Taking to the streets

Faculty stage a protest with songs, signs and a march to the trustees

DENNIS CONOY, A first-year adviser employed at UCF since 1996, has spent a semester parking across the street from campus due to the high cost of parking permits, which he said he can't afford on his salary.

He is one of 200 faculty members who showed solidarity with United Faculty of Florida last week. UCF chapter as they protested outside the Student Union on Tuesday. The protest followed the administration's November decision to declare an impasse in collective bargaining for UCF salaries and benefits.

Wearing "Respect" t-shirts and blue shirts, the group of faculty convened in the Student Union at about 1:45 p.m. IUF organizers distributed materials concerning administrative raises — which ranged from 10 percent to 45 percent, while faculty members have waited for two years during negotiations to receive comparable raises or benefits. Other items that created conflict in negotiations include academic freedom, tenure and benefits.

At 2:25 p.m. Rosie Jousa, a professor in the Peace and Rights Studies, English department.

The protest came about after a labor dispute study concluded that a new administration would be needed in order for UCF to fulfill its obligations to faculty.

The cost of a faculty study about constructing a new stadium to replace the old one, which was destroyed in a fire, now totals $25 million. The stadium was scheduled for completion in 2000, but the current administration has chosen to pull the plug on the project.

Willie Bentley Jr.

wakes up at 5 a.m., so you don't have to

At 5 a.m. most UCF students are sleeping, but not Willie Bentley Jr. He's already awake and making a day that will keep him in the Student Government Association office until 5 that evening.

"I will spend much of my day in meetings, leading to the new budget, the idea of making student life is my top priority," he said. "I am a leader of organizations, the SGAs, the Student Union, the Student Senate, which are the primary issues that I have to address in my role as president."

Bentley, a frequent visitor to UCF Senate meetings. During one, when UCF football Coach George O'Leary walked in, Bentley, who is the Student Senate president, said he was not part of his football team. "I didn't know anything about it," the coach said. "The president of the Senate was not part of my football team, but the president of the Senate is not a member of my football team either," the coach said.

Second-in-command makes impact

Willie Bentley Jr. is a frequent visitor to UCF Senate meetings. During one, when UCF football Coach George O'Leary walked in, Bentley, who is the Student Senate president, said he was not part of his football team. "I didn't know anything about it," the coach said. "The president of the Senate was not part of my football team, but the president of the Senate is not a member of my football team either," the coach said.
There unrolls mummy mystery

No corpse too cold, no distance too far to solve ancient forensic riddles

NAGISE GOUTI
Senior Staff Writer

The careers greatly glide on to the arm of an old British. He is lying on the floor of an antique table. His bones are neatly arranged, as if the animals and the skin are to cover them once more. The maker of the skele­ton eyes are at mysterious as his story.

No one knows what his name is, how he lived or how he died. Neither does he seem to discuss how to make love not war. The show begins today at 1500, and vehicle matched the description without any-­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­…
Plan B pill is up for over-the-counter use

Second time around for emergency contraceptive

The availability of the emergency contraceptive Plan B hinges on whether the Food and Drug Administration decides later this week to add it over the counter to females age 16 and older.

The decision comes near the 32nd anniversary of Roe v. Wade, a landmark case that gave women the right to have an abortion.

Plan B, often referred to as the morning-after pill, has stirred a firestorm of controversy over accessibility to the morning­after pill to abortion.

He stood in front of the Library, urging students to accept Jesus in their lives through Christianity.

Supporters of Plan B say making the pill readily accessible would decrease the number of unwanted pregnancies and abortions.

Veronica Stoles, president of the Pentecostal Student Leadership Alliance at UCF, hailed the decision as a viable alternative to cereal eating.

Not able to take any birth control pills because of emotional and physiological side effects, Dawsey has had to rely on condoms despite the risk of them breaking.

Eva Baraybar, an executive director of Planned Parenthood, has submitted an apropos­for Plan B.

The makers of Plan B say the pill really accomplishes a moral . sin against humanity.

The FDA approved the drug's sale to females age 15 to 44 over the counter last week.

And a belly-dancing event is scheduled for March 22, sponsored by the Student Union.

For students like junior Debbie Workman, 20, said she would not hesitate to use Plan B if the situation arose, especially since she has many friends who have used it.

Frequently used because married people want to delay or not have children, Plan B is a viable alternative to abortion.

The FDA approved the drug's sale to females age 15 to 44 over the counter last week.

They did not have a condom and they did not use Plan B because married people want to delay or not have children.

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Not able to take any birth control pills because of emotional and physiological side effects, Dawsey has had to rely on condoms despite the risk of them breaking.
You cannot use any specific.

"One surprising thing to see in the new guidelines was the emphasis on exercise," said recreation therapist Wulff, the director at the UFC Wellness Center.

"The goal of exercise is to provide variety in movement and enjoyment in the process," Wulff said. "It"s very important to be as active as possible throughout the day.

Also on the top of the list are vegetables and fruits. The government recommends Americans eat at least 2 cups of vegetables and 1 cup of fruits a day.

Wulff, who recommends five cups of vegetables and five cups of fruits a day, said they are very important to provide the body with the right nutrients.

"In the long term, they reduce the risk of disease," Wulff said. "They have anti-oxidants and anti-inflammatory properties that can help prevent chronic diseases.

Reducing colorectal and increasing physical activity is the main theme of the new guidelines.

The guidelines emphasize the importance of physical activity and the need to reduce the amount of sodium in the diet.

The guidelines recommend reducing sodium intake to 2,300 milligrams a day and increasing physical activity to 30 minutes of moderate intensity exercise most days of the week.

Science Spotlight

MAXINE S. WILDFIT

Reducing colorectal and increasing physical activity is the main theme of the new guidelines. The guidelines emphasize the importance of physical activity and the need to reduce the amount of sodium in the diet.

The guidelines recommend reducing sodium intake to 2,300 milligrams a day and increasing physical activity to 30 minutes of moderate intensity exercise most days of the week.
Hitt's prepared speech was never read

"Our message to the board is, 'Respect us, talk to us.'" — ROSE HILL, EDUCATION PROFESSOR

The full story of the Jan. 25 sit-in can be found in this week's edition of the Florida Gator. The sit-in was in response to the board's decision to cut the budget for the University of Central Florida's (UCF) Office of Legal Services, which provides legal advice to students, faculty, and staff.

Willie Hitt takes great pride in speaking at the board of trustees meeting. He appreciated what he called "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils." He kicked off the meeting by saying, "I have always appreciated what he calls "the demands of Bentley's perils."
United they stand

AShley Burns

Dedication is a tricky thing in sports. Some athletes might be dedicated, but usually it's only to themselves. That's not the case for the men of UCF basketball. The Knights believe the reason they've been playing so well is because they have finally gelled. They think the reason they're on a four-game winning streak is because they've perfected their team chemistry. It appears that they're right.

While there's no single player who stands out above any other, no player has made greater improvements than Marcus Avant. The senior forward once came back in scoring in three consecutive games after averaging less than four points through the first 12 games of the season.

Avant attributes his success to nothing more than dedication and, of course, his teammates. "We and (Josh) Peppers have been opening it up early in and we have a lot of shooting competition," Avant said. "It's the first time we've come in as 12... and get some shots in. Whatever I get a chance to get gives me time to get better."

More than anything Avant attributes the Knights' four-game winning streak and their bump from ninth to third place in the Atlantic Sun Conference standings to focus. "We say the team has been practicing here and playing harder because the conference knows what's going to take to get from third to first."

"It's all about focusing on ourselves," Avant said. "We have to get ourselves to play hard all game long and play harder because the men's hoops squad is aging."

Coach Gary Barnett said. "We have to get ourselves to play hard all game long and play harder because the men's hoops squad is aging."

Women looking to win fifth in a row

Hudson and Co. return home after perfect two-game road trip against Campbell, GWU

Matt Dunaway

The women's basketball team enters the weekend only a half-game out of first place in the A-Sun standings.

"The Knights under the radar on campus, heading into a weekend series that starts at 7 p.m. today at home against Mercer, with the men's game against Florida Atlantic to follow."

While the men's hoops squad is grabbing all the headlines, these Knights have won four straight as well, including two huge road wins last weekend against Campbell and Gardner-Webb.

"We played well in spurs last weekend," Coach Gall Strieger said. "Anything you can go on the road and win two games, that's huge. Our kids stuck with it, and I'm really proud of the way they fought through adversity."

Four players ended up in double figures for the Knights against GWU last Saturday, topped by 17 points each by guards Celeste Hudson and Frances Houston.

"These two are really starting to find their shot, especially Frances," Strieger said. "She had some struggles but has really picked up her game on both ends of the floor."

Senior Ali Roberts continues to lead the Knights in scoring, averaging 12.1 points per game. Roberts is coming off another strong weekend, posting a team-high 17 points against Campbell and adding a strong 15 points against GWU.

"She (Roberts) has been the most consistent player we've had all season," Strieger said. "She means so much to our team and right now could be the most valuable player in the conference. Not just on our team, but any other team as well."

State & Nation

Big Ten: Errant officials in game

BLOOMINGTON, Ind. — The Big Ten has apologized for an officiating error that could have cost Indiana a game it won in double overtime against Purdue last weekend.

Purdue's Carl Landry scored and was fouled with less than a second left in the first overtime on Saturday, but he then missed a free throw that would have given the Boilermakers the win for the officials. Instead, the score remained tied and the Hoosiers won 72-71 after the second OT period.

The Big Ten said Tuesday that officials incorrectly interpreted rules regarding a baseline flag near the expiration of the clock.

"While the final was correctly called before time expired, the conference office's weekly review process produced the error," the report said. "A baseline flag was still in the hand of the Purdue shooter or the appropri­ate re­gressor of the game clock, the Big Ten said in a statement."

According to NCAA rules, the field goal should not have counted, and Landry should have been awarded two free throws, not one.

"I felt like we won the game," Indiana Coach Mike Davis said. "We really appreciate the Big Ten Conference taking the time to review the rules so that the officials can make better decisions and interpretations of the rules."

Landry made the free throw, Purdue wound up winning the game and interim athletic director Rick Greearman said that result would have been the same with the Big Ten's acknowledgment of the officiating error.

"I don't know of any circumstance where a review of the situation like this could have made the game go back and replay the end of the game or anything like that," Greearman said.

University of Colorado proposes recruiting restrictions after alleged sexual assault scandal

BOULDER, Colo. — The University of Colorado has released some recruiting restrictions imposed last year amid a sex-and-alcohol scandal and it is allowing prospective football players to spend more time on the road meeting with current team members.

The university banned the use of "player shows" to show recruits around campus and required closer supervision by coaches after an independent commission found that some players had arranged sex, drugs and alcohol for recruits.

President Phil DiLegge said Tuesday that the university is now allowing recruits to spend more time on the road and that the team has been try­ing to "defuse the situation."

Recruiting visits are still limited to one a week, and coaches can have no more than six players traveling with them at any one time.

"We feel that was the right thing to do," DiLegge said. "We made the right decision in the face of circumstances."

Some players recruited under the old rules complained that their recruiting visits were limited.

"I get to talk to players, but it was definitely restricted," said Joe Besharat, a half-back from Omaha, Neb., who's still commit­ted to CU. "I felt like I had a limited amount of time that I couldn't get from being around the team for a longer period of time."

The recruiting scandal erupted a year ago after a woman filed a lawsuit saying she was raped at an off-campus party attended by CU players and recruits. At least nine women, including former CU place-kicker Kasey Hinds, have alleged they were raped by football players or recruits since 1997, but no sexual assault charges were filed.

Oregon State more basketball coach won't be held for most of the season

CORVALLIS, Ore. — Oregon State Coach Louis5 Miller will miss this Thursday's game against Arizona State while he continues treatment for hypertension.

John must miss Saturday's game against Arizona State to continue receiving the results of further medical tests, Oregon State announced. John was hospitalized this weekend in Seattle after leaving the Oregon 306-66 loss on Friday because of heart flutters, chest pains and shortness of breath.

John must continue to be evaluated for hypertension, a problem that has been ongoing for many years," John said in a statement released by Oregon State. "I'm in good condition and return to the court will be clarified by the end of the week. Though I will not be actively coach­ing at this time, I will continue to be in close contact with my assistant coaches and the team."
Edwards stepping up during streak

JEFF SHARON

_Tribune_

Last time we met ... 

Kinglsey Edwards had 20 points, but Marcus Avant set a new career high with 18 as the Owls took down the Knights in overtime.

"Edwards really stepped up for us," said FAU coach Andy Robinson. "He was the man we turned to on both ends of the floor." Edwards had 18 points and 15 rebounds, knocking away 2.23 shots and making 12-of-22 shots, rejecting 5.7 per game.

UCF was the biggest.

The preseason ranking of the UC men's basketball team is the Coliseum Basketball Report.

Defense still tops in A-Sun while offense begins to gain momentum as well

INSIDE THE NUMBERS

+10 in the nation in shooting defense by building opponents to 30 percent from the floor.
+10 in the nation in blocked shots.
+10 in the nation in rebounding.
+10 in the nation in assists.
+10 in the nation in steals.
+10 in the nation in rebounds per game.

The Knights have also begun to emerge as a strong second-half team, something that led to them peaking going into the conference tournament season a year ago.

"We have always been a strong second-half team," Kinglsey said. "We have done a better job recently of not getting off to slow starts."

Scouting Mercer and George State

The Bears (5-8, 3-3 A-Sun) are one of only six teams in the league to lose more than 40 points per game. Mercer started the calendar year in February, but has now hit the double-digit win against in-state foe Georgia State, a road victory at Jacksonville and a tough game at home against league-leading Lipscomb.

Guard Jessica Miller is in the top five in the country in rebounding, putting home 12.5 rebounds a game.

Coming off the bench is forward Eddie Kinglsey, who now has 15 blocks per game and is second in the all-time series but has won four.

UCF leads the series 22-47 and has won eight of the last nine meetings. However, Mercer has beaten the Knights in home losses.

GOU (12-4, 2-4 A-Sun) has won six of their last seven games, scoring 72 in a win over Lipscomb in their last meeting.

The Bears are coming off a win over Georgia State, a road victory at Jacksonville and a tough game at home against league-leading Lipscomb.

There has to be a better job recently of not getting off to slow starts."

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UCF leads the series 22-47 and has won eight of the last nine meetings. However, Mercer has beaten the Knights in home losses.

GOU (12-4, 2-4 A-Sun) has won six of their last seven games, scoring 72 in a win over Lipscomb in their last meeting.

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There has to be a better job recently of not getting off to slow starts."

Scouting Mercer and George State

The Bears (5-8, 3-3 A-Sun) are one of only six teams in the league to lose more than 40 points per game. Mercer started the calendar year in February, but has now hit the double-digit win against in-state foe Georgia State, a road victory at Jacksonville and a tough game at home against league-leading Lipscomb.

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The Bears are coming off a win over Georgia State, a road victory at Jacksonville and a tough game at home against league-leading Lipscomb. 
Al UCF professors want­ed a lot less, it seems. In fact, the Teachers Association of the University of Central Florida, which represents more than 4,000 faculty members, has declared an impasse with the UCF chapter of the United Faculty of Florida — the faculty group's umbrella organization — over the two-year contract that expired in March 2003.

Some faculty members feel that this breakdown in communication limits their ability to help students, and they've been more vocal in their complaints than usual in recent days.

UCF, however, has taken a different approach. The university has said it will continue to negotiate with the faculty group, even though the contract has expired.

"We're still in the negotiating phase," said UCF spokesman David Floyd. "We're still trying to negotiate a new contract."
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www.UCFnews.com Thursday, January 28, 2004

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We’re here for you.

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Please bring two forms of identification to the Job Fair. One of which must be a copy of your current Florida driver’s license. Copy of proof of insurance also required.

We look forward to seeing you at our Job Fair. However, if you are unable to attend, please forward your resume to: careers@wsl.com EDDi OCT-02

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www.saranaskidygroups.com
"Free Trade in the Americas"

Moderator
Terry McCoy
University of Florida

Panelists:
Glenda Hood
Florida Secretary of State
Andrew LaVigne
Florida Citrus Mutual
Ambassador (ret.) Myles Frechette
Former Ambassador to Colombia and former President of the Council of the Americas

Date: Thursday, January 27, 2005
Time: 2:00 p.m. – 4:30 p.m.
Location: Cape Florida Ballroom, 316 UCF Student Union

This forum is free and open to the public.

For more information, please contact the Global Perspectives Office:
(407) 823-0935 - global@mail.ucf.edu
www.ucfglobalperspectives.org

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It may not have an Eiffel Tower, but Club Paris is worth a look.
UCF opens

**Lysistrata**

Controversial anti-war statement debuts tonight

**EMILY JANE SCOTT**
Staff Writer

It was March of 2003, nearly two years ago now. Protests against a possible war on Iraq were just beginning. Protesters had been marching on D.C. and in the streets of New York in the prior two months. Filmmakers got involved, musicians jumped on board and celebrities spoke out for the anti-war movement. However, at the same time, a more organized, underground project was taking place in the world of theatre.

It centered around and was named after the Greek comedy by the playwright Aristophanes and was known simply as The Lysistrata Project. On March 3, 2003 (3/3/03), the play was performed in 1,029 theatres across the world. Not only was this an incredible showing for the anti-war movement at the time, it was also an incredible showing for feminists across the world.

Lysistrata is the third and final play in the War and Peace series written by Aristophanes. Taking place in the 21st year of the war of his prior two works, Lysistrata focuses on the efforts of Athenian women to bring peace to their lands. Lead by Lysistrata, the women of Athens decide to force their men to cease war on Sparta by making a bold declaration — their men will be denied sexual pleasures until they vote for peace.

Lysistrata instructs her legions to wear their sheerest silks and to “sit prettily” where their men can see them to help make their cause all the more transparent.

Even in 411 B.C., the Greeks knew that sex sells. Although we’re used to sex selling music, food, television and even sports, here it is used for a more noble cause, proving that women can use their “femininity” for higher purposes.

Hence, the play and the 2003 project have been adopted by feminists around the world.

A one-woman show by Kathryn Blume, the co-founder of The Lysistrata Project, premiered off-Broadway in fall of 2004. A musical adaptation of *Lysistrata* is also currently in the works.

If you’re interested in seeing what all the fuss is about and seeing if the play comes off as liberal as those who have adopted it, you can catch it at the UCF Conservatory Theatre on campus.

The show will run at 8 p.m. from Jan. 20 to Jan. 30, every evening, with two matinees at 2 p.m. on Jan. 23 and Jan. 30. Ticket prices are $12.50 for general admission and $7.50 for students.

For more information, you can call the Conservatory Theatre box office at 407-823-1500.
HAPPENINGS

CALANDAR

CAMPUS
Photography: Living Spaces
Jan. 20, 4 p.m. to 9 p.m., free
Visual Arts Building
Rm 212/41
407-823-4195

Clarinet and Piano Recital
Jan. 20, 8 p.m. to 9 p.m.
Auditorium
407-823-5028

Spike Lee Film Festival
Jan 23, 6 p.m. to 10 p.m.
Auditorium
407-823-4195

Flute and Piano Recital
Jan 23, 8 p.m. to 10 p.m.
Room 116
407-823-5028

Hobby Swap Meet
Jan. 23, 6 p.m. to 10 p.m., free
Center for Visual Arts
Fairgrounds
407-823-5028

Photography: Living Visual Arts Building
Central Florida Fairgrounds
Spaces Auditorium
4603 W. Colonial Drive
407-823-4195

Visual Arts Building Flute and Piano Room
205
407-823-4240

Rehearsal Hall
Jan. 20, 8 p.m. to 10 p.m.
407-823-4195

EVENTS
32nd Anniversary of Roe vs. Wade
Jan. 20, 5:30 p.m. to 7 p.m., free
First Unitarian Church of Orlando
407-872-6838

IDEX Premiere
Jan. 21 to Jan. 23, various times,
512
Orlando Expo Centre
501 W. Livingston St.
407-379-2217

RC Hobby Swap Meet
Jan. 22, 8 a.m. to 1 p.m., free
Central Florida Fairgrounds
407-823-4195

Tastebuds '05
Jan. 22, 4 p.m. to 7 p.m., $25
The Meurco
8445 International Drive
407-938-6188

Nikki Giovanni (poetry)
Jan. 26, 8 p.m., free
The Plaza Theatre
425 N. Bumby Ave.
407-872-6838

The Lysistrata Project
Jan. 20 to Jan. 30, various times,
First Unitarian Church of Orlando
407-872-6838

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HAPPENINGS

CALANDER

FROM 13
SHOWS

Mofro, The Legendary J.C.s (R&B)
Jan. 20 and 21, 9 p.m., $15 to $17.50
The Social
541 N. Orange Ave.
407-246-1419

Whole Wheat Bread, Knoo, Downtown Singapore (punk)
Jan. 20, 9 p.m., $5
Will's Pub
1850 N. Mills Ave.
407-898-5070

Megaphone (rock)
Jan. 20, 11 p.m., $2
Har Rock Live
CityWalk at Universal Orlando
407-351-5483

International Orange, Isent Ninjas, Plain Jane Automobile, Leanne Calmer, Matthewson (rock)
Jan. 20, 9 p.m., $5
Backbooth
37 W. Pine St.
407-999-2570

John Bell & Friends, Kevin Kinney, Michael Nickel (rock)
Jan. 22, 7:30 p.m., $15
House of Blues
Downtown Disney West Side
407-994-2303

Lucid Fly, Last Winter, Canvas, Hand to Hand (hard rock)
Jan. 22, 9 p.m., $5 to $7
The Social, 541 N. Orange Ave.
407-246-1419

Truly Sunday, Distance, Irrational (rock)
Jan. 22, 4 p.m., $5
Will's Pub
1850 N. Mills Ave.
407-894-9904

Mobius, Mesmer Machine (rock)
Jan. 22, 10 p.m., $5
Copper Rocket Pub, 106 Lake Ave.
407-645-0069

An Albatross, Cinema Eye, Aqui (indie)
Jan. 22, 6 p.m., $8
Screamers
360 State St.
407-244-0299

The Band of the Name, HB, Dodger, Gunslinger (indie)
Jan. 22, 9 p.m., $5
Backbooth
37 W. Pine St.
407-999-2570

Gargamel!, Milk, Saint Diablo (hard rock)
Jan. 22, 10 p.m., $5
Am Lounge
61 E. Pine St.
407-839-3700

Jad Fair, Kevin Blechdom (indie)
Jan. 22, 9 p.m., $6

Please see CALENDAR on 15

POPCORN FLICKS: HIGH NOON

High Noon, a film that some have called the "greatest western ever made," will be screening tonight as a part of the Popcorn Flicks program in Central Park, Winter Park. High Noon stars Gary Cooper as the soon-to-retire sheriff of a western town. On the day of his marriage to Grace Kelly, an enemy has threatened to return, and Cooper, being the stoic face of good that he is, is compelled to stay and repel the enemy even if it's against the wishes of his new, beautiful young wife. One of the first films to be played out in real time, fans of the show 24 might like to see where the real-time format originated. The film also happens to be former president Bill Clinton's personal favorite film. Come for the "best western ever made," and stay for the popcorn and allegorical communist undertones.

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**Happenings**

**Calendar**

Joe Cocker, Euge Grove (rock)
Jan. 25, 7 p.m., $39.50 to $49.50
Hard Rock Live
CityWalk at Universal Orlando
407-351-5483

Cyclob, The Flashbulb, Mr. Antonym (electronic)
Jan. 23, 9 p.m., $8 to $10
Screammers
400 State Lane
407-244-0299

Hope and Suicide, Reason to Ignite, A Metric System (hard rock)
Jan. 23, 9 p.m., $5 to $7
Will's Pub
1850 N. Mills Ave.
407-898-5070

Camper Van Beethoven, The Hackensaw Boys (rock)
Jan. 23, 7 p.m., $15
The Social
541 E. Pine St.
407-246-1419

Eighteen Visions, Ernery, Remembering Never, Misery Signal (hardcore)
Jan. 24, 7 p.m., $15
The Social
541 E. Pine St.
407-246-1419

Tall (rock)
Jan. 25, 6 p.m., free
Loaded Hog
11 N. Orange Ave.
407-669-1918

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**SpOTLIGHT**

**CEX**

If anyone can get away with mashing several genres together to create a unique sound, it's Cex. Ryan Kidwell (aka Cex) blends hip-hop beats and quick lyrics with folk and electronic sounds. Each show he has put on has been vastly different, ranging from out-of-control stage-diving and rapping to an incredibly chill, intimate show. This time he is on tour promoting the release of the remastered Starship Cadetica with his wife, Roby Newton of Milemarker, who is sure to have a dramatic influence on the performance. Experiences from past shows include aggressive audience contact and being covered in Cex sweat from when he opened for The Postal Service, barely moving on the stage and covering his face when he headlined a few months ago. It is impossible to predict Cex. See him tomorrow night at Will's Pub for $8 with guests Weathered and Aloha. Doors at 9 p.m.

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Volunteer For Your Future
An evening at O-Rock studios

Indie staffer makes a guest appearance on O-Rock’s Jody and Scott variety show

Marilyn Manno
Staff Writer

A good sense of humor and a thick skin for sarcastic remarks were the necessary artillery when the indie took a meeting with O-Rock 105.9’s Saturday-night radio duo Jody and Scott.

Once a week, between the hours of 8 p.m. and midnight, Scott Mangan and Jody Vining are two halves of the Jody and Scott Show, a program dedicated to their witty banter, wild antics and reporting of just about everything that is happening in their lives on the air. An interview with the indie was no exception.

“We are joined right now by a reporter from the UCF paper,” boomed Vining into the microphone with a subtle smirk as he glanced at Mangan from across the sound boards.

“Alright, we have media here, are we gonna do a press conference now?” remarked Mangan.

“Yeah, let’s have a press conference,” said Vining with a mischievous smile. “Shoot us a question. Let’s get to know Jody and Scott.”

It all began about four years ago when the two Orlando natives first started working as promotions assistants for O-Rock.

Over the years and several promotions later their titles have changed with Mangan, now coming to the station everyday as promotions coordinator, and Vining, getting up early every morning to produce the Howard Stern show.

“Over the time we had gotten to know each other we sort of developed this rapport where we were constantly talking s**t to each other nonstop,” said Vining. He switched off the microphones and a Jimmy Eat World song began to play faintly in the background.

“We would do this when we were hanging around the program director, and one day he was like ‘I like listening to you guys talk’ because we were constantly berating each other,” said Mangan, leaning back in his chair.

“So, after much begging the pair convinced O-Rock’s program director to give them a few hours once a week for a show. The idea was to recreate the kind of conversation that happens between a couple guys hanging out at a bar.

“We try to make it as non-radio as possible,” said Vining as he stood up to stretch. “The whole point is to create something interesting to listen to when you’re on your way out Saturday night.”

With that in mind, Mangan and Vining make it a point to come up with an idea for the show a few hours before they go on the air. Shows like the one where they decided to send a man to downtown Orlando drunk and dressed as a Christmas tree to beg for money.

“Most of the show is kind of by the seat of our pants,” said Vining, putting his headphones back on as the song wound down. “It’s bad if it’s forced.”

The mood of the show that night was relaxed, and it was clear that both Vining and Mangan are quite comfortable with the microphone. Still, the guys admitted to being a little nervous that first night on the air.

“The first show was horrible,” Vining said.

“Yeah, our first bit was, ‘what day is it?’” said Mangan, laughing and shaking his head. “It was so bad.”

“That was Scott’s genius idea,” said Vining sarcastically. “We were answering the phones, ‘O-Rock, what day is it?’, and we were hoping for some drunken moron to get it wrong.”

“But everyone got it right, imagine that,” laughed Mangan. “We ended up having somebody call in and pretend to get the day wrong.”

When asked how much of the show was real and how much of it was made up, Vining said, “That show was so stupid because we try to avoid doing fake radio,” he said seriously. “If we do anything fake it’s so over the top.”

Mangan agreed, “We once did an indoor fireworks display where we accidentally set the studio on fire,” he said. “Was that fake? You be the judge.”

“You just have a craving to punch someone in the face, and dressed as a Christmas tree to beg for money.”

A year after that first show the pair were sitting patiently with the indie and awaiting the arrival of their next special guest. A man they had promised $20 to if he would allow Mangan to punch him in the face.

“I just have a craving to punch someone in the face with no consequences,” Mangan explained to his listeners.

After making a plea on the air to anyone interested, they chose one from a few people that were willing to take a punch.

“I get to punch somebody in the face tonight,” said Mangan eagerily into the microphone. “That is exciting radio!”

“I can’t believe we’re really doing this,” said Vining as he shook his head and laughed. “Hey indie reporter, when you’re writing this article, you think you can leave this part out?”
UNFORTUINATELY, WHICH WAS A DIFFICULT TASK, OUT-OF-PRINT DISCOGRAPHY IS NOT AS EASY AS ONE MIGHT THINK. ONE WAY FOR FANS TO SAVE MONEY IS TO PURCHASE USED COPIES OF THE ALBUMS.  

A FEW YEARS AGO, THE ESSENTIAL BILLY JOEL WAS RELEASED, A TWO-DISC COLLECTION OF ALL OF JOEL'S FINEST WORKS. THIS COLLECTION REACHES FURTHER AND GOES DEEPER INTO THE HIT CATALOGUE OF ONE OF AMERICA'S FINEST SONGWRITERS.

The changes Trembling Blue Stars have made in their nearly decade-long existence are subtle, but noticeable at all. From frontman Robert Wratten doesn't have much range — often relying on his trademark low-key vocal style — there is an undeniable sameness permeating each album.  

Yet, the differences between the band's Austrian debut, Her Handwriting, and its 2001 full-length, Alvie to Every Smile, are severe. The Seven Autumn Flowers serves as a synthesis of TBS's career so far; it represents a return to the sparse 1990s sound while not ignoring its progression (or regression?) of Alvie to Every Smile, with enough ghostly melodies to satiate fans of that album and enough light whimsy to please fans of the old stuff.

Still, the record doesn't rewrite the past; the greatest asset The Seven Autumn Flowers provides is a reliance much less on the percussion and synthesizers Wratten has previously embraced, focusing more on organic instrumentation. Choir-style backing harmonies act as instruments in themselves, replacing the slick ba-ba-ba's of Alvie.

Lyrically, Wratten's picturesque ballads are rather exceptional (Take Morrissey and replace the sardonic wit with mundanity, but keep the hyperbole on high). But they're buoyed by such earnest delivery and heartbreaking sincerity that their shortcomings are easy to ignore. Besides, while TBS has always been Wratten's baby, it's Anne-Marie Davies' vocal contributions that stand out the most. From the upbeat, danceable opener "Helen Reddy" to "Further to Fall," a sentimental valentine with gorgeous orchestral flourishes.

Meanwhile, "One Prayer Answered" may be the most beautiful song Wratten has ever arranged. Wratten's propensity to haunt listeners with otherworldly echo effects is most prominent on "Sorrow Has a Way." With its progressive structure and Wratten's ethereal call-and-answer with himself, it actually recalls the gloomier moments of Tears for Fears, then becomes a beautiful indie-pop song — an extended jolt from depression to euphoria and back again.

But the question is, who's going to notice this record? This kind of heart-on-sleeve, lovely melancholia is no longer in style amongst the fashionably cool electro-clash surge of today's indie scene. Most of the groups from Wratten's UK Sarah Records collective have either disbanded or are now recording under the radar, with little to-no distribution in the States.  

But with the gradual reissuing of the out-of-print discography of Wratten's old band The Field Mice starting this month, perhaps the legacy of Sarah Records will be preserved, and TBS will remain as relevant as they should be.

—JOHN THOMASON

TREMBLING BLUE STARS
The Seven Autumn Flowers
Genre: indie-pop
Label: Bam!Bang!/None
Release date: Jan. 11

THE DETROIT COBRAS
Baby
Genre: indie rock
Label: Rough Trade
Release date: Jan. 18

There's a crucial difference that separates The Detroit Cobras from the legion of garage-rock revivalists. While most of today's NME chart-toppers sound like they're channeling 1975 through the slick production and commercialization of 2005, The Detroit Cobras sound like a band recently discovered from that era and unearthed for our listening pleasure.

Equal parts British Invasion and the proto-punk rawness of Iggy Pop, there's an authentic swagger and irresistible pop sensibility that dominates Baby. Occasionally, it's like the over-the-top aerial maneuvers in the silly "Hot Dog (Watch Me Eat)" — rare, surrounded by great singalongs like "Everybody's Going Wild" and "Cha Cha Twist," and listen to "Baby Let Me Hold Your Hand" if you ever wondered what it would sound like if Neko Case sang for The Beatles.

—JH

CD REVIEWS

PIANO MAN: THE VERY BEST OF BILLY JOEL
Joel compilations and compilations of Billy Joel are abundant, and this one is no exception. Featuring Joel's biggest hits, spanning the early "You're My Home" to 1989's "We Didn't Start the Fire," this two-disc collection of instrumentals from his 1999 Fantasies and Delusions release, this collection reaches further and goes deeper into the hit catalogue of one of America's finest songwriters.

However, there were a few things missing from that collection, most notably "Scenes from an Italian Restaurant." Therefore, a fan might hope that this Piano Man compilation might pick up some of the pieces.

Unfortunately, this is not the case. This collection CD begins with some of Joel's more radio-friendly tracks, starting off with the brass-backed "Tell Her About It." While some requisite tunes are included, such as "New York State of Mind," "Goodnight Saigon" and "Anthony's Song (Movin' Out)," the disc is seriously lacking some of Joel's finer, if less popular works. Where is our "Miami 2017?" Not even a "You May Be Right" or a "Captain Jack?" "Just the Way You Are" was left off? For shame. The absence of "Allentown" and more inexcusably, "Lullabye (Goodnight My Angel)," will leave Joel fans shaking their heads.

Furthermore, these tracks are not organized in any logical manner. Unlike The Essential, which covers 36 songs chronologically by release, this compilation gets it all mixed up. The second track is 1983's "Uptown Girl" and the third-to-last track is 1994's "All About Soul," followed awkwardly by "Honesty" from the 1978's 52nd Street.

If you are a die-hard fan or you're from Long Island and wish to contribute to his legal fund after all that car trouble, purchasing this album would be a nice show of support. Each one of these songs is outstanding in its own right, and they continue to stand the test of time. But this collection doesn't offer enough of them for the money. If you want to see many of these songs presented in a new light, go see Movin' Out the Tony Award-winning musical based on Joel's songs — which happens to be playing in Ft. Meyers.

—EMILY JANE SCOTT
For the love of the game (and $)

Two contests push modders’ skills to the limit for hard cash

IVAN VELEZ
Staff Writer

Video games were born from the daydreams of bored programmers. Some of the first pieces of software hackers experimented on were old Atari video game cartridges. Modifying games has always been around, but the last few years have seen this former hobby turn into a marketable venture.

Half-Life 2 Deathmatch Map Competition
http://steampowered.com/?area=map_contest

When released last November, Half-Life 2 sold like cartridges. The game included one of the most immersive singleplayer experiences ever. Developer Valve also smartly included Counter-Strike Source, a modern remake of the most popular multiplayer shooter ever. But a true multiplayer game within the context of the sci-fi Half-Life universe was not released until December.

And it came with a paltry two levels (compared to Counter-Strike Source’s 10 levels).

Rather than tapping their own alreadytaxed resources for more levels, the people at Valve did one of the things they do best. They asked their fans to produce content for them. They also figured money would be a nice incentive for the dozens of hours of work that go into making a game level. They began a contest Dec. 1, offering prizes of $5,000 for first place and $3,000 for second and third places.

This competition just closed the doors on applications Saturday. Winners will be publicly announced Feb. 28, and their maps will be officially released shortly after that.

$1,000,000 NVIDIA Make Something Unreal Contest
http://www.makesomethingunreal.com/

Having a lot of zeroes in your contest’s name is a good way to turn some heads.

Announced June 2003, the contest was Epic Games’ clever way of roping in hordes of game-developer wannabes into producing everything from relatively simple maps and models to full-blown total modifications for their latest games in the Unreal Tournament series.

Because of the enormous amount of work required compared to the Half-Life 2 contest, the Unreal Tournament contest broke down into various phases starting from July 2003 and wrapping up in November of 2004. The long elimination process ensured that all surviving entrants would continue to develop their mods for well over a year, allowing Epic to choose from polished games that rivaled their own professional work.

Last September, Epic re-released Unreal Tournament 2004 in a special “Editor’s Choice Edition,” which included II modifications from the contest. Included is the gritty, realistic infantry combat of Red Orchestra, the more fantasy-themed airships and pirate raids of Air Buccaneers and many other various mods. While all of these mods may not end up winners, being professionally published and included in a package that’s guaranteed to sell are goals even real games struggle to accomplish.

Aside from publicity and getting published, mod teams duked it out for cash prizes totaling $900,000, a bounty of computer hardware and a commercial game engine license so that the winning mod team can actually attempt to make a fullblown game and legally sell it.

All that’s left now is the final announcement of the winners.

LIFE

NOT JUST SEX

Maybe he’s just not into you?

New self-help book is a wake-up call for ladies

DANA DELAPI
Staff Writer

ew year’s resolutions never work. Here I am, three weeks into the new year and I have already forgotten, broken or given up on every single one of my supposed resolutions. I haven’t quit smoking and I still hold on to the myth that I am allergic to the gym. But, thanks to a strategically bought Christmas present, when it comes to my relationships, I am holding true to every resolution.

What started as a joke has changed my life, nay, my whole dating philosophy. And I feel it is my duty to share it with the ladies of UCF. Let’s take a survey.

Have you ever dated a guy who barely calls you because he’s “too busy”? Or is he too busy to take you out? A guy who disappeared on you for weeks at a time, only to conveniently call one evening for a quick drink and a roll in the hay? A guy who loves hanging out with you but is not ready to date you? How about the guy who only calls when he is drunk or bored?

I know you answered yes to at least one of those scenarios. We’ve all seen them, dated them, even loved them. Well, here’s the lowdown ladies: if this is happening, he is just not that into you.

Whew! What a load off my shoulders. You’re thinking, “Geez, if only I knew that sooner.” But deep down you really did know that, you just weren’t accepting it. Pick up the book cleverly named He’s Just Not That Into You. Maybe seeing it in writing will help it sink in.

In honor of my new favorite book, here are a few resolutions for the ladies, because when it comes to men, according to writer Greg Behrendt, if they aren’t perfect, “don’t waste the pretty.” So repeat after me.

I resolve to never ask out a man. This one is hard for the independent woman. The world has programmed modern women to go after what they want in work, school and life. So why can’t we ask them out? Simple. Men love the challenge and beauty of the chase. And remember, if he likes you, he’ll ask you out. If he doesn’t, who cares? Would you want a man like that anyway?

I resolve to never be second best. Ladies, wake up. If he’s married, dating someone else or otherwise engaged, you are not a priority. You should be. Why lower your standards? Especially for cheating scum of
LIFE

CLUB SPOTLIGHT

A club worthy of Paris

But is it worth your hard-earned dollars?

* CLUB PARIS
  * Genre: Night Club
  * Opening date: Now open

SHARON PARE
Staff Writer

Just as a reminder for the millionth time, it does not cost $200 to get into Club Paris; it was only for the Grand Opening New Year’s Eve Bash.

And should you be harboring any fears about it being too exclusive, put those doubts aside. While the club may be high class, this isn’t Miami. As long as you’re nicely dressed, you’re in. The bouncers do not pick-and-choose, selecting only the clientele they want. But this seeming lack of being selective begs the question: Just how upscale is it?

Club Paris is 18-and-up for ladies, while it is 21-and-up for men; pretty much standard admittance for a club.

The club fills the space of the old Orchid Room at Church Street Station, and though the architecture remains the same, the design is drastically different. Pink and purple couches, mirrors, bars, and purple and pink lights to camouflage the old Church Street feel.

Club Paris has a great deal to offer lookwise.

When initially entering the club, you instantly notice the difference that elevates this dance club above the rest. Instead of bouncers and hostesses collecting the cover charge with dinky little cash registers in the front of the club, you instead are shocked to see an actual admission area. Behind the reception desk, the cash register machines are hidden, where you will also notice the Club Paris paraphernalia and merchandise, such as shirts, hung on the back wall. From there, the whole club is barely visible.

Dual staircases line each side of the wall, leading into VIP areas. The left staircase leads to those VIP parties who have bought bottles (wines and champagnes) for the evening. Mind you, the bottles start at $11 and end at $435 for a bottle of Cristal. Thankfully, upon purchasing these bottles, you have a selection of strawberries and crème, or even strawberries and chocolate.

The right staircase takes you to a VIP area all ladies 18 to 20 automatically have in their cover (for a total of $10), men and women 21 and older can get for $5 more (for a total of $15).

The general VIP area isn’t anything out of the ordinary. The greatest thing about it is that you can watch everyone downstairs on the main dance floor get frustrated with the overcrowded amount of people, as you stand upstairs in your own bubble.

Toward the back of the upstairs VIP area there is a more exclusive VIP access area. Here, there is a private dance floor with tables and couches to fit your needs. Looking up, there’s a glass dome ceiling. Again, this area is only good if you are looking to get away from the crowd downstairs.

The front upstairs of the VIP area is the A-List VIP Celebrity area. This area is right beneath the 20-plus-foot projection screen. But unfortunately, there were no A-List celebrities on this particular evening. Essentially, the entire second floor is VIP access, including the DJ booth.

Friday and Saturday nights are Club Paris Party Nights. Expect more themed nights to show up later; Fashion Night starts up Wednesday and Latino Night shakes things up starting Feb. 1. DJ Skoop spins the best of Top 40, including dance and techno, a few token pop hits, your typical Lil’Jon and Usher beats, and even “Twist and Shout.”

Don’t be fooled by the illusions of the club, for there are mirrors everywhere. The mirrors essentially become the walls of the club, which gives the illusion that the club is bigger than it actually is. The best thing about these mirrors is that the state-of-the-art lighting system, predominantly of the colors pink and purple, reflect off of the mirrors and gives off more light than there actually is. When standing downstairs and trying to find your own personal space without exchanging sweat with everyone else, those hanging “lights” are actually speakers.

The martinis and cocktails are reasonably priced. Expect to spend about $8 per drink; not too out of step with other clubs in the area.

The names of some of these concoctions are themed with the club’s famous co-owner. There’s The Simple Life (her reality TV show with Nicole Ritchie), Tinkerbell (her Chihuahua), Orange Ave. (the local drink), Blue-Eyed Blonde (describing her), and the Paris-tini (which is basically vodka splashed with pink grapefruit juice).

All in all; the atmosphere is pure Paris, making the experience a worthwhile one. But there is some room for improvement. The club should be strictly 21 and up to keep a high-class image, and the VIP area shouldn’t be divided into two. If you’re a VIP, you’re a VIP; regardless of whether you bought a bottle of wine or champagne for your party.

So take a trip to Paris and just enjoy the view.
Faithful readers of the indie will remember last month when we shone a dim spotlight on Splendid China, one of many Florida attractions that have gone defunct over the years. The failure of Splendid China was due to its lack of appealing attractions. More specifically, it had no rides.

However, some failed parks did have rides — bumper cars, Ferris wheels, even roller coasters. If a park has attractions that tourists might actually enjoy, what else does it need to be a success? In the case of Circus World, aka Boardwalk and Baseball, a 15-mile move to the east couldn’t have hurt.

The history of the failed parks began on Feb. 21, 1974, when the Circus World Showcase opened at the intersection of U.S. 27 and Inters-4, north of Haines City — and 15 miles west of Walt Disney and International Drive. The building, designed to look like a red and white striped circus tent, housed an IMAX theatre, a circus museum and a model of the proposed Circus World theme park, which was to open at a later (unannounced) date.

The original owner of the park was Mattel — yes, the GI Joe and Barbie Mattel. Mattel had purchased Ringling Bros. and Barnum & Bailey Circus several years earlier. Barnum & Bailey at the time was considering building a circus-themed theme park, and when Mattel took over, the plans were put into motion.

Circus World failed to draw any crowds during its first years of operation. Mattel
tried to back out and sell the park but failed to find a buyer. Naturally, it did what any corporation would do with a failing attraction — it expanded it. Mattel poured $3 million into Circus World, adding rides in an attempt to increase the property's value.

Mattel would continue to expand Circus World throughout the 1970s, adding a shuttle-loop roller coaster dubbed "The Zoorerang" and a wooden coaster called "The Roaring Tiger." Despite these impressive additions, Circus World continued to swim in red ink. But why didn't the improvements draw any crowds?

"It's tough enough to compete with the big [parks], but when you have to get people to drive 15 miles to where you are, it becomes even tougher," said Bob Snow, former owner of Church Street Station.

Mattel gave up in 1984 and sold the park for $10 million dollars to a land developer James Monaghan. Monaghan refurbished the languishing park and added a 110-foot ferris wheel and a new looping rollercoaster, but it still failed to make money.

Enter Harcourt, Brace and Janovich. The textbook publisher company had gone theme-park crazy in the 1980s, buying up four Sea Worlds and Cypress Gardens, among others. In 1986 they added Circus World to their family of parks — but it wouldn't be Circus World anymore.

HBJ decided to change the theme of the park to an early 20th century seaside amusement and baseball park. On a cool and windy April 4, 1987, Boardwalk and Baseball officially opened. Hall of Fame slugger Ted Williams was on hand to officially open the gates.

Though the park received praise from guests, some comments proved prophetic — one guest told the Orlando Sentinel that the park was better than Disney because "it wasn't crowded," a bad sign in the hospitality industry. Others felt the change of theme was a poor decision.

"Boardwalk and Baseball, I didn't think it was anything unique, but Circus World I actually liked and I went several times to visit it," Abraham Pizam, Dean of the Rosen College of Hospitality Management.

It was also an expensive decision. On top of the $18 million HBJ paid for the park, an estimated $25 million was paid to fix and change it. In addition, HBJ built a full-size modern baseball stadium, as well as clubhouses and training fields. The Kansas City Royals were enticed away from their existing spring training grounds in Fort Meyers with the promise of huge tourist crowds.

However, HBJ found itself in the same dire straights as the previous owners. In 1987 HBJ faced a hostile takeover by British publisher Robert Maxwell. The takeover was averted, but the company was in debt for $2.9 billion. On Sept. 28, 1989, Anheuser-Busch bought HBJ's theme park holdings for about $1.1 billion.

The call came over the Boardwalk and Baseball PA announcement at about 3 p.m. on Jan. 17, 1990 — the park would be closing a few hours early, and all guests were to proceed to the entrance for a full refund.

And that was the end. Without warning, Busch decided to axe the park, citing that it had never made any money. The gates closed, the Royals left and the rides were dismantled. The nearly 20-year-old establishment was finally dead.

"I tried to work with the owners but it was always a question of distance," Pizam said. "When push comes to shove, that is the major, major factor — accessibility. It was not accessible to a major market. It was competing for time and money and it could not.

Ironically, the location which doomed two consecutive theme parks is now some of the hottest property in all of Polk County. Currently under construction is Posner Park, a $500 million, 365-acre development complex that would house upscale homes, condos, boutiques and restaurants. Construction is in early stages, but the majority of the land has been stripped down to a sandy pit. The only building left from the old parks is the baseball stadium, barely visible from the interstate, shrouded behind a line of trees. It is scheduled to be demolished sometime in the next few months, a Posner Park employee said.

The change in desirability over the plot of land is due to the enormous growth of Polk County, which has seen more than a 24.9 percent increase since 1990, according to the U.S. Census Bureau. Despite the increase, it remains unlikely that Boardwalk and Baseball would have survived through the 1990s.

The failure of these parks proves that just because you build it, does not mean they will come.
LIFE

Villains battle for a floppy data Disc

Identity Disc a wasted opportunity

IDENTITY DISC COMIC
BY MARVEL
Genre: Comic Book/Action
Release date: Available now

MICHAEL LAWRENCE
Staff Writer

Forget the Dooms and Lex Luthors of the comic-book world. Given the chance, second-rate muscle can be far more interesting. So the arrival of Robert Rodi and John Higgins' five-part miniseries Identity Disc is a boon for those enthralled with the less-infamous villains. It sports six of my all-time greats: The cantankerous Vulture, Deadpool (a guy who shoots off his mouth as much as his guns), the hulking Juggernaut, the always violent Sabretooth, the elusive Sandman and the marksman Bullseye. Not a slouch in the bunch.

Confrontations are bound to happen whenever supervillains get together. A villain's traitorous instincts will often give in and will make him betray other villains or flee a scene when things get too rough. That's what makes them different from the heroes, and it's also what keeps them from winning in the end.

Well, there are no heroes to throw said supervillains at in this tale. No, what we get here is a heist story, invoking Bryan Singer's film The Usual Suspects more so than either of his X-Men movies. The six villains are blackmailed into working together by Valeria Merrick, a woman working for a mysterious crime boss who wants the villains to break into the well-guarded A.I.M. (Advanced Idea Mechanics) offices and steal the fabled Identity Disc, a piece of software that contains the personal information of every costumed hero and villain. The plot goes through the typical twist and turns of any modern noir tale, but by the end it's hard to care anymore.

While Rodi deserves applause for not just resorting to a typical beat-'em-up story, his characterizations waft to fit the roles the story requires. He'll often give the villains dull questions to ask for the sake of exposition. Each of these characters has had years to develop distinct voices, but Rodi ditches them frequently. Also, the history some of the characters have is forgotten. Sandman went against the Sinister Six and foiled their plans while Vulture was a member, yet neither makes a mention of it. It is cool to see guys like Deadpool and Bullseye exchanging dialogue while offing a dozen guys, which is exactly the type of thing this story needed more of.

Identity Disc won't make you dislike any of the six main characters. That's the beauty of comics: Even if one writer mucks up a character and his background, there's always the chance someone will go back and make it all better.

Resolutions for more fulfilling dating experiences

FROM IB

the earth.

I resolve to never call a man who is too busy to call me. This is my favorite resolution. I often fail to believe that just because a guy doesn't call, it means he's not that into you. Then I thought about it. If you are thinking about someone, you call. If you want to see someone, you call. Hell, I get phone calls everyday from my best friend's pants pocket while he is riding home on his motorcycle. You just can't tell me you are too busy to call. Guys are just like girls. No matter how busy or terrible their days are, talking to you would make their day 10 times better. Just remember: Busy is another word for jackass. Jackass is another word for the guy you're dating.

I resolve to let go of guys who are obviously trying to let go of me. If he disappeared, it is for a reason. That reason is you. A highly doubtful scenario.

I resolve to not make excuses for a man who is obviously beneath me. Ladies, let's not be that girl. The one who allows a drunken phone calls because "he's drunk." The one who believes that two weeks without a single word from a guy is okay because "he was busy." Reasoning with yourself that a busy week can consist of working one job five nights a week and playing video games in the off time. These men are not worth our time, nor our lame excuses that cause friends to roll their eyes.

It's gonna be a long year, but with these resolutions hopefully this year loser guys actually lose. Good luck in 2005 ladies.
Check your emotional baggage at the Hotel Rwanda

Don Cheadle and cast shine in a powerful true story that sheds light on recent African genocide

MATT HEDGECOCK
Staff Writer

Genocide, Ethnic cleansing, Death squads. Most people would probably associate these words with Nazi Germany and the inhumanity of the Holocaust - a time period which feels distant to many. But these same abominations happened in Rwanda a mere 10 years ago.

Hotel Rwanda chronicles the story of a well-to-do hotel manager who shelters hundreds of refugees while his country disintegrates into insanity that would ultimately claim more than 800,000 lives. Rwanda is powerful and educative film that owes the majority of its weight to inspired performances.

Paul Rusesabagina (Don Cheadle) is the manager of the Mille Collines, a swank Belgian hotel that caters to wealthy foreigners. Paul slyly wines and dines military brass and politicos, trading luxury for favors to raise his family's status. He's mildly selfish, primarily concerning himself with the well-being of himself, his wife Tatiana (Sophie Okendo) and their children.

However, the stability of Paul's life is shattered when civil war breaks out between the Hutu and Tutsi (arbitrarily-defined racial groups created by the Belgians during colonialism) factions. After the president is killed by Hutu rebels, the Hutu Power Radio orders its militia to "cut down the tall trees" - the call to eliminate everyone of the Tutsi.

Paul, a Hutu, is initially only concerned with the safety of his family - Tatiana and her family are Tutsi. But when his Tutsi friends and neighbors turn to him for help, he faces the quandary of leaving them for certain death or risking his livelihood by sheltering them in the Mille Collines. He is initially reluctant, but as conditions deteriorate his conscience forces him to relent.

The situation becomes more tragic as it becomes apparent that the Western world will not send support to stop the killing. Colonel Oliver (Nick Nolte), a beleaguered U.N. officer, provides all the support he can - though his men are not allowed to use their guns. Paul ultimately must rely on his intellect and deal-making ability if he hopes to save his family and the refugees from certain slaughter.

Easily the most accomplished aspect of the movie is Cheadle's refined, understated performance. Cheadle is widely recognized as an accomplished character actor, but Rwanda is his first major leading role. Paul is an observant, complex man who must shake off his detached behavior and become an active participant in conflicts he would rather avoid. It's a nuanced and difficult role, but Cheadle fills it flawlessly.

Cheadle doesn't end up carrying the film, though. Rwanda has an excellent supporting cast. If Cheadle as Paul is the film's brains, Okendo as Tatiana is the heart. Nolte hands in his usual grunt-and-grumble delivery, but ultimately makes good. Desmond Dube adds soul as Paul's loyal assistant, while Cara Seymour is extraordinary as an emotionally drained aid worker. The film also features Joaquin Phoenix and Jean Reno in extended cameos, but they add little more than their enviable star power.

Rwanda succeeds emotionally, but it also succeeds politically as well. The message that the West is largely to blame for the genocide (Belgian colonialism, the French supplying the Hutu militia) but unwilling to do anything about it (at one point a State Department official debates the definition of "genocide") is made crystal clear, but it is not harped upon to the point of annoyance. Most audience members will walk out feeling half-uplifted and half-ashamed, which is just how it should be.

The violence of the film feels a little muted. Scenes of dead bodies or Hutu militia hacking at victims with machetes are usually seen far away or shrouded in fog. While the director faced the challenge of accurately portraying the brutality versus merely grossing the out the audience, Rwanda ends up feeling slightly too clean.

As a chronicle of historical events, Rwanda feels incomplete, but as an emotional story it pushes all the right buttons. Cheadle deserves some serious Oscar consideration for this performance; though don't be surprised if he gets ignored. Hotel Rwanda isn't a perfect movie, but it certainly is memorable and helps connect a human face to a recent conflict that has already been largely forgotten.
**COMING TO DVD — JAN. 25**

2 villains square off, no one cares

Also, *Sky Captain* and *Metallica’s monstrous doc*

**BRET RYAN BONOWICZ**
Staff Writer

**Alien vs. Predator**

Keeping the “versus” series alive by a thread, 20th Century Fox has smashed two fledgling franchises together for a movie in which whoever wins, we lose (as both humans and an audience). The DVD evidently features the theatrical version and an extended version with a new beginning. The DVD features commentary by director Paul W.S. Anderson, Lance Henriksen, Sanaa Lathan, Alec Gillis (alien effects), Tom Woodruff Jr. (alien effects) and visual effects supervisor John Bruno. Deleted scenes and a sure-to-be-lame making-of featurette wrap up the normal special features. To add to the mess, Fox has included the Dark Horse comic book cover gallery and some DVD-ROM features that include the first edition of the AVP comic book, an AVP comic book background study and an exclusive 16-page preview of the upcoming AVP graphic novel.

**Sky Captain and the World of Tomorrow**

One of the biggest releases to bomb hard this fall, *Sky Captain and the World of Tomorrow* will possibly go down in history as the film that pushed Sherry Lansing from her post at Paramount Pictures. It could also be remembered as one of the first films to use an all-digital studio to capture its magnificently fake-looking backdrops and Iron Giant-esque robot creatures. The DVD includes five featurettes with background on the film’s groundbreaking special effects, the vision behind the film’s animation and a look at the original short that catapulted Sky Captain into a major motion picture. The DVD also includes deleted scenes and a gag reel.

**Metallica: Some Kind of Monster**

One of the better and more revealing documentaries of last year, the blitzy year of documentaries, *Metallica: Some Kind of Monster* follows a crucial two years in the life of the band Metallica. Amidst the band’s turmoil, music is made and frequent visits to a very expensive shrink seem to be the only way to turn the band’s turmoil into rock gold. The DVD includes 40 additional scenes, exclusive interviews with Metallica about the film, highlights from festivals and premieres, two audio commentaries by the band and the filmmakers, two trailers and a music video.

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**MOVIES**

**BOX OFFICE**

U.S. movie revenues for Jan. 14-17

All dollar figures in millions

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Opening Weekend</th>
<th>Weeks in Release</th>
<th>Screens</th>
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<td>1.</td>
<td>Coach Carter</td>
<td>$29.2</td>
<td>2</td>
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<td>2.</td>
<td>Meet the Fockers</td>
<td>$22.9</td>
<td>3</td>
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<tr>
<td>3.</td>
<td>Stuck in Love</td>
<td>$24.9</td>
<td>4</td>
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<td>4.</td>
<td>The Phantom of the Opera</td>
<td>$14.8</td>
<td>4</td>
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<td>5.</td>
<td>The Woodsman</td>
<td>$14.8</td>
<td>5</td>
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<td>6.</td>
<td>Sky Captain and the World of Tomorrow</td>
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<td>White Noise</td>
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<td>8.</td>
<td>Three Weeks</td>
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<td>9.</td>
<td>Aliens vs. Predator</td>
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<tr>
<td>10.</td>
<td>The Woodsman</td>
<td>$12.1</td>
<td>10</td>
<td>1,256</td>
</tr>
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</table>

**MOVIE TIMES**

REGAL WATERFORD LAKES

5411 N. ALAFAYA TRAIL, 407-377-1107

Andrew Lloyd Webber’s The Phantom of the Opera (PG-13)

11:20, 2:30, 5:40, 8:50, 11:50

The Woodsman (PG-13)

12:30, 12:50, 2:30, 4:50, 7:30, 10:10

Are We There Yet? (PG)

12:00, 2:00, 4:00, 6:00, 8:00, 10:00

Assault on Precinct 13 (R)

12:00, 4:00, 7:00, 10:00

The Aviator (PG-13)

12:00, 4:00, 7:00, 10:00

The新股 (PG-13)

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Elektra (PG-13)

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Fat Albert (PG)

12:40, 3:00

Hotel Rwanda (PG-13)

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

House of Flying Daggers (PG-13)

4:20, 7:30, 10:30

In Good Company (PG)

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

The Incredibles (PG)

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**FILM REVIEW**

**The Woodsman: an honest, sobering look at pedophilia**

Kevin Bacon is Oscar gold in this disquietly moving film

**JOHN THOMASON**

Staff Writer

While a film’s replay value is usually a plus, it’s not always indicative of genius. Take *The Woodsman*, for example. While no one should be able to watch The Woodsman and remain unchanged, it is a film that can never be watched again.

A chilling, unforgettable look into a man’s tortured psyche, *The Woodsman* packs so many layers of depth and profundity it’s hard to believe it clocks in at a scant 87 minutes. A picture of irrepressible grimness punctuated by moments of slow-burning discomfort, it’s a daring picture that will certainly alienate a mass audience.

Indeed, *The Woodsman* is by no means traditionally entertaining, and it requires more than passive participation from the viewer. A film that humanizes a pedophile (Walter, played by Kevin Bacon) without the safety nets of biting comedy (as in Todd Solondz’s *Happiness*) or over-the-top angst (As in Michael Cuesta’s *Milk*), *The Woodsman* is certainly alienate a mass audience.

Kevin Bacon is Oscar gold in this disquietly moving film...
Cult film remake is an assault on good taste

Assault on Precinct 13 needs subtlety and a better cast; in other words, a good Carpenter

CHRISTY LEMIRE
Associated Press

The phrase “cult classic” has been used to describe the original Assault on Precinct 13, John Carpenter’s 1976 urban Western about cops and criminals banding together inside a police station against a multicultural siege of gang members.

This new Assault on Precinct 13 is a classic, too — a classic example of destroying a movie by remaking it bigger, louder and more obvious. It’s a phenomenon that has stretched across every genre in recent memory: horror (Dawn of the Dead), comedy (Shall We Dance?), sci-fi (The Stepford Wives) and adventure (Around the World in 80 Days).

Actually, calling this a remake isn’t entirely accurate, because it resembles the original in title and little else.

The premise is vaguely similar to that of Carpenter’s film, which itself was inspired by Howard Hawks’ 1959 movie Rio Bravo starring John Wayne, Dean Martin and Ricky Nelson: The good guys and bad guys must join forces inside an abandoned police precinct, on the night it’s about to close, to fight an onslaught from the outside.

The action has been moved from sunny, arid Los Angeles to Detroit in a blinding New Year’s Eve snowstorm, perhaps an attempt by French director Jean-François Richet to obscure the muddled action sequences.

But the attackers and their motivation are completely different. In a feeble effort at relevance, screenwriter James DeMonaco has made the police themselves the bad guys — corrupt cops using their high-tech SWAT gear to bust in and take out an organized crime leader (Laurence Fishburne) who had been their secret partner but now threatens to expose them. (To see this ripped-from-the-headlines angle played out far more powerfully, check out Michael Chiklis and Co. on the FX series The Shield.)

Fishburne, intimidating as usual as Marion Bishop, brings us to the next major difference: the stars. The new movie is packed with them, though they represent such a random cross section of the acting world, it’s like watching a very special episode of The Love Boat, only with gunfire and explosions.

Here we have Ethan Hawke as Sgt. Jake Roenick, a former narcotics officer who’s now working a desk job after an undercover assignment turned out hideously. It’s as if his idealistic Training Day character grew up and turned sour.

There’s Brian Dennehy as your stereotypical drunk, Irish cop on the brink of retirement. Drea de Matteo, apparently borrowing clothes from her days as mob moll Adriana on The Sopranos, shows up in fishnets and spiky boots to play Iris, the oversexed police secretary (with, you know, a heart of gold). And wait — isn’t that rapper Ja Rule, playing a jailed street hustler named Smiley?

Part of what gave the original its cult-classic status was its cast of unknowns; it was like discovering something small and unexpected. There’s nothing small or unexpected in this film, with its jump cuts and shaky hand-held camerawork to make you feel as if you’re running through the dark police precinct halls, too.

Richet also takes us inside the dirty cops’ heads to explain to us why they’re doing what they’re doing — especially their leader, played with singular sleaziness by Gabriel Byrne — but the threat was more daunting in Carpenter’s film when it was vague.

One scene was carried over from the original, though an extended attack in which seemingly every window is shot out, and the people trapped inside the precinct huddle for protection. The first time around, the tension had been building slowly to this point, and the barrage itself played out wordlessly and without music — just the steady ping of bullets piercing the building from every angle, which made you hold your breath.

This time around, it’s all deafening blasts, competing with an overbearing, overdramatic score.

Subtle? That’s just old school, man.
MOVIES

FILM REVIEW ★★★★

Daggers fly while hearts soar

House of Flying Daggers a cornucopia of stylish battles and deceptive love

MICHAEL FERRARO

Staff Writer

Following up his near flawless film Hero, director Zhang Yimou creates one of the most visually stunning and unforgettable motion pictures of recent memory. Almost every scene in House of Flying Daggers is a kaleidoscope of rich color and beauty, and it practically redefines what a romantic period epic should be. It abandons the boredom and predictability of the genre and shakes it up with a cornucopia of stylish fight scenes and deceptive love stories. The movement of the characters is captured in such a way that it almost feels more like a ballet than an actual battle. Rarely before has combat been seen in the midst of such gorgeous settings, making the already fanatical fight scenes just that much more memorable.

With the exception of the brilliant direction and look of the film, comparing this film anymore to Zhang's Hero would be wrongly unjust. They are more different than similar, and while Hero was a philosophic and political story told in Rashomon form, House of Flying Daggers is a linear love story reminiscent to Ang Lee's Crouching Tiger, Hidden Dragon.

This film is sure to please any type of filmgoer, and in these dark days of post-Oscar frenzy, House of Flying Daggers is the perfect escape.

CINESCENE

Portman's Beautiful State

BRETT RYAN BONOWICZ

Staff Writer

The day it came out, I purchased the Garden State DVD. I had seen the film four times in theatres. Three times I loved the movie and the fourth...I just couldn't see the film.

I had seen the film the fourth time with someone who seemed to love taking the joy from the movies. She had taken everything I enjoyed in the film and sucked it straight from my beating heart.

You see, I was going through a rough patch in my life at that moment; I had broken up with my girlfriend, purchased a car and for some odd reason had gone on anti-depressants. Now Zach Braff might say I was having a quarter-life crisis in the vein of his Garden State character, but being removed enough from the situation now I can say firmly that this was not the case. It was a mid-life crisis and one I have begun to recover from. I'm now in a happy relationship, the car is still running, and I threw those anti-depressants aside after six weeks.

Coming from a completely different perspective months later, I passed the time until midnight of Garden State's DVD release date by watching the movie Beautiful Girls. It had Natalie Portman in it, so I thought it might be a good thing to watch before I went to buy Garden State. I watched the film in admitted horror.

Not only did it aged like stale urine, Portman's character matched almost perfectly to her Garden State alter-ego. Let's line up the facts. In both films her characters have male names: In Beautiful Girls it's Marty; In Garden State, it's Sam. Both films involve her ice skating in her younger years, and in both films she is an overly inquisitive youth that causes the main character to revolve his life.

This was fascinating. I figure the name discrepancy can be chalked up to the fact that in Beautiful Girls, when Timothy Hutton first started talking to her, she may have feared for her life (he does look like a pedophile) and therefore lied about her name...to a degree. She subconsciously chose another boy's name and stuck with it for the duration of the relationship. She does not address anyone else in the film, and no one else addresses her as Marty. Upon watching Garden State again, one can notice the subtle maturities that Sam has gone through from the events of Beautiful Girls. She's been hurt in her life, she's been broken and she's all the wiser for it. By the time the credits rolled, I knew I had become a different person and I had learned to love Garden State again. I had gained the same wisdom Sam had gained, her transition from Beautiful Girls to Garden State.

Now it might not be plausible that Zach Braff went about writing his film as an indirect sequel to a little-known film from the 90s, but who cares? It's a fun little game to play. See how many movies you can do it with. But for now, see the four-hour cut. Beautiful State: Watch the arc of Portman's character and know that the next time you go through a life-altering change that it's already been done. Better, probably.
Daring The Woodsman provides no easy answers

From 114

id — his still-base sexual desires toward 9- to 12-year-old girls — and his dwindling ego, steering his ups back into place. It would be too much for Kassell to demand the audience's sympathy for the character. In fact, she pulls no punches about the criminal consequences of the character's freedom (a scene in a deserted park involving Walter and a 11-year-old birdwatcher is one of the most uncomfortable and bracing in cinema history). Rather, she asks for the sympathy of his situation.

In every facet of his life, Walter is forced to confront a past he can never escape in his genuine attempts at rebuilding anew. The only apartment that will take him lies across the street from a loud elementary school. His therapist makes him recount his first sexual desires in explicit detail. From his window, she sees a shady character loitering at the school — presumably to seduce boys into his car with candy — and Walter only picks up on it because he knows how pedophiles think and act. And finally, Walter is even harassed at his seemingly stable and droning job at a lumber yard by a snooping co-worker (played by Eve), who finds his record as a convicted child molester and plasters the factory with the information.

While Walter's crimes were unspeakably awful, the keyword here for Kassell is "were" (the breakdown of Walter's ego in the park with the girl comes after a filmic hour of harassment and testing by just about everyone). Eve's character represents the country's paranoia of and double-standard toward child molesters, the same paranoia that made everyone want to capture the Friedmans before adequate evidence and makes police sergeant Lucas (Mos Def) frequently show up at Walter's apartment with vague speculations and no search warrant.

Because of these harsh surroundings, it's only a matter of time before Walter explodes from the pressure. And when he does — beating the crap out of the shady molester across the street — we get the impression that he's really beating up the man he once was and still is inside. Along with a somewhat normal relationship with another abused soul at the lumber yard (Kyra Sedgwick), it's the closest Walter gets to redemption.

Walter's attempts to return to relative normalcy are channeled visually through sex scenes with Sedgwick, which start off jarring and edited out of sequence — to show that Walter's idea of sex is permanently skewed — and gradually evolve to encompass a lyrical beauty.

While Bacon's bravura performance is Oscar-worthy, Kassell, as director and co-screenwriter, deserves the most credit for pulling off the almost insurmountable task of providing a balanced and realistic look at a pedophile without succumbing to melodrama, letting us sympathize for Walter's situation while understanding the concern of the outside world.

Opening tomorrow at AMC Pleasure Island.
**RAMBLINGS**

**THE GEEK LIFE**

**Did you feel that second pass?**
As time and distance march on, everything starts to change

ELIZABETH FERNANDEZ
Staff Writer

I've been thinking quite a lot lately about distance and time. These factors have a way of changing things—of changing patterns, friendships and attitudes, as well as being the basis of, or at least mentioned in, the bulk of science fiction. Sometimes, if I pay close attention, I can physically feel the seconds pass, as though the ticking of my plaid wrist-watch mirrors the beating of my heart and the death rattle of the countless millions of cells slowly dying in my body. I swear I've never been goth...

Actually, my as-of-late obsession with time and distance isn't really linked to anything morbid or even slightly depressing. When I think about years passing, the Earth cycling around the sun, just eight light-minutes away in their constant dance, I feel awed. The fact that these moments are passing, escaping our grasp never to return, changing the very universe in ways we can't even fathom, is such an incredible concept my head grows dizzy trying to hold it all in.

As time passes, as we move through it and it moves through us, we change. Whole chunks of our lives, times we may have thought were endless, do come to a close. I remember thinking that middle school was one long torture session that would never end. Looking back now, those three years flew by so fast. I

**CRAZED INDIE ROBOT**

**DIANNA ZISMAN**
Staff Writer

Dear Ashlee Simpson,

What's up, girl? You've had a rough couple of weeks, so I only ask this to help you: What the hell were you thinking? As if you didn't embarrass yourself enough with your acid refluxtasticness or the Cotton-Eyed Joe Dance of Doom on SNL, you had to go and get your sorry ass booed off stage at the Orange Bowl. And to make matters even worse, your excuse for getting your sorry ass booed off stage at the Orange Bowl? "Maybe they were booing at me, maybe they were booing at the halftime show 'cause the whole thing sucked..." I was facing the Oklahoma Sooners, and I was rooting for USC, and they played a clip of it, so maybe it was that those people didn't like me...

Oh, my. Stop deluding yourself, dear. I saw the clips. The crowd wasn't booing your football affiliations. They were booing your relentless, non-stop assault on their eardrums. Whoever's advising you on damage control and spin, fire them immediately. Then come up with a more believable story. Tell the world that you wanted your performance to bring Trojan and Sooner fans together, and it worked. For one glorious moment, an entire football stadium was united in their hatred of you. Well done, Ashlee. Well done indeed.

I'm embarrassed for you, Ashlee, and I'm speaking to you as a non-fan. Do you know how easy it is to make fun of you now? It's like shooting fish in a barrel. I've heard people referring to you as the "dumb one" when comparing you to your sister. How do you expect me to hold onto my enthusiasm for ridiculing you when half the globe is stealing my material. Shape up, Ash. I beg you.

Sincerely,
Concerned indie Robot

Dear Prince Harry,

What's up, buddy? You've had a rough couple of weeks, so I only ask this to help you: What the hell were you thinking? As if you didn't embarrass yourself enough with your "she's not black or anything" comments in reference to your girlfriend, you had to go show up at a party dressed like a Nazi.

Surely you're thinking, "What? I was stupid enough to go to a party dressed like a Nazi? No way. I've got to be kidding me!" Natural reaction but...yes. You went to a party dressed like a Nazi. You're probably scratching your head now and won-

**NEAR-LIFE EXPERIENCE**

**Cancelled shows 2**

MICHAEL LAWRENCE
Staff Writer

Last week I started running through some of the more memorable (and forgettable) cancelled primetime shows of 2004. This week I'm just going to finish the year out. Enjoy!

Miss Match, NBC — An abominable performance as Batgirl in the equally abominable Batman and Robin will always keep me from liking anything specifically tailored for Alicia Silverstone, an actress whose best roles were in Aerosmith music videos, where she didn't have to speak.

Whoopi, NBC — A show with an Arab American character that portrays him as a wisecracker with terrorist ties. Way to expand people's minds, NBC. With both her sitcom and Hollywood Squares getting axed, and losing her Slim-Fast endorsement, this has been the worst year for Whoopi since the year Theodore Rex came out.

The Tracy Morgan Show, NBC — I bet he regrets leaving SNL now. That is, unless he watches it.

Ed, NBC — No more joy in Stuckeyville. My mom and stepfather liked this show a lot for its sweetness and small-town characters, two things that don't last unless they're on the WB and feature preening adolescents who have two skills: Mugging the camera incessantly with bland expressions of utter confusion and posing, posing, posing.

Hack, CBS — For the first time in the history of television, a show named for the type of person who would create it. Can I get a zing?

The District and The Guardian, both CBS — Now I don't have to worry which is which any more. Does that mean I have to get a life now? Aw, crud.

Becker, CBS — I dug this show for the first few years and thought the idea of Ted Danson as a cynical asshole doctor was brilliant casting. But then romance started taking over the show, and it became too syrupy for my tastes. Besides, you can only do so many blind jokes. I'd still recommend the first two seasons. This show was House without the gruesome plots and hyperkinetic effects.

Line of Fire, ABC — David Paymer as a crime boss. Wait, let me say that again: David Paymer as a crime boss. That'd be like casting John Wayne as Genghis Khan. Thank God no one ever did that...

Method and Red, Fox — It's like The Beverly Hillbillies but with violent black people instead of inbred white folks.

**Writing the wrongs of pop culture**

SUE OGROCKI
Associated Press

Sometimes, if I pay close attention, I can physically feel the seconds pass, as though the ticking of my plaid wrist-watch mirrors the beating of my heart and the death rattle of the countless millions of cells slowly dying in my body. I swear I've never been goth...

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**PLEASE SEE TECHNOLOGY on 119**

**PLEASE SEE MORE on 119**
The Internet’s most worthless sites

Christopher Schwarz
Staff Writer

Here’s a lame technology buzzword from the 1990s: Information Age. We’re living in the Information Age! It has computers and the Internet and the entire world is one big happy family living in a global neighborhood, bound together by wires and our universal pool of knowledge. Thank you, EPCOT Center, for spouting forth every possible idealism about the potential of the Internet to save society from stupidity.

In the real world, we have people who actively reject this...
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