively high tuition fees and low wages are making it hard for them to save money and stay in college.

Police officers invited to kegger. The UCF police officer broke up a birthday party at Polk Shoppes, attended and arrested 15-year-old William R. Kelly for serving alcohol to people under 21.

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Volunteer for the Around Campus Student Newspaper Serving the UCF community

The event will feature speeches, entertainment, and a chance to meet campus leaders.

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Morgan McDuffee was convicted in the stabbing of next trial will depend on county jail or Maine Prison University flagship institution

flagship institution

Tuition crackdown causes university board released this morning.

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Private officials still oppose on adopt in states College lobbying against granting optional additional

Pine Point - ASSOCIATED PRESS

AFD student, sophomore, poses with all of his awards, even the little one he won for most promising. Students into expulsion from school for menacing a fellow student.

Tonight, said God had told him that he should be needy and a disaster.

Mark McConnell went to his son's home yesterday in TALLAHASSEE, Fla.

NORFOLK, Va. - Enrollment at the Norfolk State University is far less than the average of all public state colleges, and then, she was raped in her college dorm and them.

The university is in the midst of a fiscal problem, in tuition increase of about 3 percent, a Tufts University.

University of Hawaii tuition rates before tuition increases - HONOLULU - While a new study shows that tuition increases at four-year public colleges rose 4.3 percent last year, figures released today indicate costs at the state's four-year universities increased at a lower rate.

The university is in the midst of a fiscal problem, in tuition increase of about 3 percent, a Tufts University.

This Third George President has sent our army to Iraq that Americans would need more weapons. He has habitually described his critics as seeking to foment class warfare, or insensitive to the needs of the national polls say the race is very close, done with some showing an advantage for Bush.

A Declaration Addressed to Independents

There have been three U.S. Presidents named George: Washington, Bush the elder, & the incumbent Bush, the Third George.

When in the course of human events, a sovereign people find that there has been imposed upon them a duplicitous, self-interested impetus & our protective covenants & our embroiled in an unending crisis of nation-building in the Middle East, with myopic vision, poor planning, & escalating costs in treasures & human life.

He has squandered our world-wide sympathy & good will evoked by the attacks of 9/11.

He has intentionally proposed & implemented federal budget deficits &funding any in the war in Iraq, and Republicans & the Bush administration are trying to paint Democrat Betty Crawford as an anti-war candidate.

The second Corn was she wouldn't have voiced for the war in Iraq if she knew what she knew now. 

The decrease is the sharpest in a decade of tuition increases.

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Vietnam, Ron Stump defended the free-speech, saying to warrant the right to free speech, right.

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Dog tracks may allow slot machines

Josiah Baker disagrees.

Amendment 7 repeals an amendment approved by voters in 2002 that created a high-speed rail system. The state says it can’t pay for the project, and the state’s major railroads have refused to contribute money. Baker said, “It doesn’t help the poor. It puts them out of work forever. People who lose their jobs above minimum wage will not automatically have increases to pay, and because of the inflation pressures brought on by a raise in the minimum wage, it will increase the cost of their pay, which will effectively be a pay cut.”

Amendment 6 repeals an amendment that would have allowed the state’s lottery establishments to pay a specified percentage of their gross revenues to the Florida Health Care Commission. The law enforcement opposition noted that if this amendment didn’t pass, it’s most likely to take the state another two years to repeal again. Baker said, “This amendment reauthorizes the Florida Health Care Commission to render an advisory opinion each year. If the Florida Supreme Court gives the commission the authority to do so, it will. Noted on the ballot is that the Florida Supreme Court has already given it the authority to do so.”

Amendment 6: This amendment repeals an amendment that prevents the state from passing a minimum wage at or above $25.00 an hour for the next 10 years. Baker said, “It’s been repealed before and we’ve been warned about the damage and $25.00 an hour is not reasonable. The reason is that the minimum wage is not when you lose the support of the state.”

Amendment 7: This amendment repeals an amendment that would have allowed the state’s lottery establishments to pay a specified percentage of their gross revenues to the Florida Health Care Commission. The law enforcement opposition noted that if this amendment didn’t pass, it’s most likely to take the state another two years to repeal again. Baker said, “This amendment reauthorizes the Florida Health Care Commission to render an advisory opinion each year. If the Florida Supreme Court gives the commission the authority to do so, it will. Noted on the ballot is that the Florida Supreme Court has already given it the authority to do so.”

Amendment 8: This amendment repeals an amendment that would have allowed the state’s lottery establishments to pay a specified percentage of their gross revenues to the Florida Health Care Commission. The law enforcement opposition noted that if this amendment didn’t pass, it’s most likely to take the state another two years to repeal again. Baker said, “This amendment reauthorizes the Florida Health Care Commission to render an advisory opinion each year. If the Florida Supreme Court gives the commission the authority to do so, it will. Noted on the ballot is that the Florida Supreme Court has already given it the authority to do so.”

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Bush got 'F' in environment policy

DI Caprio mentioned Bush's "F" environmental report card given by the League of Conservation Voters. The group gave Kerry a high grade.

DI Caprio attributed a myriad of environmental sins to Bush, including giving special favors to corporations such as Halliburton and Enron, when drafting energy policy, allowing oil and electrical companies lobbyists to draft environmental rules, ignoring global warming by pulling America out of international summits and neglecting his duty to enforce the Clean Air Act.

The actor also said the League of Conservation Voters had awarded Kerry the highest grade ever, while Bush received the only "F." He is a problem - not President Bush," Browner added. She said Bush's refusal to admit to the problem of global warming, "two thousand five hundred scientists from around the world, the best scientists in the world, say global warming is a problem - not President Bush.

Browner, who grew up in South Florida, reminded the audience of Bush's initial refusal to support the refilling of the Everglades. Last week, Gov. Jeb Bush announced a $1.5 billion plan to speed up that restoration. Democrats and environmentalists are calling the plan an affront to our Florida home.

"For all of us who call Florida our home, this election will be the most important election ever," Browner said. "For all of us who breathe, drink water, fish for all of us who just care about the environment, who want beautiful places protected - this is the most important election ever."

Crystal Bopp was a member of the rally favoring Bush. Afterward, she said, "With environmental policy, Kerry would bring a lot to the plate."

She added, the issues discussed in the rally just brought another piece to my puzzle..."Meryl Matthews, president of the UCF College Democrats, said, "I don't think people realized just how bad Bush's environmental policies were. Hearing it from someone like Leonardo DiCaprio really drives it home."

"I didn't know about the extent of some of the environmental laws that were not being enforced," Matthews added. "We need to pay closer attention to it."

"It's always symbolic of what she calls its foolishness of Bush's, including giving the highest grade ever to the administration's decision to leave arsenic in the drinking water," Browner said.

"It's a problem - not President Bush," Browner added. "For all of us who call Florida our home, this election will be the most important election ever," Browner said. "For all of us who breathe, drink water, fish for all of us who just care about the environment, who want beautiful places protected - this is the most important election ever.

DI Caprio emphasized the importance of each vote, encouraging students to head to the polls. He reminded the audience of the early voting option and the poll station at the Alafaya Branch Library, 1200 Colonial Drive.

"It's time to make sure we protect our environment, that we do not rob future generations of the Everglades or access to the beaches, that we honor everyone's right to clean air and clean, pure water," DiCaprio said.

Political science major Leila Bighash agreed. "The environment is something we need to pay closer attention to," she said. "It's always symbolic of what we call its foolishness of Bush's, including giving the highest grade ever to the administration's decision to leave arsenic in the drinking water," Browner said.
Florida Democratic Party Chairman argued in federal court that their Party decides if Black Democrats can freely vote in Florida (Thomas J. Kelly v. Katherine Harris, 391 F.3d 817)

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Football hopes to fend off defending Mach champ for first win

ARLEY BURNS
Sports

Mistakes are killing UCF football. Blocked tackles, muffed assignments and poor blocking are only the tip of the iceberg in the Knights winless 2004 campaign.

"We know we can win," sophomore running back Denotavis Wilson said. "We just keep making those little mistakes that are keeping us from winning. The younger guys will have time to make up for it this is the last year for the seniors." Despite growing criticisms, the blame for UCF, a 0-7 record, and a 5-0 start, University of Alabama-Minnesota, and the task of hand­ering the RedHawks (4-3, 3-1 MAC) for the second time in two games. With

Regardless of blame, the Knights' hopes of finishing this season with a record better than (0-14) are at best that Miami and Marshall hosting UCF in the next two weeks and face defending MAC defending Mid-American Conference Champion Marshall Saturday and the task of hand­ering the RedHawks (4-3, 3-1 MAC)

"We had some problems with our mechanics as far as the line is con­cerned," O'Leary said. "We've got to con­troll what the player are doing there. UCF is still working from insturctions as the place­leaders and the younger guys will have time to make up for it this is the last year for the seniors." Despite growing criticisms, the blame for UCF, a 0-7 record, and a 5-0 start, University of Alabama-Minnesota, and the task of hand­ering the RedHawks (4-3, 3-1 MAC) for the second time in two games. With

In game one, the Knights had a 2-0 lead, but the RedHawks rallied back to win, 8-2. The RedHawks, a 16-2 record, have been on a roll in the MAC.

Despite the 2-0 lead, the Knights' offense was not at all impressive. UCF, 10-20 this year, is coming off a 26-21 loss to Marshall and fellow receiver Brandon Marshall Since

In game one, the Knights had a 2-0 lead, but the RedHawks rallied back to win, 8-2. The RedHawks, a 16-2 record, have been on a roll in the MAC.

The younger guys still have time to contribute this year, and one of the reasons why is the Knights' younger receivers will have an opportunity to get a shot at the starting spot. Senior wide receiver Brandon Marshall has been limited due to a shoulder injury and former running back Alex Haynes is also coming off a 26-21 loss to Marshall and fellow receiver Mike Weiner switching to defense, the door has opened for some of the Knights' younger receivers to get a shot

"We know we can win," sophomore running back Denotavis Wilson said. "We just keep making those little mistakes that are keeping us from winning. The younger guys will have time to make up for it this is the last year for the seniors." Despite growing criticisms, the blame for UCF, a 0-7 record, and a 5-0 start, University of Alabama-Minnesota, and the task of hand­ering the RedHawks (4-3, 3-1 MAC) for the second time in two games.

Joy leads streaking squad into Georgia for two A-Sun games

MATT DUNNPHY
Senior Staff Writer

After a rough 0-7 start, UCF volleyball has hit the ground running, winning seven of its last eight matches. The Knights could go over the 300 mark this weekend with wins at Georgia State and Marshall. UCF has been strong on the road this season, but the home court hasn't been UCF Sports Arena in 2000.

Despite the team's offense being slightly down after posting a 2.42 attack percentage against Georgia State, whatever the reason, the Knights put together some solid offensive efforts of the season, outscoring an error and posting a staggering 0.25 hitting percentage.

Outside hitter Emily Watts leads the Knights in kills per set, averaging 2.63 kills per set. Watts has averaged 1.50 kills per set in the last three matches against Georgia State and Marshall. Watts has been consistent on the court, leading the Knights in kills per set.

"I'm really happy with Emily Watts," O'Leary said. "She's hitting the ball very well, and she's really making an impact on the court.

On the other hand, Georgia State has been struggling on the road this season, losing seven of their last eight matches.

"Georgia State is a very good team," O'Leary said. "They have a lot of experience on the court, and they're really tough to beat." Despite the team's offense being slightly down after posting a 2.42 attack percentage against Georgia State, whatever the reason, the Knights put together some solid offensive efforts of the season, outscoring an error and posting a staggering 0.25 hitting percentage.

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"Georgia State is a very good team," O'Leary said. "They have a lot of experience on the court, and they're really tough to beat."
UCF and Wake Forest host the inaugural invitational tournament with an incredibly talented field

The UCF men's golf team will compete on a national stage as it hosts some of the best college teams in the country next week. In its first year, the Isleworth Collegiate Invitational, co-hosted by UCF and Wake Forest, is already one of the most prestigious tournaments in college golf.

The 56-hole event, which will be contested on Monday and Tuesday at the Isleworth Country Club in Windermere, has attracted one of the strongest fields in college golf, including the top six teams in the nation.

The tournament will feature 19 National Championships represented in the field, including nine from Oklahoma State and Wake Forest, is regarded as one of the toughest, and one of the most exclusive courses in the nation. Its highest placement since the mid-1990s, has had a total of 19 National Championships represented in the field, including nine from Oklahoma State and Wake Forest, and all the championships they've won, then we started thinking about Oklahoma State and Wake Forest, and all the championships they've won, then we've got no chance.

There are a total of 19 National Championships represented in the field, including nine from Oklahoma State and Wake Forest, and all the championships they've won, then we've got no chance.

The tourney is the most prestigious tournament in college golf, and one of the best golf courses in the state of Florida.

"The biggest thing for us is not to get caught up in who's here."
Haynes still day-after-day for Miami

State and Nation

Deacon's name has decided on names for its new athletic director and for the Coastal — and issued a new $2.5 million guarantee for recent additions to the league.

The ACC will start using the Atlantic Division and the Coastal Division next season. There are no Miami-related names and no logos, just the old-school logos, with diamonds marking the logo of the conference. In current schools, plus some new names and logos that look similar to the old-school logos, which featured the six continuous states that make up the league, to the member schools.

More trouble for the ACC — the NCAA has once again given the Miami football program five years of probation, which means the NCAA has sanctioned the Hurricanes for two years after it was announced.

Thomas E. Vatcher, chair of the University of Nebraska Board of Regents, said on Thursday that "this is a historic decision and it is a decision that we believe should be supported by the football community."

Hayes also is interested in a controversial call he made in the Coastal's 42-10 win over Georgia Tech last Saturday.

"We keep making the same mistakes," said Hayes, who is in his fifth season with the Hurricanes.

He also said he was concerned about the number of penalties his team has committed, saying, "We can't afford to make mistakes against a good team like Georgia Tech."

Hayes said the Hurricanes will continue to work on improving their offense, which scored only 10 points against the Yellowjackets.

"We need to make some adjustments offensively," Hayes said. "We have some young players who need to learn to play faster and more efficiently."
In the last two weeks to Akron, the Knights have not lost to a No. 1 team in Division I-A another week, and during the season, the Knights have been able to stop the conference schedule against Miami (Ohio).

UCF's last win came way back in 2002 against — you guessed it — a B Bryan Roehler-berger and Bead Bowers' team that accumulated 49 points to Ryan Schneider, Doug Gabriel and Matt Capers' offense. Saturday, UCF hopes to pull off a huge road upset against the defending conference champions.

It's break it down...

Miami offense vs. UCF defense

Adventurer!!

After showing some progress against Northern Illinois, the Knights' offense took a step back against Akron. UCF averaged just 40 points per game, and the offense has scored just 1 touchdowns in six games. Alex Haynes retains a reputation for excellence, but Coach George O'Leary has yet to explain why his third-year ball carrier hasn't had a punt return of longer than 10 yards.

In the fourth quarter of last year's game against Akron, he led the Knights on a remarkable drive to win the game. Saturday, Haynes' opportunity will begin with a punt return, or on a punt return.

The Knights' defense has given up an average of 37 points per game. Haynes' ability to get the ball out of his own end zone and bring it back for a touchdown could help the offense have a much better day.

The defense has given up an average of 36 points per game. Haynes' ability to get the ball out of his own end zone and bring it back for a touchdown could help the offense have a much better day.
November elections about more than war

UCF officials have recognized how important the Nov. 3 election for first-time voters at the school.

This year, students have been encouraged to engage in political discussions around campus. Among the students who are actively involved in the political process, Michael Moore to actor Leonardo DiCaprio. Of course, some people who are actually qualified to vote and are willing to do so.

While thousands of staff and students have voted, there has been a lack of enthusiasm and a love for the Quickie tough way to put deal.
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HASA
Wander aimlessly around in a cornfield in Mount Dora

Authority Zero, rockin' band One

National Lampoon destroys universe

Chat with UCF's finest intellectuals

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May your Halloween horrors be rocky

Theatre Downtown opens live Rocky Horror

KAT CLEMENT
Staff Writer

Chances are if you like sex, violence and rock ‘n’ roll, you’ve seen The Rocky Horror Picture Show. If you haven’t, you probably live in a hole, and there’s no way you’d read a liberal-ass paper like the indie. You probably also know how pathetic this movie is. Too much singing, too much dancing and a transvestite with a sex object he brought back from the dead. So why do millions flock to see this movie over and over every year?

Because it sucks. It’s the worst movie in history. Ever (aside from Gigaf). And it’s effing hysterical.

That’s how it all started. Michael White decided he wanted to make the worst musical ever written into an even more horrible movie production. This man is brilliant. If there’s anything people want to see more than a good movie, it’s a bad movie. Within 18 months, this plot was molded from a small experiment in London to a smash hit musical and finally a major motion picture.

But as funny and pathetic as this movie is, something is better than seeing a live cast make fools of themselves. Live casts are the best because they’re usually the bravest, dumbest, and most risque people in the world. And you can throw things at them too.

And that’s what keeps ‘em coming back. Audience participation. It is probably the most important part of this movie, being that it sucks. You get to throw rice, toast, playing cards and toilet paper (“Great Scott!”). You get to run around like fools, dress up like porn stars, scream obscenities and low blow/high-reaction jokes at the characters on the screen. And somehow, these actors are still worse than you. Could life get any better?

So this is the important part! If you’re still a Rocky Horror Picture Show virgin, you’ve got to see this movie. And please, see it live. You’re in for a real treat! There are hundreds of theatres that show RHPS. There are just as many willing casts. Some theatres show the movie year round, some just for Halloween (which adds a whole new aspect of dress-up), but no matter when you see it, you’ve got to experience it.

If you really want to experience the show, it will be playing at Theatre Downtown starting tomorrow and running through Nov. 6. Tickets are $18.

And be sure to bring the necessities: rice, a newspaper, a lighter, a squirt gun, a party hat, a glove, toast and playing cards. Even if you don’t know what to do with them, someone will.
HAPPENINGS

THE FAINT

 Haven't heard of The Faint? Then you haven't been reading this newspaper regularly enough. They're a group out of Omaha who play dark, sexual, danceable indie rock/electronic. After locking themselves in a warehouse of broken washing machines to create their latest album, Wet From Birth, they've bussed free to tour around the country. Bringing TV on the Radio with them, The Faint are making their Orlando stop on Saturday at The Social Pavilion. The location, a dark and shady alleyway behind The Social, couldn't be more appropriate for their seething songs of eroticism and corruption. But be warned: the band is big and the space is small. Interested readers should buy tickets soon, because it's bound to sell out quickly. It beats getting "worked up so sexual" when you can't get in.

FRANKENSTEIN INTERACTIVE EXHIBIT

 Fire bad! Whenever those two words are uttered (or yelled, depending on the situation), most people instantly think of Frankenstein's monster. Good old Frank will be in the spotlight throughout the next few weeks, from yesterday up until Nov. 22 in the UCF library. Everything from Frankenstein movies to how-to makeup workshops to various guest speakers will be present. Perhaps one of the most notable events will be Team's "Interactive Frankenstein Experience." On Wednesday and Oct. 28 from 12:30 p.m. to 2 p.m., Team will perform 30-minute Frankenstein-themed experiences to viewers who can observe or become active participants. It will be performed on the second floor of the main library. The performance will be mainly improvised with some direction from digital media teacher Jeff Wirth. So check out this unique experience, if you dare!
HAPPENINGS

CALANDER

From: F3

Total eclipse viewing
Oct. 27, 9 p.m. to 11 p.m., free
Robinson Observatory
407-246-1280

Young Frankenstein screening
Oct. 27, 8 p.m., free
Mercury Mall
407-822-6471

EVENTS

Biketoberfest
Oct. 21 to Oct. 24, various times, various prices
Downtown Daytona Beach
North Beach and Bay streets
386-255-9415

Southern Women's Show
Oct. 21 to Oct. 24, 10 a.m. to 8 p.m., $7-$8
Orange County Convention Center
980 International Drive
407-345-2000

Incredibly Animated
Oct. 23, noon to 4 p.m., $14.95
Orlando Science Center
777 E. Protton St.
407-516-2000

Fall Moon Stroll
Oct. 23, 7 p.m., $16.50
Harry P. Leu Gardens
1920 N. Forest Ave.
407-246-2100

Festival Lego Orange
Oct. 24, 11 a.m. to 9 p.m., free
Downtown Orlando
Orange Avenue and Central Boulevard
407-977-7904

SHOWS

Jill Scott (R&B)
Oct. 21, 7:30 p.m., $37.50-$39.50
House of Blues
Downtown Disney West Side
407-999-2570

Sleepytime Gorilla Museum,
Indorphine, Gargamel (rock)
Oct. 21, 9 p.m., $10-$12
Social Club
54 N. Orange Ave.
407-246-1419

Dios (Indie)
Oct. 21, 8 p.m., $6
Wine Pub
1850 N. Mills Ave.
407-899-5070

Bile, 5 Billion Dead, Asphalt
(metal)
Oct. 21, 9 p.m., $10-$12
Scummers
360 State Lane
407-345-2550

38 Special, Rule of Seven, Diablo
Canyon (rock)
Oct. 21, 7 p.m., $15
Eight Seconds
100 W. Livingston St.
407-539-4860

The Band of the Name,
Yip Yip (eclectic)
Oct. 21, 10 p.m., free
The Priscott Room
1521 N. Mills Ave.
407-728-0048

Kiva, Coleta, Fathom (metal)
Oct. 21, 9 p.m., $5
Back Booth
37 W. Pine St.
407-999-2570

Supervillains, Gargamel (rock)
Oct. 22, 8 p.m., free-$5
House of Blues
Downtown Disney West Side
407-999-2570

The Libertines, Radio 4 (Indie)
Oct. 22, 9 p.m., $13-$15
The Social
54 N. Orange Ave.
407-246-1419

Roses are Red,
Deconstructionists, Same
Mistake (punk)
Oct. 22, 6 p.m., $7
Scummers
360 State Lane
407-345-2550

Saliva, Chevelle, Authority Zero,
Nonpoint, Skindred, Future
Leaders of the World (hard rock)
Oct. 22, 4 p.m., $25-$35
Tinker Field
267 S. Tampa Ave.
407-449-7219

Russ Gaspar, Jim O'Rourke (rock)
Oct. 22, 10 p.m., $4
The Priscott Room
1521 N. Mills Ave.
407-228-0048

Harbinger, The Band of the Name,
The Rules (Indie)
Oct. 22, 9 p.m., $5
Back Booth
37 W. Pine St.
407-999-2570

The Faint, TV on the Radio,
Beep Beep (Indie)
Oct. 23, 9 p.m., $15-$16
The Social Pavilion
1 V. Washington St.
407-246-1149

Artimus Pyle Driver (rock)
Oct. 23, 9 p.m., $6-$8
Wine Pub
1850 N. Mills Ave.
407-898-5070

Beerzone (punk)
Oct. 23, 6 p.m., $7
Scummers
360 State Lane
407-244-0299

The Libertines
Oct. 24, 11 a.m. to 9 p.m., free
Downtown Orlando
Orange Avenue and Central Boulevard
407-977-7904

Take-Out
10 p.m. - close
$3 cover

SUNDAY
Blues Jam, 4pm - 8pm
No cover

OPEN MIC NIGHT
with Ramez

FRIDAY NIGHT
Take-Out
10 p.m. - close
$3 cover

SATURDAY NIGHT
Blues Macaw
10 p.m. - close
$3 cover

SMOKERS WELCOME

Please see CALENDAR on 15
HAPPENINGS

CALENDAR

From 14

Dr. Baby Elmo’s Trainwreck (jazz)
Oct. 23, 10 p.m., $4
The Pecosk Room
1221 N. Mills Ave.
407-228-0048

There for Tomorrow,
Another Broken Promise,
Vegas Choir Boys (punk)
Oct. 23, 3 p.m., $6
Back Booth
37 W. Pine St.
407-999-2170

Queensryche (rock)
Oct. 24, 6 p.m., $27.50-$29.50
House of Blues
Downtown Disney West Side
407-994-2583

Unearth, Terror, The Black Dahlia Murder,
Remembering Never (hard rock)
Oct. 24, 5:30 p.m., $13
The Social
54 N. Orange Ave.
407-246-1419

Ted Leo/Pharmacists,
Engine Down, Just a Fire (indie)
Oct. 25, 8 p.m., $10
The Social
54 N. Orange Ave.
407-246-1419

Del tha Funky Homosapien, Haiku d’Etat,
Zion 1, Bukue One (hip-hop)
Oct. 26, 9 p.m., $15
The Social
54 N. Orange Ave.
407-246-1419

Bitch (of Bitch & Animal)
(rack)
Oct. 27, 8 p.m., $12
Will’s Pub
1850 N. Mills Ave.
407-899-0070

Insta, Moniker, Yip Yip,
Moxie (electronic)
Oct. 27, 9 p.m., $5
Back Booth
37 W. Pine St.
407-999-2170

ART
Haunted Artwork (opening reception)
Oct. 21, 5 p.m. to 10 p.m., free
ONL on Orange
29 S. Orange Ave.
407-648-1819

Haunted Visions (artist reception)
Oct. 22, 5 p.m. to 8:30 p.m., free
ONL on Orange
29 S. Orange Ave.
407-648-1819

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NOV 3 SHIT KNIGHT - DOORS OPEN AT 7PM, UCF ARENA
NOV 4 COMEDY KNIGHT - LEWIS BLACK, HARLAN WILLIAMS, TESS DRAKE, BPI UCF ARENA
NOV 5 SPIRIT SPLASH - 3PM REFLECTING POND
NOV 6 PARADE AND GAME - 11:30AM ORANGE AVE. + 4PM CITRUS BOWL

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Reggae-rockers
Authority Zero bring variety to O-Rock fest

BRANDON BIELICH
Staff Writer

Orlando rock station Real Rock 101.1 will hold a hurricane relief show tomorrow to aid the victims of Florida's recent hurricanes. All the way from Arizona, reggae rockers Authority Zero will be hitting the stage to provide some much-needed tranquility to our city. Guitarist Bill Marcks spoke to indie to tell us more about this unique band.

The indie: Your band does not fall under one particular genre. You have been deemed punk, ska, reggae, and rock. Do you feel it is better this way, the fact that your playing style has no restrictions?

Marcks: It's totally better. We've always been a fan of many [varieties of bands], so we just incorporate that into everything we play. So everyone can kind of relate to it, it's kind of a universal music [genre].

The indie: Does it seem like there is a wider fan base since you reach out to so many different genres?

Marcks: Yeah, it transcends borders and barriers. We've got all kinds of people who like us, anyone from your mom and pop to the youngest kids. You've got some Mexican fans who like it because we've got some Spanish [influences] in it. It reaches out to everybody.

The indie: After a best-selling CD as a local band, Authority Zero was signed to Lava Records. Did they find you or did you search for them?

Marcks: We kind of searched for anyone who would help us out at that point in time. Then they came out, along with a couple of the labels, to watch us. It turns out that Lava looked like they could do the best job for us, so we [signed] with them.

The indie: What's in the name? Is it symbolic or is it as simple as it sounds?

Marcks: Well, it's symbolic. It's a pretty old name; we put it together about 11 years ago. We just sort of adhere to that logic with our different music genres that we incorporate into our songs. We don't like to follow cookie-cutter patterns.

The indie: What's in the name? Is it symbolic or is it as simple as it sounds?

Marcks: Yeah, it's a pretty old name; we put it together about 11 years ago. We just sort of adhere to that logic with our different music genres that we incorporate into our songs. We don't like to follow cookie-cutter patterns.

The indie: One of your songs is featured on Playstation 2's "Tony Hawk's Underground." Are you big gamers, and has your life-long dream been fulfilled with this achievement?

Marcks: I'm not a big gamer personally, but it's really cool to see our music on Tony Hawk. A million of my friends play Tony Hawk the original, and I remember Goldfinger getting grounded into my head like no one's business. You would know every song on that game by the end of the night. So it's cool that we got on there.

The indie: After the release of your first full-length album, A Passage in Time, you guys toured for almost two years. How is life on the road?

Marcks: Life on the road is pretty cool, but it's a challenge. You kind of get use to peoples' quirks that you didn't know they had before [laughs]. We've been kind of crammed into a 15-passenger van for a couple years, too. So it's kind of hard to be on the road, and you get a different perspective on life.

The indie: As mentioned, you've toured with many bands and have performed in many places. Which venue or location sticks out as your favorite place to play?

Marcks: We like Norfolk, Va., a lot. They have a venue there called The Norva, and it really takes care of musicians. Plus, it used to be a men's health club, so when you actually are headlining there, you get your own spa, satellite TV and video games; it's just crazy. I think Chevelle filmed one of their [music] videos there actually.

The indie: Authority Zero is one of the bands featured in the Real Rock 101.1 hurricane relief show. How did you become a part of the lineup?

Marcks: We have a really big fan base in Florida that really rivals our fan base at home. They like the reggae jams that we put out there. We have an aggressive [side] too, but they seem to really go for the reggae around Florida. [There have been] too many hurricanes; that's a bunch of BS. I got sick of hearing how many times it got ripped up over there. We were over in North Carolina, and we just caught the tail-end of Jeanne. You guys need [some music and relief] over there.

Authority Zero joins Saltiva, Chevelle, Nofpoint, and others tomorrow at the Real Rock Hurricane Relief Show at Tinker Field in Orlando. Gates at open 3 p.m. Tickets are $25 in advance and $35 the day of the show and are available at the Real Rock Studios and all Ticketmaster locations. All proceeds will go to The American Red Cross to aid those affected by the hurricanes across the state of Florida.
**Elliott Smith**

*From a Basement on the Hill*

**Genre:** indie rock

**Label:** Epitaph

**Release date:** Oct. 19

Elliott Smith's posthumous release, *From a Basement on the Hill*, features 15 tracks Smith was working on before his untimely death. Some fans of his earlier works — including a song for the 1997 critically acclaimed Good Will Hunting, which garnered him an Oscar nomination — believe his death-by-stabbing was a suicide and that Smith had finally succumbed to the depression surrounding his drug addiction. Others speculate he may have been murdered.

Whatever the circumstances leading to Smith's death, it is perhaps only natural that fans assume the role of detective, trying to decipher for themselves the unsettling clues provided in *From a Basement on the Hill*.

The entire album seems to be assembled in a hushed and quietly styled homage to Smith, with profuse keyboard washes, clenching vocals and grape-flavored applications. Tracks like "Coast to Coast" initiate a give-up theme: "If you can't help it, leave it alone," followed by a barrage of bureaucratic voices. "Fond Farewell" echoes that sentiment prophetically. "This is not my life — it's just a fond farewell to a friend who couldn't get it right." "Last Hour" reinforces the quiet motif with synchronous bands of sadness and swollen airy gaps.

Elsewhere, there are songs like "Let's Get Lost," a buoyant and slice's piece that resonates in contented arteries like caramel. And while tracks like "Shooting Star" and "A Distorted Reality..." are almost completely forgettable, "King's Crossing" projects the very essence of wisp and lovesick Smith. One of the best songs, however, has to be "Memory Lane." With helium-pitched vocals and a faster meter than the aforementioned pieces, "Memory Lane" is a better interlude than the jungle-themed "Ostriches & Chirping" because it operates like a rope ladder, offering only the tiniest bit of elevation from murky tracks. And the aerial view provides just enough height to breathe and still hurt.

"Strung Out Again," however, changes the album's pace in a noiseless and inconspicuous way by channeling a more complex, nostalgic Smith; the Smith of Either/Or and Figure 8.

Either/Or in 1997 provided a more formal introduction to that shy and taciturn boy that every girl loves secretly, mostly because she can never read him. Figure 8 in 2000 saw Smith to fruition with hulking guitars and cleansing vocals, wisp and still, but always varied in intent. It continued Smith's strengths with triathlon-style vocal stretches and hummingbird exhalations. The worst thing you can say about this album is that it is quaint and provincial.

*From a Basement on the Hill* presents the most consuming sensitivities of Smith by channeling his earlier works and, ultimately, providing listeners with a more palpable evidence of his strength as an artist: his weakness.

— Geno Mena Halk

**Jimmy Eat World**

*Futures*

**Genre:** alt-rock

**Label:** Universal

**Release date:** Oct. 19

When you're an underground band and you become popular, people start calling you sellouts. It doesn't matter if you had been around for eight years and are finally getting the popularity you deserve, and it's even worse if the album you release sells millions of copies. When that happens, it hard for a band to re-claim their old fans while keeping the new ones.

Enter Jimmy Eat World. After releasing the poppy and hugely successful *Bleed American* (later changed to *Jimmy Eat World* because of Sept. 11, 2001), they were everywhere — from TV to movie soundtracks to opening for Green Day and Blink 182. Of course, fans can't allow bands to naturally progress and get famous, so that's where the sellout term gets attached. But bands usually get the chance to redeem themselves to fans; enter JEW's newest CD, *Futures*.

While some would argue that *Clarity* was the best CD to date, *Futures* can definitively hold its own against it. *Futures* starts off strong with the title track and continues bringing the rock throughout the CD. No one track stands out, even the single, "Pain," but it works to their advantage. All the songs on the CD are great, so any song could be the next single.

If there is anything in particular that Jimmy Eat World can do and do well, it's have great harmonies in their songs. This is most notable in the chorus of "Work," when the music pauses as they sing, "All I can say / I should've said / Can we take a ride / Get out of this place / While we still have time."

The CD flows smoothly, with each track being just as good as the last. *Futures* slowly grows from moderately-paced rock songs to slower songs. Maybe they should've released two EPs instead of one LP — one with the rock songs and one with the slow songs. Hey, if Nelly can do it, why can't Jimmy Eat World?

The mood is killed when "Nothing-wrong" interrupts the flow of the CD. It comes out of nowhere and would've fit better closer to the beginning of the record. Also, Jimmy Eat World got lucky in this instance, because depending on how "Nothing-wrong" was mixed, it could've been nü-metal glory or Foo Fighters-esque alt-rock. It's a good thing the latter came out on top.

There's also an automatic B-side ("Jen") on this CD that was released during the Internet advance but left out in the final release. On top of that, the States get the short end of the stick once again in the bonus track department. The Japan release will have extra songs on it, while we get just the II.

Fan or not of the JEW boys, this is one of their best CDs, and it's pop emo at its finest.

— Roy Subilo

**Isis**

*Panopticon*

**Genre:** noise/metal

**Label:** Ipecac

**Release date:** Oct. 19

Any band that plays little else but guitar-drenched eight-minute songs and is characterized by critics as "monolithic" typically falls into one category: metal.

The use of intense theatrics and epic song structures is nothing new for metal bands, although it is a somewhat new concept for Isis. Where 2002's Oceanic was more grindingly repetitive, Panopticon is almost psychedelic in its feel. Nowhere is this more obvious than in the intro to "Altered Course," where almost sweet harmonies and tolling rhythms are layered under lingering guitar lines to bid the song an extended dramatic farewell. The album could almost end here, but the final track comes cutting through in the most punctuated intro on the album, not letting the audience forget that Isis is, after all, a metal band. This finale only reaffirms that regardless of how ambitious and highbrow their music may be, they are still a metal band and therefore are not everyone's cup of tea.

— Emily Anne Scott

**Ted Leo/Pharmacists**

*Shake the Sheets*

**Genre:** indie rock

**Label:** Lookout

**Release date:** Oct. 19

The newest album by Ted Leo and the Pharmacists, *Shake the Sheets*, is an eclectic and politically charged group of songs that has hit stores at the perfect time, right before the big election. The songs in this time around reflect the ideas of a discontent and intelligent Leo, and yet they sound uplifting and optimistic. This makes for an interesting and easy-to-listen-to album.

In the past, Leo has been known to fill his songs with rich and intelligent vocabulary. Frankly, this confused many of the people who listened to his albums. *Shake the Sheets*, however, is a simpler album with smooth and clear lyrics that don't take a genius to figure out.

*Shake the Sheets* is an enjoyable record. Although the songs do sound very positive, one can't forget that Ted Leo is very pissed off and not afraid to show it. Even if politics isn't your thing, this is still a fun an interesting album.
Finally, a diary that's not emo

Breathtaking *Motorcycle Diaries* is one of the best road movies of all time

**MATT HEDGECOCK**

"This isn't a tale of heroic feats."

No, *The Motorcycle Diaries* is not a tale of heroic feats. After all, there is nothing heroic about climbing the steps of Machu Picchu, exploring the Atacama Desert, or rafting down the Amazon River, right?

There is nothing heroic about these feats because they are just part of a journey for two young men from 1950s Buenos Aires named Ernesto Guevara (Gael Garcia Bernal) and Alberto Granado (Rodrigo De la Serna). Though both of them are busy with an academic lifestyle, they yearn to put down their books and go find life on the road. Four months. 8,000 miles. One motorcycle. All before Alberto turns 30.

Before Alberto and Ernesto leave on their journey, Alberto likens them to Don Quixote and Sancho Panza astride their broke-down steed Rozinante (in this case a over-laden 1939 Norton 500 motorcycle they dub "The Mighty One"). For the first half of their journey, the comparison could not be more appropriate. The hapless pair bounce from one unfortunate happenstance to the next, repeatedly crashing The Mighty One and being kicked around by the locals they try to mooch off of.

Things change after The Mighty One has a fatal collision with a wayward cow. As Alberto sorrowfully says goodbye to the battered bike, the two are now faced with the prospect of crossing the continent on foot, thereby changing their journey from an Easy Rider-style getaway into something more meaningful.

As they cross South America, they meet the poor and desperate members of society — indigenous peoples forced from their land to work in deadly mines, Peruvian Indians who remember the scars left by the Spaniards and a colony of lepers isolated in the Amazon rainforest. These experiences work to change their outlook of the world and shape them into the men they are to become.

*The Motorcycle Diaries* is a stirring exploration of the lessons of life and how they shape us. Throughout the journey we feel Ernesto and Alberto's frustration after each motorcycle crash, their despair with each plodding step across the desert and their ultimate happiness, found among the poorest people in South America. Bernal and De la Serna are wonderful at painting an overall portrait of a frustrated friendship that is often held together only by the desperate straight that plague the two compadres.

Cinematical, the film is breathtaking, filmed on location in some of the harshest climates in the world, the wild beauty of the South American continent is alive in every shot. From the barren plains of Patagonia to the muddy waters of the Amazon, the film is a veritable travelogue of places to see when on vacation. This actually makes them even more threatening as Ernesto and Alberto are forced to navigate them without the help of a smarmy tour guide.

*The Motorcycle Diaries* is one of the must-see movies of 2004. Much more than an ordinary road-movie, it is a film that is exceptionally meaningful, particularly for college students who face similar questions as the two men in the film — where will this road lead me and what kind of person will I be when I finish?

**PLEASE NOTE:** The following paragraphs contain what this writer considers to be *SPOILERS*, but are facts that no competent review could omit. I strongly advise that if you have not seen the film to read no further. The following information will entirely alter how one views *The Motorcycle Diaries*. *SPOILERS BEGIN NOW.*

Ernesto Guevara would grow up to become the Marxist revolutionary Che Guevara, and that his decision to devote his life to the cause of Communism was inspired largely by the events he experienced while traveling.

This fact will undoubtedly inspire many people to attempt to piece together Guevara's political beliefs. It is entirely a film about the experiences that shaped Guevara's political opinions, not a commentary on the politics themselves.

The film is all the more powerful as a result. By forsaking a constraining political view for a broader examination on the road to maturity, it becomes universally applicable to young people all over the world.
After the end of World War II, the primary nature of warfare shifted from traditional military combat to guerrilla-style warfare in which bands of insurgents fight against traditional soldiers. Though such wars have been fought for more than 50 years, there have been relatively few films on the subject. Perhaps people prefer the good ol' days of enormous armies and big, climactic battles.

One of the first films to address this style of combat was *The Battle of Algiers*, directed by Italian filmmaker Gillo Pontecorvo in 1965. The film chronicles the struggle of the Algerian people for independence against the French colonial government from 1954 to 1962.

Shot in a style reminiscent of wartime newsreels on the streets of Algiers, the film follows the tactics and plans of both the Algerian insurgents and the French Paratroopers brought in to quell the rebellion. The tactics used by both sides should be shockingly familiar to modern audiences. Algerian women plant bombs in French cafes and dance halls. French soldiers round up Algerian civilians and use "forceful interrogation" to root out the rebellion's leaders.

The film presents the tactics and the effects of each side so accurately that the film itself has been studied repeatedly by various groups. Both the Black Panthers and the IRA screened the film to new members, and in 2003 the Pentagon analyzed the film to see how its lessons could be applied to Iraq and Afghanistan.

*The Battle of Algiers* is one of the most powerful and moving war movies ever made. Pontecorvo's decision to shoot the film like a documentary was a daring move, but it helps to make the film so much more poignant — the viewer is constantly reminded that the events being dramatized actually happened.

Though *The Battle of Algiers* is often hailed as being impartial to both sides of the conflict, Pontecorvo is clearly on the side of the Algerian cause. However, he does manage to avoid demonizing the French people and soldiers, and he acknowledges that their reasons for war are just as legitimate as the Algerians, though he may disagree with them.

The good folks at the Criterion Collection have gone out of their way to give *The Battle of Algiers* an über-swank three-disc set. The film has also received a stunning new DVD transfer with a crisp, grain-free finish (clips of the older film on some of the documentaries shows just how badly the film had yellowed). The special features are divided into two discs — the first details the life of Pontecorvo and the making of the film, while the second provides historical background on the Algerian Revolution. There are five documentaries and two featurettes spread out between the two discs, ensuring that if you knew nothing before watching the film you'll know a hell of a lot after.

Anyone who truly loves the medium of film should bite the bullet on the price ($49.99 MSRP) and buy this DVD. This set is a front-runner for "Best DVD of the Year."
Intriguing ideas can't save Williams vehicle

If this is The Final Cut, we'd hate to see the rough cut of this sci-fi clunker

MATT HEDGECOCK
Staff Writer

T he issue of privacy has become increasingly significant as technology has progressed. Computerized security cameras, electronic tracking devices and satellites can solve crossword puzzles from 10 miles up have spurred debate on whether the notion of privacy has been virtually eliminated.

The Final Cut, a film by Omar Naim, takes this issue and multiplies it tenfold — What if there was a camera inside of your head called a Zoë that recorded every minute of your life?

Not only that, but what if that footage was later spliced together as a "Re-memory" and shown to all of your friends and family at your funeral? This is the job of a "Cutter," who edits out all of the bad memories and condenses a person's life into a posthumous "Greatest Hits" movie.

In The Final Cut, Robin Williams plays a cutter named Alan Hakman (Oh! I get it! HACK-man), who is troubled by a childhood memory of the death of a young friend. Hakman lives a solitary life cutting people's lives, seeing all of the things not meant to be seen, such as spousal abuse and sexual indiscretions, until one day he is handed the memory file of a man named Charles Bannister.

Turns out Bannister was a former employee of Eye Tech, the company that implants Zoës, who had done some very bad things when he was alive. Now a radical group of tattooed anti-Zöe activists led by a former friend of Alan (Tim Caveliz) will stop at nothing to get their hands on Bannister's implant.

The premise to The Final Cut is certainly an intriguing one that raises a lot of interesting questions, but none of them are developed particularly well. We assume the people that are implanted with Zoës know about them, but they continue to commit crimes and cheat on their spouses. Wouldn't they avoid this behavior if they knew it could be screened later?

Would non-implanted people even want to be around people with implants? Why is this technology used only for home-movies and not for something like murder trials?

An issue that is particularly troublesome is the anti-Zöe protestors. Though they are apparently fanatical enough to protest outside of people's funerals and radically alter their faces, we never really learn the cause of their animosity, other than they believe memories should be personal and not public.

Instead of attempting to delve deeper into the moral implications of this technology, Naim tosses in the typical conspiratorial subplot that feels stolen from Minority Report. Additionally the film ends up feeling too drawn out — this story would have made a great Twilight Zone episode, but there isn't enough substance for a feature film.

Williams does a good job as Hakman, though he is essentially reprise his role as a sad-sack with a dark past from One Hour Photo. Mira Sorvino is given nothing to do as Alan's friend, but Caveliz is quietly menacing as the villainous Fletcher.

The Final Cut has some good ideas, but it feels more like a Cliff's Notes for a Philip K. Dick story than its own story.

COMING TO DVD — OCT. 26

Extras propel Dawn remake
Also, enthralling media doc. Control Room

BRETT RYAN BONOWICZ
Staff Writer

Dawn of the Dead
A remake of a sequel that now stands independently of its predecessors, Dawn of the Dead is coming to DVD in an "Unrated Director's Cut" that includes nine additional minutes of footage. Also included in this edition is commentary with director Zack Snyder and Producer Eric Newman, The Lost Tape: Andy's Terrifying Last Days Revealed and Special Bulletin: We Interrupt This Program — complete news coverage of the attacks. For this disc, they're calling the deleted scenes "Undead Scenes." Exclusive to this edition and not the R-rated cut is the Raising the Dead featurette — turning actors into undead killers, along with Attack of the Living Dead — a look at the most memorable zombie kills — and Splitting Heads: Anatomy of Exploding Heads.

Control Room
Though not as entertaining as Fahrenheit 9/11, Control Room manages to be consistently enthralling and an honest observation of the al-Jazeera network during its coverage of the war in Iraq and its coverage of America in general.

Once called the "mouthpiece of Osama Bin Laden" by the Bush administration, al-Jazeera is a curious subject, as if it allows the viewer to see what it takes to be a journalist in the Middle East. The DVD has no special features listed, but with a film this strong, anything extra would just give you gas.

The OC: Season One
Apparently a very popular television show on the Fox network, this collection of the entire first season of The O.C. will help viewers of the second season to play catch-up with the entire O.C. gang. Extras on this seven-disc (9?) set include deleted scenes with introductions by creator Josh Schwartz; Casting The O.C. featurette with creator Josh Schwartz and casting director Patrick Russo; The Music of The O.C. featurette with music supervisor Alexandra Pastavas; Inside The Real O.C. featurette with producer McG; audio commentary for The Pilot with creator Josh Schwartz and producer Stephanie Savage; and The O.C. Music Guide for six episodes. As if that wasn't a mouthful enough, there's also a Season Two Sneak Peak with Schwartz.
It's even worse than Vegas Vacation

Christmas Vacation 2 another abysmal entry in the National Lampoon series

John Thomason
Indie Editor

It's safe to say that if Chevy Chase turns down your script, it's probably going to be a pretty bad movie. And the steaming pile of reindeer poop that is Christmas Vacation 2 is indeed a very, very bad movie.

While Chase is spared the shame of acting in this odious Christmas clunker, Randy Quaid was kind enough to sell his soul for that fat TV-movie paycheck.

No sign of the great Griswold humor you've occasionally loved is present here, nor are any of the memorable lead characters that carried the overdue Vacation series through its weakest points. Instead, this spinoff movie focuses on Clark Griswold's cousin Eddie Johnson (Quaid). Employed in small doses in the other Vacation movies, Quaid gets the full, putrid spotlight to play a bumbling jackass.

Johnson, whose stupidity is hyperbolized beyond all feasibility, may as well be the inspiration for the Fat American slogan. After being laid off from yet another job at a nuclear testing facility (his boss, Fred Willard, preferred to keep a chimp on the payroll instead), Johnson is bit in the ass by the flatulent dog, the "aren't bowling balls heavy" joke, the airport metal detector revelry and the always fashionable airplane peanuts joke. Was this script written in 1980?

But these aren't even the most offensive aspects of this movie. Staging all expense, the film was so cheaply made that Exorcist: The Beginning no longer holds the year's title for "Worst CGI." Sparkling blue waters are sparkling blue-screened; apparently they couldn't afford to shoot in any body of water. A fake house collapses on the family later, and Eddie battles a hog that's clearly about a zip code away from Randy Quaid. Ah, the power of editing.

Though, judging by the amount of logic gaps and continuity errors, the filmmakers couldn't even get that part right.

Hack-for-hire Nick Marck's flat and uninspired direction doesn't help matters.

But yes ... apparently, anything that cost more than $3 to shoot is substituted with a cheesy blue screen (Maybe nobody will notice). This, more than anything else, is condescending and downright insulting to the audience.

Since Fred Willard has a small part in Christmas Vacation 2, there's only one thing left to say in regard to the awful result of this film:

Wha'appen?
Stilted acting, tasteless humor make it hard to survive this Christmas

DAVID GERMAIN
Associated Press

ut of the mouths of puppets, a tune in the marionette parody Team America: World Police mocks the war epic Pearl Harbor and suggests its star, Ben Affleck, needs acting lessons.

In the atrocious holiday comedy Surviving Christmas, Affleck is as stilted and awkward as he's ever been, fumbling along with a dopey grin and way-over-the-top look.

You could forgive some of Affleck's graceless hamming if anything in the movie was remotely watchable. But Surviving Christmas, meant as a bonny holiday-from-hell romp, turns out to be purgatory for viewers.

Performing CPR on a drunken Santa stricken on the sidewalk after he ate a chili dog would be more fun.

The movie is dead from the outset given the artificiality of the premise about a lonely rich guy who hires the folks living in his boyhood home to be his family for the holidays.

In the clunky, hurried setup, the filmmakers impart no credibility, as if they figured Affleck's mug, the Christmas tinsel and trappings and a few dumb sight gags would carry the day.

Surviving Christmas is directed by Mike Mitchell, who gave us Deuce Bigalow: Male Gigolo. The four people receiving credit on the screenplay include the writing team that worked on A Very Brady Sequel and wrote and directed Josie and the Pussycats.

With such a pedigree, this cinematic lump of coal is no big surprise.

Affleck plays Drew Latham, whose nebulous career as a crackjack idea man in marketing or product development or something along those lines is supposedly established in a scene where he pitches his bosses on the brilliant idea of pre-spiked eggnog. (This follows an opening-credit montage that includes an old woman who bakes holiday bread of pre-spiked eggnog. This is hoping you meant as a bonny holiday from-hell romp, given the chili dog would be more fun.)

The movie woefully wastes the enormous talents of Gandolfini and O'Hara, who look as though they could use a few more of Drew's spiked nog to ease their strained expressions they wear most of the time.

Ambling in every direction, the movie never gives the actors a chance to settle in and put any Christmas cheer into the Valcos.

Applegate tries to play things for real, but it's a lost cause when she's compelled to alternate loathsomely and love Drew for no reason, scene after scene.

Bill Macy is tossed in to pointless effect as an actor Drew hires to be his grandpa "Doo-Dah."

As for Affleck, the Team America puppets were less stiff and more human. Affleck is so clumsy and shallow as Drew, there's no way to empathize with this poor little rich bully.

A better actor might have salvaged something late in the game with Drew's soliloquy about why spending Christmas alone is so painful for him, but Affleck's droning delivery snuffs the melodrama.

This is one Christmas in October we could have done without.

The future of a super series

BRET BRYAN BOWONIC
Staff Writer

With the passing of Christopher Reeve last week, surely the thing that's on the mind of Hollywood is the new Superman project. Sad, emotionless studio executives everywhere are out ignoring the fact that we've lost a great human being and are pulling their hair out over a project that probably shouldn't be happening in the first place.

Almost everyone in Hollywood (including myself, in a rather embarrassing audition video) was at one point rumored to be in the running for the coveted role of Superman. Nicolas Cage, Jude Law, Josh Hartnett and Jim Caviezel have all been rumored to be cast as the man from Krypton. At last look, it was 25-year-old Brandon Routh. Apparently he's been on Will and Grace a few times.

Who knows if they'll stick it wouldn't be the first time this picture fell apart. The only thing Routh truly has going for him is that he also guested as Wade in season three of MTV's criminally underrated series Undressed. That alone is keeping my attention and I hope the attention of the emotionless executives who are somehow trying to imagine ways to exploit Reeve's death in the same or similar way they did John Ritter.

One has to be surprised that with all the CGI floating around Hollywood no one ever suggested that Reeve could continue the Superman franchise himself, reprising his role as the man of steel. After all, Sir Lawrence Olivier appeared in Sky Captain and the World of Tomorrow.

Since the last installment of the Superman series, The Quest for Peace, the world has changed a great deal. That whole 9/11 thing happened, and now police officers and firefighters are the world's heroes, which begs the question: Is Superman even a hero Earth can root for anymore? Doesn't America want to see the common man triumphing over the evil of the world? After all, Superman is an alien, and I never remember him getting his green card. Therefore, by definition of the Patriot Act, wouldn't Superman be not only an illegal alien, but a terrorist cell?

In some capacity Superman is like his own mini- al-Qaeda, hiding out in America, waiting for the right time to strike. To some his actions seem coarse and outdated, while to others he lives up to his name; his actions are super. Still, one thing is for sure: Superman is a franchise that Warner Brothers wants to resurrect more than a sequel to The Passion of the Christ.

A new script and story has worked its way around Hollywood these last few years. Kevin Smith and Tim Burton shot it down, and J.J. Abrams wrote a draft that included so many elements to offend the purists that Abrams had to go into hiding.

Bryan Singer now sits at the helm with an idea for a Superman flick he's supposedly had for years. A better director than both McG and Brett Ratner combined, Singer has to be asking himself what the world needs... and is that answer Superman? Again?

Christopher Reeve was 52. He leaves behind some great films and a few crappy ones, but when you've got a film like Superman under your belt, a movie like Speechless slips right underneath the rug.
**MOVIES**

**Gellar out to settle a Grudge**

With new movie, Buffy star hopes to distance herself from vampires

DAVID GERMAIN  
Associated Press

As in *Buffy the Vampire Slayer* and her Scooby-Doo movies, Sarah Michelle Gellar is back to battling the undead in *The Grudge*, a remake of a Japanese fright flick about a malevolent presence in a house where bloody misdeeds occurred.

Only this time, Gellar faces evil as a mere mortal, without Buffy's superpowers, without a talking Great Dane and the rest of the Scooby gang, and she's playing an ordinary human unable to go Buffy on her demons and pummel them to dust.

"That's the reason I did it. I like being challenged. I've played Buffy. No one is ever going to out-Buffy Buffy; so I'm not trying to," Gellar, 27, told The Associated Press.

"I was on this hit show. I had this amazing character. I had an obligation to a second Scooby movie. And then it was time for me to go, 'OK, what do I want to do with the rest of my life?' This movie was the first movie that came along where I had this desire in my gut to be a part of it, and it was a feeling I hadn't had since *Cruel Intentions*," her 1999 teen update of *Dangerous Liaisons*.

*The Grudge* appealed to Gellar for other reasons. She and husband Freddie Prinze Jr., one of her Scooby-Doo co-stars, are huge fans of Asian cinema, including the Japanese version of her film ("I saw it in my house, at night, by myself. Not the smartest thing ever," Gellar said).

The movie allowed her to work with director Takashi Shimizu, who created the original video version and its sequel, a Japanese-language theatrical remake and sequel. He makes his English-language debut with *The Grudge*.

Gellar also got to collaborate with Sam Raimi, the *Spider-Man* director whose horror movie out fit Ghost House Pictures produced *The Grudge*.

Raimi was aware of Gellar but had never seen *Buffy the Vampire Slayer* or the actress' movies. A powerhouse audition by Gellar won her the role, he said.

"She just came in and blew everybody away. It's rare for an actress of her caliber to read for a role in Hollywood. That told us she is a humble person who was passionate about getting this job," Raimi said. "Sarah has a vulnerability to her while still being a strong character. She's intelligent, and maybe most important, she has a likability. She's able to produce a quality that you like, where you're rooting for her, and in a horror film, that's critical."

Unlike Naomi Watts in *The Ring*, who was on screen most of the time in that Japanese horror remake, *The Grudge* is an ensemble tale whose focus twists into flashbacks and side stories centering on Gellar's co-stars, among them Bill Pullman, Clea DuVall, Grace Zabriskie and Raimi's brother Ted.

"Part of what I loved about this was it wasn't just about me," Gellar said. "Also, clearly it gave me some days off to explore Japan."

Gellar also got to do her own variation of the scary shower scene, whose standard was set by Janet Leigh in Alfred Hitchcock's *Psycho*.

"In one of the creepiest moments in *The Grudge*, an unearthly manifestation of the house's evil spirit pops up as Gellar's character takes a shower."

Gellar's recollections of her shower scene are lighter than Leigh's.

"I've heard her speak about it. I've heard her say she only took baths after that. Mine was more comedy, but I'm a silly person," Gellar said. "All I think about when I think of that scene is the 17 Japanese men in the film who were horrified at having to be in the shower with me."

The men clearly were uncomfortable, she recalled, adding: "And there's me with my little, you know, pasties, and I was having an allergic reaction to the water, so they tied garbage bags around my legs since they weren't showing. So you can imagine clearly how glamorous I looked in pasties and garbage bags."

Gellar hopes to start shooting the musical comedy thriller *Southland Tales* early next year and is in the market for a do-it-yourself action flick.

"Two things fans should not expect are future on-screen pairings with hubby Prinze or a big-screen follow-up to *Buffy*."

"I truly believe that people don't want to see movies about relationships of married people," Gellar said. "I don't think audiences like it. I don't like it. I love Susan Sarandon and Tim Robbins, but I don't want to see *Shall We Dance* with Susan Sarandon and Tim Robbins."

As for a *Buffy* reprise, Gellar would not rule it out completely, but she said the series went out on a high note last year and she feels it's best to let it rest in peace.

"I am very hesitant. I say that sitting here now, and I could two years from now see a script and think I have to do that," Gellar said. "But it's also time to try other things. What am I going to do, essentially killing vampires with my wooden cane?" said Gellar, scrunching up her face and copping an elderly woman's voice. "Saying, 'Oh, bad vampire,' as I lift up my cane, and it's got a spike on the end of it."
A corn maze in Mount Dora

If you're lost, you
know you found it

JOE ANDERSON
Staff Writers

For those of you who don't know, the stories we do here at the indie are usually brought to us from outside sources, and the following story idea came to the indie's office from a farm near Mount Dora.

Have you ever seen Children of the Corn? Me neither, but I guess it's about a bunch of creepy kids who hang out in corn fields. Well, I saw that very thing when I visited Long and Scott Farms, sort of. You see, at the farms there is a giant corn maze. That's right, an entire maze made from corn. Well, mostly corn, plus some of that plastic tape they use to keep people away from crime scenes.

The corn maze was designed by Dave Phillips of Maze Quest (get it, maze = corn), a company based in Pennsylvania that creates mazes all across the United States. The following is my minute-by-minute experience at the maze.

11:00 a.m.: Left east Orlando with girlfriend and photographer toward Mount Dora.

11:30 a.m.: Drove past the farm, because I blinked and missed it.

12:01 p.m.: Arrived at Long and Scott Farms where we were greeted by a locked gate and a surly farm hand on a tractor. It turned out the farm didn't open until 100.

12:30 p.m.: Got into the downtown area of the sprawling metropolis that is Mount Dora. After walking around both blocks of Mount Dora, we stopped for lunch.

1:30 p.m.: Slightly less hungry than we were before, we got back to the farm.

1:45 p.m.: We were in luck. The next maze group was about to commence. And by “about to commence,” I mean they handed us over to our guide Cindy Scott Scott.

1:47 p.m.: Although I was completely enthralled by the images of corn coming from the 19-inch Emerson TV, my photographer and I were pulled aside by one of the owners of the farm, Cindy Scott Scott. Scott introduced herself and then escorted us away from the regular paying customers, because we were reporters. Then we hoped into her new SUV, complete with a “W” sticker, and were driven approximately 100 feet to the tower.

The tower was about 30 feet high, with two levels. We only made it to the first level. (About 12 feet off the ground), but we did get to see the maze for the first time. Actually, we saw two mazes—one for the little kids shaped like the Chevrolet emblem (seriously) and the other shaped like an eagle. There was corn as far as the eye could see. Actually, it wasn't that much corn, but more than I had seen in a while. And it was all 3 feet high. Three entire feet of corn all around. So really, the corn maze turned out to be a corn trail. But we'll come back to that.

1:59 p.m.: We climbed down from the lofty tower and got back into the SUV. Then we drove around a corner and straight on for another 40 yards or so, where we were led through the exit of the maze to the elevated bridge in the middle. However, before we got there, we noticed several young men all wearing the same colored shirt standing atop the bridge. They all looked kind of complacent until our guide Cindy told them to smile because we were reporters and we wanted to take their picture. Next thing I knew, they were posing for GO or at least RQ. The R stands for redneck. As it turned out, they were boy scouts.

After they moved on, we arrived at the top of the bridge to see the corn maze in all its grandeur. Like I said before, the maze itself is shaped like an American eagle. At least on paper it is. In all actuality, the maze is shaped like a cornfield with some pieces missing that could ostensibly resemble an eagle.

2:06 p.m.: We left the maze the same way we came in and got back into the SUV. We were then driven back to the start of the maze, which conveniently happened to be a produce and souvenir stand. We went inside and were greeted with Turkey in the Straw over the PA system and various interesting maze souvenirs, such as maze t-shirts, as well as aerial photographs of the maze. After saying goodbye to our guide, we walked back to the car, passing several large trucks and a few tractors, all complete with “W” stickers and 9/11 hunting permits.

3:05 p.m.: Arrived back in east Orlando and took a long nap after the marathon experience.

Okay, now that you have read what really happened, let me tell you about it. All of the people out at the farm are really friendly and nice. They have to be. It's part of living on a farm. And they are damn patriotic. This is the third maze they have done, and the last design was the Statue of Liberty.

Patriotism aside, this is a decent place to go. Unfortunately for the farm owners, they had to plant the corn at the beginning of August, and three hurricanes stunted its growth, so that is why it is now a corn trail and not so much a corn maze.

Not many are going to be inclined to go all the way out to Mount Dora just to see some corn that vaguely resembles an eagle, but if you happen to be out there, throw these people a bone and check it out.

Scott says the maze should take anywhere from one to two hours, but I saw some people on the way in who were out in about half an hour, and when you finish the maze, they give you a prize de jour—usually a popcorn ball or a bag of pretzels or the like. So it is worth at least that.

In the words of my great Uncle Cletus, a roadie for Jethro Tull, “It hardly sucks at all.”
LIFE

Gazebo’s smokin’!

UCF’s gazebo a haven for great conversation

MARILYN MANNO
Staff Writer

Coffee, cigarettes and conversation—these are the constants of the gazebo. The wooden structure that lies between Phillips and Colbourn halls has become an unpublicized forum for students to sit, sip and smoke while they discuss everything from politics to sex.

"It’s a salon, in the tradition of the old salons at places like Harvard, where young intellectual men would sit and smoke pipes while they discussed politics or religion," said Ashley Elmore Drew, a recent graduate student of and now professor at UCF.

For some reason the benches of the gazebo ignore the unspoken rules of silence that the other benches on campus adhere to, and upon entering you realize that it is not a place for quiet study. What looks like a group of students just sitting around is really an ongoing discussion that welcomes anyone interested in listening or participating.

"I have been here since the beginning, since before the beginning!" shouted Sean Ryan, 21, as he entered the gazebo. A senior majoring in education at UCF, Ryan is one of the few regulars who frequent the gazebo daily and relish its unique nature. "Conversation moves pretty fluidly since before the department, whose students used it for a salon, in the tradition of the old intellectual smokers and sub-par students," Ryan said as he leisurely lit a Camel Light. "The thing about the gazebo is, we are a loose-knit cadre of intellectual smokers and sub-par students," he added jokingly.

While the origins of the gazebo’s sub-culture are hazy and mostly unknown, its beginnings can be traced to the anthropology department, whose students used it for meetings years ago. Over the years it has evolved into a meeting ground for a wide variety of people interested in a good debate or chat.

"It’s a good, chill forum for opinions. Sometimes conversations get heated and then we light another cigarette," says Mike Rubinstein, 23, a psychology major.

"The majority of people in here are liberal, I’m conservative, but I like to come and listen," said Michelle Levine, 22, an undeclared junior. "We always skip classes because we get in great discussions.

"I should be on my way to class right now," said Levine with a smile.

The general attitude in the gazebo is very accepting of anyone who wishes to hang out and talk, but it’s clear that if you want to come in strictly to spout your political beliefs you won’t be welcome.

"Sometimes people will come here because they know we talk about stuff, and interject something just to get the conversation going in that direction," said Adriana Venturini, 22, a music performance major and cellist. "That’s probably the worst thing you can do here."

Ryan nodded his head in agreement, "Yeah, that’s why it’s always best to just sit for a little while, get a feel for what’s going on in the conversation and then jump in."

Still, the true purpose of the gazebo eludes most students. Most simply pass it by on their way to classes, never understanding what goes on there.

"Oh, you mean the Hacky Sack kids," remarked Carolina Tannhauser, a passing student.

"We played Hacky Sack for a month last year, and now we’re the ‘Hacky Sack kids’," laughed Venturini at the remark. "We played croquet for a little while too."

Croquet and Hacky Sack aside, for some students the gazebo has become an important outlet of expression where they can converse freely with their fellow students. In the absence of this kind of social club on campus, students generally have to join clubs or fraternities/sororities to find similar interaction with their peers. These clubs usually have a particular purpose, not to mention a membership fee, and they don’t provide the comfortable diversity the gazebo allows.

"This is my club. I haven’t been involved in anything except for intramural Frisbee a couple years back. If I didn’t have this I’d probably join Campus Crusades for Christ, and I’m not even religious," said Ryan with a laugh. "If anything, this has taught me to interact with so many different kinds of people that it blows my mind."

With the mystery of the creation of UCF’s own hidden salon still intact, students like Nathan Romanic are just thankful that it’s there.

"I don’t know who started it, but I don’t mind that," Romanic said. "I’ve had my best conversations at UCF there, and it’s good to know that students come and go, hot issues go cold and new topics become the rage. But long after I’m gone the gazebo will still be there."

Role-playing can add spice to a relationship

FROM 17

Away for them, and they chose you. An ego boost and a hot sex session. Guys, if you can find a way to make that fantasy happen you can definitely call me. Ohh, it gives me chills.

Anyway, I am definitely a role-play advocate. What could it hurt to get lost in a little fantasy romp every now and then. You could call it “Fantasy Sundays.” And it will never get old. It’s like a dirty little secret that no one else knows. Heck, it’s a perfect way to scam people when you are out on a date. You just show up to the restaurant separately, nonchalantly pretend to sit together so you’re not alone then start making out.

The waiter will never know what hit him. Role-playing and fantasies are the perfect way to bring new life into old relationships and spice up some newer ones. For just one night, you get to be someone else. Now, excuse me while I go take a cold shower...and then bust out my old Catholic school uniform.

Smashing poetry

Read Corgan’s poetry book tonight, tonight

EMILY SCOTT
Staff Writer

Genre: Poetry
Release date: Available now

SOME might wonder what business a man who fronted both a legendary ‘90s alternative rock band and a comparatively short-lived supergroup has writing a poetry book. But this supposed crossover should be no surprise for Smashing Pumpkins fans, or anyone who came to appreciate Billy Corgan’s songwriting over the past decade and a half.

Corgan has produced many poetry books prior to Blinking with Fists—only were just much thinner and came with CD recordings and deftly produced full band accompaniment. If there is any real complaint to be had with this newest edition, it is that there is no instrumental backup to it. No acoustic guitar, none of Jimmy Chamberlain’s thundering percussion, not even a Darcy Wretzky or a Pino Lellaianin back­ vocal.

Rumor has it that Corgan read some of his new poetry at a public reading earlier this year to a less than enthusiastic crowd response. This was, of course, until he
Don't find new ABC hit *Lost*

Overrated, repetitive desert island show runs out of steam

MICHAEL LAWRENCE
Staff Writer

*LOST* by ABC

Genre: Drama

Air date: Wednesday, 8 p.m. on ABC

ABC has found something the network hasn't seen in recent years: a hit. Lost, created by the same guy who made their only other huge success, Alias, is being heralded as an innovative, great show and is being well-received by TV viewers. Frankly, it doesn't make sense.

Lost is indeed a highly ambitious project, incorporating perhaps the largest ensemble ever for a dramatic television series. But shows aren't only judged by their ambition.

Lost started off excitedly in its pilot episode, with some poor schlub getting pulled straight into a jet engine. That's what they call sucking in the audience.

It was intriguing — people were panicking and screaming, and a handsome doctor started saving people. No one knew what they were going to do, so the viewer was given a lot to chew on. We got a nice little flashback of the plane crash that stranded our castaways on the island. We find out that the plane crash may not have been accidental, and like with everything else on this show, all was not as it seemed.

People on the island lied about their lives and became traitorous, and then there was that whole deal with the monsters.

There is perhaps too much conflict. How many times can they run into bizarre creatures like polar bears on the island before it grows tiresome? How many times can a character swerve? After a while the characters will have been so shaken up that you won't care anymore; it only took the first two episodes for this critic.

Lost fails when it decides rely too heavily on its concept, which isn't that original in the first place. It's the social implications in *Lord of the Flies* and with a twist of Gilligan's Island. The suspense runs out quickly. That's why Lost would have worked better as a miniseries. Even if the show stays afloat in the ratings, who'd want to see the same people stranded running for their lives for eight or nine seasons?

Lost gets credit for handling such a large cast as well as the show does. The actors in the roles are satisfactory and not so nuanced to the point that they all come off as stereotypes. ABC also gets commended for at least trying to do something outside of a reality show, even if it fails to be good. Lost may be a lost cause, but it's still better than Survivor.
whipped out his guitar and put his words to music. And maybe this is the most pertinent feature of his poetry — it inseparable from his music. Longtime fans will be hearing the words in this book to be put to music, even just to hear Corgan sing them.

One of the most essential aspects of a live reading (or singing) of these poems is that their performance would give the reader a better idea of their intended phrasing. Back in high school creative writing classes, we learned that poetry should be punctuated to indicate phrasing, and that line breaks do not signify breaks in the word flow. However, stanzaic format is the only phrasing indication we get. Despite what it lacks in scholarly value, Blinking with Fists makes up for in Corgan’s famous wordplay.

Corgan hearkens back much of the Pumpkins’ Mellon Collie-and-beyond-era whimsy with lines such as “Somewhere past the scars and empty cars and endless bars filled with reminders” in the book’s first poem, “The Poetry of My Heart.” While many of the metaphors in these poems are vague, personal and somewhat arcane, as also found in Corgan’s songs, allusion and alliteration swirl together to create musical mixes of words. One of the best examples of this is found in “A Twixt the Twine”:

Bellow the phenom on purring divan
Mellow the missing on vanilla white toast
Labour amongst the living lull last
Repay the repast in revolving take.

Using such poetic mechanisms, Corgan truly creates music without even picking up an instrument.

There are a few poems that got published solely because Billy Corgan wrote them. One example of this is “A Bunch of Words,” which, as the title denotes, is a simple and unpunctuated sequence that nearly every creative, angsty teenager has experimented with at one time or another. However, this is an exception to the weight of lyrical verse gems found here. The poems evaluated here will be read and evaluated by readers much the same way the music of the Smashing Pumpkins has been — as either pretentious, self-important drivel, or as works of art beautifully crafted by a voice of a generation. Either way you perceive it, you can’t deny that even a simple keyboard backup would definitely add something to these poems.

Mortal KombatAAA!

A gong’s vibrations faded out, the techno equivalent of “Ice Ice Baby” penetrated the skulls of an unknowing movie-going audience with synthesized shrieks so amaz­ingly cheesy that violated victims fell in love with the song — much like sufferers of Stockholm syn­drome. And thus Techno Syndrome: 7 Mix’s “The Immortals” boosted a mediocre movie toward becoming iconic.


The game cemented the Sony PlayStation as the dominant force in the video game industry in 1998. The recent film cemented the fact that movies based on video games can really be that bad.

The Resident Evil games defined the survival horror video game genre. Players controlled a special forces officer trapped in an entire city infested with hundreds of mumb­ling, sluggish zombies. And while the zombies were plentiful, weapons and ammunition weren’t. Players constantly had to debate whether it was riskier to waste their last few bullets on a crowd of zombies or attempt to charge through them.

This constant tension kept players immersed in the game world, keeping their focus on staying alive rather than the nonsensical plots (a company developed a virus that turned people into zombies). Without the interactivity of the games, Resident Evil 2 the movie didn’t have the same kind of immersion. It ended up staying very true to its source material — unfortunately that source material didn’t translate when the audience was merely along for the ride.
She's off and across the States
This indie writer hits the road
ELIZABETH FERNANDEZ
Staff Writer

As I was searching through some jackets, I found a long lost prize. There, snug inside the pocket of a worn London Fog jacket, was my misplaced Game Boy Advance SP! This miracle device allows me to find adventures even when there are none. I literally fell to my knees, arms upturned. Long ago, in the bright springtime, I bought myself a shiny Game Boy Advance SP so as to enjoy the tasty game goodness it had to provide inside. We enjoyed a long courtship, followed by a great relationship. GBA taught me the joys of raising Pokemon, visiting alien worlds, fighting Dracula and learning magic. Well, to be honest, I didn't know them before, but it's always nice to get a refill.

Me and adventures have a very long standing history. As long as I could remember, my parents have made average events seem ripe with excitement. A 25-minute train trip would suddenly seem like a voyage into mystery. Would there be fudge? Or maybe a magic store of some sort? Who could ever know? How could they? Most of the time our parents themselves didn't know.

Naturally, I gained a near addiction to the adrenaline shot that is open-ended travel. I live for that stuff. My ideal is to pick a date to leave and a date to return. I can figure out the details somehow in between. This may seem a little vague, I'm sure, but that's just the way the world works for me. I am actually quite experienced at travel of that sort. When I have a whole big list in front of me, I never seem to get to the end. And even worse, I can't seem to enjoy myself. It feels like fake work instead of fun. I have always preferred to just make life up as it goes along.

In the spirit of said sense of adventure, I am off on a road trip across the United States. My long time friend and I will be going on a grand two-month adventure. It'll be like Pokemon, except without the Pokemon, or Final Fantasy, except without the magic and the swords and the graphics. We'll be living off our wits and sleeping under the stars. Maybe we'll even end up going on a quest that saves the universe. Who knows? When you are going on an adventure of the heart, anything could happen. All I know is it's sure to be a grand time.

And hey, all you guys can tag along! “The Geek Life” will be following along, providing weekly reports of whatever kind of goings on any events seem rife with excitement. Would there be to the United States has to offer. And if you want obsessive day-by-day reports, then you need search no further than http://www.elizavavrogeek.tripod.com.

I will try my hardest to keep up with both the real world and the digital world, but I am sure it will be quite hard at times. Camping out in the middle of the desert may be a recipe for a great poyoette trip, but it's not so good for trying to keep up a column and a Web site. I can only ask for your patience.

Place: The Start

CRAZED INDIE ROBOT

Forget ABBAt movie syncing
The Visitors and LOTR together
DIANNA ZISMAN
Staff Writer

According to common lore, if you start Pink Floyd's Dark Side of the Moon at a certain point during The Wizard of Oz (most say after the MGM lion roars for the third time), a number of startling synchronizations can be found. The sound of a heartbeat can be heard while Dorothy's listening to the Tin Man's chest, belts and whistles go off when Margaret Hamilton comes riding in on her bicycle, and at one point, Dorothy startles everyone with her psychic abilities by blurting out "I don't need no education, Auntie Em!" Many believe that these synchronizations prove that Pink Floyd wrote their album with Oz in mind.

Now, I've always found the notion of this whole "Dark Side of the Rainbow" thing to be completely stupid, so I decided I would go and prove that the same synchronization can be done with any album/movie and have at least a few moments that match up. To test my hypothesis, I settled on matching Lord of the Rings: The Two Towers and ABBAs The Visitors. Here, then, the shocking results provide conclusive proof that Peter Jackson must have filmed the movie according to the album. Or something like that.

Start the ABBAs album just as the New Line Cinema logo fades, and:

When Frodo and Sam stop moving in the mountain pass at the beginning of the film, and lament that they're lost, either Agnetha or Frida sings "I'm close to fading."

In "Head Over Heels," when one of the two Swedes sings "You hear her voice everywhere," Gollum's screams echo through the mountains.

"When All Is Said And Done" plays. This doesn't exactly prove anything, but it makes me wonder.
Journal sites: Helping organize society

No matter who you are, there's a journal for you

CHRISTOPHER SCHWARZ
Staff Writer

It's time to put into print a speech that I give people all the time about journal sites on the Internet. Anyone reading this column should have heard of the omnipresent LiveJournal, but there are more communities out there, and each one has its own discrete crew of oddballs. It doesn't help that LiveJournal gives out the source code to their site for anyone to create their own rip-offs. This week, let's check them out.

LiveJournal
http://www.livejournal.com

How could I not start with LiveJournal? It's the biggest of these things, having more spin-offs and copycats than CSI. LiveJournal's biggest contributors are, infamously, the emo kids. If you're emo, you have one and probably call it your "el-jay." It's just that simple.

Because it's the first and largest, the community also contains more folks from other groups who just want to be wherever their friends are. It serves as a catchall category. Unsurprisingly, the whole thing is a haven for drama of all kinds, a small fraction of which can be discovered at http://www.wjdrama.org.

DeadJournal
http://www.deadjournal.com

Are you offended by something that might describe your journal as being "live"? Want to rage against the proverbial man by all behaving different in exactly the same way? Enter DeadJournal. This is the haven for the goth crew. They've got just as much angst and bad poetry as the emo kids, but with twice the "rebel without a cause" characteristic and half the skin pigmentation. They're self-described as "the journals that nobody else wants to see, or even host." I won't disagree.

Blogger
http://www.blogger.com

Nerds and intellectuals who want to keep diaries but refuse to admit they're diaries will call them "blogs."

If your diary will mostly be about your experiences installing Linux or programming something, you'll be right at home. Blogger has its share of copycats too, but it was the first to hit the big time. The spreading use of the term "blog" and ringing a endorsement from Google keep them on top.

Unsurprisingly, the term itself is a little ambiguous, sometimes referring to journals on Blogger and sometimes applied to any site that posts content throughout the day and updates automatically, personal or not.

Xanga
http://www.xanga.com

Xanga outwardly has nothing about it that would distinguish it from the other journal sites. But for whatever reason, it's gained the reputation of containing journals for the AZN crew.

These're the folks who're of Asian descent and act like that's some kind of status symbol. If you prefer your journals with pink text, cutesy anime girls everywhere, and RaNdOm CaPPItALiZATiON, then here you are.

Which journal crew are you? Figure it out for yourself or avoid the whole darn business entirely. If you can't decide, LiveJournal is usually the default category. If you do go that route, be sure to check out the UCF community at http://www.livejournal.com/community/ucf.

It's a huge resource for finding out what's happening on campus and around town.

Just try to steer clear of the drama llama. It's known to frequent the place.

Frida, Agnetha, Bjorn tell the tale of Legolas

FROM 118

laugh. A lot.

As the chorus to "Soldiers" kicks in, we get our first glimpse of the army of Orcs setting out from Mordor. As they sing "Is it only a storm approaching, all that thunder and the blinding light in the winter night," the Orcs of Isengard are forging weapons. And more Orcs are seen pillaging, meling and ... doing whatever else it is that Orcs like to do in their spare time. As the song fades, Eomer and his soldiers ride up to Edoras.

When the line, "Where beauty meets the darkness of the day," from "I Let The Music Speak" is sung, we see Eomer square off against Grima Wormtongue. The second time that "beauty" is mentioned in the song, the camera is focused on Legolas, who could primp like no other in Middle Earth. "Let it be a joke, let it be a smile" is heard just as Merry jests to Pippin, "I think we may have made a mistake in leaving the Shire."

When "One of Us" begins, Legolas turns around and preens, looking not unlike Agnetha. Or Frida. Possibly Bjorn. I've lost the ability to tell them apart. Anyway, when the line "One of us is lonely" plays, Legolas looks wistfully at Aragorn, who looks wistfully at Legolas. The line "wishing she was somewhere else" instead plays as Aragorn, Gimli, and Legolas find themselves surrounded by the Riders of Rohan. Merry slips away from an Orc as ABBA sings "Slipping through my fingers, all the time."

Sam looks at the fires in the marsh as the line "dying embers warm my face" plays. Ghosts swarm around Frodo to the tune of "Like an angel passing through my room."

And ... well, that's really about as far as I got, 'cause I became hungry and went to get some food. But I think my point is clear: With a handful of coincidental movie/album synchronizations, you can fool a bunch of stoners into believing anything.

The start of a journey

FROM 118

forgiveness if I find myself missing for a few days here and there. Who knows? Maybe I'll even be abducted by aliens! Wouldn't that be exciting?

All I know for sure is that I will find adventures wherever I go. I somehow manage to fill my world with exciting activities no matter where I am. Now that I'll be actively searching them out, there's no telling what kind of exciting exploits and escapades I'll find.
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