Stolen car leads to lost hope

Jennifer Johnson was victim of a rising rash of car thefts

By MARILYN MANNO
Contributing Writer

A UCF existing student was arrested and charged with stealing vials containing DNA samples from a telecommunication research study and computer disks containing sensitive material, according to the UCF Police.

Singh, a science major, was arrested at the school's Biomedical Science Center on a fellowship program to aid in researching TB germs. Police said Meena stole eight vials containing DNA pieces from the TB study and was asked on many occasions to return the stolen items. He denied having any property belonging to the institute.

Meena agreed to have two employers allow his home so that he may return any property he had. He handed them five vials of DNA, police said.

On March 21, Meena was asked by a school employee to return to the Biology building for a search of his personal belongings. The search revealed a large bag containing vials, three of which belonged to the school. The employee also found two computer disks containing information from the study, the report stated.

He was arrested that day and charged with petty theft, offenses against intellectual property and obstruction by false information. Meena is being held at the Orange County Jail on $5,000 bond.

Meena appeared in court Tuesday for a bond hearing at which time he surrendered his passport. He was scheduled to return to India two days after the police report said.

Dulcie Perrier, a spokesperson for the Orange County Sheriff's Office, said the investigation is ongoing.

Even if he posts bond, he is unable to leave the area of an immigration status held placed on his record, said Allen Motor, an attorney for the Orange County Corrections Department.

Research scientist arrested in theft

Eight DNA vials, two computer disks taken from center

Students who have difficulty accessing books — reaching shelves or making photocopies — can take advantage of the UCF Library's delivery system.

The pilot program began last month, and in physically disabled, either visually or mobility-students registered with the Student Disability Services.

Mike Drennen, senior branch technical assistant for the Interlibrary Loan Department, keeps them from having to get books themselves.

Students don't have to climb stairs, take the elevator or even step foot in the library to benefit. The program is an attempt to bring library resources to students who find it impossible or extremely difficult to physically access the UCF Library.

Library book get delivered

Disabled students benefit from program

Civil rights activist recalls segregation days

Patricia Stephens Due wears scars inside and out

Forty-five years ago, an average citizen took it upon herself to change the way Florida dealt with segregation.

Patricia Stephens Due was 39 years old when she and her sister Priscilla, sat quietly at Woolworth's lunch counter with a few of their peers from Florida Agricultural and Mechanical University. The five eerie students were surrounded by aistrof of angry people who were threatening to kill them if they did not leave immediately.

They were not allowed to sit there because they were black.

In an auditorium at the UCF Business Administration Building Thursday afternoon, an intimate group of about 30 students of various majors whispered quietly. They were awaiting the arrival of the intimate civil rights figure who was scheduled to speak.

"There are so many people whose hero
ties comes easily from their outfielder's," said Tend Hoo, a UCF associate professor of political science, as she addressed the audience and welcomed Due to take the floor. A tall black woman with dark glasses and a presence that commanded the students into silence, walked slowly to the front of the room.

"I would like to learn a little bit about myself," Due said to the students. "How many of you are actually from Florida?" she asked.

"A majority raised their hands.

"I would like to take you back to another time," she said in a deep Southern accent. "I was born in Quincy, Fla., over 60 years ago, and when I was growing up it was a totally segregated society, and if I wanted to buy a small chocolate cake, I had to go across the street to another bakery that served only whites."

"I looked at the students and asked, 'How are you going to feel about something that is not yours? Is there a teacher who is going to give you a lesson from their book, but they spend all of their time teaching their own people?'"

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Strategist packs global punch

Thomas P.M. Barnett warns against northern movement of Al Qaeda

BRUCE ROBIN
Special

Thomas P.M. Barnett, a senior strategic researcher and professor at the U.S. Naval
Academy, Nashville, unveiled his blueprint for the U.S. global-
ization strategy at this year's University of Cape
Rutgers on Monday.

He is also an independent consultant to the secretary of defense and special
advisor in President Bush’s second term for global perspectives.

By speaking to university students, he outlined his reasoning and laid
out the blueprint for “guy nation” with acceptable “rules” to bring “guy nation” into
line. According to Barnett’s, the country would then be functioning under accept­able
rural in the international community.

The gap nations are the “trouble spots,” and a threat to national security
when they are connected geographically.

Barnett expresses the need for international experts and strategic
perspectives in national security affairs and the new book The Pentagon’s New
Map said, “We need to look at the future of globalization and
what an attack on globalization will mean for our military and
how we will make our military the mili­

tary of tomorrow.”

He said that an A-40-2 rule of the
the U.N. Security Council
Congressman, said, “I do not
not have the power to stop
them.”

On Saddam Hussein, he said, “We cannot
fight a war without our
eventually with boards. Why don’t
you even arrest him for it. It’s
not even a short-term
before rushing in to
arrest a suspect and then
find it was just a cigarette
lighter. Then, France criticizes you for doing it, before
the first shot is fired.”

He added, “We’ve done this
before. Trouble is we do it bad. Some nations will be
in the picture for a long time.”

Barnett named a long list of
departed and deceased dictators
including “Baby Doc” Duvalier of
Haiti, Panamanian dictator
Manuel Noriega, Marcos of the
Philippines, the Shah of Iran, the
Soviet Union’s Gorbachev, the
United States has already
clearly defined more than 100 zones
and locating the most important ones.

One from the U.S. already has bases in North Africa
and plans to significantly increase their presence there in the
next 20 years. He displayed a map
showing how black Africa would be
used as a staging area behind a “false
time” of defense, first to invade, and then to read
and rebuilding forces.

He argued that most of the world in being “these vast expanses that
are being viewed at right above by some
good but invisible group.”

He said the V2E was an
attractive ploy to open a discussion of
international security with its threat of
shutting down World Trade Center.

He added that an SARS
scare where “one man out a
place in Hong Kong and shut
down Toronto in a single day,

But, he added that Bighill at Michael Moon, he
said, “Michael Moon has it all
strung together differently, with a big hole in the
history. He is implied.”

It was his point by
holding his thumb and
finger up to his head in a small
circle. “You can only
have a hole in that
locality.”

Then, Berlin, he said
“there are some who think that
there will be no games. Rather,
we got through the whole
time,”

He joked, eluding laughter from
him and the audience.

He said, “All our efforts
in general, political, security
and how we treat our
friends.”

“Some of,” he
added, “are still in this
country.”

He warned, “We
are building a base, a
peace, but we do not
see the end of the road,
not the manner.

We can still
be making, or
violations of
the world’s
and wars.”

He noted that
he is the
longest-reigning monarch,
who has been
in power 82 years.

According to church
documents, the
Benedictine monks
are expected to
draw a great number
of people throughout the
world.

The decision came after
the prelates are expected to
hold an expanded meeting
by formulating a
new code of
laws for the
Vatican. The
Vatican has announced
that the
Vatican would
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Barnett had a
discussion of his
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Police Beat

Fake ID no match for drunken driver

AMBER FOSTER • Staff

Nineteen-year-old Spencer Born of Pensac­
ola has been arrested for possession of a
controlled substance, driving under the influ­
ence of alcohol by a person under 21, and
carrying a concealed weapon.

He was arrested after getting
off his car on County Road 46A
in east Pensacola on March 17. He was
released on $3,000 bond.

He was found with a
handgun inside the car dur­
ing the search incident to
the traffic stop.

The police report also
stated that the
twenty-year-old
Barnett, was being
charged with driving under the
influence.

Revoked license leads to arrest

Blaine Aguirre was charged
with three counts of
the traffic code
on March 30. His
was revoked for being a habitual
offender.

Aguirre, a 28-year-old, was
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SPRING FOOTBALL PRACTICE IN FULL BLOOM

Hoping to put behind the woes of last season's 0-11 finish, the UCF football team took to the practice fields last week as spring football practice kicked off. The Knights were the only winless team in the nation last year and Coach George O'Leary and his staff will lead the young squad into its first season of play in Conference USA. After spending the past three seasons in the Big East American Conference, the Knights will join Conference USA in 2005. O'Leary will field the nation's 11th-USA, a conference that features six bowl game opportunities as opposed to the two that the MAC offered. After spending three seasons with the first string, Quarterback Kyle Israel, far left, took snaps with the first team offense last week while the starting job when the 2005 season begins in September. Israel split time in the signal caller position with Steven Moffet, not pictured. Dominic Ignezi and Glenroy Watkins, left to right, practiced offensive and defensive line drills.

Symptoms:
• Sneezing
• Sore Throat
• Runny, Stuffy nose
• Red, itchy, watery eyes

Relieve Your Allergy Symptoms

- Allergy Eye Drops
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ADHD affects over 3% of the adult population.

In other words, you’re not alone.

People with ADHD often have symptoms such as:

- feelings of restlessness or impatience
- procrastinating or disorganized
- bored easily
- difficulty paying attention

If any of these symptoms sound familiar, you may qualify for a medical research study involving an investigational medication. Call for immediate evaluation. Eligible participants will receive a comprehensive psychiatric evaluation and compensation. Appointments always available.

ADULT ADHD STUDY

Phone 515-474-1666, ext. 102 or call 1-800-399-9595

University of Iowa College of Medicine

A Chance For Students To Discuss Career Opportunities With School Officials

Thursday, April 15, 2004
9:00 AM to 1:00 PM

www.crc.ufl.edu

Sponsored by Career Services & Experiential Education, Division of Academics Affairs

For questions regarding this event contact: Career Services 304 Little Building 352-380-2661 or cscr@syr.edu

Syracuse University - College of Humanities and Social Sciences - 2004
Journalism takes center stage

Dania R. Delap/First Sails

Central Florida Future

PUT YOURSELF IN THE FUTURE

Central Florida Education, a person with a lot of jobs, is a delicate task. Some people can do it, and some people can't. To be successful, there are a few things you need to do.

1. Develop a plan: It's important to have a clear plan for what you want to achieve. Make sure you write out your goals and the steps you need to take to reach them.

2. Network: Build relationships with people in your desired field. Attend industry events, connect on LinkedIn, and reach out to people you admire.

3. Learn and grow: Keep learning and expanding your skills. Take courses, read books, and get involved in professional organizations.

4. Be persistent: The journey to success is not easy, and it takes time. Stay focused on your goals and keep working hard.

5. Be open to feedback: Accept criticism and be willing to make changes. This will help you improve and grow.

There's a path for everyone in the future. Find your path where you want to go and start working towards it. Remember, success is within your reach.

Rough Weekend?


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Ucf Alumni

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or call 407-299-5000

Valencia
Another way Williamson supports students against theft is by taking valuable like MP3 players, fancy stereo faces and laptop computers out of the car and locking them in the trunk. Lt. Shirley agreed, saying that "Lshy percent a minute of an opportunity [the thieves] are going to move on." In fortunate case, she had no valuables to place view and only a standard factory stereo installed in her Honda Civic. She maintained her situation illustrates a need to install security cameras in garages to protect students who are taking the right steps.

Concerning the need for cameras at UCF, Sgt. Williamson said the campus is "well patrolled," yet he acknowledged UCF Police can't be everywhere and believes installing cameras inside parking garages would be helpful as a deterrent to website theft. He also said video footage would make it easier to catch criminals after they flee the scene.

Although Williamson moves benefits that come with installing security cameras in garages, he said, "Cameras won't be the main solution." He stated that the best way to stop crime is vigilance and tips to police from the community and when added up with alarms and people to keep their eyes open, security cameras can make a difference.

Some of the eyes and ears of the police department come from parking permissions employed by UCF Parking Services. On March 22, Parking Services discovered a 1997 Honda Accord in the second garage that was reported stolen on March 1 from an off-campus apartment complex. After the thief presumably left the car in the south garage, Parking Services began issuing parking tickets to the stolen vehicle as early as March 8. When the car's owner was contacted to pay the tickets, he faxed Parking Services a police report to prove they were written after the car was stole. After receiving the fax, parking patrolmen stopped ticketing the vehicle and instead accelerated UCF Police according to the report.

After so many car thefts occurred inside campus garages, Johnson no longer feels her property is safe. "If refuse to park in my parking garage here," Johnson said.

Although Williamson maintains awareness, Kalfin said Student Disability Services has about 500 students registered each semester, and a majority of those students have physical disabilities.
China is not interested in Osama bin Laden's visions of a return to a seventh-century paradise: China has already been there, done that.

He called for a "grand strategy" of working across the core functions to "improve our ability to withstand and mitigate ill type system perturbations." He said we need to "discretely firework off the core from the pop nations' worst exports such as terrorism and narco..." and claimed that terro... are not the pop; but middle class and well-educated people whose vision of the good life has met with unsta... and diminished exploited.

"Barnett calls for U.S. and United Nations to work as 'leviathan force'"
**Winning is wireless situation**

After leading the Knights to three straight A-Sun titles, Winch is gone.

**DAVID DeCARDIS**

The UCF women's track and field team had an impressive performance this past weekend at the USF Outdoor Invitational in Tampa over the weekend.

With senior captain Ann-Marie McQueen taking the collegiate lead in the hammer throw, the Knights had a solid performance this past weekend. The Knights have had a winning record in each of the last six meeting dates, scoring 12 of these 14 runs in the second game.

"Without a doubt, the whole team helped us put the numbers on bases," Luttrell-Gillispie said after the regional series. "That's what we want to get the ball in play, and that's when you start running now in the long run."

For a reason the success in that the Knights have stopped relying on the long ball and started to do the little things right.

UCF scored 14 runs in a doubleheader last weekend, only knocking one home run against the Bruins. The Knights used nine different walks to halt the Bruins, allowing just two runs in the 12-2 game.

"I'm pleased with the way that the offense responded," said UCF coach Bob Winch. "However, I think we can continue to improve our hitting.

The hammer throw is Roe-Campbell's specialty, and she has set records in multiple events for regionals in every meet she attended last year. The hammer throw is one of the most difficult events to perform, and also one of the least common.

Within minutes I'd called Coach Winch and Scott Edwards, the strength of Matt Hor-McCuen took the out of the way, the Knights had a solid performance this past weekend. The Knights have had a winning record in each of the last six meeting dates, scoring 12 of these 14 runs in the second game.

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Players surprised by decision

Since the regional in yet another attempt to give the program a boost with the addition of women’s basketball, the Knights have struggled to find success. However, after a hard-fought loss to Univesity of Central Florida 75-70, Coach Ryan McIntosh surprised everyone with his decision to fire head coach Karen Kozub.

McKee’s decision to fire Kozub comes after a disappointing season for the Knights. Despite winning 15 games, the team struggled to find consistency and was ultimately eliminated from the AAC tournament.

McKee stated that the decision was made after a thorough evaluation of the program and concluded that Kozub was not the right fit for the future of the team. The move marks the second time in four years that McKee has fired a head coach, following the firing of Bobby Knight in 2016.

The firing of Kozub has sparked a great deal of debate among fans and media alike. Some believe that McKee was quick to make a change, while others feel that the team could have benefited from more time under Kozub’s leadership.

The next step for the Knights will be to find a new head coach and build a winning culture. With the departure of Kozub, the team faces a new chapter and will have to work together to become a strong and competitive team once again.

Three qualify for NCAA regional meet

Three qualified for the NCAA regional meet this year, a significant improvement from last year when the Knights did not qualify for the meet. The three qualifiers are

1. Thomas Petterson
2. Lila Ross
3. Rachel Chappell

The Knights also had several strong performances in other events, including

- Ethan Smith in the discus
- Emily Johnson in the hammer throw
- John Doe in the triple jump

These strong performances show the potential for the team to continue their improvement and make a strong showing at the regional meet.

Trend doesn’t worry Luers-Gillispie

Ironically, Luers-Gillispie was more worried about other stories if she were at the freindly confines of the UCF Softball Complex.

"I'm not too worried about anyone because I'm about to win," said Luers-Gillispie.

"I have no idea what they're saying," continued the veteran pitcher. "I have no idea what they're saying."

That's what we did against Belmont to win a 13-9 mark, and both have struggled out of the gates after qualifying for their first NCAA regional meet.

"Don't even worry, we're going to be here and going out on top," said Luers-Gillispie.

"We've been a long journey, it be a tough go," said senior Jackie Raymond Felton.

"But that's okay. We're going to try to get some of these other games to come back with," said Felton.

"If you're going to come back and do it our way, just go out and do it," said Luers-Gillispie.

"That's right. And now he finally has one of his own," said Felton.

"Not much of a problem," added Luers-Gillispie.

"The Spartans are 7-3 this season in conference play, while the Knights are 7-3 in conference play.

"Luers-Gillispie thanked the fans for their support and gave a glance.

"The NC State team has struggled out of the gates after qualifying for their first NCAA regional meet."

"The NC State team had a 52-12 mark for their season, but the Knights have struggled.

"The Knights have won six of their last seven meetings against the Spartans, but the NC State team has struggled in recent meetings.

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Punishment does fit the crime for 'Dirty' Sanchez

The 11-year-old is far too young, but he's already on the defensive as the Thursday trade deadline approaches.

TaylorFrom behind them That's all I'm saying. The first Major League Baseball player to be suspended under the clear as day.

How Many Brand North Carolina Tar Heel Hats You Confines and my nightly sabbath. It's called dude who says, "Yo! You've invented a new game for though

Howell and Dee Brown both Mond continued to wave a 3-4)

By TaylorFrom behind them That's all I'm saying. The first Major League Baseball player to be suspended under the clear as day.

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Howell and Dee Brown both Mond continued to wave a 3-4)

By TaylorFrom behind them That's all I'm saying. The first Major League Baseball player to be suspended under the clear as day.

How Many Brand North Carolina Tar Heel Hats You Confines and my nightly sabbath. It's called dude who says, "Yo! You've invented a new game for though

Howell and Dee Brown both Mond continued to wave a 3-4)
Med school right kind of medicine

There are a few things that truly define a major university. Student life is big, and with 44,000 students, UC is that crown. A garrison campus with well-knit facilities, new buildings and schools sprouting up all around makes it a magnet for others every day. It’s pretty much the same here at UC. UC is clearly that crown.

UCF’s responsibility to bravery of its mission involved the assassination attempt that former Florida governor Bob Graham face in 1990 while attending a dinner. In 1990, Graham was on a U.S. Department of Justice task force investigating Al Qaeda’s role in the 1993 World Trade Center bombing.

UCF is the right place to be for anyone looking to have an academic and social experience. UC is the foundation to academic diversity that is true to the University of Central Florida’s mission to provide students with a world-class education in a technologically advanced environment.

Med school is Florida’s third-largest public university, and its board of trustees, along with the state’s governor, have been discussing the possibility of a medical school for nearly 15 years. The governor and state health officials have been pushing for a medical school in Florida for over a decade, but the state legislature has been hesitant to approve the funding.

The state of Florida is two and a half times the size of the United States, and the medical school is expected to serve Florida’s millions of residents. The university has been working on the proposal for years, and it is now close to becoming a reality.

The medical school is expected to be housed in a new building on the university’s main campus, which will be completed in 2023. The university has already begun raising funds for the project, and it is expected to cost around $400 million.

In addition to providing medical education, the medical school will also offer research opportunities for students and faculty. The university has already begun planning for the research facilities that will be housed in the new building.

The medical school will also have a significant economic impact on the state of Florida. The university estimates that the medical school will create over 3,000 jobs and bring in over $200 million in new revenue each year.

The medical school will also help to increase access to healthcare for Florida residents. The state has one of the highest rates of uninsured residents in the country, and the medical school will help to address that issue.

Overall, the medical school is a major step forward for the University of Central Florida and the state of Florida. It will provide much-needed access to quality medical education and research opportunities, and it will also have a significant economic impact on the state.
To whom it may concern: Apology for racial comments

COMMENTS

NATHAN POPOCK

Staff Writer

Being a journalist is an empowering position. While one is supposed to remain unskewed in his or her positions when covering news, though we ultimately have the right to have an opinion or editorial where we are allowed to speak our mind. Last week I might have abused that privilege.

In my commentary, "Usted Habla Espanol? You may need to sound," March 31 I attempted to write a satire on the number of illegal immigrants who occupy our country. While the point of my article was to bring a humorous perspective, the way it was perceived by some was no laughing matter. Thursday evening ended up being an interesting day for me. I spoke to members of the Hispanic community who claimed that many were outraged by the article. I confronted a contemplated skipping class to grab every edition of the Future that nobody also could read it. I had to really analyze what was written and come to the conclusion that part of being a journalist is that you are offering people no matter what you write.

Upon hearing how many students were upset, I immedi­ately began trying to put out the fire I had started. I made phone calls to explain and even contemplated quitting my job as a writer. I also received many e-mails from people I didn't know who agreed with the content of the article and thanked me for writing it. I read e-mails from some students who were upset at the article and who took it upon themselves to try to educate me about Hispanic culture. I would like to thank them for taking time to do that. I was concerned about the e-mails I received from some students who told me that I deserve to die for being a racist, closed-minded Hispanic. I know that I am not racist. You know those movies that have groups of white friends and only one friend who's a minority? That's me.

I don't apologize for having an opinion on illegal immigrants. But I do apologize to anyone who was offended by what was printed. In retrospect, I probably shouldn't have written it at all. I wrote it unthinking and unedited.

Two corrections should be made regarding the article. First, I do know that there are more than just illegal immigrants who are Hispanic. Second, Puerto Rican actually contributes more money to our economy than we send them.

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Ten days of film culture in Orlando

Eclectic axman Marc Broussard

Time for a mature change in ratings
Florida Film Fest celebrates 14th b-day
Annual festival has plenty to please any movie fan
JOHN THOMASON

Continuing its reputation as one of the top 10 film festivals in the world, the 14th annual Florida Film Festival will commence tomorrow through April 17 at Enzian and Regal Winter Park. Quiet little indie gems, arty foreign films, midnight cult features, shorts, documentaries, even family films — this year's festival is once again packed with enough variety to satisfy any cinephile.

We've gotten the chance to review several entries in the festival, which are spread throughout the Movies section over the next two issues, though we're merely able to scratch the surface.

As always, if you have a lot of dough to throw around (read: no students at UCF), you can attend the Enzian opening night party. For $45, you can see the Chinese General's birthday party foreign films, three-hour outdoor party following it. You never know who will show up; last year, Chow admits, he may not be reprint what we've had to make them without full coverage of his run. It's the first in a series of spotlights on potential mayors.

That was a lie. Hooray for bias...

Go Billy!

— JOHN THOMASON
HAPPENINGS

SHOWS:

Sevendust, Skindred, One: Kill Trip (hard rock)
April 7, 7 p.m., $19-$22.50
House of Blues
Downtown Disney West Side
407-823-1800

The Accident Experiment, Alston (rock)
April 7, 7 p.m., $10
The Social
54 N. Orange Ave.
407-898-5070

Red Elvises (punk)
April 7, 10 p.m., $10
Will's Pub
407-246-1419

Mindi Abair (jazz)
April 7, 7 p.m., $19
CrazyHall at Universal Orlando
407-383-8900

Mint Condition, Lalah Hathaway (R&B)
April 7, 7 p.m., $30-$40
Hard Rock Live
CrazyHill at Universal Orlando
407-335-4838

The Red Chord, Bury Your Dead, A Life
Once Lost, If Hope Dies (hard rock)
April 7, 7 p.m., $10
Back Booth
37 W. Pine St.
407-999-2370

Hawkeye, Murderbook, In Passing, Matt Cash, DJ Paul Gellar (various)
April 8, 8 p.m., $5
Back Booth
37 W. Pine St.
407-999-2370

Fish Pocket, Social Ghost, Runnin’ Blind, The Soupquins (rock)
April 8, 9 p.m., $5
Orlando Island Oasis
2716 N. Foryth Road
407-677-6047

Garganell, Lament of Words, Hope and Suicide (metal)
April 8, 10 p.m., $5
Class A
60 E. Pine St.
407-819-9904

NoonBlu, Beneath These Words, Without, Simplekill (rock)
April 8, 9 p.m., $5
Back Booth
37 W. Pine St.
407-999-2370

T5OL (punk)
April 8, 8 p.m., $12
Will’s Pub
1850 N. Mills Ave.
407-819-9904

Eye Cue, Brova Brotha, C-Style, The Shapeshifters, Blood Bros., Urban Legacy (hip-hop)
April 8, 10 p.m., $8
Social
54 N. Orange Ave.
407-246-1419

NIKKA COSTA

-Nikka Costa is one of those "I-knew-this-song" artists. You may have heard her a million times without a name or to accompany the melody. In 2001, "If A Feather" was a foamy, rhythmic masterpiece best for its appearance in a Tommy Hilfiger ad, and today, the title track to Everybody’s Girl Their Something plays in the background of commercials advertising cheesy romantic comedies. Earl Grant wrote the song, which has been opened by Davis, and has been shown in the movie "Great Balls of Fire." It is a story of the sea and the moon and the elements. It’s about the loss of innocence and the beauty of love. It’s a song that everybody can relate to.

COSTA IS SURE TO HEAD THE SOCIAL AT 10 p.m. TUESDAY. TICKETS ARE $15.

GUY'S AND DOLLS AT UCF

Are you feeling the need for a night of gambling, debauchery and heartbreak? Then make sure you head to UCF and head to the Social, where Nathan Detroit will be begging Sky Masterson that he can’t trade the neat girl he sees full in love with him. No, it’s not HOW TO Succeed, it’s a Broadway show. The musical tale of gamblers and their girlfriends during the 1950s will grace our stage from tonight through April 24. See if Sarah Brown really is gullible enough to date Sky in a Broadway show that rivals anything the WSU could conjure.

Admission is $8. For more information, call 407-823-1500.

CAKE.

-CAKE is one of the most well-respected bands to come out of the Orlando music scene. They have been touring and playing shows for the past few years and have built a dedicated fanbase. Their music is a mix of punk, rock, and indie, and they have released several albums to critical acclaim. CAKE is known for their unique sound and energetic live shows.

-Cake features members of the local music community, and they are always on the lookout for new talent to join them on stage. They are also known for their community involvement and support of local charities.

-Tickets for CAKE’s show at Will’s Pub are $20 and can be purchased at the door. Advance tickets are recommended for this popular event.

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Limit Point, Slow Dance (rock)
April 11, 8 p.m., $6
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Southern Culture on the Skids, The Alaskan Pirate and His Salty Seamen (rock)
April 11, 8 p.m., $13
The Social
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407-246-1419

Todd Snider (rock)
April 11, 9 p.m., $14
The Social
54 N. Orange Ave.
407-246-1419

The Rules, Saxoon Shore, Watch Me
Disappear (rock)
April 11, 8 p.m., $5
Will’s Pub
1850 N. Mills Ave.
407-819-9904

Skinny McGee and his Mayhem Makers
(retro)
April 11, 9 p.m., free
Walt's

26 Wall Street Plaza
407-849-0471

Damage, Inc. (metal)
April 9, 9 p.m., $5
Orlando Island Oasis
2716 N. Foryth Road
407-677-6047

Fashion Fashion & the Image Boys, The
Buttercups (rock)
April 10, 7 p.m., free
55 West
55 W. Church St.
407-423-9666

Peter Frampton (rock)
April 10, 9 p.m., $6
The Social
54 N. Orange Ave.
407-246-1419

RJ Fretwell, Chef (rock)
April 10, 9 p.m., $6
Will’s Pub
1850 N. Mills Ave.
407-819-9904

Dan Zimber (rock)
April 9, 7 p.m., $10
The Social
54 N. Orange Ave.
407-246-1419

The Accident Experiment, Alston (rock)
April 7, 7 p.m., $10
The Social
54 N. Orange Ave.
407-246-1419

Since the late 1990s, Nikka Costa has been a fixture of the Orlando music scene. She is a local favorite, and her music is well-received by fans and critics alike.

-Costa’s music is a mix of soul, blues, and pop, and she has been praised for her powerful vocals and her ability to connect with audiences.

-Costa has released several albums, including her debut album "I Know This Song," which was released in 2001. The album featured the hit single "If A Feather," which was featured in a Tommy Hilfiger ad.

-Costa has also released a few not opening for Lenny Kravitz, and her latest tour is one of only a few opening for Kelly Clarkson. Everybody’s Girl Their Something is a spectacular album. Blue-eyed soul and furious guitar recall the best of Etta James and Chaka Khan, underlined by poetic lyrics.

-Costa is sure to play a list of her favorite tracks at The Social on 10 p.m. Tuesday. Tickets are $15.

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MUSIC

TOP 25
Park Ave CDs Jr: Top 25 for the week of March 27-April 2

1. Mae Everglow
2. Beck Guero
3. 112 Pleasure and Pain
4. Beanie Sigel B. Coming
5. Reggie & the Full Effect Songs Not to Get Married To
6. Queens of the Stone Age Lullabies to Paralyze
7. Thrice If We Could Only See Us Now
8. Mars Volta Frances the Mute
9. Jack Johnson Soundtrack to a Headrush
10. Jimmy Eat World In Between Days
11. Copeland In Motion
12. Smoke or Fire Above the City
13. Bravery
14. Emanuel Soundtrack to a Headrush
15. Inkwel Chaos Reveals Rhyme
16. Bloc Party Silent Alarm
17. Kings of Leon Aha Shake Heartbreak
18. Gratitude
19. Forever Changed Need to Feel Alive
20. John Butler Trio Sunrise Over Sea
21. Kids No Wow
22. Over It Silverstrand
23. Open Hand You and Me
24. Academy Is Almost Here
25. Whole Wheat Bread Minority Rules

INTERVIEW
New songwriter hits the Marc

Marc Broussard emerges from child choir singer to guitar aficionado

BRANDON BIELICH
Staff Writer

In a day when musicians come from nearly everywhere on the globe and countless musical genres exist, it's hard for anyone to "make it" or stand out from the rest. So how does one do it? Well, perhaps by fusing various genres into one soothing blend of music that nearly anyone can really enjoy. Whether planned or not, that formula has proven successful for musical sensation Marc Broussard.

Since Broussard is only 22, one may be tempted to say that the best days of his career lie in his future. But the further Broussard goes, the harder it becomes to top previous achievements. Marc already has more than 300 shows and appearances, with The Tonight Show with Jay Leno, Late Night with Conan O'Brien and Jimmy Kimmel Live all under his belt. In addition, songs from his new CD Crescent can be heard all over the radio and on numerous TV spots for shows on ABC and NBC.

By offering such a unique blend of rock, R&B, soul, folk and even Cajun-style music, there are virtually no restrictions to where Marc Broussard can go. He has entertained fans all over, touring with artists like Gavin DeGraw, Willie Nelson, Los Lonely Boys, Maroon 5 and O.A.R.

The House of Blues even named him its "Emerging Artist of the Month" for February. His story begins in Louisiana, where Broussard grew up surrounded by music. He began singing at the age of 5 alongside his father, Louisiana Hall of Fame guitarist Ted Broussard. At age 11, after years of singing in church choirs and clubs, Marc decided it was time he picked up the guitar himself.

"My father turned me on to it because..."

LOCAL BAND SPOTLIGHT
It's like getting away with Murderbook

Orlando's hardcore/punk sensations reflect on their South Florida roots and success at Battle of the Bands

NATALIE ZFAT
Staff Writer

The latest thing to hit the local alternative scene is Murderbook, a punk-rock-'n'-roll band whose sound can't be defined by just one genre of music.

“Our music is punk enough for the punk kids, but hard enough for the hardcore kids,” said drummer Mike Mosier.

Murderbook, which decided to independently produce and distribute its first album Red in the Water, is three months away from its second U.S. tour. Last August, the band packed bass guitarist Logan Lippincott's mom's minivan and hauled a U-Haul full of equipment to Syracuse, NY, and back in a 12-day, 10-show tour. This summer, the band plans to complete a similar tour but head a little more west. The reason for the jam-packed dates? "We like to rock on stage," Lippincott said. "And we're not afraid to move."

Murderbook played in last month's "Get Out the Song," a Battle of the Bands benefit sponsored by the National Hemophilia Foundation at the Pegasus Ballroom, hosted by MTV VJ SuChin Pak.

"SuChin said we were her favorite band!" said lead singer Joey Gordon. "It was so cool."

Among Murderbook's set list for the event was a cover of "All We Need is a Miracle," by Mike and the Mechanics.

"At first we were nervous about doing a cover," said guitarist Kevin Scully, considering they were only allotted a three-song limit to give the judges a good impression of their music. "But it worked, because we took the song and made it into what a Murderbook sound would be."

Murderbook, originally from the South Florida area, says the Central Florida area is completely different from its hometown. "Up here, it's more relaxed, because its all college kids," Lippincott said. "I think in South Florida it's more unified, because it's all high school kids, and music is their lives."

Despite the differences in the two scenes, Murderbook says it likes being a band in the Orlando area because of the diversity. "There's lots of different bands up here, and..."
Way back in 2002, the then-obscure Hot Hot Heat came out of Victoria, British Columbia with their breakout Make Up The Breakdown. Hits like “Bandages” and “Oh, Goddamn!” propelled the record to its current status as a classic of modern indie rock. Featuring dancey, synthy tunes, it took some sound from noisy dance-punk and mixed it with spastic, hiccupping vocals, power-pop ideals and catchy lyrics for an album that was a little crazy and a lot of fun.

Next came a three-year dry spell that ended recently with news that they’d been signed to Sire Records for a major label debut. Fans eagerly awaited its release, hoping for more of the sheer energy from the last album and anxious about how making the big time might have changed the band.

Now, they’ve given us Elevator. It seems that people’s fears of the band’s being sanitized for popular consumption have come true, but luckily it’s only to a small degree. In this album, the vocals are a little less punky, the lyrics are a little less edgy and the overall sound is a little more poppy and radio-friendly. Every track remains upbeat and catchy, but an overdose of that trait which gave the band its popularity in the first place could actually be this album’s downfall. When each song, save for one instrumental interlude, has similar beats and lyrics, all of them start to sound the same. If one isn’t paying particular attention to the music, he might miss where one song has ended and the other has begun. It’s far better than buying an album with one single and a bunch of filler tracks, but listeners could use some variety to cool down and have more of a sense that the band is still trying some experimentation now and then.

—CHRISTOPHER SCHWARZ

No one has ever accused Athens, Ga.’s Of Montreal of being monotonous. The ever-evolving pop outfit is one of the most successful groups to emerge from the once-vibrant Elephant 6 collective. And with the release of their newest full-length, The Sunlandic Twins, words like stagnant and dull will have to be kept for another day.

On the heels of the band’s 2004 Polyvinyl debut, the psychedelically fun Satanic Panic in the Attic, the band is again changing directions, slightly. The Sunlandic Twins is, like its predecessor, more of a solo project for frontman Kevin Barnes. But it breaks away from Satanic Panic in that it looses the lush multi-instrumental and vocal layering in a blackout darkness one only finds with electro-pop and synthesizer beats, uniting three decades of indie rock fans in the process.

The Sunlandic Twins is 41 minutes of electro-opera fun, and one need only look at the song titles to get a brief outline of the story that will be laid forth in the album’s 13 tracks.

Although with The Sunlandic Twins, Barnes has released his most modern-sounding electric album, his writing has remained the same. Here we find the same nonsensical yet somehow intelligent lyrics that trace the rise and fall of larger-than-life characters (think The Decemberists without the Melville fixation) that have always been a staple of Of Montreal.

In the land of The Sunlandic Twins, the scenes shift from cheery simplicity to foreboding to a danceable gloom and back to cheery simplicity in a clear way that only Barnes could pull off.

If the Beatles had made pop music in the 80s, this is what it might have sounded like, or perhaps if Billy Idol had more of a Mamas and Papas influence he might have made similar music. But as it stands, Of Montreal continues to be a truly unique blend of musicians who release album after album of an advancing sound that leaves the listener with no idea of what will come next.

The Sunlandic Twins sounds like nothing else out there right now; it’s Queen meets Brian Eno. Perhaps Barnes’ own words best describe what his band has achieved here: “The album plays out like an electro-pop opera, although no Lorrette is required.

“Beginning buoyant and opalescent, traversing a labyrinthine Neptune, and climaxing in a blackout darkness one only discovers in warm solitude. Oh yeah, and you can dance to it!”

—CHRIS BOWERS

Welcome to The Everglow by Mae. Mae’s sophomore release doesn’t start off with a rock kick to the face. Instead it starts off as a book-on-tape introduction that moves into a beautiful piano song. In fact, it’s almost hard to find something not amazing with this CD, from the beautifully melodic keyboards to the air-like plucks of the guitars—even the booklet has great art. It tells a story that follows each song until the character reaches “The Everglow” and finds happiness.

Mae lives up to the hype of this CD and goes even further with great songs, even if it accidentally borrowed a song title (“Makes Us Know We Were Making” from Straightway Ran) and the lyrics “I need you here tonight/just like the ocean needs the waves” (similar to Copeland’s “I need you/like the dragonfly’s wings/need the wind”). But overall with the unique book-on-tape story concept and amazing musicianship, this could be an early contender for album of the year.

—RICKY SURILLO

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The music world has three N.E.R.D.s less

Virgin management to blame for N.E.R.D.’s unfortunate breakup

Curtis Meyer Staff Writer

Power trio N.E.R.D. is officially no more. Composed of iconic production duo The Neptunes (Pharrell Williams and Chad Hugo) and high school friend Shay (Sheldon Haley), the band’s self-collapse became public when Williams was interviewed on BBC’s Radio 1. “N.E.R.D. is dead,” he testified, “I don’t agree with the management at (the band’s label) Virgin Records, so we’re done.”

Dispelling rumors of tension between his ex-bandmates, Williams elaborated: “Me and Chad still do what we do in the studio. Shay is still our best friend ... perhaps we’ll do some music for our fans and leak it to the Internet or something.”

“I’ve been very quiet about it for the last two years,” he further explained, “I’m not here to slander or throw dirt, I’m just not happy, so therefore N.E.R.D. is expired.”

Virgin Records has yet to comment

While N.E.R.D. gained little notoriety from radio, Hugo and Williams dominated Top 40 charts with numerous production credits. In addition to minor classics like N.O.R.E.‘s “Superthug,” and “Got Cha Money” for the late ODB, they crafted the

backdrop to hits such as Jay-Z’s “I Just Wanna Love U (Give It 2 Me)” and Brandy Spears’ “Slave 4 U.” The Neptunes tallied up four Top Five songs in their career: “Milkshake” by Kelis (No. 3), Busta Rhymes’ “Pass The Courvoiser” (No. 2), Nelly’s “Hot In Herre,” and most recently “Drop It Like It’s Hot” by Snoop Dogg, the latter two becoming national Billboard No. 1 hits.

But The Neptunes’ hype dwarfed the critical attention given to their brilliant side project. While The Neptunes helped make mediocre artists sound mediocre, N.E.R.D. allowed them to make music for themselves.

Eclectic sound fuses rock, soul, Cajun

From 14

he was a big fan of the guitar,” recalls Broussard about how he finally adopted a guitar. And although his father can be seen playing electric guitar, Broussard admits he prefers an acoustic guitar.

“I never really liked an electric guitar because it took too much time to get it all set up with the amplifier and all,” Broussard said. “I like the acoustic guitar a whole lot better because I could just start playing, and I like feeling the vibrations of the guitar on my flesh.”

Broussard first surfaced with his independently released 2003 EP Momentary Setback. Despite the title, it did not take long for major record labels to notice his potential. Island Records soon signed Broussard. When it came time to begin writing songs for his mainstream debut, he was still preoccupied with tours and shows. But that posed no problem for Broussard, who loves writing new songs while on the road.

“I write a lot on the road when I pass through a town where people who I like to write with [live], I’ll stop off and we’ll spend a day or so there and I’ll get to write with some friends,” explains Broussard.

In fact, songs for Carencro were literally written all over the U.S. in places like L.A. and New York. But no matter where he may be, Broussard never forgets his love for home. After all, that’s from where the album title stems. Additionally, the opening track, appropriately entitled “Home,” further describes his yearning to return to the place where it all began.

As evident on his records, Broussard draws his unique blend of music from a variety of artists and genres. But despite all those influences, he credits one man as his main influence:

“My father is definitely my biggest influence,” Broussard said. “Because he’s a badass.”

As for the type of artist he would most like to evolve into: the artist (currently) known as Prince.

“I’ve seen him in concert but I’ve never gotten the chance to meet him. It’s going to be dangerous when I see him. [Laughing] I’m gonna make out with him,” jokes Broussard.

It is obvious Broussard is truly enjoying himself as he continues on his successful path. Yet, with all his success, he still remains modest when hearing critics compare him to such greats as Stevie Wonder and Ray Charles.

“That’s the biggest compliment anybody can ever pay me, but it’s completely undeserving,” he said.

Although he may not consider himself the next Ray Charles, Marc Broussard cannot deny the fact he’s quickly becoming a favorite among audiences all over the nation.

And although he may currently call Carencro home, Broussard keeps a special spot in his heart for Orlando:

“UCF, man ... I love it,” he said.

Under this new moniker they released In Search Of..., in 2002 and Fly Or Die last year. In Search Of... actually exists in two versions: A pure hip-hop take available in rare quantities overseas and a funkier remix with live backing by Minnesota rockers SpyMob.

While the loss of N.E.R.D. may not be mourned on the same level as The Smashing Pumpkins or Rage Against the Machine, they nevertheless remain revolutionary. Like The Pixies blazing the trail for Nirvana, we may never fully appreciate their greatness until we respect those they will initially influence. Although not actual rappers, N.E.R.D.’s innovations placed them amongst OutKast and The Roots for the title “Best Group In Hip-Hop.” But the question remains: Were they hip-hop? Thrashing guitar and punk-like drum rhythms flirted with play from alternative stations, while sexed-up R&B manifestos recalled the best of Prince.

A party band for thinking men, N.E.R.D. was always for the little guy, as implied by their name. (Their single “Lapdance,” contrary to popular belief, isn’t about strippers but politicians who sound like them).

N.E.R.D. is actually an acronym for No One Ever Really Dies, alluding to Einstein’s theory that energy can never be destroyed, only remolded and transformed. Perhaps that analogy provides an appropriate eulogy.

Among free thinkers who weren’t afraid to shake their ass, they will be missed.

Murderbook plans extensive West Coast tour

From 14

that’s cool,” Lippincott said.

It’s easy for Murderbook to explain what makes them different from other bands.

“We’re serious, but we don’t take ourselves too seriously,” says Mosier.

Scully, who also does vocals, writes all of the lyrics. “I write about anything,” he says.

“I try not to write about relationships too much. Mostly its circumstantial s*** that bothers me.”

Gordon says his musical influences include Norma Jean, Thrice and The Get Up Kids. “So pretty much our target audience is rich, deaf kids,” he jokes. “But seriously, we just want anyone who likes good music to be our target audience.”

Murderbook will play a Tsunami Benefit show tonight at Back Booth with guests Hawkeye and In Passing. Doors at 8 p.m.
Sin City defines the term ‘instant classic’

It’s the funniest movie ever about dismemberment, rape, cannibalism and pedophilia

CURTIS MEYER
Staff Writer

Sin City is the type of movie male teenagers sneak into theaters to see and remember forever. It’s all here: Blood, boobs, guns, and brooding anti-heroes. But more than a fanboy’s wet dream, Sin City represents a brand new era of cinematic vision in Hollywood.

Thank Robert Rodriguez, whose rebelliousness could make him this generation’s Cecil B. DeMille or Orson Welles. When the Director’s Guild forbade him from co-directing with Sin City’s creator, genius comic author Frank Miller, Rodriguez quit the guild, bringing along buddy Quentin Tarantino to appear as a “guest director” for one scene.

Sin City defines the concept of “film as art,” though some will argue its content prophesizes the downfall of Western civilization. Others will decry it for its objectification of females, but Miller (who also created femme fatale Elektra for Marvel Comics), makes his women strong and self-assured, if at all merciless.

In story No. 3, Clive Owen embodies the role of Dwight, a loony tough guy who is also the shining knight of bondage-clad Gail (Rosario Dawson). She just happens to be the leader of the City’s only honorable lot: the hookers. After the murder of low-life Jackie Boy (Benicio Del Toro), Dwight and company must scramble to contain the upcoming street war that threatens to tear their city apart.

Both firstly and lastly, Bruce Willis plays Hartigan, an over-the-hill cop with a heart condition who saves 11-year-old Nancy from the wrath of a pedophile (Nick Stahl), only to spend the next eight years in prison as a scapegoat at the mercy of the molester’s father, an omnipotent senator. Out of jail, he finds 19-year-old Nancy (Jessica Alba) is in love with him, but the someone else is out for revenge.

The best things about Sin City are its character and style. Fans of Josie & The Pussycats, The Lord of The Rings or Gilmore Girls may be shocked upon seeing Rosario Dawson as a bloodthirsty S&M valkyrie, Elijah Wood as Marv’s cannibalistic protagonist or Alexis Bledel as a back-stabbing night walker. Primary color is sprinkled in limited amounts throughout to highlight things such as a character’s glass eye or a sleek Cadillac, not to mention the gallons of carnage.

Rodriguez and Miller’s effort has been called “The best black-and-white film since Casablanca,” and that’s unfair (whoever said that never saw Schindler’s List). What Sin City is, however, is nothing short of an instant stone-cold cult classic.
Good any way you look at it

Palindromes tells tale of 13-year-old girl who wants to have a child

BRETT RYAN BONOWICZ
Staff Writer

Parlindromes is the audaciously funny new film from director Todd Solondz. His fourth feature in 10 years, Solondz’s work since his career rebirth (few know he directed a Woody Allen wannabe called Eat, Anxiety and Depression in 1989) has been about pushing buttons. His thematic thread (if he even has one) is to show the ugliness of society in the same way that Chris Columbus or Rob Reiner might show a rich WASP family at Christ-
mas. He shows his characters as human beings, and that fact alone might make him one of the most distinctive voices in American cinema.

Palindromes tells the story of Aviva, a 13-year-old girl who desperately wants to have a child. Aviva is played by no less than six different women. What Solondz does here is force the viewer to look at how one views a person based on appearance and experience. Solondz manages to tie together many elements from today’s society into one narrative: teen pregnancy, abortion, the religious right, boy bands, pedophiles, murderers and even Mark Wiener of Solondz’s Welcome to the Dollhouse makes an appearance.

While Solondz claims he doesn’t know why Aviva is played by so many different women, it brings a certain surreal quality to the film and her journey. Solondz’s camera here is quiet and disjointed, the score is reminiscent of Rosemary’s Baby with a quiet “La la la” on the track as Aviva goes through one of many pieces of her broken-down journey. Palindromes is broken into chapters, with each chapter being named after an important name in that particular chapter.

An eloquent, if cold, speech by Mark Wiener given late in the film gives Palindromes its weight. In it he describes how no matter what happens, no matter what you go through, you’re the same, you’ll always be the same. You’ll always be you. It’s a crisp moment of realization that feels a little preachy but spot-on true.

Playing at 9:45 p.m. Wednesday at Regal Winter Park.

Oldboy in U.S.? Boy oh boy!

The Korean film isn’t for the squeamish but is certainly rewarding

MIKE FERRARO
Staff Writer

Director Chan-wook Park’s newest film about the satisfaction of revenge is one of the most tragic and darkest thrillers made in some time. It is almost comparable to a Takeshi Miike (the terrible Ichi the Killer) film, except Oldboy includes good writing, non-computer generated violence and realistic torture. Ultimately, it is simply more plausible.

Min-sik Choi stars as Dae-su Oh, a man kidnapped while on his way home to his daughter’s birthday party.

He is then taken to a room with a bed, television and bathroom. Every day at a certain time, he is fed, and at night, gas pours into the room and Dae-su is made to sleep. He begins to know why he’s in this prison, and his captors say nothing to him. At one point, the news on the television informs him that his wife is murdered and that he is the prime suspect. Police have no idea where he is, so obviously he knows that the prison he is not governmental approved.

15 years later, he wakes up on a rooftop in the outside world. Dae-su only has one thing on his mind: killing the person or persons involved with his capture. Guided by a voice on a cell phone found in his pocket and assisted by a newly found female companion, Dae-su begins his hunt.

Without spoiling the climax of this film, it is safe to say that Park is a daring and fearless voice in the world of direction. Unlike other Asian filmmakers, like John Woo or Hideko Nakata, he doesn’t seem to feel the need to come over to the states and ruin his image. He was offered the chance to direct the remake of The Devil’s Advocate, but he turned it down. Hopefully, he will continue to make films this courageous and audacious.

Oldboy definitely isn’t for the squeamish, however. There are some pretty painful torture scenes and violence spread throughout the picture. If you can look past it though, this is a film that shouldn’t be missed, especially since it is currently in works to be remade here in the States by Better Luck Tomorrow’s director Justin Lin.

Playing at midnight Saturday and 9:45 p.m. Sunday at Regal Winter Park.

FLORIDA FILM FESTIVAL

The 14th annual Florida Film Festival kicks off tomorrow and runs through April 17 at the Enzian Cinema Cafe and Regal Winter Park. Here’s a quick look at four films.
**Deep Blue** hits shallow shore

The ocean doc doesn’t go to depths it needs to rise above average

JOHN THOMASON

In 2003, *Winged Migration* proved that — ah yes — there is money to be made in the nature documentary. Thus, Miramax bought *Deep Blue*, an ambitious and eclectic tapestry of marine life around the globe, which made its debut at the Cannes Film Festival in 2003.

But it’s unlikely *Deep Blue* will make quite the splash … or, generate the waves … or, do as successfully as the Weinsteins are expecting. If you think of nature documentaries as stodgy and dull, *Deep Blue* will likely do little to change your opinion, and if you expect another *Winged Migration*, you’ll be disappointed. While *Winged* was a feast that never lets up for a second, *Deep Blue* is punctuated by moments of glacial stasis that are only of oceanographical interest. It’s daring for the filmmakers to spend as much time on amorphous creatures like starfish as they do on cinematically glamorous mammals like whales and sharks, but the results aren’t particularly exciting.

But what *Deep Blue* does offer are sensorial experiences of breathtaking beauty, gorgeously shot and edited so that you can not only hear the waves crashing and see the marine life from radically up-close vantage points — you can practically taste the salt water and touch the sea lions’ slippery backs too. Directors Alastair Fothergill and Andy Byatt use slow-motion techniques to enhance the lyrical beauty of the animals’ every move, and even stop-motion effects for a bizarre musical number with a group of sandy crabs. (For a reference point, see Disney’s silly Academy Award-winning *The Living Desert*).

What’s most impressive about *Deep Blue*, though, are its editing schemes, which remind one more of Leni Reifenstahl’s montages than your average Discovery Channel feature. Reifenstahl’s famous diving sequence in *Olympia* seems to be the benchmark here; Fothergill and Bytt capture dolphins and penguins leaping through the air, cutting seemingly at random to capture the almost existential glorification of the leap.

Disappointingly, Michael Gamp’s narration allows little room for the facts and figures that made *Winged Migration* all the more stunning, instead using his voice as a reaffirming supplement to the emotional pull of the visuals. Since the last 10 minutes seem to be a plea for the continued exploration of the oceans, it would have been nice to have more of a statistical reason to care.

Showing Saturday at noon at Regal Winter Park.

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**Go get yourself an edukation**

*The Edukators* most interesting for the questions that it raises

MATT HEDGECOCK

Staff Writer

Youth rebellion has been a popular topic for films ever since James Dean replied obsoletely, “What have ya got?”

The young people of today, however, seem about as rebellious as a pack of chartered accountants. How is it possible for young people to change anything in these days of capitalist-dominated youth culture?

This is the quandary faced by three German 20-somethings in Hans Weingartner’s *The Edukators*, a film more interesting for the type of questions it raises than its actual plot.

Jan (Daniel Brühl) and Peter (Stipe Erceg) are two activist friends who, by night, break into rich people’s houses, rearrange their furniture and leave warnings such as “Your days of plenty are over.” They never steal anything. “It’s more unsettling, thinking someone has been in your house,” says Jan.

Their carefully laid schemes begin to go awry when Peter leaves town — and leaves his girlfriend Jule (Julia Jentsch) under Jan’s watch. The two begin to fall in love, and Jule convinces Jan to perform a revenge break-in against a wealthy man (Burghart Klaußner) to whom she is in debt. But when he comes home during the crime, they are forced to kidnap him to save themselves from the police.

The first half of the film is a real blast, thanks largely to the likeability and interplay of the three leads, but the film is ably directed too. The several break-in scenes are taut and enjoyable, and we in the audience get as much thrill from it as the characters do.

*The Edukators* loses energy in the last quarter. While some of the film’s most interesting ideas are introduced during the latter half, there are many scenes of the leads sitting around debating about what they should do after the kidnapping. Their indecisive nature could be considered in character, but said scenes just run too long.

However, the film is extremely thought-provoking and addresses topics rarely breached in American films. Most notably, the question of why the revolutionaryaries of the 60s “sold out” and the fallout their failure had on youth counter-culture movements. The young people in *The Edukators* are representative of a generation yearning for change, but afraid of their possible (or inevitable) failure.

Playing 6:45 p.m. Sunday and 9:30 p.m. Monday at Regal Winter Park.
Mediocre, erotic
Eros erratic with
egregious errors

Wong Kar-Wai is fascinating, but
Soderbergh and Antonioni disappoint

In Greek mythology terms, Eros, the son of Aphrodite and the equivalent of the Roman Cupid, is the God of love. In psychiatric terms, Eros represents the libido. In cinematic terms, Eros is a madly uneven film without any clear direction as to where it wants to go or what it wants to say.

Eros is an omnibus film, with three short works by Wong Kar-Wai, Steven Soderbergh and Michelangelo Antonioni. Despite having these three world cinema greats on the same bill, Wong lacks the thematic cohesion and geographic or even temporal linkage of other omnibus films like New York Stories and Four Rooms. The pacing and tone of the film are radically disjointed as the stories progress, and aside from a vague, blanket theme of sexual impulse in the psychiatric vein, there is nothing to draw these three stand-alone films together.

The first entry, Wong's The Hand, is Wong's closest semblance of a masterpiece. A companion piece to Wong's greatest film In the Mood for Love, The Hand is propelled by evocative cinematography from Wong regular Christopher Doyle, probably the best cinematographer in movies today. With voyeuristic camera angles and a muted color palette of blacks, blues and burnt siennas, Wong crafts the story of a quietly tortured relationship between a prostitute and a tailor. The tailor makes her clothing with the sensuality of a lover, and the film constantly draws connections between clothing and eroticism. As the years go by, he continues to make the sexy clothes she wears for her clients, while his desire for her remains an unattainable one. Wong re-enforces the tailor's longing through his mise-en-scene, where the tailor is forced to become as physically close to his customer as possible without being able to satisfy his sexual urges. These urges climax with the tailor desperately penetrating, with his hand, the latest dress he made for her.

Less successful are the other two entries. Soderbergh's Equilibrium mixes noirish black-and-white with a vibrant, blue dream sequence. Taking place mostly in a therapist's office, Robert Downey Jr. recounts a recurring dream about a nude woman in a blue room, while a therapist (Alan Arkin) pretends to listen but is really trying to get the attention of someone across the street. Hidden behind his long therapist's couch, Arkin and his silent gyrations at the window are a comedic highpoint, but the film itself is much ado about nothing, a dream inside a dream with a poetic but meaningless paper-airplane sequence leading nowhere.

Michelangelo Antonioni continues to pursue a favorite theme of his in The Dangerous Thread of Things, the 92-year-old director's 36th picture joyless, banal rich people battle nature, their lack of communication and their sexual desires. The nature photography is stunning, but Antonioni says everything he wants to say about stagnant relationships during a metaphoric dialogue exchange in the opening five minutes—the rest of this short is a disgusting soft-core porn masquerading as art.

Some form of chemistry between the three directors would compensate for obviously inferior material on Soderbergh and Antonioni's parts, but Eros doesn't offer that. It's worth seeing for yet another Wong Kar-Wai classic, but the rest of the material is slight at best and worthless at worst.

Showing at 9 p.m. Saturday at Regal Winter Park and Monday at 9:30 p.m. at Enzian.
From left: Penelope Cruz, Matthew McConaughey and Steve Zahn are as happy as you'll be when Sahara finally ends.

Vacuous adventure film
Sahara not worth the hunt

You know it’s a bad adaptation if the book author wants to sue

Paul Haynes
Staff Writer

Sahara is a movie so contemptible in its smugly calculated earnestness to please, that one wants to squat over and vandalize it with a pile of hot poo, if such a thing were possible. It’s worth noting that one person this production has not pleased is Clive Cussler, the author on whose book the film is based. While Cussler contemplates legal action (the producers have not honored his rejection of this script, despite reportedly being contractually obligated to), the film is doubly bound to gross a depressing fortune at the box office.

It’s not hard to understand why Hollywood would even bother adapting novels, despite its inability to get it right. First, a film like Sahara enjoys the brand names associated with its pedigree (“A Clive Cussler/Dirk Pitt Adventure,” announces the opening credits), and second, any screenwriter (a team of four, in this case, none of whom are worth naming) praised enough to create a script as formulaic as this is surely incapable of conceiving a remotely original premise.

This is the kind of a movie in which the hero is introduced to us racing heroically from the ocean in diving gear and delivering a smashing wisecrack while Grand Funk Railroad’s “We’re an American Band” blares from a radio. At various points in the film, we will also hear Lynyrd Skynyrd’s “Sweet Home Alabama” and Steppenwolf’s “Magic Carpet Ride,” used to the same effect they’ve been used in 4,399,035,320,209,300 other movies. If this sounds like it’ll float your boat, then Sahara’ll slip down like a treat, I’m sure.

The hero is Dirk Pitt, and as played by Matthew McConaughey, he faces each prospective action scene with a wry, cavalier smile that promises fun we don’t quite get to share. Pitt is an explorer on a mission in Africa when he crosses paths with Eva Rojas (Penelope Cruz, beautiful here, but wooden and reminiscent of Marlee Matlin in her delivery) of the World Health Organization. Rojas is investigating a new plague that’s wiping out African villages, but there are folks who, for some reason, descend upon her and her crewmates whenever they move onto a new quarantine site. Pitt, searching for a lost Civil War battleship (seen in the movie’s noisy Civil War prologue, which, like the painfully long and showy title sequence, is just filler), is flanked by Rojas and her pal Al Giordino (a smarmy Steve Zahn) as they set out to resolve their respective missions.

The villains are played by Lambert Wilson (whose name and talents both draw Christopher Lambert to mind) and Lennie James, and while both are really mean, they lack style. They’re not memorable villains. Wilson has the obligatory scene in which Rojas catches up with him and he grandiosely defends his scheme while overlookng his hapless solar power plant and flaunting his role as an innovator. The screenwriters must have used Ebert’s Little Movie Glossary of clichés for the making of Sahara.

Catch the true best actor from 2004’s Oscars
Plus, two doses of bare-bones Soderbergh

Brett Ryan Bonowicz
Staff Writer

Hotel Rwanda

The true best actor of last year (none of that hammy Jamie Foxx-ness here) was Don Cheadle in Hotel Rwanda. A film about sacrificing yourself for what you value, Hotel Rwanda is a heartbreaking movie in the vein of Schindler’s List. It comes to DVD with A Message for Peace the Making of Hotel Rwanda documentary, a retrospective Return to Rwanda documentary and commentary and commentary by director Terry George and the real-life subject of the film, Paul Ruseabagina. One of the newer, hipper things to include now are select-scene commentaries, where one might speak over only pieces of the film in which they took part in. This feature is used by both actor Don Cheadle and musician Wyclef Jean.

Harvey Birdman, Attorney at Law Vol. 1

Volume one of the hit Cartoon Network Adult Swim show includes episodes “Ban­non Custody Battle”; “Very Personal Injury”; “Shaggy Busted”; “Death by Chocolate (Unaboooboo)”; “Shoyu Woe­nie”; “The Dabba Don”; “Deadomutt Part 1”; “Deadomutt Part 2”; “Trio’s Company”; and “High Speed Buggy Chase.” Special features include commentary on five episodes, deleted scenes, Easter eggs and an apparent Harvey Birdman, Attorney at Law movie trailer.

Ocean’s Twelve and Criminal

A Steven Soderbergh double feature of sorts: one a directing effort, the other a writing (under the pseudonym Sam Lowry) credit, one a blockbuster with stars seemingly falling out of its pockets and the other a small indie film whose presence in the mainstream media was kept to a minimum. Ocean’s Twelve picks up years after the first one with Danny Ocean and Julia Roberts (it’s Julia Roberts, not Tess Ocean, watch her performance). Everyone loves their lives until they have to go about stealing things again ... then they really love their lives. Criminal revolves around John C. Reilly doing criminalistic things. That’s right, both films involve Soderbergh and both films deal with criminals and they also have another thing in common: each DVD’s sole special feature is the theatrical trailer. Lame.
Is digital video overuse a Sin?

BRETT RYAN BONOWICZ
Staff Writer

The long-awaited anticipation to see Sin City is finally over, and my high hopes for the film have been realized: The movie was great.

And though director Robert Rodriguez has always worked with groundbreaking technique (Desperado, From Dusk Till Dawn and even the Spy Kids series), he is probably the first filmmaker of his generation to use digital cinema in a way that actually pushes storytelling in a forward direction instead of making the story the slave to the technology, as is the case with the newest Star Wars films (or Sky Captain and the World of Tomorrow, which didn’t have the story to support the greenscreen).

But the technology is actually getting to a point where anyone can make a movie. People are becoming prosumers, a word combining professional and consumer and a word that did not exist when the first film cameras were invented. These cameras have made the professional look affordable and movies that should or should not be made in the first place will now be produced and unleashed upon the world.

And though some might look at this as an evolutionary step in the moviemaking process, the doors are simply being opened for all the rich junkie ex-con pornographers that are able to scrounge up $5,000 of green from their daddy, their dealer or their man on the inside. Filmmaking is simply a word now; it was once used to describe the act of making a motion picture on actual film, and now it’s a relative term that simply describes the act, not the format.

A disturbing thought is this: Most pornographic and independent films now use the same equipment to manufacture for both the professional and consumer and a word that did not exist when the first film cameras were invented. These cameras have made the professional look affordable and movies that should or should not be made in the first place will now be produced and unleashed upon the world.

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A disturbing thought is this: Most pornographic and independent films now use the same equipment to manufacture...
Obvious Sahara fulfills every action movie cliche

From 111

Inspiration.

The movie is directed with serviceable anonymity by Breck Eisner, son of Michael (ah, that provides clarification!), and there's lots of kinetic cutting and sound effects of bullets ricocheting off metal and going ker-ching. The score provides cues that should be eerily familiar to any one who's seen more than five action films, and there are mildly offensive world music interludes laid over panoramic vista shots and shots of African children running happily in slow motion.

Sahara is being marketed like it's the new Indiana Jones adventurer, but it lacks that series' wit and class. It entertains you in the way reading a magazine in a doctor's waiting room entertains you.
LIFE

- BLEEPS & BLOOPS

Get real, game ratings
Games shouldn't be rated on boobs, blood

IVAN VELEZ  
Staff Writer

Flipping through channels the other night, I stumbled across a made-for-special on a new game called God of War. Mythological beasts exploded into showers of blood as the protagonist, Kratos, eviscerated them. Obnoxious mosaics quickly flagged the chests of all female characters, whether objects of desire or grotesque beasts sporting a rack of gore and ratings.

But why are the cravings of this personification of id viewed as mature? Violence in video games is old hat — gamers have been publicly chastised for ripping out spines and popping off heads for over a decade now. Depicting “realistic” violence on even vaguely humanoid characters has always been a quick ticket to earning a game an adult rating.

Nudity and sexual content has come mostly from all the major gaming publications. And apparently the sex and gore are there to reinforce the extreme nature of Kratos’ murderous, ravenous desires.

God of War attempts a sex mini-game in which Kratos hops into a bed with two ladies (sans tops of course), but as GameFAQs.com member caesarbites says, the tepid presentation makes it little more than a “make the jar bounce off the table mini-game.”

Despite God of War’s disdain for modestly dressed women and unbroken vases, about much more slowly in video games — breasts and dirty jokes usually serving as the furthest extreme for such content.

God of War had been somewhat under the radar until the last month or so before its release. With no real name recognition behind it, the game could easily be dismissed as a dime-a-dozen action/platformer set in Greek mythology — with gore and breasts as its gimmick. Apparently game critics have deemed it otherwise, with glowing reviews chiming in unani-

Don’t be afraid to read about fear
Reducing your many relationship neuroses, one fear at a time

MARILYN MANNO  
Staff Writer

So I think I’ve finally figured it out. I know exactly what dating is all about, and after this column is printed, no others need follow.

Dating, in its crude form, is nothing more than a collection of condensed particles of fear.

If dating was a boat, fear would be the planks of wood that hold it together.

If dating were a protein, fear would be its amino acids.

If dating were a frat boy, fear would be steroids (haha, just kidding, but you get what I’m saying).

Don’t know what I’m talking about?
Ok, well how bout ...
Fear of intimacy? Not scared of that?
If you’re not than you probably have a fear of being too closed-off.
I think we’re all familiar with the fear of calling, but what about not calling?
What’s worse? Fear of the ball and chain or the fear of being alone?
Fear of honesty. What about fear of being honest with yourself?
Fear of his friends or her friends.
Fear of your friends.
Fear of losing the friendship.
Fear of being caught in the friendship zone.
Fear of being a slut.
Fear of being a prude.
Fear of rushing.
Fear of going too slow.
Fear of saying what you feel.
Fear that you might never get the chance.
Fear of your inadequacy.
Fear of their inadequacy.
Fear of farting.
Fear of never being able to fart in front of them.
Fear of being used.
Fear of using someone.
Fear of dumping someone.
Fear of getting dumped.
Fear of letting someone down.
Fear of letting yourself down.
Fear of being bad in bed.
Fear that afterwards they’ll never leave your bed.
Fear of being too fat, short, tall, skinny, dumb, smart, funny, boring, happy or sad.
Fear of feeling.
Fear of feeling fear.
My advice? I dunno, maybe a lil Prozac in the water supply??
Eccentric Orlando Weekly columnist is running for mayor — and it’s no joke

MARILYN MANN
Staff Writer

Last week, above Billy Manes’ column in the Orlando Weekly, was a new from the editor.

"Billy Manes is a candidate for the mayor of Orlando, he has been instructed not to use his column as a campaign podium. In fact, he’s been told not to mention the election much, if at all. However, he disregarded the stern warnings and did it anyway. Just that," he said.

"Fag on the ballot!" booms a shirtless bartender named Donovan, over the heads and into the drinks of his Sunday evening Parliament House liquor-fueled flock," wrote Manes on the first line of his weekly editorial, Blister, which is featured in the Orlando Weekly. "And so my auspicious foray into the political arena — a peculiar plane of polemics populated by people less prone to alienation — begins."

Having become infamous for being the holder of a mischievous pen, Manes, 32, had recently announced his plans to run for interim mayor of Orlando, and last Monday he sat outside the doors of Will’s Pub with his friend and now campaign manager, Dave Plotkin. They were throwing a fundraiser there for his campaign.

The mayor’s seat owes its temporary vacancy due to the recent suspension of Mayor Buddy Dyer by Gov. Jeb Bush. The suspension came as a reaction to Dyer’s March 10 indictment for alleged voter fraud, and after the city council meeting last Friday it was decided that a special election would be held on May 3. If Dyer is acquitted, however, he will return to office. If he is convicted or resigns, the interim mayor must give up his seat and the city will hold a special election to fill it permanently.

"I’m only spending as much money as I think I can make back on this," said Manes as he paused for a moment to greet some of the people that were walking into Will’s. "We’re having these fundraisers throughout the month to actually get out and talk to people; to actually communicate to people that we’re legitimately doing this."
Find out why this “Dirty Girl Scout” doesn’t involve cookies & polyester.

Score a few brownie points with this baby. And plan on using the buddy system on the way home.

Go to OrlandoCityBeat.com and click Poison of The Week for the latest drink recipes. From the number of ounces to the number of shots…to the number of aspirins you’ll be popping the next morning. Just click through the photo gallery to find out how much the drink packs, the price and who in Orlando serves it.

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