

Monday
July 25, 2005

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newsroom: 257-1915

First issue free Subsequent issues 25 cents.

THE KENTUCKY Kernel

Celebrating 33 years of independence

Royal Fascia Christine:
Food as interesting as its name
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SCOTT LOUTHER | STAFF

Jordan Scott, 9, of Paris, KY is first in line waiting to ride the bumper cars Saturday at the Lexington Lions Club Bluegrass Fair. The fair ran from July 14 through 24, and was held in Masterson Station Park.

Flights, frights & fun at the fair



SCOTT LOUTHER | STAFF

Patrons enjoy the swings Saturday at the Lexington Lions Club Bluegrass Fair. The Lions Club has hosted the fair for the past 46 years.



SCOTT LOUTHER | STAFF

Brittany Hutchins, 13, and Kayla Burger, 13, of Georgetown, Ky. ride the "Sizzler," one of over 100 attractions, at the Lexington Lions Club Bluegrass Fair.

Liberals study the right wing playbook

By Cynthia H. Cho
LOS ANGELES TIMES

WASHINGTON — When Kimberly Teplitzky and Geoff Aung attended the College Republican National Convention in Arlington, Va., last month, they avoided talking about political issues with their fellow conventioners.

"We didn't want to scare them away," Teplitzky said.

Teplitzky and Aung — who voted for Sen. John F. Kerry, D-Mass., in the 2004 presidential election — are interns at Campus Progress, a new division of the Center for American Progress, a liberal Washington, D.C., think tank. They were, to say the least, out of place at the GOP event.

"We didn't want to give ourselves away right away," Teplitzky said. "But when they asked, we told them who we were."

The point of going to the convention, she said, was to "see what they are doing, hear what they are saying and to find out what their priorities are."

In short, the two were there to learn from the successes of their political opposites.

Nearly invisible on college campuses a generation ago, conservatives have made a concerted effort over the last three decades to groom students as future political leaders — with considerable success.

Now, liberals have started taking pages from that playbook; Campus Progress was formed in February to, as its Web site says, "counter the growing influence of right-wing groups" on college campuses.

That was a hot topic this month at Campus Progress' first National Student Conference, where speakers included former President Clinton, CNN political analyst Paul Begala and Thomas Frank, author of "What's the Matter With Kansas?" More than 600 college students from across the country gathered for what organizers called a "one-day crash course that explores progressive student leadership."

"Conservatives are trying harder to hook students," said David Halperin, the group's executive director. They are "taking a group of students and giving them the tools to succeed. With the resources, the training and the skills they have been taught, they can win. They win with smaller numbers."

Although Campus Progress admires the conservatives' success, "We don't want to emulate everything they do," Halperin said. "We'll take things that are effective."

What has been effective, both conservative and liberals agree, is spending money and time on efforts to reach college students. Ron Robinson, president of the conservative Young America's Foundation, said that in 2004, major conservative groups spent about \$35 million on outreach to college students — raised largely through private donors. Young America's budget last year was about \$15 million.

This year the organization selected 126 student leaders from 40 colleges for its 2005 Young People For fellowship program. At a summit in January, the students were taught how to educate their college peers about progressive issues.

Students who graduated from the Leadership Institute's Student Publications School have founded more than 20 publications on college campuses.

Now Campus Progress has started supporting campus publications. The organization has given grants, ranging from \$500 to \$3,000, to 14 student publications at colleges across the country, including the University of Southern California, Harvard University and Dartmouth College.

Providing networking opportunities such as this month's conference is an important goal of Campus Progress.

"I think something is happening here," Halperin said. "Something more than the free food and President Clinton."

UK Tractor Team pulls weight in competition

By Katie Duncan
THE KENTUCKY KERNEL

Don't be alarmed if you see students driving what appears to be a lawn mower around campus. This is the UK's "one fourth scale" pulling tractor and those driving it are members of the Wildcat Pulling Team. This is the team's seventh year on campus.

While anyone is allowed to join the team, the majority of its members are students in the Biosystems and Agriculture Engineering department of the College of Agriculture.

The Wildcat Pulling Team gives those involved real world experience in machine design and product marketing.

The members must de-

sign and build a new tractor each year from the ground up to take to the American Society of Agriculture Engineers' International One Fourth Scale Pulling Tractor Competition in Moline, Ill.

To keep things fair, ASAE provides each team with a 16 horsepower Briggs and Stratton engine and four Firestone tires. The team provides all other materials for

the tractor.

"This competition really allows us to put what we have learned in our classes to practical use; there are few programs that have an advantage like this," said last year's team captain Brandon McDonald, a Biosystems and Agriculture Engineering graduate student.

Team members work all year to get ready for the com-

petition in May. They have to not only design and build the tractor but also write a comprehensive design report.

Since they are only partially funded by the university, members must also hold fundraising activities such as parking cars before home football games and asking local businesses for donations in order to make money for the team.

"We work all year long, but like anything, it is hardest right at the end. There were many sleepless nights and long work hours at the shop to get this thing ready, but I am very proud of what we have done," said Jonathan Waits, a Biosystems and Agriculture Engineering senior.

See PULL on page 2

FLY ON THE WALL | FEELIN' THE BUZZ

By Ryan Ebelhar
THE KENTUCKY KERNEL

Going out to eat has always been as much about the experience and atmosphere as much as the food. Trying new things is also important. If I weren't willing to try new things, I'd never have discovered how much I love both Cajun/Creole food and Mediterranean food.

I've always heard that Ethiopian food is very good. But until recently I'd never had the opportunity to sample it for myself. Then I was informed that a new Ethiopian restaurant called Royal Fasica Christine had opened on Ashland right off of Euclid, across the street from John's Run/Walk shop.

Upon entering the establishment I was greeted by a young woman behind the counter who politely told me that she was preparing someone else's meal and would be with me shortly. She seemed to be the only person working, which is understandable considering this is a small, brand new store.

There were no tables, just a few chairs to sit in while you wait. The food here is take out only, and was prepared rather swiftly while I waited.

The walls were decorated with pictures of people

and places in Ethiopia, along with the national flag. On the counter next to the register were various postcards, buttons, and magazines with pictures and information about Ethiopia.

While looking over the menu, I noticed that the majority of the food available was vegetarian. The menu explained that the influence of Muslims and Ethiopian Orthodox Christians in Ethiopia limits most of the populations intake of meat.

There is also no pork whatsoever, in accordance with Islam. None of the food is fried, and it is all fresh and healthy. A large variety of spices and vegetables are used in the dishes along with some different juices and oils.

On my first visit I decided to order the Injera roll. Injera is a type of spongy flat bread unique to Ethiopian cuisine, and is made out of teff flour and allowed to ferment for a few days before being cooked like a pancake on a skillet or hotplate.

The Injera roll was two pieces of the bread wrapped up, served with a type of red pepper called ber-ber seasoned with 15 different spices. It is quite a hot dish, but not so hot that it was hard to eat. And at \$4.95 it was reasonable for a



Royal Fasica Christine on Ashland features traditional Ethiopian cuisine, and many vegetarian options.

quick lunch meal.

The next time I went in the same smiling woman behind the counter greeted me. This time I decided to order something from the dinner menu.

I chose a dish called 'doro wat' which is a spicy chicken stew. This dish had chicken that had been marinated in fresh lemon juice, than sautéed in vegetable oil, and seasoned with garlic, ginger, pepper, and onions. It was than coated with berbere sauce and cooked. It was served with a hard-boiled egg, cottage cheese, a small salad, and large quantities of injera.

To eat this particular dish you dip the injera in to the stew and scoop it up to eat it, instead of using a spoon or fork. It was very

good, but at \$12.95 it seemed overpriced.

Of course, while it may seem overpriced, it is a fun and unique thing to try. I can tell you right now that you won't find another restaurant like this in Lexington. It is certainly a place that you should try for yourself and change for at least one day your normal diet.

E-mail

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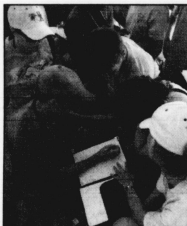
Continued from page 1

At the 2005 competition, the Wildcat Pulling Team won the maneuverability category and came in third overall out of more than 20 teams.

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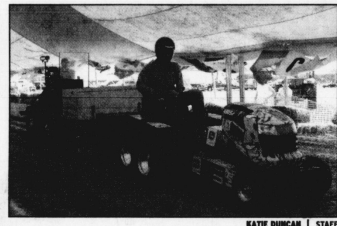
Wildcat Pulling Team

For more information visit the team's website:
www.bae.uky.edu/cscafe



KATIE DUNCAN | STAFF

Wildcat Pulling Team members look over data to decide the strategy for their next pull.



KATIE DUNCAN | STAFF

Biosystems and agriculture engineering graduate student Mike Sama drives the UK pulling tractor in the ASAE 1/4 scale pulling tractor competition.

IMAX draws feature films

By Dan Zak
THE WASHINGTON POST

There was a time when we went to Imax theaters for whales and rockets.

That was when the big big screen was for short educational films about the deep sea, outer space and wild kingdoms—movies shot on big Imax film with big Imax cameras.

Now we go to Imax for eccentric candyfloss and superheroes with bat complexes. And we're going more often.

Charlie and the Chocolate Factory was No. 1 at the box office last weekend with a \$6.1 million take, \$2.2 million of which was made on 65 Imax screens. It was Imax's biggest opening weekend ever, besting the debuts of *Batman Begins* and last winter's *The Polar Express*, which eventually grossed a record-breaking \$45 million on 83 Imax screens.

When *Harry Potter and the Goblet of Fire* opens in November, it will be the year's fourth Hollywood feature to open simultaneously in Imax and regular 35mm theaters. There were three such releases last year (*Harry Potter* and the *Prisoner of Azkaban*, *Spider-Man 2* and *The Polar Express*). Next year there will be six, maybe more.

Imax's corporate strategy is to entice Americans happiest in front of a 60-inch plasma-screen TV, wrapped in the fuzzy warmth of a Netflix plan.

"Consumers are saying, 'In order to get me out of the home, you need to wow me, you need to give me some-

thing special,'" says Rich Gelfond, co-chairman and co-CEO of Imax, which is jointly headquartered in Toronto and New York.

"Imax helps 'eventize' our big movies," says Dan Fellman, president of domestic distribution for Warner Bros. Pictures, the studio behind half of the feature film releases on Imax. "And we will continue to release our big films that way." Twentieth Century Fox, Universal, Columbia and Disney have also released features in Imax.

The regular box office is still down 7.5 percent, but Imax is up 37 percent, according to Greg Foster, Imax's co-chairman and president of filmed entertainment.

The folks at Imax compare their brand to Starbucks for coffee or Tiffany for jewelry, in that people will pay a premium price for an amplified, high-quality experience—in this case, gargantuan, crystal-clear images and booming, 12,000-watt sound. Seventy-five screens are slated to open in the next few years toward the eventual goal of 1,000 locations worldwide, according to Imax.

The momentum has built over the last three years because of two acronyms: DMR and MPX. DMR, or digital remastering, quickly and relatively cheaply converts and enhances the image and sound quality of 35mm films for Imax exhibition. MPX, or multiplex, is a lower-cost Imax system designed for existing movie houses; the theater is retrofitted by bringing the screen

forward and expanding it wall to wall and floor to ceiling and upgrading the sound system.

But despite that Starbucks analogy, Imax's Gelfond admits you won't see an Imax on every corner. "You have to have a sort of zone where they'd succeed," he says. "So I don't see Imax replacing 35mm, but... I think Imax will become a more important part of a studio's release pattern."

The world's largest Imax screen is the 97-by-117-foot Panasonic Theatre in Sydney, Australia. The Imax film frame area is three times that of the standard 70mm frame, and 10 times the 35mm frame. Hold a piece of wood in front of the 15,000-watt light beam from a larger Imax projector, and it would catch fire. Send the projector to the moon, and we could see the beam from the Earth with the naked eye.

Batman Begins director Christopher Nolan saw some of his dailies on an Imax screen in London and found it "astounding."

"It takes you right back to the scale of movies that you felt when you were a little kid in some large movie palace. And for me, that's what I'm striving for, to get back to the sense of scale in films," said Nolan, who also made *Memento* and *Insomnia*.

When he thinks about Imax's future, he sees more than just swooping superheroes and animated family fare.

"When Cinemascope and Cinerama were invented to compete with television and

everything went widescreen, it was for the big tent-pole movies," Nolan says. "And then ultimately it permeated down to the point where we did *Memento* in Cinemascope and that was completely accepted. I think that it's action films and the cinema of spectacle that drive technological innovation. But I firmly believe, then, that all different types and genres of films ultimately tend to follow."

Imax and some studio executives say it's a format reserved for tent-pole movies—they need the buzz of a blockbuster to increase the odds that they'll recoup the high costs of the format.

Still, imagine an Imax reissue of *Casablanca*, and the feel of actually being in the smoky, arid sauna of Rick's Cafe Americain. Then, imagine Ingrid Bergman's glorious face 70 feet high as she turns to see Bogart for the first time since Paris.

It's an experience David Thomson wants. Thomson, author of "The New Biographical Dictionary of Film" and "The Whole Equation: A History of Hollywood," was amazed years ago by the stunning photography of *Yellowstone*, an Imax film on the national park.

He would, however, love to see the crowded café scenes of *Casablanca* writ large.

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SPORTING WEEK AND A HALF IN REVIEW

If you went outside, melted, and are now re-solidifying

Armstrong wins; competition look for training wheels

Lance Armstrong won his seventh consecutive Tour de France, er, France Sunday with a casual ride down the Champs-Elysees into Paris.

Race officials stopped the clock on the final stage yesterday, saying Armstrong had officially won with eight laps around the Champs-Elysees to go, because of wet conditions in the French capital. Armstrong retired after the race as the winning Tour rider in history.

It isn't often we see someone who beats a game that shouldn't be able to be beaten, and the fact that he has had to overcome testic-

ular cancer to do it will be fodder for motivating young cyclists for the rest of eternity.

The sports world owes a debt of gratitude to Armstrong's grit and determination. The fact that this year's win was one of his largest margins of victory and he actually took time to enjoy the surroundings of the picturesque ride shows the utter dominance with which he blew his competition away. Armstrong choked up on the winner's podium at the end of the race, standing in between his two appropriately yellow-dressed daughters.

"This is the way he wanted to finish his career," his girlfriend, singer Sheryl Crow, told The Sporting News. "So it's

very emotional."

Football trio named to Pre-Season All-SEC Team

Strong safety Mohammed Abdullah (second team), placekicker Taylor Begley (third team) and wide receiver Glenn Holt (third team) were named to the Southeastern Conference Coaches' Pre-Season Team, UK athletics announced July 20.

Abdullah, a senior, was named to the second-team following both the 2003 and 2004 seasons, and is expected to anchor the Wildcat defense in 2005.

Begley, a three-year starter entering his senior season, set a career high last year with a 51-yard field goal, then broke it with a 52-yarder later in the season. He has made a school-record 77 consecutive extra point attempts. Holt caught 49 balls last season, scoring three touch-

downs. He is a senior from Miami.

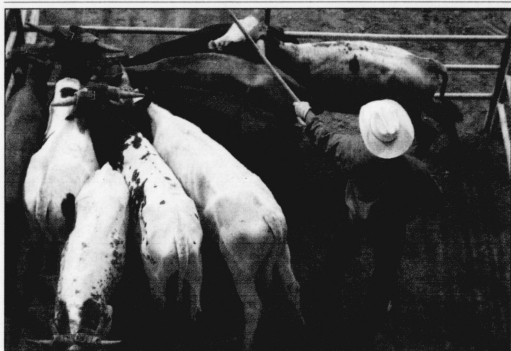
Palmiero 3,000 hits; media smiles patronizingly, talks about Barry Bonds

Baltimore Oriole first baseman/designated hitter Rafael Palmiero recorded his 3,000th career base hit July 17th.

The Oriole crowd gave Palmiero a standing ovation, and newspapers around the country marveled at his longevity and consistency, the fawning that achievements of this magnitude are apt to provide, but because of his lack of commercial endorsements (the only one he did that anyone remembers was for Viagra, which is more of a negative than a positive), playing in Balti-

more, and having a boring, squeaky-clean public persona, the event was quickly tossed to the side. Congratulations, Raffy. With your potential for 600 home runs and now your 3,000 career hits, you just became a first-ballot Hall of Famer. People should recognize that.

COMPILED BY SPORTS EDITOR CHRIS JOHNSON



SCOTT LOUWNER | STAFF

Buster Morris of Springfield, Tenn. herds horses at Rupp Arena Friday night after the US Pro Rodeo.

Bulls, broncos and Bluegrass

By Ryan Wood
KENTUCKY KERNEL

All eyes are on 21-year-old Jason Hunter from Branford, Fla., who has just mounted half a ton of unprocessed beef named Polecat.

The rodeo clowns pump up the crowd in preparation for another pulse-pounding ride.

Once the gate is open, the brave young man in the twelve gallon hat has to hang on for 8 seconds in order to guarantee himself a shot at the prize money.

Just another day's work for a professional cowboy.

With the ring of a bell, some grunts and a little snort, Polecat thrashes wildly into the center of the arena and the stopwatch begins.

"(Bull riders) ain't crazy," Hunter said before his first-place ride. "We just love what we do and love our sport."

Rodeo is actually one of America's oldest sports. It got its start in the old west when settlers would make the ranch work a competition by betting who could break a wild horse the quickest or who could rope a stray calf with the least trouble.

It has evolved into a national sports phenomenon with professional riders, bull fighters (rodeo clowns), judges, live stock breeders and trainers coming all the way from Texas, Florida and everywhere in between the south and south west.

"It's the combination of a horse show, the circus and live spectator sport," said Sam Dunn, the Lexington-based promoter for United States Professional Rodeo.

The two-day event that at

Rupp Arena over the weekend featured Quarter and Thoroughbred horses and bulls ridden in seven events: Bull riding, bareback bronco riding, steer wrestling, calf roping, cowgirls' barrel racing, saddle bronco riding and team roping.

There is a fee of \$80-\$100 per competitor for every event. All cash fees, plus extra prize money, goes into a pot and the rider with the best score, based on times and judges, wins the pot. One group of riders goes the first day and another the second with winners crowned after the last days events. A rider gets one chance per event.

"Cowboys and cowgirls will drive hundreds of miles just to compete," Dunn explained. "If they get tossed from the bull or horse in two seconds or miss their chance to lasso the calf, they're out a hundred bucks."

Some participants have even earned college scholarships for rodeo and an interesting rule of the National Intercollegiate Rodeo Association (NIRA, the NCAA of rodeo) allows for young riders to compete at the professional level with out losing eligibility for college competitions.

In addition to being a way to pay for school for college competitors, rodeo is also a way of life. Many are second-generation riders and have grown up in the business.

"My first rodeo was at three weeks old," said Matthew Bright, a collegiate champion bareback rider for the University of Tennessee at Martin. "My daddy started rodeoing when he was 16 and I followed in his footsteps...I

was wearing cowboy boots with my diapers!"

However, rodeo isn't just about prize money and who can get the best score. There's also the entertainment side and most shows feature a headline singer, a comedy act with rodeo clowns, a few horse stunt shows and even a chance for audience members to get involved with prizes given away by sponsors.

Yann Bolin, an aspiring country-western singer, studio vocalist and songwriter for EMI, serenaded the crowd before the events began.

"I love the live interaction," she said. "It means more to me to do a rodeo than just any of 'bar or gig, it's what country is all about."

Easily the most overlooked aspect of rodeo, the bull fighters or rodeo clowns also consider themselves professional entertainers. It's their job to keep the crowd going and the children laughing.

And then there's the part about being moving targets for charging bulls and bunking broncos while fallen riders make their escape from the arena.

"I've broken 22 bones," Damon Rogers, professional bull fighter, musician and stand-up comedian, boasted.

"Broke my neck, back, jaw, even bit my tongue in two... but I'm doing what I love."

"I've never needed an alarm clock because I get up every morning passionate about what I do. I started fighting bulls at age 12 and here I am 27 years later, literally living my dream."

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