Stolen car leads to lost hope

Jennifer Johnson was victim of a rising rash of car thefts

SEAN LEON
Contributing Writer

Like any other afternoon, Jennifer Johnson walked from after­noon class to the UCF Recreation Center. But now that seemingly routine practice will have her spearheading for the next two years.

Coming out of the gym, Johnson saw from the adjacent parking garage to get in her truck and go home, she was very making when she reached its spot.

"I never thought you'd get robbed until it did," she said. "I went to the gym for three hours, came back and it was gone.

Her parked possessions, a 1997 Honda Civic, was stolen in broad daylight from the student parked garage, along with items in the car including her Social Security card and wallet. And that's not the end of it.

In just over a two-week period, five vehicles were stolen from campus parking garages; a rash of thefts that has victims and concerned students demanding the university take serious security concerns throughout the four garages on campus.

"There are no security cameras in any of the garages, and it really makes me feel," Johnson said. "The school UCF should be doing more to protect students' vehicles on campus and adjust, so many cars getting taken from the same place is a dis­astrous.

According to UCF Police, the total number of vehicle thefts reported, including the entire UCF campus and affiliated housing, amounts to 20 so far this year, but it may be too soon to place the blame solely on UCF. Another Florida university is seeing similar problems.

In Gainesville there were 12 car reports stolen from the University of Florida campus in 2004 and two already this year, UCF Police said. UCF Police Lt. Joe Stanley confirmed there was an investigation launched that involves Orlando, Tampa and Gainesville law enforcement agencies trying to discover if there is a ring of criminals working together to steal cars.

"Our criminal investigations division was working with the criminal investigations divisions from the Orlando area and Tampa. If it's a ring between the two, we're handling, and what was going on down there," Stanley said.

"Concerned UCF's" Barbara Hunsaker, police spokesman fig. Troy Williams said Honda have become a prime tar­get for Orlando car thieves. He wanted students owning these vehicles to "take special precautions with security devices" to protect their cars from theft, calling car alarms as a helpful deterrent.

Photo by RASH in 16

Stolen car leads to lost hope

Civil rights activist recalls segregation days

Patricia Stephens Due wears scars inside and out

Marilyn Mann
Contributing Writer

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

Patricia Stephens Due was 19 years old when she and her two sisters Priscilla, sat quietly at Woolworth's lunch counter with a few of their peers from Florida A&M. They were not allowed to sit there, they did not leave immediate­ly.

The five silent students were surrounded by a mob of people who were threatening to kill them if they did not leave immedi­ately.

A Charleston 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 you," Due said to the police.

"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," said Due in a deep Southern accent. "It was here 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 book or a movie, I had to go to a whites-only section.

"I was going to bring art to the people so that they could understand their own history," Due said.

"My goal was to take the fight to the heartland of America."

"You have given me such a sense of pride," said Due at a recent tribute to her work.

Her prized possession, a 1965 copy of her research about civil rights activism in the South.}

Research scientist arrested in theft

Eight DNA vials, two computer disks taken from center

Marc Bogen

A UCF visiting scientist was arrested and charged with stealing vials containing DNA samples from a subject research study and computer disks containing sensitive mate­rial, according to the UCP Police.

Singh Laxman Meena, 33, worked 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 school.

Meena agreed to have two employ­ees show him how to return the remaining 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 $10,500 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.

Dentelle Terrienne, a spokes­woman for Orange County State Attorney Lawson Lamar, said the investigation is ongoing.

Even if he posts bond, he is unable to leave Florida as immunity status held placed on his record, said Allen Meeks, a spokesman for the Orange County Corrections Depart­ments.

Library book get delivered

Disabled students benefit from program

Katie Rinker

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

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

"It's a huge thing, this idea of bringing books to the student," said John Castorina, senior library technical assis­tant for the interoperability User Depart­ments. "It helps them from having to go books themselves."

Students don't have to climb stairs, take the elevator or even step foot in the building in an attempt to bring library resources to students who find it impossible or expressly difficult to physically access the UCF

Central Florida Future
Strategist packs global punch

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

US Navy photo/John F. Williams

BAKER HATCHET

Thomas P.M. Barnett, senior strategic researcher and professor at the US Naval War College, has been named the director of US Central Command's Joint Special Operations University-Cape Fear Base in North Carolina. He is also an independent consultant to the secretary of defense and special assistant in Performance Based Logistics at RAND for global perspectives.

Barnett has already outlined his reasoning and laid out the “right” policies for “good” nations with “acceptable” rules to bring “good nations” into line. According to Barnett, the coalitions are functioning under acceptable rules with the international community. The gap nations are the “double usual” and a threat to national security because they are geographic expansions.

Barnett talked about his international expertise and strategic planning in military offices and authors of the new book: “The Pentagon’s New Map.”

“We need to look at the future of globalization and what an attack on globalization would mean, and how to make our military the military of tomorrow,” he said.

He said that an A-400 plane could fly into the U.N., Security Council building, and drop a bomb in the front of and opera house and start a revolution.

He said there were no good or bad nations. Instead, there were multiple warheads. You don’t need a nuclear weapon to arm a country.

He said “leave them and their proxies alone.” Barnett also said that “With Al Qaeda gone there is a much better chance to move in the Middle East. I was one of the most corrupt leaders in the world has ever known, I mean he was millions of dollars from his own pocket.”

The world’s worst is in the Middle East. He went on to talk about the “Middle East” and what he said was United States has already changes in the core nations and look at what the United States already has bases in North Africa and plans to significantly increase their presence there in the next 20 years. He displayed slides of maps showing how black Africa would be used as a staging area behind a “false front” line of defense, first to invade, and then to send in rebuilding forces.

He emphasized that the world is in “these vast expanses that are really very little viewed at night by anyone from below or anywhere else.”

He said the VIE was an “opportunity to open a discussion of international security with a threat of shutting down of US society.”

He went on to explain the SARS scare where “one man-out on a plane in Hong Kong and shut down Toronto in a single day.”

Barnett also talked about the “fight against terrorism.”

Satire

“I am a sick, twisted person,” he said. “I have to catch a guy killing a bunch of Americans.”

“They are some who think the world is in a dangerous time. Games. Revelation, we got through it. Not bad looking. Laughter from the audience.”

“I hear when we want to buy a house, there might be a hole in that location.”

He then went on to talk about “By more global security, and how to trust our government.”

“It’s traditional,” he said. “We do the same thing.”

Barnett talked about the “Middle East.”

Printed in the Orlando Sentinel, Tuesday, April 7, 2004, Page B25

CENTRAL FLORIDA FUTURE

The Student Newspaper Serving UCF Since 1968

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Printed in the Orlando Sentinel, Tuesday, April 7, 2004, Page B25

Police Beat

Fake ID no match for drunken driver

MANOR FOSTER

Nineteen-year-old Spencer Born of the Poinciana area was arrested on suspicion of possessing a stolen driver’s license and for driving with a suspended license.

Born was seen driving a blue Toyota Corolla on U.S. Highway 192 near the Orlando/Florida Turnpike toll plaza at 11:30 p.m. Monday.

Deputies with the Florida Highway Patrol pulled Born over for failure to have a valid driver’s license.

Deputies learned Born was driving a stolen vehicle and that Born was a habitual offender.

Deputies said Born admitted to driving with a suspended license.

The suspension was due to two traffic tickets.

Deputies said Born was driving under the influence.

Barnett is reported to have been drinking before he drove the vehicle.

The state Department of Corrections said Barnett was sentenced to 11 months in prison.

The suspension was due to two traffic tickets.

Deputies said Born was drinking before he drove the vehicle.

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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 Beef Bowl Conference, the Knights and fellow MAC departee Marshall will test the water in Conference USA, a conference that features six bowl game opportunities as opposed to the two that the MAC offered. Quarterback Kyle Israel, far left, took snaps with the first team offense with hopes of earning the starting job when the 2005 season begins in September. Israel split time in the signal-caller position with Steven Moffet, not pictured. Dominic Igunazi and Glenroy Watkins, left to right, practice offensive and defensive line drills.

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Saul Bellow ...

ASSOCIATED PRESS

Saul Bellow with hopes of establishing a practice in Natchitoches, La. - Saul Bellow was a great writer with a career spanning more than 50 years. He was awarded the Nobel Prize in Literature in 1976.

Saul Bellow ...

WASHINGTO N — Federal Reserve Chairman Alan Greenspan urged Congress Wednesday to limit the size of the multi-billion-dollar portfolio held by mortgage giants Fannie Mae and Freddie Mac, warning that simply continuing to add a new strong regulator would not suffice.

Fannie Mae is the No. 1 buyer of home mortgages, while rival Freddie Mac ranks as the third-largest buyer.

A debate over the appropriate regulation of the two mortgage titans has taken on heightened scrutiny in the wake of accounting scandals at both Fannie Mae and Freddie Mac.

Greenspan's remarks about the two mortgage giants' size come in the wake of the resignation of Fed chairwoman Janet Yellen, who warned last week that a bigger regulator would be needed.

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Speaker arrested for being ‘colored’ woman
The daughter of two civil rights activists, Dari continued to speak of being active in the movement at a very young age and recalled the day at Woolworth's when she decided to commit her life to it.

Dari's daughter, Tianaquve, was also in attendance and spoke of the book that they co-wrote together, Freedom in the Family. A Mother-Daughter Fight for Civil Rights. The memoir details the story of her life and the civil rights movement of the '60s and includes Tianaquve's father John Dus, a very prominent civil rights lawyer.

"It's amazing to think that this sort of thing happened in Florida," said Dari, "and UCFL political science students who listened intently to Dus speak of her years educating people like him on the injustices of the '60s that took place in the state and had gone unnoticed by the history books. I always considered our state different, but I guess in the end we were just another Southern state at that time."

"When we are gone all the stories will live on. We need to be certain that the part of history which we are a part of is not lost forever," said Dus as she encouraged the students to document their own lives and what was happening in their own lives. She stressed the importance of remembering the things no one wanted to remember, because it would be the only way that our country could change. "Society forever," she said in a final note. "But storytellers do not."

If you're looking for something productive to do this summer, take classes at one of our four Valencia campuses and enjoy our smaller class size, cheaper tuition (almost half the cost of what you're paying at UCF), great class selection and ample parking.

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Visit valenciacfl.edu/promo/summer05 or call 407-299-5000
Libraries," said Meg Scharf, associate director for Library Public Services. She hopes providing resources will "enrich their UCF learning experience.

Elyse Shannon, head of the Interlibrary Loan Depart­ment, came up with the idea after the library implemented new software in January. Using an online request form from the interlibrary loan site, students can request copies of journals or books from any IFLP library. Items on reserve, however, cannot be requested for delivery.

"Normal turnaround time for all orders is one to three working days," Scharf said. The library checks with Student Disability Services to verify a student's eligibility for the serv­ice before filling a request.

But if an item isn't found in the main campus library, she added, the library submits the request via the interlibrary loan request form to all UCF campus libraries. Books are delivered to a student's home, and articles are e-mailed.

Before, the circulation desk handled requests by approxi­mating students updates or help­ing pull books from shelves. "Someone wasn't always avail­able," Dentzer said.

Time constraints prevented library staff from giving enough personal attention, said Phil Kalfin, director of Student Dis­ability Services. "It used to be that they could spend 30 minutes helping a student, say in a wheelchair," he said. "Now it's not much of a consid­eration."

Although the program is still in its trial stage, the library and Student Disability Services expect success. With only a few weeks left in the spring ses­sion, the library plans to extend the program two more ses­sions. And if the program is suc­cessful, it could be made permanent in the fall, Scharf said.

"Write expecting more stu­dents once the new semester starts, and new students joining with (Student) Disability Services," Dentzer said.

Kalfin said Student Disability Services has about 700 to 800 students registered each semester, and a majority of those students have physical disabilities.

Another way Williamson suggests students protect their cars is by taking valuable like MP3 players, stereo faces and laptop computers out of the car and locking them in the trunk.

According to the report, police can't be everywhere and believes installing security cameras in garages to protect vehicles. He said, "Cameras won't make it easier to catch thieves, but it could help them prove they were written after 4 a.m."

"Well patrolled," yet he acknowl­edged his car was stolen. After receiv­ing the fax, parking patrollers stopped ticketing the stolen vehicle as early as March 8.

Police can't be made it easier to catch thieves, but it could help them prove they were written after 4 a.m.

When Jennifer Johnson's Honda Civic was recovered she found her stereo was missing.

Concerning the need for cameras on UCF, Sgt. Sharkey said, "Cameras can't be the main solution." He stressed 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 help.

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Some of the eyes and ears of the police department come from parking patrollers employed by UCF Parking Ser­vices. On March 22, Parking Ser­vices discovered a 1997 Honda Accord in the south 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 selling parking tickets to the stolen vehicle as early as March 6. When the car's owner was con­ tacted to pay the tickets, he filed a police report to prove they were written after 4 a.m. As the car was stolen. After receiv­ering the fax, parking patrollers stopped ticketing the vehicle and instead notified the police department.

Several weeks later, Johnson's case, she had no concern students.

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Barnett calls for U.S. and United Nations to work as 'leviathan force'

China is not interested in Osama bin Laden's vision 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 nations to "project our will to withstand and mitigate 9-11 type system perturbations."

He said we need to "disintegrate firewalls off the core from the pop nations' worst exports such as terrorism and narcotic" and claimed that terrorists are not the pop, but middle-class and well-educated people whose "vision of the good life has met with smashed and diminished expectations."

According to Barnett, the U.S. Security Council, bolstered here, should act as a global grand jury.
**Winning is wireless situation**

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

**Larsen continues to raise the bar**

High jumper leads way for women.

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### Sports

**Knights claim the 1-4 corridor**

Baseball lights up two local rivals

**Golf has a solid weekend in Miami**

Women finish sixth after a quick start

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**CATCHING SPRING FEVER**

Softball is hot as it heads on a pivotal 12-game road trip

**This April Fool's Day, there was no bigger fool than the one who...**

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**MOUTHING OFF**

ASHLEY BURR

**Saturday it turned into a huge Internet link on the UCFports.com message board. As I always do, I pooped on the board Saturday to make a few comments about how sweet Oettinger plates are like...**

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**Maddington**

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**Maddington**
Players surprised by decision

"We believe it's time for a change," he said. "The time is now for the athletes and the program to move on. We're excited about the future and we look forward to seeing what's next."
Strong relief shuts the door on Bulls

UCF's Blake Ruble shutting the door on South Florida last season.

\[\text{\textbf{INSIDE THE NUMBERS}}\]

\[\text{\textbf{36}}\]
Runs scored by baseball last weekend as it tied two of three games at Stetson.

\[\text{\textbf{28}}\]
Wins so far for baseball this season. Only one team in the nation has more wins than the Knights.

\[\text{\textbf{12}}\]
Consecutive road games for softball, starting with tomorrow's doubleheader at Canyell.

Who's hot
Softball has been hot to start, winning nine of 12 and 14 of its past 16. Ruble hit his toughest stretch of the season.

Who's not
South Florida baseball got bashed by the Knights last weekend as it outscored 36-22 in three games.

\[\text{\textbf{Upcoming}}\]
Baseball hosts Ucamb at Jay Bergman Field in the first of three games, the first pitch is set for 6 p.m. tomorrow and the series will wrap up Saturday with a doubleheader starting at 1 p.m. . . . Softball travels to N.C. Central to face Campbell for a doubleheader and Gardner-Webb for a doubleheader on Saturday . . . Men's tennis travels to Jacksonvei where they will face the Dolphins tomorrow afternoon, . . . and the Dolphins will be in Tallahassee on Saturday to compete in the Garnet & Gold Invitational . . . On Saturday evening, head to the Field for the Intercollegiate Rowing Association Championships.

\[\text{\textbf{Quotables}}\]
"You just have to keep hitting and not get down on yourself."
- SOFTBALL OUTFIELDER JENI"NO" JANIA on hitting .372 with three of her own in the third through fifth frames, the Knights' offense was just too much for the Bulls in the seventh and eighth innings.

"We've definitely had a winning experience with him."
- YOUNG WOMEN'S SOCCER ON COACH ROBYN LEONG
Med school right kind of medicine

There are a few things that really define a major university. Student body size is big, and with 44,000 students, UCSF has that covered. A prominent campus with well-equipped facilities, new buildings and schools pop up all over—something seems like every other day is pretty much the same, and UCSF certainly has that covered.

There is excellent faculty and one of the most renowned university hospitals in the world, UCSF is running the right pace to become an academic medical system and standard for state universities across the country. But those three things, that UCSF has for quite some time a football stadium, a medical school, and a law school it will likely take an act of God to stop a football stadium from being built on campus, a law school probably won't find a way to get UCSF any time soon. Lost in all the hoopla surrounding the football stadium has been the stealthy study for a medical facility, a major non-official decision the trustees made last Thursday. At last Thursday's meeting, the UC regents approved the attendance that the medical schools sky of where it needs to be. Even more alarming is that fact that Florida remains rich in the nation in physicians per capita, that Florida had a hospital in one of the busiest in the nation with more than 3 million patients each year. That's more sick and injured people than any other hospital in the state, and that state, and there aren't enough hospitals in Florida to make the facilities that a hospital is only as good as its staff. With this shortage only getting worse as time progresses, it's good to see that the leadership guiding the state up to the big boy table and made the decision to close a medical school here. It's especially good to see the brave minds making the call considering the feasibility study reported that out of the three medical centers in the eastern Orlando, Ethernet is the only one without a medical school. The only way to medical school help improve the fact that Orlando is a medical city is by medical school in medical school graduates, but that's not going to happen any time soon in Florida.

As currently 80 percent of the medical doctors in Florida are imported from out of state. Aside from making our state's medical system and overall hospital environment more adequate, this medical school is going to bring in significantly beneficial revenue to the university. This means better facilities, increased quality in the medical field and even better, the same national recognition that all of the high-rank state schools have that UCSF desperately needs.

Medical schools in Florida could provide a combined total of 2.7 million people with health care in the future. In the year 2000, the number of doctors per 100,000 people was 5.2 in the United States. In Florida, the number was 4.4 per 100,000 people. In order to preserve the quality of our medical professionals, these schools will be able to help. If we can get the health care that needs to be given to the people of Florida are imported from out of state, then we can get the best care we can receive. Florida is a state that needs our attention.

One such way of working together on campus is the upcoming April 15th Uganda sponsored by Hilltop/UCF Campus Council for the United and the Student Association. The Pope not only spoke, but also announced that he would be visiting the Western Wall in Jerusalem in 2000. Such a move was intended for him and also for the Jewish people, as he planned for40 years of opportunities against the Jews. In an era where violence and oppression can exist throughout the world, Pope John Paul II advocated for peace and understanding. His message of peace will serve as an example for people of all faiths.

In this sad time, the Jewish community at UCF stresses in mourning his loss.

READER VIEWS

Hillen mopes for pope

Over the last few decades, Pope John Paul II has made a huge impact on people all over the world. As the head of the Catholic Church, he traveled around the world promoting peace and tolerance. He was a vocal critic of capitalism, not only to Catholics, but to people of other faiths, as well as the embattled organization of a unique country that fought and struggled.

It is known that Christianity has had strained relations with the Jewish people due to centuries of persecution and anti-Semitism. However, as a modern leader of the Christian people, the Pope came out against anti­tolerance in a unique way. He broke the silence about anti-Semitism and looked to the future with a new voice. Such public condemnation will continue to help bridge gaps as Jews and Christians all over the world work together to improve relations.

One such way of working together on campus is the upcoming April 15th Uganda sponsored by Hilltop/UCF Campus Council for the United and the Student Association. The Pope not only spoke, but also announced that he would be visiting the Western Wall in Jerusalem in 2000. Such a move was intended for him and also for the Jewish people, as he planned for40 years of opportunities against the Jews. In an era where violence and oppression can exist throughout the world, Pope John Paul II advocated for peace and understanding. His message of peace will serve as an example for people of all faiths.

In this sad time, the Jewish community at UCF stresses in mourning his loss.

READER VIEWS

Black April event

April 30 marks the 30th anniversary of the fall of Saigon on April 30, 1975, signalling the end of the Vietnam War and the beginning of the reuniification of the millions of the Viet­namese scattered across the globe from the community oppression of the North. Many of these Vietnamese refugees stayed by taking their lives on small crowded boats hoping that they would be able to end up as a refugee camp or some other safe haven being the way for some victims of abuse or harassment. In the last 30 years, many Vietnamese arrived in America as Vietnamese refugees survived the war journey to freedom and arrived in America, and also came to Orlando having lived with them for several years. So many Vietnamese.”

What are you doing to prevent car theft?

JOE ANDERSON

"I keep my car in a garage so there are no problems in my neighborhood."

LAUREN WILSON

"I am keeping my car as safe as possible."

JOSH WIEBER

"I have a car alarm that can be used for theft."

SUSAN SMITH

"I just lock my car door and put the alarm on."

JORDAN JOHNSON

"I don’t keep anything that is valuable in my car."

LESLIE ROSS

"I don’t have any car alarm as I usually park it on the street."

LESIA DI VITO

"I park my car with the fewest possible, but the nearest position to my house."

MAN ON THE STREET

Color photo of a student holding a bag over his shoulder and looking into the camera. The student is wearing a black t-shirt and blue jeans. The background shows a busy street with cars and buildings. The text on the image reads, "What are you doing to prevent car theft?" with responses from different students.
To whom it may concern:

Apology for racial comments

COMMENTS

KATHAN POCKET
Staff Writer

Being a journalist is an empowering position. While one is supposed to remain unbiased in his or her position when covering news though we ultimately fail, we may need to speak our mind.

The Vietnam War has left the binaries of two nations forever intertwined. I encourage everyone this month, called Black April in our community, to learn more about the Vietnamese-American culture and empower ourselves with knowledge.

To whom it may concern:

I was concerned about the fact that I know I upset some people. I do that. I had to look at it from a new perspective. I upset many people with my article on Terri Schiavo, the same with my commentary on President George W. Bush. 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 all. I wrote it untruthful and unchased.

New occupations in almost every field of dreams. We've had a generation in almost every walk of life in America and in our own way contributed to the tapestry that makes up the great American patchwork. In America, we've found a new home for the one that we lost across the sea.

NOTA: 5/10 P.M.

JOHN STATE

November 2002

THE BUSINESS OF THE UNIVERSITY

Dear All,

full of dreams. Since then, a very unique Vietnamese-American community has grown here, successful and happy to live in a land free of oppression and free to accomplish our dreams.

We've had occupations in almost every walk of life in America and in our own way contributed to the tapestry that makes up the great American patchwork. In America, we've found a new home for the one that we lost across the sea.

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F. Must be neat, BCBA. Located in Baldwin Park. Child care needed for Saturday nights from campus. Mon-Fri, available. Easy energy and gas programs. PIT TELEMARKETING SALES Call Jim @ 407-748-3717. fax resume 407-657-8148. $11/hr. Leave message, 940-493-7387

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LOOKING FOR DISCOUNTS?

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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
Indie Editor

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 Chow Yun Fat's latest film, a three-hour outdoor party following it. You never know who will show up; last year, Troma schlock merchant Lloyd Kaufman made an unbidden appearance.

Among the spotlight films this year are Palindromes (see review on page 10), the latest experimental feature from suburban satirist Todd Solondz, and House of D, David Duchovny's autobiographical directorial debut. Murderball, which took home two awards at this year's Sundance Film Festival, is the most buzzed-about documentary of the year, about a team of quadriplegics with armored wheelchairs who compete in the violent sport of "quad rugby." One Missed Call is the latest bloody creepfest from cult horror director Takashi Miike, and Kung Fu Hustle is the hysterical new feature from Stephen Chow (Shaolin Soccer), which parodies Zhang Yimou swordplay films like Hero while being just as visually stunning as the films it spoofs.

Other special screenings include a Flaming Lips film. No, it's not the perpetually delayed Lips' directorial effort Christmas on Mars — rather, Bradley Beesley's Fearless Freaks is a fly-on-the-wall documentary about the Lips that's been 16 years in the making, and will surely dig deeper than any VH1 special would ever go. Johnny Cash: The Last Great American captures the legendary country singer from the '50s through the last years of his life, with interviews from Kris Kristofferson, Elvis Costello and more.

The midnight movies, always a favorite among the college audience, include Wild Girls Gone, the latest uproarious feature from the Upright Citizens Brigade troupe, and My Big Fat Independent Movie, a David Zucker-like spoof of the last decade or so's worth of indie crossover hits (Think Pulp Fiction, Run Lola Run, Amelie). Since it's sure to sell out, be sure to get to the theatre way early if you want to catch the hottest South Korean import probably ever in Oldboy (see review on page 8). Chan Wook-Park's brutal revenge saga has buckets of blood rived only by the buckets of buzz it's been getting in even the most mainstream publications.

We haven't even delved into the narrative feature, short and documentary competition features, so for more on the festival, including the schedule, ticket information, special guests and descriptions of all films, visit www.floridafilmfestival.com. And check the indie next week for reviews of Apres Vous, Kung Fu Hustle, Murderball and House of D.

Oldboy is one of countless films to be shown at the Florida Film Festival tomorrow though next Sunday. Hopefully you'll have a better time than this guy.

CourtesTartan Pictures
HAPPENINGS

CALENDAR

SHOWS:

Sevendust, Skindred, One: Kill Trip (hard rock)
April 7, 7 p.m., $19-$22.50
House of Blues
Downtown Disney West Side
407-839-3707

The Accident Experiment, Alston (rock)
April 7, 9 p.m., $5
The Social
54 N. Orange Ave.
407-246-1419

Red Elvises (punk)
April 7, 10 p.m., $10
WHO Pub
1850 N. Mills Ave.
407-888-5070

Mindil Abair (jazz)
April 7, 7 p.m., $19
Czyz Hall at Universal Orlando
407-363-8000

Mint Condition, Lalah Hathaway (R&B)
April 7, 7 p.m., $15-$40
Hard Rock Live
Czyz Hall at Universal Orlando
407-351-5483

The Red Chord, Bury Your Dead, A Life
Once Lost, If Hope Dies (hard rock)
April 7, 5 p.m., $10
Back Booth
37 W. Pine St.
407-999-2570

Hawkeye, Murderbook, In Passing, Matt Cash, DJ Paul Gellar (various)
April 7, 8 p.m., $5
Back Booth
37 W. Pine St.
407-999-2570

Fish Pocket, Social Ghost, Runnin’ Blind,
The Source/ (rock)
April 8, 9 p.m., $5
Orlando Island Oasis
2716 N. Forsyth Road
407-645-0647

Garganell, Loss for Words, Hope and
Suicide (metal)
April 8, 10 p.m., $5
Max George
66 E. Pine St.
407-819-9904

NoonBlue, Beneath These Words,
Without, Simplekill (rock)
April 8, 9 p.m., $5
Back Booth
37 W. Pine St.
407-999-2570

TSOL (punk)
April 8, 8 p.m., $12
WHO 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
The Social
54 N. Orange Ave.
407-246-1419

HIGHLIGHTS

NIKKA COSTA

NIKKA COSTA is one of those “I-know-this-song”
artists. You may have heard her a million times
without a name or face to accompany the melody. In 2001, “Like A Feather” was a
funky, rhythm-heavy reggae beat for its
appearance in a Tommy Hilfiger ad, and today, the
title track to Everybody’s Girl That Something plays in
the backdrop to comedians advertising cheap
comedy comedies. Despite Costa’s past as a Britney
Spears wannabe, everybody is a
spectacular album. Blue-eyed soul and furious guitar
recall the best of Etta James and Chaka Khan, underlined
by poetic lyrics. (“Just as the sea has spent eternity at the
mercy of the moon,” goes one ballad, “So have I for
you.”)

COSTA is sure to ignite The Social at 10 p.m. Tuesday.
Tickets are $15.

GUY’S AND DOLLS AT UCF

Am you feeling the need for a night of gambling,
debauchery and heartbreak? Then make sure you head
to UCF where Nathan Detwiler will be betting Sky
Masterson that he can’t make the next girl he sees fall in
love with him. No, it’s not IMAX 2, or Broadway ——
Gays and Dolls at the UCF Theatre. The musical tale
of gamblers and their girlfriends during the 1950s will
grace our stage from tonight through April 26. See if
Sarah Brown really is gullible enough to date Sky in a
Broadway show that makes anything the WB could
conjure.

Admission is $5. For more information, call
407-823-1366.

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WEDNESDAYS

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THURSDAYS

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FRIDAYS

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SATURDAYS

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10 p.m. - close

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407-264-1419

Limit Point, Slow Dance (rock)
April 9, 7 p.m., $5
WHO Pub
1850 N. Mills Ave.
407-819-9904

Southern Culture on the Skids, The
Alaskan Pirate and His Salty Seamen
(rock)
April 11, 8 p.m., $13
The Social
54 N. Orange Ave.
407-246-1419

Todd Snider (rock)
April 11, 8 p.m., $34
The Social
54 N. Orange Ave.
407-246-1419

H/search:飾物

The Rules, Saxom Shore, Watch Me
Disappear (rock)
April 11, 8 p.m., $15
WHO Pub
1850 N. Mills Ave.
407-819-9904

The Shapeshifters, Blood Bros., Urban Legacy
(hip-hop)
April 11, 7 p.m., $8
The Social
54 N. Orange Ave.
407-246-1419

Skinny McGee and his Mayhem Makers
(rock)
April 11, 10 p.m., free
Willie's

26 Wall Street Plaza
407-849-0471

Damage, Inc. (metal)
April 9, 9 p.m., $5
Orlando Island Oasis
2716 N. Forsyth Road
407-657-6047

Fashion Fashion & the Image Boys, The
Buttercups (rock)
April 10, 10 p.m., $5
Back Booth
37 W. Pine St.
407-999-2570

Peter Frampton (rock)
April 10, 9 p.m., free
55 West
55 W. Church St.
407-423-9666

Sonar (rock)
April 10, 9 p.m., free
Skyscapers
25 Wall Street Plaza
407-849-9904

The Rules, Saxom Shore, Watch Me
Disappear (rock)
April 11, 8 p.m., $15
WHO Pub
1850 N. Mills Ave.
407-819-9904
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. R. Kelly & 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 In Between Dreams
10. Trust Company True Parallels
11. Copeland In Motion
12. Smoke or Fire Above the City
13. Bravery Bravery
14. Emmanuel Soundtrack to a Headrush
15. Inkwell Chaos Reveals Rhyme
16. Bloc Party Silent Alarm
17. Kings of Leon Aha Shake Heartbreak
18. Gratitude Gratitude
19. Forever Changed Need to Feel Alive
20. John Butler Trio Sunshine Over Sea
21. Kills 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 Core are being 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.

Influenced by his Hall of Fame guitarist father, Marc Broussard has realized his dream at just 22 years old. "The House of Blues even named him their "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…”

PLEASE SEE ECLECTIC ON 15

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 heaved 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…”

PLEASE SEE MURDERBOOK ON 15
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, synth-y 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.

Hardcore fans may consider Elevator a sign of the band's having sold out and changing for popularity, but it's not as much a departure from their hit-making formula as a continuing in the direction they've been going since making a splash in their first place. Listen to the compilation of pre-2002 material, Scenes One Through Thirteen: It's so noisy and spastic that it sounds like an entirely different band. Elevator keeps with the trend in making them more even accessible. This album is good enough not to be a letdown for old fans, but it has enough appeal to potentially attract larger audiences. The price is a little destruction of their avant-garde status, but if this is music that's about to be popular, then call me a pop fan: It still rocks.

—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 cherubic simplicity to foreboding to a danceable glock and back to cherubic 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 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 lortegne 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 ("Mistakes We Knew We Were Making" from Streetlight Run) 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.

—ROCKY SULLIO

**MUSIC**

**CD REVIEWS**

**HOT HOT HEAT**

Elevator

**Genre:** indie rock  
**Label:** Sire  
**Release date:** April 5

**OF MONTREAL**

The Sunlandic Twins

**Genre:** indie-pop  
**Label:** Polyvinyl  
**Release date:** April 12

**MAE**

The Everglow

**Genre:** emo  
**Label:** Tooth and Nail  
**Release date:** March 29
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

ower 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-banmates, 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:" 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," they crafted the

backdrop to hits such as Jay-Z's "I Just Wanna Love U (Give It 2 Me)" and Britney Spears' "Slave 4 U." The Neptunes tallied up four Top Five songs in their career: "Millionaire" by Kelis (No. 3), Busta Rhymes' "Pass The Courvoisier" (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 mediocre artists sound appealing (See: Clipse, Justin Timberlake), N.E.R.D. allowed them to make music for themselves.

Eclectic sound fuses rock, soul, Cajun

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... but 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 where 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 danger 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:

"OCT, 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 revamp 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

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 things that bothers me."

Gordon says his musical influences include Norma Jean, "Three and The Get Up Kids. "So pretty much our target audience is rich, dead 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.

The setting of Basin City is a bedlam run by society's most desperate underclass. Thugs, drunkards, dirty officers and prostitutes all struggle to make ends meet under the oppressive thumb of crooked politicians, religious officials and the mob. The heroes of Sin City represent the bottom of the food chain.

Take Marv (Mickey Rourke): A gorilla of an ex-con, in the second of three overlapping stories, he must find the killer of his one-night stand (Jaime King) and avoid being framed for her murder.

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 12-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 antagonist 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.
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.

Good any way you look at it

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

**BRETT RYAN BONOWICZ**

**Synopsis**

*Palindromes* 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 film called *Even 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 Christmas. 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 heft. 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.

*Palindromes* plays 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**

**Synopsis**

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 Takashi 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 certain times, he is fed, and at night, gas pours into the room and Dae-su is left 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 governmentally 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 Hideo Nakata, he doesn’t appear 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 Evil Dead*, 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.

*Oldboy* plays at midnight Saturday and 9:45 p.m. Sunday at Regal Winter Park.
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 … er, generate the waves … er, 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, gorgously shot and edited so that you can not only hear the waves crashing and see the 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 winner 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 Byatt capture dolphins and penguins leaping through the air, cutting seemingly at random to capture the almost existential glorification of the leap.

Disappointingly, Michael Gambon’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.

Go get yourself an edukation

The Edukators most interesting for the questions that it raises

MATT HEDGECOCK

Youth rebellion has been a popular topic for films ever since James Dean replied ob-soundlessly, “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 complacency? 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 Briehl) 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 Julie (Julia Jentsch) under Jan’s watch. The two begin to fall in love, and Julie 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 likability 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

JOHN THOMASON
nle editor

In Greek mythology terms, Eros, the son of Aphrodite and the equivalent of the Roman Cupid, is the God of love. In psychiatric terms, the 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, Eros 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 Eros' closest semblance of a masterpiece. A companion piece of sorts 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.
CAUTIONARY

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, should 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 the 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)骇ured enough to create a script as formulaic as this is surely incapable of conserving a remotely original premise.

This is the kind of a movie in which the hero is introduced to us rising 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 4,399,039,320,209,300 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 and ambush her and her comrades 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 his pal Al Giardino (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 Lonnie 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 grandiosely defends his scheme while overlooking his empirical solar power plant and flaunting his role as an innovator. The screenwriters must have used Ebert's Little Movie Glossary of cliches for "noble causes." If this 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

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 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 Wasabi"; "The Dabba Don"; "Deadomutt Part I"; "Deadomutt Part 2"; "X, The Eliminator"; "SFP - 11:57"; "The Devil Made Me Do It"; "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 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.
Millions is saccharin, Boyled-down pap

Here's hoping the next million that falls from the sky funds a better film

BY BRETT RYAN BONOWICZ

Taking a break from the drugpushing and zombie-infest ed swamplands of Trainspotting and 28 Days Later, director Danny Boyle tries his hand at saccharin-filled schmaltz with his new film Millions. Millions centers around religion and children and the glimpse of hope all can have at some points in their life, when the impossible seems possible and when life still feels like it's something that can be won.

Starting with the intriguing point of the conversion from the pound to the euro, Millions' plot is taken into action the moment young Damian finds a satchel of money that has apparently fallen from the sky. Of course, the money that has fallen is the old pound and not the new Euro, and this sets forth a ticking clock in the picture that will tick until the end of the film's running time.

Of course, there's the obligatory questioning of whether Damian's family should keep the money or whether his brother and him should even tell their father about the money, and these silly devices seem to get in the way of the reality of the situation. They bungle and jumble this mess of a story by not being able to take it anywhere new. Added to that, Alexander Nathan Etel, the young boy who plays Damian, just might be the most annoying British child in all of cinema. Anytime the child speaks, a cringe is registered. While Boyle succeeds at being schmaltzy in this film, he seems to have taken a heroin cocktail of it, and the zombies have guided him to a dead alley filled with evil saccharin.

The story takes very few twists and turns and is quite boring, actually. Screenwriter Frank Cottrell Boyce does a fine job of making many of the characters feel real and whole but fails miserably to make the motivations of Damian ever seem entirely clear. But perhaps this is not the fault of the screenwriter. Boyle is perhaps the one to blame for the uneven portions of the film. Millions mixes religion with fantasy as Damian's mother has just passed and he tries to speak with her through saints. These saints come to life in his mind. Damian's world before the money consists of playing around near the train tracks and assembling cardboard boxes for amusement. After the money, his life remains pretty much the same except instead of boxes, now Damien plays with money. Overall, the film is a sweet story, but perhaps a little too sweet; its themes are clear though its execution is uneven.

But maybe Millions is all just a fever dream by a character from another one of Boyle's films. He dreams of a more innocent time when a boy could assemble boxes next to the railroad tracks and give money away carelessly without worrying about himself or his family. Maybe Millions is about the amount of brain cells you'd have to lose to act like the film's young protagonist.

Opens tomorrow at Regal Winter Park.
Obvious Sahara fulfills every action movie cliche

From 111

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 the 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 enters you.
Get real, game ratings

Games shouldn't be rated on boobs, blood

Staff Writer

Kratos, eviscerated them. softballers female characters, whether objects of mosaics quickly flagged the chests of all 

Wai:.

ratings IVAN VELEZ

beside it, the game could easily be dis-

Kratos' murderous, ravenous desires. 

But why are the cravings of this person-

ification 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 


MANNY A MARKNO

Don't be afraid to read about fear

Reducing your many relationship neuroses, one fear at a time

Marilyn Manno

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 true form, is nothing more than a collection of condensed particles of fear. 

F 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??
Manes Orlando’s main man for mayor?

Eccentric Orlando Weekly columnist is running for mayor — and it's no joke

MARILYN MANNO
Staff Writer

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

"At last week’s town hall meeting, Billy Manes was introduced as a candidate for the mayor of Orlando. He has been instructed not to use his column as a campaign podium. In fact, he was told not to mention the election much, if at all. However, he disregarded the stern warnings and did it anyway. Just that, he wrote.

"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 alliteration — 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 second 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.”

It’s the legitimacy of Manes’ campaign that he realizes might come as a shock to people. His column, which has a humorous and sarcastic tone, is far more colorful than anything any of the other candidates are a part of. And he is aware that he stands out amongst the rest of the candidates, who include former mayor of Orlando Bill Frederick, retired Orlando police Capt. Sam Ings, businessman Edward Lopes, downtown businessman Ken Mulvany and Outdoors writer Tom Levine, who is running as a write-in candidate. Still, he made sure to stress that he isn’t doing this simply to come up with material.

“We’re legitimately on the ballot, and I legitimately care,” he said. “I think that’s the best statement I can make about it, is that I’m actually doing it.”

He stops for a moment to light a cigarette, creating a picture much like the one that is set above his column.

“That joke has already been played by Pat Green in the last mayor’s election,” he said of the candidate who hadn’t taken his campaign seriously. “I wasn’t going to do that, because it’s already been done, and who wants to tell a joke twice."

But just because Manes isn’t telling that joke doesn’t mean he plans to stop telling them all together. His recent emergence in Orlando politics hasn’t changed his lighthearted persona, as evidenced by the last column.

“Names like Buddy and Ezzie are kind of fun to think about too, although not as fun as it must be up in the Sanford mayoral race, where ‘Whitey’ Eckstein is running against a woman named Kuhn. (See, there’s no reason why local politics can’t be funny. Hilarious, even,)” he wrote.

All jokes aside, Manes admits to being truly passionate about the election and having strong convictions about a need for more people like himself being involved in local government.

“I’m not necessarily a politician, but I don’t think that anybody necessarily should be a politician. I think that you should be a steward for the people’s needs, and I think I can do that,” he said. "I think more creative, young, excitable people should be involved in this process. Because they’re closing off from us, and we’re taking it like it’s milk.”

The idea for Manes to run came about around the tables of the Weekly, and he says that he was certainly reluctant at first. “I’ll admit it started out as a joke,” he said.

But after witnessing the tension of the city council meeting about the special elections, he felt he had to do it.

“It was a big step for me because I’m usually behind the typewriter or behind the tape recorder,” he said, pointing to the recorder sitting on the table in front of him. “I just decided that I can actually make a difference or at least try to.”

So he and his best friend Dave Plotkin rounded up 30 volunteers to get the 842 voter signatures necessary that would hopefully take the place of the $4,430 filing fee. After six days they had managed to get 700, and while they were impressed with their accomplishment they decided to pay the money.

“That’s what government to me is, talking to people,” he said of the six-day journey that had him knocking on hundreds of doors all around Orlando. “Just shaking hands with people and finding out what they want, and some people are crazy. You run into them and they’re just crazy and they ask you to just crack,” he said with a laugh. “And you say ‘uhh, ok’ and you move on.”

This is something Manes feels Buddy Dyer did not do, and he admits that the younger vote Dyer appealed to during his campaign fell “burned” by empty promises like the one where he said he would extend the drinking hours.

“I’m not a fan of Dyer,” he said. “The democratic process is clinging on to him as some sort of sacred ghost that is going to come back and rise and save everything. He’s a career politician, and that is not good for the people.”

The personal agenda of a businessman is what Manes feels compromises the minds of every politician, and he thinks that Orlando should be represented by one of the people that actually walk the streets, as opposed to people like Dyer, who are more concerned with constrictions than with constituents.

It’s a business minded election, and I feel like I’m the only non-business force involved,” he said. “I don’t think I have any operations in motion that could take away from my level-headedness."

The does win, Manes feels that “fences need to be mended,” and promises need to be kept.

“The first thing I’m going to do is give up mywrite-in candidacy, and I’m the people who run the agencies that are beneath the mayor’s power, and see what the think is not being lived up to,” he said. “I know that the police are looking for a raise, and they didn’t get the raise that they wanted.”

If the doesn’t win, he hopes that if nothing else, his campaign will get more people involved in the governmental process again, and he hopes to dispel the notion that only politicians can run for mayor.

“It’s a unique situation, it’s an unique election, I’m living up to the unique candidacy and it’s a unique moment in time, and I’m enjoying every second of it. Orlando is a city that’s growing so fast, and I think one person has to keep on exactly what it’s growing into,” he said as a friend came and pinned campaign button on his shirt.

“Life is a pain,” said Plotkin with laugh.

When will ‘mature’ content push past impulsive desires?

Larry used graphics to create the virtual world of a middle-aged barfly. That game tackled issues like dating, sex and sexually transmitted diseases. It came out in 1989.

Most modern games containing sexual content are lucky if the include more than nudity.

It’s time to stop pleasing the content by the standards of a 13-year-old boy. Blood and boozes aren’t the end all, be all. When is ‘mature’ content going to push past simple impulsive desires and focus on complex personal relationships? Where’s my Dawson’s Creek video game?